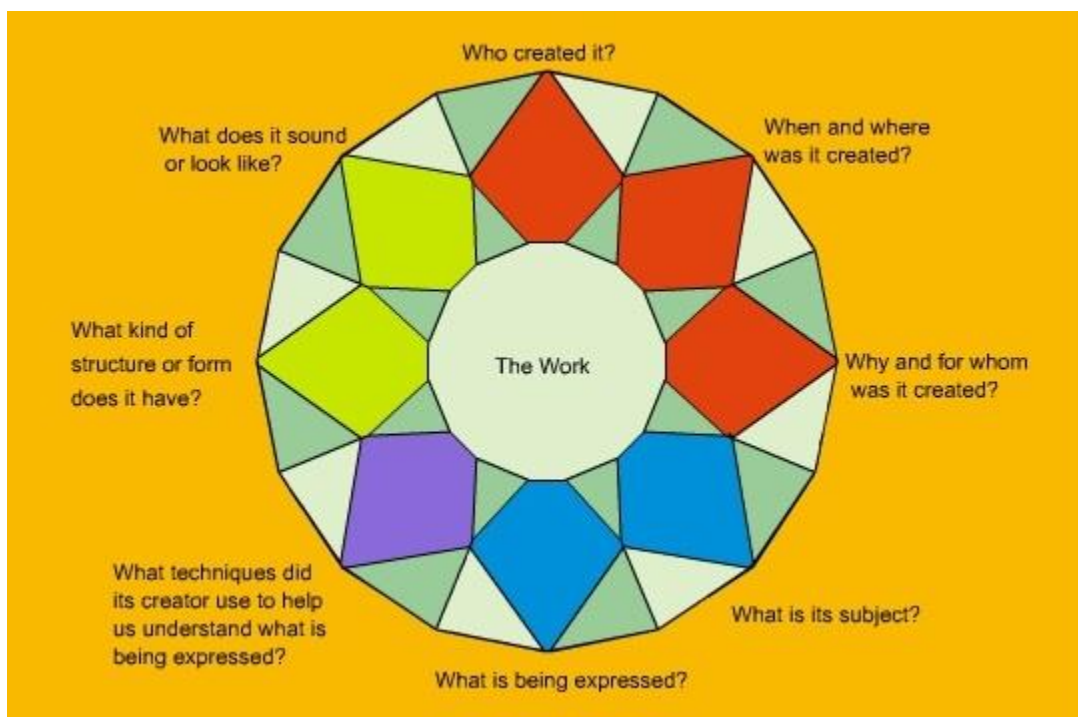




The Facets Model

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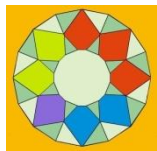
Introduction to the Facets Model

Emeralds, rubies, and sapphires are cut into many facets by expert jewelers so that when light enters the top facets of the gemstone, the other facets reflect the light back to the eye. This reflection causes the stone to sparkle, which enhances our appreciation of its beauty.

The arts, too, are gems with many facets. Each work - a musical composition, painting, poem, dance, or play - captures our imagination whenever we take the time to experience it from many different angles. These perspectives allow us to expand what we know about a work and to intensify our responses to it. Discovering the multidimensional characteristics of a musical work allows students to perform the new piece with understanding and value the work more deeply.

In this document, you will learn about the Facets Model, see how it was used in writing the curriculum for the new compositions in the *ChoralQuest™* series, and consider how you might use the model in your classroom for your own planning or student inquiry. Explore new avenues for presenting, performing, and studying compositions in the BandQuest repertoire and learn how this model can be used with other works. ([Back](#))

Examining the Facets Model



Three music educators designed the Facets Model to promote the comprehensive study of a musical work and enhancement of students' musical understanding and performance (Barrett, McCoy, & Veblen, 1997). A comprehensive approach also often leads students to relate music to other art forms and disciplines outside the arts in meaningful ways. The model has been used to create curriculum in many settings, but especially here as a strategy in designing the content of the *ChoralQuest™* curriculum.

Eight essential questions make up the basic facets model shown above. The questions are grouped into categories that encourage teachers and students to address fundamental ideas about the origins of the work, its components and form, and the range of expressive meanings it conveys. ([Back](#))

The Context of a Work



Who created it?

When and where was it created?

Why and for whom was it created?

These questions address the contextual origins of the work. Answering who created it acquaints students with the composer and provides essential information about the composer's life and work. Often the time and place of creation give us important clues to musical style. The question when and where was it created frequently highlights the historical and cultural traditions the composer drew upon

in creating the work. Why and for whom was it created brings to light the composer's artistic impulses. Were there specific inspirations for this piece and how did those inspirations affect the composer's musical choices? Was this work commissioned or written for a specific audience, performer, or event? Delving into this set of questions leads students to consider the rich contextual underpinnings of the work. [\(Back\)](#)

The Expressive Meanings of a Work

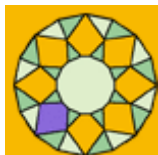


What is its subject?

What is being expressed?

A composer often has a subject, theme, or overall inspiration in mind when composing. The subject of a musical work sometimes refers to something outside of music such as a story, the depiction of a storm, a peaceful sunrise, or other programmatic idea. The subject can also be the way musical material is manipulated (sometimes called absolute music). In addition to whatever the music is “about,” composers, listeners, and performers may also associate other meanings with the piece. These interpretations may include its expressive character, overall mood, personal associations or a collective understanding of the work. [\(Back\)](#)

Relating the Composer's Craft to the Entire Work



What techniques did its creator use to help us understand what is being expressed?

This is a pivotal question. If students can describe how the composer's decisions convey expressive meanings and reflect the time and place in which the work was written, they will demonstrate their abilities to integrate what they know about the work. Consider how the answers to the questions posed by the Facets Model relate to one another. [\(Back\)](#)

The Musical Elements and Form of a Work



What does it sound or look like?

What kind of structure or form does it have?

In order to understand and perform a work, we need to take inventory of its elements. How does the piece sound and what makes it distinctive? Which musical building blocks did the composer choose from

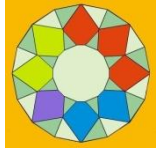
the elements of rhythm, melody, harmony, dynamics, articulation, and timbre? The question about structure or form asks us to determine the overall organization of the piece, and to figure out how the various elements are combined into a satisfying and cohesive whole. [\(Back\)](#)

Examples for In-Depth Exploration

Choose from the following two examples to see how the Facets Model can be applied to a particular work. Selecting [Hambone](#) will show you how the model is helpful in preparing and teaching a new work in the *BandQuest*® curriculum. Selecting [This Land is Your Land](#) will show you how the model can generate new insights for musical examples that are quite familiar to most students and teachers.

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***Hambone* by Libby Larsen**



Listen for some unusual sounds in Libby Larsen's *Hambone*. Can you tell how the performers are creating these sounds? Can you identify some intriguing themes in *Hambone*? (Listen to *Hambone* on your *BandQuest*® Catalog CD or by downloading the song from www.bandquest.org).



Here are all of the “short” answers to the eight questions of the Facets Model.

Who created it?

Libby Larsen, b. 1950 in Wilmington, Delaware

When and where was it created?

1999 in Minneapolis, Minnesota

Why and for whom was it created?

Libby Larsen wrote the piece for middle school students at the Blake School in Hopkins, MN, using some of their ideas as inspiration

What does it sound or look like?

Hambone uses hamboning, syncopated rhythms, layered textures, and vocal glissandi

What kind of structure or form does it have?

ABA with a coda

What is its subject?

The interplay of three musical ideas—the cakewalk, the hambone tradition, and the rock and roll era of Bo Diddley

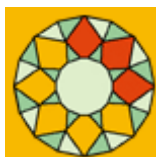
What is being expressed?

Exuberance; the rhythmic ingenuity of these distinct American traditions

What techniques did its creator use to help us understand what is being expressed?

Libby Larsen combined ideas from three traditions to make a new vibrant whole

Red: The Context of Hambone



Rock ‘n roll was a regular part of the youth scene when Libby Larsen was growing up in Minnesota in the late 1950’s and 60’s. Larsen often talks about being a product of that mid-century culture of fast cars and strong, rhythmic music. She liked Bo Diddley’s syncopated hambone pattern – a sound that became one of the cornerstones of rock ‘n

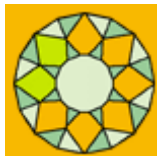
roll. This pattern “stuck” with Larsen and became an important source of inspiration for Hambone when she was commissioned to write a new work for the BandQuest project.

Blue: The Expressive Meanings of Hambone



Larsen wove elements of rock ‘n roll and the Bo Diddley rhythm with the older tradition of hand jive games (called hambone) played in many African American communities. She also drew upon the fancy strutting and prancing syncopation of the cakewalk, an African American social dance that led to rag-time. Through this, she was able to create a new work while communicating respect for older music traditions. What emerged in Larsen’s “new music” were an exuberant expression of musical freedom and the joy of making music with others.

Green: The Musical Elements and Form of Hambone



The work is in three-part A – B – A form, with a coda. The structure of Section A develops from layers of syncopated patterns played by percussion. Eventually clapping and slapping hambone patterns join in. Finally the texture thickens with another interesting layer - vocal glissandi. The section ends abruptly with a samba whistle. Tone colors for the whole section are percussive with the exception of the swooping voices.

The colorful percussive opening is contrasted in Section B where syncopated cakewalk tunes sound out call and response melodies over a bass ostinato. The section ends with a mighty crescendo constructed from the “Bo Diddley” pattern. Listen to the Cake Walk Medley of Libby Larsen's Hambone. (You can find the Cake Walk Medley in the recording at 1:08-1:21.)



The A section returns to instrumental and body percussion playing syncopated patterns. A short coda based on the syncopated “Bo Diddley” pattern ends the work.

Purple: Relating the Composer’s Craft to the Entire Work



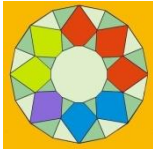
While Larsen created something new from three definitive African American musical traditions, she also crafted a piece that listeners identify with because it sounds familiar. Our “listening brains” recognize the rock ‘n roll “Bo Diddley” pattern, cakewalk syncopated tunes, and hand jive games, though we may not be able to name them. The music sounds American to the core because was inspired by such strong African American musical traditions.



Composer Libby Larsen works with students at a rehearsal of “Hambone” at the Blake School in Minneapolis, MN.

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This Land is Your Land: Explore a Familiar Work in Depth



Sing or listen to these commonly sung verses of This Land is Your Land.

(We recommend the recording entitled This Land is Your Land: The Asch Recordings, Vol. 1, Smithsonian Folkways 40100, Smithsonian Folkways Recordings, copyright 1997.)

This Land is Your Land, performed by Woody Guthrie

*This land is your land, this land is my land;
From California to the New York island;
From the redwood forest to the Gulf Stream waters,
This land was made for you and me.*

*As I went a'walking that ribbon of highway,
I saw above me that endless skyway;
I saw below me that golden valley;
This land was made for you and me.*

*I roamed and rambled and I followed my footsteps
To the sparkling sands of her diamond deserts;
All around me a voice was sounding:
This land was made for you and me.*

*When the sun came shining, and I was strolling,
And the wheat fields waving and the dust clouds rolling,
A voice was chanting: as the fog was lifting
This land was made for you and me. Refrain.*



What do the words of this song convey to you? Pride in America's monumental beauty? The vastness of the terrain and the variety of natural wonders?



Did you know that these are not the only verses Woody Guthrie wrote?

Although they aren't often sung, Woody Guthrie actually wrote three more verses. As you listen to these verses, do your ideas about the meaning of the song shift? What meanings do these less familiar verses convey?

(We recommend the recording *This Land Is Your Land*, arranged and performed by Charlie Maguire <http://www.charliemaguire.com> .)

*Was a big high wall there, that tried to stop me
A sign was painted said; Private Property
But on the back side it didn't say nothing;
That side was made for you and me.*

*One bright sunny morning in the shadow of the steeple
By the Relief Office I saw my people;
As they stood hungry, I stood there wondering if
This land was made for you and me?*

*Nobody living can ever stop me,
As I go walking that freedom highway;
Nobody living can make me turn back;
This land was made for you and me.*

*When the sun came shining, and I was strolling
In wheat fields waving and dust clouds rolling;
The voice was chanting as the fog was lifting
This land was made for you and me. (Refrain)*

Here are all of the “short” answers to the eight questions of the Facets Model.

Who created it?

Woody Guthrie, b. 1912 in Okemah, Oklahoma; d. 1967 in Queens, New York

When and where was it created?

Guthrie wrote this song in 1940 during his first trip to New York City

Why and for whom was it created?

Conceived as a parody of *God Bless America* to encourage the poor and challenge the rich

What does it sound or look like?

A simple, stepwise melody with repetitive rhythm patterns; simple I, IV, V harmony

What kind of structure or form does it have?

Verse and refrain form; the melody of the verse and refrain are the same

What is its subject?

America's monumental beauty in the first well-known verses; the plight of unemployed Americans in the less

commonly sung verses

What is being expressed?

America's beauty and prosperity is the right of all its people

What techniques did its creator use to help us understand what is being expressed?

The simple, upbeat tune invites everyone to join in singing—a democratic tune

Red: The Context of This Land is Your Land

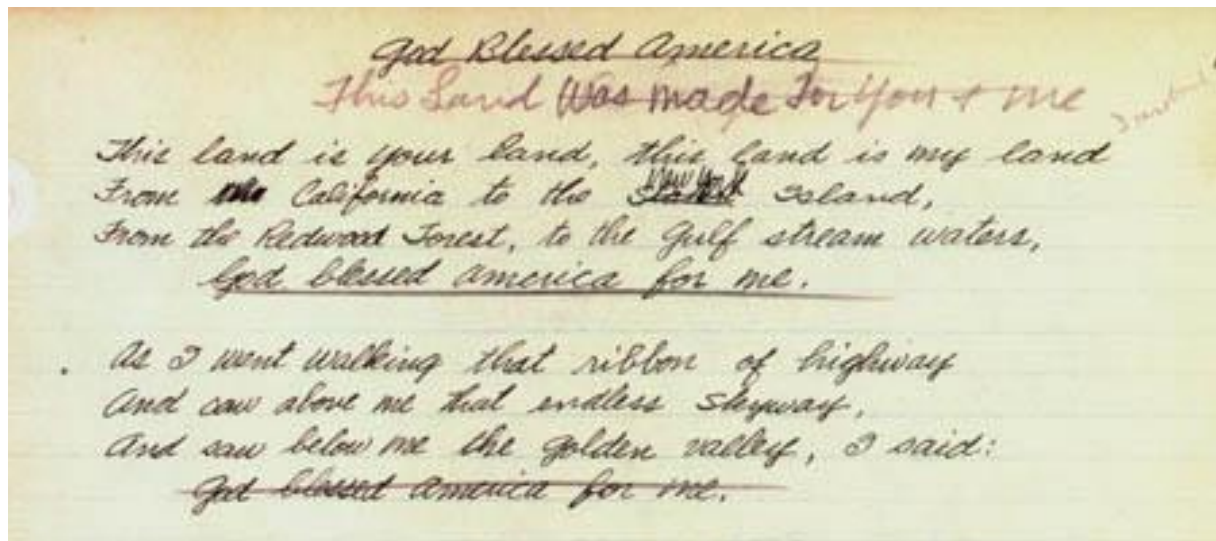


Woody Guthrie now has legendary status in the world of folk music, but during his life, he experienced numerous hardships and setbacks. Born in Okemah, Oklahoma in 1912, he left for California when the Dust Bowl forced thousands to travel west in search of tempting jobs and the promise of prosperity. Instead, migrants found little hope, support, or employment.



As he traveled the country, Woody heard radios in every town and hamlet playing Irving Berlin's God Bless America, sung by the powerful voice of Kate Smith. To him, this song represented the voice of the privileged, neglecting the desperate plight of the poor. In a rundown hotel in New York City, Woody Guthrie wrote these verses, only with an original last line of "God Blessed America for Me" to stand in contrast to Irving Berlin's song. Later, he changed the tag line to the words we sing today. (Click image for the full manuscript.)

Picture of Woody Guthrie from the New York World-Telegram and Sun Newspaper Photograph Collection, Library of Congress.



Guthrie Manuscript courtesy of the Woody Guthrie Foundation and Archives. <http://www.woodyguthrie.org>

Blue: The Expressive Meanings of *This Land is Your Land*



Although many children and adults enjoy singing this song to remind them of America's monumental beauty, Guthrie's less known verses seem to deepen the impact of the text. The combined effects of the Great Depression and the Dust Bowl sent many working Americans into a tailspin of poverty, homelessness, and despair.



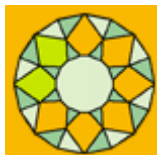
The photographer Dorothea Lange was hired by the Works Progress Administration to document the effects of the Dust Bowl on the migrant workers and their families.

Like John Steinbeck's novel, *The Grapes of Wrath*, or Karen Hesse's novel for children, *Out of the Dust*, music, art, and literature convey the impact of historical events on the lives of the people who lived through them in vivid, unforgettable ways.

"Migrant Mother" Photo Courtesy of the Dorothea Lange Collection, Oakland Museum of California.

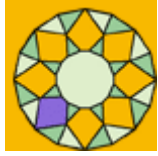


Green: The Musical Elements and Form of *This Land is Your Land*



Woody Guthrie wrote in a simple, folk song style that was immediately accessible to others. Because of its simple melodic, rhythmic, and harmonic structure and the repetitive verse and refrain, this song is quickly learned. *This Land is Your Land* is one of the first songs that guitar players learn, and is a staple of group singing.

Purple: Relating the Composer's Craft to the Entire Work of *This Land is Your Land*



Woody Guthrie championed the rights of the poor, the disenfranchised, and the working folk. His tune is plain, not fancy; his verses are simple but powerful. The words and music seem to fit Guthrie's influence as a folk singer who has inspired so many through his forthright point of view.



Photo courtesy of Creation Safaris, <http://creationsafaris.com>

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God Blessed America
This Land Was made for you + me

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IV

This land is your land, this land is my land
From the California to the ^{New York} Island,
From the Redwood Forest, to the Gulf stream waters,
God blessed America for me.

As I went walking that ribbon of highway
And saw above me that endless skyway,
And saw below me the golden valley, I said:
God blessed America for me.

I reamed and rambled, and followed my footsteps
To the sparkling sands of her diamond deserts,
And all around me, a voice was sounding:
God blessed America for me.

✓ Was a big high wall ^{the} that tried to stop me
A sign was painted said: Private Property.
But on the back side it didn't say nothing -
God blessed America for me.

When the sun came shining, then I was strolling
In wheat fields waving, and dust clouds rolling;
The voice was chanting as the fog was lifting:
God blessed America for me.

One bright sunny morning in the shadow of the steeple
By the Relief Office I saw my people -
As they stood hungry, I stood there wondering if
God blessed America for me.

* all you can write is
what you see.

original copy
of this song

Mary G.
W.H., M.H., M.H.
Feb. 23, 1940
43rd st + 6th Ave.,
Hanover House