



Orchestra Responding Unit, Novice Level

*A Curriculum Project of
the National Association for Music Education (NAfME)
and the Library of Congress of the United States*

Teaching with Primary Sources



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NOVICE LEVEL

Students at the Novice level have started specialization in an art form of their choice. They are beginning to develop the basic artistic understanding and technique necessary to advance their skill level. Their expressive skills may be identified and exploratory work begins. They may participate in presentation and performance opportunities as they are able. Their curiosity in the art form begins their journey toward personal realization and well-being. This is nominally equivalent to two completed years of study.

OVERVIEW

Students will be introduced to the idea that instrumental music can tell a story, paint a picture, or depict something extramusical. This unit is designed to provide a framework that is flexible, replicable, and cyclical to support teachers in engaging students in performing, creating, and responding to music. As the structure of the lessons is designed to support the exploration and understanding of fiddle music in folklore, one would only need to find aligned recordings and artifacts from the repertoire selections to support a theme tailored to meet the needs of learners.

Embedded in the unit are opportunities for students to listen, label, define, experiment, create, and apply their performance skills with perspective on how and why music creators and composers choose to manipulate elements to communicate expressive intent. The unit interweaves opportunities for students to use their learning to inform their response as listeners and interpretation as performers.

WHAT STORY ARE WE TELLING?

Through this collection of orchestra units inspired by primary sources from the Library of Congress and linked to the National Core Arts Responding Standards, we aim to reveal the power of orchestral music to tell a story—to convey multiple and diverse meanings and perspectives. Each of our units explores a different aspect of storytelling through the power of music.

The congregation of people of various cultural backgrounds was a distinct characteristic of the development of early musical traditions throughout the United States. In the Appalachian Mountain region, a community of people of various backgrounds emerged in the early years of settlement. As people shared the songs, stories, and dances of their ancestors, a new musical style evolved—a sound of America.

In the consideration of the settlement of the Appalachian mountains, there is a prevalent thought assuming that people existed in isolation from people of other cultures. The music tells a different story! In fact, evidence suggests the traditional music of Appalachia merged the cultural ideals of people of Scots-Irish descent with those of German, French, and East European people. The story does not end there. African American people shared their rhythms and invented instruments, and Native Americans shared their song forms. Together, these cultures created a mosaic that became an American musical style. The music, like the country its notes graced, was a singular representation of a unified people. In the melodic strains there is a story beyond the notes one hears.

LEVEL: NOVICE

Unit Theme: Cultural Threads of American Traditional Music—Appalachian Fiddle Tunes

- How does music function as a tool through which to communicate the similarities of different cultures and ethnicities?
- When cultural stories merge, what is the impact on art forms?
- How can knowledge of the musical past inform events of the present?

STANDARDS ADDRESSED IN THIS UNIT

Plan and Make: Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal. *(MU.Cr.2.1.E.5a)*

Rehearse, Evaluate, and Refine: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music. *(MU.Pr5.3.E.5a)*

Present: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music. *(MU.Pr6.1.E.5a)*

Present: Demonstrate an awareness of the context of the music through prepared and improvised performances. *(MU.Pr6.1.E.5a)*

Select: Choose music appropriate for a specific purpose or context. *(MU.Re7.1.E)*

Analyze: Analyze how the structure and context of varied musical works inform the response. *(MU.Re7.2.E)*

Interpret: Support an interpretation of musical works that reflect creators'/performers' expressive intent. *(MU.Re8.1.E)*

Evaluate: Support personal evaluation of musical works and performance(s) based on analysis, interpretation, and established criteria. *(MU.Re9.1.E)*

OUTLINE

All four lessons comprise one unit of study: Cultural Threads of American Traditional Music: Appalachian Fiddle Tunes. The lessons may easily be adapted to function in part or in whole during one class period to allow for practical schedule integration. While information and terminology in the units can be easily adapted to best address the needs of novice students of any age, teachers are urged to plan instruction to include all four lesson components for an optimum student learning experience.

A student beginning study of the lessons should have the following minimal performance skills and understandings to fully participate in the lessons:

- Note values: half notes, quarter notes, eighth notes, sixteenth notes
- Time signatures: 4/4, 2/4
- Beat: strong and weak beat, syncopation
- Scales and arpeggios: D major, G major
- Accidentals: C-natural, F-natural
- Slurs: two notes per bow to as many as four notes per bow.

While student performance capacity enhances the intended musical experience, a student's inability to perform the suggested prerequisite skills does not exclude the student from full participation in the lesson as an active listener or audience member.

Lesson 1: Folklore in Early America (3 sessions of 30 minutes each; 90 minutes total)

- This lesson navigates the creative lives of early European-Americans exposing similarities between oral traditions and music.

Lesson 2: Cultural Convergence (2 sessions of 30 minutes and 15 minutes; 45 minutes total)

- European Musical Tradition
- Celtic Musical Tradition
- African-American Musical Tradition
- Native American Musical Traditions
- "Soldier's Joy"
- "Ducks in the Pond"

Lesson 3: Repertoire

- "Cripple Creek"
- "Irish Washerwoman"
- Melodic Structures
- Technique

Lesson 4: Evolution of a Tune—"Bonaparte's Retreat"

- Celtic Beginnings
- Appalachian Accents
- "Hoedown" from *Rodeo*

LIBRARY OF CONGRESS SOURCES

- <https://www.loc.gov/item/2016655239/>
 - audio: American Fiddle Tunes (1971)
- <https://www.loc.gov/collections/henry-reed-fiddle-tunes/about-this-collection/>
- <http://www.loc.gov/teachers/classroommaterials/connections/southern-mosaic/langarts.html>
- <https://www.loc.gov/item/ihas.200152683/>
- <https://www.loc.gov/folklife/cwc/CWCbooklet.pdf>
- https://www.loc.gov/folklife/LP/AmFiddleTunesLiner_opt.pdf
- <https://www.loc.gov/item/ihas.200196309/>
 - “Bonaparte’s Retreat,” audio (William Hamilton Stepp, 1937)
- <https://www.loc.gov/item/afcreed000152/>
 - “Bonaparte’s Retreat,” audio (Henry Reed, 1966)
- <https://www.loc.gov/item/afcreed000046/?q=bonaparte%27s+retreat>
 - “Bonaparte’s Retreat,” transcription (Alan Jabbour, 1966-68)
- <https://blogs.loc.gov/folklife/2013/11/bill-stepp-aaron-copland-and-bonapartes-retreat/>
 - Blog: Bill Stepp, Aaron Copland, and “Bonaparte’s Retreat” (Steven Winnick, 2013)
- <https://www.loc.gov/item/afcreed000231/>
 - Audio Recording, Henry Reed (1967)
- <https://www.loc.gov/item/afcreed000098/>
 - “Irish Washerwoman,” audio (Henry Reed, 1966)
- <https://www.loc.gov/item/2017702078/>
 - “Irish Washerwoman,” audio (Mrs. Ben Scott, 1939)
- <https://www.loc.gov/item/2017702102/>
 - “Irish Washerwoman,” audio (Jon Selleck, 1939)
- <https://www.loc.gov/item/afcreed000007/>
 - “Irish Washerwoman,” music transcription
- <https://www.loc.gov/item/sm1856.290330/>
 - “Irish Washerwoman,” sheet music (1856)
- <https://www.loc.gov/item/ihas.200196572/>
 - “John Henry,” article

- <https://www.loc.gov/item/ihas.200196392/>
 - “John Henry,” audio (Gabriel Brown, 1935)
- <https://www.loc.gov/resource/sm1882.17662.0?q=irish+washerwoman&st=gallery>
 - “Over the Water to Charlie” and “Irish Washerwoman,” sheet music (1882)
- <https://www.loc.gov/item/afcreed000130/>
 - “Old Joe Clark,” audio (Henry Reed, 1966)
- <https://www.loc.gov/item/2017701962/>
 - “Soldier’s Joy,” audio (Pat Ford, 1938)
- <https://www.loc.gov/item/2017702077/>
 - “Soldier’s Joy,” audio (Mrs. Ben Scott, 1939)
- <https://www.loc.gov/item/2017702091/>
 - “Soldier’s Joy,” audio (John Selleck, 1939)
- <https://www.loc.gov/item/2017702054/>
 - “Soldier’s Joy,” audio (John Stone, 1939)
- <https://www.loc.gov/item/toddbib000190/>
 - “Soldier’s Joy,” audio (Firebaugh FSA Camp, 1940)
- <https://www.loc.gov/item/afcreed000175/>
 - “Soldier’s Joy,” audio (Henry Reed, 1967)
- <https://www.loc.gov/item/2015563163/?q=soldier%27s+joy>
 - “Soldier’s Joy,” notated music (1850)
- <https://www.loc.gov/item/sm1857.301370/?q=soldier%27s+joy>
 - “Soldier’s Joy,” notated music (1857)
- <https://www.loc.gov/item/sm1885.05184/?q=soldier%27s+joy>
 - “Soldier’s Joy,” notated music (1885)

ADDITIONAL SOURCES

- <https://www.youtube.com/watch?v=pgZbT6sbVlc> (Video, Pete Seeger performing “Old Joe Clark”)
- <http://michaelkravchuk.com/free-violin-sheet-music-old-joe-clark/>
- <http://www.lisaornstein.com/august-2012-old-time-tune-of-the-month-ducks-in-the-pond/> “Ducks in the Pond,” audio and transcript (Lisa Ornstein)
- <http://www.mattesonart.com/cripple-creek-song-history.aspx>
- <https://www.npr.org/2013/02/10/171501799/the-kentucky-fiddler-who-inspired-aaron-coplands-rodeo> “The Kentucky Fiddler Who Inspired Aaron Copland’s ‘Hoe-Down,’” NPR Staff
- <https://www.youtube.com/watch?v=YPr4f-5T1kw> “Bonaparte’s Retreat/Hoedown” (Recording—Jay Ungar, Molly Mason, and the Nashville Chamber Orchestra)
- <https://musicadventures.files.wordpress.com/2013/01/assessment-rubrics-for-music-composition.pdf>

LESSON 1: FOLKLIFE IN EARLY AMERICA

This lesson navigates the creative lives of early Americans exposing similarities between oral traditions of folklore and aural traditions of folk music.

NATIONAL CORE ARTS STANDARDS

Music—Traditional and Emerging Ensembles Strand: Responding

Anchor Standard 7: Perceive and analyze artistic work

ENDURING UNDERSTANDING

Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

ESSENTIAL QUESTION

How do individuals choose music to experience?

Analyze—Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. (*MU:Re7.2.E.5a*)

Anchor Standard 9: Apply criteria to evaluate artistic work.

ENDURING UNDERSTANDING

The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

ESSENTIAL QUESTION

How do we judge the quality of musical works and performances?

Evaluate—Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music. (*MU:Re9.1.E.5a*)

OBJECTIVES

- I can identify characteristics of folk music.
- I can learn to play a tune in the aural tradition.
- I can critique multiple performances of an original tune.

BACKGROUND INFORMATION

Read the included links below to assimilate a summary of the information provided before presenting to students. A prepared summary may be necessary for younger students to adequately grasp the content. For classes consisting of older students, a teacher may wish to provide printed texts to students for reading and summarizing.

FOLKLORE

What is meant by the term *folklore*?

How is a story passed through the oral tradition?

A succinct definition is offered in the publication *H 1627 Folklore* (<https://www.loc.gov/aba/publications/FreeSHM/H1627.pdf>). The document explains that the term *folklore* refers to those aspects of culture that are learned orally, by imitation, or by observation, including traditional beliefs, narratives (tales, legends, proverbs, etc.), folk medicine, and other aspects of the expressive performance and communication involved in oral tradition.

What are the musical associations with folklore?

Folklore (General)	Musical	Literary
Fairy tales Legends Tales	Ballads Folk music Folk songs	Fables Folk drama Folk literature Folk poetry Nursery rhymes Proverbs Riddles

FOLKLIFE AND FOLK MUSIC

What is the implied meaning of the term *folklife*?

How is music passed in the aural tradition?

<https://www.loc.gov/folklife/cwc/CWCbooklet.pdf>

American Folklife: A Commonwealth of Cultures, Mary Hufford (1991)

"Folklife is community life and values, artfully expressed in myriad forms and interactions. Universal, diverse, and enduring, it enriches the nation and makes us a commonwealth of cultures."

"... these expressions are mainly learned orally, by imitation, or in performance, and are generally maintained without benefit of formal instruction or institutional direction."

<http://www.loc.gov/teachers/classroommaterials/connections/southern-mosaic/langarts.html>

Southern Mosaic: The John and Ruby Lomax 1939 Southern States Recording Trip (Arts and Humanities)

Folk music, a form of folklore, is transmitted orally from generation to generation, and generally reflects the lifestyle of those people who originated and perpetuated it. Though reflecting one "people," folk music can have a variety of forms and uses including entertainment, education, religious expression, artistic expression, and communication."

What representations of folk life emerge in the musical experiences of early American people?

What similarities exist between the dispersion of folk music and the dispersion of folk tales?

<https://www.loc.gov/collections/henry-reed-fiddle-tunes/articles-and-essays/henry-reed-his-life-influence-and-art/understanding-henry-reeds-art/>

"Understanding Henry Reed's Art," *Fiddle Tunes of the Old Frontier: The Henry Reed Collection* (excerpts)

<https://www.loc.gov/collections/henry-reed-fiddle-tunes/articles-and-essays/henry-reed-his-life-influence-and-art/tradition-and-individual-talent-in-henry-reeds-art/>

"Tradition and Individual Talent in Henry Reed's Art," *Fiddle Tunes of the Old Frontier: The Henry Reed Collection* (excerpts)

"Henry Reed's tunes are the product of an aural tradition, but he also had some interaction with the world of printed music."

"The overwhelming majority of the tunes in the Henry Reed's repertory were nevertheless learned by ear and retained by memory. His music is predominantly a tradition that preserves individual melodies in careful detail and calls them up from musical memory to play again and again. In such a tradition, one thinks of oneself as reproducing tunes largely as one heard them, and the effort to preserve tunes in tact is in many cases quite successful."

<https://www.loc.gov/collections/henry-reed-fiddle-tunes/articles-and-essays/henry-reed-his-life-influence-and-art/radiating-influence/>

"Radiating Influence," *Fiddle Tunes of the Old Frontier: The Henry Reed Collection*

"But in essence the radiation of Henry Reed's influence, both in the tunes that he played and in the style in which he played them, was less a matter of wide public visibility than a musician-to-musician process.

"The process of diffusion was of course fueled by live contact at shows, festivals, and sessions, but it was also aided and abetted by active sharing of tape copies of music sessions."

<https://www.loc.gov/collections/henry-reed-fiddle-tunes/articles-and-essays/the-historical-and-cultural-significance-of-fiddle-tunes-of-the-old-frontier/>

"The Historical and Cultural Significance of Fiddle Tunes of the Old Frontier," *Fiddle Tunes of the Old Frontier: The Henry Reed Collection* (excerpts)

"The titles of many of these tunes add a colorful and evocative dimension to the collection, conjuring up people and places, incidents and functions, stuff and nonsense that is part of the texture of the culture of the Appalachian frontier. Many of the titles are resonant fragments of rhymes and jingles associated with the tunes. Others serve as an entry for interesting stories"

REPERTOIRE/ACTIVE LISTENING: "OLD JOE CLARK"

"Old Joe Clark," an American folk song, is perhaps based on the life of Joseph Clark, a Kentucky mountaineer who served in the Civil War. In other accounts, Joe Clark was a veteran of the War of 1812. Some versions of the story laud Joe Clark as a hero, while others hint at a less reputable series of events during his lifetime. In either case, the inspiration of the tune lends itself to the unveiling of a legend memorialized in song. The tune also represents the development of a folk song incorporated as a popular fiddle tune.

<https://www.loc.gov/item/2016655239/>

"American Fiddle Tunes" from *The Archive of Folk Song*, edited by Alan Jabbour (1971)

"Just when and where 'Old Joe Clark' appeared on the American scene is uncertain, but by the early part of this century, when the documentary record begins, it was virtually universally known in the South and parts of the Midwest. It has been used as a dance tune, a play-party song, and a general nonsense jingle attracting a variety of verses into its orbit in various localities."

"The tune bears resemblances to several British-American tunes documented from an earlier date, but its precise derivation is not clear. "

<https://www.loc.gov/item/afcreed000130/>

Audio Recording—Henry Reed, performer (1966)

<https://www.youtube.com/watch?v=pgZbT6sbVlc>

Video—Pete Seeger, performer

This video sample also includes a reference to the story of Old Joe Clark. In Pete Seeger's words:

"They say Old Joe Clark was a veteran of the War of 1812, and he was owed a lot of back pay. And the state of Virginia said, 'We have free land for you out in the West. Wouldn't you rather have that than some back pay?' So he went out and Clarkstown, West Virginia is now full of Clarks. He had a big family and his descendants had big families and [the song] Old Joe Clark was made up about this guy. That's what the story is."

Sample Lyrics, "Old Joe Clark"

Chorus

Round and round, Old Joe Clark,
Round and round, I say.
Round and round, Old Joe Clark,
I ain't got long to stay.

Fare thee well, Old Joe Clark,
Fare thee well, I say.
He'd follow me ten thousand miles
To hear my fiddle play,

Verse (samples)

Old Joe Clark he had a dog
As blind as he could be.
Chased a redbug 'round a stump
And a coon up a hollow tree.

Old Joe had a yellow cat—
She would not sing or pray.
She stuck her head in a buttermilk jar
And washed her sins away.

Raccoon has a bushy tail,
'Possum's tail is bare.
Rabbit has no tail at all
'Cept a bunch of hair.

LESSON STRUCTURE

MATERIALS AND SUPPLIES

Student copies

- Index Cards
- Chart Paper
- Performance Rubrics
- Reflections

Pencils or pens

Audio equipment

Video equipment

ASSESSMENT

Formative

- Performance Rubrics, completed
- Reflections, completed

ACTIVITIES

Day 1—(30 minutes) *I can identify several defining characteristics of folk music.*

- At the beginning of class, use the Thinking Routine: Think/Puzzle/Explore to assess prior student knowledge of folk traditions. Follow a procedure that allows students to think as individuals first and then to contribute to a whole class discussion. Working as individuals, students can scribe answers on an index card or a half-sheet of paper. During the class discussion, record student answers on a chart to display throughout the unit.
http://www.visiblethinkingpz.org/VisibleThinking_html_files/03_ThinkingRoutines/03d_UnderstandingRoutines/ThinkPuzzleExplore/ThinkPuzzleExplore_Routine.html
- Identify familiar fairy tales, legends, and tall tales. Review with students the characteristics of folklore.

The links below can be used to extend student knowledge if the beginning activity reveals a lack of familiarity with American folk tales, or to review prior knowledge.

- “John Henry”
 - <https://www.loc.gov/item/ihas.200196572/> (article)
 - <https://www.loc.gov/item/ihas.200196392/> (recording)
- Summarize the characteristics of folk music detailed in the Library of Congress articles provided in the Background Information portion of the lesson plan.
- Engage students in a whole-group discussion relating their initial thoughts to the texts. Add any questions or ideas to the class chart.

Ask the questions below to initiate interest in forthcoming lesson activities.

- Lead a class discussion around the topics:
 - When a melody is shared from one musician to another, what aspects of the tune remain similar?
 - What do you suppose might happen to a tune over time when it is learned by ear and played by memory?
 - How is folk music similar to folklore? How is it different?

Day 2—(30 minutes) *I can assimilate a tune presented aurally, performing with accurate pitch and rhythm.*

- Read aloud the sample verses provided in the Repertoire/Active Listening Section. Add original verses to the song, “Old Joe Clark,” keeping the melody and rhythmic structure of the melody unchanged. Sing the original verses a cappella or with a basic chordal accompaniment to become familiar with the melody.
- A simplified version of the tune written in standard notation and a variety of keys can be found here: <http://michaelkravchuk.com/free-violin-sheet-music-old-joe-clark/>
- Teach students to play the tune by ear in the key of major (beginning note A) for a violin only ensemble or in G major (beginning note D) for a heterogeneous grouping. (Alternatively, allow students to read the melody in standard notation. Play through the melody several times, eventually replacing the printed music to allow students to play from memory.)
- Make a video or audio recording of the tune to be used later in the unit.
- Ask each student musician to critique his or her own performance, relating the experience to a performance rubric.
- Lead a class discussion relating the performance experience to the aural tradition of folk music. Summarize the class discussion by revisiting the Think/Puzzle/Explore chart.

Day 3—Optional (30 minutes) *I can critique multiple performances of an original tune.*

- Listen to the recording of Henry Reed’s “Old Joe Clark.”
- Perform and record “Old Joe Clark” a second time, comparing the current performed version to the original in-class recording.
- Ask student musicians to review their completed performance rubric from the previous performance experience. Compare their current performance to their previous performance.
- Have students complete a written reflection detailing the differences in the two ensemble performances.
 - What significant differences were apparent in the two performances? How do these performances compare to the recording of Henry Reed?
 - Did the differences change the overall structure of the tune? Explain.

- What changes might be necessary for an improved performance?
- Will a listener better appreciate a performance after the improvements? Why or why not? Alternatively, if students are not yet confident in their performance skills for the Old Joe Clark melody, compare Henry Reed’s performance to the Pete Seeger performance included in the lesson background information.

This activity allows a rich student experience toward the standard:

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

ENDURING UNDERSTANDING

To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

ESSENTIAL QUESTION

How do musicians improve the quality of their performance?

Rehearse, Evaluate, and Refine: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music. (*MU.Pr5.3.E.5a*)

LESSON EXTENSION

- Prepare the tune for a performance complete with a vocal performance of several original verses and instrumental soloists or section solos. Create a harmony part for a full sound or an accompaniment line built upon the song’s chord structure.
- Working individually, have students select a folk tale (or a portion of a folktale) and describe a musical representation of a character or event. Students should be encouraged to include details about tempo and melodic line.
- Summarize several familiar folk tales. Select several musical examples—or create original melodies—that pair well with each. Instruct students to pair the music with the folk tale and offer a written explanation of the musical pairing.
- Using an in-class performance piece, ask students to create and describe an original event represented by the music with an explanation of their thoughts. Alternatively, pair a performance piece with a folk-tale event, character, or setting. Ask students to write an opinion as to whether or not the piece is a match and what they would do to alter the music to make it an appropriate pairing.

SELF-ASSESSMENT PERFORMANCE SCORING RUBRIC

Student Name: _____

Song Title: _____

	1	2	3	4
Pitch	I was unable to perform accurate pitches.	Some pitches I performed were accurate but many others were not.	The pitches I performed were mostly accurate with very few errors.	The pitches I performed were accurate, without any errors.
Tempo	My tempo was not steady.	My tempo was sometimes steady, but I often sped up or slowed down.	My tempo was generally consistent, with very few changes.	My tempo was steady throughout my performance.
Rhythm	I was unable to perform accurate rhythms.	My rhythms were somewhat accurate, but sometimes were not correct.	My rhythms were generally accurate, with very few mistakes.	The rhythms I performed were accurate, without any errors.
Expressive Quality	I was unable to perform with expression.	My performance was sometimes expressive.	I performed with expressive quality most of the time.	I performed with expressive quality throughout.

STUDENT PERFORMANCE COMPARISON

Name _____ Date: _____

What significant differences were apparent in the two performances?

Did the differences change the overall impression of the tune? Explain.

What changes might be necessary for an improved performance? How will a listener perceive the improvements?

LESSON 2: CULTURAL CONVERGENCE

- European Musical Traditions
- Celtic Musical Traditions
- African-American Musical Traditions
- Native American Musical Traditions

This lesson reveals several of the cultural strands woven together to create a uniquely American sound in the folk music of early people of the Appalachian Mountains.

<https://www.loc.gov/folklife/cwc/CWCbooklet.pdf>

"From the beginning, our nation has been a meeting ground of many cultures, whose interactions have produced a unique array of cultural groups and forms." *American Folklife: A Commonwealth of Cultures*, Mary Hufford (1991)

NATIONAL CORE ARTS STANDARDS

Music—Traditional and Emerging Ensembles Strand: Responding

Anchor Standard 7: Perceive and analyze artistic work

ENDURING UNDERSTANDING

Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

ESSENTIAL QUESTION

How do individuals choose music to experience?

Analyze: Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. (*MU:Re7.2.E.5a*)

OBJECTIVES

I can list the cultures that influenced the development of early American folk music.

I can describe the influence of a specific culture on an American folk tune.

BACKGROUND INFORMATION

Read the included links below to assimilate a summary of the information provided before presenting to students. A prepared summary may be necessary for younger students to adequately grasp the content. For classes comprised of older students, a teacher may wish to provide printed texts to students for reading and summarizing.

CULTURAL THREADS IN EARLY AMERICAN MUSIC—APPALACHIAN MOUNTAINS

How did music become a tool through which people of different cultures could communicate?
What influence did other cultures have in establishing a style of music that was uniquely American?

Early American settlers from Europe and other regions, as they adjusted to the harsh realities of an unfamiliar American landscape, desired a human connection with neighbors and longed for an expression of their heritage. Out of this need for expression and communication a rich musical community emerged where songs, dances, and tunes were shared. Each cultural representation added a thread and, when many cultural threads were woven, a new cloth emerged becoming the sound of a new nation.

<https://www.loc.gov/item/ihas.200152683/>

Appalachian Music

“Actually, in spite of the image promoted by early scholars, Appalachia was not settled only by Scots-Irish or other British peoples. Settlers from a multiplicity of European ethnic groups populated Appalachia, including Germans, French Huguenots, and East Europeans. In the early twentieth century, African Americans were reported to make up 12 percent of the Appalachian population.”

<https://www.loc.gov/collections/henry-reed-fiddle-tunes/articles-and-essays/the-historical-and-cultural-significance-of-fiddle-tunes-of-the-old-frontier/>

“The Historical and Cultural Significance of Fiddle Tunes of the Old Frontier,” *Fiddle Tunes of the Old Frontier: The Henry Reed Collection* (excerpts)

<https://www.loc.gov/collections/henry-reed-fiddle-tunes/articles-and-essays/henry-reed-his-life-influence-and-art/cultural-threads-in-henry-reeds-fiddling-style/>

“Cultural Threads in Henry Reed’s Fiddling Style,” *Fiddle Tunes of the Old Frontier: The Henry Reed Collection*

“The syncopated patterns seem to be an African-American influence that first appeared in fiddling during the Early Republic, when perhaps half the fiddlers in the Upper South were African American. These patterns have influenced the shape of American music ever since, from the minstrel stage of the 1840s through ragtime, blues, jazz, country music, and rock-and-roll in the twentieth century. They suggest that the early fiddlers of the Upper South, both black and white, achieved a dramatic cultural synthesis of European and African musical forms and concepts, helping to launch and shape the character of what all the world by the twentieth century would regard as one of America’s great cultural contributions to the world — American music.”

<https://www.loc.gov/collections/henry-reed-fiddle-tunes/articles-and-essays/henry-reed-his-life-influence-and-art/tradition-and-individual-talent-in-henry-reeds-art/>

“Tradition and Individual Talent in Henry Reed’s Art,” *Fiddle Tunes of the Old Frontier: The Henry Reed Collection*

INSTRUMENTS

What instruments were typically used in early American music?

What contributions were made by various cultures toward the development of new instruments?

In today's performances of Appalachian music, which instruments are typical? How does this compare to the history of American musical development?

<https://www.loc.gov/folklife/cwc/CWCbooklet.pdf>

American Folklife: A Commonwealth of Cultures, Mary Hufford (1991)

<https://www.loc.gov/collections/henry-reed-fiddle-tunes/articles-and-essays/the-historical-and-cultural-significance-of-fiddle-tunes-of-the-old-frontier/>

"The Historical and Cultural Significance of Fiddle Tunes of the Old Frontier," *Fiddle Tunes of the Old Frontier: The Henry Reed Collection*

"The fiddle—that is, the modern European violin—arrived in North America in the seventeenth century. In the later eighteenth century, European manufacturers made the violin cheap and readily accessible. As it became the new instrument of choice, its democratization fostered a revolution in dance music in the English-speaking world. One regional flowering that grew out of this cultural revolution occurred in the Piedmont and the Appalachian Mountains of Virginia."

REPERTOIRE/ACTIVE LISTENING: "SOLDIER'S JOY"

"Soldier's Joy" is a tune that achieved immense popularity not only in America, but also in other English-speaking parts of the world. It was often the case that a tune traveled to America in the mind of an early immigrant. Once shared with other musicians in the aural tradition, the tune found a second birth in a new land. In this way, immigrant musicians were honored and shared their culture with new people. Musicians learning the tune absorbed a new musical "accent". "Soldier's Joy" likely had its origins in the music of Scotland. Historical sources suggest "Soldier's Joy" developed wide popularity at nearly the same time in countries otherwise divided by an ocean, here united by the rises and falls of a melody. In early America, the tune took on the additional monikers of "French Four" and "The King's Head."

- https://www.loc.gov/folklife/LP/AmFiddleTunesLiner_opt.pdf
 - "American Fiddle Tunes" from Folk Tunes of the United States (editor, Alan Jabbour)
- <https://www.loc.gov/item/2017701962/>
 - "Soldier's Joy," audio (Pat Ford, 1938)
- <https://www.loc.gov/item/2017702077/>
 - "Soldier's Joy", audio (Mrs. Ben Scott, 1939)
- <https://www.loc.gov/item/2017702091/>
 - "Soldier's Joy," audio (John Selleck, 1939)
- <https://www.loc.gov/item/2017702054/>
 - "Soldier's Joy," audio (John Stone, 1939)

- <https://www.loc.gov/item/toddbib000190/>
 - “Soldier’s Joy,” audio (Firebaugh FSA Camp, 1940)
- <https://www.loc.gov/item/2015563163/?q=soldier%27s+joy>
 - “Soldier’s Joy,” notated music (1850)
- <https://www.loc.gov/item/sm1857.301370/?q=soldier%27s+joy>
 - “Soldier’s Joy,” notated music (1857)
- <https://www.loc.gov/item/sm1885.05184/?q=soldier%27s+joy>
 - “Soldier’s Joy,” notated music (1885)
- <https://www.loc.gov/item/afcreed000175/>
 - “Soldier’s Joy,” audio (Henry Reed, 1967)

“Soldier’s Joy’ is one of the oldest and most widely distributed tunes in the English-speaking world. The earliest printings of the tune are in the later eighteenth century, and its appearance in manuscript tune books such as *Henry Beck’s Flute Book* [1786] shows that it was already in circulation before 1800 on both sides of the Atlantic.”

REPertoire/ACTIVE LISTENING: “DUCKS IN THE POND”

“Ducks in the Pond” is a tune representative of the African-American influence of a heavily syncopated rhythmic style as well as the Native American influence of a high melodic strain followed by a low melodic strain—the direct opposite of the typical arrangement of tunes from the British Isles. The development of the tune was an original artistic work of the early American musicians of the Appalachian mountains.

<https://www.loc.gov/collections/henry-reed-fiddle-tunes/articles-and-essays/henry-reed-his-life-influence-and-art/cultural-threads-in-henry-reeds-fiddling-style/>

Cultural Threads in Henry Reed’s Fiddling Style- Fiddle Tunes of the Old Frontier: The Henry Reed Collection

<http://www.lisaornstein.com/august-2012-old-time-tune-of-the-month-ducks-in-the-pond/>

Performer, Lisa Ornstein

The link includes a digital music transcript of the tune and a modern recording.

“Henry Reed (1885–1968) of Glen Lyn, Virginia, recorded this tune for Alan Jabbour in the 1960s. During the summer of 1973, I spent a couple of months as an intern at the Library of Congress Archive of Folk Song. My boss was Alan Jabbour and I spent much of my time transcribing his recordings of Henry Reed’s fiddling. This particular tune seems to be a variant of “Lady of the Lake,” which appears in an early 19th century publication from the state of Virginia. You can learn much more about Mr. Reed and listen to his music on the Library of Congress website Fiddle Tunes of the Old Frontier: The Henry Reed Collection.

LESSON STRUCTURE

MATERIALS AND SUPPLIES

Student Copies

- World Map
- Library of Congress Primary Resource Analysis Tool
- Thinking Map – Tree Map
- Chart paper

Pencils or pens

Colored pencils, crayons, or markers

Computer and projector (or student computers/tablets)

Audio equipment

ASSESSMENT

Formative

- World map, completed
- Tree Map, completed

ACTIVITIES

Day 4—(30 minutes) *I can list the cultures that influenced the development of early American folk music.*

- Ask students to imagine they are traveling to a new country. Have students share in small groups several items they would bring with them. If limited to only one piece of luggage, what would they choose to take with them to their new home? Then ask students to imagine things they may bring along with them that are not packable items. What types of things that are not objects would allow students to preserve their culture? If these things were shared with people in the new country, would they remain the same or would they become slightly different with new influences. Explain that this experience is not unlike that of early American immigrants.
- Summarize the information available through the Library of Congress primary sources detailing the influence of multiple cultural interactions on the development of traditional Appalachian music. Lead a whole group discussion investigating the unity of people of various cultures through music.
 - The featured tune, in its American rendition, was commonly known by names other than its origin as “Soldier’s Joy.” What might account for the same tune becoming popular but with multiple names? How is it possible for a tune—before electricity, radio, internet, streaming radio—to become popular on both sides of the Atlantic? If a person leaves the nation of their birth, by choice or otherwise, and not all belongings can travel with that person, how then might music become a powerful preservation of culture? Beyond music, what art forms might a person preserve from the country or region of their birth?

- Locate the nations contributing to American traditional music on Google Earth. Using the state of Virginia as a starting point, “travel” to each of the countries mentioned in the articles- England, Ireland, Scotland, France, Germany, and countries of West Africa. Involve students in a discussion about the distance music traveled before becoming part of a new American sound.
- Distribute a world map copy to students. Instruct students to draw a line from each influential country mentioned to the Appalachian Mountains (Virginia) using a different color to represent each influence. (England, Ireland, Scotland, France, Germany, and countries of West Africa.)

Day 5—Optional (30 minutes) *I can describe the influence of a specific culture in an American folk tune.*

- Ask students to complete the Library of Congress Analysis Tool to organize their new knowledge, experiences, and questions about the topic. Distribute student copies of the relevant texts or display texts for student reference.
 - <http://www.loc.gov/teachers/primary-source-analysis-tool/>
- Lead a class discussion reviewing the major influences on the development of early American music. For each country or culture identified as an influence on early American music, write a brief description of its specific influence as described in the background information resources. Have students complete a Tree Map individually indicating the details they can recall. Analyze listening samples as well as text. Construct a large Tree Map featuring details identified by students during a whole group discussion. Display the information as a source of reference during the remaining lessons of the unit.

LESSON EXTENSION

<https://www.loc.gov/loc/kidslc//live-celticroots.html>

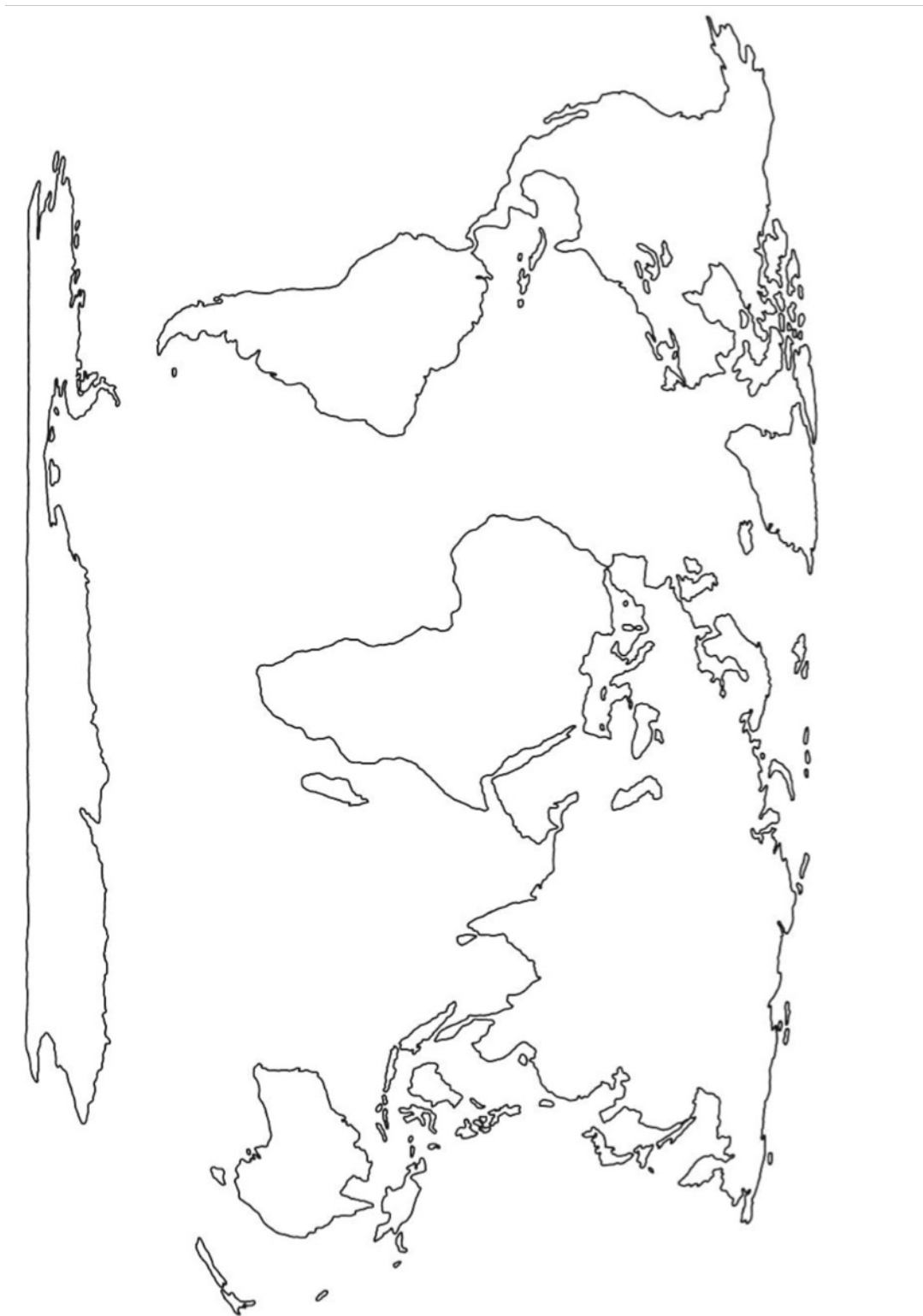
Celtic Roots: Stories, Song, and Traditions from Across the Sea

Examine the life of an early settler from Ireland, comparing it to the lives of current and/or recent American immigrants.

CULTURAL CONTRIBUTIONS TO APPALACHIAN FOLK MUSIC

WORLD MAP

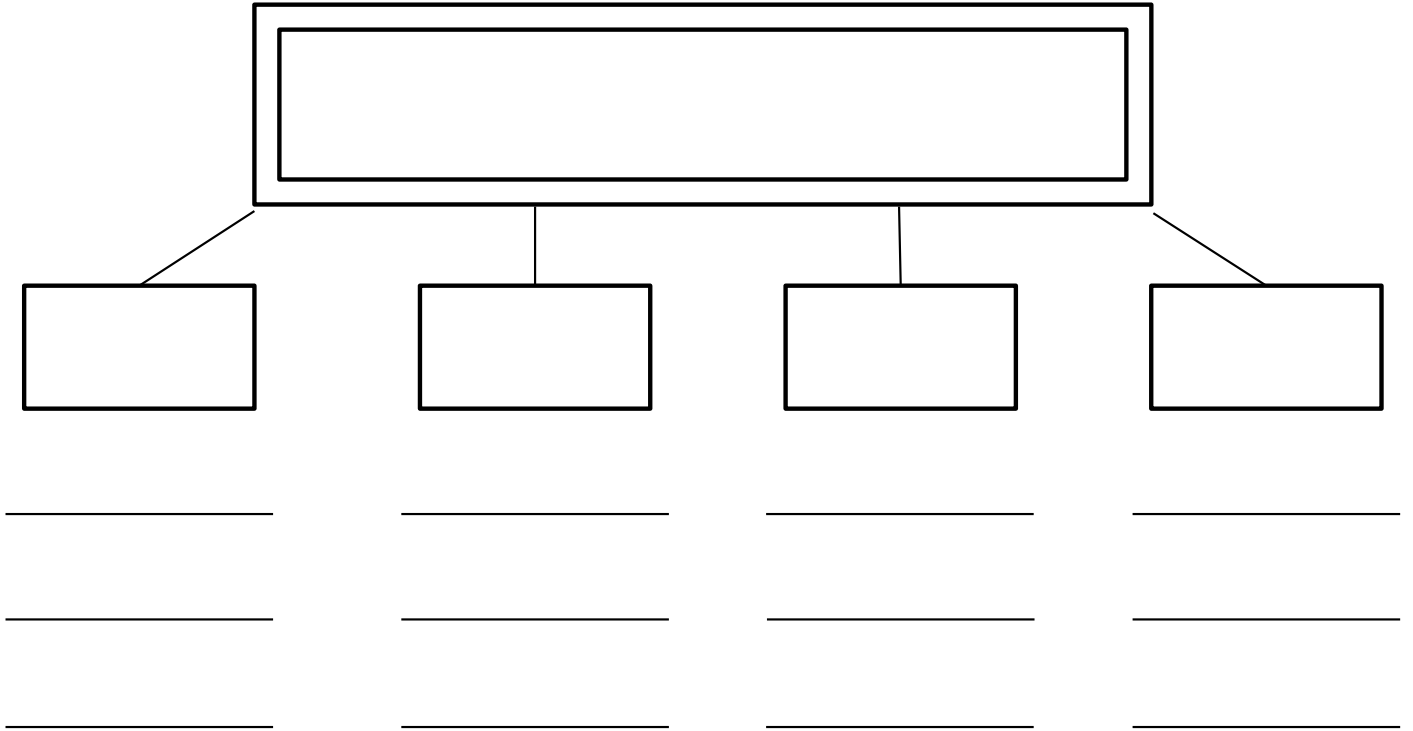
Name _____ Date: _____



CULTURAL CONTRIBUTIONS TO APPALACHIAN FOLK MUSIC

TREE MAP

Name _____ Date: _____



LESSON 3: REPERTOIRE

- “Cripple Creek”
- “Irish Washerwoman”

This lesson offers details informing the performance of two common tunes through historical information and critical listening activities.

NATIONAL CORE ARTS STANDARDS

Music—Traditional and Emerging Ensembles Strand: Responding

Anchor Standard 7: Perceive and analyze artistic work

ENDURING UNDERSTANDING

Individuals’ selection of musical works is influenced by their interests, experiences, understandings, and purposes.

ESSENTIAL QUESTION

How do individuals choose music to experience?

Select: Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context. (*MU:Re7.1.E.5a*)

OBJECTIVES

I can identify stepwise motion and leaps in a folk tune.

(Optional) I can identify scale patterns and arpeggios in a folk tune.

I can apply expressive markings to influence the emphasis of a melodic line.

BACKGROUND INFORMATION

Read the included links below to assimilate a summary of the information provided before presenting to students. A prepared summary may be necessary for younger students to adequately grasp the content. For classes comprised of older students, a teacher may wish to provide printed texts to students for reading and summarizing.

REPERTOIRE/ACTIVE LISTENING: "CRIPPLE CREEK"

How might the history of a tune influence the creative choices made by a performer?

"Cripple Creek" frequently appears in novice orchestral string literature, lending itself well to a performance exploration in this unit focus. As detailed below, there are conflicting accounts of the tune's origin both supported by multiple reliable sources. Reasons for the dispute are valid, each drawing on the nature of a tune transmitted aurally and each representative of the folklore finding its way into early American melodies.

This tune possibly arrived in the Appalachian region from an opposite cardinal direction. It's presumed history of an American West origination makes it quite different in its inception than the tunes circulating from the British Isles through the Appalachian mountains and then westward. However, its similarity to an American traditional sound is distinct and its aural passage from one musician to another is similar.

<https://www.loc.gov/item/afcreed000231/>

Audio Recording, Henry Reed (1967)

"'Cripple Creek' is so widespread in the twentieth century that it seems as if it must be very old, and its occurrence as a song, in play-parties, and in dance music reinforces the sense of antiquity and ubiquity. In addition to the original distribution of the tune, bluegrass banjo versions in the last half of the twentieth century have recycled it to new audiences. But the tune may not be so old. There was a gold strike in Cripple Creek, Colorado, in the 1890s, and since there seem to be no versions of the song or tune antedating the gold strike, it is reasonable to presume that it inspired the song. Henry Reed's story of first hearing it from a Texan in the coal country along Tug Fork, where he and his brother were working around 1900, fits neatly with the presumption that the song and tune arrived around then from further west."

Alternatively some music historians believe the tune originated in a town of the same name but located in Virginia. At any rate, the tune is lively and has enjoyed extreme popularity since its inception.

<http://www.mattesonart.com/cripple-creek-song-history.aspx>

"Cripple Creek Song History," Richard L. Matteson

"If you've ever learned the banjo, chances are you've played 'Cripple Creek.' A meandering or a crooked stream is referred to as a 'cripple' creek. The most famous Cripple Creek is a town in Colorado. Gold was discovered there in 1891 and the mining town that sprang up was considered by some to be the source of the song. Folklorist Alan Jabbour, of the Library of Congress found that the oldest Appalachian fiddlers he collected from could recall the first time that they had heard 'Cripple Creek,' leading Jabbour to speculate that the title might have something to do with the Cripple Creek, Colorado, labor troubles.

I believe that the Cripple Creek location in our bluegrass song is Cripple Creek, Virginia, a small community located in Wythe County at latitude 36.821 and longitude -81.098 with an elevation of 2,188 feet."

Simplified Version of "Cripple Creek"

<http://www.gladyscelticcorner.com/CRIPPLECREEK.gif>

Instructional Video of "Cripple Creek"

<https://www.youtube.com/watch?v=mSA9Z1li-fk>

REPertoire/ACTIVE LISTENING: "IRISH WASHERWOMAN"

Why might the tune have greater popularity in one culture than in another?

- <https://www.loc.gov/item/afcreed000098/>
 - "Irish Washerwoman," audio (Henry Reed, 1966)

"Irish Washerwoman" is known in both the British Isles and North America, though in America it has achieved a sort of popular-culture notoriety unknown in the British Isles. It first appears almost simultaneously in Scottish and Irish publications in the Old World and in American manuscript tune collections around 1800. Most nineteenth-century tune books include it, and it has been well-represented in twentieth-century books and recordings. It is not unknown in the South but seems more common elsewhere in the country, due possibly to the unfamiliarity of 6/8 time in the South. Henry Reed plays it more slowly than the normal pace for either jigs or quicksteps, and the tune has something of the appearance of a set piece rather than a dance tune in his repertory.

- <https://www.loc.gov/item/2017702078/>
 - "Irish Washerwoman," audio (Mrs. Ben Scott, 1939)
- <https://www.loc.gov/item/2017702102/>
 - "Irish Washerwoman," audio (Jon Selleck, 1939)
- <https://www.loc.gov/item/afcreed000007/>
 - "Irish Washerwoman," music transcription
- <https://www.loc.gov/item/sm1856.290330/>
 - "Irish Washerwoman," sheet music (1856)

Simplified Version of "Irish Washerwoman,"
<https://thesession.org/tunes/92/92?print=true>

LESSON STRUCTURE

MATERIALS AND SUPPLIES

Notated tunes, copied for each student

Pencils

Colored pencils, crayons, markers

Student instruments

Audio equipment

Video equipment

ASSESSMENT

Formative: Written response

Formative: Performance rubric

ACTIVITIES

In both of the following activities, students should learn to perform the tunes either aurally in the folk tradition or by reading standard notation. Resources are provided in the Background Information to allow for both learning styles.

Day 6—Activity 1 (30 minutes)

I can identify stepwise motion and leaps in a folk tune.

(Optional) I can identify scale patterns and arpeggios in a folk tune.

- Distribute standard notation of the tunes to each participating student.
- Instruct each student to identify the melodic characteristics of the tune, indicating each by writing directly on the music.

Stepwise motion	Draw a red line to indicate stepwise motion by drawing a red line from one note to the next in the stepwise melodic portion.
Leaps	Identify each leap by drawing a green line from one note to the next in the interval.
(Optional) Scales	Draw a blue rectangle around sequential notes representative of a scale structure located within the melody.
(Optional) Arpeggios	Draw an orange rectangle around sequential notes representative of an arpeggio structure located within the melody.

Day 6—Activity 2 (60 minutes) *I can apply expressive markings to influence the emphasis of a melodic line.*

- In a whole group setting, teach the tunes to the participating students either aurally to apply the folk music connection, or through the reading of standard notation.
- Distribute standard notation of the tunes to each participating student.
- Organize small groups or student partnerships. Working within the group, instruct students to add expressive markings (dynamics, bowings, stylistic directions) to the performance of one tune.
- Allow students to present their interpretation of the tune during an in-class performance. Encourage feedback from audience members to highlight features that made the tune interesting and/or entertaining.
- Document student performances using audio or video recordings.

RELATED PERFORMANCE PIECES, NOVICE CURRICULUM

The following list is meant to serve as a practical lesson extension through the inclusion of tunes readily available to students and teachers at the novice level. The list is not exhaustive but rather a glimpse into the relevance of folk tune inclusion in regular orchestral strings classes as an opportunity to enhance performance technique and to refine public performance selections.

COMMON METHOD-BOOK TUNES

"Bile 'em Cabbage Down"
"Arkansas Traveler"
"Cripple Creek"
"Devil's Dream"
"Irish Washerwoman"
"Old Joe Clark"
"Sourwood Mountain"

FIDDLE METHODS

Fairfield Fiddle Farm: Fiddle Book, Charles A. Hall
Fiddler's Philharmonic, Andrew Dabczynski and Robert Phillips
The O'Connor Method: A New American School of String Playing, Mark O'Connor

ARRANGEMENTS

Level One

"Appalachian Hymn," S. H. Newbold
"Celtic Dance," M. Williams
"Fancy Fiddle," M. Williams
"Fiddles on Fire," M. Williams
"Fiddling a-Round," J. Caponegro
"Folk Songs of the British Isles," M. Shapiro
"Gaelic Castle," S. H. Newbold
"Rustic Dance," M. Williams
"Sourwood Mountain," C. Gruselle

Level Two

"American Folk Song Suite," B. Errante
"Fantasy on American Themes," C. Bryant
"Fiddle-a-Jig," P. Hall
"Funny Fiddlin'," C. Nunez
"Mabel Creek Overture," W. Harbinson
"Rustic Dance," E. Del Borgo
"Three Scenes from a Green Valley," W. Harbinson
"Variations on an Irish Tune," B. Balmadges

LESSON 4: EVOLUTION OF A TUNE — "BONAPARTE'S RETREAT"

- Celtic Beginnings
- Appalachian Accents
- Orchestration – "Hoedown" from Rodeo

This lesson traces the evolution of a tune from the British Isles to the Appalachian Mountains and, finally, into the work of an American symphonic composer.

NATIONAL CORE ARTS STANDARDS

Music—Traditional and Emerging Ensembles Strand: Responding

Anchor Standard 8: Interpret intent and meaning in artistic work.

ENDURING UNDERSTANDING

Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

ESSENTIAL QUESTION

How do we discern the musical creators' and performers' expressive intent?

Interpret: Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text. (*MU:Re8.1.E.5a*)

OBJECTIVES

I can trace the development of a tune from the aural tradition to a symphonic work.

BACKGROUND INFORMATION

Read the included links below to assimilate a summary of the information provided before presenting to students. A prepared summary may be necessary for younger students to adequately grasp the content. For classes comprised of older students, a teacher may wish to provide printed texts to students for reading and summarizing.

“BONAPARTE’S RETREAT”

https://www.loc.gov/folklife/LP/AmFiddleTunesLiner_opt.pdf

“Two tunes called ‘Bonaparte’s Retreat’ have considerable currency in American instrumental folk tradition. One of them, a ‘minor’ tune related to a widespread British-American tune family, is current primarily in the Northeast. The other, well known throughout the South and represented here by W. M. Stepp’s version, may derive ultimately from an Irish air called ‘The Eagle’s Whistle.’

“Most traditional renditions of this tune preserve a stately pace in the manner of the old 4/4 marches. W. M. Stepp characteristically plays his tunes at an unusually fast tempo, however, and here he almost doubles the usual tempo of ‘Bonaparte’s Retreat,’ converting the tune into a breakdown. By a curious combination of circumstances this unusual rendition has been catapulted into national fame. John and Alan Lomax published Ruth Crawford Seeger’s transcription of it in *Our Singing Country* (1941). When Aaron Copland was looking for a suitable musical theme for the ‘Hoedown’ section of his ballet *Rodeo* (first produced in 1942), his eye was caught by the version in the Lomax book, and he adopted it almost [note] for note as the principal theme of the section.”

<https://www.loc.gov/item/ihas.200196309/>

“Bonaparte’s Retreat,” audio (William Hamilton Stepp, 1937)

<https://www.loc.gov/item/afcreed000152/>

“Bonaparte’s Retreat,” audio (Henry Reed, 1966)

<https://www.loc.gov/item/afcreed000046/?q=bonaparte%27s+retreat>

“Bonaparte’s Retreat,” transcription (Alan Jabbour, 1966-68)

<http://www.lisaornstein.com/old-time-tune-of-the-month-for-january-2015-bonapartes-retreat/>

William Hamilton Stepp was a great Kentucky fiddler whose version of “Bonaparte’s Retreat” recorded by Alan and Elizabeth Lomax in 1937 transformed a stately march into a barn-burning hoedown.

“HOEDOWN” FROM *RODEO*

<https://blogs.loc.gov/folklife/2013/11/bill-stepp-aaron-copland-and-bonapartes-retreat/>

Blog: Bill Stepp, Aaron Copland, and “Bonaparte’s Retreat” (Steven Winnick, 2013)

“If Stepp’s rollicking reel rings a bell, it’s probably because it was the basis for one of the most famous pieces of American classical music ever composed, the ‘Hoe-Down’ section of the ballet *Rodeo*. Composer Aaron Copland, who was commissioned by choreographer Agnes De Mille to score the ballet in 1942, probably did not hear the original field recording before adapting it. Instead, he likely learned the tune from the book *Our Singing Country* (1941), which presented transcriptions of John and Alan Lomax’s field recordings prepared by the composer and musicologist Ruth Crawford Seeger. According to Jabbour, ‘when Aaron Copland was looking for a suitable musical theme for the ‘Hoedown’ section of his ballet *Rodeo* (first produced in 1942), his eye was caught by the version in the Lomax book, and he adopted it almost [note] for note as the principal theme.’”

<https://www.npr.org/2013/02/10/171501799/the-kentucky-fiddler-who-inspired-aaron-coplands-rodeo>
"The Kentucky Fiddler Who Inspired Aaron Copland's 'Hoe-Down'", NPR Staff

An NPR podcast explaining the transformation of "Bonaparte's Retreat" from a stately march to a barn dance, then the transformation of the barn dance to Copland's orchestration.

<https://www.youtube.com/watch?v=YPr4f-5T1kw>

This recording fuses the fiddle tune with the Copland composition in such a way as to make the connection between the two nearly seamless. The version of the tune utilized is the quicker barn-dance tune as opposed to the retreat march first originating in America. Its presentation, led by Jay Ungar and Molly Mason with the Nashville Chamber Orchestra, juxtaposes the fiddle tune with Copland's composition.

LESSON STRUCTURE

MATERIALS AND SUPPLIES

Audio equipment

Staff paper

Pencils

ASSESSMENT

Summative

Theme and Variations, student composition

ACTIVITIES

Day 7—(30 minutes) *I can describe the influence of a folk tune in a symphonic work.*

Engage students in a listening activity comparing the three predominant recordings, that of a slower tempo, that of a quicker tempo, and that of Aaron Copland's orchestration.

Host a class discussion examining these questions:

What aspects of "Bonaparte's Retreat" did Copland creatively alter in "Hoedown" from *Rodeo*?

What impact do the changes to the tune have on the impression of a listener?

SUMMATIVE ASSESSMENT

Day 8—(60 minutes) *I can create an original variation inspired by a folk tune.*

Have students consider one of the folk tunes examined previously in the unit: "Old Joe Clark," "Soldier's Joy," "Ducks in the Pond," "Cripple Creek," "Irish Washerwoman." [Alternatively choose another familiar folk tune that is within the student's repertoire.]

- Working with a small group (4–6 students, like instrumentation), determine musical ideas representative of individual students within the group. Compose a theme and variations of the original melody altering the original musical style to represent the culture and/or musical preferences of each member of the group, one variation for each student.
 - Establish desired variation components in the form of a checklist to establish expectations.

- Provide a written explanation of the alteration of the original melody to reflect an individual’s musical preference.
- Make an audio or visual recording of the group performance of the entire theme and variations.
- Assign a grade utilizing the composition checklist.

Effective student composition rubrics are available here:

<https://musicadventures.files.wordpress.com/2013/01/assessment-rubrics-for-music-composition.pdf>

LESSON EXTENSION

Study another orchestral composition as it relates to a historical and cultural connection in folk music. The following list, though in no way exhaustive, offers a representation of folk influences in the orchestral repertoire:

- *Hungarian Dances*, Johannes Brahms
- *Polovtsian Dances*, Alexander Borodin
- *Romanian Folk Dances*, Bela Bartok
- *Slavonic Dances*, Antonin Dvorák
- Symphony No. 1 in A-flat, "Afro-American," William Grant Still
- Symphony No. 9 in E minor, "From the New World," op. 95, B. 178, Antonin Dvorák

Review local and/or national symphony orchestra concert programs distributed to inform the listener. Identify relevant

- cultural connections/implications
- notable performance details (melodic structures/technique)
- general stylistic emphasis

Choose a class performance selection of any era or genre. Write a general synopsis of the musical selection including the details listed above. Engage students in writing a portion of their own concert program to inform the listener of a significant features of a performance selection.

Using a comic strip template, have each student design a comic-book strip summarizing the development of "The Eagle’s Whistle" to "Bonaparte’s Retreat" to its use as the primary melody in Copland’s "Hoedown." Each comic strip should illustrate the sequence of development:

- A detail of the sharing of "The Eagle’s Whistle" aurally from an Irish immigrant musician to another musician in early America,
- A sequence of the tune traveling from one place in the Appalachian region to another,
- The birth of the tune as the retreat march "Bonaparte’s Retreat," including the change in title,
- The transition of the retreat march to a barn-dance tune,
- The documentation of the tune performed by William Stepp by Alan Jabbour for the Library of Congress,
- The discovery of the tune by Aaron Copland,
- The performance of the tune, fully orchestrated as "Hoedown" from *Rodeo*.

Comic strip templates are available for free download at:

<http://www.thecurriculumcorner.com/thecurriculumcorner456/comic-strip-writing-templates/>