



Lesson Plans: Listen & Respond to *Hambone*

INTRODUCTION

This file includes two options for listening and responding to *Hambone*. Choose one of the following strategies for responding:

- **Option #1:** Before students know about the piece, engage students in a reflective protocol that asks them to listen, reflect, and describe what they hear.
- **Option #2:** Listen after you've introduced the piece and ask students to follow a "map" of the music to help them analyze and understand the structure and the elements in *Hambone*.

Option #1: Using a Reflective Protocol

OVERVIEW

Before the band hears or begins working on *Hambone*, students will listen and identify musical elements and characteristics of the piece using a collaborative inquiry protocol called Descriptive Review. This protocol, or process, encourages students to think independently, draw on prior knowledge and experiences, and process ideas about music in original ways to develop a group description of the piece.

LEARNING GOAL

Students will create a collaborative description of *Hambone* as they hear the music for the first time.

RESOURCES & MATERIALS

- [Recording of *Hambone*](#) (click link to download or email BandQuest@composersforum.org for a free Catalog CD)
- The [3 key questions](#) written on the board or chart paper
- Copies of the [Listening Log](#) for each student (optional)

PROCESS

NOTE: Do not reveal the title or details about the music before you listen, but do take students through the process.

1. Remind students of good brainstorming practices: all responses have equal worth and all voices should be heard. When they engage in a collaborative description process, students describe what they hear without making any judgmental statements.

2. Write the 3 key questions on the board or on chart paper at the top of 3 columns.

***Describe** what you notice? What's going on in the music? (Describe without judgment.)*

*What **questions** do you have about the music? (I wonder...?)*

*What meaning or understanding is intended or expressed by this music? (**Speculate** about what the composer wants you to understand or feel. What is s/he expressing?)*

3. Play the recording as students reflect on the first question. If you have distributed the optional worksheet, students can jot down their thoughts as the music plays, and use their notes as they respond. Repeat the question and take their comments.
 - Write what they say on the board or charts. **Do not explain the music or add your own words and ideas**, but prompt further responses by asking clarifying questions. ("Tell me more about that. What did you hear that made you say that? What else did you hear?") Note that this is sometimes a difficult task for teachers.
 - If you wish to re-phrase or shorten a response as you write them, check with the responder.
 - When a response is repeated, add a ✓ to the prior response.
4. Listen again and pose the second question using the same process and collecting responses on the board/chart.
5. Before speculating on the composer's intentions and the meaning they make from what they hear, review/read the two lists of descriptive words, phrases, and terms out loud with EXPRESSION. Then ask students to make some meaning from their descriptions as they respond out loud to the third question:

What meaning or understanding is intended or expressed by this music?

Speculate about what the composer wants you to understand or feel as you hear this music.

What is s/he expressing?

6. Congratulate them on their ability to independently describe with so much detail a piece they will learn to play. Leave the word banks on display. You can refer to them and add new words as the band learns *Hambone*, use them for other activities related to the piece.

INFORMAL ASSESSMENT

The musical terms and related vocabulary students use to describe music provides an opportunity to informally assess their knowledge and understanding of terms and concepts. As students become familiar with the Descriptive Review Protocol, use Listening Logs to assess individual competency in using music vocabulary to describe and analyze music.

EXTENSIONS

1. Use the word banks as vocabulary prompts when students write program notes for *Hambone*.
2. Build a word cloud for *Hambone* from their responses. It provides a visual of the range of the students' ideas and the agreement and/or diversity of opinions. The Wordle site at <http://www.wordle.net/> provides a free program for building clouds from student responses. Print and post them.

3. Use the Descriptive Protocol when you introduce other new pieces. Try it as a small group process and use the Listening Log included with this lesson.
4. Learn more about Descriptive Review and other student-centered processes developed by the Perpich Center for Arts Education at http://opd.mpls.k12.mn.us/sites/daf1e7b3-5a92-4df1-9b5c-67189b22643f/uploads/103007-ALL_ARTFUL_TOOLS_2.pdf

LISTENING LOG

What do you notice about this music?	What questions do you have about the music? What do you wonder about the music?	What is the composer expressing in the music? What does s/he want you to think about, feel, or understand?



Option #2:

Mini-Lesson: Using a Map to Follow the Music

OVERVIEW

Students will listen and follow a “map” of the music to help them comprehend the elements and the structure of the music.

LEARNING GOAL

Students will notice and be able to identify key elements and characteristics of *Hambone* as they follow a visual “map” while listening to the music.

MATERIALS

- [Hambone Listening Map](#)
- [Recording of Hambone](#) (click link to download or email BandQuest@composersforum.org for a free Catalog CD)

PROCESS

1. Display or distribute copies the Listening Map. Direct students to scan the image and describe what they notice with some detail.
2. Read the descriptions of selected sections of the Listening Map.
3. Challenge students to stay on track as they follow the Listening Map along with the recording.

EXTENSION

Provide drawing materials (paper, markers, colored pencils) for students who want to create their own version of a map for *Hambone* or another piece the band is rehearsing.

ASSESSMENT

Observe students as they follow print copies of the *Hambone* map to informally assess student’s ability to connect sound to the analysis. Use any student created maps of the music as evidence of their ability to use terms and images to communicate musical understanding.

Hambone Listening Map

SECTION A

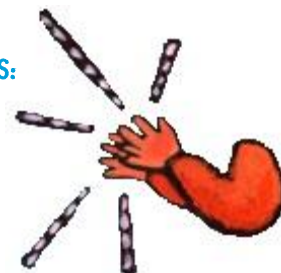
PERCUSSION INSTRUMENTS START THE MUSIC:

- a cowbell sets the beat
- a tambourine comes in with a **syncopated** rhythm
- then the drum says, “get ready!”



HANDS CLAP AND SLAP HAMBONE RHYTHMS IN CALL AND RESPONSE PATTERNS:

- tom-tom plays triplets
- the chimes “chime in” and hambone continues
- cowbell takes over the triplets and are answered by hambone rhythms
- voices swoop up with an accent at the top – tom-toms and the cowbell answer



LAYERS BUILD:

- first the bass drum, then woodblock, cowbell, chimes, body percussion and a vocal **glissando** section ends with accented eight notes, the snare drum and a samba whistle

SECTION B

LOW INSTRUMENTS PLAY AN **OSTINATO**:

- trumpets ask a question –an upward tune with a **cakewalk** rhythm
- flutes, piccolos, oboes and clarinets play an answer – a downward tune also in cakewalk rhythm
- trumpets ask the question again and woodwinds answer



A NEW HAMBONE MELODY STARTS:

- bassoons, horns and chimes sing out... “Hambone, Hambone, where you been?”
- piccolos and saxophones answer with a saucy syncopated response
- percussion starts an ostinato using the “Bo Diddley” rhythm, low winds join and energy builds
- the pattern breaks and a soft solo flute asks a question in the cakewalk rhythm
- solo clarinet answers
- layers build to a big crescendo using the “Bo Diddley” pattern



SECTION A

THE COWBELL TAKES US BACK TO THE OPENING SECTION:

- tambourine and snare drums play
- two hambone groups clap and slap in call and response



CODA

LAYERS BUILD ONCE MORE:

- bass drum, woodblock, cowbell, body percussion and chimes, and vocal glissandos
- low winds and brass play the “Bo Diddley” pattern in layers – low to high and soft to loud
- music ends fortissimo with a major chord and a **final punch**!

