



## Lesson Plans: Listen & Respond to *Charm*

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### INTRODUCTION

This file includes two options for listening and responding to Kevin Puts' music. 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 *Charm*.

## Option #1: Using a Reflective Protocol

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### OVERVIEW

Before the band hears or begins working on *Charm*, 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 *Charm* as they hear the music for the first time.

### RESOURCES & MATERIALS

- [Recording of \*Charm\*](#) (click link to download or email [BandQuest@composersforum.org](mailto: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 *Charm*, 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 *Charm*.
2. Build a word cloud for *Charm* 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](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

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### OVERVIEW

Students will listen and follow a “map” of the music to help them comprehend the elements and the structure of the music. There are three maps included in the *Charm* curriculum: a teacher map, a student map with fewer details, and a PowerPoint of the student map.

### LEARNING GOAL

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

### MATERIALS

- Listening Map of the desired format (hard copies, electronic image, or PowerPoint version)
  - [Listening Map](#) (also available as a PowerPoint)
  - [“Teacher” Listening Map](#) (a more detailed, advanced map)
- [Recording of Charm](#) (click link to download or email [BandQuest@composersforum.org](mailto:BandQuest@composersforum.org) for a free Catalog CD)

### PROCESS

1. Display or distribute copies of either 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 Music Map.
3. Challenge students to stay on track as they follow the Music Map along with the recording.

### EXTENSIONS

1. Provide drawing materials (paper, markers, colored pencils) for students who want to create their own version of a map for *Charm* or another piece the band is rehearsing.
2. Both versions (educator map and student map) highlight the music vocabulary students will hear, learn, and use as they play *Charm*. Reinforce this learning by asking students to write definitions for the bolded/underlined terms as a homework assignment.
3. *Charm* is written in 7/8 time or meter, an irregular or asymmetrical meter. It is almost entirely organized as 2+2+3 eighth notes (there is one shift at measure 65 to 2/4). If you wish to extend a study of irregular meter beyond *Charm*, some pieces for students to explore are listed in the inset box on the next page.

7/8

- "Turkey Trot" from *Divertimento* by Leonard Bernstein. For most of the movement, the combination of duple and triple meter is divided as: 2+2+3. YouTube, <http://www.youtube.com/watch?v=gQxMltFwLro>, Leonard Slatkin and the BBC Orchestra.
- "Waltz," also from *Divertimento* is 7/8 divided as 3+2+2. YouTube <http://www.youtube.com/watch?v=R3YJhrVVDAY>, Joven Orquesta de la Unión Musical de Benaguasil, :Llorenç Mendoza, conducting (advance to 1:23).

7/4

- "Unsquare Dance" by American jazz composer, Dave Brubeck. Written in 1961, the piece is in 7/4 meter. It was based on the blue form and has a strong bass figure. Percussion is primarily hand clapping and snare drum rim shots. The combination of duple and triple meter is divided as: 2+2+3. "Unsquare Dance," YouTube, <http://www.youtube.com/watch?v=NDB4K5zCcfk>, Dave Brubeck Quartet.

5/4

- "Take Five," Paul Desmond/Dave Brubeck, on the album *Time Out*. Combination is: 3+2. YouTube, <http://www.youtube.com/watch?v=vmDDOFXSgAs>, Dave Brubeck Quartet.
- "Mars" from *The Planets* by Gustav Holst. Its 5/4 meter is organized as 3+2. YouTube <http://www.youtube.com/watch?v=vmDDOFXSgAs>, James Levine and the Chicago Symphony Orchestra.

9/8

- Blue Rondo a la Turk", Dave Brubeck, *Time Out* is in 9/8, divided as 2+2+2+3. YouTube <http://www.youtube.com/watch?v=kc34Uj8wlmE>, Dave Brubeck Quartet.

11/8

- The 4<sup>th</sup> "Promenade" from *Pictures at an Exhibition*, Modeste Mussorgsky moves primarily in 11/8, 3+2+3+3. YouTube <http://www.youtube.com/watch?v=IAXQ3ifvnLo>, Chicago Symphony Orchestra, Sir Georg Solti, conducting.

12/8

- "America" from *West Side Story*, was composed by Leonard Bernstein. Though meter shifts within the piece, the core meter is 3+3+2+2+2. YouTube <http://www.youtube.com/watch?v=TZIVlhKc1sg>, Nashville Symphony Orchestra, Kenneth Schermerhorn conducting (advance to 1:09).

## ASSESSMENT

Observe students as they follow print copies of the *Charm* 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.

When Kevin Puts conjured up **Charm**, he thought about these musical characteristics:

- ♦Fast tempo ♦7/8 meter that danced ♦Appealing melody varied six ways
- ♦Ringing, jingling spell-bound triangle ♦Clapped rhythm patterns ♦High spirits, energy, and fun

## Charm Music Map

### Introduction

Fanfare in 7/8 meter on tom-tom & timpani, and an ostinato on triangle and marimba energetically launch Charm

### Section 1

The **Charm** melody is played by:

- Upper winds with ostinato, first unison, then harmonized
- Piccolo, flutes & trumpets in unison, then harmonized

A serious sounding interlude played by saxophones, French horns & low brass is a 2<sup>nd</sup> version of the **Charm** melody; woodblock joins the ostinato. Next:

- The original **Charm** melody returns in piccolo & trumpets
- A 3<sup>rd</sup> version of **Charm** is played by saxophones, French horns & low brass; music pushes forward with swelling crescendos, rich texture and joyful percussion
- A short timpani solo leads to a sweet & sunny 4<sup>th</sup> version of **Charm**, in major mode, on flutes & clarinets. Triangle & marimba return; oboe, saxophones, horns & trombones add harmony as energy builds to a short TRANSITION.

### Transition

3 measures of multiple accidentals, changing tonality, meter shift to 2/4, staccato eighth notes, and a crescendo to *ff*

### Section 2

A loud *chord* ... then tom-toms, claves & tambourine lead to:

- *Rhythmic clapping!* by some of the band
- More musicians adding a 2<sup>nd</sup> clapped pattern
- A climax in the clapped patterns
- Woodwinds continuing clapped patterns while others drop out
- Musicians, including percussion, return to clapped patterns

Trumpets & trombones play a 5<sup>th</sup> version of **Charm**; clapping continues

A 6<sup>th</sup> version of **Charm** played by unison upper woodwind; clapping continues




*Then something new!* Brass play the 5<sup>th</sup> version & woodwinds the 6<sup>th</sup> version one measure later, creating a section of counterpoint along with the clapping pattern.

### CODA

Timpani & bongos echo the Intro & **Charm** ends with a final comment on bass drum.

# Charm Music Map 2



	Timings	Musical Events
<b>intro</b> <div>    <div> <div>S</div> <div>E</div> <div>C</div> <div>T</div> <div>I</div> <div>O</div> <div>N</div> </div>   <div>1</div>      <div> <div>S</div> <div>E</div> <div>C</div> <div>T</div> <div>I</div> <div>O</div> <div>N</div> </div>   <div>2</div>      <b>coda</b> </div>	mm 1-3 0:00	Short, loud, energetic percussion <b>fanfare</b> begins with solo tom-tom & timpani, then a marimba & triangle <b>ostinato</b> . Introduction gives clues about the mood & <b>meter</b> .
	mm 4-13 0:04	Upper woodwinds in <b>unison</b> (flutes, oboe & clarinets) play the spirited “charming melody” first. It is an energetic, rhythmic minor-sounding tune in 7/8. Marimba & triangle continue their ostinato. Clarinets soon add harmony.
	mm 14-21	The “charming melody” is repeated by piccolos, flutes & trumpets in unison accompanied by the ostinato. Music breaks into harmony after 4 measures.
	mm 22-29	The mood shifts to a more serious sounding <b>interlude</b> played by saxophones, French horn & low brass. Their music is the first <b>variation</b> of the “charming melody.” Woodblock adds a layer to the ostinato; the energy continues.
	mm 30-37	Original melody returns with added piccolo & trumpets and marimba, triangle & woodblock ostinato.
	end of mm 37-46	A new, 3 <sup>rd</sup> version of the tune is introduced by saxophones, French horns, & low brass. A swelling <b>crescendo</b> expands the sound several times. The <b>texture</b> thickens & percussion highlights the music with joyful exuberance!
	mm 46-47 1:01 mm 47-55 1:04	Music takes a breather for 2 measures as a timpani solo provides a transition to the 4 <sup>th</sup> version of the “charming melody.” Flutes & clarinets play a lyrical & <b>legato</b> , sweet & sunny, friendly & intimate tune in major <b>mode</b> . Triangle & marimba ostinato returns to accompany. Harmony is soon added by the oboe, saxophones, horns & trombones. Energy builds once more.
	end m 62 to 67 1:25	TRANSITION: The music powers through 3 measures of multiple <b>accidentals</b> and shifting <b>tonality</b> , a single measure of 2/4 meter, <b>staccato</b> eighth notes played by most of the band, and a crescendo to <b>ff</b> .
	mm 67-82 1:30	One loud chord—then a new sound! Four measures of tom-toms, claves & tambourine transition to:
	mm 83-90	<ul style="list-style-type: none"> <li>• A unison rhythm pattern clapped by half the band members</li> <li>• They are joined by other band members with a second hand clapping pattern as percussion adds another ostinato pattern for cowbell and woodblock</li> <li>• As the patterns reach a <b>climax</b>, all drop out except the clapping woodwinds</li> <li>• Percussion claps along with bassoon, bass clarinet, saxophone, French horn, baritone &amp; tuba.</li> </ul>
	mm 91-98 m 99	<ul style="list-style-type: none"> <li>• Trumpets &amp; trombones enter to play a 5<sup>th</sup> version of the main melody</li> <li>• 5<sup>th</sup> version of the melody passes to unison upper woodwinds. Clapping continues.</li> <li>• Brass repeats 5<sup>th</sup> melody again. Woodwinds enter one measure later with the 6<sup>th</sup> version of the tune. The overlapping melodies create a dense <b>counterpoint</b> over the ONGOING clapping patterns. Melodies in counterpoint are played again.</li> </ul>
	m 116 2:37	As the counterpoint spins to a close, timpani and bongos echo their opening fanfare. The music skids into the <b>coda</b> with a final <b>accent</b> on bass drum.