BILLY THE KID AND RODEO
Musical Transformations

SCHOOL DAY CONCERTS 2012
Resource Materials for Teachers
The New York Philharmonic’s education programs open doors to symphonic music for people of all ages and backgrounds, serving over 60,000 young people, families, teachers, and music professionals each year. The School Day Concerts are central to our partnerships with schools in New York City and beyond.

The pioneering School Partnership Program joins Philharmonic Teaching Artists with classroom teachers and music teachers in full-year residencies. Currently 3,000 students at 14 New York City schools are participating in the three-year curriculum, gaining skills in playing, singing, listening, and composing. For over 80 years the Young People’s Concerts have introduced children and families to the wonders of orchestral sound; on four Saturday afternoons, the promenades of Avery Fisher Hall become a carnival of hands-on activities, leading into a lively concert. Very Young People’s Concerts engage pre-schoolers in hands-on music-making with members of the New York Philharmonic. The fun and learning continue at home through the Philharmonic’s award-winning website Kidzone!, a virtual world full of games and information designed for young browsers.

To learn more about these and the Philharmonic’s many other education programs, visit the website nyphil.org/education, or go to the Kidzone! website at nyphilkids.org to start exploring the world of orchestral music right now.

Credit Suisse is the Global Sponsor of the New York Philharmonic. The School Day Concerts are made possible with support from the Carson Family Charitable Trust. Additional support comes from the Mary P. Oenslager Student Concert Endowment Fund and the Oceanic Heritage Foundation.

This guide has been made possible through an endowment gift from Lillian Butler Davey. The Credit Suisse Very Young Composers is sponsored, in part, by The ASCAP Foundation Irving Caesar Fund. MetLife Foundation is the Lead Corporate Underwriter for the New York Philharmonic’s Education Programs.

Welcome to your School Day Concert!

The lessons in this booklet work together with the School Day Concert itself to enable your students to put their ears to good use in the concert hall. They will learn to notice, to describe, to compare and contrast. They will explore how history becomes myth, and what tall tales have to say about us. They will enter into a thrilling world of sound empowered to make their own sense of what they hear.

This booklet is divided into five Units, each with its own number of Activities. Each Activity is presented with an approximate timing, and every teacher can adjust the lesson plans according to their students’ background and abilities. Elementary Extensions suggest ways to take each concept further at the grade-school level. Middle & High School Extensions provide ways to challenge those at the secondary level and/or students studying music.

To help you implement the Units presented here, we also offer a teacher workshop where our Teaching Artists will guide you through the lessons. It is important that as many participating teachers attend as possible.

Expect a dynamic and challenging experience at the concert, where everything will be both live and projected on the big screen. To make the most of the opportunity, play the enclosed CD for your students and carry out as many of the lessons in this book as you can. Enjoy the lessons, indulge in listening, and have fun at your School Day Concert—see you there!

Theodore Wiprud
Director of Education
The Sue B. Mercy Chair

School Day Concerts

FOR MIDDLE AND HIGH SCHOOL TEACHERS

Teacher Workshop: Monday, March 5, 2012 4:00–6:00 p.m.
Concert: Thursday, May 24, 2012 10:30 a.m.

FOR ELEMENTARY SCHOOL TEACHERS

Teacher Workshop: Tuesday, March 6, 2012 4:00–6:00 p.m.
Concerts: Thursday, May 24, 2012 12:00 p.m.
Friday, May 25, 2012 10:30 a.m. and 12:00 p.m.

FOR TEACHERS IN THE SCHOOL PARTNERSHIP PROGRAM

Teacher Workshops: Wednesday, March 7 and Thursday, March 8, 2012 4:00–6:00 p.m.

All Teacher Workshops take place at Avery Fisher Hall
Helen Hull Room, 4th floor
132 West 65th Street, Manhattan
The Blueprint for Teaching and Learning in the Arts is a guide for arts educators in New York City public schools. The Music Blueprint defines five strands of learning, all addressed in these Materials for Teachers. In the course of these lessons, your students will make music, develop musical literacy, explore connections with other disciplines, get information about careers in music, and of course take advantage of an important community resource, the New York Philharmonic.

As the Common Core assumes center stage, the School Day Concert and these lessons specifically focus on the idea of music as text, and music’s close connections with literary and historical texts.

Making Score Composition Seminar

Created as a groundbreaking program by the New York Youth Symphony, Making Score provides aspiring composers under age 23 with a series of rigorous seminars in composition. Based on an advanced level study of orchestration, score reading, compositional technique, and a full spectrum of musical styles and genres, students work with prominent guest speakers who bring their expertise directly to the students. Topics covered include strings, woodwinds, brass, keyboard, percussion, vocal, electronics, Broadway, film music, and scoring. In addition to an orchestration session with American Composers Orchestra and workshops with the Attaca String Quartet and the PUFF! wind quintet, students work one-on-one with a mentor to help realize individual compositions to be given premieres at Symphony Space. These new works are performed by members of the New York Youth Symphony’s programs in Orchestra, Jazz Band, and Chamber Music.

For more information, please visit www.nyyys.org.

Teaching and Learning in the Arts

The Blueprint for Teaching and Learning in the Arts is a guide for arts educators in New York City public schools. The Music Blueprint defines five strands of learning, all addressed in these Materials for Teachers. In the course of these lessons, your students will make music, develop musical literacy, explore connections with other disciplines, get information about careers in music, and of course take advantage of an important community resource, the New York Philharmonic.

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Credit Suisse Very Young Composers

Created by the New York Philharmonic’s Young Composers Advocate Jon Deak, Credit Suisse Very Young Composers (CS-VYC) enables students with limited musical backgrounds to compose music to be performed by Philharmonic musicians. CS-VYC serves fourth- and fifth-graders as an afterschool program for the Philharmonic’s School Partnership Program schools, middle-schoolers in the new Composer’s Bridge program at Avery Fisher Hall, and children and teens in countries around the world where the program has been introduced. In every locale, CS-VYC culminates in astonishing works revealing the power of children’s imaginations. Around 100 compositions are played by ensembles of Philharmonic musicians, or even by the full Orchestra at School Day Concerts, each year.

For more information, please visit nyphil.org/csyc.
Musical Transformations

In the 1930s and 40s, the Brooklyn-born, New York-based composer Aaron Copland forged a new sound that has ever since been associated with the American West. His classic scores for the ballets *Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian Spring* (1944) introduced novel ways of developing and orchestrating American folk music. Copland distilled the essence of beloved songs and hymns into symphonic forms, using modernist techniques he honed while studying in France. The resulting music has proven iconic and lasting in a way that the original melodies were not.

In a similar way, the story of Billy the Kid, an historical figure also from New York, has been transformed again and again since his brief life ended. Tall tales, a genre familiar to most children, represent the myth-making tendency of human beings. Being transformed into a legend, his exploits exaggerated, Billy the Kid (or Henry McCarty, as he was named at birth) has become an enduring figure in the American psyche. What did the popularity of this young outlaw’s story have to say about the frontier in the 1880s? Why has he remained such a fascinating and controversial figure?

This year’s School Day Concert, together with this book of lessons, invites your classes to think about transformations musical, literary, and historical — how these various texts come to be.

Transformation is of course also a theme of our lives, exemplified by Aaron Copland himself. He was born in 1900 to a family of Lithuanian Jewish descent, grew up in the apartment over his family’s general store on Washington Avenue in Brooklyn, and went to Boys High School. The only musician in his family, he took composition lessons in high school (very much like the Young Composers featured on this School Day Concert). Rather than going to college, he went to Paris to study with the legendary Nadia Boulanger. He stayed for four years in the company of many of the great writers and artists of the early 20th century, and returned to the United States a sophisticated composer completely current with the artistic movements of the day.

In the mid-1930s, inspired by a visit to Mexico, Copland composed *El Salon Mexico*, freely adapting several Mexican folk tunes. What was evidently an experiment in developing a more popular style proved a big success, encouraging Copland to begin working similarly with American folk tunes. He became the obvious choice for Lincoln Kirstein to commission for *Billy the Kid*. “I cannot remember another work of mine that was so unanimously received,” Copland said later. *Billy the Kid* was performed many times by the American Ballet Theatre, and the suite of music Copland extracted from the ballet (heard in these concerts) became standard orchestral repertoire. It was first played at the New York Philharmonic in 1941, conducted by Alexander Smallens. The ballet *Rodeo* premiered the following year in 1942, despite Copland’s hesitance to be labeled “the cowboy composer.”

American music – and the music of the world – has been greatly enriched by what the New Yorker Copland called “a feat of the imagination.” We hope to inspire your students’ imaginations as we explore these great American scores.

Unit 1

Tall Tales and Billy’s Story

In Unit 1, students will learn how Billy the Kid became a legendary figure in American history. Activities explore how tall tales, exaggerations, and artistic liberties mingle fact and fiction to create the compelling plot of Copland’s ballet suite, *Billy the Kid*.
Exploring Tall Tales (15 minutes)

Read a tall tale about Johnny Appleseed, Pecos Bill, or Paul Bunyan, or a similar figure.

Discuss: How would you describe this character? What parts sound like exaggeration? What parts sound believable?

Creating Legends and Heroes (15 minutes)

Students should choose a real-life person they know well, or a historical figure they are familiar with, and write a one-paragraph biography about that person, including details such as date and place of birth, family background, character traits, experiences and accomplishments, and why they are special or famous.

Now guide students to rewrite that same paragraph only this time exaggerating the details. How differently is this person portrayed now after having stretched the truth? How do details change your feelings or perception about this person?

Billy’s Story (15 minutes)

We will be looking at the legend of a controversial figure – Billy the Kid. Billy is not presented as a role model for children – his primary claim to fame is having killed 21 men in the 21 years of his life. Instead we are going to explore how real-life figures can become the basis of tall tales and even inspire works of art.

For the ballet Billy the Kid, the choreographer Eugene Loring romanticized the narrative of Billy the Kid and reimagined his story for artistic purposes. The composer Aaron Copland composed music to tell that story. As Loring described it, Billy the Kid is the story of one who had to be destroyed in order to establish law and order – a pivotal figure in the conflict between rough independence and settled society.

Before reading about or discussing Billy’s life, look at his picture. What kind of a person do you think he was? Begin a class concept map by projecting his picture on your interactive whiteboard and extending spokes from the picture in order to list the students’ descriptions.

Share Loring and Copland’s version of Billy’s story with your students:

Elementary Extensions

Extension 1

Compare the real-life story of Billy the Kid to Copland and Loring’s tall tale version based on Billy’s legend.

In real life Billy is a very disputed figure. Depending upon whose side you are on, he can be viewed as a folk hero among the Hispanic people of New Mexico whose land he tried to save, or as a terrible killer who murdered and terrorized the southwest in the 1880s and was killed at the young age of twenty-one.

He was born Henry McCarty, Jr. on April 28, 1859 to Irish parents in New York City. He headed west after the Civil War in search of silver. After his mom died (of tuberculosis, not a gunshot) and his father abandoned him, he fell into bad company and began his life of crime. He murdered his first man in a saloon when he was twelve years old, and for the next nine years was one of the most industrious and generally admired bandits of the Southwest. He was a key figure in the Lincoln County Wars – a bloody dispute between land barons in New Mexico. By the end of his short life some people saw him as a voice for the disenfranchised while others saw him as an outlaw and murderer. He was gunned down on July 14, 1881. His story lives on today and his legend illustrates how a skinny orphan boy was transformed into a larger-than-life man feared by many and an icon of the Old West we still know today.
Extension 2
Have students bring in a photo of a family member or celebrity that captures that person at his or her best: feeling proud, dressed up, or on a special day in his or her life. Bring in a photo of the same person on a “regular day,” at a time when nothing particularly remarkable was happening and in a setting very different from the setting of the first photo. With the class seated in a circle, have each student pass one of the two photos to the neighbor on his or her right. Each neighbor will write a brief story about the person in each picture. Who do you imagine the person in the picture to be? What story is the picture telling?

Next, ask each student to pass the other photo to the neighbor on his or her left. What story is that picture telling? Write a story on a separate sheet that captures who you think this person is.

At this point, students return photos to their owners, accompanied by the story written about each picture. After receiving back their pictures and two neighbors’ stories, each student compares and contrasts the responses he or she received from the two neighbors.

Discussion/Reflection Question: How can two pictures of the same person tell such different stories?

Extension Resources
Surf the web:
- Find images of wanted posters of Billy the Kid
- Visit www.pbs.org and search “Billy the Kid”
- For a master source of information and links visit www.aboutbillythekid.com

Check out the following books to learn more about Copland or life out West:

Watch a movie:
- Billy the Kid by King Vidor. Metro-Goldwyn-Mayer (MGM), 1930.
- The Grapes of Wrath by John Ford. Twentieth Century Fox Film Corporation, 1940.

Middle & High School Extensions
Extension 1
Conduct a “jigsaw” study of Billy’s life by giving each student, or small groups of students, a copy of a different brief account of Billy’s life, including the above two descriptions and articles on Billy’s life found at nyphil.org/sdc (see the “Curriculum Guide” tab).

Direct students to read their articles and then visually depict one scene from Billy’s life that was inspired by their reading (i.e., identify one fact or part of the story that “captured you”). Have students draw a picture or a comic strip that illustrates that fact or scene.

When students have completed their pictures or comic strips, hang them around the classroom like a gallery. Give each student two Post-Its. As they walk through the “gallery,” the students will write down on each Post-It a word or phrase that describes Billy the Kid. Students then stick their Post-Its around the concept map they began as a class before reading about Billy. (The teacher can group similar responses and return the next day with a streamlined concept map that includes all of the students’ answers so far.)
Unit 2
Creating Landscape and Scene

Copland was inspired by the beauty and wonder of the American West. Although Copland grew up in Brooklyn’s urban environment, he was able to capture stunningly both the grand and understated qualities of the nation’s heartland.
Excerpt 3: The Open Prairie (Track 15)

How does Copland use the minor third? Which instruments get to play it? How does it help create the prairie landscape? What do you imagine?

Put it all together by listening to the complete movement and hear how Copland opens his ballet, conveying the brave and difficult journey into the untamed American West. Students may wish to draw the landscape they envision as they listen.

Introduction: The Open Prairie (Track 1)

Middle & High School Extensions

Watch and listen to “Flying” available from a link at nyphil.org/sdc (see the “Curriculum Guide” tab).

How does the “Flying” music capture the experience of flying?

Assign students to bring in a picture of a local landscape, paired with a song that they feel captures the feeling of the landscape. Play the song while looking at the landscape. What is it about that song that you believe captures the landscape? Is it the words, the instrumental music, or both?

Now, listen to “The Open Prairie” while looking at an image of an open prairie. How did Copland capture the feeling you get when looking at the prairie?

Activity 3

The Scene of Billy’s Death (15 minutes)

Review the section of the Billy the Kid story when Billy dies (see page 7). Brainstorm and chart students’ predictions about how this musical scene might sound. How could the instruments represent the feelings of this moment? How can an orchestra make serious or somber sounds? How might Copland make music to represent Billy or to represent onlookers?

Listen to Billy’s Death (Track 7)

What do you hear in this music? How would you describe the sounds of this death scene? What do you think about the music being calm and slow? What do you think about the absence of brass and percussion? What do you think of the solo lines for the violin then harp? How does it make you feel? What might that represent?

Make a Venn diagram to compare Copland’s music with students’ predictions. How were our predictions similar to Copland’s music? What things were different? What were you surprised by? How did you imagine the scene as you heard this music?

Activity 4

Night on the Prairie (30 minutes)

Composers can create colorful and moody effects for a scene by creating musical textures. Discuss: What are some words that we could use to describe texture? (Smooth, rough, fluffy, prickly, glossy, etc.) One way to create musical texture is to think of three layers or levels: low, middle, and high. Each layer is distinct, having a quality like a melody, rhythmic pattern, or sustained notes.

In his “Prairie Night” scene, Copland creates a warm and gentle texture with these three layers. Try them out by singing with your students.

In the lower level we hear cellos playing smooth, deep rising scales:

Melodic Fragment 1 (cello): Prairie Night (Track 16)

The middle layer is a more agitated, but “fluffy” part for flute, rocking back and forth:

Melodic Fragment 2 (flute): Prairie Night (Track 17)

The high level is a glossy, lullaby-like melody in the violins:

Melodic Fragment 3 (violin): Prairie Night (Track 18)

Sing or try this on recorder:

Listen to “Prairie Night.” Pay attention to how these three levels of texture create the beautiful and delicate night scene where Billy relaxes under the stars. Pay special attention to how the texture transforms as the movement progresses.

Prairie Night: Card Game (Track 4)
When Copland was commissioned to write *Billy the Kid* he was given a book of old American cowboy folk songs. He was inspired to incorporate them to give authenticity to his truly American-sounding music. However, Copland didn’t use them verbatim, but rather transformed them using his own personal composing style.

**Elementary Extensions**

The ecosystems of the prairie supported three types of grasses — tall, medium, and short — as well as many other plants and animals. Some were burrowers, like the prairie dog and ferret, while others roamed the prairie. Research a prairie ecosystem at:

- American Prairie Foundation
- Prairie Plant Slide Show
- Native American Prairies

Have students take a long sheet of paper and divide it horizontally into three layers. On the bottom layer, ask them to draw the animals that would live underground. In the middle and upper layers, ask them to draw the flora and fauna you might find throughout the the prairie. Ask them to imagine these as musical layers, as in Copland’s “Prairie Night.”

**Middle & High School Extensions**

**Extension 1**

Listen to Sade’s “Soldier of Love,” available from a link at nyphil.org/sdc (see the “Curriculum Guide” tab).

Discuss: Several times through this song, we encounter the lyrics, “…in the Wild, Wild West, trying my hardest, doing my best to stay alive.”

*With this line in mind, what kind of place was the Old West, according to Sade? How did Sade create a musical texture (in the background music) that paints the same picture as these words? Which movement of *Billy the Kid* depicts the Old West in the same light Sade does? Which movements present the Old West experience in a different light?*

**Extension 2**

American Experience executive producer Mark Samels stated, "The West is a place of mystery, a place of extremes."

*How does Copland portray the “extremes” of the Old West experience in his music?*
Activity 1

What Is a Folk Song? (10 minutes)

Folk songs are melodies made up by everyday people to be sung by everyday people and they get passed down through the generations in the oral tradition. Sung nursery rhymes are examples of folk songs that children usually know. For example, “Ring Around the Rosie,” “Hush Little Baby,” and “Bingo” are all children’s folk songs.

- Form a group to brainstorm (and sing): What folk songs or nursery rhymes do we know? How did we learn them? Do some of us know different versions? If so, how do you think that happens?
- Discuss nursery rhymes: What are some things nursery rhymes have in common? How do they compare to songs by professional singers on the radio? Responses may include: catchy, memorable, singable by non-professionals, simple, repetitive, small range of notes.

Activity 2

Learning Folk Songs Used by Aaron Copland (15 minutes)

Aaron Copland turned to cowboy songs to help create the musical world of the American West. Listen to a few of the songs he used. Once you are familiar with them, try singing and/or playing the melodies.

- “Great-Granddad” (Track 19)

As you can see, Copland kept the general outline, but transformed some of the rhythms and swapped many of the notes in the second half of the tune.

- “Goodbye, Old Paint” (Track 20)

Activity 3

Transforming Melodies (20 minutes)

Folk songs typically take on variation through the oral tradition. However, composers like Copland sometimes borrow traditional folk melodies, but make them their own using musical transformations. What are some ways you could transform or change a melody besides changing the words? How could you change the notes? Responses may include: switch the order, notes go up instead of down, or use a different rhythm.

Try tracing the contour as you sing one of the cowboy songs. Now try changing the melody in your own way.

Here is an example of Copland’s melodic transformation. Compare it to “Great-Granddad” on page 16.

As you can see, Copland kept the general outline, but transformed some of the rhythms and swapped many of the notes in the second half of the tune.
Middle & High School Extension

Listen to the University of Michigan Concert Band perform Charles Ives’s Variations on America, available from a link at nyphil.org/sdc (see the “Curriculum Guide” tab).

How does Ives vary the melody? What does he communicate about America in each variation?

Now, have students select a song they remember singing in their childhood. Have them perform it as they remember it. Then, ask them to change the song to reflect something about who they are now, changing more than just the words (if they are singing). For example, adding or changing something about the song’s rhythm or tonality.

Activity 4

Listening for Folk Songs in Billy the Kid (15 minutes)

Listen to the following examples in which Copland uses the folk songs presented in Activity 3 in his music:

- “Great Granddad,” as heard in Street in a Frontier Town (Track 22)
- “Git Along Little Dogies,” as heard in Street in a Frontier Town (Track 23)
- “Goodbye, Old Paint,” as heard in Mexican Dance and Finale (Track 24)

Reflection: How did Copland use the instruments of the orchestra to play these folk songs? How did he make changes to transform the songs? What kinds of accompaniments and backgrounds did he use? Why did Copland use pre-existing folk songs in his music for Billy the Kid? Is this being original? Why or why not?

As your students advance, play the entire sections of Street in a Frontier Town (Track 2) and Mexican Dance and Finale (Track 3) to hear how Copland extends these folk tunes and even mixes them together.

Middle & High School Extension

Listen to song pairs (i.e., a song plus the original song it references) in each of the following categories:

- Song including sampling, for example Nicki Minaj’s “Right Thru Me” (clean version) sampling Joe Satriani’s “Always With Me, Always With You.”
- “Re-styled cover” of a pre-existing song, for example Johnny Cash covering U2’s “One,” available side-by-side from a link at nyphil.org/sdc (see the “Curriculum Guide” tab).

Students may also explore and select their own pairs of samples, remixes, and covers at www.whosampled.com.

Ask students to list the contributions of the original artist and the contributions of the “new” artist, then to respond to the question, “Did the ‘new’ artist steal?”

Next, think-pair-share about one or more of the following questions:

- Why is it important for an author’s name to appear on his or her book cover?
- Why are the “credits” shown at the end of every movie when most people don’t stay to watch them?
- How are people rewarded for their good ideas?
- When someone has a good idea, why and how should he or she be given credit for it?
- Can someone own an idea?

Did the above discussion strengthen your initial convictions about whether or not sampling and covering are stealing, or did the discussion prompt you to change your mind?

In a “re-styled” version of a traditional Irish folk song — available from a link at nyphil.org/sdc (see the “Curriculum Guide” tab) — were the hip-hop artists stealing? Why or why not?
Unit 4
The Making of the American Sound

By the mid-1930s, Copland faced a creative crisis. His music had become increasingly dissonant and mathematical and this was creating a distance between himself and his audience. “I began to feel an increasing dissatisfaction with the relations of the music-loving public and the living composer,” Copland wrote. “It seemed that we composers were in danger of working in a vacuum. Moreover, an entirely new public for music had grown up around the radio and the phonograph. It made no sense to ignore them and to continue writing as if they did not exist. I felt that it was worth the effort to see if I couldn’t say what I had to say in the simplest possible terms.” Thus was born Copland’s newfound style that defined the quintessential sound of American classical music.

Activity 1
Copland’s Use of Harmony (30 minutes)

Harmony can simply be thought of as the sound resulting from combining two or more pitches. Students can experiment with recorders to make harmonies. Have two students or groups play the same pitch — that’s called unison. But how does it sound when the two play different pitches? For example, try G + B, G + C, and B + A. How do they each sound different? Is one smoother, sadder, or spicier, than another?

Copland often sets his melodies using his distinct technique of parallel harmonies. Just as parallel lines move evenly side-by-side, parallel harmonies work the same way. If one note goes up, so does the other; if one makes a big leap, the other does the same.

For example, here is “Hot Cross Buns” in parallel harmony:

Students can experiment creating their own versions of parallel harmonies to a melody they know or can compose their own. What happens when the harmonies are closely spaced? When they are widely spaced?

In the European tradition, independent lines that move in contrary motion were common practice. Listen to how Copland breaks away from this European model with his new sound of parallel harmonies. Notice how using parallel harmonies can create new moods and colors in the orchestra.

- Clarinets and oboe in The Open Prairie (Track 25)
- Trumpet and trombone in Street in a Frontier Town (Track 26)
- Piccolo, clarinet, and xylophone in Celebration: After Billy’s Capture (Track 27)

Elementary Extension

If harmony can be thought of as the result of combining two or more pitches, have students experiment with color mixing, using watercolors or crayons. Create new colors off the color wheel and give them new names.
Elementary Extensions

Aaron Copland drew from many musical traditions to create his American sound out of everything from jazz to folk music. Visit the website PBS American Roots Music, www.pbs.org/americanrootsmusic, to research the transformation of the roots of American instruments and music.

Most people are familiar with the guitar, harmonica, accordion, banjo, and the fiddle which are used to create American folk songs, but did you know these come from Central and Northern Europe, Africa, and Asia? How were these instruments transformed and reinterpreted to create the American folk songs we know today? Make a T-Chart titled “Then/Now” and describe the transformation of the folk instruments and music they created.

Listen to some early folk songs online (search “Popular Songs in American History”). Pick a song and study the lyrics and listen.

Why did people write folk songs? What was their purpose? What do you notice about the mood? The instruments? Social issues of the time?

If you were to write a folk song for 2012, what issues would you sing about? What traditions would you draw from? What instruments would you use? How would your contemporary folk song sound different from the songs of 100 years ago?

Middle & High School Extensions

The instrumental background of Drake’s “Headlines” — available from a link at nypphil.org/sdc (see the “Curriculum Guide” tab) — is a modern-day example of parallel harmonies.

Sing or play (chorus, band, orchestra) “Headlines” in parallel fifths, plus the arpeggios and scalar melodic line you hear in the recording, to experience a parallel harmonic progression.

Activity 2

Transformations through Orchestration (20 minutes)

Instruments are like a composer’s crayons and using them in different ways can yield myriad orchestral colors. The way a composer chooses to use and blend instruments is called orchestration. With your students make a list of ways a composer might use one instrument in order to create different colors or sounds:

- Loud/soft
- High/low
- Slurred/tongued
- With/without mute
- Pizzicato/bowed
- Accented/smooth

Learn to sing or play the opening melody of “The Open Prairie”:

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G E G E B A G F# D
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Students can try it out themselves or coach the Teaching Artist or music teacher to play with multiple combinations from the list. How does the music sound when the instrument color changes? What effects are created by these changes? How does it feel?

Activity 3

Listening for Orchestration Transformations (15 minutes)

Listen to the first minute of “The Open Prairie” to hear the full orchestra used in different colorful ways:

- Introduction: The Open Prairie (Track 1)
  - Which instruments do you hear? How are they being played? What kind of combinations are you hearing? What kinds of colors do you imagine? What emotions are you feeling?
  - Now contrast to The Open Prairie Again (Track 8)

This is how the music of the opening returns at the end of the ballet. How does the same music sound so different? How has the music been transformed with Copland’s new orchestration? How has the mood changed? What might this mean after Billy’s death? Why does Copland go back to the opening music to finish the piece?

Listen to another masterful example of Copland’s orchestration transformations when he uses “Goodbye Old Paint” (page 16):

- “Goodbye, Old Paint,” as heard in Mexican Dance and Finale (Track 28)

Middle & High School Extensions

Have students compare and contrast the original recording of Nirvana’s “Smells Like Teen Spirit” with a cello cover of it available from a link at nypphil.org/sdc (see the “Curriculum Guide” tab).

How does orchestration influence the overall feeling you have when listening to each performance?

Now students can develop and perform (or arrange with classmates for the performance of) their own cover of a song of their choice.

Why did you choose to orchestrate your cover in the way that you did?
Unit 5
Exploring Copland’s Rodeo

In 1942, Copland wrote music for another successful ballet entitled Rodeo (typically pronounced [roh-DAY-oh]). In this piece he tried to capture experiences of cowboy life. This Unit will explore cowboy culture and two sections of Rodeo entitled “Buckaroo Holiday” and “Hoe-Down.”

Activity 1
Cowboys and Buckaroos, Another American Transformation (15 minutes)

Discuss: We’re going to step back in time and imagine we are living in the 1880s. Imagine a frontier town, cowboys, dust, horses, open spaces, and prairies dominate your view. What else do you see?

Make a web and jot down students’ images and stereotypes of what cowboys and life in the 1880s were like. What do you envision American life was like in the 1880s on the prairie and in frontier towns? How was it different from today?

Elementary Extension

Compare images of cowboys and the Old West. Do a web images search for paintings of Frederic Remington and Charles M. Russell.

The term cowboy dates back 1,000 years and comes from Ireland. It means a hired rider who looks after cattle. Mexican cowboys were known as vaqueros, but Texan cowboys pronounced it “buckaroos.” From 1866 to 1886 the great plains were a cattle kingdom. The cowboys did not rule the land — it was the great land barons and powerful businessmen who controlled the land. By the 1890s and the invention of barbed wire, which limited the access of cattle and contained them, the cattle kingdom and role of the cowboy on the prairie was changed forever.

The heroic cowboys of Westerns are the invention of the movie industry. The historical cowboy was a cattle drover. He was poorly paid. Indians were more likely to be friends than enemies. In fact, cowboys were most often Native Americans, African Americans, and Mexicans. The life of the cowboy was not romantic. It was dirty, hard, and often dull. Life was harsh. In the West they lived by a certain code of honor. Feuding was acceptable. They had their own form of justice, as there were often no external laws. The people were semi-nomadic.

Investigate “Fact/Fiction” by continuing to research the history of cowboys online (for example, Buffalo Bill and Annie Oakley) and how many stereotypes, in fact, are just not true. Check out the education resources at nationalcowboymuseum.org and information on the West at pbs.org.
“Sis Jo” (Track 30)

Now try off the beat like this:

Use both “Sis Jo” and “If He’d Be a Buckaroo” to experiment with on- and off-beats — use different clapping patterns, stomp your feet, or slap your knee cowboy style! Add percussion for a real rhythmic challenge.

Listen to how Copland transforms the songs through orchestration and use of off-beats:

“If He’d Be a Buckaroo,” as heard in Buckaroo Holiday (Track 31)

“Sis Jo,” as heard in Buckaroo Holiday (Track 32)

Copland creates sounds of the Wild West like horses galloping, whips snapping, and cheering at a rodeo by using off-beats. Try the first phrase of “If He’d Be a Buckaroo” clapping on the beat like this:

Middle & High School Extensions

Read articles and view videos about Black Cowboys in New York City, available from links at nyphil.org/sdc (see the “Curriculum Guide” tab).

What surprised you when viewing/reading?

Activity 2

More Folk Songs in “Buckaroo Holiday” (30 minutes)

Once again, Copland found inspiration in folk traditions for Rodeo. In “Buckaroo Holiday” he used the following tunes:

“If He’d Be a Buckaroo” (Track 29)

Note: The original lyrics may not be suitable for classroom use. They are available by doing an Internet search on the title.

Now try off the beat like this:

Use both “Sis Jo” and “If He’d Be a Buckaroo” to experiment with on- and off-beats — use different clapping patterns, stomp your feet, or slap your knee cowboy style! Add percussion for a real rhythmic challenge.

Listen to how Copland transforms the songs through orchestration and use of off-beats:

“If He’d Be a Buckaroo,” as heard in Buckaroo Holiday (Track 31)

“Sis Jo,” as heard in Buckaroo Holiday (Track 32)

Middle & High School Extensions

Experiment with clapping on-beats and off-beats to Adele’s “Rolling in the Deep” — available from a link at nyphil.org/sdc (see the “Curriculum Guide”). Begin at 0:23.

Listen as the percussion’s emphasis shifts from on-beats to off-beats at 0:41.

Listen to the beat emphasis shifts from off-beats to beats 2 and 4 at 1:00.

Listen for shifts in beat emphasis throughout the song.

Also, experiment with on-beat and off-beat clapping to Adele’s “Someone Like You,” available from a link at nyphil.org/sdc (see the “Curriculum Guide” tab).
How to Have a Great Day at the Philharmonic

Before You Come…
- Leave food, drink, candy, and gum behind — avoid the rush at the trash cans!
- Leave your backpack at school, too — why be crowded in your seat?
- Go to the bathroom at school — so you won’t have to miss a moment of the concert!

When You Arrive…
- Ushers will show your group where to sit. Your teachers and chaperones will sit with you.
- Settle right in and get comfortable! Take off your coat and put it right under your seat.
- If you get separated from your group, ask an usher to help you.

On Stage…
- The orchestra will gather on stage before your eyes.
- The concertmaster enters last — the violinist who sits at the conductor’s left hand side. Quiet down right away, because this is when the players tune their instruments. It’s a magical sound signaling the start of an orchestra concert.
- Then the conductor will walk on. You can clap, then get quiet and listen for the music to begin.
- Each piece has loud parts and quiet parts. How do you know when it ends? Your best bet is to watch the conductor. When he turns around toward the audience, then that piece is over and you can show your appreciation by clapping.

Listening Closely…
- Watch the conductor and see whether you can figure out which instruments will play by where he is pointing or looking.
- See if you can name which instruments are playing by how they sound.
- Listen for the melodies and try to remember one you’ll be able to hum later. Then try to remember a second one. Go for a third?
- If the music were the soundtrack of a movie, what would the setting be like? Would there be a story?
- Pick out a favorite moment in the music to tell your family about later. But keep your thoughts to yourself at the concert — let your friends listen in their own ways.

Activity 3

“How-Down” (10 minutes)
A hoe-down is a good ol’ cowboy party with square dancing, lively music, and contests. During the evening, fiddlers compete for the fastest and most creative improvising and dancers show off with their fanciest footwork.

Listen to two traditional fiddling tunes, “Bonaparte’s Retreat” and “McLeod’s Reel,” that Copland used:
- “Bonaparte’s Retreat” (Track 33)
- “McLeod’s Reel” (Track 34)

Discuss: 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?

Activity 4

Listening and Putting It All Together (15 minutes)

As you listen to Copland’s “Hoe-Down,” try keeping track of the contrasting sections. In this movement you can hear many of the concepts covered throughout this guide:
- Creating scene
- Using off-beats
- Transforming folk songs with “Bonaparte’s Retreat” and “McLeod’s Reel”
- Colorful orchestrations (note use of xylophone and piano)
- Layers creating texture

Hoe-Down (Track 12)

Elementary School Extension

Watch some other musical transformations as musicians reinterpret the Hoe-Down tune available from links at nyphil.org/sdc (see the “Curriculum Guide” tab):
- Subway “Hoedown Throwdown”
- Bela Fleck and the Flecktones “Hoedown”
- Emerson, Lake and Palmer “Hoedown”
- Hannah Montana “Hoedown Throwdown”
The New York Philharmonic is by far the oldest symphony orchestra in the United States, and one of the oldest in the world. It was founded in 1842 by a group of local musicians, and currently plays about 180 concerts every year. On May 5, 2010, the Philharmonic will give its 15,000th concert – a record that no other symphony orchestra in the world has ever reached. The Orchestra currently has 106 members. It performs mostly at Avery Fisher Hall, at Lincoln Center, but also tours around the world. The Orchestra’s first concerts specifically for a younger audience were organized by Theodore Thomas for the 1885–86 season, with a series of 24 “Young People’s Matinees.” The programs were developed further by conductor Josef Stransky, who led the first Young People’s Concert in January of 1914. The Young People’s Concerts were brought to national attention in 1924 by “Uncle Ernest” Schelling, and were made famous by Leonard Bernstein in the 1960s with live television broadcasts.

Meet the Artists

Joshua Weilerstein, conductor

Twenty-three year-old New York Philharmonic Assistant Conductor Joshua Weilerstein completed his bachelor of music degree in violin performance at the New England Conservatory in 2009 and dual master of music degrees in orchestral conducting and violin last May. Last season he debuted with the Houston Symphony and Los Angeles Philharmonic, where as a Dudamel Fellow he conducted a series of youth and school concerts. This season, Mr. Weilerstein makes debuts with the Toronto Symphony, Frankfurt Radio and Finnish symphony orchestras, Oslo Philharmonic, and Deutsche Radio Philharmonie, among others. Last January he conducted the Simon Bolívar Youth Orchestra of Venezuela with his sister, cellist Alisa Weilerstein, as soloist.

Theodore Wiprud, host

Composer and educator Theodore Wiprud has been Director of Education, The Sue B. Mercy Chair, at the New York Philharmonic since 2004. He began his teaching career at Walnut Hill School, near Boston. After directing national grantmaking programs at Meet the Composer, he returned to the classroom as a Teaching Artist in New York City schools. Mr. Wiprud went on to create education and community engagement programs for the Brooklyn Philharmonic, the American Composers Orchestra, and the Orchestra of St. Luke’s. At the New York Philharmonic, Mr. Wiprud oversees programs ranging from the historic Young People’s Concerts and the Very Young People’s Concerts, to the School Partnership Program and adult education programs. He has hosted the Philharmonic’s School Day Concerts since 2005 and the Young People’s Concerts since 2009.
School Day Concert CD

Track Listing

**Aaron Copland** *Suite from Billy the Kid* (1938)
1. Introduction: The Open Prairie
2. Street in a Frontier Town
3. Mexican Dance and Finale
4. Prairie Night: Card Game
5. Gun Battle
6. Celebration: After Billy’s Capture
7. Billy’s Death
8. The Open Prairie Again

**Aaron Copland** *Four Dance Episodes from Rodeo* (1942)
9. Buckaroo Holiday
10. Corral Nocturne
11. Saturday Night Waltz
12. Hoe-Down

**Instructional Excerpts and Folk Songs**
13. Excerpt 1: The Open Prairie (Unit 2, Activity 2)
14. Excerpt 2: The Open Prairie (Unit 2, Activity 2)
15. Excerpt 3: The Open Prairie (Unit 2, Activity 2)
16. Melodic Fragment 1 (cello): Prairie Night (Unit 2, Activity 4)
17. Melodic Fragment 2 (flute): Prairie Night (Unit 2, Activity 4)
18. Melodic Fragment 3 (violin): Prairie Night (Unit 2, Activity 4)
19. “Great-Granddad” (Unit 3, Activity 2)
20. “Goodbye, Old Paint” (Unit 3, Activity 2)
21. “Git Along, Little Dogies” (Unit 3, Activity 2)
22. “Great Granddad,” as heard in Street in a Frontier Town (Unit 3, Activity 4)
23. “Git Along Little Dogies,” as heard in Street in a Frontier Town (Unit 3, Activity 4)
24. “Goodbye, Old Paint,” as heard in Mexican Dance and Finale (Unit 3, Activity 4)
25. Clarinets and oboe in The Open Prairie (Unit 4, Activity 1)
26. Trumpet and trombone in Street in a Frontier Town (Unit 4, Activity 1)
27. Piccolo, clarinet, and xylophone in Celebration: After Billy’s Capture (Unit 4, Activity 1)
28. “Goodbye, Old Paint,” as heard in Mexican Dance and Finale (Unit 4, Activity 3)
29. “If He’d Be a Buckaroo” (Unit 5, Activity 2)
30. “Sis Jo” (Unit 5, Activity 2)
31. “If He’d Be a Buckaroo,” as heard in Buckaroo Holiday (Unit 5, Activity 2)
32. “Sis Jo,” as heard in Buckaroo Holiday (Unit 5, Activity 2)
33. “Bonaparte’s Retreat” (Unit 5, Activity 3)
34. “McLeod’s Reel” (Unit 5, Activity 3)

CD CREDITS:

Copland: Suite from *Billy the Kid*
New York Philharmonic; Leonard Bernstein, conductor (1959)
Courtesy of Sony Music Entertainment

Copland: Four Dance Episodes from *Rodeo*
New York Philharmonic; Leonard Bernstein, conductor (1960)
Courtesy of Sony Music Entertainment

Track 16 courtesy of New York Philharmonic Teaching Artist Wendy Law
Track 17 courtesy of New York Philharmonic Teaching Artist Elizabeth Janzen
Tracks 18 and 33-34 courtesy of New York Philharmonic Senior Teaching Artist David Wallace
Tracks 19-21 and 29-30 courtesy of New York Philharmonic Teaching Artist Colin McGrath

IMAGES:

“Charles M. Russell and His Friends” by Charles M. Russell (cover); Reward poster for Billy The Kid, 1880 (page 5); “Round-Up on the Musselshell” by Charles M. Russell (page 10); “Singing Cowboy” by Norman Rockwell, courtesy of The Norman Rockwell Family Agency (page 15); “The Wagon Boss” by Charles M. Russell (page 20); “The Cowboy” by Frederic Remington (page 24).