



Sweet like that by Christopher Theofanidis

TABLE OF CONTENTS

TEACHER'S GUIDE (CONTINUES ON THE FOLLOWING PAGES)

Introduction & Overview	pg 3
Rehearsal Notes	pg 4
Background Information	pg 5
• Composer Biography	
• Program Notes	
• Music Map	
Glossary	pg 8

FOLDER 1: LESSON PLANS FOR REHEARSING

1. Introduction to *Sweet like that* Skill Builders
2. Skill Builders: Rhythm Activity
3. Skill Builders: Warm-ups
 - Scale Warm-Up
 - Main Themes Warm-Up
 - Echo Parts Warm-Up
4. Mini-Lessons to Explore the Concepts & Musical Elements in *Sweet like that*
 - The Chorale
 - Repetition & Imitation in Music
 - Scales & Scale Fragments as Melodic Material
 - Ostinato
 - Syncopation
 - Changes in the Feel of Beat

FOLDER 2: LESSON PLANS FOR LISTENING & RESPONDING

1. Listen, Reflect & Respond to *Sweet like that*
2. Explore the Structure of *Sweet like that*

FOLDER 3: LESSON PLAN FOR CREATING MUSIC

1. *Sweet (or Sour?) like that*: A Variations Composition Project

FOLDER 4: LESSON PLANS WITH INTERDISCIPLINARY CONNECTIONS

1. Write Your Own Program Notes – an inquiry and writing assignment for students
2. Mini-Lessons for Exploring the Context of the Music
 - Meet Composer Christopher Theofanidis
 - Inspirations (“King” Oliver and early jazz history)
 - Writing & Communicating with a Composer
 - The Commissioning Process

STUDENT MATERIALS

Featured readings and worksheets designed to be printed and shared with students can be found throughout this curriculum. They are easily identifiable - each page has a border and contains an image of Rondo, the BandQuest® mascot!



Teacher's Guide

INTRODUCTION & OVERVIEW

BandQuest® was conceived and launched by the American Composers Forum to create new music for middle level bands. In addition to commissioning works by some of today's leading composers, *BandQuest* also provides a rich curriculum with multiple resources for ensembles and music classrooms. This curriculum can be used not only to create ensemble lessons that teach students how to perform the pieces, but also to access interdisciplinary lessons that help students think critically, make connections between the music and other areas of learning, and understand the music they perform through multiple entry points.



The materials were developed using a curriculum planning strategy called the Facets Model (Barrett, McCoy, & Veblen, 1997). The Facets Model is a comprehensive approach for studying musical works in depth, and helping students relate music to other disciplines in meaningful ways. The model has been used to create curriculum in many settings, but especially in designing the content of the *BandQuest* curricula. For in-depth information on the facets model, download a document from <http://www.composersforum.org/sites/default/files/BandQuestFacetsModel.pdf>.

The materials for each *BandQuest* curriculum can be downloaded. The curriculum for each work includes:

- Teacher's Guide
- Introduction to the Composer
- Program Notes
- Guided Listening resources
- Rhythm Practice and Warm-ups
- Lessons for Creating Music through arranging, improvising, interpreting or composing
- Interdisciplinary Lessons and Resources in Language Arts, Math, or Social Studies
- Reading Pages prepared especially for students
- Assessment Strategies
- Links to other web based resources

Sweet like that was composed in 2011 by Christopher Theofanidis. Working with students at Betsy Ross Arts Magnet Middle School in New Haven, Connecticut, Theofanidis created a delightful work with a jazzy title, instrumentation ideas suggested by the Betsy Ross students, and a whiff of gospel. Interdisciplinary lessons focus on the legendary jazz great, King Oliver, Critical Listening Strategies linked with writing, and the commissioning process.

***SWEET LIKE THAT* REHEARSAL NOTES**

After a syncopated introduction in the low brass/low woodwind parts in the first three measures, the upper woodwinds pass a 16th note scale fragment back and forth between groups of instruments in measures 4-14 and in other sections of the piece. The passing back and forth of parts should be seamless. A warm-up exercise is provided to prepare this section (III. Echo Parts Warm-Up).

Throughout *Sweet like that*, lyrical chorale style chords are juxtaposed with more detached, technical, rhythmically active parts. Care must be taken to maintain a balance between both parts. The chorale parts should be performed in a connected legato style. The articulations of the opposite part need to be clearly and accurately performed.

Although the time signature remains 4/4, the accents in the trumpet 1 and trombone 2 parts and the bass drum part at m. 25 create a 3/4 time feel. The feel shifts again at m. 31 when a hemiola effect is created between the accented trumpet 1 and trombone 2 parts with the bass drum part. The accents should be highlighted.

Although the tempo does not change throughout the entire piece, there is a shift back and forth between a half time and double time pulse. At m. 51 the bass drum pulse creates a half time feel. The pulse doubles m. 67 as the bass drum resumes playing on all four beats in each measure. Care should be taken to maintain a steady tempo throughout the shifts in pulse. If the bass drum in the drum set part is not heard clearly enough, it may need to be reinforced with a concert bass drum.

Note the places where straight mutes are used in the trumpet 1 and trombone 2 parts. The vibraslap adds a very important percussion color starting in measure 68.

Additional Warm-up exercises are provided to help the students be comfortable playing in the key signatures contained in *Sweet like that* (I. Scale Warm-Up) and to become familiar with the main themes of the piece (II. Main Themes Warm-Up).

BACKGROUND INFORMATION:

COMPOSER BIOGRAPHY: CHRISTOPHER THEOFANIDIS

Born in Dallas, Texas in 1967, Christopher Theofanidis' music is played by orchestras around the world. The London Symphony, Philadelphia Orchestra, Moscow Soloists, the National Orchestra, Atlanta, Baltimore, St. Louis, Detroit, and many other orchestras have programmed his compositions. He participated in the Young American Composer-in-Residence Program with Barry Jekowsky from 1994 to 1996 and served as Composer of the Year for the Pittsburgh Symphony during the 2006-2007 Season. During that time he wrote a violin concerto for Sarah Chang.



photography by Alexandra Gardner/NewMusicBox.org

Theofanidis holds degrees from Yale University, the Eastman School of Music, and the University of Houston. Awards include the International Masterprize (hosted at the Barbican Centre in London), the Rome Prize, a Guggenheim Fellowship, six ASCAP Gould Prizes, a Fulbright Fellowship to France, a Tanglewood Fellowship, and the American Academy of Arts and Letters' Charles Ives Fellowship. His composition for chorus and orchestra based on the poetry of Rumi, *The Here and Now*, was nominated for a Grammy in 2007 for Best Composition. His orchestral concert work, *Rainbow Body*, is one of the most frequently performed new works of the past ten years; it has been played by over 100 orchestras internationally.



Other Theofanidis' compositions include a ballet for the American Ballet Theatre, a work for the Orpheus Chamber Orchestra for their "New Brandenburg" series, and opera commissions for the San Francisco and Houston Grand Opera companies. He has a long-standing relationship with the Atlanta Symphony; the orchestra premiered and recorded his first symphony.

Theofanidis was a delegate to the U.S.-Japan Foundation's Leadership Program and is a former faculty member of the Peabody Conservatory and the Juilliard School of Music. He currently teaches at the Yale School of Music. *

For more, go to the composer's website, <http://www.theofanidismusic.com>.

* Based on biography posted on Wikipedia, http://en.wikipedia.org/wiki/Christopher_Theofanidis

BACKGROUND INFORMATION:

PROGRAM NOTES FOR *SWEET LIKE THAT*

Written by Christopher Theofanidis

Writing *Sweet like that* for the Betsy Ross Arts Magnet Middle School band was one of the most enjoyable projects I have been involved with in recent years. As part of the *BandQuest*® mission, I went out to the school a couple of times here in New Haven (right around the corner from where I live) and really enjoyed talking with and getting to know the students there.

I knew I wanted to write something that these eager musicians would have fun playing and that they would know was written especially for them. On one of the visits, I asked them what kind of things *they* wanted to play – things they would compose if they could write their own composition - and the list was huge! In fact, they gave me many of the basic ideas for the work, and I consider them co-creators in the process. Some of the big things from our meetings that made it into this piece were:

- The tuba player wanted to be featured (so there is a low brass emphasis in the opening and closing measures)
- The flute players wanted to play piccolo (so half the flutes play piccolo)
- The percussion section asked for a drum set to be included (so there is)
- The percussion section also asked for several unusual instruments (so I included vibraslap, whistle, egg shaker, sleigh bells, and slapstick, among the many other cool percussion instruments)
- The brass players wanted to use mutes (so there are a couple of passages with straight mutes in them)

The title of this work comes as a response to the students' love of jazz titles. I went back to the work of the great jazz cornet player, "King" Oliver, Louis Armstrong's teacher, and one of the great pioneers of 'hot jazz' (where soloists improvise collectively). He wrote a piece called *Sweet Like This*.

The school's band director, Matthew Fried, was very kind to me on my visits and helped me understand the level of the band, and what kind of things would be useful to consider. He and the arts coordinator at Betsy Ross, Sylvia Petriccione, run a tight ship, and I owe them a great deal in facilitating this project. I think the *BandQuest*® program is really on to something great by giving concert composers a chance to write and interact with great younger musicians and to connect with their limitless enthusiasm.




Sweet like that is dedicated to the fine musicians at Betsy Ross Arts Magnet Middle School!

Christopher Theofanidis

(by the way, "Theofanidis" sounds like 'Eat your Wheaties')

BACKGROUND INFORMATION:

SWEET LIKE THAT MUSIC MAP*

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

* A PowerPoint version of this Music Map is available in the “Lesson Plans for Listening & Responding” folder of this curriculum.

***SWEET LIKE THAT* GLOSSARY**

accompaniment	A harmonic and/or rhythmic musical part that goes along with and supports the main melodic part
antiphonal	music performed in alternating parts as in a conversation
Baroque	A term applied to the various types of art created in especially Western Europe, starting in Rome during the late 1500s
chorale	A hymn tune, originally from the Lutheran Church, that is homophonic in texture and style
coda	The final concluding section at the end of a piece of music
collective improvisation	Music spontaneously created by a group
commission	The contract that is made with a composer and the fee that is paid for composing a new work
cornet	a brass instrument with three valves; related to the trumpet
countermelody	A secondary melody that goes with the main melody in a piece of music
Creole	An ethnic heritage of a mix French and African ancestry
duple meter	Music with a two-beat feel; one stronger beat followed by one weaker beat
fugue	A musical composition where in two or more parts a theme is repeated in imitation various times throughout the piece
gospel choir	A vocal music group that sings spiritual religious music that has jazz and popular influences
harmony	A progression or series of chords that accompany a melody
homophony	Music in which a single melody is supported by other parts with a series of chords
hymn	A religious song that is typically written in a homophonic style, either with the same set of pitches or modulated (moved to a different key)

SWEET LIKE THAT GLOSSARY, CONT.

imitation	The repeated use of a melody or part of a melody in different voices
improvise/improvisation	Music created spontaneously
jazz	A style of music that originated in America around 1914 as instrumental music that used popular and original melodies as the basis for improvisation
Jim Crow laws	Laws enacted in the United States between 1876 and 1965 that mandated racially segregated public facilities
lyricism	In a style like music that would be sung – smooth and connected
mentor	An experienced or wise advisor or teacher
motive	A brief portion or fragment of a longer melody
orchestration	The arrangement of music for an orchestra or a group of orchestral instruments
ostinato	A repeated rhythm on a repeated or a short melody that is repeated over and over
scale	A set of pitches organized into a pattern of whole steps and/or half steps
scale fragments	A smaller group of pitches taken from a larger scale, for instance, the first five notes of the 8-note major scale
sustained	Notes that are held out for a period of time, sometimes while other notes change
syncopation/syncopated	Placing an accent or additional emphasis on what is normally a weak beat or a weak part of a beat
triple meter	Music with a three-beat feel; one stronger beat followed by two weaker beats