Lesson:
Recognize, Define & Locate the Musical Elements in *Charm*

OVERVIEW

The purpose of this lesson is for students to be able to visually and aurally identify the critical musical elements that are contained within the piece. Each element is defined and a guide identifies an example measure where each element is located in instrumental parts.

LEARNING GOALS

Students will:

- Define, visually/aurally identify, and locate musical elements contained in *Charm*.
- Visually and aurally identify and locate those same elements in other pieces of music they are rehearsing and in audio examples of recordings of other music.

RESOURCES & MATERIALS

(Materials listed are optional. Needs will vary depending on the strategy chosen.)

- *Charm* Musical Element Analysis
- Recording of *Charm* (click link to download or email BandQuest@composersforum.org for a free Catalog CD)
- Score/individual parts of *Charm*
- The individual parts and/or a recording of other repertoire the students are rehearsing
- Additional audio examples of musical elements

POSSIBLE STRATEGIES FOR INTRODUCING AND ASSESSING THE ELEMENTS

The following activities can be used to present the musical elements contained in *Charm*:

- Students identify the measure that contains a particular element in their parts after you have defined and described it.

- Pick a measure and ask the students identify all the elements and characteristics discussed in class that are contained in that one measure. (Different parts may require different responses.)
- Pick two contrasting measures where only one contains a particular element. Ask the students to identify which measure contains the element.
- Students identify selected elements in measures from other pieces they are rehearsing.
- Play an example of recorded music as an example illustrating several musical elements and characteristics. Ask students to describe what they hear.
- Students play a measure(s) that provides an example of a particular element. Have members of other sections identify what element or characteristic is being illustrated. If necessary, provide a list of choices from which to choose an answer.
- While listening to a recording of Charm, students graphically map the relative density of the piece as it progresses, then compare their graphic representations.
- Pick a section of the piece and play the recording of that section. Students identify the musical function (melody, accompaniment, etc.) being fulfilled by specific instruments that either you are they choose (i.e. “What is the function of the clarinets starting in measure 29?” or “What do you notice about the functions of a particular instrument in measure 44?”).
- Students mark with a pencil the function their instruments fulfill in their parts. They may also note the names of the other instruments that share that function.

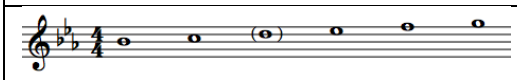
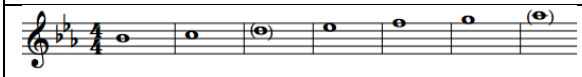
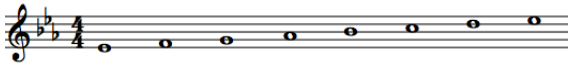
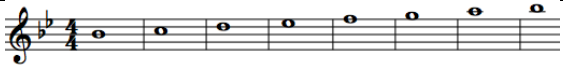
CHARM MUSICAL ELEMENT ANALYSIS

An analysis of the musical elements contained in *Charm* is provided on the following pages, along with a definition and an indication of measures that contain each element. If measure numbers for an element are not cited for an instrument, then the element does not occur in that instrument's part.

MELODY/TONALITY

Pentatonic/Major/Minor:

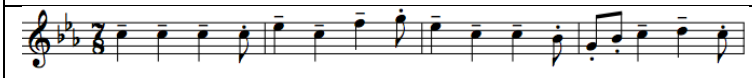
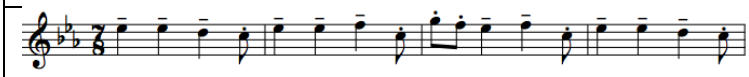
Composer Kevin Puts states "I think of the main tune as largely pentatonic." The pitch set that is used in the of the main melody may also be heard as being in c minor due to the addition of pitches not contained in the pentatonic scale. Two versions of the main melody are derived from the pitch set of Eb major (m. 48) and Bb major (m. 83 and 100).

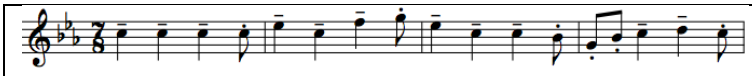
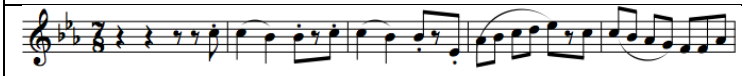
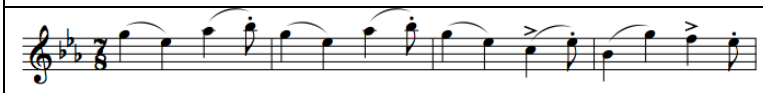
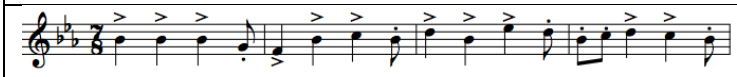
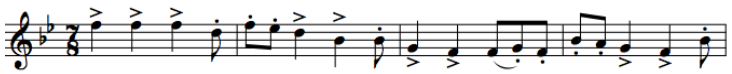
	Pitch set for introduction of main melody at m. 4, 14, 30, and D (M. 83). Addition of D to pentatonic scale makes melody sound like c minor.
	Pitch set for melody at A (m. 22.) Ab is added.
	Pitch set fro melody at m. 38 and m. 48.
	Pitch set for m. 100.

Main motive:

Six different versions of the same main motive

According to the composer, Kevin Puts "used his ear to determine the right amount by which to vary each successive melody in order to create an ongoing freshness, but also make everything feel organic and cut from the same cloth."

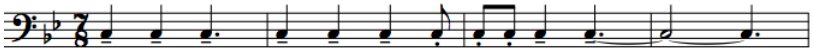
	M. 4 – Introduction of main melody. The same melody is repeated again at m. 14 with different instrumentation.
	A (M. 22) – Second version of main motive with some pitches of the first occurrence of the main melody altered.

	M. 30 – Melody from m. 4 returns.
	M. 38 – Third version of main motive.
	M. 48 – Fourth occurrence of main motive. Tonal center moves to Eb major.
	D (M. 83) – Fifth version of main motive. Tonal center shifts to Bb major pitch set. The same melody occurs again twice at m, 91 and m. 100.
	M. 100 – A sixth version of the main melody occurs as a counter-melody.

Pedal Point:

A pitch repeated in the bass as the harmony changes in the upper voices.

A - m. 30 in tuba, string bass, baritone saxophone, and bass clarinet.



RHYTHM/METER

Irregular Meter $\frac{7}{8}$:

The $\frac{7}{8}$ meter is organized as 2+2+3 eighth notes

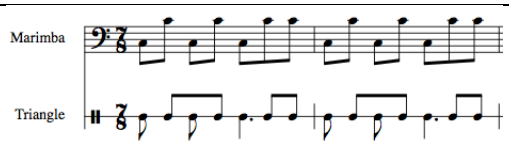
The entire piece is in $\frac{7}{8}$ time except for m. 65

Meter Change: $\frac{7}{8}$ to $\frac{2}{4}$ to $\frac{7}{8}$

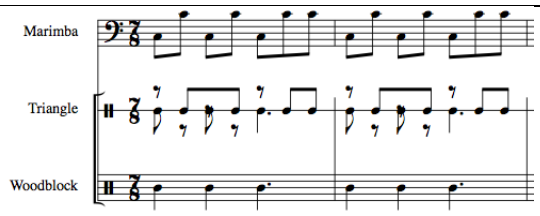
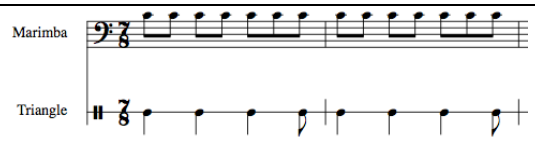
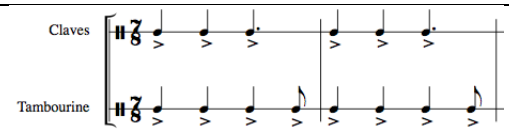
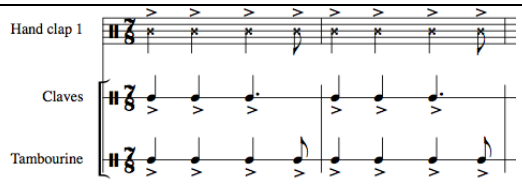
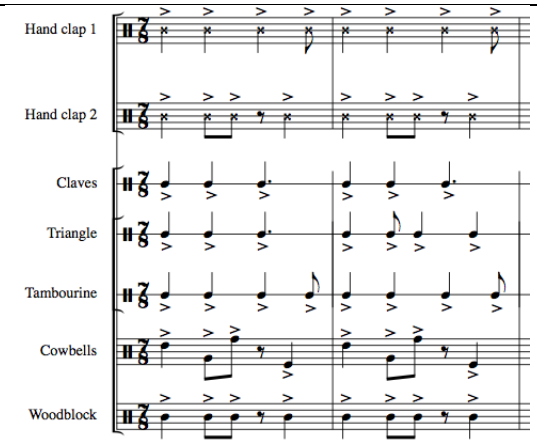
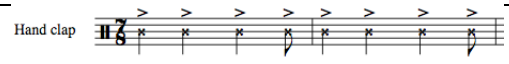
mm. 64-66 in all parts

Rhythmic Ostinato:

A repeated rhythmic pattern in an accompaniment



Ostinato at m. 2.

	Ostinato at A (m. 22).
	Ostinato at m. 48.
	Ostinato at C (m. 67).
	Ostinato at m. 71.
	Ostinato at m. 74.
	Ostinato at D (M. 83).

TIMBRE/TEXTURE/ORCHESTRATION

Outline of Instrumentation/Timbre/Texture				
m. 1 Timpani and tom-tom soli.	m. 2 Add marimba and triangle ostinato. Bass drum accent on downbeat.	m. 4 Upper woodwind choir (flute, clarinets) double melody in octaves with marimba/triangle ostinato accompaniment. Harmony is introduced staring in m. 8. (Minor tonality pitch set)	m. 14 Main melody passed to piccolo, flute and trumpet in unison with occasional harmony on some beats (e.g. m. 15.) Melody is fully harmonized by m. 18. Continued marimba and triangle accompaniment.	A Harmonized version of main melody shared between saxophone choir and French horn/low brass choir. Antecedant phrase (m. 22) has been altered, but consequent phrase (m. 26) is similar to previous occurrences. Woodblock ostinato added.
m. 30 Melody introduced in m. 4 now doubled in upper woodwinds and trumpets with marimba, triangle and woodblock ostinato.	m. 37 Third version of main melody introduced in saxophone choir with French horns and low brass. Crescendo in winds highlighted by addition of percussion section rhythmic patterns on non-pitched instruments.	m. 40 Texture becomes thicker with addition of clarinet section on pick-up 8th note to m. 40. A. Sax I has active moving 8th notes along with slurred quarter notes in the rest of the winds.	m.42 An active technical melody with fast moving 16th notes occurs in the Cl. I part and is doubled when the flute and piccolo enter at the 8th note pick-up to m. 42. Percussion continues to highlight crescendos that occur in the wind parts.	B Marcato accent on downbeat in the entire band gives way to a timpani solo.
m. 48 The 4th occurrence of the main melody occurs in a more lyrical version with a major tonality pitch set in the flutes and clarinets, accompanied by an ostinato in the marimba and triangle.	m. 56 Harmony and additional emphasis added by oboe, saxophones, French horns and trombones.	m. 57 Additional emphasis in harmonic accompaniment added with muted trumpets.	m. 58 Full band, except piccolo, flutes, and percussion.	m. 60 Same as mm. 56-57.
m. 62 Full band except trumpets, French horns and percussion. Tonal shifts through the addition of accidentals.	m. 64 Brass choir added to upper woodwinds. Omit low woodwinds (bassoon, bass clarinet, baritone saxophone.)	m. 65 Meter changes and full band with a crescendo builds up to C.	m. 65 Full band chord on downbeat. Percussion ostinato begins in claves, tambourine and tom-toms.	m. 71 First hand clapping rhythm in woodwinds. Percussion ostinato continues.

m. 74	m. 79	m. 80	D	m. 91
Second hand clapping rhythm is added. Triangle, cowbells and woodblock ostinato is also added.	Timpani and bass drum added. Crescendo builds to m. 80.	Climax of crescendo on downbeat. Hand clapping rhythm in woodwinds continues. Second hand clapping rhythm and percussion stop.	First hand clapping rhythm performed by bassoon, bass clarinet, baritone saxophone, French horn, baritone, tuba, and percussion. A fifth version of the main melody is introduced in unison in the trumpets and trombones. Unison notes occasionally splits into chords.	Main melody passed to upper woodwinds in unison. Hand clapping ostinato continues.
m. 99	**m. 108**	**m. 109**	**m. 116**	**m. 117**
Main melody passes back to trumpets and trombones. One measure later (m. 100) upper woodwinds enter with a 6th version of the main melody that trails the trumpet/trombone melody by one measure.	Last occurrence of main melody occurs in bassoon, baritone saxophone, trumpets and trombones.	Upper woodwinds enter with opposing countermelody.	Timpani and tom-toms enter and crescendo to the end.	Bass drum accents final note.

Use of Straight Mutes
Changes tone color of instrument and dampens the volume
In trumpet part in mm. 57-61

FORM

For an overview of the form, please refer to the **Listening Map** (found in the teacher's guide & Lesson Plan for Listening and Responding to *Charm*.)

EXPRESSIVE MARKINGS

Metronomic marking:
The number of beats per minute

The speed of the entire piece is 160 beats per minute starting in m. 1.