



## Lesson: Explore the Structure of *Sweet like that*

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### OVERVIEW

In addition to learning how to play a piece of music, all band members can study the structure of a piece of music and be alert to the interaction and relationship of the parts to the whole.

### LEARNING GOAL

Following a visual Music Map of *Sweet like that*, students will demonstrate their comprehension of the music's structure when they independently move to each new section of music.

### RESOURCES & MATERIALS

- [Music Map](#) to display via computer, PowerPoint\*, Smart board, etc. or hard copies for students.
- [Recording of Sweet like that](#) (click link for download or email [bandquest@composersforum.org](mailto:bandquest@composersforum.org) for a free Catalog CD)

\* A PowerPoint version of the Music Map is available in the "Lesson Plans for Listening and Responding" folder of this curriculum.

### PROCESS

The Music Map can be used in different ways depending on when in the learning process it is introduced. It might serve as an introduction to the music, or a way to analyze the work once you are underway, or a summary activity.

1. If you are introducing *Sweet like that*, provide the title and the composer's name as you would with other new pieces.
2. Ask students to listen as you play the recording of *Sweet like that* and notice some of the 'big ideas' the composer uses in the music. They might notice:
  - syncopated low brass intro
  - fast upward motive in flutes and piccolos which is also played by other instruments
  - long, sustained notes/chords – like a chorale melody in middle and low instruments
  - sometimes the brass plays with mutes
  - a jazzy tune that almost sounds syncopated
  - ostinato patterns, usually in the percussion, but often shared by melody instruments
  - a variety of percussion tone colors
3. Display the [Music Map](#) on a screen or provide individual copies for students. Ask them to describe what they notice about the map; how many sections, repeated words or symbols, etc.
4. Listen with the Map and ask them to give a "thumbs up" when the piece moves to each new section.



### INFORMAL ASSESSMENT

Assess student responses as they move to each new section of the Music Map along with the music. If students create individual or group maps (see Extensions below), you can assess individual work.

### EXTENSIONS

- Make large maps of the music working in small groups. Provide materials (markers, large paper, scissors, glue, color paper scraps, etc.) for students to use as they determine how to communicate the structure of *Sweet like that*. CREATE A RUBRIC for the work ahead of time for students to use as they work. Encourage them to use images and symbols often instead of just words. Display the maps on the band room walls.
- Students can also use a variety of materials to create individual maps.

# SWEET LIKE THAT MUSIC MAP

<p><b>INTRODUCTION</b> (mm. 1-4)</p> <ul style="list-style-type: none"> <li>Low brass play loud <b>syncopated</b> melody. Drum set adds an eighth note <b>ostinato</b> in measure 2.</li> </ul>	<p><b>THEME A</b> (mm. 4-24)</p> <ul style="list-style-type: none"> <li>Flutes &amp; <b>piccolos</b> take over the piece, playing a repeating quick 5 note motive of ascending 16<sup>th</sup> notes – the <b>Fast 5</b></li> <li>Focus shifts to <b>woodwinds</b> and <b>brass</b> as they play long <b>sustained</b> notes – like a ‘<b>Gospel Choir</b>’</li> <li>Drum set <b>ostinato</b> continues; <b>shakers</b> join in</li> <li>Winds “decorate” the chorale with the <b>Fast 5</b> motive</li> <li><b>Wind</b> choir returns, decorated by the <b>Fast 5</b> motive</li> </ul>	<p><b>THEME B</b> (mm. 25-42)</p> <ul style="list-style-type: none"> <li><b>High winds &amp; xylophone</b> change the direction of the music with a new descending melody</li> <li>At the same time, low winds and brass play long tones that have an upward feeling</li> <li>Drum set keeps the eight note <b>ostinato</b> going along with other percussion instruments</li> <li>Drum set, trumpet, trombone play with “triple” feeling; rest of the band plays <b>duple</b></li> <li>Suddenly most of the brass and wind instruments “strike a pose” on tied whole notes. They fade away to a <b>pianissimo</b>; percussion, including sleigh bells, hold the eight notes steady</li> </ul>	<p><b>THEME C</b> (mm. 43-58)</p> <ul style="list-style-type: none"> <li>Winds break out with a jazzy new tune; percussion continues the <b>ostinato</b> plus a new rhythm in bongos</li> <li>The jazzy tune is spiced up when other instruments play around with the bongo motive, the <b>Fast 5</b> motive, or long sustained notes</li> </ul> <p><b>The energy builds!!</b></p>	<p><b>THEME B</b> (mm. 51-58)</p> <ul style="list-style-type: none"> <li>The second theme returns in upper winds plus trumpets and 1<sup>st</sup> trombones.</li> <li>Long tone chords in low winds and brass play accompaniment</li> <li>Drum set plays a quarter note/quarter rest pattern</li> <li>Rhythm has a half-time feel</li> </ul>
<p><b>INTERLUDE</b> (mm. 59-67)</p> <ul style="list-style-type: none"> <li>The long tones of the ‘Gospel Choir’ takes the music to the <b>Fast 5</b></li> <li>Drum set eighth note <b>ostinato</b> returns with a double time feel</li> <li>All woodwinds but the bassoons overlap as they race up the <b>Fast 5</b> while percussion slips in a funny little pattern:</li> </ul> <p>Whistle  slapstick <b>X</b>  vibraslap</p>	<p><b>THEME A</b> (mm. 75-89)</p> <ul style="list-style-type: none"> <li>Gospel Choir returns with more instruments singing out</li> <li>Saxophones &amp; horns play another <b>ostinato</b></li> <li>Drum set continues with eighth notes</li> </ul>	<p><b>THEME B</b> returns... ...and comes on <b>strong!!!</b> (mm. 90-97)</p> <p>The whole band plays the melody, or the long chords, or an <b>ostinato</b>.</p> <p>Dynamics expand to fortissimo! <b>ff</b></p>	<p><b>THEME C</b> returns once more and pushes to the end of the piece</p> <p>As the chords sing out, drum set, shakers and bongos join the action.</p> <p>Then all the low brass and woodwinds break into the syncopated intro melody for 2 measures... ...a <b>sfx</b> chord freezes the action, except for the lowest instruments... ...then everyone plays the <b>Fast 5</b> motive.</p>	<p><b>CODA</b> (mm. 98-end)</p> <p>Gospel Choir returns once more and pushes to the end of the piece</p> <p>As the chords sing out, drum set, shakers and bongos join the action.</p> <p>Then all the low brass and woodwinds break into the syncopated intro melody for 2 measures... ...a <b>sfx</b> chord freezes the action, except for the lowest instruments... ...then everyone plays the <b>Fast 5</b> motive.</p>