



**Young People's Concerts
2014**



**Moving Sound:
Exploring the Rhythms
of Dance and Song**



Dancing Maenad, Detail from a Paestan red-figure skphos, circa 330—320 BC, British Museum, London

Music, dance and song have been a part of all cultures and all ages. It is an essential part of the human experience.

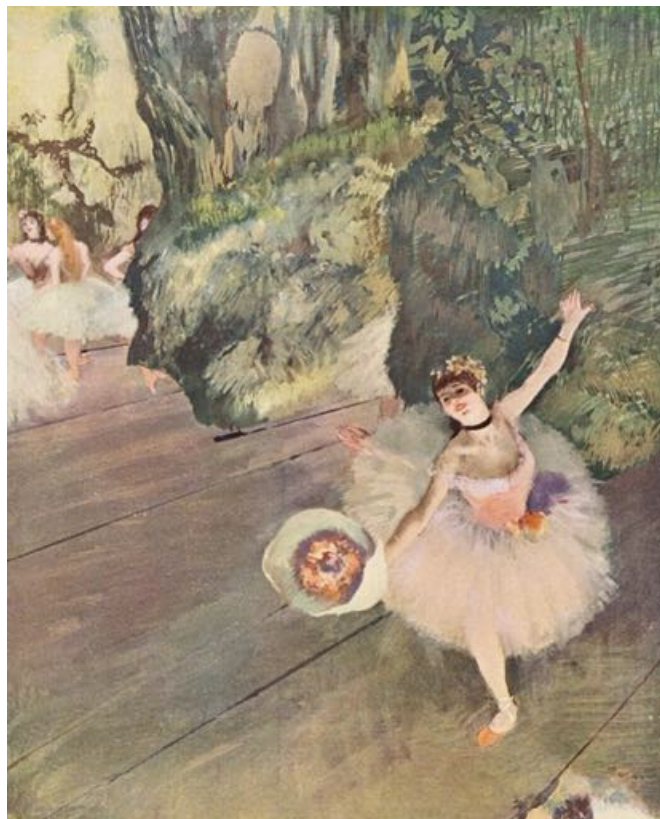
Dancing Moghul Women, from Auguste Racinet's *Le Costume Historique*, published 1876 and 1888.



On the cover: : *La Classe de danse*, Edgar Degas, oil on canvas, 1874, Musee d'Orsay, Paris.



Title page of the score for The Bohemian Polka by Hermann Louis Koenig, 1847.



Dancer Taking a Bow, Edgar Degas, circa 1878, J. Paul Getty Museum,



Greg Sample and Jennita Russo of Deyo Dances in the modern ballet Brasileiro, 2007.

How to use the Study Guide

This guide has been designed to be used as a curriculum enhancement resource for music teachers, classroom teachers, and students who will be attending the Austin Symphony Young People's Concerts. Although only distributed to music teachers, we highly encourage you to make copies for classroom teachers and other arts teachers who could use this guide in their classes as well. The lessons were created with this type of integration in mind.

The guide is structured so as to be used to prepare the students for the concert through classroom exercises and studies. It would be valuable for music teachers and classroom teachers to coordinate their efforts, but ultimately, the concert is the focal point and fulfillment of the classroom experience.

This guide is intended mainly to be used as a resource for teachers to aid in lesson preparations and research. **Thus most of the language and information is geared towards the teacher and not the student.** We have included pages intended for student use in the student section of this guide. The activities included are suggestions. It is not expected that all the information given will be used. You will choose those elements that meet the specific needs of your classroom. The intention is that the information will be useful, not only in and of itself, but will also spark ideas and make connections.

What to Expect When You Attend the Concert

Please look over these items before you bring your students to the concert. Discuss the appropriate topics with them, placing special emphasis on concert etiquette.

I. Before the Concert

- Re-check the date and time of the concert.
- Allow sufficient time for travel, remembering the possibility of inclement weather. You should plan on arriving twenty minutes early to allow time for seating.
- Discuss the procedures of the trip, including loading and unloading of buses.
- Take time to discuss the upcoming experience; listening to music that is unfamiliar can be challenging for a student at his or her first orchestra concert.
- Help them to appreciate more fully and to understand the symphony concert environment by discussing appropriate behavior.

II. Arrival

You will arrive at the Long Center for the concert about twenty minutes early, entering the auditorium through either the front or the side doors. Make sure you stay with your school, because there will be a lot of students attending the concert.

Ushers wearing special nametags will show you to your seats. It's very important that you pay attention and take your seat as quickly as possible so that everyone can be seated promptly.

III. During the Concert:

Ushers will close the doors when it is time for the concert to begin. The lights over the audience will dim, and the lights over the orchestra will brighten.

The musicians will already be seated on the stage, except for the concertmaster. The concertmaster is the first violinist. He is the lead musician in the orchestra. When he comes onstage, the audience applauds,

then gets quiet so that he can begin the concert. He will then lead the orchestra in tuning their instruments. He will signal for an 'A' from the oboe, to which all of the other instruments will tune. The concertmaster will then take his seat.

The conductor will enter from 'stage right' (the left side if you're facing the stage). The audience will applaud. The conductor will then mount the podium, raise his arms as a signal for the musicians to get ready to play, and begin the first piece of music.

You will know that a piece is over when the conductor puts his arms down and turns to face the audience. This is the appropriate time to clap. If you REALLY enjoyed the piece, you can even politely yell 'Bravo!' as you applaud.

Cameras and tape recorders are strictly forbidden at Austin Symphony concerts.

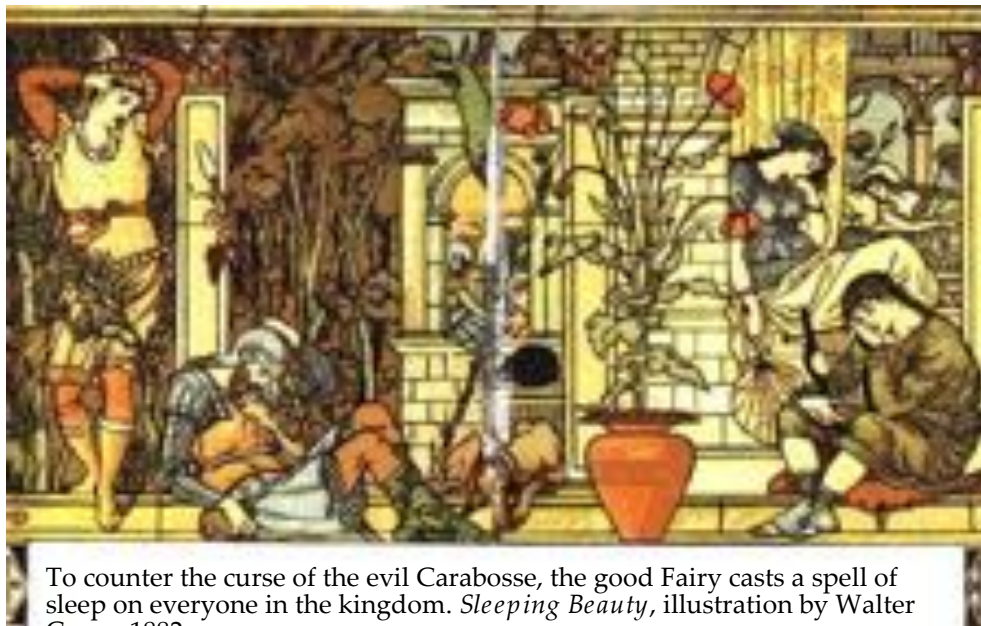
No food or drink of any kind, including chewing gum, is permitted. Unnecessary items such as loose pencils, string, paper, combs, and brushes should be left at home or at school.

Chaperones are responsible for the behavior of their students and should sit among the students rather than with another adult. We recommend one chaperone for every ten students.

Students are requested to remain in the auditorium during the concert. Trips to the restroom should be made before the concert. It is very disturbing and distracting to the others in attendance to leave the auditorium after a concert is underway. Students are not to leave their seats (with the exception of being ill). If a student needs to be excused, he or she **must** be accompanied by a chaperone.

IV. After the Concert:

THE CONDUCTOR will leave the stage, and YOU will go back to the buses to return to school. WE hope you enjoy your experience at the Austin Symphony Young People's Concert, and we hope to see you at other concerts soon!



To counter the curse of the evil Carabosse, the good Fairy casts a spell of sleep on everyone in the kingdom. *Sleeping Beauty*, illustration by Walter Crane, 1882



Below is a modern Turkish spindle



Spinning thread for textiles is an ancient art in which fibers are stretched and twisted together to form yarn. Above is an image of a woman spinning. Detail from an ancient Greek, Attic wine jug, CA 490BC .The British Museum, London

Explore: The connection between spinning and story telling; present your findings to the class.



Hofball in Wien, Wilhelm Gause, 1900, Historisches Museum der Stadt Wien.

*The waltz is thought to have originated in 16th Century Germany as a country dance. It is always in 3/4 meter but the tempo may vary. The Viennese waltz is fast and the dancers turn constantly, alternating turning towards the leader's left and to the leader's right. Many ballets feature waltzes; Tchaikovsky's **Garland Waltz** is one of the most famous.*

ABOUT THE AUSTIN SYMPHONY

Mission Statement and History

The mission of the Austin Symphony Orchestra Society, Inc. is to enhance the cultural quality of life for the adults and young people of Austin and Central Texas by providing excellence in music performance and educational programs.

The Austin Symphony Orchestra's first public concert, held on Tuesday, May 2, 1911 at the Hancock Opera House, was conducted by Dr. Hans Harthan. The organization was formally incorporated in 1941 when the orchestra was conducted by Hendrik Buytendorp. Maestro Buytendorp was a former member of the Royal Orchestra in Holland and served eight years as the conductor of the ASO from 1940 to 1948.

Following Maestro Buytendorp, Ezra Rachlin was named conductor for the 1948-49 season which began his 20-year association with the ASO. He initiated many new programs, such as student concerts, the world's first drive-in concert, the presentation of international guest artists and the first Pops concert.

During the 1960's and 70's the ASO went through many changes. In 1971, Mrs. D. J. Sibley, Jr. was elected president and began her tenure as head of the society's board of directors. Under her enthusiastic and determined leadership, a hard-working board was established, and a systematic reduction of the deficit began. During this period, the concept of Symphony Square as a home for the Orchestra was launched under the direction President Jane Sibley and ably assisted by ASO board members Peggy Brown and General Gordon Blood.

With the resignation in 1980 of Maestro Akira Endo, a comprehensive, nation-wide search led to the hiring of a young assistant conductor from the Cleveland Orchestra, Maestro Sung Kwak. His tenure from 1982 through 1996 was marked by growth, professional excellence and wonderful artistry. Moving its home base to the 3,000-seat Bass Concert Hall on the University of Texas campus allowed the Austin Symphony to expand its programming dramatically. December 1997 marked new beginnings with Music Director/Conductor Peter Bay assuming the reins. Mrs. Sibley moved to Chairman of the Board and Mr. Joe R. Long served as President of the Society until 2012. Mr. Long is now Chairman of the Board, with Thomas Neville taking over as Board President. The Austin Symphony officially moved into its new permanent home, the Long Center for the Performing Arts in September 2008 when it began its 98th concert season.

The season includes eight classical concert pairs, September through May, and four Pops concerts. In addition to the concert season, the ASO presents the Young People's Concerts, a High School Concerts series, Halloween Children's Concerts, the annual July Fourth Concert and Fireworks and the summer-long Concerts in the Park. The ASO annually performs around Austin and in other Central Texas communities. In 2010, the ASO introduced the Texas Young Composers Competition & Concert, offering students 18 years of age and younger a chance to have their orchestral compositions performed by the Austin Symphony in a special concert. To date, 30 young people have had their works premiered by the ASO. Other educational programs offered include Children's Day Art Park, Building Blocks (for PreK-3rd grade) and more.

The ASO continues to be the leading performing arts organization in Austin through public support and contributions from individuals and corporations.

Chelsea Tipton—*Conductor*

American conductor Chelsea Tipton, II has won over audiences and critics alike with his vibrant musicality, accessibility, versatility and extraordinary commitment to education. Tipton is now celebrating his fifth season as Music Director of the Symphony of Southeast Texas in Beaumont. As a sought after guest conductor, Tipton has appeared with numerous major orchestras in the United States, including the Cleveland Orchestra, Chicago Symphony, Detroit Symphony, Pittsburgh Symphony, Houston Symphony, Atlanta Symphony, Indianapolis Symphony, New Jersey Symphony, Brooklyn Philharmonic, Louisiana Philharmonic, Nashville Symphony, Rochester Philharmonic and the San Antonio Symphony Orchestra among others.



The 2013-14 season sees Tipton working with the Cleveland Orchestra, Hilton Head Symphony, Southwest Florida Orchestra, and Orchestra Sinfonica Siciliana (Palermo, Sicily). In October/2013 he was awarded the first Aspire Award from the Atlanta Symphony Orchestra. This is annual award presented to individuals of African American or Latino descent who have demonstrated a commitment toward diversity and inclusiveness in the arts. Tipton has conducted in Carnegie Hall conducting the Sphinx Competition Showcase gala concert that was the culmination of a ten city tour with the orchestra. Other highlights include a last minute replacement for Robert Spano to conduct an all-Gershwin season finale with the Brooklyn Philharmonic. The New York Times applauded Tipton for "leading sweeping and vibrant performances of "Rhapsody" and "An American in Paris."

During the summer of 2011, Tipton was part of an extensive European tour with pop artist Sting that took him to 15 countries and working with 19 different European orchestras. He prepared the orchestras for the concerts and performed with Sting in concert in the Canary Islands, Granada and Cap Roig Spain.

Tipton earned a Master of Music degree in orchestral conducting from Northern Illinois University and a Bachelor of Music in Clarinet Performance from the Eastman School of Music, with additional studies at the University of Cincinnati College-Conservatory of Music, The Conductors Retreat at Medomak and the Pierre Monteux School for Conductors in Hancock, Maine.

Music and Motion

Music moves; it is dynamic. It moves through time and in a gestural sense as a continuous line or form. Sound itself is created from vibrations, a form of oscillating movements or energy force that produces sound waves that we hear. So, in its most basic aspect, music moves. In this program we will investigate motion in music through the element of rhythm as it relates to music composed for dance and for voice.

Rhythm is the foundation for all musical expression. It comes from the Greek word “rhythmos” and refers to flow, or repeated motion. As movement, rhythm forms the direction of the music temporally through what is called the beat, and linearly through pitch, which forms melody. In a way rhythm is a sound pattern whose structure occurs in time. It is also the pulse of music, the alternation between sound and silence, and a repetition of patterns that can be remembered. In addition, it is interesting to note that rhythm can exist without melody, but melody is dependent upon rhythm. Still, some experts claim that music originated from the “singing” that mothers employ with their infants, i.e., “baby talk.” In this regard, music was a way to develop and strengthen relationships between people. Similarly, it is thought that Dance, following stylized patterns based on rhythms, may have had its derivation in communication and socialization. Music created for dance has rhythms that are easily recognized and identified; it has an infectious quality that calls us to move. Furthermore, our feelings are deeply tied to movement; both music and dance evoke and portray emotions, serving to unify groups of people.

The human brain seeks patterns as a modus for ordering sensory stimuli, and this applies to the perception of music. The recognition of a musical work depends on a person’s being able to identify the patterns that make up its structure. Studies indicate that the brain organizes sounds into groups; categorizing in this way allows for an efficient apprehension of musical sequences. Rhythm directs the music both in regards to shape and in regards to time. What seems clear is that motion is an essential aspect of music, and its power to move can be experienced through dance and song. At the most basic level what links music, dance and song is rhythm. The selections in this program demonstrate both the melodic and the kinetic qualities of music.



What emotion is being expressed by this dancer? What sort of music do you think would go with this movement?

*Dmitri Belogolovtsev Abderahman in the ballet **Raymonda**, Boshoi Theatre, Moscow, 2010.*

Enduring Understandings

- ∞ Students will understand the role that rhythm plays in both songs and works composed for dance.
- ∞ Students will understand the element of motion in music and how it relates to rhythm, melody and form.
- ∞ Students will understand that music, dance and song are fundamental aspects of the human experience.

Self-portrait, Edgar Degas, 1855, Musee d'Orsay, Paris

Edgar Degas was a French painter who lived from 1834 to 1917. An artist who worked in different media, he is most well known for the paintings he did of dancers. He was considered a founder of Impressionism, but contrary to this notion, he thought of himself as a realist and wished to capture the essence of the world around him. Furthermore, he did not use the techniques favored by the Impressionists, but employed those of the Old Masters as well as experimenting with composition and form. Degas was a masterful at depicting movement, both in his dance paintings in those he did of horses at the race track.



Ballet originated in the courts of the Italian Renaissance and was codified in the Court of Louis XIV of France. The French monarch established the first professional ballet company, The Paris Opera Ballet. Subsequently, in the 19th Century, Russia became famous for its companies. Today, ballet companies and schools of ballet exist all over the world, each country evolving and maintaining its own particular style. Ballet is a type of performance dance with specialized techniques that require years of training and practice to master.



Ballet Rehearsal, Edgar Degas, 1873, Fogg Art Museum, Boston.



*The old woman hands Aurora a spindle. **Sleeping Beauty**, Edmund Dulac, 1910*



Moving Sound: Exploring the Rhythms of Dance and Song

Young People's Concerts
2014

May 19–23
Long Center for the Performing Arts

Chelsea Tipton, conducting
Don Hill, Tenor

Igor Stravinsky	Infernal Dance of King Kastchei from <i>Firebird Suite</i>
Pyotr Ilyich Tchaikovsky	Waltz from <i>Sleeping Beauty</i>
Aram Katchaturian	Sabre Dance from <i>Gayane</i>
Ludwig van Beethoven	Ode to Joy from <i>Symphony No. 9 in D minor, Op 125</i>
Jim Papoulis	<i>Oye</i>
Antonín Dvořák	Largo from <i>Symphony No. 9 in E minor</i> ,
Aaron Copland	<i>Bought Me a Cat</i>
Aaron Copland	Hoedown from <i>Rodeo</i>

IGOR STRAVINSKY

Born in Oranienbaum, Russia 1882

Died in New York, New York 1971

The Infernal Dance of King Kastcheï from *Firebird Suite*

Igor Stravinsky was one of the most important composers of the 20th Century. He composed many ballets, operas, instrumental, choral and orchestral works. He was born in Russia, moved to Paris as a young man, and eventually emigrated to the United States and became an American citizen.

Son of a leading bass at the Mariinsky Theatre in St. Petersburg, Stravinsky began piano lessons at age 9. Although his father was a singer, his parents wanted their son to become a lawyer and not a musician. For this reason, Stravinsky studied law for several semesters at the University of St. Petersburg, while still pursuing his music studies, which included composition lessons with the famous Russian composer Nickolai Rimsky-Korsakov.

Upon graduation from college, Stravinsky married Katerina Nossenko and embarked upon a career in music. In 1908, his first symphony was performed. This came to the attention of Sergei Diaghilev, the director of the Ballet Russe, who commissioned Stravinsky to compose a ballet for his theatre. That ballet ended up being the famous *L'Oiseau de Feu (The Firebird)*.

Stravinsky left Russia for the first time in 1911, going to Paris to attend the premiere of *The Firebird*. During his stay in the city, he composed three major works for the Ballets Russe—*L'Oiseau de Feu*, *Petroushka* (1911), and *Le Sacre du printemps (The Rite of Spring, 1913)* all of which are steeped in Russian folklore. In 1913, the premiere of *The Rite of Spring* nearly caused a riot in the concert hall. The work was very different from what concert audiences at that time were used to hearing; many of them didn't even consider the work to be music.

Stravinsky displayed an inexhaustible desire to learn and explore art, literature, and life. This desire manifested itself in several of his Paris collaborations. Not only was he the principal composer for the Ballet Russes, but Stravinsky also collaborated with Pablo Picasso (*Pulcinella*, 1920), Jean Cocteau (*Oedipus Rex*, 1927) and George Balanchine (*Apollon Musagete*, 1928).

Due to the war in Europe and the death of his first wife, Katerina, in 1939, Stravinsky moved from France to first Massachusetts, and then California where he would live the rest of his life. To celebrate his new citizenship, he wrote an orchestral arrangement of *The Star Spangled Banner*.

After moving to California, Stravinsky accepted commissions from various sources, including the Ringling Brothers Circus, a jazz band, and an opera company. In 1962 he returned to Russia for the first time since 1919 for a series of well-received concerts.

Stravinsky died in New York City on April 6, 1971 at the age of 89 and was buried in Venice on the cemetery island of San Michele. His grave is close to the tomb of his early collaborator Diaghilev. Stravinsky's life encompassed most of the 20th Century, including many of its modern classical music styles, and he influenced composers both during and after his lifetime. He has a Star on the Hollywood Walk of Fame at 6340 Hollywood Boulevard.



The Firebird

In 1909, when Stravinsky was 27, he was commissioned by Sergei Diaghilev to write a ballet based on the Russian legend, the Firebird. The work was completed in 1910 and premiered at the Paris Opera. Stravinsky attended the rehearsals, and actively helped in the preparation of the production. The ballet turned out to be a huge success and marked a major step in his career.

Story of the Firebird- Synopsis

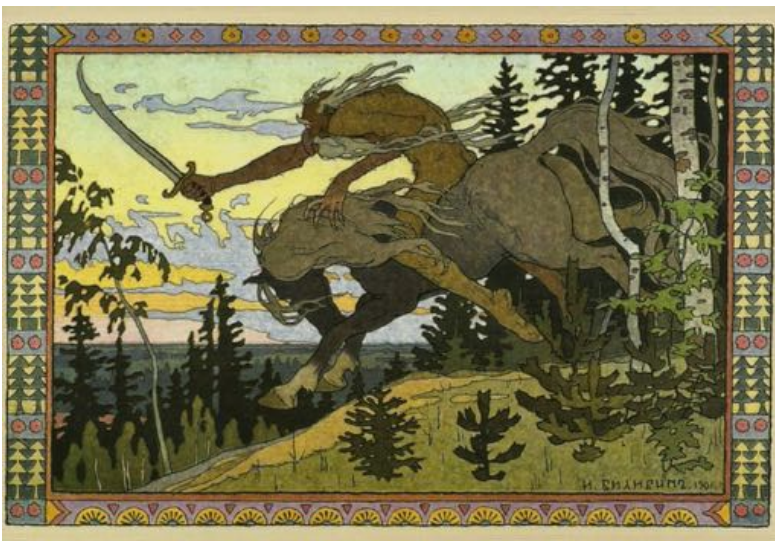
One night, Prince Ivan sees the Firebird plucking golden apples from a magic tree. The prince catches the Firebird who struggles to be free; she offers him a feather pledging that she will help him if he is ever in need. He accepts the token, and she flies off.

Soon after, 13 captive princesses of the king appear playing a game with the golden apples. The prince dances with them, and becomes enchanted with one in particular. She tells Ivan that they are prisoners of the evil magician Kastchei, and that if anyone tries to rescue them he will turn them to stone.

Ivan goes to the castle to challenge Kastchei. The magician is infuriated and has his servants attack Ivan. Just as Kastchei begins to cast the spell on the young prince that will turn him to stone, Ivan remembers the Firebird's magic feather. No sooner does he wave it above his head than magical bird appears and saves Ivan. Ivan marries the princess and the Firebird departs with a feeling of hope and joy.



Ivan Tsarevich and the Firebird, Boris Zvorikin, before 1917.



Koschei the Deathless, Ivan Bilibin, 1901.

pattern, typically stressing the weak beat. For example, count 1-2-3, etc. Then add an “and” between each number: 1 & 2 & 3 &; 1& 2 & 3& etc. Now clap on each number. Now count the same way, but clap on the “and” instead of the number. This provides a simple form of syncopation.

Stravinsky was a brilliant orchestrator. In this dance he uses several instruments to describe Kastchei's grotesque servants. Listen especially for the xylophone solos and the trombone glissandi. Stravinsky also uses dynamics—crescendo and diminuendo—as the music pulses with excitement.

The Music

The Infernal Dance of Kastchei describes the battle between Kastchei's henchmen and Prince Ivan's army. The music is often explosive. Stravinsky uses dissonance, or clashing harmonies to denote conflict as well as duple and triple meters, resulting in an impression of a chaotic and frightening war dance.

The pulsating rhythms in the percussion section create the feeling of struggle. Stravinsky uses **syncopation**, a type of rhythm, to great effect. In non-syncopated music, the accent falls on the first beat of the measure, in syncopated music, the accent falls in unexpected places—it is a shifting of the regular beat

Learning Activities

Objectives

- ∞ Students will identify and demonstrate rhythmic elements in the Firebird, in particular the use of syncopation
- ∞ Students will identify a repeated theme in musical selection
- ∞ Students will identify, describe and create musical texture
- ∞ Students will analyze and explain how music tells a story through descriptive detail

Listening Map

View the transparency and identify the music symbols on the map. (ff, pp, <, accelerando). Point out the accent marks (<) in the “Castle” theme. Explain that an accent is a stress or emphasis on the musical note or chord.

Identify the instruments pictured on the map.

View the symbols that represent “Kastchei” and the “Feather” themes.

Listen to the selection and follow the map.

Have students team up with partners. On a barred instrument, invite them to try and figure out how to play the “Castle” theme. Tell them the beginning pitch is f#. You may also want to tell them the pitches used in the theme—E, F#, G, B, and Bb.

On a second listening, have children stand as the “Castle” theme is heard, stamping on the stress (----) marks, and clapping on the accent (<) marks.

Dramatization

Dramatize the story with the music.

Have students team up with partners. On a barred instrument, invite them to try and figure out how to play the “Castle theme.” Tell them the beginning pitch is F#. You may also want to tell them the pitches used in the theme: E, F#, G, B, and Bb.

Textbook Connections

Share the Music: Grade 4, page 361, CD 10:4—another piece by Stravinsky to study.

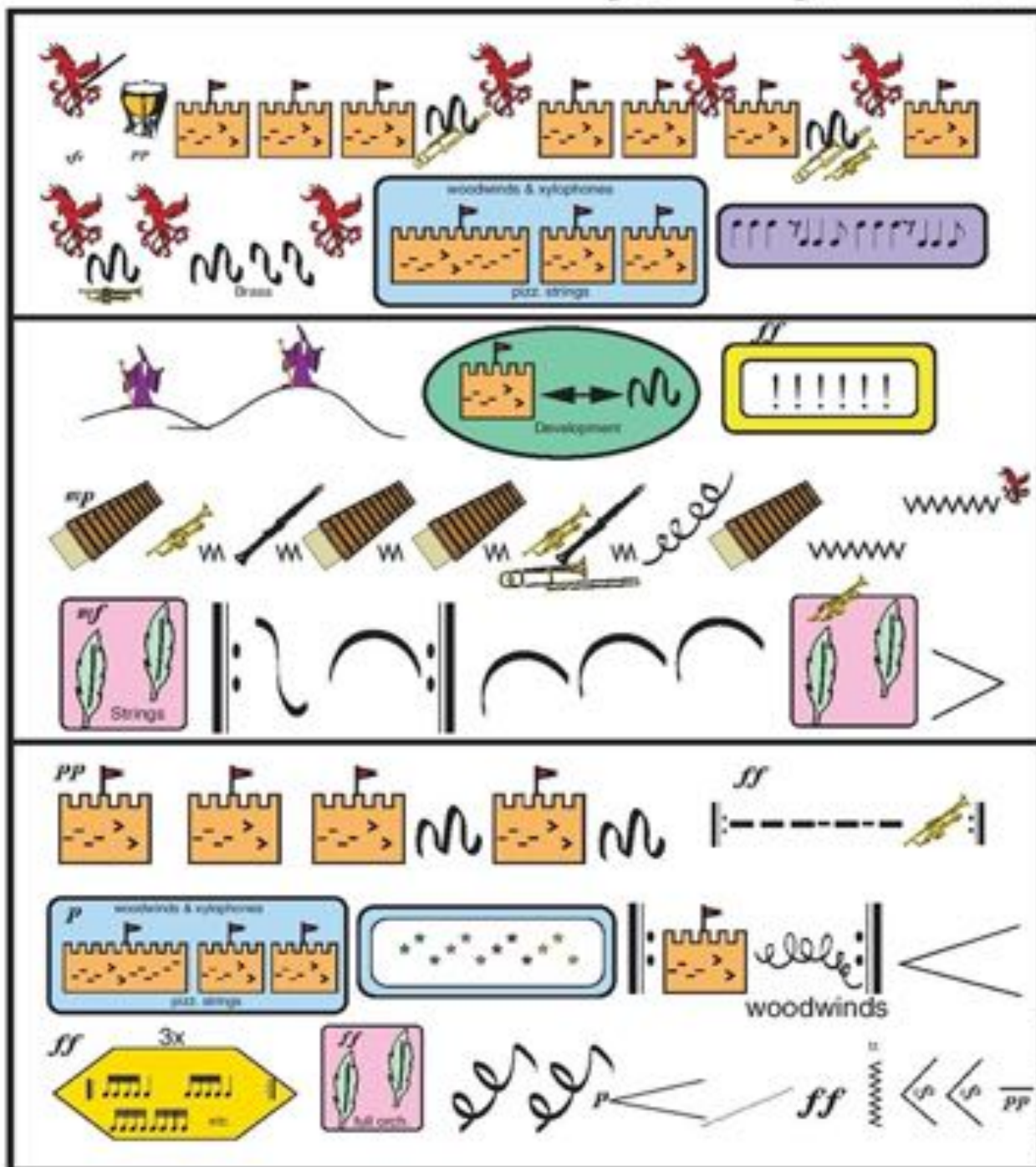
Kodály Connection:

- ∞ Sing the *la*, pentachord (minor), beginning on E with solfege. Identify the half step between *ti* and *do*. Then sing the “Castle” theme with solfege (*ti, do la, ti, d, la*)
- ∞ Play the “Castle” theme on the recorder.
- ∞ Invite students to improvise other short melodies using the same notes.

Hints to coloring the map:

Make sure you highlight the accent marks on the map with a color—use red to symbolize the “Firebird.”

The Firebird: "The Infernal Dance" by Stravinsky (1882-1971)



Map by Kay Greenhouse

Investigate: The symbolism of birds in other cultures. Many view birds as symbols of immortality. In Asia the crane is believed to be possessed of eternal youth. Write a short essay on this topic.



*Pine, Plum and Cranes, 1759.
Hanging Scroll, ink and color on silk.
Palace Museum, Beijing.*



The Phoenix

Like the Firebird, the phoenix is a bird with beautiful gold and red plumage.

At the end of its life-cycle the phoenix builds itself a nest of cinnamon twigs that it then ignites; both nest and bird burn fiercely and are reduced to ashes, from which a new, young phoenix arises.

The new phoenix is destined to live, usually, as long as the old one, and continue the cycle. Due to this, the Phoenix has become a symbol of rebirth, immortality and indestructibility

The character of the Firebird appears in many Russian folktales. She is always described as very beautiful, possessing magical powers, and providing help to those who believe in her.

Theme



Theme transposed for Orff instruments



Other Activities:

Exploring Descriptive Imagery

Read the story of the Firebird.

Identify descriptive terms: nouns, adjectives, verbs

Listen to the music of The Infernal Dance and create a word bank of descriptive words (if possible encourage the students to use words related to the story of the Firebird).

From the word bank, write a poem a paragraph about what is happening in the music.

Illustrate the poem, using an Asian or Russian style of drawing.

Dance out the action of the music.

Listen to the music and draw or paint what you hear; what sort of lines will you use? Colors? Shapes? Textures?

Create a picture of The Infernal Dance.

Clap out a regular rhythm and then syncopate it.

Layering sound and creating texture

Pass out various percussive instruments. Break the students up into groups of 3 or 4. Each student should have a set of rhythm sticks along with another type of instrument.

Give the students a rhythm to all play together at the same time with the rhythm sticks. (Monophony)

Divide the class into two groups; have one group play an ostinato rhythm, while the other group plays the original rhythm. (Homophony)

Have the students go back into their original groups of 3 or 4 and ask one group to keep playing the sticks, while the others use their other instruments. Use the ostinato, the original rhythm and create other rhythms as needed (polyphony).

Have the students identify texture in The Infernal Dance.

Analyze: Descriptive elements in the music: tempo, dynamics, pitch, rhythm. Explain what they are describing and why they were chosen.

Explore: the story and the music through dramatizing the scene using props, such as scarves, the egg, feather, etc...

Prince Ivan takes the feather of the Firebird.
Elena Konstantinovna Gorokhova, 1979.



PYOTR ILYICH TCHAIKOVSKY

Born in Kamsko-Votkinsk, Russia 1840

Died in St. Petersburg, Russia 1893

Garland Waltz from *The Sleeping Beauty*

Pyotr Ilyich Tchaikovsky was a Russian composer; he was born in 1840 to a middle class family in the city of Votkinsk. Musically precocious at an early age, with his parents' support, he began studying piano at five. Even so, his parents encouraged him to become a civil servant and they enrolled him at the Imperial School of Jurisprudence in Saint Petersburg. While attending classes, Tchaikovsky continued to study music, and in 1862, Tchaikovsky enrolled in the newly formed St. Petersburg Conservatory where he studied from 1862 to 1865. Among his teachers were Zaremba, with whom he studied harmony and counterpoint, and Anton Rubinstein for instrumentation and composition.



While at the conservatory, Tchaikovsky came into contact with a group of Russian composers known as the The Five, Mily Balakirev, Modest Mussorgsky, Nikolai Rimsky-Korsakov, and Alexander Borodin that were adamantly against Western musical influences and promoted the inclusion of folk music and national elements in compositions. Tchaikovsky was criticized by the group for exhibiting too much western influence. Though he was influenced deeply by western techniques and attitudes and stood in opposition to The Five, Tchaikovsky insisted in essence he was Russian. This tension between Western and Russian culture is one of many conflicts that shaped Tchaikovsky's work; one of his artistic goals was to integrate Russian and European influences, believing that they were deeply entwined. Tchaikovsky maintained cordial relations with The Five, but also made every effort to achieve and ensure aesthetic independence.



Original Cast of *The Sleeping Beauty*, St. Petersburg: Mariinsky Theater, 1890.

Tchaikovsky lived most of his life as a bachelor. In the late 1800's Tchaikovsky started a relationship with a wealthy widow, Nadejda von Meck, who became his patron for the next 13 years. She offered to subsidize Tchaikovsky with the proviso that they never meet. This unusual relationship, along with increasing commissions, allowed Tchaikovsky to live a comfortable life, replete with various country homes and to devote his time to composing. Success and good fortune did not lead to happiness, and the majority of Tchaikovsky's life was beset by depression and personal crises. Tchaikovsky died in 1893.

Garland Waltz from *The Sleeping Beauty*

The Sleeping Beauty was first performed in 1890 at the Mariinsky Theatre in St. Petersburg shortly after Tchaikovsky completed the score in 1899. The format of the ballet follows the structure of Prologue and three acts and was based on Charles Perrault's "La Belle aux bois dormant" (Beauty sleeping in the woods), written in 1697, combined with elements from Grimm's version, "Dornröschen." The ballet was choreographed by the formidable Ballet Master of the Imperial Ballet, Marius Petipa. The ballet is long, about 4 hours, but the music is often light and playful. The main conflict is between good (the Lilac Fairy) and evil (Carabosse). Tchaikovsky uses leitmotifs to portray these characters, creating a theme for each of them. The music is beautifully suited to dance, making use of strong melodies and rhythms and lush orchestration that lend itself to theatricality. "The Garland Waltz" is the sixth piece in the ballet and is performed in Act I. It is the score's only large formal dance piece and does not serve any narrative or plot function.

Synopsis

Prologue

On the birth of their long awaited daughter, the King and Queen announce a christening celebration in her honor. They invite six fairies to attend, who will bestow gifts upon the child. Each Fairy possesses a virtue or characteristic, such as kindness, beauty, strength; they each wear a different colored costume and present a special gift. The Lilac Fairy is the most powerful representative of good and she arrives accompanied by her entourage. She is prevented from presenting her gift, because at that moment the mood darkens and the evil Fairy Carabosse arrives with her followers. Carabosse is angry because she was not invited to the christening; she threatens the attendees and attacks the Master of Ceremonies for his oversight, then as she gets ready to leave, she casts a spell on the baby declaiming that the girl would grow beautiful, virtuous and charming, however, she would die on her sixteenth birthday after pricking her finger on a spindle. Everyone is aghast! The King and Queen plead with Carabosse to relent. At this point, the Lilac Fairy intercedes and alters the curse so that the spindle will only cause 100 years of sleep and that Aurora will be awakened by the kiss of a prince.



Costume design for Carabosse as envisaged by Leon Bakst, 1921.

Act I

Aurora's sixteenth birthday finally arrives and a great celebration is underway. Young villagers gather and engage in an elaborate waltz holding festive garlands of flowers. Four suitors are presented to Aurora, who performs the Rose Adagio, one of the most famous and most difficult sequences in ballet. Unnoticed, a cloaked stranger arrives; she goes to Aurora and presents her with a gift. It is a spindle. Aurora has never seen one before, because all spindles and sharp needles have been forbidden within the palace walls. Before her parents can intervene, Aurora examines the strange object and pricks her finger. She swoons and falls into a deep sleep. The cloaked stranger reveals herself as Carabosse. The Lilac Fairy reminds everyone that Aurora is just asleep; the good fairy casts a spell of sleep on the whole kingdom. She then magically covers the castle with a thick layer of intertwining brambles and vines.



Modern whorl drop spindles.

Act II

One hundred years pass and Prince Florimund is in the forest hunting with his companions. Unhappy, **Florimund** wanders off alone; there he meets the Lilac Fairy who shows him a picture of Aurora. Florimund is immediately entranced. She leads him to the castle and he cuts away the vines and the brambles. Just as Florimund is ready to enter the edifice, Carabosse appears and tries to obstruct him. A struggle between the prince, Carabosse and the Lilac Fairy ensues and the evil fairy is overcome. Florimund rushes to Aurora's side; as he kisses her, she and the rest of her family awakens and Carabosse is defeated. The prince proposes marriage and she accepts.

Act III

The royal wedding is underway with lavish festivities. Many guests attend including Jewels: Gold, Diamond, Sapphire, Ruby, and Silver, and an array of Fairytale characters: Puss n Boots and the White Cat, Princess Florine and the Bluebird, Little Red Riding Hood and the Wolf, Cinderella and her Prince, and Beauty and the Beast. Aurora and Florimund perform a grand and formal Pas de Deux after which the entire ensemble dances a celebratory mazurka. At the end, the prince and princess are married and the Lilac Fairy bestows her blessings on the bride and groom.

Objectives

- ✎ Students will identify and perform waltz meter
- ✎ Students will identify musical themes (A, B, C themes)
- ✎ Students will create a piece of music in rondo form and perform it
- ✎ Students will analyze and describe how music tells a story

Learning Activities

Setting the Stage

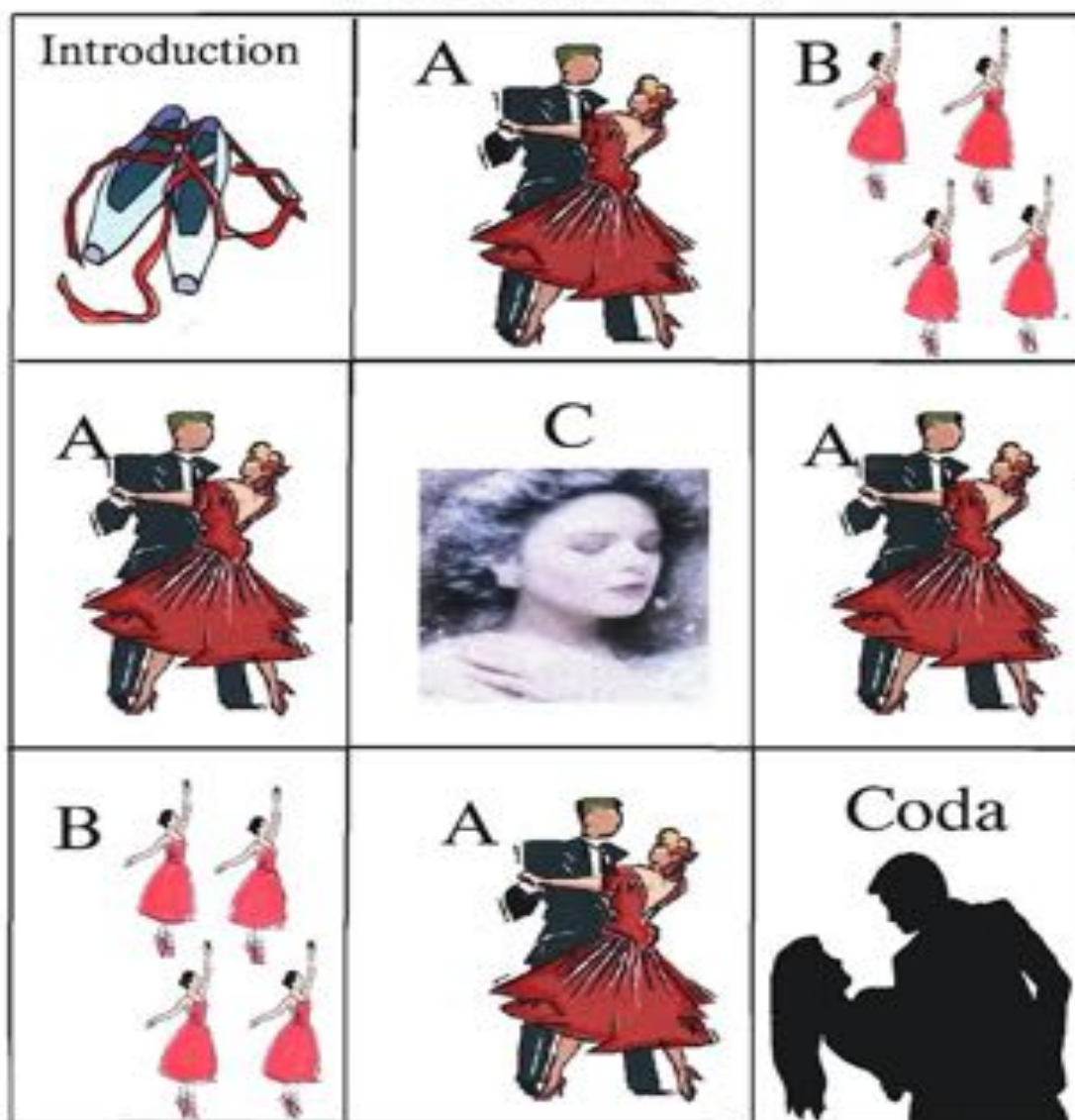
Read the story of Sleeping Beauty to the students and have them watch a video of the ballet. Discuss how music and dance combine to tell a story. What would it be like to watch a ballet without music? If you listen to the music alone, can you describe what is taking place? Is music essential to dance? Is dance essential to music? Identify the waltz as a 3/4 meter with a distinct accent on the first beat. Practice moving to the music.

Listening Map

- ✎ Preview listening map and point out the A, B and C sections.
- ✎ Teacher sings or plays the melodies for the A, B and C themes.
- ✎ Write ABACABA on chalk board. Use pictures form an extra listening map (cut in sections) and put over or below ABACABA. Tell them that the A section sandwiched between the contrasting sections makes a rondo form.
- ✎ Point to the sections on the Listening map as you listen.
- ✎ Students compare the original Sleeping Beauty story with the ballet version.
- ✎ Students in small groups use a listening map cut up to show rondo form.
- ✎ Have students make up a rondo using nursery rhymes or creating their lyrics. For example, students might recite Jack and Jill for the A sections, Jack Be Nimble for the B sections, and Jack Sprat for the C sections in ABACA order.
- ✎ Divide class into three groups and give each group different colored scarves to represent A, B and C themes. Have students move scarves when they hear the theme playing. Or, students could signal with flash cards if scarves are not available.
- ✎ Have students move to show different sections of rondo form while emphasizing the rhythmic focus of each section.

"Sleeping Beauty Waltz"

by Tchaikovsky (1840 - 1893)



Hints to follow the Map

Bridge and transition sections are not indicated on the Listening map to emphasize the rondo form. The introduction and coda are both lengthy.

- ∞ Listen for the A, B and C themes
- ∞ The short B them is played 4 times
- ∞ Transition sections are not shown on the map

Investigate: The different versions of Sleeping Beauty and describe how they are the same and how they are different. Why do you think they this is the case?

Draw or paint what you hear; what sort of lines will you use? Colors? Shapes? Textures?

Describe what you hear.

Kodály Connection:

Sing the B theme with solfege



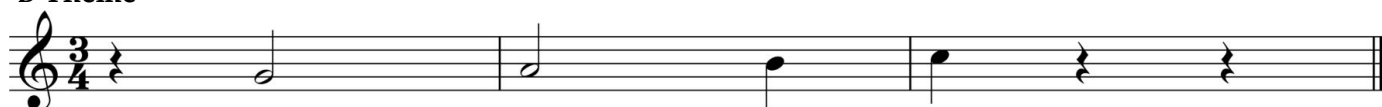
Sleeping Beauty, Henry Meynell Rheam, 1899.

The Sleeping Beauty, themes from "The Garland Waltz"

A Theme



B Theme



C Theme



In Perrault's Fairytale, the princess, when she attains 16 years of age, wanders through the castle looking to amuse herself, when she finds an old lady spinning thread. The woman gives the princess the spindle and she pricks her finger and falls asleep.



*Aurora meets the old woman who gives her the spindle. **Sleeping Beauty**, Darstellung von Alexander Zick.*



Viennese Waltz at a contemporary ballroom competition.

Explore: How music tells a story through musical descriptions and imagery. Create a word bank of descriptive words as you listen to the music, then write your own fairytale (if possible encourage the students to use words related to the story of Sleeping Beauty). Illustrate your story.

ARAM KHACHATURIAN

Born in Tbilisi, Georgia (Russia) 1903

Died in Moscow, Russia 1978

Sabre Dance from *Gayane*

Composed between 1939 and 1941

Aram Khachaturian was born to a poor family in Tbilisi, Georgia, Russia on June 6, 1903. Early on, he demonstrated a great interest in the music of Armenia, and also of Georgia and Azerbaijan. Despite his interest, he did not study music. However, he none the less became convinced that he was meant to be a musician and eventually went to Moscow seeking admission to the school of music. Even with little or no musical education, Khachaturian's abilities were noticed. He studied the cello for 3 years, after which he enrolled in a composition class. He had finally found his niche, and within a year had a composition published, which gained him entrance into the Moscow Conservatory. By the time he had completed his studies in 1933, he was 30.



As a composer, Khachaturian drew from his national heritage of Armenian folk music, as well as from the traditions of Georgia, Russia, Turkey, and Azerbaijan. In addition, Khachaturian was enthusiastic about communism. The composer joined the Communist Party of the Soviet Union in 1943. His communist ideals, along with his Armenian nationalism, are apparent in his works, especially in *Gayane*. Later, Khachaturian was condemned by the Soviets along with Shostakovich and Prokofiev, as being "formalist" and "anti-popular."

Khachaturian's greatest strengths lie in colorful orchestration and effective use of pictorial elements. One aspect of Armenian music, which does much to explain the colorful nature of Khachaturian's music, is the way Armenian folk musicians use certain 7th chords as concords while the normal major or minor triad is a discord. Khachaturian brought the harmonic sense of traditional Armenian forms into art music, thus adding a new element and approach to symphonic music.

Khachaturian died on May 1, 1978 in Moscow, Russia.

Khachaturian's works are suffused with the sounds and cultural motifs of Armenian culture.



Album Cover for *Sabre Dance*

Sabre Dance from *Gayane*

The Sabre Dance is a movement in the final act of the ballet called *Gayane*, which was completed in 1942. *Gayane* is a ballet that tells the story of a young farm woman working in the mountainous regions of Georgia on the Soviet border. *Gayane*, named after a Saint, is irreproachable, but her husband, Giko, is unruly and quarrelsome. *Gayane* must choose between her husband, whose actions become more and more criminal, and her people along with the ideals of the Soviet Union. Giko confronts *Gayane* and she defies him, at which point he stabs her. Kazakov, commander of the Soviet frontier guard, comes to her rescue. He arrests Giko and saves *Gayane*. At the end of the ballet, *Gayane* and Kazakov marry.

The Sabre Dance evokes whirling movement, in which the dancers display their skill using sabres. The piece is irrepressible; the percussion, especially the xylophone, is played without restraint. The music combines a highly dissonant element with an alternation between major and minor sevenths and an irresistible forward motion. Due to its exciting rhythm, the Sabre Dance established a place for itself in common concert practice, leading also to various adaptations in popular music. Sabre Dance has traditionally been used by traveling circuses around the world to musically accompany acrobats, dog acts, etc. The tune is frequently featured on TV and other media.



Form

By combining melodic and rhythmic patterns inherent in a piece of music, an even larger pattern can be created. One way composers organize a musical work is to create a main theme that is repeated throughout. The composer can then add one or more contrasting themes to compliment the main one. When analyzing these works, letters are assigned to each theme; when a theme is repeated, so is the original letter assigned to it. Thus the original theme will be given the letter "A", and the first different theme is given the letter "B", and so forth. When completed, the succession of letters gives us the form of the piece. Pieces with two unrepeatable themes are called "binary form" and are written as AB. In many pieces, the A section is repeated again after a B section. This type of form is called "ternary form" or ABA form. For example, "Twinkle, Twinkle, Little Star" is in ABA form. Other common forms are AABB, or ABACADA... which is called rondo form. A rondo has a recurring theme (A section) that is repeated amidst numerous contrasting sections.

19th-century Calvary Sabre.

In addition to sections that are labeled alphabetically, composers sometimes also include musical passages called a "**bridge**" and a "**coda**." A bridge is an interlude that connects two parts of that song, building a harmonic connection between those parts. The bridge is almost always a new melody and it usually leads into a return of the A section. In popular song structure, the bridge is a section that connects two sections of the refrain or "chorus." Often the bridge is used to transition from one key to another, so that the final refrain is repeated in a new key than the previous occurrence. A coda is a section that is added to the closing few measures of a composition. It is usually not a part of the main theme groups, but is a finishing theme added to the end to give the composition closure.

In Khachaturian's *Sabre Dance*, the form is ABA with a bridge and a coda.

Learning Objectives

- ∞ Students will analyze and describe how rhythmic elements, in particular syncopation, create musical effect in Sabre Dance
- ∞ Students will explain musical form and identify ABA form as used in Sabre Dance
- ∞ Students will demonstrate melodic direction through movement

Setting the Stage

Write Body Shape words on the board. Have children make themselves into shapes on these cues: twisted, curved, small, pointed, and large. Write Level on the board and cue the students to create low, medium, or high level shapes. Have students listen to or sing a song that demonstrates melodic direction and use some of their body shapes and levels to show the highs, middles, and lows of the melody. Describe and discuss their choices. (Note: Use a song the students have learned that demonstrates melodic direction and levels.)

Learning Activities

- ∞ Share historical information on Khachaturian's life and importance in music history.
- ∞ Discuss the use of patterns and syncopation in Khachaturian's music.
- ∞ Discuss what form is, and the various different types: binary, tertiary, canon, etc.
- ∞ Discuss information about the composer, selection, and vocabulary terms on the listening map (introduction, theme, bridge, coda).
- ∞ Share the listening map with the students.
- ∞ Discuss tempo, dynamics, and instrumentation.

View the map and discuss ABA form and melodic directions. Note that the boots in the introduction and the A theme represent the beats. The symbols above the boots represent the melody and the rhythm. The pictures of the dancers represent the repetitions of the A theme.

Have the students trace the shape of the A theme in the air as the teacher plays the melody of the A theme on the piano. Ask the students: "Does the melody mainly move upwards, downwards, or stay the same?"

Listen to the section and follow the map.

In small groups, have students create their own movement using some of the body shapes explored in the Setting the Stage part of the lesson. Different groups are assigned different sections of the piece. Students may use scarves to enhance their choreography.

Textbook Connections

Share the Music: Grade 3, pages 10-11, CD 1:8. Here you will find a great lesson featuring this piece, along with a colored version of the map.

Have the students show their understanding of the melodic direction of the music by:

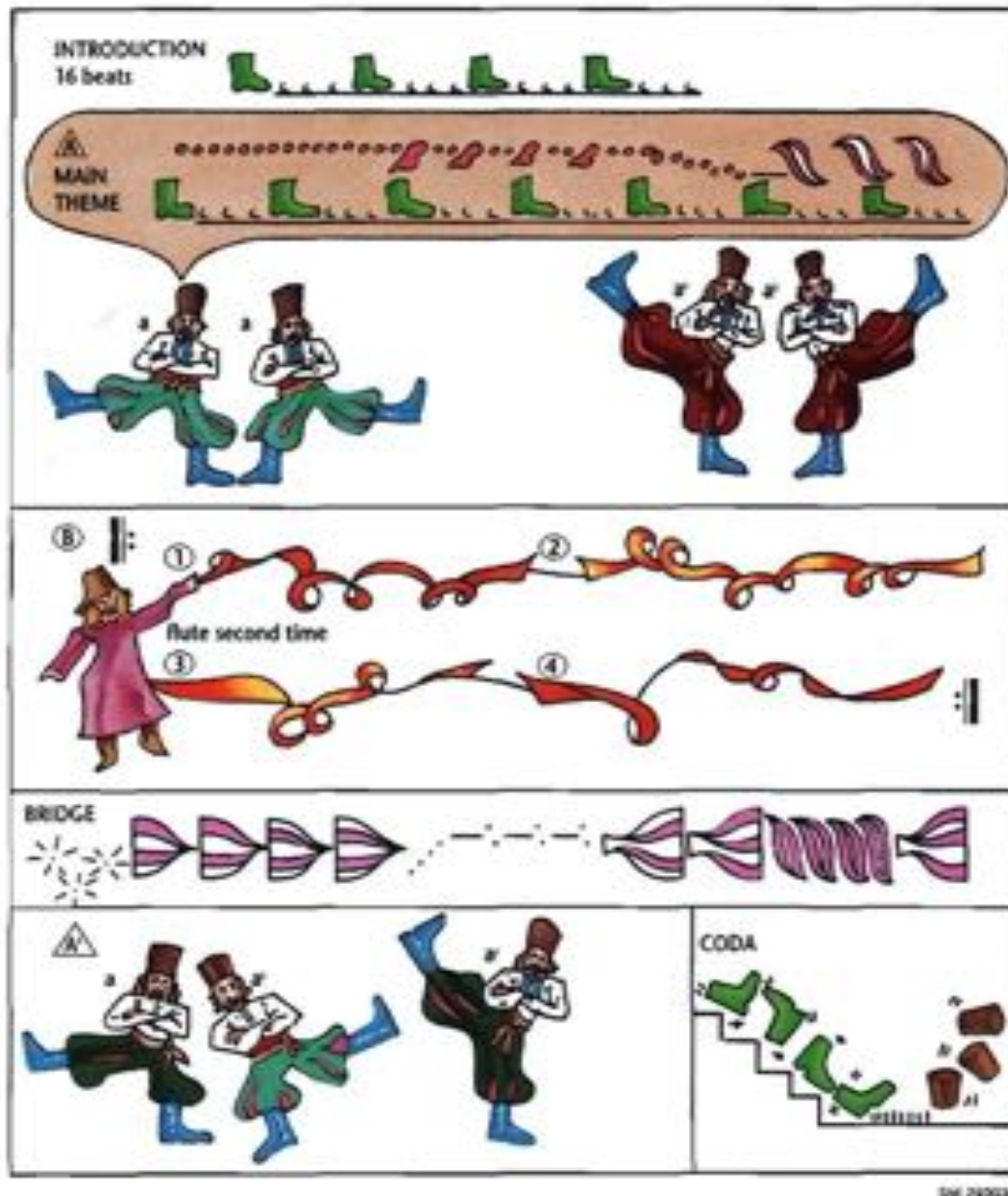
A theme—running in place on repeated notes, bending knees on dips and lowering their bodies in a twisted shape on the downward moving melody at the end of A.

B theme—Pick up scarves or streamers and move them to the melodic direction of the B theme.

Bridge—Make an imaginary bridge with a classmate.

Coda—Create movement to show melodic direction of the coda section.

Sabre Dance from *Gazette* by Aram Khachaturian



Listening Map:

Section A: Sabre Dance theme heard 4 times, the last 2 times are a 3rd higher.

Section B: Woodwind solo punctuated by timpani

Bridge: Xylophone plays a repeated pattern. There are several trombone glissandos (sliding up and down the musical scale rapidly)

Section A: The second repetition of Sabre Dance theme is interrupted by a cymbal crash. The third repetition is higher.

Coda: Descending line, followed by an ascent that moves toward the final note.

Kodály Connection

- ∞ Isolate the “taka-di” (tibi-ti) pattern in the bridge pattern (stars) and the “A” theme (feather like upward melody). Connect these patterns with another folk song that features the rhythm like “Charlie” (“Over the river to feed my sheep...”)
- ∞ Try having students do rhythmic dictation for the first part of the Bridge section (6-7 measures of 4/4).

Theme:



Discuss: Is *Sabre Dance* an exciting piece of music. Why? (Suggest that students talk about the instruments, the speed of the piece, and the shape of the melody).

Explore: Armenian culture and discuss the influences it had on the Sabre Dance.



French Sabres of the sailors of the Gurad, First Empire

Curricular Extensions:

Math

- ∞ Discuss musical form and how separate musical sections are assigned letter values which determine the structure of the overall piece.
- ∞ Why are sections that have the same melody assigned the same letters?
- ∞ Compare these concepts to math.
- ∞ Discuss with students how musical form is a way to organize patterns. Sections that are identical are assigned the same value, much like variables in algebra.
- ∞ Use different geometrical shapes or different colored math blocks to represent each section.
- ∞ Have students identify the particular form by the pattern of the shapes. For example, one blue block + one red block + one blue block would equal ABA or tertiary form.

Research: historical events that shaped Khachaturian's life. How do you think he and his music were affected by the policies of the Soviet Union?

Composition

- ∞ Have the students identify syncopation patterns in the piece.
- ∞ Write some examples on the board of repeated patterns with syncopation in them.
- ∞ Have the students write some of their own patterns using repeated patterns with syncopation.
- ∞ The students will eventually put these patterns on various instruments of their choosing.

Language Arts:

- ∞ Help the students distinguish between historical and musical facts about the Sabre Dance and individual opinions about the piece.
- ∞ Have the students lead a discussion of Sabre Dance asking what feelings they have when they hear the piece.
- ∞ Discuss whether Sabre Dance is an exciting piece of music. In their discussion, have the students discuss the instruments, speed of the piece and the shape of the melody.

Social Studies:

- ∞ Have the student identify what was going on during Khachaturian's life time.
- ∞ Explore the Soviet Union and how this country became a free country and was renamed Russia.
- ∞ Explore communism and how it relates to Khachaturian and his music.

Korean Sword Dance: "Dancing together holding with two swords." Shin Yonbok, Hyewon pungsokdo, Joseon Dynasty, Gansong Art Museum, Seoul.



AARON COPLAND

Born in Brooklyn, New York 1900

Died in Sleepy Hollow, New York 1990

Hoedown from *Rodeo*

Composed in 1942

Copland was born in Brooklyn, New York of Lithuanian Jewish descent. While in England, before emigrating to the United States, Copland's father had anglicized his surname "Kaplan" to "Copland." Although his parents never encouraged or directly exposed their son to music, at the age of fifteen Copland already aspired to be a composer.



After high school, Copland was accepted at a music school for American students in Paris. His teacher was Nadia Boulanger, many of whose students became successful composers. When he returned to America in 1924, he decided that he wanted to write works that were "American in character."

Copland's most famous works were written in the 1930's, beginning with *Billy the Kid* in 1936. *Fanfare for the Common Man*, perhaps Copland's most famous work, scored for brass and percussion, was written in 1942. That same year Copland wrote the widely popular *A Lincoln Portrait*. Copland was commissioned by Martha Graham to write a ballet, *Appalachian Spring*, which he later arranged as a popular orchestral suite. Graham requested of Copland merely "music for an American ballet." Copland titled the piece "Music for Martha", having no idea of how she would use it on stage. Graham created the ballet she ultimately titled *Appalachian Spring*, which was an instant success. Copland was later awarded the Pulitzer Prize for Music for this composition.

Copland was one of the first composers to write music for film, and he became an important contributor to the genre. His score for William Wyler's 1949 film, *The Heiress* won an Academy Award. He also composed music for several other important films during that time. It is difficult to overestimate the influence Copland has had on movie music. Virtually the work of every composer who scored for western movies, particularly between 1940 and 1960, was shaped by the style Copland developed.

Copland was active throughout his later life as a teacher and writer on the subject of music. He was also active in several organizations that encouraged young composers by offering performances of their music as well as financial grants that allowed them to allot more time to composing. He was also one of the first composers to take advantage of the new technologies of the 20th century, which included radio broadcasts, recordings, and film.

Copland died of respiratory failure in North Tarrytown, New York (now Sleepy Hollow), on December 2, 1990.

Copland transformed the sound of American symphonic music by imbuing it with distinctly American elements taken from folk music, songs and hymns. His music is iconic.

Hoedown from Rodeo

Copland wrote the music for the ballet *Rodeo* in 1942. His intention was to evoke qualities inherent in the life of a cowboy. The setting is a rodeo at a ranch in the Old West. A cowgirl attempts to show the cowboys she can ride and rope with the best of them. All the cowboys, except one, deride and scorn her. Later, at the hoedown, the cowgirl is there in a dress, looking pretty. The cowboys each ask her to dance, but she refuses all of them except the one who earlier didn't mock at her.



Bucaroos by Charles Marion Russell. Lithograph. 1902.

Hoedown is charged with energy and uses two traditional American square dance tunes: an excerpt from the "Bonyparte" and a few measures of "McLeod's Reel," which is played in a folk fiddling style. Traditionally, a "hoedown" is a fast dance similar to a jig or clog dance.

Cowboys

A cowboy of the American West is a herder who tends cattle and who does so mostly on horseback. The origin of the cowboy came from the vaquero traditions of Mexico, derived from Spanish customs, which were in turn influenced by Islamic

equestrian traditions. The word cowboy had its first appearance in English in 1725 and is thought to be a literal translation of vaquero, the Spanish term for a person who herds cattle while on horseback. Vaca in Spanish means cow from the Latin Vacca. Buckaroo is another English term for cowboy that is also an anglicized form of vaquero.

Explore: Images of cowboys and the Old West by searching for paintings by Frederic Remington and Charles M. Russell.

The popular image of the cowboy was created first by the appearance of Wild West Shows in the late 19th and early 20th centuries. These programs romanticized cowboys, an image that was further enhanced in Western movies. These popularized images were stereotypical and often misleading, especially in regards to the relationship between cowboys and Native Americans.

Cowgirls

Women worked on the ranches and when there wasn't enough help they too herded cattle, however, there is little documentation of women in this respect. With the advent of Wild West performers like Annie Oakley, women were seen to possess many of the same skills as men, such as riding, marksmanship and roping.

Circus poster showing cowboys rounding up cattle, also a portrait of William F. Cody (Buffalo Bill), 1899.



Rodeos

In Spanish, the word *rodear* means roundup. Cowboys would demonstrate their skills at the roundup, which was called a rodeo; thus, rodeo and working cowboys were one and the same. Performance rodeos brought about professional rodeo cowboys who earned their living as showmen.

The real life of a cowboy was dirty hard and harsh. They had a code of honor in which feuding was acceptable, and there were few external laws so they had their own form of justice. It was in many ways a semi-nomadic life; cowhands would go from ranch to ranch, wherever the work was available. Today, cowboys still work on ranches and many compete in rodeos. Their life is no longer lawless, but it is still physically demanding

Square Dance

A square dance is an American folk dance for an even number of couples arranged in lines or a square, so that one set of couples faces the other. Originally brought to America by English settlers, since the rise of the cowboy as an American icon square dancing has become associated with America. The couples are prompted by a caller to perform various steps and patterns. Square dances are frequently accompanied by fiddlers playing old time music. The music is lively as is the dancing. Often the fiddlers compete for the fastest playing and most creative improvisation and the dancers show off fancy footwork.

Learning Objectives

- ∞ The students will analyze and describe what constitutes music for the square dance known as a hoe down.
- ∞ Students will recognize and identify ABA form with Introduction, Interlude and Coda of Copland's *Hoedown*
- ∞ Students will describe the cultural context of *Hoedown* and how the music depicts a way of life.

Setting the Stage

- ∞ Ask the students what they envision American life was like in the 1880s on the prairie, on the ranch and in frontier towns? Describe how it was different from life today?
- ∞ Discuss what happens at a rodeo: a performance or sport in which cowboys participate in a series of contests to show such skills as bull riding, steer wrestling, and roping.
- ∞ Discuss the kind of dancing (square dance) that would take place at a dance after the rodeo.
- ∞ Discuss the different instruments (on the listening Map) that you would hear at a square dance.

Learning Activities

Have students do research on the composer and create a brief presentation.

Tell the story of the ballet and discuss how the music captures the feel of life on a ranch.

Using the listening map, discuss the ABA form of the piece with the introduction, interlude and coda.

Listen to the selection and follow the map.

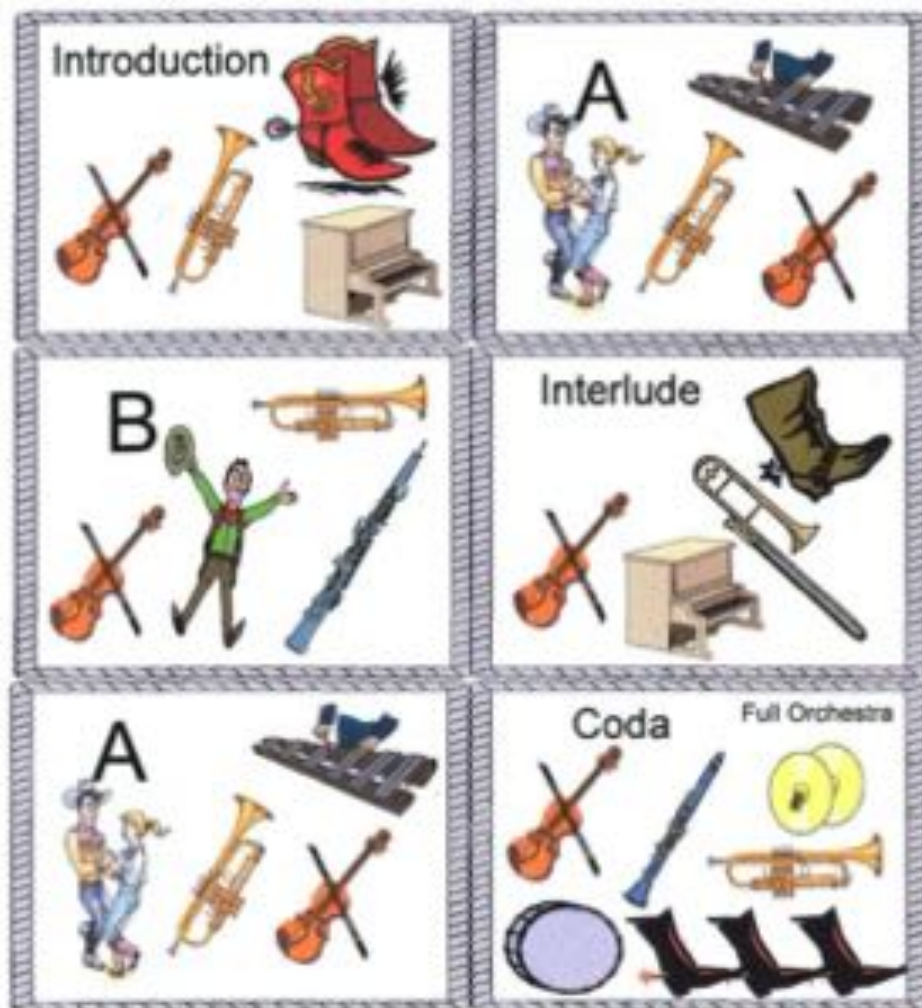
Students learn the Hoedown Dance at the end of this lesson.

Students make up their own square dance to match the design of the music. Plan dance patterns for each section and use the following traditional square dance figures:

- ∞ Promenade—walk or skip around the square, holding partner's hand
- ∞ Honor your partner, honor your corner—bow to your partner and to the person on the other side of you.
- ∞ The couple may skip around the outside of the ring.
- ∞ Partners swing, then turn and swing their corner.

Or, use directions in TE of *Share the Music*, Grade 4, Page 154 under Movement for square dance directions.

"Hoedown" from Rodeo by Copland (1900 - 1990)



Following the map

During the A section, point to dancers first and then to instruments as they enter.

If more than one instrument is prominent, point to the dancers in A section and cowboy in B section.

Coda is full orchestra

The 3 boots in the Coda are the last 3 sounds played by the bass drum.

Kodály Connection

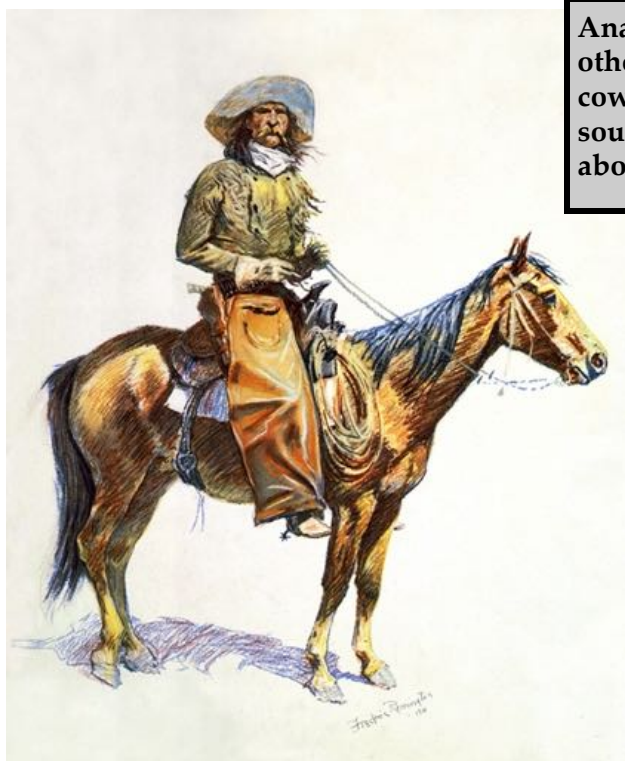
Sing the first four pitches of the A theme with solfege: (*me, re, do, do*)

Hoedown from *Rodeo*

A Theme



B Theme



Analyze and Interpret: What does this picture and the other images in these pages tell you about the life of a cowboy in the 19th Century? Explore the education resources at nationalcowboymuseum.org and information about the West at pbs.org.

Arizona Cow-boy, Frederic Remington, 1901.

Further Activities

Discuss the meter of Hoedown. Does it make you want to dance?

Listen to excerpts of the traditional fiddling tune, “Bonaparte’s Retreat” Copland used in Hoedown:

<http://blogs.loc.gov/folklife/2013/11/bill-stepp-aaron-copland-and-bonapartes-retreat/> or <http://www.npr.org/2013/02/10/171501799/the-kentucky-fiddler-who-inspired-aaron-coplands-rodeo>

Compare and contrast the fiddle version with the Copland’s symphonic version.

Discuss whether this music was meant for dancing—how might you dance “cowboy” style to these tunes? What do you hear that might give you ideas for some fancy footwork?

As you listen to Hoedown, try keeping track of the contrasting sections

Describe how the music creates the scenes from the ballet.

Discuss how Copland incorporates folk songs in the piece. Note the use of the xylophone in the music and the textures created.



Rodeo Cowgirl, Charles Marion Russell

A Dash for the Timber, Frederic Remington, 1889.



Hoe Down Dance

Introduction:

Students come from seats to find partner (can use shapes or colors given to students, they have to find their "match").

1. Students stand with partner in horizontal lines

___XX___XX___XX___XX___XX___XX___XX

___XX___XX___XX___XX___XX___XX___XX

They link arms and walk 8 beats forward

2. Swing partner 8 beats, then switch arms for 8 beats.

Repeat 1 and 2.

3. Both hands (with partner) circle to the right 8 beats then circle to the left.

Repeat movement 1.

Transition music: 22 beats, have students prepare for large circle.

4. In a big circle, walk in 8 beats, then out 8 beats clapping on 1st and 5th beats.
5. Walk in a circle to the right 8 beats, then left 8 beats.
6. Repeat movement 4.
7. Turn to face partner ----- 4 beats, turn and face person on opposite side ----- 4 beats,
Face partner again 4 beats, and face center 4 beats.
8. Both hands circle to the right 8 beats, then circle to the left 8 beats.
- 9.. "Do-Si-Do" ----- partners walk around each other ----- 8 beats.

Interlude: Walk back to original positions with partner, pantomime getting a drink, wiping brow, etc...

10. Repeat Step 1.
11. Repeat Step 2 but with 3 sets of 8 beats. Repeat #1.

Coda:

Alternate slapping legs in rhythm for the ending. At the last 3 drum beats, students slap those beats.



18th Century dragoon in colonial New Spain (Mexico). 19th Century engraving.

Vaquero roping cattle in 1830s Spanish California.



Herd Quitters, Charles M. Russell



Orchestra Musicians, Edgar Degas, 1872/1876, The Städel Museum, Frankfurt am Main, Germany.



Instruments Of the Orchestra

INSTRUMENTS OF THE ORCHESTRA

PERCUSSION



XYLOPHONE



BASS DRUM



TOM-TOM



SNARE DRUM

BRASS



TUBA



TRUMPETS

TROMBONES

TUBA

EUPHONIUM

BARITONE

FRENCH HORN

TRUMPET

TROMBONE

TUBA

EUPHONIUM

BARITONE

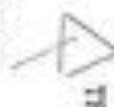
FRENCH HORN

TRUMPET

TROMBONE



PIANO



TRIANGLE



TAMBOURINE



BASS CLARINET



CLARINET



PICCOLO



FLUTE



WOODWIND



BASSOON



CONTRABASSOON



COR ANGLAIS



ENGLISH HORN



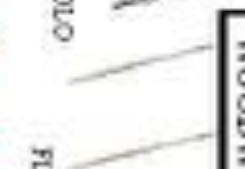
HARP



VIOLIN



VIOLA



CELLO



DOUBLE BASS



VIOLIN



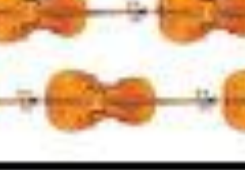
VIOLA



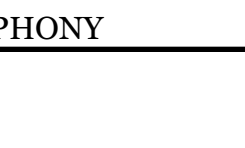
CELLO



DOUBLE BASS



VIOLIN



VIOLA

STRINGS

CELLOS

VIOLAS

TRUMPETS

TROMBONES

TUBA

EUPHONIUM

BARITONE

FIRST VIOLINS

SECOND VIOLINS

VIOLAS

CELLOS

DOUBLE BASS

CONDUCTOR

String Family

WHAT: Wooden, hollow-bodied instruments strung with metal strings across a bridge.

WHERE: Find this family in the front of the orchestra and along the right side.

HOW: Sound is produced by a vibrating string that is bowed with a bow made of horse tail hair. The air then resonates in the hollow body. Other playing techniques include pizzicato (plucking the strings), col legno (playing with the wooden part of the bow), and double-stopping (bowing two strings at once).

WHY: Composers use these instruments for their singing quality and depth of sound.

HOW MANY: There are four sizes of stringed instruments: violin, viola, cello and bass. A total of forty-four are used in full orchestras.

The string family is the largest family in the orchestra, accounting for over half of the total number of musicians on stage. The string instruments all have carved, hollow, wooden bodies with four strings running from top to bottom. The instruments have basically the same shape but vary in size, from the smaller VIOLINS and VIOLAS, which are played by being held firmly under the chin and either bowed or plucked, to the larger CELLOS and BASSES, which stand on the floor, supported by a long rod called an end pin. The cello is always played in a seated position, while the bass is so large that a musician must stand or sit on a very high stool in order to play it. These stringed instruments developed from an older instrument called the viol, which had six strings. The violin as we know it today was developed by master-craftsmen in 16th-century Italy.

Violin



Viola



Cello



Double Bass

Harp



The harp is found at the end of violin section, and its forty-seven strings are plucked, not bowed.

Woodwind Family

- WHAT:** Wooden or metal tubes with holes in the tubing, to be covered or uncovered by the fingers and change the pitch.
- WHERE:** Find this family in the middle of the orchestra.
- HOW:** Sound is made by blowing across an open hole (flute, piccolo) or against a reed (clarinet, oboe, bassoon). This causes the column of air in the instrument to vibrate, and the musician can change the pitch by covering or uncovering certain holes on the body of the instrument.
- WHY:** Composers use this family for color and sparkle. Each woodwind has a unique and distinct timbre.
- HOW MANY:** There are four members: flute, clarinet, oboe, and bassoon. Eight to twelve are used in full symphony.

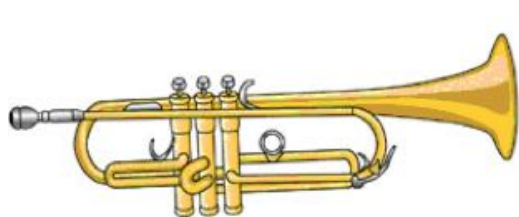
The woodwind family sits together in the middle of the orchestra, behind the violins and violas. The name “woodwind” originated because the instruments were once made of wood and are played using wind (by blowing). The FLUTE is now made of silver or sometimes gold. The flute has a cousin, very short and small, called the PICCOLO. This instrument plays the highest notes in the orchestra. The CLARINET sits directly behind the flutes and is long and black. It is descended from an instrument called the chalumeau. The OBOE sits to the right of the flute, is black in color, and has a wider opening at the end called the bell. The oboe is an ancient instrument, once called the hautboy, from the French. The oboe’s big brother is the ENGLISH HORN, found to the right of the oboes. To the right of the clarinet, behind the oboes, is the BASSOON. The bassoon is a very long wooden tube that has been folded in half so you can see the bell from the audience.



Brass Family

- WHAT: Long brass tube that is curled around, ending in a bell
- WHERE: Find this family in the back of the orchestra on the right side.
- HOW: Sound is made by buzzing the lips into a cup-shaped mouthpiece. The valves are used to change the length of the tubing and alter the pitch. The musician can also control the pitch using lip pressure.
- WHY: Composers use the brass family for big themes and brilliant passages.
- HOW MANY: There are four members of this family: horn, trumpet, trombone, and tuba. Eleven to fourteen brass instruments will be found in the orchestra.

The brass family usually sits across the back of the orchestra. The HORN is in the back row of the orchestra, behind the bassoons and clarinets. The horn is a very long brass tube wrapped around in a circle several times. If you unwound a horn's tubing, it would be twenty-two feet in length! The TRUMPET sits to the right of the horns, and the TROMBONE sits behind the trumpet. The trombone is an ancient instrument that has not changed much since the early times when it was called the sackbut. Part of the trombone's tube, called a slide, is movable, sliding in and out to change the pitch. The last member of the brass family is the TUBA. The tuba was first used in a symphony orchestra by Richard Wagner.



Trumpet



French Horn



Trombone



Tuba

Percussion Family

- WHAT:** Various instruments of wood or metal that are struck with mallets.
- WHERE:** Find this family in the back of the orchestra on the left side.
- HOW:** Sound made by striking the instruments.
- WHY:** Composers use percussion instruments to give style and flair to a piece. This family provides the most noticeable rhythm to a piece.
- HOW MANY:** There are many instruments in this family. In orchestras, one musician is assigned to play the timpani, and then two to four additional musicians cover the remaining instruments.

Another family of the orchestra is the percussion family. This family is found on the far left side of the orchestra. Most of the percussion instruments are struck with mallets or sticks. One group of instruments in this family is the drums. TIMPANI, the pitched drums, stand alone and have one designated player. Other drums are the BASS DRUM, the FIELD DRUM, the SNARE DRUM and even the DRUM SET. You can hear other percussion sounds created by CYMBALS, TRIANGLES, WOOD BLOCKS, TAMBOURINES, SLEIGH BELLS and many others. Sometimes a composer uses tuned percussion instruments such as XYLOPHONES (tuned wooden bars), VIBRAPHONES (tuned metal bars) and the GLOCKENSPIEL (very high-pitched metal bars). The PIANO is also a member of the percussion family because its strings are struck with felt-covered hammers.



Piano



Triangle



Timpani



Bass Drum



Chimes



Glockenspiel



Snare Drum



Tambourine



Sleeping Beauty, illustration by Walter Crane, 1882