

# **Copland's *Rodeo***

## **GCSE AQA Set Work Analysis**

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# Teacher's Introduction

This guide is for the study piece of *Unit 1: AQA GCSE Music Area of Study 4: Western Classical Tradition since 1910*. In Section B of *Unit 1: Understanding Music* listening exam, students will be asked a series of questions about either or both of the two movements from Aaron Copland's Orchestral Suite from the ballet *Rodeo*: *Saturday Night Waltz* and *Hoedown*. Section B of the listening exam is worth 28 marks, out of 96 for the whole paper. The listening paper is worth 40% of the overall GCSE grade. Section B is split into two sections: Compulsory Area of Study 1 and an optional Area of Study 2–4. Both are worth 14 marks each. The questions are split into 3 x 2-mark questions and 1 x 8-mark question.

## AQA Specification Unit 1 Section B

In Section B of the listening paper, students need to be able to identify and understand how the composer has used the **individual elements** of music to compose the study piece. They should be able to use **technical musical vocabulary** to describe these elements, and be able to relate their use to the purpose and intention of the piece. Students should understand the **stylistic features** of the piece and its **historical and social context**, including the **nature and purpose of its performance**. This set work is one piece that represents a specific period in musical history, and students should understand relevant **musical developments** and how this study piece fits into the **western classical tradition since 1910**.

### Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

## What this study guide includes

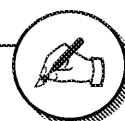
- An introduction to the period in which the study piece was written, information about the purpose and context of the ballet and the two selected works, biographical information about Aaron Copland and the stylistic influences upon his music that relate to this study piece
- A detailed chronological and illustrated analysis of all the elements of *Saturday Night Waltz* and *Hoedown*, referring to the elements as described in the AQA specification, and relating these elements to the purpose and intention of the pieces – this includes teaching and learning activities to explore the pieces, develop deeper understanding and extend learning
- Musical vocabulary with definitions in relation to the study piece and the AQA specification
- A revision summary guide – an overview of the key points organised by musical element
- Test questions in the style of the exam paper, with answers

## How to use this guide

It is highly recommended that students have access to a copy of the score for both movements that they are able to write on and highlight sections of particular interest. For the preparation of this analysis, the Boosey and Hawkes publication, *Four Dance Episodes from Rodeo by Aaron Copland* has been used. As this orchestral suite is taken from a ballet, there appears to be scores of differing lengths available. This analysis is for the dance episodes, with the *Hoedown* lasting for 194 bars. It would be useful if these scores have bar numbers and rehearsal figures, as bar numbers are useful in lessons and rehearsal figures are easier to remember for referencing in the exam itself.

Students should be ready with pencil, rubber and a set of coloured highlighters, preferably in a range of colours. To improve their understanding of the music, students should also be encouraged to source a copy of the audio files of the two movements, and should listen to them as often as possible to become as familiar as possible with the music. A lively recording is available on CD, by the New York Philharmonic Orchestra conducted by Leonard Bernstein.

## STARTER TASK



### Listen to *Rodeo*:

 [https://www.youtube.com/watch?v=b0\\_Qw85SQvM](https://www.youtube.com/watch?v=b0_Qw85SQvM)

Students should listen to the work during study activities, but also should listen to the work regularly in a more informal setting – as they are washing up, for example – as this will help the music become ingrained and easier for them to 'play back in their heads' in the exam.

While this is a guide full of information, encourage your students to explore the music and context themselves; asking some questions in advance of lessons will help students to undertake some independent learning first. Some of the tasks are appropriate as home learning tasks, and this will be indicated.

There are a number of activities that your students could undertake either for home learning or in the classroom. Activities are in marked boxes.

There are also some **guidance boxes** with generic information about musical theory or tips for analysis. These are in dashed boxes.

*E Oliver-Trend, October 2016*

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\* resulting from minor specification changes, suggestions from teachers and peer reviews, or occasional errors reported by customers

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## ADA Specification Unit 1 Section 3

## What this study guide includes

- An introduction to the context of the piece and its composer
- An analysis of all the elements of *Saturday Night Waltz* and *Hoedown*, with a develop and consolidate your learning
- A glossary of musical vocabulary with definitions in relation to the study piece
- A revision summary guide – an overview of the key points organised by musical element
- Test questions in the style of the exam paper, with answers

## How to use this guide

To analyse this piece in detail, you really need a copy of the score, preferably one but also use highlighters on. For the preparation of this analysis, the Boosey and *Episodes from Rodeo by Aaron Copland* has been used. It would be useful if these rehearsal figures, as bar numbers are useful in lessons and rehearsal figures ease the exam itself. If you have a copy without bar numbers, just sit down one evening at least half engaged, and write all the bar numbers in. Just don't go wrong – it me

Get ready for your analysis with pencils, a good rubber and a set of coloured highlighters. Source a recording of the piece and put it on your phone! The more you listen to it, the more you will find it to understand them. A lively recording is available on CD, by the New York Philharmonic, conducted by Leonard Bernstein. You can listen to it here: <https://www.youtube.com/watch?v=UW3333333333>

You must listen to the record when studying it, but also don't hesitate to play it with concentration – when you are washing up, for example (you do *do* the washing) – so the music can become ingrained and easier for you to 'play back' in your head. This music will NOT be played to you. You are expected to know it by then.

There are a number of **activities** that you could undertake either for home learning or in marked boxes.

There are also some **guidance boxes** with generic information about musical theory in dashed boxes.


This is a fabulous piece of music – I hope you enjoy listening to it and learning about it.

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# Background to Western Tradition since 19


The first half of the twentieth century was a very exciting time in the development of the Late Romantic period that preceded this time, composers like Wagner were writing with huge orchestras, pieces that literally lasted for days instead of hours, harmonies were overly rich and complex that audiences were starting to find like they had eaten a


Listen to a piece by Late Romantic composer Wagner, such as the *Ride of the Valkyries*.  
 <https://www.youtube.com/watch?v=73Z6291Pt8>

In general, composers at the end of the nineteenth century represented over the notion that the past was most certainly better. Many composers started to rebel against this style and this resulted in a number of composers developing new ways of creating music, looking at earlier Classical and Baroque periods for inspiration; developing new musical languages; questioning the very basis of music itself; and becoming increasingly influenced by other popular styles that surrounded them in everyday life. It was into this melting pot of new musical languages that, in addition, Copland was born in America where jazz music had really taken a hold.

Listen to orchestral compositions that were written between 1900 and 1920.

Schoenberg – Chamber Symphony No. 1 (1906)  
 <https://www.youtube.com/watch?v=jhkytzoQpW4>

Charles Ives – *A Symphony: New England Holidays* (1917)  
 <https://www.youtube.com/watch?v=RWsFbWuHO6Q>

Milhaud – Chamber Symphony No. 5 (1922)  
 <https://www.youtube.com/watch?v=Y5IFMEJ4oRY>

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# Biography of Aaron Copland

Copland was born on 14 November 1900 in Brooklyn, New York. He was the son of Russian-Jewish immigrants and as a child lived above a department store in Brooklyn, which was run by his father. Copland started to write melodies from the age of 11 and began music theory and composition lessons. Copland was very interested in western classical music and wanted to learn about composition in Europe, where new musical developments were taking place. Copland moved to Paris when he was 20 and had composition lessons with Nadia Boulanger. Boulanger was a well-known female French composer and conductor who was taught composition by French composer Faure, and was friends with Russian composer Igor Stravinsky who was also living in Paris. Boulanger went on to teach many of the composers and conductors in twentieth-century music that we study today, including Daniel Barenboim, Philip Glass and John Williams. In 1921, Boulanger taught harmony at the new French school in Paris especially for Americans, The American Conservatory Fontainebleau, and Copland was one of the students at that school in its very first year of opening. Boulanger taught composing technique that was rooted in the musical language of those composers around her at the time, including Debussy and, most significantly, Stravinsky.

Having learnt his trade in composing in Paris, Copland returned home to the USA and joined the 'Six Composers', a group of like-minded American composers who would push forward and bring together western classical style and populist culture. He developed a concert series 'Concerts' and was also becoming increasingly concerned with developing a true 'American' music.

Listen to Copland's most famous piece, *Fanfare for the Common Man*, introduced by Copland himself. [https://www.youtube.com/watch?v=pqj7\\_DmgDqs](https://www.youtube.com/watch?v=pqj7_DmgDqs)

In 1929, the Great Depression began in America – an economic crash in Wall Street and political issues came to the foreground in American culture. 'Populism' was a growing movement that fought for the rights of poorer, ordinary people against those of the upper class. It was a response to the wealthy rural farming families who entered the Great Depression with little money and to the poor in the Wild West and on the prairies where American industrialisation and capitalism had made life poorer and simpler, and the populist movement held these places and communities to be that should be preserved and cherished. After a period of poverty-induced soul searching, there was a heart in left-wing politics and the populist movement and its beliefs spurred on Copland's subsequent musical works. Copland was on the way to speaking in his truly American voice.

Copland was determined to use his music in a way that would speak to the American people. He became deliberately influenced by the popular music that surrounded him in everyday life. With these different influences, with jazz and blues becoming recognisable in his work, Copland drew on American folk tunes and the musical culture of the Wild West. In the twenties, many of the number of recordings of American folk tunes and Copland used some of these folk tunes in his ballet *Rodeo*, from which these two study pieces are taken, but also in other works such as *The Kid* (another Wild West ballet written in 1938), *Appalachian Spring* (ballet, 1944) and a symphonic orchestral suite based on Mexican folk tunes and American dance hall music.

## TASK

Listen to these other works by Copland:

*Appalachian Spring*

<https://www.youtube.com/watch?v=bMaAe2aH6pw>

*El Salón México*

<https://www.youtube.com/watch?v=EsXKQFJoFJA>

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# Background to the Study Pieces

The two study pieces are taken from a larger piece composed by Copland, a ballet performance in 1942 in the Metropolitan Opera House in New York. The ballet was *Russe of Monte Carlo* and Copland worked closely with choreographer Agnes de Mille in the leading role, in the creation of the piece. The ballet uses a typical American social dance, a cowgirl who is a tomboy and finds it difficult to find a partner.

**Saturday Night Waltz** is a movement (dance) sequence in the ballet. It starts with tuning up their fiddles, and the event begins with a short fanfare (the only time the whole movement is played). The girls and boys in the dance pair off with each other and see that the cowgirl doesn't have a partner to dance with and is standing on her own. A champion roper (a 'roper' being a cowboy who uses a lasso to catch and rope together) approaches her to offer her a dance and all is better for a while.

In the **Hoedown**, we see the cowgirl get dressed up in her best, prettiest dress, and the attention of the head wrangler (a 'wrangler' is a more senior cowboy who is training farm livestock, mainly horses) whom she most wanted in the first place; and half of the **Hoedown** dance, we witness their first kiss!


## American folk tunes in Saturday Night Waltz and Hoedown

Copland has used a number of American folk tunes within *Rodeo*, and some of the study pieces.


'I Ride An Old Paint' is an American folk song collected by Carl Sandberg in 1927. It was used to sooth and protect sleeping cattle. Cowboys would take it in turns to watch the cows overnight, slowly riding their horses in circles around the cows. An 'old paint' is a horse. This song would have been sung slowly and gently almost as a lullaby for the cows.

'I Ride An Old Paint' has been sung and recorded by many famous American folk singers, including Guthrie, Bob Dylan and Johnny Cash.

Lyrics to this song can be found here:

 <http://www.metrolyrics.com/i-ride-an-old-paint-lyrics-woody-guthrie.html>

Listen to Woody Guthrie sing 'I Ride An Old Paint'

 <https://www.youtube.com/watch?v=1Gpe7Y>

## PRACTICAL TASK

To get into the mood of the piece, can you sing or play along to this song?

Notice some of the words sung by Woody Guthrie are different to the original folk music and folk song for small details to be different, because they were learned by ear.

Once you have learnt it by ear, try writing down the notes of the melody.

**Tip:** take care to notice how many beats there are in a bar in this tune. The song is written in  $\frac{3}{4}$ .

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## Bonaparte's Retreat

*Bonaparte's Retreat* is a folk fiddle tune that was transcribed (written down) by Bill Stepp after hearing a recording by fiddle player Bill Stepp. It was probably an Irish tune that was brought to America in the 1800s when Irish people settled in areas of America. As with many folk tunes, including the one below, this piece is in two parts with a binary form, AB. Both sections are repeated. This is a common feature of most folk dance tunes from the Americas, Britain and wider Europe. It has two beats per bar, 2/4 time, and has many typical features of a fiddle tune including **string crossing** and **open string double stops**. You can see a copy of the notation and hear the original recording by Bill Stepp using a fiddle.

🔗 [http://www.celticguitarmusic.com/tbr\\_bonaparte's\\_retreat.htm](http://www.celticguitarmusic.com/tbr_bonaparte's_retreat.htm)

### String crossing

A string instrument technique where music that is written to be played in one position is often jumping quickly from one position to an adjacent one. This involves some rapid elbow movement.

### Open string double stops

Another specialist string technique where an open string is played at the same time as a stopped string, often, in folk music, to provide a drone underneath or above the melody line.



## PRACTICAL ARRANGING TASK

Download and print the sheet music above, or use the melody to 'I Ride An Old Horse' as an arrangement of the folk tune. What chords would you use underneath to accompany it? What tempo or slow would you play it? What instruments would you arrange it for?

Listen to Bill Stepp perform *Bonaparte's Retreat*:

🔗 <https://www.youtube.com/watch?v=1yeQucos9-M>

Folk musicians are accustomed to using different string tunings on their instruments. One alternative tuning to perform this piece. Instead of the standard violin tuning of G-D-A-E, known rather touchingly as 'Dead Man's Tuning'! This tuning allows a fiddle to be accompanied with a drone of a D using the bottom open string.

Learn more about Dead Man's Tuning, and how to play *Bonaparte's Retreat* like a fiddle.

🔗 <https://www.youtube.com/watch?v=zfk50L41Vpo&nohtml5=False>

You will read more about tuning later, and it's interesting that Copland has a section that imitates strings 'tuning up' – but not to the tuning that was actually used when the piece was first thought that Copland heard the recording of Bill Stepp. It's the same recording from the same source.



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## Miss McLeod's Reel

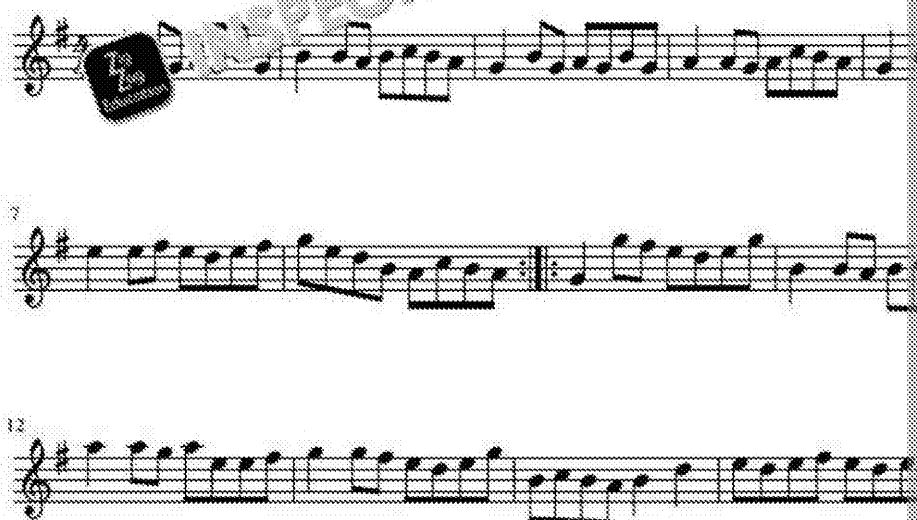
A **reel** is a fast-moving folk tune for dancing. With four beats in a bar, the melody *McLeod's Reel* is a well-known and much-performed American folk tune, although Scottish and Irish folk tunes that it too was probably taken to America when Irish came over the Atlantic. However, nowadays folk tunes carry very easily across the world. Watch an Australian folk session playing *McLeod's Reel* here:

🔊 <https://www.youtube.com/watch?v=tYQWCu-M9o0&nohtml5=False>

### PRACTICAL TASK

#### Play *Miss McLeod's Reel*

If you can play a melody instrument, have a go at playing *Miss McLeod's Reel*. Can you think of some words to sing to it? Something about someone called McLeod, perhaps?



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# Study Piece Analysis

## Score reading and preparing your score

*Rodeo* is a piece of music written for full orchestra and so you will need to study it to understand its musical elements. The orchestral score has all the instruments' parts on another, so you need to read all the horizontal lines at the same time! As you look at the score, instruments are at the top of the **system**, going from higher-pitched to lower-pitched down. Next we have the **brass**, then **percussion**, then **strings** at the bottom.

### Staves, systems and score reading

In music that has more than one instrument or part to be played, each part is written on a line upon which sit the notes. A vertical line links all the staves that should be played together. This collection of staves is called a **system**. You may find more than one system on a page, depending on how many staves (parts and instruments) there are. Piano music, for example, has two staves, one for the right hand and one for the left, often has perhaps 5–6 systems on a page; however, for a large orchestra, you will often only fit one system on a page. You may have two or three systems on a page.

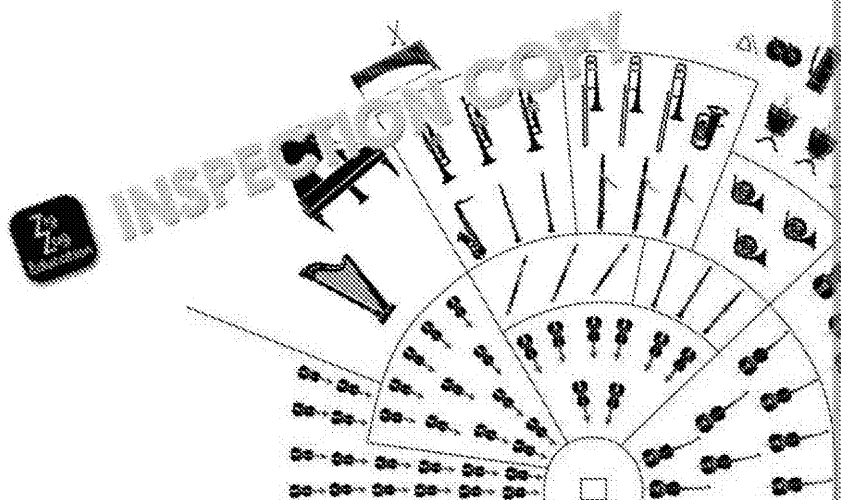
In orchestral music, if some parts are not used for a page (as is often the case), they will be missed off, and there may be TWO SYSTEMS of music on a page. If there is a SYSTEM BREAK and this is indicated by two diagonal slashes between systems, there is a SYSTEM BREAK and this is indicated by two diagonal slashes between systems. System breaks on pages before you start listening, to help you stay in the right place.

## ACTIVITY

### Home Learning Task: Orchestral Seating Plan

Look at the score for *Saturday Night Waltz* and draw a diagram of the layout of the orchestra. You will need to research the layout and instruments of the orchestra first. (This website lists the different instruments in the orchestra <http://www.nyphilkids.org/lockerroom>).

Below is an **example** of an orchestra layout. Check these instruments against your study piece. Are there any missing, or any in this diagram that Copland did not use? Draw an image that is accurate to your study piece. Label all the instruments clearly (you can use the icons to help you to make it a really great revision tool!).



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## Transposing instruments and different clefs

Many orchestral instruments are in C. This means that when they play the note C. However, due to historical developments in instruments and notation, some instruments when they play a C it sounds like another note. In this piece these instruments are trumpets, which are all in B $\flat$ . This means that when they play a C on their instrument you read music for these instruments you will hear the note a **tone below** than what French horns are in F so when they play a C it sounds like an F, which is a **perfect fifth** below.

In addition, due to the different ranges of instruments, some have music written in a different clef. While we may consider treble clef to be the 'standard' (don't mention this to the instruments in this piece read from the bass clef, and the viola reads mainly from the alto clef every so often). It's really important that you are aware of these things when you are reading and confident with the different keys of instruments.

### Reading clefs (using treble clef as a starting point)

#### Bass clef

Instruments that use bass clef: bassoon, tenor trombone, harp (bottom stave).

The note sounded is six notes below the one written as if it were in treble clef. It is not a major or minor 6<sup>th</sup>, as that depends upon the key signature. Some people help them remember the notes in the spaces (just like the use of FACE in treble clef).

Note that the double bass sounds an octave below the written note.

#### Alto clef

Instruments that use alto clef: viola.

The alto clef sounds seven notes below the one written as if it were in treble clef. It is easier to remember that the two curls of the alto clef point to the note C on the middle line and work from there. You might like to think 'move up one note, then down a note'.

## Summary of transposing instruments

Instrument	Transposing rule	Altered
Clarinet in B $\flat$ and bass clarinet	Sounds a <b>tone below</b>	
Horns in F	Sounds a <b>fifth below</b>	
Trumpets in B $\flat$	Sounds a <b>tone below</b>	

## ACTIVITY

### Classroom task: reading clefs and transposing

Look at bars 8–11 from *Saturday Night*. In pencil, write in the **SOUNDING** name of the note and then compare your answer with the answer at the back of the resource. But crucially, make sure you understand how to transpose them correctly before moving on to the preparation task below.

## ACTIVITY

### Home learning: score preparation task

Go through your score and write the note sounding names above any transposing instrument written in a different clef. Always write on your score only in pencil and take care to follow the rule to make sure you are accurate. Having these notes written on your score will help you understand the pitch-based elements of music later on.

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# Text in the Score

As was common in the twentieth century, many composers used their own native markings on their scores, but would also use recognised Italian terms as well. This uses a mixture of English performance instructions, e.g. introduction, broader, slower, too. Make sure you know what these terms mean; many of them are shortened versions of the full version.

## ACTIVITY

### Home learning

Complete the definitions for these Italian terms. With the meanings below, research necessary. Find these Italian terms in your score and write their definitions below for reference when listening. Note that some of these are shortened versions of the full version.

Italian term	Definition
<i>Non legato</i>	
<i>Pizz.</i>	
<i>Meno</i>	
<i>Doppio movimento</i>	
<i>Allegro</i>	
<i>Div.</i>	
<i>Sec.</i>	
<i>Cresc.</i>	
<i>Stacc.</i>	
<i>Arco</i>	
<i>Dim. e rit. poco a poco</i>	
<i>Meno mosso</i>	
<i>Poco rit.</i>	
<i>Senza sord.</i>	
<i>Unis.</i>	
<i>Dim. molto</i>	
<i>Vigoroso</i>	
<i>Rubato</i>	

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# Analysis of Saturday Night Waltz

## Purpose and intention of the music

*Saturday Night Waltz* is a movement sequence within the ballet where boys and girls dance together. It includes the dance band tuning up and a short fanfare to indicate the dance mood is not very positive because we are concerned for the lonely cowgirl. In the end, she puts on her best pretty dress and attracts not only the head wrangler, but also the

## Analysis of the elements

### Form and characteristics of the main sections

*Saturday Night Waltz* is in **ternary form**, ABA, with an **introduction** in two distinct parts. The introduction has no key indicated, the second part moves to the key of **E♭ major**. The A section, also in E♭. The A section is determined by a clear melodic line, taken from the song 'I Ride An Old Paint' with short motifs repeated towards the end of each melodic phrase. It is a gentle waltz with a fairly clear sense of the ¾ metre and pulse. Within the A section is heard twice before a second melodic idea is introduced at bar 40, after which the A section has an internal structure of AABA. The B section is in **E major** and while the accompaniment pattern in each bar, the melody is more syncopated and is marked with a back section with melodies that stretch out over many bars and seem to meander away from the tune of the A section. The A section returns in **E♭ major** once more, but the movement ends through with the repetition of a short melodic phrase acting as a tiny **coda**.

### Form and structure summary

Bar numbers	Section type	Key	Theme
1–8	Introduction Part 1	No key	Tuning up, loud and
9–19	Introduction Part 2	G♭ major (E♭ major key signature)	Fanfare, then lonesome
20–60	A section	E♭ major	Main melodic theme, repeated many times
61–97	B section	E major	More relaxed 'lazy' melody with more syncopation and falling thirds
98–115	A Section	E♭ major	As previous A section, but with a different melody, through once, with repetition of the movement

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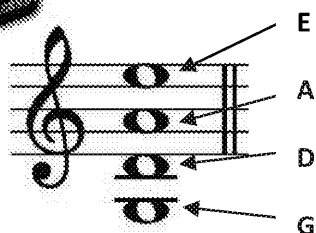
# Detailed Analysis

## Introduction part 1: Bars 1-8 - Tuning up!

This section does not have a clearly defined melody. Instead, it is made up of a sequence of notes that emphasise a leap typically of a **perfect fifth** – the interval to which the **open strings** of the violin are tuned. The double bass's strings are tuned to **perfect fourths** (E, A, D, G), and the double bass part. The strings only play their open strings for this section and C, G, D, A, E.

**Open strings** The strings played with no fingers stopping them to make the open strings of the violin are tuned to G (low)–D–A–E (high).

Violin open strings:



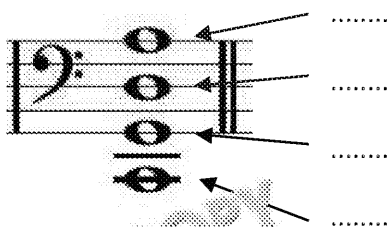
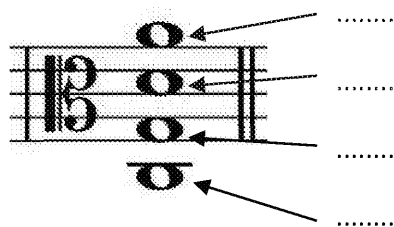
## TASK

Write the notes of the open strings of the other instruments in the string family.

NB: don't forget to look at the **clefs**!

Viola open strings

Cello open strings



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These bars feature a (texture), which takes it in turn.

**Task:** Using a every time you described above introduction points can you motif has been

## Harmony

The harmony produced in this introduction is of open fifth and open fourth chords (third degree (middle note of a chord, the third degree of the scale) so they are not chords that rock guitarists love so much!).

## Tonality

No key signature is given in this section. It is not C major/A minor because the two have different key signatures if Copland meant one of these keys. This is the 'tuning' only their open strings are used, so it makes sense that the section is without a key within the chords, the music has no sense of major or minor tonality.

(Remember, at the time Copland was writing this piece, many composers had already without a key signature where no note was more important than any other; called shocking at all to have a short section of a movement with no key at this time.)

## Sonority

Only strings are used in this opening section. Violins would have been at the very American folk dance playing at such dances, so this choice of scoring represents the ballet. The double bass is asked to play **arco** (with the bow) and **pizzicato** (plucking) regularly changes between the two techniques.

**Arco** Instructing string players to play the music with the bow

**Pizzicato** Players should pluck the strings with their fingers

(In classical music **arco** is the standard technique, used unless marked otherwise)

## Texture

This is a **layered texture** with parts overlapping each other and playing the same note. **Imitation** is also used; the double bass and cello start the piece with the significant and this is quickly copied by the violins, and then the viola. 1<sup>st</sup> and 2<sup>nd</sup> violins are in also **double stopping**, playing two notes at the same time. But it's easy, because it

**Metrical displacement** Where a motif is repeated or imitated in a different point in the bar, often changing the natural emphases occurs over the first bars where the violins place the motif whereas it was first heard on beat 1.

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## Tempo, metre and rhythm

This movement is a **waltz** and is in **simple triple** time with three crotchet beats to the bar throughout the movement; however, Copland varies the tempo in different sections. In the short introduction section, it is difficult to determine the metre through listening due to **ambiguity** by having the same motif repeated at different beats in the bar and by changing the barline. This is to create the sound effect of everyone tuning up independently from each other randomly. This opening section follows a simple **rhythmic motif** of crotchet to minims in this 'tuning up' section in all parts, although the violins start tuning up faster than the other instruments in a pattern of just crotchets towards the end of this section. The tempo is set at a fast pace so that they are keen to start the dance as soon as they can!

(This section is meant to depict the band before they have actually started playing. It sounds a bit strange if they were all tuning up in time with each other, wouldn't it?)

## Dynamics and articulation

Copland asks the players to play ***non legato***, which means 'not smoothly', and it is a dynamic. Expressive performance directions help to create the loud, brash sound of the introduction.

## Bars 5-8 - rhythm

The rhythmic pace increases with more bars of just crotchets in the violins.

## Introduction part 2: Bars 9-19 - Grab your partner, the cowgirl

### Melody

The second part of this introductory section is much more majestic with a very strong melody in the woodwind and violins, which starts on a high G $\flat$  and falls a minor sixth to a B $\flat$ . This is the predominant top part at the start of this section. The horns and trombones play a melody with leaps of perfect 4<sup>th</sup>s and 5<sup>th</sup>s. In the second half of this section (bar 14), the melody changes to a phrase that is based on a rising minor 3<sup>rd</sup>; F to A $\flat$  (sounding B $\flat$  to D $\flat$ ). This sounds like a cowgirl as she waits for someone to ask her to dance. The A $\flat$  in the horns is raised in the final bar (bar 19) of the section, creating a much more positive major 3<sup>rd</sup> interval in the horns. This represents the good news that someone is going to dance with the cowgirl. Phew!

## Harmony

All of the notes within this section, with the exception of that final A $\flat$  mentioned above, are in the key of G $\flat$  major; G $\flat$ , B $\flat$  and D $\flat$ . This creates the feeling of a majestic fanfare, showing the cowgirl's arrival. The raised 3<sup>rd</sup> at the end of the bar creates a B $\flat$  major chord, which acts as a **dominant** chord of E $\flat$  that follows in the next section, the slow waltz at bar 20.

### Dominant preparation chord

The use of the 5<sup>th</sup> chord in a key (the chord of B $\flat$  major) which prepares the listener for the coming section. This is the effect of chord 5 in a perfect cadence.

## Tonality

The key signature in this section shows E $\flat$  major (or C minor), which prepares us for the next section. However, this section includes a number of accidentals in added flats, and these notes used create the triad of G $\flat$  major. This section is in G $\flat$  major, but **modulates** to E $\flat$  major key, in bar 19, as described above.

### Modulation

Changing the key of the music

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## Structure

This is the second part of the introduction in this movement, lasting 11 bars. The sections; the first five bars are a loud fanfare with many instruments playing but a sparse section where the horns become prominent, representing the cowgirl, on the strings.

## Sonority

Woodwind, strings and brass feature in this section and parts are **doubled** across double the upper woodwind. The trumpets are used for the first and only time in a strong sense of the start of the dance event, with a simple held E♭ motif. Horns are a lonely soul in a large gathering of people. The lowest instruments in the orchestra – the trombone – are not used in the second half of this section. The sonority Copland uses for the young cowgirl and the sweet nature of her first dance, which is soon about to

**Doubling** Where a part of the same music is played by more than one instrument

## Texture

The texture is fundamentally three-part with the woodwind and string parts following a texture of **unison in octaves** (all playing the same notes and rhythm, but at different octaves) and independent brass parts. The horns and trombone also play in **unison**. The texture changes (from bar 14) of the section with just strings holding sustained notes of the minor key.

**Unison** More than one part playing exactly the same music

**Unison in octaves** The same part played in more than one instrument, but at different octaves

## Tempo, metre and rhythm

This section is marked **broader** and so the tempo for this section is slower. There is a *ritardando*, meaning slowing down) **poco a poco** (little by little) from bar 14. The tempo is as ambiguous as in the previous section and for the same reasons, notes held over from one bar to the next on different beats without a clear pattern. The dance hasn't actually started yet, but the clear down beat yet – perhaps it's coming!

## Dynamics and articulation

This section is **fortissimo** (very loud), and this is marked on all the parts. There is a *decrescendo* (gradually getting quieter, little by little) from bar 14; Copland also adds lots of articulation. He uses **accents** in the woodwind and string parts and **tenuto** marks in the brass notes for the longest possible time, making them as long as they can. Both these marks add to the feeling of strength and energy and the feeling that an exciting event is about the start, with

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## A section: bars 20-60

### First part – bars 20-27

Anacrusis Oboe

Rhythmic Motif Rhythmic Motif Rhythmic Motif

Rhythmic Motif Rhythmic Motif

Rhythmic Motif bars 22 - 23

Rhythmic Motif

This is the first time we hear a clear and extended melodic line in the movement. The melody is from the cowboy folk song 'I Ride An Old Paint' and starts with an **anacrusis**. The melody begins with a **semiquaver rhythmic motif** at the start of the first bar, which is then used throughout. The pitch of the melody is **diatonic** and the first bar outlines and uses only the notes of the key. The melody then follows an ascending sequence, although not strictly. The melodic shape over its eight bars, with the main note (in this case the first note of each bar) used the most) of every two bars **ascending** and **descending** no more than a tone. The general arch shape, but with some undulations – so it's not just scales! The melody features **repetition**, between bars 22 and 23, and 24 and 25.

**Anacrusis** The 'pick-up' for the melody, starting before the first full, main bar.

### Accompaniment

The melody in the oboe is accompanied with a gentle rocking line in the cellos, using the **dominant** (B $\flat$ ). While this part is only *mezzo piano* in dynamic, the sustained note provides a supportive bass to the melody, and after four bars this part is taken over by the **passing notes** that create a more melodic line.

**Passing notes** Notes used in a melody line that do not belong to the chord but which the main melody line has an interval of a 3<sup>rd</sup>, the note in the middle creates a smoother melodic line.

The harp and clarinet provide some inner harmony with chords of tonic and dominant, either 'on' the second crotchet beat or 'off-beat' of the second crotchet, alternating the two. This rhythm creates a feeling of a gentle waltz (which famously has its roots on beat 2), but the off-beat creates a slight feeling of uncertainty with the unexpected off-beat.

**Off-beat** Emphasis or notes placed on the weaker beat of a bar, creating a sense of movement.

**Syncopation** A rhythmic device where the off-beat is used to create a sense of movement.

The oboe melody is sometimes supported by the violin, which plays small fragments of the melody. Perhaps this represents the two characters who are dancing together for the first time.

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### Bars 27-30 – bar break

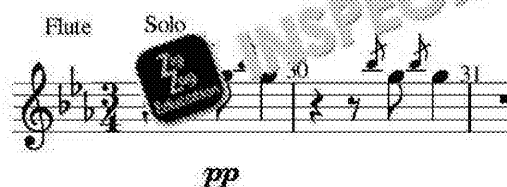
Following the eight bars of the melody in the oboe, these four bars provide a short break of the tune. Copland makes some subtle changes for this break that focus mainly on the horns take over the chordal accompaniment of the clarinets and harp, and 1<sup>st</sup> violin takes over the phrase of the melody heard in the oboe, with the 2<sup>nd</sup> violin and viola parts providing

## ACTIVITY

Mark all these features in your score, using the correct vocabulary. Be tidy!

A solo flute also adds a new tiny motif of a short repeated note with an **acciaccatura** phrase represents? Think of the outdoor dance scene in *Wild West* that this

**Acciaccatura** A form of ornamentation, a grace note played very quickly just



### Bars 31-37 – repetition of the melody

This section is a repetition of the 25 melody, but this time the full melody is played by the oboe providing the little supportive fragments of the melody. All the accompanying parts are as in bars 20-27.

### Bars 38-39 – short break

Here, the flute takes the melody line of the short 'interlude', repeating the last phrase of the violin, but this break is cut short after just two bars this time.

### Bars 40-47 – the B Section of the folk tune

Many folk tunes are written in a **binary form**, with an A and a B section generally of the same length. At the start of the B section of this tune, but as we shall see, unlike a traditional dance tune, the B section is cut short after just two bars (instead of the same length as the A section), before going back to the start of the A section.

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## Roman numerals

Along with using the note and chord names themselves, Roman numerals are used when analysing music. This helps us to identify patterns and chord progressions in the music. If you don't know your Roman numerals up to seven, now is the time to learn them!

1	2	3	4	5
I	II	III	IV	V

In western classical music (as you may have already learnt about with Haydn), the chords in a key serve different functions, and there is a sort of hierarchy of chords. Chord I is the tonic chord in the key, starting with the main, central note of the key. Chord V is the dominant chord, the second most used and most significant chord – when paired up with chord I, to form a cadence. We have chord IV as the third most used and most significant, known as the **subdominant**.

This second section of the music features with the first part, such as the dotted rhythmic pattern of semibreves, which we also hear in the first part of the melody.

Similar to the A part, this melody starts with a **triadic** figure, but this is then followed by a scalic figure.

<b>Triadic</b>	Using the notes of a three-note chord separately to create a melodic line
<b>Scalic</b>	Using consecutive notes of a scale to create a melodic line
<b>Perfect cadence</b>	Chord V and chord I used in succession at the end of a phrase

This second section has some more interesting harmony than the first part. It starts with the 4<sup>th</sup> degree of the scale of E $\flat$ , the key this section is in. This chord is outlined in the bass line in the cello and the chord notes played by the 2<sup>nd</sup> violin and horn.

Bar 41 uses chord I, (E $\flat$  with the notes E $\flat$ , G and B $\flat$ ) but in its first **inversion**, so the second note of the chord, G. This helps create a smooth, relaxing line in the bass.

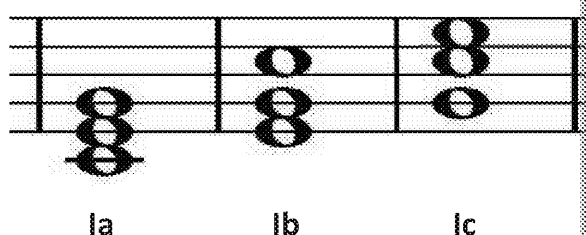
## Swung quavers

Also known as **swing style quavers**, notes written as two equal quavers are to be played with a swing feel.

Where the notes of a chord have been altered in their positions, so that the root is not the lowest note to be heard. If the second note of the chord is in the bass, then it's the first inversion. If the third note in the chord is at the bottom, it's the second inversion.

We show a chord is in its inversion by using letters a, b, c, etc. A 'b' after the chord name indicates the first inversion.

Root position, first inversion, second inversion



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## Bars 45-47

The B part ends with a 'lift' in the melody, as both violins and viola join together in

## Bars 48-55 – the A part returns

This section returns to the A part of the folk tune, this time with violin and oboe playing the melody. This clearly paints the picture of the cowgirl and the champion roper joining together

The accompanying chords are provided again by the clarinets and harp with the strings playing a steady accompaniment, and the cello and bass clarinet provide the soothing 'rocking' bass line.

The significant new material in this section is the addition of a **countermelody** in the flute. This countermelody is purely **arpeggiatic**, outlining just the notes of the chords, and playing in a different rhythmic movement of the main melody. This countermelody is not exactly the same, but it has a similar melodic material as the main tune. Notice how Copland has marked this flute solo in the background, not overpowering the main melody.

### Countermelody



A melodic line that is heard at the same time as the main melody. It has a similar style to the main melody, but will move in a different rhythmic pattern and shape, complementing and working 'against' (counter) the main melody.

### Arpeggiatic

A series of notes based on an arpeggio, the notes of a chord played in a sequence.

### Imitative Countermelody

## Bars 55-60 – transition section from the A to the B sections

This section includes two main ideas: the first is the same 'finishing off' idea as in bar 30, but this is extended using material from the melody in the 1<sup>st</sup> violin part in the next main section of the piece. This transition uses a loose descending melodic sequence of F minor (bar 58) to E $\flat$  (59) to B $\flat$  (60).

### Transition

A short section of music that moves the listener between main musical developments that help move the music from one key to another, or different tempi or time signatures.

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## Bars 61-97 – the B section

### Bars 61-68 – setting the new scene

This section of just eight bars sets up the new, more tranquil, relaxed scene of the movement. The music modulates to E major, a rather distant key from E♭ major in three flats to four sharps, but the transition is easy on the ear as Copland creates from the chord of B♭ major in bar 60 (section A) to B major in bar 61 (section B). This serves two roles; providing the D♯ in the chord of B major in bar 61, while also sustaining the previous phrase.

While the key signature is of E major, these eight bars are entirely based on B major

This section includes development of the familiar *seconda natura* 'bird call' motif heard this time it is answered with imitative 'calls' in the violin part. Other instruments harp and 2<sup>nd</sup> violin, outline B major with sustained notes placed at different points. The first beat contrasts with the previous section we have just heard, and also creates a

This more tranquil atmosphere is also built using **harmonics** in the harp, where one finger while being played by another to create a high-pitched, glass-like tone.

This is an introductory section leading to the main B part, with a *poco rit.* helping the next section.

### Bars 69-75

This section is marked **meno mosso** and the solo melodic line in the clarinets is more melody is arpeggiatic and meanders around the notes of the chord of B major, using Each phrase ends with a long sustained note, which gives space for a simple and direct imitation of the clarinet part to be heard, again lazily! Similar to bars 48–55 of the woodwind instruments in a **musical dialogue**, taking it in turns to say their bit in 3 lines are based on sequences of rising and falling 3<sup>rd</sup>s; both major and minor 3<sup>rd</sup> in

**Meno mosso** Italian tempo term meaning 'less movement' (i.e. slower)

#### Intervals check!

Minor 3<sup>rd</sup> – three semitones apart (the first two notes of a minor chord)

Major 3<sup>rd</sup> – four semitones apart (the first two notes of a major chord)

## TASK

#### Intervals analysis task

Using the score example below, label the clarinet and flute parts with the interval of the melody.

To help develop your aural skills, try to sing the lines first, and try to work them out. If two notes are the first two notes of a major chord, it is a major 3<sup>rd</sup> interval.

Label them in pencil, and then check your answers by counting up the semitones. Remember to check the key signatures for sharps!

The **muted** trombone (*con sord*) provides a sustained note on the first beat of every chord on the second beat in the 2<sup>nd</sup> clarinet and bassoon. The music has regained but it is much a more relaxed and lazy version because of the very laid-back, syncopated foreground, despite the stricter accompaniment figures.

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The trombone provides a **pedal note** of B; repeating this note for six bars, until it is replaced by a new note. The harmony above this bass note includes chord V (B major) and chord I (E major) and then back to V.

**Pedal note** A note that is either repeated or sustained while other parts of the music move. In this example, the B features in both chords but as it is repeated in one part while the other changes, it is a pedal note.

In bar 72, the viola provides a countermelody underneath the woodwind dialogue. It is **scalic** and with a more sustained, smoother feel with longer note durations. The main melody at this point, is certainly has a more **contrapuntal** texture with three parts moving in different ways around each other.

### Bars 69-76 – melody and countermelodies

NB: the clarinet part is written at **scalic** in this example.

Flute

Bb Clarinet

Viola

Imitative dialogue with clarinet

solo

Main melody

Counter melody

*p* *lazily*

*mp* *express*

**Contrapuntal** The description of texture that has more than one significant melodic line. Strict contrapuntal writing ONLY has melodic lines and no accompaniment. Words used to describe contrapuntal texture are **polyphonic** and **contrapuntal**.

Do note: this music section is NOT polyphonic, but it does have a **more contrapuntal** texture. Technically speaking still a **melody and accompaniment** texture.

### Bars 81-86

At bar 81, the rhythm of the clarinet melody becomes slightly more fixed in a descending pattern of eighth notes, but moving notes on the off-beat, maintaining that sense of syncopation.

The viola also has a more regular rhythmic pattern, with a series of three-beat notes each bar. The accompaniment parts outlining harmony that changes chords every two bars, with a series of **dissonant** notes against the harmony.

**Dissonant** The use of notes that do not belong to the chord.

The clarinet melody also develops in its phrase length, each phrase longer than the last, for the flute to get a word in!

In bar 86 we hear the a melodic phrase of six bars in the clarinet, still using just the same rhythmic patterns, but with the quaver movement extended to create a relatively long solo.

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In bar 91, the flute replies with a short phrase, but then gives up and simply sustains a note. The clarinet then repeats its six-bar phrase once more to end this B section.

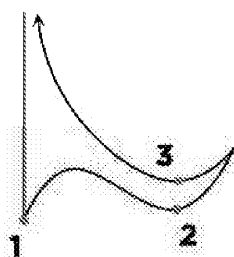
The viola continues with the countermelody, sometimes using thirds in imitation of the clarinet. The piano plays scalar patterns that seem to have more sense of direction than the clarinet melody, but the bassoon rambles almost aimlessly.

## PRACTICAL TASK

### Conducting!

This section has a more ambiguous metre; so it's more difficult to know where the pulse falls. Try being a conductor to understand the pulse.

- 1) First, practise your 'three-beats-in-a-bar' conducting. Right arm: vertical down, then sweep horizontally OUT (to the right) for 'one, two, and then sweep BACK UP vertically to get back to the top on beat three. Saying 'one-two-three' along helps.



- 2) Try conducting the A section from bar 20, to get used to the feeling. This has a clear metre and a fairly clear pulse, so this is the easy bit!
- 3) Now you are feeling confident, try conducting the B part, from bar 69. No pulse, so it's more difficult it is.

## WRITTEN TASK

Write a short paragraph explaining how Copland creates more sense of metrical freedom in the B section of this movement.

## CONSOLIDATION TASK

Create a grid (example below) that summarises key elements of the two main sections of the movement. This grid should help you identify the significant similarities and differences between the two sections.

Ideally – create a copy of this grid in an electronic document (i.e. table in Word or Google Docs) so you can fit plenty of points in!

Element	A section 20–60	B section 69–91
Melody		
Harmony		
Texture		
Sonority		
Dynamics		
Rhythm		
Tempo		
Metre		

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## EXTENSION TASK

Write a paragraph that identifies and describes three similarities and three differences between section A and section B in this piece. Try to illustrate your points with examples from the score. Your references to be really clear.

### Bars 98-103 – transition from B section to A section

At Bar 98 we return to a more strings-focused texture, with a new (ish!) melody in the strings. This melody is the boldest we have heard yet, marked **forte** (loud) and making the return to E major. It features a use of the tonic and dominant in the melody of the first bar. The melody, however, is a variation on the 'Old Paint' with bars 102-103 in the violin part taking directly from the melody heard in the second part of the folk tune.

Other indications that we are heading back to the A section in this ternary form are the 'rocking' figure in the bass at bar 98, and the chordal horn parts.


### Bars 104-111 – repeat of section A

This section is a direct repeat of the third part of section A in this movement, where the main tune is in unison; from bars 48-56. However, there is one significant overture we hear this section. **Question: can you hear/find what it is?**

In bar 112, we hear the bird call in the flutes, but Copland has used **rhythmic augmentation** doubling the length of these notes, which tells the listener that perhaps night is falling and the dance has come to an end! Copland also uses a *rit.*

**Rhythmic augmentation** Lengthening note durations of a phrase or motif, often giving the music a sense of slowing while the tempo has not actually changed.

The ending to this movement is simple, with just a repetition of the last four-note melody with a sustained E♭ held by all the string instruments with a **pause**, the horn playing a tweet from the birds and then the harp ends on a final **open 5<sup>th</sup> chord** of E♭.

**Pause**  Hold the note until the conductor indicates to stop, or move to the end of sections, movements and whole pieces.

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## INSPECTION COPY

Much of the melodic material is derived from *Bonaparte's Retreat*. Here is the melody as written by Ruth Crawford Seeger in 1914. This notation does not include the double-stopped notes in the original transcription. Like many folk tunes, this folk piece is in **binary form**, with the first section repeated.

## Bonaparte's Retreat

The image shows two staves of musical notation. The top staff is labeled 'A Part' and the bottom staff is labeled 'B Part'. Both staves are in 3/4 time and have a key signature of one sharp (F#). The 'A Part' staff contains a 'Triplet turn' motif (a triplet of eighth notes) and a 'Quaver arch' motif (a group of eighth notes). The 'B Part' staff contains a 'String-crossing' section (a sequence of eighth notes). The notation is in a standard musical format with a treble clef and a key signature of one sharp.

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## Summary table of the form and structure of Hoedown

The *Hoedown* has a ternary form, A–B–A, with an introduction, transition sections (exception of just one bar (can you find it?)), the entire movement is in simple-duple for the American square dance upon which the movement is based.

Bars	Section	Key	Theme
1–4	Introduction	D major	'Triplet turn' motif taken from <i>Bonaparte's Retreat</i>
5–13		D major (with C <sub>4</sub> modal inflections)	Development of 'quaver' motif from <i>Bonaparte's Retreat</i> with <i>Saturday Night Waltz</i>
14–17		D major	Triplet turn section
18–38			'Walking' theme with hoedown 'western' style
39–46	Section A	D major	<i>Bonaparte's Retreat</i> (BR) clarinet
47–54			BR Part B, melody in violin
55–62			BR Part A, as before
63–70			BR Part B, strings focused
71–78			BR Part B, melody in high strings
79–86			BR Part A, as before
87–97	Transition	D major	BR part A begins, development ending on 'triplet turn' motif
98–105	Section B	G major	<i>Miss McLeod's Reel</i> melody
106–113		A minor	Solo oboe, clarinet and violin
114–121		G major	<i>Miss McLeod's Reel</i> in treble
122–128			Dialogue between section B melody
129–137			Polyphonic section
138–141	End of section		Chordal section
142–158	Transition	D major	'walking' theme, chromatic
159–166	Section A		BR part A
167–178			BR part B
179–194	Coda	D major	BR part A with development and ending

## Bar-by-bar analysis

### Bars 1–4 – introduction

This movement begins **loud**! Very loud in fact – *fortissimo* (*ff*). The main melodic motif 'triplet turn' taken from *Bonaparte's Retreat*. This motif is based on the ornamentation of a turn to notes is a stylistic feature of folk fiddle music, where they are called 'rolls'. The movement has featured just three simple quavers on D.

The texture is in three main parts:

**Part 1:** the upper melody instruments, flutes, oboes and violins, have a melody based on an **inversion** of the triplet turn. Notice how the top note is altered with an accidental – a new melodic idea.

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**Part 2:** At the same time, other parts play an inverted version of the top melody. Compare the violin and viola parts below.

Notice that Copland has specified the bowing and accents of this section to draw the melody, which again reminds us of the folk style that Copland was emulating. The weaker beats with their bowing, to create a more bouncy feel in the music, are doing here.

**Part 3:** The third part in this introduction is a tonic **drone**, a repeated note played by trombones and double basses. Copland has applied a **polarized texture** with this for the very highest and very lowest ranged instruments.

The harmony of this section is static, it doesn't move. The melodic motif repeats in pitch, and the drone notes remain the same throughout.

## ANALYSIS TASK

The *Hoedown* is a square dance and Copland makes it clear from the very start that he wants this music to be lively and full of energy. How many musical features in the first four bars that help create that atmosphere?

**Tip:** when you are asked a question that does not specify the elements of music to answer, go through each element in turn, and try to find a point for each one. Try to give a comprehensive answer! Fantastic!

### Bars 5-13 – introduction part 2

This second part of the introduction explores the 'ladder arch' motif of bar 3 in *Rodeo*. With the trumpets, Copland creates a melodic idea using the major 3<sup>rd</sup> and 5<sup>th</sup> of the key, which is then repeated by the oboes, clarinets and violins. A dialogue between these instruments creates an **antiphonal** texture. The accompaniment at the opening of *Saturday Night Waltz*, with the 'tuning up' theme of open 5<sup>th</sup>s playing a melodic figure, are harmonised in a combination of perfect 4<sup>ths</sup>, major 3<sup>rds</sup> and perfect 5<sup>ths</sup>, helping sustain the folk-like feel of the music.

**Antiphonal/Antiphony** A texture where two groups of instruments alternate, creating a two-way conversation

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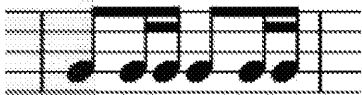


Bars 14-17 – introduction part 3

These four bars are an exact repetition of bars 1–4, the opening bars of this movement, an interlude before the next new idea.

Bars 18-38 – walking theme

Unlike most of the material in this movement, this section does not have a folk melody. It doesn't really have a melody in the foreground at all. While it has the same tenor, relaxed feel to it than the previous sections, with the main idea a simple walking bass accompanied with off-beat semiquaver chords. The combined rhythm of the bass and chords is a rhythm that is generally associated with the rhythm made by walking or galloping.



This rhythm is made famous in classical music that relates to a scene with horses, in the *William Tell Overture* by Rossini. An excellent example is the well-known melody to the *William Tell Overture* by Rossini.



The instrumentation is reduced to strings, piano, woodblock and bassoon; all parts except the bassoon and viola are marked *sec*, meaning 'dry'. All of these features and performance instructions are Copland aiming to evoke the sound of horses' hooves on a dry and sandy soil.

The harmonic language in this section is typical of folk music with the tonic, subdominant and dominant used in a pattern, as is common in many forms of popular music. The key is D major and the harmonic rhythm for this section is as follows:

18–19	20–21	22–23	24–25
I (D major)	IV (G major)	I (D)	V (A <sup>7</sup> )

The harmonic rhythm has two bar changes.

TASK

**Score Analysis Task**

Using Roman numerals and the chord names, mark the chords of this section in the score from bar 18. Notice it is the bass, piano and string parts that outline the harmony. Study the notes (not forgetting the clefs) to make sure you are clear on which chord is which.

Once you have labelled the chords from 18–25, continue through the rest of the section. You will need to work those out for yourself.

**Musical context** It is worth reiterating the link of these chords to the purpose and time of writing this piece, Copland had been surrounded by musical styles that signified American and harmonic languages. Composers had been exploring hugely experimental ideas in the development, and indeed, so had Copland. Not many serious composers of music were composing music that relied solely upon chords I–IV and V, in such a diatonic progression. Copland was to ensure his music spoke to the popular culture and general public, and not just to the classical music bourgeoisie (upper-class composers).

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An additional momentary feature in this section is in bars 24–25, where the relaxed mood is interrupted by a loud raucous musical figure in the cellos. This short melodic idea breaks the casual diatonicism of the hoedown. The tempo marking indicates that the cellos should play every quaver with a down bow, maximising the *staccatissimo*, very, very short notes. The dynamic marking is **Sub. f**, short for **suddenly loud**. You get the feeling this moment is Copland representing the less-than-sober party; perhaps a man stumbling on to the scene, having had too many bottles of beer.

### Bars 39–46 – Hoedown Theme (*Bonaparte's Retreat*) A section

After an introduction of many parts, we now hear the main melodic theme of the piece, which is *Bonaparte's Retreat*, with the A part of the melody played in full on the violins, violas and cellos. The strings, however, double the melody with fragmentary notes of differing lengths; the trumpets all punctuate the melody with accented notes.

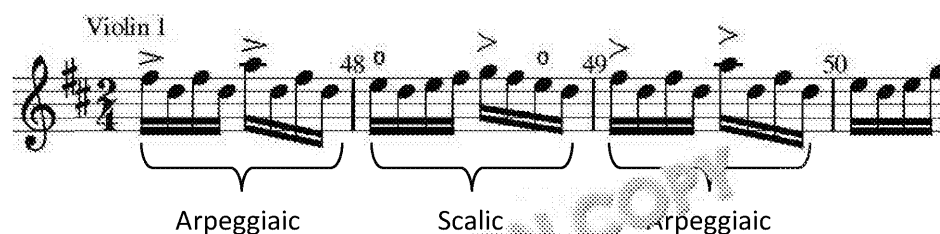
The strings are instructed to play with *col legno* strings wherever possible in the music, to create an authentic folk fiddler style that Copland wanted. These are shown by the 'O' written above the notes. Copland is also using syncopated accents on off beats throughout the melody; for example, in bar 40, the first note is accented on the off-beat, which helps create the syncopated feel of folk fiddle playing.

This melody is accompanied by a drone on the tonic note, D. This is played using a sustained note by the bass clarinet, bassoon and cello, and adds even more driving rhythmic energy to the music.

While the tonality of this section is D major, it is worth noting that this original folk melody is based on a **pentatonic** scale, using only five notes of the scale of D. This was fairly typical of folk music, which has been first created on very simple and primitive flutes with limited scales.

### Bars 47–54 – *Bonaparte's Retreat*, B section

This is the B section of *Bonaparte's Retreat*, which uses the technique of **string canon**, a textural device and technique that is often used in folk and classical music for string quartets and classical-style guitar finger picking. The notes written are to be played on alternating strings, one string playing a 'drone' note and the other with a melodic line. It's a way to create a rich accompaniment on one instrument, while maintaining some rhythmic energy in the melody. This technique is used by many composers; Copland uses this feature, and so does Copland; however, Copland uses it not just in the violin parts but also in the woodwind parts which double with melody. Notice how this melody is made up of short passages, alternating bar by bar.



While this melodic section is easier to play on the oboe and clarinet, Copland writes two parts for each, before swapping over. Copland here is creating a rich orchestration while also demonstrating understanding of the needs (to breathe!) of the instruments playing the music.

This section is accompanied with syncopated and rhythmic open 5<sup>th</sup> chords in the woodwinds and strings.

### Bars 55–62 – Hoedown theme

This section is a repeat of the *Hoedown* theme we heard from bar 39. As with all the sections, A and B, and these are repeated over and over again, often with no change in tempo, as if the dancers have had enough! Copland's use of direct repetition here is true to the tradition of folk music.

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### Bars 63-66 – B section string crossing

However, Copland creates a fair amount of variety in the repetition in the B section of the string section, playing the string-crossing passage this time an octave below the first time. The strings are asked to double stop, so play two notes at a time, but the two notes are the same as the first time, like folk fiddle playing. The cellos and double bass provide a tonic pedal to accompany the horns and timpani, which has a continuous ‘roll’ throughout the four bars. This section is played with *mf* dynamics.

### Bars 67-70 – B section repeat

At this point, Copland brings in the woodwind for the repeat of the string-crossing passage. The woodwind on the semiquaver passages, and the bass clarinet and bassoon create a rhythmic pattern. At the same time the strings provide a rhythmic pedal supporting the woodwind. The dynamics are just ‘*mp*’ in the woodwind and ‘*p*’ in the strings.

### Bars 71-78 – B section repeat with woodwind

With a sudden and very loud moment, Copland repeats the string-crossing theme across both woodwind and strings, with brass and lower strings really pummeling the accompaniment. Copland very rarely writes **tutti** sections in orchestral music, but not everyone is playing at this point; however, it is certainly meant to sound loud. The party is now in full swing, and everyone is dancing!

### Bars 79-86 – Hoedown theme

This section is a repeat of the main hoedown theme as first heard at bar 39.

### Bars 87-97 – transition

This section begins as the main hoedown theme, but this time, Copland uses development of the theme, repeating the quaver motif for five bars before ending this section on a note first heard in the very opening. While this section has been loud, and with many parts playing, Copland prepares us for a new musical idea with a *diminuendo molto*.

### Bars 98-105 – section B: Miss McLeod's Reel

Here we have the second main folk tune of the movement, *Miss McLeod's Reel*. The key is modulated to G major, with the ‘triplet turn’ section beforehand acting as a dominant preparation. The melodic line features an **anacrusis**, and an **octave leap**. Copland splits the melody between two trumpets, again, creating the sense of a musical dialogue, a ‘chat amongst friends’. The dynamics level ensuring the melody can be delivered smoothly and comfortably by the players.

This section also includes a fairly gentle ‘walking’ style bass line played by bassoon and double bass. Notice how Copland doesn’t actually give every note of the bass line to every player, but gives the music a casual and leisurely feeling.

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Bass Trombone

Violoncello

The melody in this section is finished off by the violins and violas, which take over the energetic ending to this small section.

### Bars 106–113

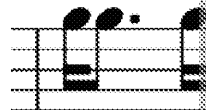
These bars are used on woodwind and string parts, and feature solo melodies in the oboe and violin, accompanied, once again with a staccato and staccato chordal figure using *pizz*. This melody is now in a new key, and is said to be based on another folk tune. It features a rhythmic pattern found in folk tunes, the **Lombardic** rhythm (more common in folk music).

The Lombardic rhythm or scotch snap is a short rhythmic motif that has a short first note followed by a longer second note. We become accustomed to 'dotted rhythms' where the first note is dotted (the dot) and then the second shortened – the Lombardic rhythm is like a dotted rhythm but the first note is short and the second is long.

Dotted Rhythm



Lombardic Rhythm



The Lombardic rhythm features in folk tunes, especially a particular style of Scottish folk music called *Strathspey*.

Lombardic rhythm in *Hoedown*, Oboe 1, bar 109



## ACTIVITY

### Melody analysis and notation task

Copy out the melody in the oboe part from bars 106–113 (including the anacrusis) and write out the notes and rests that make its shape. Try to use all of the following words, and use them more than once. You should use each word more than once.

triadic scotch snap rhythm minor third scale scalar rhythmic

(It's a good idea to write out melodies as you will be asked to hand-write some for the exam – so the more practice you get the better. However, if you are already familiar with musical notation, you could just do this task straight into your score if you have a copy.)

This melody is repeated from bars 109–113, but this time doubled between a solo

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### Bars 114-122 – repeat of *Miss McLeod's Reel*

The next section is a repeat of *Miss McLeod's Reel*, played again in the trumpets but doubled in octaves by the violins playing in their highest register. Notice the *rim shot*. This is where the metal edge of the drum is struck sharply with the drum stick, with a gunshot. Again, Copland is helping us to understand the scene of the *Hoedown* and the cowboys would be carrying guns. This section is still in G major.

### Bars 123-128 – antiphonal texture section

In this section, Copland explores two thematic ideas drawn from the folk tunes with an antiphonal texture between groups in the orchestra. The first theme, a punchy melody heard in the woodwind, trumpets and piano, which is followed by a folk-reel-dance melody in the strings. The chords follow a pattern and include E major, A major and D major, and Copland also marks the strings phrase *vigoroso*, and you can get a sense this could be between two groups at the hoedown.

With the Gs added at the end of the phrase, we have moved to A major, although the chords are still E major. Copland is preparing us for the next section in A major.

### Bars 129-137 – development of 'reel' melody; polyphonic texture

Here we have an exciting moment where Copland layers melodic ideas together, creating a polyphonic texture for the first time in the movement. The music is essentially in three parts, all of which are different instruments.

**Part 1:** the oboes, clarinets and violins have a fast and rollicking reel. Composed from a folk tune, but most certainly building upon the phrases and melodic style of the first melody. The melody is a continuous semiquaver passage, reaching up to a high register in the violins. Copland kindly includes a couple of rests in the woodwind parts to make sure they can hear the violin line.

**Part 2:** the second idea is more of a fanfare figure, heard in the horns, trumpets and piano. The rhythm is rooted in the quaver-semiquaver-semiquaver motif identified at the start of the movement. Similar to previous sections, Copland passes the idea between brass instruments, creating a 'fanfare' melody line.

**Part 3:** the lower register instruments carry a bass line figure, but it has significant rhythmic interest. It has a three-part polyphonic texture in this section.

You can see these three different layers in the strings parts. Notice the Lombardic rhythm.

### Bars 138-141 – bridge section

This energetic section ends with the parts joining together in vigorous, and extremely fast, the same Lombardic-style rhythm that we heard at bar 116. Copland makes a big statement with accented notes in the woodwind and brass, supported by the snare drum. The snare and bass drum punctuate the end of the phrase, many parts including an *acciacco*.

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rhythm is repeated, and this section comes to an almighty thundering close, leaving no doubt before the next bar and next section.

### Bars 142-149 – relaxed walking theme

In contrast to the lively spirited section before, Copland brings the scene back to the mood that we heard in the introduction. The woodblock off-beat semiquaver motif remains, and while the tempo has not changed, the mood is easy and laid-back with the simple, characteristic melody.

### Bars 150-158 – building up and slowing down to 'the kiss'

Continuing with the accompanying theme of off-beat **staccato** quavers, Copland builds the scene with a solo trombone playing a melodic line based on the descending chromatic scale (the other parts follow suit, also playing **descending chromatic** scales on the off-beats, and slowing down a lot). The music is winding down in volume and tempo, and leads us to an unusual stillness in this movement. A whole note chord is held, with the addition of a G in octaves indicating the kiss moment where the cowgirl and the head wrangler share at this point and waits for the most significant event in the story.

### Bars 159-166 – Hoedown theme (Bonaparte's Retreat A part)

After a brief halt in proceedings, the *Hoedown* gets going once more, for one final time. The *Hoedown* main theme with its syncopated drone accompaniment driving it forward.

### Bars 167-170 – string crossing theme, quiet (Bonaparte's Retreat B part)

True to the form, we hear the second section of the folk tune, in an orchestration featuring oboes and clarinets with the main melodic theme in a low register with bass clarinet and cello keeping the energy levels high with rhythmic drone ostinatos.

### Bars 171-178 – string crossing theme, loud

In contrast the repeat of this section is at full throttle (although still not including the woodblock). High-register violins double the melody, while the brass, percussion and lower strings provide the drone as before. This passage is a repetition of the section at bar 71.

### Bars 179 – end coda

Copland ends the movement with a final playing of the *Hoedown* melody, but further developing the motif of the third bar. From bars 183-188 Copland uses many of the motifs and ideas we have heard throughout the piece to create layers of repeated patterns and tiny fragments of the main themes.

Copland adds further complexity to the section with a **hemiola** passage in the violins. Bars 186-188 look and sound as if they are in  $3_8$  metre with a repeated melodic phrase across the  $2_4$  bar lines.

Hemiola: phrases of three quavers across the bar

#### Hemiola

A hemiola is a rhythmic device where the emphasis of a melodic phrase belongs in a different metre/time signature, while the time signature actually creates the effect of syncopation, as phrases do not fit the normal beat emphasis.

In contrast to this layered and slightly fragmented section, Copland ends the dance with a strong, rhythmic pattern played in unison octaves across all of the upper-register instruments. Even though there is still some sharing of the parts across the woodwind, this is a grand moment when everyone is playing together. The rhythm is relentless and powerful and is somewhat reminiscent of the rhythm in a football match. It certainly reinforces the lively and energetic hoedown, but the final flourish from the lower instruments, tells you that, finally, the party is well and truly over!

#### Motoric

Motoric means quite simply 'like a motor' and is a word used to describe a fast, rhythmic ostinato, that sound like a motor. While this rhythm is not the one you would usually expect in a motoric rhythm, the word is still relevant because it is still a fast, lively, repeated rhythmic pattern.

### PRACTICAL TASK

#### Melody composition task

Take the rhythm that you can see in the violin part of bars 38–41, and using what you know about American folk fiddle tunes, compose a short folk tune using that rhythm for four bars. Next, compose a second phrase of four bars. Use the same rhythm to create unity and variety in your melody.

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# Glossary of Musical Vocabulary

<b>Accent</b>	An extra force to be played at the start of a note
<b>Acciaccatura</b>	A short melodic ornament or a very grace note that is played before the main note
<b>Accidental</b>	A note that is altered using a sharp, flat or natural sign
<b>Allegro</b>	Fast tempo
<b>Anacrusis</b>	First note or notes of a musical phrase that come in before the first beat of a bar (like the word 'Happy' in <i>Happy Birthday</i> )
<b>Antiphonal/antiphony</b>	A texture where two instruments, or more often groups, play a phrase/passage in alternation, to create a musical dialogue
<b>Arpeggiated</b>	A melodic idea that is based on an <i>arpeggio</i> / broken chord
<b>Ascending</b>	Going up, usually in relation to a musical phrase
<b>Binary form</b>	A form in two main parts, which just happen one after the other
<b>Chordal</b>	All parts moving together, in chords
<b>Chromatic</b>	Notes that do not belong to the key/scale being used
<b>Coda</b>	A section of music at the END of a piece, after all the music has finished
<b>Con sord</b>	With a mute
<b>Contrapuntal</b>	A texture where two or more melody lines are played at the same time around each other
<b>Contrary motion</b>	A textural device where two parts have melodic passages in opposite directions
<b>Countermeasures</b>	A melodic idea playing at the same time as the main melody, but complementing the main melody
<b>Counterpoint</b>	A texture where two or more melody lines are played at the same time around each other
<b>Descending</b>	Going down, usually in relation to a musical phrase
<b>Diatonic</b>	Using only notes of the key signature/scale
<b>Diminuendo molto</b>	Get a lot quieter

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<b>Dissonant</b>	Notes used that are not part of the key, do not belong used to deliberately create a harsh, clashing, uncomfortable
<b>Dominant</b>	The fifth degree of a key and scale
<b>Dominant preparation</b>	A section of music that focuses on the dominant chord bit like a long, drawn out perfect cadence
<b>Double stopping</b>	Playing two notes at a time; usually referring to bowed
<b>Doubling</b>	Where two instruments play the same music
<b>Drone</b>	A repeated or sustained note, or a NON-changing note confused with a PERF AL
<b>Fortissimo</b>	Very loud
<b>Harmonic progression</b>	A pattern of chords
<b>Harmonic rhythm</b>	The pace at which the chords change in a passage/section
<b>Harmonics</b>	Where strings are touched gently with one finger while create a high-pitched, glass-like tone
<b>Hemiola</b>	A rhythmic device where phrasing cuts across bar lines like it is in a different time signature
<b>Imitation</b>	Where a motif or phrase is copied in another part after sometimes it will be strict imitation (an exact copy) or notes/rhythm may be slightly altered, but you can still
<b>Interlude</b>	A short section or piece of different music, placed in between often providing a bit of a 'break'
<b>Interval</b>	The distance between two notes, described in numbers
<b>Introduction</b>	A section of music at the start of a piece, before the main
<b>Inversion</b>	Where the notes of a chord have been changed so that the note of the chord (first inversion: the 3 <sup>rd</sup> is at the bottom)
<b>Inversion (melodic)</b>	Where the intervals of a melodic phrase are turned upside
<b>Layered texture</b>	Where a number of parts have different motifs or ostinatos one another
<b>Leap</b>	An interval of at least a fourth, or more
<b>Lombardic</b>	Small rhythmic feature of a short note (semiquaver) followed by a longer note (dotted quaver); also called the scotch snap
<b>Melody and accompaniment</b>	A texture with a clear melodic line and accompanying parts
<b>Meno mosso</b>	Less movement
<b>Metre</b>	The beats in the bar, and beat values

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<b>Metrical ambiguity</b>	Where music is constructed to deliberately blur the time section of music, often creating a moment of uncertainty
<b>Modulation</b>	The process of moving towards, and arrival in, a new key
<b>Motif</b>	A short musical idea, probably of just a few notes
<b>Motoric</b>	Repeated rhythm that reflects the sound of a motor
<b>Movement</b>	Where a musical work is written in a series of sections/movements. Symphonies mainly have four movements
<b>Non legato</b>	NOT smoothly
<b>Off-beat</b>	The weak half of the second half of a beat when split
<b>Ostinato/ostinatos</b>	Repeated pattern/s
<b>Pause</b>	To hold on to a note for an indefinite time, generally in conductor in orchestral music
<b>Pedal</b>	A repeated or sustained note, under a changing harmony
<b>Pentatonic</b>	A scale consisting of five notes.
<b>Phrase</b>	A series of notes or bars of melody that seem to have a sentence
<b>Pizzicato</b>	Play string by plucking with the finger
<b>Poco a poco</b>	Little by little
<b>Polarized texture</b>	Where two parts are written at the very opposite ends
<b>Polyphonic</b>	A texture where two or more melody lines are played around each other
<b>Repetition</b>	Where a note, motif, phrase or section is played again
<b>Rhythmic augmentation</b>	Where notes of an original phrase are lengthened
<b>Rim shot</b>	Where the stick is hit across the drum, hitting the rim
<b>Ritardando</b>	Slowing down
<b>Scalar</b>	A melodic idea based on consecutive notes of a scale
<b>Sec</b>	Staccato, articulation, meaning 'dry'; play instrument with short notes
<b>Sequence</b>	A melodic phrase that is repeated, but on each repetition is higher or lower than the original
<b>Staccato</b>	Articulation, play notes shorter than written length
<b>Subdominant</b>	The fourth degree of the scale
<b>Subito forte</b>	Suddenly loud
<b>Syncopation</b>	Rhythmic notes or patterns which use or emphasise the off-beat

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<b>Tenuto</b>	Held note
<b>Ternary Form</b>	A musical form with two main sections, the first section
<b>Tone</b>	Two semitones
<b>Tonic</b>	The first degree of a key and scale
<b>Transition</b>	A section in a piece that is in between main sections, the
	between two different ideas
<b>Triadic</b>	A melodic idea that is based on the three notes of a chord
<b>Triplet</b>	Three notes squashed into the time of two
<b>Turn</b>	A melodic ornament where the main note is played, followed by a note above, main note, note below, then back to the main note
<b>Tutti</b>	Meaning 'everyone'
<b>Unison</b>	Two or more instruments play the same pitch and rhythm
<b>Unison in octaves</b>	Two or more instruments play the same pitch and rhythm

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# Summary Analysis b

Element	Saturday Night Waltz key points	
Melody	A section: based on American cowboy folk song, 'I Ride An Old Paint' B section: based on <b>contrasting syncopated melody</b> Use of <b>scalic</b> and <b>arpeggiatic</b> phrases Use of <b>countermelody</b> Use of <b>acciaccatura</b> (flute)	Based on Use of rep <b>Pentaton</b> Use of mo
Harmony	<b>Open 5<sup>th</sup>s</b> used in introduction A section: harmony based on <b>tonic, subdominant and dominant</b> chords (I, IV, V) Use of <b>first inversion</b> chords (bars 40–47)	Use of <b>ope</b> accompan Walking th <b>first inver</b> Use of <b>sec</b> Use of <b>ton</b>
Form and structure	<b>Ternary form</b> (ABA) with an introduction in two parts, tuning up and 'Broader' section. Transitions between sections often include <b>repetitions</b> of the final phrase of a melody. Transition section between A part and B part (bars 61–68) and back to A part (bars 98–103)	<b>Ternary fo</b> <b>Long intro</b> heard fully
Tonality	Introduction: no key, then <b>E♭ major</b> A section: <b>E♭ major</b> B section: <b>E major</b>	A section B section Notably fo 106–113)
Texture	Main texture of the movement is <b>melody-dominated homophony</b> Opening texture is <b>polyphonic</b> (tuning up) Use of <b>imitation</b> (bar 38) and <b>dialogue</b> between instruments (bar 13) Use of <b>countermelody</b> Use of <b>pedal point</b>	Three part Use of ant Use of pol
Sonority	<b>Open strings</b> exploited in introduction <b>Fragments</b> of melody doubled intermittently (bars 20–27) Melody lines <b>doubled</b> in full (bars 48–55) Use of <b>harmonics</b> (harp) Trombones use <b>mute</b> ( <i>con sord</i> ) at bar 69 Use of <b>pizzicato</b> (double bass and cello) in the opening	Directed u folk fiddle Cymbal m <b>Repeated</b> Use of <b>doc</b> Use of <b>pizz</b>

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points
<i>Miss McLeod's Reel</i> and <i>Gilderoy</i> . tunes. )) 3)
(bars 5–12) and in ars 47–54) <b>on of I–IV–I–V</b> , with some use of
ar 26) melody (cello bars 40–46)
nd transition sections e the main <i>Hoedown</i> theme is
a small moment in A minor (bars
tion in melodic parts
7)
:crossing in violin parts, to reflect
24)

Element	Saturday Night Waltz key points	
Tempo, metre, rhythm	$\frac{3}{4}$ metre Mainly a slow <b>waltz</b> tempo, but varied tempos across different sections Use of <b>ritardando</b> and <b>rallentando</b> , at section transition points <b>Rhythmic motif</b> used in the open bars Rhythmic motif used in both melody ideas Use of <b>anacrusis</b> Use of <b>syncopation</b> and <b>metrical ambiguity</b> in B section	In $\frac{2}{4}$ metre Use of <b>trip</b> Use of <b>syn</b> Use of <b>rhy</b> Use of <b>Lon</b> Passages c <b>Syncopate</b> Use of <b>rita</b> Use of <b>her</b>
Dynamics, articulation	Dynamics contrasting across different sections Use of <b>diminuendo</b> Use of <b>tenuto</b> and <b>accents</b> (bars 9–19) Use of specific phrasing marks in melody of A section	Use of <b>sta</b> Marking o Use of <b>acc</b> Use of <b>cre</b>

points
figures (opening) it figures (bars 19–32) shoe bar 109)
7)
91–95)

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# Exam-style Questions

Here are some questions that are in the style of the exam. Bear in mind that you have 15 minutes to answer the questions of the exam, which is split into two sections: the compulsory question, number 9, *The Clock*, movement 2; and the second question, based on your chosen set piece. You have to answer three short questions to answer for each, and then one long question. You have 15 minutes to answer so you'll need to think, plan and write quickly. Save some of these questions for your revision. Answer one short and one long. Give yourself 15 minutes!

## Short questions

- 1) *Saturday Night Waltz* is a piece designed for stage movement, but not necessarily for dance. Give one musical feature that makes the music go to dance to, and one feature that makes it not go to dance to.

Good for dance: .....

Difficult to dance to: .....

**TIP:** Think about which elements of music are most important in the music.

**CAREFUL:** Remember, this dance is not in the same time signature as lots of other dances.

- 2) Give two musical features of the first eight bars of *Saturday Night Waltz*. (2 marks)

(1) .....

(2) .....

**TIP:** Think about what Copland is trying to show in the music in these first eight bars.

**CAREFUL:** Take care if you choose to mention the tonality of these 8 bars. Does it seem to change? If so, when? Remember?

- 3) Give two musical ways that Copland depicts the American Wild West in his music.

(1) .....

(2) .....

- 4) Identify two ways in *Saturday Night Waltz* that Copland shows how the cowgirl dances.

(1) .....

(2) .....

- 5) Identify two musical features of *Saturday Night Waltz* that would help the music to be danced to. (2 marks)

(1) .....

(2) .....

- 6) Name the two clefs that the viola part is written in, in these two movements.

(1) .....

(2) .....

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- 7) Give two instrumental techniques that help create a lively and energetic feel
  - (1) .....
  - (2) .....
- 8) Name two original folk tunes that Copland features in *Hoedown*. (2 marks)
  - (1) .....
  - (2) .....
- 9) Name two transposing instruments in the *Hoedown*. (2 marks)
  - (1) .....
  - (2) .....
- 10) Name two similarities between the two movements. (2 marks)
  - (1) .....
  - (2) .....

## Writing long answers

You are marked on the demonstration of your knowledge and understanding of the elements of music, melody, harmony, etc. Unless you are asked to consider specific elements, you should plan your answer by considering each element in turn, trying to make a balanced answer – that will lead to a balanced answer. Once you have planned your main structure will present your points most clearly. The two main options are to structure chronologically, or by element. Both can be very effective. Only go for a chronological if you are definitely sure you know the order of sections in the piece, otherwise you could lose accuracy. Work out strategies for being able to describe specific places within the music – to memorise the bar numbers! You can identify key moments by describing them, for example, 'the second phrase of the introduction,' for example. You also want to show the context and purpose of the music, so adding short comments that consolidate your points, for example: 'The melody is shared across two instruments, which illustrates the scene for the first time.' Remember, you do not necessarily get a mark for each point you make. That's not how the mark scheme works. Focus on the descriptors – for full marks, a comprehensive answer with no significant aspects missing.

## Long questions

- 1) Comment upon Copland's use of musical motifs in *Hoedown*. (8 marks)

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2) How does Copland incorporate traditional folk music into *Saturday Night Waltz*?

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3) What features of *Saturday Night Waltz*, *It's a Wonderful World* and *Hoedown* place the piece in the tradition? (8 marks)

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4) How does Copland tell us what's happening in the scenes of *Saturday Night Waltz* through his music? (8 marks)

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5) Identify features of *Saturday Night Waltz* that place the piece in the western tradition.

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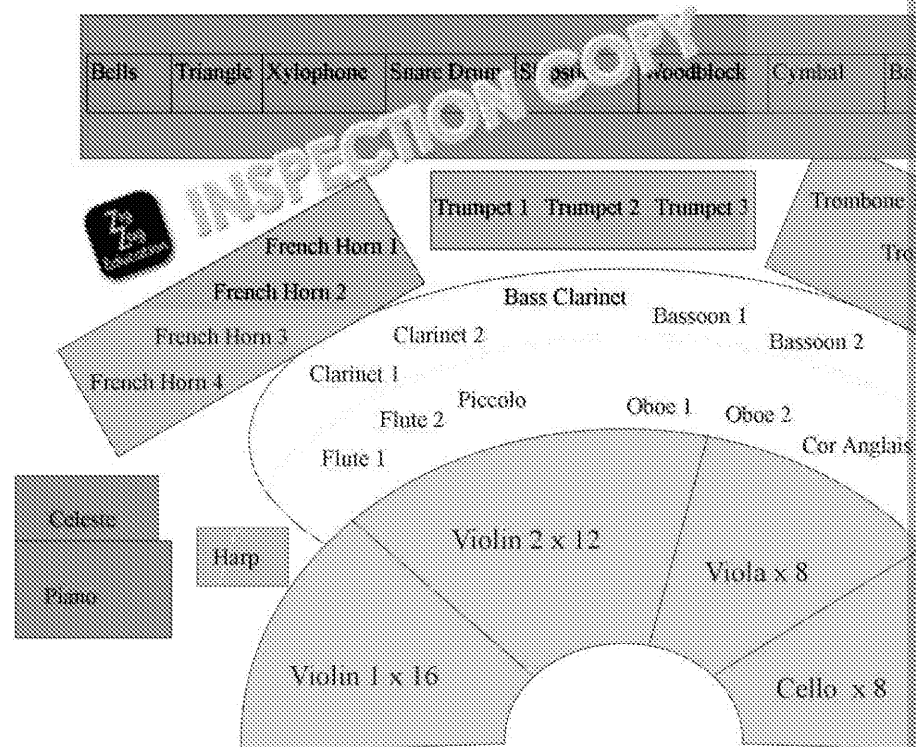
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# Answers

## Analysis tasks

### Home Learning Task: Orchestral Seating Plan



### Melody notation task: 'I Ride An Old Paint': Woodie Guthrie



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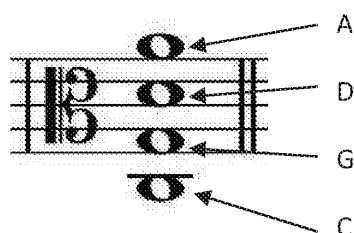


# Home Learning: Text in the score

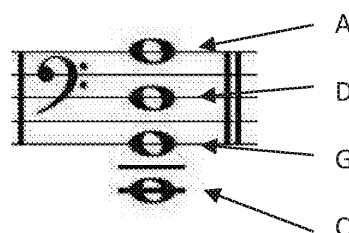
Italian term	Definition
<i>Non legato</i>	NOT smoothly/not slurred, separate bows in strings
<i>Pizz.</i>	Short for Pizzicato, instructing string players to pluck
<i>Meno</i>	less
<i>Doppio movimento</i>	Double time/the main beat in time is halved. The time a written minim.
<i>Allegro</i>	Fast tempo c.120–160 beats per minute
<i>Div.</i>	Short for 'divisi' which means to split the parts between
<i>Sec</i>	Literally meaning 'dry' instructing player to minimise
<i>Cresc.</i>	Short for 'crescendo' meaning getting louder gradually
<i>Stacc.</i>	Short for 'staccato' meaning the notes shortened
<i>Arco</i>	Instructing string players to play with the bow
<i>Dim. e rit. poco a poco</i>	Short for <i>diminuendo</i> and <i>ritardando</i> ... Meaning getting little by little
<i>Meno mosso</i>	Less movement (a bit slower)
<i>Poco rit.</i>	Small <i>ritardando</i> , slow down a little bit
<i>Con sord / Without sord</i>	With the mute / without the mute
<i>Unis.</i>	Short for unison; which instructs players to play all the parts (usually comes after <i>divisi</i> )
<i>Dim. molto</i>	Gradually getting <b>much</b> quieter
<i>Vigorouso</i>	Play vigorously
<i>Rubato</i>	Literally meaning 'robbed time', instructs players to alter phrases or notes may be loosely extended for expressive

## Open strings

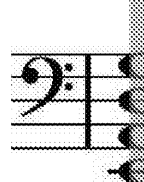
### Viola open strings



### Cello open strings



### Double bass



## Written task – detailed analysis: introduction part 1

Lower strings (cello and double bass) start with the motif at the start of a bar, followed by violins; violas come in at the start of the 3<sup>rd</sup> bar. All parts use mostly dotted rhythms (at a time), all parts are loud. Cellos and double basses have rests between phrases and do not. Double basses are sometimes *pizzicato* and sometimes bowing (*arco*).

## Intervals analysis task

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# Consolidation task

Element	A Section 20 -26	B
Melody	Diatonic, arch-shape, repetition, passing notes, arpeggiac and scalic	Based on rising a
Harmony	Tonic and Dominant chords (E $\flat$ and B $\flat$ )	Tonic and domin
Texture	3 parts; melody, bassline and chords. Use of countermelody	Use of imitation pedal. Use of cou
Sonority	Violin doubles oboe melody, flute 'bird' motif, generally legato	Muted trombone
Dynamics	Piano and <i>mp</i>	Piano and <i>mp</i>
Rhythm	Dotted rhythm motif, anacrusis, syncop	Syncopation, mor
Tempo	Slow Waltz, 72bpm	Slightly faster, bu
Metre	$\frac{3}{4}$	$\frac{3}{4}$
Tonality	E $\flat$ Major	E Major

## Written task – detailed analysis: B section

Syncopated melody lines / sustained melody lines / irregular melodic phrases / motifs (flute/bird calls) / bass instrument notes placed on 2<sup>nd</sup> beat of the bar

## Extension task

Similarities:  $\frac{3}{4}$  metre / quiet dynamics / melody-dominated homophony / use of imitation and dialogue between melody instruments (bar 49)

Differences: less clear beat in B part / slower tempo in B part / less regular p

## Written analysis task – bar-by-bar analysis: bars 1–4

*Fortissimo* / use of many accents / *allegro* (fast tempo) / many instruments playing sticks used cymbal

## Score Analysis Task

Notice that the harmonic rhythm is not regular, so the chord changes are not alw

18 – 19	20 – 21	22 – 23	24 - 25	26 – 27	28 – 29	30 – 31	32	33 –
I (D major)	IV (G major)	I (D)	V (A <sup>7</sup> )	I (D)	IV (G major)	I (D)	I (D) V (A <sup>7</sup> )	I (D)

## Melody analysis and notation task

Octave leap

Arpeggiac

Scalic

Rhythmic motif

Minor third scale

Solo

Oboe 1

106

107

108

109

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## Exam-style questions

### Short questions (2 marks per question)

- 1) **Good for dance:** Same  $\frac{3}{4}$  metre all the way through / melody with regular pattern, repetition of sections / fairly slow pulse tempo  
**Difficult to dance to:** use of gradual tempo changes / different tempos in different sections / accompaniment is quiet / slightly irregular accompanying chord patterns
- 2) All parts use open strings only / *non legato* / motif of a leap of a 5<sup>th</sup> / only strings use some *pizzicato* in double bass / no key signature / use of double stopping / crotchets to just crotchets in the violin parts
- 3) Use of open strings on violins / rim shot on snare drum / use of galloping rhythms / *acciaccaturas* that represent birds / use and development of Western folk tunes
- 4) Slow tempo in main waltz section demonstrates shyness / melody played by young female character
- 5) Chords I, VI and V are prominent in the main sections / regular accompanying chord progression / tonic melody / lyrical melody / melody and accompaniment signate throughout
- 6) Alto clef / double clef
- 7) Use of hard sticks on snare drum / piano part marked *sec* / wide use of *staccato* strings / use of open strings / *non legato* expression marking / repeated downbeats
- 8) *Bonaparte's Retreat* / *McLeod's Reel* / *Gilderoy*
- 9) Clarinets, bass clarinet, horns, trumpets
- 10) Both in ABA form, both use full orchestra, both use the tuning up motif, both

### Long questions (8 marks per question)

1. Answers should be marked using the indicative content provided in conjunction with the grid below. This is based on the AQA materials but you should always refer to the to-date criteria for this section of the examination.

Marks	Detail
7–8	Answer is comprehensive, and always clear and structured
5–6	Answer is wide-ranging, and usually clear and structured
3–4	Answer is relevant, but may not always be clear and structured / errors or omissions
1–2	Answer is limited and unclear, and there are errors and omissions
0	Nothing worthy of credit

#### Melody

- repetition and inversion of the triplet turn motif to create the melody of the first section
- fragments of the major 3<sup>rd</sup> interval taken from the original melody develop the sequence in the second part of the introduction (bars 5–13)
- repetition of melodic ideas in a different register with *tutti* texture, for example in the first section

#### Harmony

- widespread use of tonic triads, for example in the first section, and part of the melody
- use of 2<sup>nd</sup> inversion chords (bars 19–38, piano and violin parts)
- use of open 5<sup>th</sup> chords
- use of chords with 5<sup>ths</sup> on top of each other, reflecting the tuning of the strings, for example in bar 71 cello part

#### Form and structure

- Ternary form using two main melodic ideas
- Form includes an introduction
- Returns to the first eight bars of the A section regularly between sections

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### Tonality

- uses major keys of D major and G major
- a contrasting chromatic transition section

### Texture

- uses antiphony at bars 5–13
- uses imitation and conversations between instruments, for example at the clarinets
- walking bass-style bass part, bars 19–38
- chordal sections interspersed with melodic lines, musical dialogue
- significant use of doubling of melody and accompaniment parts

### Sonority

- melodies are fragmented and split across by different instruments
- use of open strings and double stopping to create the folk-like sonority

### Tempo, metre, rhythm

- use of rhythmic motif, the triplet turn
- use of common time rhythm in accompaniment
- use of syncopated rhythmic accompaniment

### Dynamics, articulation

- uses many accents, *staccato* and *non legato* to bring out the feeling of the

## 2. Melody

- 'I Ride An Old Paint' cowboy melody in oboe and violin in *Saturday Night Waltz*
- extended melodic phrases from 'I Ride An Old Paint' in transition section
- melodic phrases from 'I Ride An Old Paint' used in dialogue between flute and violin
- *Bonaparte's Retreat* folk tune is main melody of *Hoedown*
- *Miss McLeod's Reel* melody forms the middle section of *Hoedown*
- use of ornamentation, turns (in the main *Hoedown* melody) and *acciaccato*
- diatonic melody
- pentatonic melodic phrases in *Hoedown*, bar 80 violin part, for example

### Harmony

- 'I Ride An Old Paint' accompanied with harmony based on I, IV and V chords
- use of a dominant pedal in the 2<sup>nd</sup> clarinet part
- using open 5<sup>th</sup> chords in accompaniment in both pieces, for example in *Saturday Night Waltz*

### Form and structure

- ternary form used in both
- introduction in *Hoedown* is based on melodic motif from *Bonaparte's Retreat*
- transition material between sections based on small fragments of the folk tunes
- use of an introduction, common in folk music
- repeated sections, common in folk music

### Tonality

- ambiguous tonality in introduction to *Saturday Night Waltz*, with no key signature
- modulation to E major, *Saturday Night Waltz*
- modulation to E major, *Saturday Night Waltz*
- D major and G major in *Hoedown*

### Texture

- melody is doubled with violin and oboe in last section *Saturday Night Waltz*
- flute plays an imitative countermelody in A section *Saturday Night Waltz*
- *Miss McLeod's Reel* is fragmented across two trumpets in *Hoedown*
- melody and accompaniment texture
- doubling of melody across many instruments

### Sonority

- violins, violas, oboes clarinets play *Bonaparte's Retreat* melody
- flutes and trumpets play fragments of the melody only
- B part of the melody is played by all upper strings and woodwind
- the folk tune style is represented in the use of 'hard sticks' *pizzicato*, use of string crossing
- use of open strings
- string crossing
- use of strummed *pizzicato* in cellos
- use of double stopping
- use of bowing in *Hoedown* that is typical in American folk music, such as

57

### Tempo, metre, rhythm

- brass and lower strings play the partly syncopated rhythmic *ostinato* un
- use of changing
- use of *staccato*
- use of *trill* towards the end
- rhythmic motifs in accompaniment
- fast tempo
- continuous tempo
- unchanging metre
- syncopated accompaniment figures

### Dynamics, articulation

- melodies are played with *legato* articulation
- dynamics are generally quiet
- final section is *forte*/loud
- use of accents
- use of *staccato*
- loud most of the time

3.

Marks	Detail
7–8	Answer is comprehensive, and always clear and structured
5–6	Answer is wide-ranging, and usually clear and structured
3–4	Answer is relevant, but may not always be clear and structured, and omissions
1–2	Answer is limited and unclear, and there are errors and omissions
0	Nothing worthy of credit

### Melody

- Significant influence of ethnomusicological sources (traditional folk music widespread in the twentieth century. The folk tunes used were only collected. The tunes include a dance tune and a cowboy folksong and are typical in style and rhythmic patterns.

### Harmony

- Extended and non-functional harmony created through chords of 5<sup>th</sup> but 9<sup>th</sup> chords. Example in cello accompaniment in *Hoedown* (rehearsal figure 8)
- Highly chromatic passage at figure 8 in the *Hoedown*

### Tonality

- Sections with ambiguous tonality, with no key signature. Non-tonal music of the twentieth century following the development of atonalism. Example in the section of *Saturday Night Waltz*

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## Texture

- single melodies passed across different instruments with an example in the first movement where the melody is passed across flute, clarinet and finally oboe for the last phrase. This was a technique used in twentieth century music.
- Rapidly changing and complex texture at times; for example, from figure 1 to figure 2

## Sonority

- specific and extended instrumental techniques; open strings, hard sticks
- large and extended orchestra

## Tempo, metre, rhythm

- ambiguous metre at times; opening and middle section of *Saturday Night Waltz*
- highly syncopated and accented rhythmic figures, for example is seen to be in 2/4
- sections with changing tempos
- examples of metre changing with the music, for example, a single bar of  $\frac{3}{4}$  in *Hoedown*

## Dynamics, articulation

- wide range of articulation used, for example in bars 55–62 in the first movement, the specific use of accents across many parts
- wide range and detail in dynamics used, for example in bars 63–70 of the first movement, *fff* is used in the string parts

4.

Marks	Detail
7–8	Answer is comprehensive, and always clear and structured
5–6	Answer is wide-ranging, and usually clear and structured
3–4	Answer is relevant, but may not always be clear and structured, and there are omissions
1–2	Answer is limited and unclear, and there are errors and omissions
0	Nothing worthy of credit

## Melody

- the lonely, melancholy melody linking to the cowgirl's initial sadness
- the flute calls sound like birds
- solo melody lines in general, which represent characters and conversations
- use of folk dance melody in *Hoedown*, to tell us it's a dance

## Harmony

- use of chords I, VI and V in both movements demonstrate the events are in a key
- diatonic harmony
- use of major to minor 3<sup>rd</sup>s represent the lonely cowgirl

## Form and structure

- tuning up section (opening of *Saturday Night Waltz*)
- broader section of *Saturday Night Waltz* showing the event is going to start

## Tonality

- major tonality used because both scenes are community gatherings/parties

## Texture

- countermelody that represents another character
- duet between oboe and violin that represents meeting of the cowgirl and cowboy
- polyphonic texture to represent many things going on in the scene at one time
- use of open strings and other folk fiddle techniques, such as string crosses, to represent the Wild West setting

### Sonority

- use of celeste to represent the kiss between the cowgirl and the head wrangler
- strings are prominent in the *Hoedown*, to represent the folk dance
- combinations of solo instruments represent the different characters

### Tempo, metre, rhythm

- lively and energetic rhythms in the *Hoedown*
- galloping rhythm represents horses in the scene
- *ritardando* in the *Hoedown* to tell audience that something important is about to happen

### Dynamics, articulation

- rim shot to represent gun fire
- loud dynamics in the *Hoedown* represent the noisy atmosphere

5.

Marks	Detail
7–8	Answer is comprehensive, and always clear and structured
5–6	Answer is wide-ranging, and usually clear and structured
3–4	Answer is relevant, but may not always be clear and structured, and contains omissions
1–2	Answer is limited and unclear, and there are errors and omissions
0	Nothing worthy of credit

### Melody

- melody organised into phrases
- scalar and *arpeggiac* melodic figures
- use of a countermelody

### Harmony

- progressions of major and minor chords
- 1<sup>st</sup> and 2<sup>nd</sup> inversion chords
- use of pedal points

### Form and structure

- ternary form with introduction and transition sections

### Tonality

- major key signatures
- modulation

### Texture

- main texture is melody and accompaniment
- use of imitation

### Sonority

- western classical orchestra

### Tempo, metre, rhythm

- distinct sections with tempo changes and use of *ritardandos*

### Dynamics, articulation

- use of graduated dynamics
- detailed articulation

## Sample answers

2.

Marks	Detail
7–8	Answer is comprehensive, and always clear and structured
5–6	Answer is wide-ranging, and usually clear and structured
3–4	Answer is relevant, but may not always be clear and structured, and omissions
1–2	Answer is limited and unclear, and there are errors and omissions
0	Nothing worthy of credit

### Sample answer: 4 marks [✓] = a valid point

Copland uses a folk tune called 'I Ride An Old Paint' in *Saturday Night Waltz* and violin [✓] in the first and last sections [✓] of the piece. The tune is played accompanied with chords on other instruments. The chords used are mainly [✓]. There is a middle section in the movement, which is based on a different piece is in 3/4 time. When we hear the tune for the first time, it is played on the violin [✓]. Copland also uses folk tunes in *Hoedown*. The tune of *Bonaparte's Retreat*. The introduction is based on this tune [✓], and a syncopated pedal note [✓]. After the first part of the introduction, the second part of the tune that is a major 3<sup>rd</sup>. In the second part of *Bonaparte's Retreat*, the melody is played on different instruments [✓]. Copland marks some of the notes of the melody to be played as open strings [✓]. This is how the tune would have been played in the second part of the tune is played by lots of instruments. When we hear the first section, *McLeod's Reel*, the tune is played *staccato* [✓].

*This answer is wide-ranging in that it covers a number of musical elements: melody, harmony, sonority, dynamics, rhythm. There is accurate and effective use of musical terminology. The answer is clear and well-structured. The writing is clear and easy to read. The answer is not comprehensive as there are some points that are not discussed; tempo and metre, for example, and some of the points are not described in detail. The writer has missed opportunities to be precise in their answer. For example, 'the last sections' – does the writer mean the introduction or the first main section? 'this tune' – could the writer have given more specific information about which tune? 'The melody is split across different instruments' – could the writer have specified which specific instruments, or even the instrument families in order to add more detail? The answer includes some points that are not clearly linked to the question, and some points which are not relevant. Both of which result in the answer being less clear. For example, the sentence 'The melody is split across different instruments' would be more usefully written before the sentence that describes how the melody is played in the second part of the tune based on a different tune.*

### Sample answer: 8 marks [✓] = valid point

Copland uses the melody of an old cowboy song 'I Ride An Old Paint' in *Saturday Night Waltz*. The melody is in simple triple metre and the tempo is a slow *andante* [✓]. The melody is played by the oboe [✓], accompanied by a walking bass line figure using the tonic and dominant notes of the major [✓]. The clarinets [✓] provide chordal accompaniment, based on a pattern that alternates between a syncopated dotted crotchet and a minim [✓]. The clarinets play over the bass line from the cello [✓] and the violin doubles some of the main melody, but only in small fragments [✓]. At the end of this folk melody, Copland uses the repetition of the last three quavers of the melody [✓], which is repeated the second time it is played by the violin, with the oboe playing the fragments [✓]. The introduction to *Hoedown* is based on the very first three quavers [✓] of the melody of *Retreat*. This motif includes a triplet of semiquavers, similar to a turn [✓] and a syncopated motif [✓]. This is played *fortissimo* [✓], on many of the upper melody instruments [✓], accompanied by a driving syncopated pedal note [✓] in some of the lower instruments [✓], as well as inverting [✓] this pedal and doubling it on the piccolo [✓].

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introduction, Copland uses a small motif taken from the third bar of the main melody to create a longer section [✓]. He creates a dialogue between the woodwind and strings as each group repeats a melodic idea based on a major 3<sup>rd</sup> [✓]. When we hear the melody played on the violins, playing open strings [✓], like the original tune. The xylophone plays the second part of the melody, it is accompanied with open 5<sup>th</sup> chord. The middle section of *Hoedown* is based on a second folk tune, *McLeod's Reel* [✓]. Copland splits the melody up with two trumpet players alternating sections, accompanied by *pizzicato* strings and bassoons playing a walking style bass line. In the final piece, Copland develops a short motif of a major 3<sup>rd</sup> played in quavers [✓], then he repeats and develops it by augmenting the intervals [✓] and using a rhythmic hemiola.

*This is a very comprehensive answer. The writer has clearly considered all the points and demonstrates excellent knowledge of the piece, giving precise answers and relevant detail. All points are relevant, and many are described in detail. The answer is chronological and covers all the points that combine different elements effectively.*

5.

Mark	Detail
7–8	Answer is comprehensive, and always clear and structured
5–6	Answer is wide-ranging, and usually clear and structured
3–4	Answer is relevant, but may not always be clear and structured, and contains omissions
1–2	Answer is limited and unclear, and there are errors and omissions
0	Nothing worthy of credit

**Sample answer: 3 marks** [✓] = valid point

*Saturday Night Waltz* is a piece of classical music as it is written for a classical orchestra with a homophonic texture [✓] with a melody accompanied by chords and a bass line. Copland includes a countermelody [✓]. The main melody is played by the oboe, which is normal in classical music. The piece uses regular rhythms [✓] and the flutes imitate the sound of birds. Copland also uses a wide range of dynamics, including *crescendo* and *decrescendo*. The piece is in ternary form with three main sections [✓], ABA. The piece is in E♭ major tonality, which is normal for classical music. Copland also writes a chord progression which is based on chords I and V [✓]. He also uses pedal points [✓].

*This answer covers a number of elements of music with valid points and the writer shows a good understanding of the style of the piece. Some points are not described in detail, such as the 'countermelody' – the writer doesn't make it clear who is playing the countermelody.*

**Sample answer: 8 marks** [✓] = valid point

*Saturday Night Waltz* is written for a western classical orchestra [✓], with a bass line and a ternary form, with an introduction [✓]. The A section features a strong melody, and this melody features a balance of *arpeggiated* [✓] and scalar [✓] movement, typical of classical music. While the introduction starts with an ambiguous tonality, with no clear key signature, the piece uses a key signature of E♭ major [✓] for the A section. It modulates to B♭ major [✓] for the middle B section, and Copland uses standard classical primary chords I, IV and V [✓]. Towards the end of the introduction, Copland ends the introduction with a chord, which acts as a dominant preparation for the next section in E♭ major. The melody is broken up into regular length phrasing, using periodic phrasing [✓] for some of the two and four-bar patterns. This melody is played by typical melody instruments of the orchestra, violins, [✓] and the bass line is also played by standard bass instruments, cello and double bass. Copland uses melodic motif [✓], repeated short ideas taken from the main melody throughout the piece, for example in the flute part at the end of the 'I Ride An Old Paint' section. This practice is typical of classical music. He also uses rhythmic motifs [✓] in the introduction and in [✓] accompaniment figures, seen clearly in the accompaniment of the B section.

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The texture in this piece is mainly melody-dominated homophony [✓], but Copland [✓] between the strings and woodwind and brass in the introduction, and also at the end of the first melody. Copland also uses a pedal point [✓] in the trombone. Different sections of the piece have different tempos with the introduction and first melody [✓] are slow [✓], and Copland also uses *ritardandos* [✓] mainly at the end of a section. As with classical music, Copland gives the players many performance instructions [✓]: accents, *tenuto*, *staccato* and slurring, and specific bowing, for the strings [✓]. He also gives specific instructions in dynamics [✓] with different directions to balance the parts effectively, for example the oboe melody line is marked *mezzo-forte* [✓] and the countermelody is marked just *mezzopiano* [✓].

*This is a comprehensive answer. The writer has considered relevant points for the question and has used them using technical vocabulary. This answer is organised more by elements of the music than by sections of the piece.*

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