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FOLDER 1: LESSON PLANS FOR REHEARSING

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2. *Charm* Warm-Ups
 - Melodic Warm-Up
 - Rhythm Warm-Up
3. Recognize, Define & Locate the Musical Elements in *Charm*

FOLDER 2: LESSON PLANS FOR LISTENING & RESPONDING

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2. Kevin Puts: Award-Winning Composer (Lesson on the Pulitzer Prize)
3. Meet the Composer of *Charm* (Mini-Lesson)
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5. Write Your Own Program Notes

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 rich curricula with multiple resources for ensembles and music classrooms. The two goals of the *BandQuest* curricula are:



- To provide music educators with the tools to create ensemble lessons that teach students how to perform the piece.
- To presents resources that support interdisciplinary teaching and learning.

We believe that when band students make connections between the music they play and other disciplines and understand the music they perform through multiple entry points, they are also developing critical thinking skill.

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, visit the *BandQuest* website at www.BandQuest.org.

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

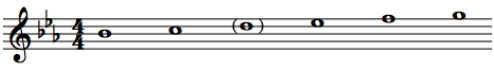
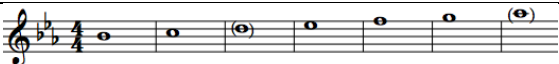
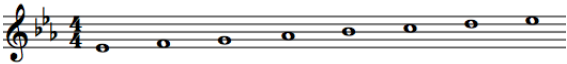
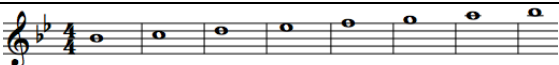
- Teacher's Guide
- Introduction to the Composer
- Program Notes
- Guided Listening resources
- Rhythm Practice and Warm-ups
- Lessons for Creating Music
- Interdisciplinary Lessons and Resources
- Readings Pages prepared especially for students
- Assessment Strategies
- Links to other web based resources





CHARM was composed in 2012 by Pulitzer Prize-winning composer, Kevin Puts. Puts worked in residence with band students at Scarsdale Middle School in Scarsdale, New York, and director, Nick Lieto, to invent a work tailored to young musicians' interests and abilities. Connecting with the students' desire for a piece that was "loud, fast, and exciting" with his ideas for a "mystical harmonic palette with triangles ringing over a pentatonic melody," Puts created a joyful, upbeat piece in minor mode.

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 for 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.



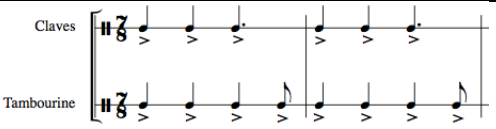

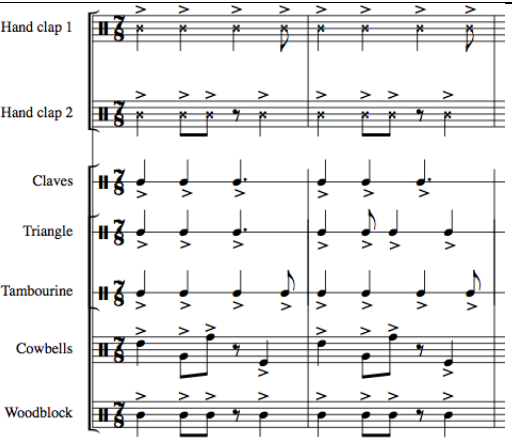

<p>Pedal Point:</p> <p>A pitch repeated in the bass as the harmony changes in the upper voices.</p> <p>A - m. 30 in tuba, string bass, baritone saxophone, and bass clarinet.</p> 	
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RHYTHM/METER

<p>Irregular Meter $\frac{7}{8}$:</p> <p>The $\frac{7}{8}$ meter is organized as 2+2+3 eighth notes</p> <p>The entire piece is in $\frac{7}{8}$ time except for m. 65</p>


<p>Meter Change: $\frac{7}{8}$ to $\frac{2}{4}$ to $\frac{7}{8}$</p> <p>mm. 64-66 in all parts</p>
--

<p>Rhythmic Ostinato:</p> <p>A repeated rhythmic pattern in an accompaniment</p>	
	Ostinato at m. 2.

<p>Marimba</p>  <p>Triangle</p> <p>Woodblock</p>	<p>Ostinato at A (m. 22).</p>
<p>Marimba</p>  <p>Triangle</p>	<p>Ostinato at m. 48.</p>
<p>Claves</p>  <p>Tambourine</p>	<p>Ostinato at C (m. 67).</p>
<p>Hand clap 1</p>  <p>Claves</p> <p>Tambourine</p>	<p>Ostinato at m. 71.</p>
<p>Hand clap 1</p>  <p>Hand clap 2</p> <p>Claves</p> <p>Triangle</p> <p>Tambourine</p> <p>Cowbells</p> <p>Woodblock</p>	<p>Ostinato at m. 74.</p>
<p>Hand clap</p> 	<p>Ostinato at D (M. 83).</p>

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 starting 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 8 th note to m. 40. A. Sax I has active moving 8 th notes along with slurred quarter notes in the rest of the winds.	m.42 An active technical melody with fast moving 16 th notes occurs in the Cl. I part and is doubled when the flute and piccolo enter at the 8 th 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 4 th 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		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 6 th 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](#).

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.

BACKGROUND INFORMATION:

COMPOSER BIOGRAPHY: KEVIN PUTS



Winner of the 2012 Pulitzer Prize for his opera, *Silent Night*, Kevin Puts (as in “he puts pencil to paper”) has composed works commissioned and performed by leading orchestras, ensembles and soloists throughout North America, Europe and the Far East. Known for his distinctive and richly colored musical voice, Mr. Puts has received many of today’s most prestigious honors and awards for composition.

An early boost to his career came in 1996 when Mr. Puts was named Composer-in-Residence of both Young Concert Artists, Inc., and the California Symphony at the invitation of Barry Jekowsky, the orchestra's Founder and Music Director. Other important early commissions came from the New York Youth Symphony which premiered his *Concerto for Everyone* at Carnegie Hall in 1999, the Vermont Symphony and Ensemble Kobe (Japan) which co-commissioned *Marimba Concerto* featuring Makoto Nakura, and the National Symphony Orchestra which commissioned the fanfare *Continuo* for brass and organ.

Since then, Mr. Puts has created a sizable body of works for orchestra which includes four symphonies and several concertos. In April 2008 Jeffrey Kahane and the Los Angeles Chamber Orchestra gave the premiere of *Night*, a piano concerto commissioned through the LACO’s Sound Investment program. Mr. Puts has since begun performing the work himself, first appearing as soloist during the summer of 2010 with Marin Alsop conducting the Cabrillo Festival Orchestra. His *Clarinet Concerto*, commissioned by Kathryn Gould, was written for Bil Jackson, who premiered the work with the Colorado Symphony under Jeffrey Kahane in 2009. As the Composer-in-Residence for the Fort Worth Symphony, Mr. Puts wrote a violin concerto for concertmaster Michael Shih, which was given its premiere in April 2007 with Miguel Harth-Bedoya conducting. Mr. Puts was selected as the 2007 American Composer-in-Residence for the Bravo! Vail Valley Music Festival, where his *Two Mountain Scenes* was premiered by the New York Philharmonic. The summer of 2007 also saw the premiere of Mr. Puts’ *Symphony No. 4: From Mission San Juan*, commissioned by Howard Hansen and performed by the Cabrillo Festival Orchestra, conducted by Marin Alsop.

Mr. Puts’ 2005-2006 season included the premieres of three major orchestral works: *Percussion Concerto* for Orange County’s Pacific Symphony and the Utah Symphony, premiered by Evelyn Glennie; *Sinfonia Concertante* for five solo instruments and orchestra for the Minnesota Orchestra; and a cello concerto, *Vision*, commissioned by the Aspen Music Festival and performed by Yo-Yo Ma in honor of

David Zinman's 70th birthday. Other orchestral commissions have included *River's Rush* for the Saint Louis Symphony and Leonard Slatkin for the opening celebration of the orchestra's 125th anniversary season in 2004. Commissioned by Kathryn Gould and Meet the Composer through the "Magnum Opus" project, *Symphony No. 3, "Vespertine"* was premiered by the Marin Symphony Orchestra in May 2004. The Atlanta Symphony commissioned and premiered ...*this noble company* in 2003. *Falling Dream* was commissioned by the American Composers Orchestra/BMI Foundation for a premiere at the 25th Anniversary Concert of the American Composers Orchestra in 2002 with conductor Dennis Russell Davies at Carnegie Hall. *Symphony No. 2*, for which Mr. Puts was commissioned as winner of the Barlow International Orchestra Competition, was premiered by the Cincinnati Symphony under Paavo Järvi in 2002 and later performed by the Utah Symphony under Keith Lockhart. And *Millennium Canons*, commissioned by the Institute for American Music, was premiered by The Boston Pops and conductor Keith Lockhart in 2001 and has received multiple performances across the U.S.

The premiere of *Silent Night* by Minnesota Opera in November 2011 marks Mr. Puts debut in the world of opera. Commissioned by Minnesota Opera with a libretto by Mark Campbell, the two-act work is based on the 2005 film *Joyeux Noel* by Nord-Ouest Productions.

Recent chamber music projects have included *Credo*, commissioned by Chamber Music Monterey Bay for the Miro Quartet which continues to perform the work widely across the U.S. and abroad. In 2008, the string sextet Concertante commissioned and premiered *Arcana*; The Eroica Trio premiered *Trio-Sinfonia*, a work commissioned by Music Accord, in 2007 and continues to perform the work widely; *Four Airs*, was commissioned by the Music from Angel Fire Festival in 2004. *Three Nocturnes* was commissioned and premiered by the Verdehr Trio in 2004. The University of Texas Wind Ensemble commissioned Mr. Puts' first work for winds, *Chorus of Light*, and premiered the piece with Jerry Junkin conducting in 2003. Summer 2002 saw the premiere of *Einstein on Mercer Street*, commissioned by the Pittsburgh New Music Ensemble and premiered by bass-baritone Timothy Jones with Kevin Noe conducting.

Mr. Puts' honors include the 2003 Benjamin H. Danks Award for Excellence in Orchestral Composition of the American Academy of Arts and Letters, a 2001 John Simon Guggenheim Memorial Foundation Fellowship, a 2001-2002 Rome Prize from the American Academy in Rome, and the 1999 Barlow International Prize for Orchestral Music. While an undergraduate at the Eastman School of Music, Puts was awarded a Charles Ives Scholarship from the American Academy of Arts and Letters, the BMI 2001 Carlos Surinach Fund Commission, BMI's 1998 William Schuman Prize, and several grants from BMI and ASCAP. A native of St. Louis, Missouri, Mr. Puts received both his Bachelor's Degree and his Doctor of Musical Arts Degree from the Eastman School of Music, and his Master's Degree from Yale University.

From 1999 to 2005, he taught composition at The University of Texas at Austin. Since 2006, he has been a member of the Composition Faculty at the Peabody Institute.¹

For more on Kevin Puts:

- “BSO to play symphony by Peabody Institute’s Pulitzer winner,” Tim Smith, The Baltimore Sun, 6/2/2012
- American Composers Forum, <http://composersforum.org/programs/education/kevin-puts>
- “Yonkers fetes Pulitzer-winning composer Kevin Puts” by Chris Serico, NewsDay, May 29, 2012. <http://newyork.newsday.com/entertainment/music/yonkers-fetes-pulitzer-winning-composer-kevin-puts-1.3748478>

¹ Biography and Puts photo from the composer’s website at www.kevinputs.com/

BACKGROUND INFORMATION:

PROGRAM NOTES FOR *CHARM*

by Kevin Puts

The idea for *Charm* came to me immediately after I first met the Scarsdale (NY) Middle School Band and its talented director, Nicholas Lieto. The school is only a fifteen-minute drive from my house, and on the trip home I imagined a sort of mystical harmonic palette with triangles ringing over a pentatonic melody, as if a spell had been cast. I realized when I got to my piano and began playing it that it would have to be written in the irregular (and difficult) meter of $\frac{7}{8}$.

I decided to call it *Charm* because, for me, the music conjures up magic, good-luck charms and such. I was also thinking of the other meaning of the word, that intangible quality possessed by certain people and places that truly can cast a spell. The mood of the piece is joyful and upbeat. In addition to playing their instruments, band members clap syncopated rhythm patterns simultaneously with instrumental parts to create layered textures.

Charm was commissioned by BandQuest® for the Scarsdale Middle School Band, Nicolas Lieto conductor. It was premiered at Scarsdale Middle School on May 9, 2012. While my aim was to compose a piece for middle-school-level band, my inexperience with the genre lead me to compose something which is closer to a high-school-level piece. The kids in Scarsdale rose to the challenge brilliantly.

BACKGROUND INFORMATION:

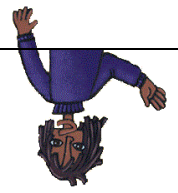
CHARM LISTENING MAP

When asked about the musical form of *Charm*, composer Kevin Puts said this: *A composer "...can't choose a meter, form, or key signature, then just plug the notes in. You have to LISTEN for where the piece needs to go. I only knew the form when I got to the end of the piece. I had no idea where it was going as I was composing it."**


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

* American Composers Forum: "An Interview with Kevin Puts" 9/14/12 <http://composersforum.org/programs/education/kevin-puts>

CHARM GLOSSARY

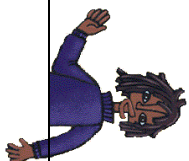


Accent	Emphasis or stress on certain beats or parts of the beat.
Accidental	A sharp, flat, or natural that is appears next to a note that changes the pitch from that determined by the key signature.
Accompaniment	The supporting parts that go along with a main melody.
Acrostic	<p>A poem structure where each letter of a key word (a person or topic) is the first letter of the words or lines that tells something about that person or topic. For example: Meg:</p> <p><u>M</u>akes <u>E</u>veryone feel <u>G</u>ood</p>
Adjective	A part of speech. A word that describes or modifies a person or thing (noun).
Antonym	A part of speech. A word meaning the opposite; for example, good-bad.
Climax	A high point in the music; reaching the most important or exciting part of the music.
Coda	The concluding section in a piece of music.
Commission	The contract that is made with a composer and the fee that is paid for the composing of a new work.
Concerto	An orchestral work in several movements that features a solo instrument.
Counterpoint	Two or more independent melodies that combine to make a single harmonic texture.

Crescendo	Gradually get louder.
Diamante	Diamante is Italian for diamond; a <i>diamante</i> poem is seven lines long with lines that do not rhyme arranged in a diamond shape.
Fanfare	Typically a flourish of brass instruments in a short piece of music meant to call attention and performed with a “showy” display.
Interlude	A phrase between the main thematic material of a song or other piece of music.
Irregular meter	Also know as an asymmetrical meter. A time signature that mixes pulses or beats that naturally divide into two and three equal and even subdivisions. Example: 
Librettist	A person who writes the text for an extended musical work, like an opera.
Legato	In a smooth, connected style.
Meter	The number of beats in a measure and the note that is assigned the beat as determined by the key signature.
Metronomic marking	The speed of the pulse or beat as determined by the specific number of beats per minute.
Mode	A set of tones (scale) that provide the basic material for constructing a melody and are organized in a specific pattern of half steps and whole steps.
Motive	The subject or melody of a piece of music.
Noun	A part of speech. Name for a person, place, or thing.



Opera	A dramatic work that is entirely sung with instrumental accompaniment.
Ostinato/Ostinati (pl.)	A repeated melodic or rhythmic pattern, often in the bass line.
Pedal point	A persistent note in a bass stays the same while the harmony changes above it, sometimes causing dissonance.
Pentatonic	A five-note scale made up of the intervals: whole step, one and a half steps, whole step, whole step.
Pulitzer Prize	Awards initiated by Joseph Pulitzer and given annually for accomplishment in the fields of American journalism, literature, and music composition.
Soli	A shared solo between more than one instrument
Staccato	To perform in a detached, crisp manner.
Subdivision	How beats or pulses in music are divided into even and equal smaller parts.
Symphony	A sonata for orchestra. A multi-movement piece with three or four movements and typically at least one movement written in sonata form.
Synonym	A part of speech. A word that means exactly or nearly the same as another; for example, bad-awful.
Texture	The way melody, harmony, and rhythm are combined in a piece of music that determines the density (thickness) of the sound.
Tonality	The relationship of pitches and harmony in a piece of music based on a key or tonic note.



Unison

Two or more notes sounding the same pitch.

Variation

A technique in music where the pitches, harmony, or rhythm of a melody are altered.

Verb

A part of speech. The action words in a sentence.

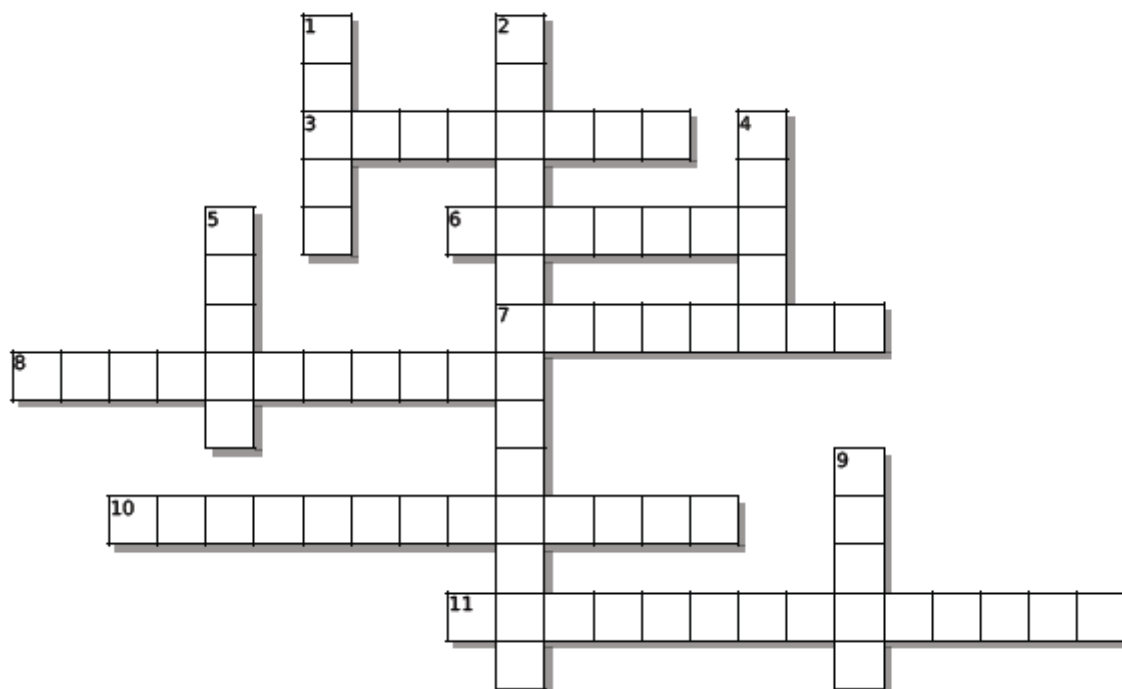


A "CHARMING" PUZZLE

Name _____

Class _____

DIRECTIONS: You've read about composer Kevin Puts and learned about *Charm*. Now use what you have learned to complete the crossword puzzle below.



ACROSS

- 3 Rings throughout "Charm"
- 6 Density or thickness of sound
- 7 Repeating melody or rhythm pattern
- 8 Title of Kevin Puts opera
- 10 Annual awards in journalism, literature, and music composition.
- 11 Asymmetrical time signature; mixes beats into 2 and 3 equal subdivisions

DOWN

- 1 Another name for TIME signature
- 2 Organization that commissioned Puts opera
- 4 Story told through song and music
- 5 Kevin Puts' instrument
- 9 Good luck token



A "CHARMING" PUZZLE - ANSWER KEY

