

Detroit Symphony Orchestra  
Teacher Resource Guide

# Musical Landscapes

Wednesday, November 16 at 10:30am and 11:45am  
Thursday, November 17 at 10:30am

LIVE FROM ORCHESTRA HALL  
CLASSROOM EDITION





# Picture your favorite outdoor scene. What season is it? Where are you?

Maybe you're imagining the summer sun sparkling on a blue lake, or, the changing leaves on trees in the fall. When you think of an outdoor scene, you are imagining a landscape. Artists create landscape scenes to capture their natural surroundings - trees, sky, water, mountains, and more.

A composer captures their surroundings musically by including the songs and sounds around them in their compositions. A composer tells us where they are from when they weave these elements in their music. In essence, they paint musical landscapes for the listener. As listeners, we listen for clues in the music to find out what time and/or place has inspired them.

Join us as we discover three different musical landscapes composed by Antonin Dvořák, Aaron Copland, and Gabriela

Lena Frank. We'll hear the sounds and songs that inspired them woven into their compositions. Musical clues, such as dance rhythms and folk songs, will point us to specific times and places in their worlds.

We hope that you'll use this guide to enrich your background knowledge of the composers and their pieces. Our carefully selected listening excerpts will give you and your students familiarity with important musical ideas in each selection. Enjoy diving into a unit, or select a few activities to complete. Interaction with the pieces at whatever level you choose will enrich your concert day experience.

## Come along as we listen and explore!

# Welcome to the Detroit Symphony Orchestra

The DSO has been offering the Educational Concert Series to school audiences for over 80 years. Your students will get to experience a live orchestral performance at historic Orchestra Hall and will be part of a long-standing tradition here in Detroit.

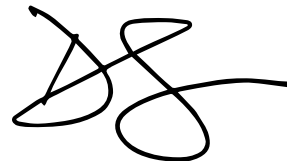
This guide is divided into several sections each including activities for different age groups. To make the most of your Educational Concert Series experience, we encourage you to play the music provided in this guide for your students and incorporate a few activities into your lesson plans before attending the concert. The Detroit Symphony Orchestra strives to follow key elements of the Common Core by providing a Teacher's Resource Guide to supplement and enhance the viewing of the Educational Concert Series. Through the introduction of orchestral music, your students will learn to observe and describe,

and to compare and contrast. During these lessons, your students will make music, develop musical creativity, learn the history of composers and the source of their works, and explore connections with other disciplines.

We hope you enjoy the lessons, indulge in listening, and most of all, we sincerely hope you have fun at your Educational Concert Series whether it's at Orchestra Hall or through our live webcasts. See you soon!

**Debora Kang**

Director of Education

A handwritten signature in black ink, appearing to be 'DK' with a flourish extending to the right.

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# Concert Program

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**Jader Bignamini** Music Director

**Leonard Slatkin** Music Director Laureate

**Jeff Tyzik** Principal Pops Conductor

Wednesday, November 16, 2022 at 10:30 a.m. & 11:45 a.m. in Orchestra Hall

Thursday, November 17, 2022 at 10:30 a.m. in Orchestra Hall

**Na'Zir McFadden** conductor

Antonín Dvorák  
(1841 - 1904)

Polonaise in E-flat  
major, B. 100

Gabriela Lena Frank  
(b. 1972)

Leyendas: An Andean Walkabout  
III. Himno de Zampoñas  
IV. Chasqui

Aaron Copland  
(1900 - 1990)

Four Dance Episodes from *Rodeo*  
Buckaroo Holiday  
Corral Nocturne  
Saturday Night Waltz  
Hoe Down

## JADER BIGNAMINI

Music Director

Music Directorship  
endowed by the  
Kresge Foundation

## JEFF TYZIK

Principal Pops Conductor

## TERENCE BLANCHARD

Fred A. and Barbara M. Erb  
Jazz Creative Director Chair

## LEONARD SLATKIN

Music Director Laureate

## NEEME JÄRVI

Music Director Emeritus

### FIRST VIOLIN

Kimberly Kaloyanides  
Kennedy  
ACTING CONCERTMASTER  
*Katherine Tuck Chair*

Hai-Xin Wu  
ACTING ASSOCIATE  
CONCERTMASTER  
*Schwartz Shapero Family Chair*

Jennifer Wey Fang  
ASSISTANT CONCERTMASTER  
*Walker L. Cisler/Detroit Edison  
Foundation Chair*

Marguerite Deslippe\*  
Laurie Goldman\*  
Rachel Harding Klaus\*  
Eun Park Lee\*  
Adrienne Rönmark\*  
Laura Soto\*  
Greg Staples\*  
Jiamin Wang\*  
Mingzhao Zhou\*

### SECOND VIOLIN

Adam Stepniewski  
ACTING PRINCIPAL  
*The Devereaux Family Chair*

Will Haapaniemi\*  
*David and Valerie McCammon  
Chair*

Hae Jeong Heidi Han\*  
*David and Valerie McCammon  
Chair*

Sheryl Hwangbo Yu\*  
Sujin Lim\*  
Hong-Yi Mo\*~  
Alexandros Sakarellos\*  
*Drs. Doris Tong and Teck Soo  
Chair*

Marian Tanau\*  
Alexander Volkov\*  
Jing Zhang\*

### VIOLA

Eric Nowlin  
PRINCIPAL  
*Julie and Ed Levy, Jr. Chair*

James VanValkenburg  
ASSISTANT PRINCIPAL

Caroline Coade  
*Henry and Patricia Nickol Chair*

Hang Su  
Glenn Mellow  
Shanda Lowery-Sachs  
Hart Hollman  
Han Zheng  
Mike Chen

### CELLO

Wei Yu  
PRINCIPAL  
*James C. Gordon Chair*

Abraham Feder  
ASSISTANT PRINCIPAL  
*Dorothy and Herbert Graebner  
Chair*

Robert Bergman\*  
Jeremy Crosmer\*  
*Victor and Gale Girolami Chair*

David LeDoux\*  
Peter McCaffrey\*  
*Joanne Danto and  
Arnold Weingarden Chair*

Úna O' Riordan\*  
*Mary Ann and Robert Gorlin Chair*

Cole Randolph\*  
*African American Orchestra  
Fellow*

### BASS

Kevin Brown  
PRINCIPAL  
*Van Dusen Family Chair*

Stephen Molina  
ASSISTANT PRINCIPAL

Linton Bodwin~  
Christopher Hamlen  
Brandon Mason  
Nicholas Myers

### HARP

Patricia Masri-Fletcher  
PRINCIPAL  
*Winifred E. Polk Chair*

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Hannah Hammel  
PRINCIPAL

Amanda Blaikie  
*Morton and Brigitte Harris Chair*

Sharon Sparrow  
ASSISTANT PRINCIPAL  
*Bernard and Eleanor Robertson  
Chair*

Jeffery Zook

### PICCOLO

Jeffery Zook  
*Shari and Craig Morgan Chair*

### OBOE

Alexander Kinmonth  
PRINCIPAL  
*Jack A. and Aviva Robinson Chair*

Sarah Lewis  
ASSISTANT PRINCIPAL

Monica Fosnaugh  
Open  
*Maggie Miller Chair*

### ENGLISH HORN

Monica Fosnaugh  
*Shari and Craig Morgan Chair*

### CLARINET

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PRINCIPAL  
*Robert B. Semple Chair*

Jack Walters  
*PVS Chemicals Inc./Jim and Ann  
Nicholson Chair*

Laurence Liberson  
ASSISTANT PRINCIPAL

Shannon Orme

### E-FLAT CLARINET

Laurence Liberson

### BASS CLARINET

Shannon Orme  
*Barbara Frankel and Ronald  
Michalak Chair*

### BASSOON

Michael Ke Ma  
ACTING PRINCIPAL

Marcus Schoon  
Jaquain Sloan  
*African American  
Orchestra Fellow*

### CONTRABASSOON

Marcus Schoon

### HORN

Karl Pituch  
PRINCIPAL

Johanna Yarbrough  
Scott Strong  
David Everson  
ASSISTANT PRINCIPAL

Mark Abbott

### TRUMPET

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PRINCIPAL  
*Lee and Floy Barthel Chair*

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Stephen Anderson  
ASSISTANT PRINCIPAL

William Lucas

### TROMBONE

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PRINCIPAL

David Binder

### TUBA

Dennis Nulty  
PRINCIPAL

### PERCUSSION

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PRINCIPAL  
*Ruth Roby and  
Alfred R. Glancy III Chair*

Andrés Pichardo-Rosenthal~  
ASSISTANT PRINCIPAL  
*William Cody Knicely Chair*

James Ritchie

### TIMPANI

Jeremy Epp  
PRINCIPAL  
*Richard and Mona Alonzo Chair*

James Ritchie  
ASSISTANT PRINCIPAL

### LIBRARIANS

Robert Stiles  
PRINCIPAL

Ethan Allen

### PERSONNEL MANAGERS

Patrick Peterson  
DIRECTOR OF ORCHESTRA  
PERSONNEL

Hannah Wetherholt  
MANAGER OF ORCHESTRA  
PERSONNEL

### STAGE PERSONNEL

Dennis Rottell  
STAGE MANAGER

Ryan DeMarco  
DEPARTMENT HEAD

Noel Keesee  
DEPARTMENT HEAD

Steven Kemp  
DEPARTMENT HEAD

Matthew Pons  
DEPARTMENT HEAD

Michael Sarkissian  
DEPARTMENT HEAD

### LEGEND

\* These members may  
voluntarily revolve  
seating within the  
section on a regular  
basis  
~ Extended leave

## UNIT 1

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# Musical Scavenger Hunt

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Let's go on a musical scavenger hunt! We'll follow clues woven into the music that give us a deeper understanding of where each piece comes from.

Musical clues will include rhythms from a traditional cultural dance, techniques in the orchestra that replicate a traditional instrument, or even include "quotes" from well-known folk songs. We will understand more about the composer's background when we find these clues in the music.

In this unit, we will go on a musical scavenger hunt by listening for rhythms, instruments, and themes in the music that tell us more about the composer's time and place.

# Antonin Dvořák

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Antonin Dvořák (pronounced duh-**vor**-zhaak) was born in 1841 in Bohemia, which is now the Czech Republic. He is known as an “old world” composer who wrote “new world” music. Dvořák loved the “old world” folk music of his Czech people. He wove the folk elements from his culture - the rhythms, colors, and nuances - into his compositions. This was uncommon, he was one of the first composers to elevate and intertwine folk music with orchestral music. Composer Johannes Brahms was a great supporter of young Dvořák and made sure his compositions were heard on a wider scale.

With Brahms’ support, Dvořák quickly became recognized in Europe for his music and his ability to blend the old (folk music) with the new (orchestral melodies). American philanthropist Jeanette Thurber commissioned him to come to America in 1892 and head the National Conservatory of Music of America in New York. She specifically wanted Dvořák to help find the “voice” of the country. The National Conservatory broke normal traditions and welcomed all students: racially diverse, women, and handicapped students. Scholarships were offered for those in need. Dvořák spent time with the students, especially vocalist Harry Burleigh - the grandson of an enslaved man. He foresaw what would take others many decades to see - that our

American musical voice was rooted in the sounds and songs of African American spirituals.

**Folk music** comes from everyday people putting music to daily activities. Folk music gives a window into the group of people making the music and the place where they live. It is passed down orally through singing and hearing the music, and oftentimes not written down. Folk music has a strong cultural connection to a way of life in a certain time or place. Singing a folk song strengthens ties to who you are and where you come from.

Let’s go on a musical scavenger hunt! We’ll follow clues woven into the music that give us a deeper understanding of where each piece comes from.

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In this unit, we will go on a musical scavenger hunt by listening for rhythms, instruments, and themes in the music that tell us more about the composer’s time and place.

**DISCUSS:** Ask your family members which songs they remember hearing sung by their parents or grandparents - many times, these are folk songs that have been handed down. Share what you learn with your class.





# Dancing with Dvořák

Our program includes Dvořák's Polonaise in E-flat Major.

What is a **polonaise**? A polonaise is a slow triple-meter dance that originated in Poland. It's a stately processional dance, performed by couples who walk around the dance hall in a moderate tempo. To help understand a polonaise, listen for the rhythmic clue that Dvořák left us in the music. This clue will be found by moving to the music!

Try these steps while you listen to [Polonaise in E-flat Major](#):

1. Move with flow (continuous smooth motion, such as tracing an infinity sign in the air)
2. Move side to side to the pulse of the music,
  - Shift your weight on your heels in time while your toes stay "glued".
  - Your heels are moving to the **macrobeat**.
3. Add three hand taps on the sides of your legs for each heel that you drop down.
  - These little beats are called the **microbeats**.
  - You're moving in three, which is called **triple meter**.
4. [Listen to this excerpt](#) to hear the traditional polonaise rhythm in the piece.
  - Can you clap along to the polonaise rhythm?
  - Look at the notation below - this is what it looks like to notate the rhythm you are clapping.
  - Try copying this notation yourself on a blank sheet of paper.
5. Finally, listen to Dvořák's piece from the beginning, and raise your hand when you hear the polonaise rhythm begin.

**Traditional Polonaise Rhythm Notation**



## **Meet Gabriela Lena Frank**

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Gabriela Lena Frank (b. 1972) is an American composer and pianist. Her family tree has roots in Peruvian, Chinese, and Lithuanian Jewish cultures. Her mother is Peruvian of Chinese descent, and her father is American of Lithuanian Jewish descent. The rich musical heritage of each culture inspires her when she is composing.

Her near-profound hearing loss was not discovered until she was 4 years old, by a teacher in her Kindergarten classroom who noticed how she was interacting with the piano. Young Gabriela was fitted with hearing aids and has become a composer and pianist. She carries a doctorate in musical composition and has had works performed across the United States and around the world. She founded the Gabriela Lena Frank Creative Academy of Music in 2016, where she continues to mentor diverse emerging composers.

Lena Frank drew from Peruvian culture when composing her piece *Leyendas: An Andean Walkabout* in 2001. The piece includes six sections and explores the intertwining of western classical music and Andean folk music.

**DISCUSS:** *What legends do you know? Think about stories that have been handed down to you.*



# Leyendas: An Andean Walkabout

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What is a **leyenda**? Leyenda is the Spanish word for legend. A legend is a tall tale or story that is handed down verbally - like folk music!

**DISCUSS:** *What legends do you know? Think about stories that have been handed down to you.*

Read Gabriela Lena Frank's description of her pieces Himno de Zampoñas and Chasqui from *Leyendas: An Andean Walkabout*, below.

## HIMNO DE ZAMPOÑAS

Himno de Zampoñas features a particular type of panpipe ensemble that divides up melodies through a technique known as hocketing. The characteristic sound of the zampoña panpipe is that of a fundamental tone blown flatly so that overtones ring out on top, hence the unusual scoring of double stops in this movement.

- Gabriela Lena Frank

## CHASQUI

Chasqui depicts a legendary figure from the Inca period, the chasqui runner, who sprinted great distances to deliver messages between towns separated from one another by the Andean peaks. The chasqui needed to travel light. Hence, I take artistic license to imagine his choice of instruments to be the charango, a high-pitched cousin of the guitar, and the lightweight bamboo quena flute, both of which are featured in this movement.

- Gabriela Lena Frank

In *Leyendas: An Andean Walkabout*, Lena Frank has left us musical clues about her landscape by recreating sounds of traditional instruments in the orchestra. This music is inspired by her Peruvian culture and by the traditional legends of Andean culture.

## ACTIVITY 2

# Music of the Mountains

The Andes are the longest mountain range in the world. Using the map below, locate the seven countries from South America that the Andes covers: Venezuela, Colombia, Ecuador, Peru, Bolivia, Chile and Argentina. These mountains contain a diverse range of climates - from snowy mountain peaks to deserts and coastal regions.



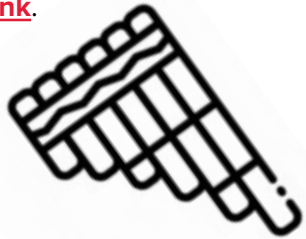
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## ACTIVITY 2 | Music of the Mountains

Listen to the Andean instruments that are referenced in Gabriela Lena Frank's piece, *Leyendas: An Andean Walkabout*, with these links:

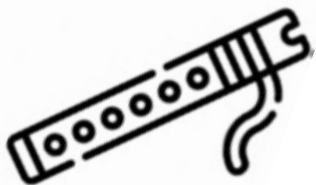
Listen to a zampoña, traditional Andean wind instrument, with this [link](#).



Listen to a charango, a high-pitched 10-string Andean lute with this [link](#).



Listen to a quena flute, the traditional flute of the Andes with this [link](#).



The zampoña, the charango, and the quena are all a part of the musical landscape of *Leyendas*. Gabriela Lena Frank shows us where she comes from mixing the orchestral instruments and sounds of the traditional Andean instruments.

Put on your best scavenger hunt listening ears to find the sounds of these instruments played by the orchestra.

**FIND THE SOUND OF THE ZAMPOÑA** (from 0:12 – 0:41) from *Himno de Zampoñas*. The strings are using a double stop technique (playing two notes at once) to create the sound of blowing a note into the zampoña.

**FIND THE SOUND OF THE CHARANGO** (from 8:05 - 8:20) in *Chasqui*. The high pizzicato notes (plucking) from the violins are conveying the sound of the Andean lute.

**FIND THE SOUND OF THE QUENA** (from 8:55 - 9:28) in *Chasqui*. The excerpt begins with percussive sounds in the lower strings - what could be the charango. A sweeping melody then comes in by the violins to create the song of the quena flute.

## ACTIVITY 3

# Storytelling & Leyendas

Chasqui is an indigenous word that means “person of relay”. A chasqui was a mail delivery person for the Incan empire. Chasqui runners would run their messages to the next runner in the network. An average day could include six to twelve hours of running. The paths of chasqui runners stretched so thoroughly across the Incan empire that a message could travel up to 200 miles in one day!

Listen to these excerpts and hear the music describing the chasqui runner:

**LISTENING EXCERPT 1:** Pizzicato string technique (plucking), like a runner jumping around boulders on a mountain path

**LISTENING EXCERPT 2:** Fast-moving passages of notes traveling up and down, like a runner on a winding trail

Gabriela Lena Frank’s piece *Leyendas* highlights the idea of a legend. A legend is a story based on a true person or event, with facts that have been dramatically embellished over time. The facts of the true story change as the story is passed down through multiple retellings.

Read an Andean **leyenda**, or legend, as retold below.

**In the 16th century, the great Inca Empire was giving way to European invaders. King Atahualpa (1502-1533), the last Incan King, had been captured in his palace by Spanish commander Francisco Pizarro. Pizarro declared that the ransom for the King was a roomful of gold. On their way to pay the final and largest portion of the ransom, the Incan people found out that Pizarro broke his word and refused to set the king free. They buried the treasure in a secret mountain cave. Legend says that the gold remains lost in the Andean mountain range today. Many treasure hunters who have claimed to have found the gold have never returned from their journeys.**

**DISCUSS:** *What legends have you heard? Choose a legend to write down and retell with your own words as you listen to Chasqui.*

# Copland's Rodeo

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Aaron Copland was born in 1900 in Brooklyn, New York, and lived until 1990. Copland was the son of a Jewish shopkeeper and the only musician in his family. He took piano lessons and began composing when he was 15 years old. Copland grew up surrounded by Yiddish melodies, including improvised songs about everyday life events. Growing up in Brooklyn in the early 1900s also meant that he heard a lot of jazz! When Copland began composing, he stated that he wanted to write music that sounded like the streets around him. He wanted to be known as an American composer.

When he was in his early 20s, Copland studied in Paris with famous pianist, composer and teacher, Nadia Boulanger. He always shared that learning from Boulanger was the “most important musical event of his life”. Copland was the first composer to use music to capture the sounds of life on the prairie and of the American West. Where Dvořák left off in the quest to find the quintessential American sound, Copland continued.

Copland truly painted American musical landscapes through his wide range of works. He painted cityscapes with clanging chords and conflicting harmonies, and wide-open sounds of the prairie using intervals like fourths and fifths. Aaron Copland has written music that we all know and love today. His Fanfare for the Common Man is regularly played in conjunction with the Olympic Games. Hoedown, from Rodeo, is one of the most well-known orchestral melodies and was featured in a famous commercial during the 90s - **“Beef, It's What for Dinner!”**.

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### **FOUR DANCE EPISODES FROM RODEO**

Copland wrote the music for a Western themed ballet, *Rodeo: A Ballet in One Act*, in 1942. Dancer and choreographer Agnes de Milne convinced Copland to collaborate with her: he wrote the music, and she created the choreography. Copland wove folk music into his orchestral score, using traditional cowboy melodies and old-time fiddle tunes. The traditional sounds of these folk melodies allowed Copland to capture the American sound and paint his musical landscape of the Old West.

When Copland arranged the ballet music into a piece for orchestra alone (*Four Dance Episodes from Rodeo*), the four parts mirrored a symphony form.

1. *Buckaroo Holiday*: strong opening movement
2. *Corral Nocturne*: slow second movement
3. *Saturday Night Waltz*: dance movement
4. *Hoedown*: fast finale!



## ACTIVITY 1

# Storytelling through Dance

Dance is the oldest form of theater. Read the story behind the music, originally told through dance in *Rodeo: A Ballet in One Act*

**The story told in Rodeo is one of love and companionship. In the opening scene at Burnt Ranch, a Cowgirl finds herself competing with visiting city girls for the attention of the cowboys, and especially the Head Wrangler. She tries to impress him by riding a bucking bronco but gets thrown during *Buckaroo Holiday*. In *Corral Nocturne*, we hear how alone the Cowgirl feels as she watches the Head Wrangler pair off with the Rancher's Daughter. She doesn't give up hope but persists even though she is alone at the *Saturday Night Waltz*. In the finale, the Cowgirl has changed from her dusty farm clothes into the prettiest girl in the room at the *Hoedown*. She realizes it isn't the Head Wrangler who is the right man for her - there's someone even better. She is shown respect, kindness and honor by the Champion Roper as the whirl and twirl together.**

>>



Colt  
mexico

## Listen to key themes in *Buckaroo Holiday*.

**Copland's opening theme** (0:00 - 0:44) is a descending scale. Can you hear something happening? The music sounds like the Cowgirl is being bounced and tossed by the bucking bronco!

**The Cowgirl's theme** (0:58 - 1:30) played by the woodwinds. Copland will bring it back in a different part of the story to remind us of the Cowgirl. When you hear her theme, how do you think she's feeling?

### LISTEN TO FOLK SONGS IN BUCKAROO HOLIDAY.

There are two folk songs embedded in this piece. Copland connects us musically to the landscape of the American West by using folk songs that would have been originally sung on the prairie.

First, listen to the original version of the folk song, then, put on your listening ears to hear it played by the orchestra.

**Folk Song #1: Sis Joe** (0:05 - 0:30) The folk song is sung here by the John Alexander Singers.

**“Sis Joe” as played by the orchestra** (2:07-2:21)

**Folk Song #2: If He'd Be a Buckaroo** sung her by folk artist Peggy Seeger

**If He'd Be a Buckaroo played by the orchestra** (3:17 - 5:15)

## If He'd Be a Buckaroo

Moderately fast  $\text{♩} = 92$

The image shows a musical score for the song 'If He'd Be a Buckaroo'. It consists of four staves of music in 2/4 time, marked 'Moderately fast' with a tempo of 92 beats per minute. The lyrics are written below the notes. The first two staves contain the main melody with the lyrics: 'If he'd be a buck-a-roo by his trade, I'd have him a hon-doo read-y-made, And if he throws his turns on right He can'. The third staff is labeled 'CHORUS' and contains the lyrics: 'stretch my hon-doo ev'-ry night. With his ring ting tin-ny, And his'. The fourth staff continues the chorus with the lyrics: 'ring ting hay, With his ring ting tin-ny, And his ring ting ho.'.

How many times did you hear the melody played in this clip? (4 times)

As you listen, can you name which instruments play this melody?  
(Trombone, then trumpet, followed by the piccolo, and then the strings)

## ACTIVITY 2


# Sing a Cowboy Tune

Copland left musical clues in *Rodeo* that point us to the Old American West by using real-life cowboy songs! These folk tunes were recorded by pioneering musicologist John Lomax (1867-1948) while he traveled across the West to learn the songs directly from the cowboys. The Library of Congress released these recordings to the public in the 1930s, and Copland was captivated by what he heard. He wanted to find a way to elevate and highlight these American melodies in his compositions.

Cowboy tunes describe the day-to-day activities of prairie life. Singing was used to move cattle and prevent cattle stampedes. Cowboys even sang their herds to sleep with “cattle lullabies”! When on a night watch, two cowboys would ride in opposite directions in a giant circle around their sleeping cattle as they sang soft and low.

**Listen to “I Ride An Old Paint”:** (0:32 - 1:21) Sung here by Johnny Cash. An “old paint” is a spotted horse. A “houlihan” is a type of lasso a cowboy would throw.

Cowboy folk song



The image shows a musical score for a cowboy folk song in 3/4 time, G major. The melody is written on a single staff with a treble clef. The lyrics are: "I ride an old paint, I lead an old dam, I'm off to Mon-tan-a to throw the hoo-li-han. They feed in the cou-lees, they wat-er in the draw. Their tails are all mat-ted, their backs are all raw. Ride a-round, lit-tle do-gies, ride a-round them slow For the fi-ery and snuf-ly are rar-in' to go." The score includes a watermark for bethanotes.com.

Use the lyrics to sing the first two lines of this Cowboy melody.

Listen to **“I Ride An Old Paint” as played by the orchestra** (0:32 - 1:30) in *Saturday Night Waltz*.

**DISCUSS** - Listen to all of ***Saturday Night Waltz in Rodeo***. You can hear the strings tuning up in the introduction, but then the mood changes. What type of scene is Copland trying to set for us in this music?

### ACTIVITY 3

## Musical Map to Hoedown

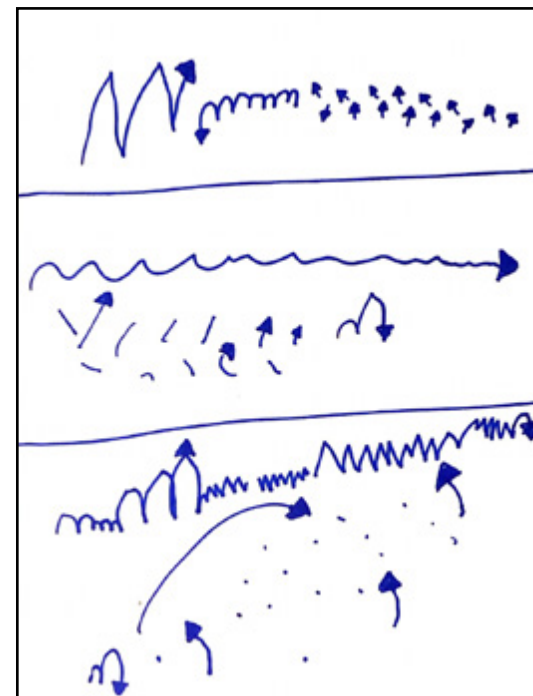
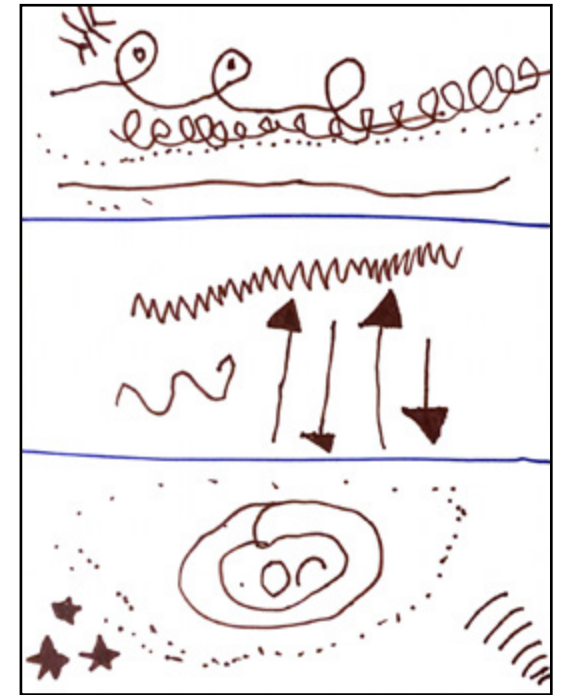
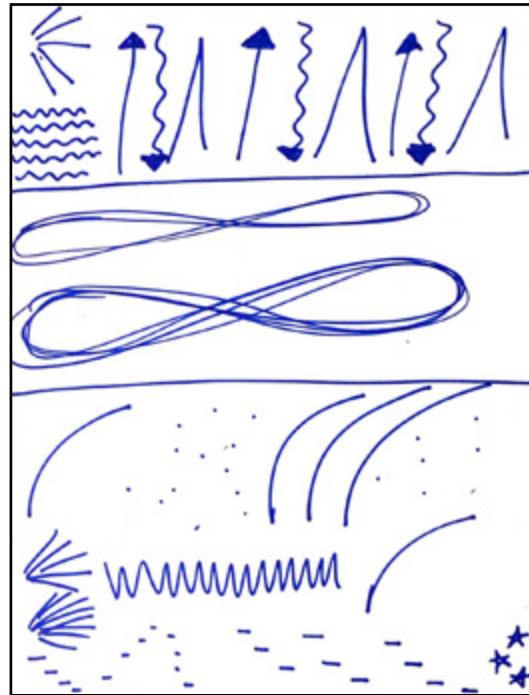
Copland uses all the colors in his musical crayon box to paint a vibrant landscape in the finale, *Hoedown*. *Hoedown* has all the excitement of a square dance, and it begins by quoting an old American fiddle tune, Bonaparte's Retreat.

Listen to this [1937 recording](#) of the fiddle tune *Bonaparte's Retreat*. This recording was played by William Stepp and recorded by Alan Lomax (son of musicologist John Lomax) for the Library of Congress. Copland could have heard this exact recording or may have found it in a book of tunes released in 1941 called *Our Singing Country*. Either way, it was his inspiration for *Hoedown*!

Create your own musical map for *Hoedown* by drawing a line as you listen. If you hear the music get faster, you can draw with quicker strokes. As it slows down, you can slow down. You may want to trace the rise and fall of the melody with your pencil as well.

As you draw, listen for these moments:

- the woodblock
- The xylophone
- A **decrescendo**: music going from loud to soft
- A Trumpet playing alone
- Everything slowing down for a moment - the stars have come out at the hoedown!



BONUS:

## Dance to Hoedown

Let's Dance!

Here are few ideas:

**A SECTION:** (Bonyparte's retreat melody): Trot in place and tip your hat on the "Yee-HAW!"



Give a high-five! (talk a walk)

Give a high-five! (talk a walk)

give a - High-five!



**B SECTION:** Rock side to side on the big beat with arms outstretched

**C SECTION:** Give your neighbor a high five as you take a walk around the room. High five on the top note of the two that you hear jump from low to high (insert excerpt)

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# Glossary of Terms

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**Chasqui:** An indigenous word from the Quechua people that means mail or person of relay. Chasqui runners were the highly functional delivery system of the Incan empire.

**Decrescendo:** a decrease in loudness in a piece of music

**Double Stop:** a double stop is the technique of playing two notes simultaneously on a stringed instrument such as a violin, a viola, a cello, or a double bass. To perform a double stop, two separate strings are bowed or plucked at the same time.

**Duple Meter:** music that is felt as groups of little beats moving in 2, or, when there are two microbeats of equal length for each macrobeat.

**Folk Music:** traditional or rural music sung by a cultural or social group of people, handed down orally without being written down

**Leyenda:** Spanish for legend, a story that is passed down orally

**Macrobeat:** the big beat, or the pulse of the music

**Microbeat:** the little beats in the music, which defines the meter

**Pizzicato:** a playing technique that involves plucking the strings of a string instrument

**Polonaise:** a slow dance in triple meter that originated in Poland

**Triple Meter:** music that is felt as groups of little beats moving in 3, or, when there are three microbeats of equal length for each macrobeat.

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