



# Musical Glue

Remote Music Class 200420.123

Aaron Copland: *Buckaroo Holiday*, from the Ballet Rodeo

## Buckaroo Holiday



*Rodeo* is a love story. It tells the story of a young cowgirl likes a boy. First, she tries to impress the head cowhand by showing off her cowboy skills - riding and roping. But when this doesn't work, she shows up at the Saturday night "hoe-down" in a lovely red dress. That's when the boy falls for her. When you listen to *Buckaroo Holiday*, you can almost picture yourself being at a rodeo. Listen carefully to the music for the two original themes by Copland. First there is a descending scale, where the whole orchestra plays a line that

goes stepwise from a high note down to the bottom note. Can you hear the cowboys being bounced around and tossed by bucking broncos? Next, when the tempo (speed) picks up again, a solo trombone introduces an old cowboy tune. Pay attention to this theme. You will hear it several times.

**Aaron Copland:** *Buckaroo Holiday*, from the ballet *Rodeo*



**Overview:** This lesson uses physical focus exercises to explore what holds sound together, in an organized framework or *structure* known as the musical *form*. We can begin to recognize form by listening to the memorable parts that come between the transitions and the changing sounds within the music. We can call these memorable parts, the themes and the way they are built into the framework, the “musical glue.”

Standards Addressed		Lesson Goals
<p>MU.K-4.6 Listening to, analyzing and describing music</p> <p>MU.K-4.6.1 Students demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music</p> <p>MU.K-4.7.1 Students devise criteria for evaluating performances and compositions</p> <p>MU.K-4.9.2 Students describe in simple terms how elements of music are used in music examples</p>		<ul style="list-style-type: none"> <li>• Build listening skills</li> <li>• Train attention and ability to focus</li> <li>• Develop gross motor skills through movement and fine motor skills through drawing</li> <li>• Build academic vocabulary</li> <li>• Create a musical map to express understanding of structure graphically.</li> <li>• Cite specific structural or pattern elements.</li> <li>• Express personal opinions about music.</li> </ul>
Composer	Title	Link
Aaron Copland	<i>Buckaroo Holiday</i> , from <i>Rodeo</i>	YouTube <a href="https://youtu.be/KeBxLfAhGOI">https://youtu.be/KeBxLfAhGOI</a>

## **Academic Language**

**Category:** A particular section of a main group, type or set. *The books in the library are divided into many categories.*

**Structure:** How parts are put together to make the whole. *A carpenter knows about the structure of furniture.* In music, structure is the framework of the music, known as "form." Form acts as a kind of organizational guideline for composers to design or shape a piece of music.

**Organization:** To set in order; to arrange in an orderly way. *She organized the books on her shelf by size.*

## **Activity Rationale:**

Bamberger (1991), Barrett (1997, 2001, 2002, 2004), Davidson and Scripp (1988), Gromko (1994), Dunn (1997, 2004), Espelan (1987) and Kerchner (1996, 2000), among others, have investigated student response to music listening, exploring their verbal, visual and kinesthetic modes of representation when expressing musical ideas. They studied the nature of children's invented notation, providing insight into ways that children's "representations of music are critical 'windows' for viewing their musical cognitive development."

Students will be able to create a sound map by which they can feel the contour by designing the representation of a piece of music as they draw a "map."

The map that students create expresses what they have come to know about the music: It is the visual articulation of their musical understanding.

**Background:** Aaron Copland (1900-1990) was a twentieth-century American composer from Brooklyn, New York. Copland is known for writing American music, but he actually studied in France. His teacher, Nadia Boulanger, helped Copland find his way to an American sound in Classical music. Some of his most famous pieces are his ballets: *Billy The Kid*, *Rodeo*, and *Appalachian Spring*. Copland also wrote music for movies: *Of Mice And Men* and *Our Town*, among others.

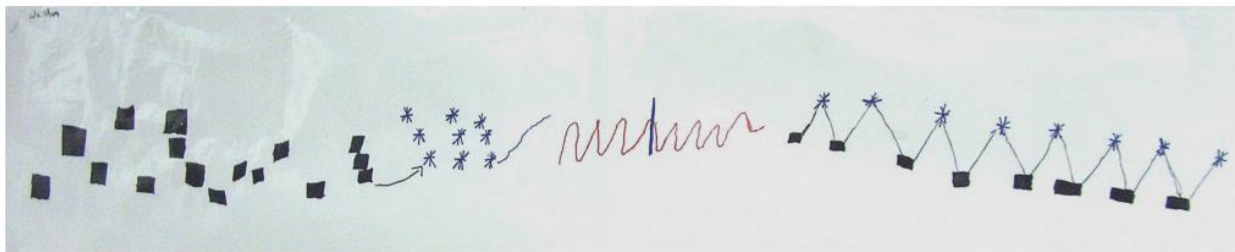
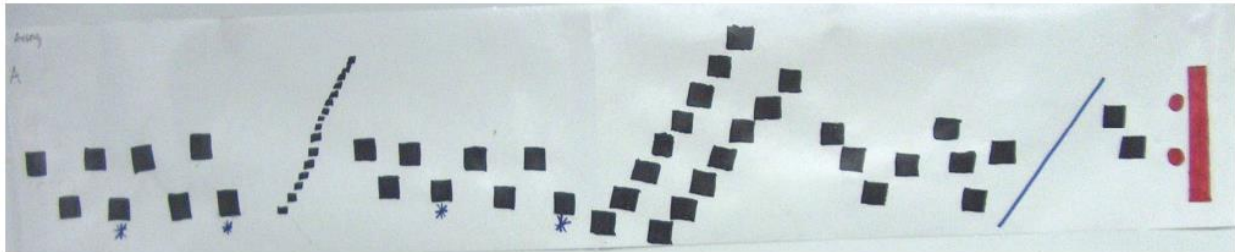
## **Activity Progression:**

**Step 1.** Stand on one foot for a minimum of 20 seconds in two different ways: first with eyes closed, then with eyes open. Which way is easier to balance? With eyes open, it is easier for most people because you have a focal point, point of reference, or something to "hold on to" visually.

Composers keep the listener from getting lost in their compositions by writing music with a focal point, or something for your ears and mind to "hold on to." Usually this is a melody that repeats and is easy to remember. Melody themes

could be thought of as sounds that hold the other sounds together, maybe because themes often happen the most often, or because they may be the most memorable, unusual, most loud, or most pleasant sounds. Anything that makes something easy to remember could be thought of as "glue" that brings together a category or group.

Get ready to listen to the music. Listen for what you think "holds the music together".



**Step 2. Music Map:** Look at the examples of music maps above. You can make a map, too! It can look like the examples, or something that you make up yourself. Listen to the *Buckaroo Holiday* with a piece of paper and a pencil at hand. Try to hear if any part of the music sounds the same as another part. In other words, try to identify patterns. Listen for possible changes in the pattern. As you listen, draw those patterns in the melodic lines and shapes you hear on the paper. When you hear a change, change the lines and/or shapes to fit the new pattern. You are making a "map" of the music. When the piece is over, look at your map. Listen to *Buckaroo Holiday* again and follow along with the map you made. Does the music sound different this time? Does your map show you how the music goes? Do you hear things that you didn't hear the first time? You can add them to your map.

**Step 3. Discussion.** Talk about the music, using the questions below as a guide with your mom or dad or an older brother or sister. Or, you can just think about the questions by yourself.

- Can you see a pattern? A common symbol, line or shape? Places where the music repeats?
- Can you sing or move your arms or body to demonstrate the pattern?
- Is there an overall shape to the piece, as shown in the maps created?
- Is there a high point or ending?
- Is there more than one pattern or line going on at the same time? Did I put that in my map?
- How does the music start? Does the music just stop at the end, or does it move toward an ending?
- What did your ears and your mind "hold on to" when you were listening? What was your favorite or most memorable part of the music? These are the parts that provide *structure* and *organization*.
- What in the music inspired you to draw your line or shape drawing as you did?
- What do you think the composer or musicians did to give you that idea?

Please upload your music map *with your name and grade at the top of the page* to Seesaw or email it to [jtrent@smtschool.net](mailto:jtrent@smtschool.net) on or before Wednesday, April 29.  
Thank you!