



Deep Dish by James M. Stephenson

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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 recent commissions by some of today's leading composers, *BandQuest* also provides a rich curriculum with multiple resources for ensembles and music classrooms. The main goals of the *BandQuest* curricula are to provide music educators with:



- Tools to create ensemble lessons that teach students how to perform the piece
- Resources to support interdisciplinary connections to other learning areas

We believe that when band students make connections between the music they play and other disciplines, and approach the piece through multiple entry points, they develop multi-layered critical thinking skills.

The materials were developed using a curriculum framework called the Facets Model (Barrett, McCoy, & Veblen, 1997). The Facets Model is a comprehensive approach for studying musical works in depth, one that helps students relate music to other disciplines in meaningful ways. The model has been used to create curricula in many settings, but especially in designing the content of the *BandQuest* curricula.

Eight essential questions make up the basic facets model. The questions are grouped into categories which encourage teachers and students to address fundamental ideas about the origins of the work, its elements and form, and the range of expressive meanings it conveys. For in-depth information on the facets model, go the *BandQuest* web site at <http://www.BandQuest.org/teachers/facets.shtml>.

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

- A Teacher's Guide
- Composer Biography and Program Notes
- Lesson plans for Rehearsing the Music
- Lesson Plans for Guided Listening and Responding
- Lesson Plans for Creating Music
- Lesson Plans with an Interdisciplinary Focus
- Readings for Students
- Assessment Strategies
- Links to other web based resources

DEEP DISH

Deep Dish by James Stephenson was commissioned by the American Composers Forum *BandQuest*® Series in collaboration with Oliver McCracken Middle School Band, Skokie Illinois; Chip De Stefano, director. It received its premier performance on May 23, 2016.



Lesson: Recognize, Define & Locate the Musical Elements in Deep Dish

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. In addition, the conceptual analysis of the score provides the director with information about the critical attributes of the piece that will assist in interpreting and teaching the music.

LEARNING GOAL

Students will:

1. define, visually/aurally identify, and locate musical elements contained in *Deep Dish*.
2. 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

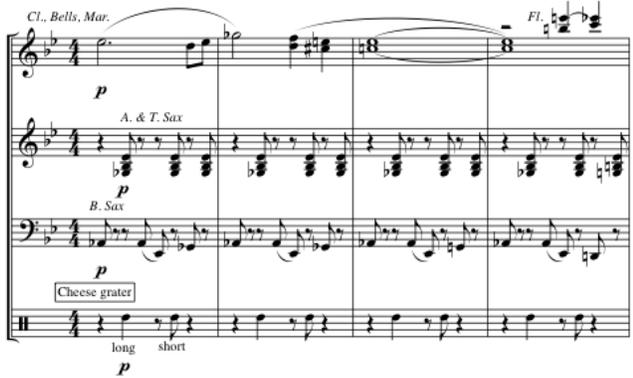
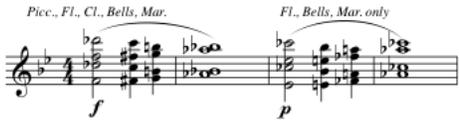
1. A table with a list of the musical elements, a definition for each, and the measures where examples of each element are located in each instrumental part to be used by the teacher to plan instruction.
2. The individual parts and/or a recording of other repertoire the students are rehearsing.
3. Print and audio examples.

POSSIBLE STRATEGIES FOR INTRODUCING AND ASSESSING THE ELEMENTS:

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

- 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.
- 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 (e.g. “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.

<p>A Picc., (Sva), Fl. Ob.</p> 	<p>Letter A: Contrary chromaticism between Upper WW and Low WW and tuba further extended. By m. 18, a return to the pitch Ab concert.</p>
<p>B Formaggio, poco con bric-o $\text{♩} = 100$ Fl., Cl. 3, F. Hn.</p> 	<p>Letter B – Layer the cheese: Key change. Ostinato played by Saxophones and a cheese grater played by a percussionist establish a new pulse and musical feel. The Fl., Cl. 3, F. Hn. part is a fragment of what will later become a countermelody at Letter D.</p>
<p>Cl., Bells, Mar.</p> 	<p>Main melody enters in the Cl., Bells, and Marimba at m. 26.</p>
<p>Picc., Fl., Cl., Bells, Mar. Fl., Bells, Mar. only</p> 	<p>Letter C: Contrary chromaticism between 1st and 2nd parts in the Upper WW and RH and LH part in Bells and Marimba. First introduced at letter A.</p>

Fl., Ob., Cl., F. Hn.
f
 A. & T. Sax, Tpt., Bar.
mf Tbn.
mf
 Bsn., B. Cl., B. Sax, Tuba
mf
 Cheese grater
 Kitchen devices
f
 Timp.
mf *p*

Letter D – Add some toppings: Texture gets more dense. Main theme in A. & T. Sax, Tpt., and Bar.. Countermelody in Fl., Ob., Cl., and F. Hn.. Accompaniment in Low WW., Tbn., and Tuba. Rhythmic ostinato in Perc. and Timp..

Fl., Ob., Cl.
 A. & T. Sax, Tpt., Bar. Svu lower
f *p* *p*
 Tbn.
f *p*
 Bsn., B. Cl., B. Sax, Tuba
f *p*
 Timp.
f *p*
 Cheese grater
 Kitchen devices
f *p*

Letter E: Contrary chromaticism from Letter C now scored in the A. & T. Sax, Tpt. and Bar. with countermelody in Upper WW. Ostinato in accompaniment continues in Low WW, Tbn., and Tuba.

Fl., Ob., Cl., F. Hn.
f
 Picc., F. Hn.
 Fl. Cl. 1
mf
 Solo Tpt.
mf
 Tbn. 1 & 2
mp

MM. 55-62: Scale passed from one section of the band to another as texture gets thinner and there is a gradual diminuendo.

Main melody at Letter B:



Tbn. part at m. 67:



Letter F – Give it some sauce: Increase in tempo. MM. 67-69 (fifth measure of letter F) the Tbn. part anticipates the alteration of the main melody to be later used as a countermelody. It is more rhythmically active and moves to a different tonal center. New pulse and feel establish by ostinato in solo Timp.

Fl., Ob., Bar. **Main melody**
mf
 Cl. *mf* *f*
 Tpt., Bar. *mf* *f*
 A. & T. Sax, Tbn. *mf*
 Harmonized main melody used as countermelody
p *mf*
 Bsn., B. Cl., B. Sax, Tuba *p* *f* + Bar.
 Cheese grater *mf*
 Küchen devices
 Sm. Sax, Cym. scraped with sm. ladle *mf*

Letter G: Two different versions of melody happening simultaneously. Accompaniment becomes much more complex, with melodic interjections during sustained notes and phrase endings of melody.

Picc., Fl., Ob., Cl. 1 *f*
 A. Sax, Bells, Mar. *f*
 Cl. 2, 3, Tpt. 2, 3 *fp* *f* *fp*
 F. Hn. *f*
 Bsn., B. Cl., B. Sax, Tbn. 3, Tuba *f*
 Tri. *mf*
 S.D., B.D.

Letter H: Similar to Letter C. Descending chromatic melody in A. Sax, Bells and Mar. answered by ascending chromatic notes in Cl. 2, 3, Tpt. 2, 3, and F. Hn. and melodic interjections in Picc., Fl., Ob., and Cl. 1.

Con fuoco ♩ = 132

Letter I – Now cook: Increase in tempo; transition into next section. Key change. Concert G becomes Do.

Letter I – Now cook: Increase in tempo; transition into next section. Key change. Concert G becomes Do.

Letter J: Main melody is now expressed in fast staccato eighth notes in the A. Sax. While the A. Saxes sustain the note at the end of each phrase, the Cl. play a chromatic countermelody while the Fl., Ob., and muted Tpt. play staccato eighth note chords.

Letter J: Main melody is now expressed in fast staccato eighth notes in the A. Sax. While the A. Saxes sustain the note at the end of each phrase, the Cl. play a chromatic countermelody while the Fl., Ob., and muted Tpt. play staccato eighth note chords.

Letter K: Contrary chromaticism introduced at Letter C now occurs in Fl., F. Hn., and later in the Cl. Staccato chords in the Tbn. and an eighth note pattern in the Low Br. And Low WW fill in the phrase endings.

Letter K: Contrary chromaticism introduced at Letter C now occurs in Fl., F. Hn., and later in the Cl. Staccato chords in the Tbn. and an eighth note pattern in the Low Br. And Low WW fill in the phrase endings.

Turn it (up a notch) *pedal gliss.*

Bongos (or congas, or both)
If possible, suspend sauce pans of different sizes

Letter L – Turn it (up a notch): Solo Perc. transposition into next section. Change of key signature and concert Ab pitch returns as Do. Musicians rotate to face the audience. Return of timpani from beginning of piece (m. 1). Bongo rhythm, also possibly played on sauce pans, added 2 measures later.

Bongos (or congas, or both)
If possible, suspend sauce pans of different sizes

M. 115 (5 mm. after Letter L): Main melody introduced originally at Letter B returns in the Upper WW, but with a more full texture by the addition of more instruments. Accompanied by aggressive marcato-accented chords in the Sax., Low WW, F. Hn., and Low Br. Phrase endings filled with marcato-accented eighth notes in the Tpt. and Sax. parts, similar to the Sax. melody at Letter J.

Bongos (or congas, or both) or suspended sauce pans
Vibraslap

Letter M: A more highly energized version of Letter C, with chromatic melody in Upper WW accompanied by more active Perc. and interjection of marcato-accented chords in Sax., F. Hn., Low WW., and Low Br.

Cl. 3, Tpt. 3
+ Fl., Ob.,
Cl. 2, Tpt. 2
+ Picc., Cl. 1, Tpt. 1

A. & T. Sax.,
F. Hn., Tbn.
p

Bsn., B. Cl., B. Sax.
p

Bar., Tuba
p

Timp. *p*

Bongos
(or congas,
or both) or suspended sauce pans
Vibraslap

Egg shaker
p

S.D.
p

B.D.
p

Letter N: Volume becomes more quiet and texture becomes thinner leading into Letter N. Starting at a piano dynamic level, the pitch concert Ab is quietly emphasized in the bassline and a whole note in the Low WW. Accompanied with soft marcato-accented chords in A. & T. Sax., F. Hn, and Tbn. A dramatic cresc. and the gradual addition of more instruments to the whole note concert Ab leads to m. 141.

Fl., Ob., Cl.
f

A. & T. Sax., Tpt.
f

F. Hn., Tbn.
f

Bsn., B. Cl.,
B. Sax., Bar.,
Tuba
f

Timp.
f

Bongos
(or congas,
or both)
f

Egg shaker
f

B.D.
f

Much slower -
add some bite

+ Ab concert
roll on Bells
& Mar.

- Tpt. + Tpt.

A. & T. Sax.
pitch bend
(Ab M chord)

Tpt. (Eb m chord)

Tbn. gliss.
(+ F. Hn.)

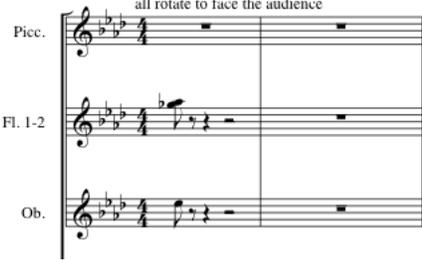
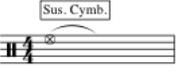
ring dinner bell

strike pizza servers
together repeatedly

M. 141 (5 m. after letter N): End of cresc. peaks with a final occurrence of a fragment of the main melody accompanied by marcato-accented chords. Contrary chromatic scales converge on a concert Ab. Sudden shift to a slow tempo. Tbn. glissando and pitch bend in Sax. conclude with a fp chord that is then cresc. played in the entire band in the final measure.

Non-Traditional Instrumental and Compositional Techniques

	<p>MM. 1-21: Timpani technique – One player plays timpani while 2nd player uses rolling pin on drum head. The effect is that the rolling pin causes the gliss. Player 1 moves the pedal to create the gliss.. Player 2 rotates to new position and new angle of rolling in mm. 6 and 17.</p>
	<p>M. 5: <i>Con sordino</i> - Muted trumpets from m. 5 – Rehearsal letter D. Other brass instruments are not muted at m. 5.</p>
	<p>Letter B (m. 22): Non-traditional instrument – A cheese grater is played with a spoon similar to the technique of playing a quiro.</p>
	<p>M. 28: <i>Con sordino</i> – Muted trombones until Letter D.</p>
	<p>M. 42: Non-traditional instruments. Part indicates to “Play rhythm using other kitchen devices used for pizza toppings: garlic press, carrot peeler; be creative. Nothing dangerous!”</p>
	<p>M. 67: Non-traditional mallet for percussion instrument. Scrape a small suspended cymbal with a small ladle.</p>
	<p>M. 68: Non-traditional instrument and mallets. Play edge of a sauce pan with the back ends of spoons.</p>
	<p>MM. 89-90: Glissando in Tbn. parts.</p>
	<p>MM. 95 & 96 (Letter J): Non-traditional instruments and mallets. Play a pizza board using pizza servers; Timer bell.</p>

<p>(to create a ratchet sound) Turn knob</p> 	<p>M. 103: Non-traditional instrument. Turn the knob on the Timer bell to create a ratchet sound.</p>
<p>L Turn it (up a notch) all rotate to face the audience</p> 	<p>Letter L (m. 111): Direction to the performers to "all rotate to face the audience."</p>
<p>Bongos (or congas, or both) If possible, suspend sauce pans of different sizes</p> 	<p>M. 113: Play on bongos or congas or, if possible, on suspended sauce pans.</p>
<p>A & T Sax</p> <p>Pitch Bend Glissando</p> 	<p>M. 118: Upward glissando in Tbn. parts with upward pitch bend in A. Sax and T. Sax parts.</p>
<p>Use pizza scoop to scrape cymb. Sus. Cymb.</p> 	<p>M. 133: Non-traditional mallets. Use pizza scoop to scrape cymbal.</p>
<p>A & T Sax</p> <p>Pitch Bend Glissando</p> 	<p>MM. 145-146: Downward and upward pitch bend and glissando in A. & T. Sax and Tbn.</p>
<p>ring dinner bell</p>  <p>strike pizza servers together repeatedly</p> 	<p>M. 146: Non-traditional instruments. Ring dinner bell; strike pizza servers together repeatedly.</p>

TEMPO

Changes in Tempo

M. 1: ♩ = 76

M. 22 (Letter B): ♩ = 100

M. 63 (Letter F): ♩ = 112

M. 91 (Letter I): ♩ = 132

FORM

For an overview of the form, please refer to the [Listening Map](#).

EXPRESSIVE MARKINGS

Non-Traditional Expression Markings

James Stephenson uses both traditional tempo and style markings mixed with references to making pizza.

M. 1: **Moderato, no knead to rush** ♩ = 76

Letter F: **Allegro marinara (piu mosso)** ♩ = 112

Letter B: **Formaggio, poco con brie-o** ♩ = 100

Letter I: **Con fiero** ♩ = 132

Letter D: **poco pepperoni**

Letter L: **Turn it (up a notch)**

M. 145: **Much slower – Add some bite**

Marcato Accent

Accents performed with extra emphasis and intensity; usually extremely detached; indicated with the symbol \wedge

Musical score for woodwinds (Picc., Sva., Fl., Ob., A. Sax, Cl., Low WW) in 4/4 time. The score shows marcato accents (\wedge) on notes in measures 79-80. Dynamics include *mf* and *f*.

MM. 79-80: Appears in all woodwind parts.

Musical score for brass instruments (Tp., F. Hn., Tbn., Tuba) in 4/4 time. The score shows marcato accents (\wedge) on notes in measure 80. Dynamics include *f* and *p*. A separate staff shows a marcato accent in measure 75 with a dynamic of *mf*.

MM. 80: Appears in all brass parts except Bar. (but does have a marcato accent in m. 75.)

fp

Forte Piano

Begin a note at a *f* dynamic level and then immediately drop to a *p* dynamic level.

M. 83: Bells & Mar. roll

Musical notation for Bells and Maracas in 4/4 time. The notation shows a roll starting with a dynamic of *fp* and a wedge indicating a decrease in volume.

M. 87: A. & T. Sax; Tbn.

Musical notation for Alto and Tenor Saxophones and Trombone in 4/4 time. The notation shows a dynamic change from *f* to *fp* with a wedge.

M. 143: A. & T. Sax, Tp.
F. Hn., Tbn.

Musical notation for Alto and Tenor Saxophones, Trumpet, French Horn, and Trombone in 4/4 time. The notation shows a dynamic change from *f* to *fp* with a wedge.

M. 147: All instruments

Musical notation for all instruments in 4/4 time. The notation shows a dynamic change from *f* to *fp* with a wedge.

MEET COMPOSER JAMES STEPHENSON



James Stephenson (b. 1967)

Leading American orchestras, instrumentalists, and wind ensembles around the world have performed the music of Chicago based composer James M. Stephenson, both to critical acclaim and the delight of audiences. The Boston Herald raved about “straightforward, unabashedly beautiful sounds,” suggesting “Stephenson deserves to be heard again and again!” A formal sense of melody and tonality characterize his music, each embedded in a contemporary soundscape. These qualities, coupled with the composer’s keen ability to write to each occasion, have led to a steady stream of commissions and ongoing projects.

Most recently, Charles Vernon, **Chicago Symphony** bass trombonist, asked Stephenson to write a new concerto, a work to be premiered in their 2018/2019 season under the direction of Riccardo Muti. A second bass trombone concerto will receive its orchestral premiere with the **St. Louis Symphony** and soloist Gerry Pagano, in 2017-18. “The President’s Own” United States Marine Band commissioned a symphony (the composer’s second in this genre) and will give the work its premiere in 2016 at the prestigious Midwest Clinic. Additionally, *Compose Yourself!*, Stephenson’s landmark young-audience work has now been performed over 300 times since its creation in 2002, engaging children in New Zealand and Canada and across the U.S.

The Devil’s Tale (2013), a sequel to Stravinsky’s famous “Soldier’s Tale” has become a highlight of Stephenson’s extensive chamber music output, having already garnered much critical praise for its recent recording (“a most remarkable work” – *Fanfare Magazine*) and numerous performances at noteworthy venues such as Ravinia and Millennium Stage at the Kennedy Center.

James M. Stephenson came late to his full-time composing career, having performed 17 seasons as a trumpeter in the Naples Philharmonic in Florida. As such, the composer is largely self-taught, making his voice truly individual and his life’s work all the more remarkable. Colleagues and friends encouraged his earliest efforts and enthusiasm followed from all directions. As his catalog grew, so did his reputation. That catalog now boasts concertos and sonatas for nearly every instrument, earning him the moniker “The Concerto King” from Chicago Symphony clarinetist John Yeh. The vast majority of those compositions came through commissions by and for major symphony principal players, in Chicago, Boston, New York, Philadelphia, Minnesota, Washington DC, St. Louis, Oregon, Milwaukee, and Dallas, among others. A major break came from the Minnesota Commissioning Club, which led to two works (violin concertos) receiving premieres in 2012—by Jennifer Frautschi with the **Minnesota Orchestra** under Osmo Vänskä and by Alex Kerr with the Rhode Island Philharmonic under Larry Rachleff. Other international soloists for whom Stephenson has composed include saxophonist **Branford Marsalis** and trumpeter **Rex Richardson**, whose concerto has been performed on five continents. With such prolific output, Stephenson’s music is well represented in recordings. Nearly all of his solo brass works (over 50) have been professionally recorded, and in total, his extensive catalog for all instruments can be heard on over 30 CDs.



James as a student at Interlochen, playing trumpet along with the Canadian Brass from the composer’s website

James Stephenson is also a highly sought-after arranger and conductor, rounding out his constantly busy schedule. His arrangements have been performed/recorded/broadcast by virtually every major orchestra in the country, including the **Boston Pops**, Cincinnati Pops, New York Pops and more. On the podium, Stephenson has led orchestras in Bozeman, Charleston, Ft. Myers, Modesto, and Wyoming, in addition to numerous concert bands. With the Lake Forest Symphony, near his Illinois home, he has not only conducted but also has served for six years as Composer-in-Residence. His conducting debut with the Chattanooga Symphony comes at their 2016 Holiday Concert.



Jim originally hails from the Greater Chicago area, as does his wife Sally. In 2007 the couple, along with their four children, returned to the region to pursue the life they now share.

For more about Stephenson and his music, visit his website at www.stephensonmusic.com, and read an interview posted at the American Composers Forum website at <https://composersforum.org/programs/education/james-m-stephenson>.

Mini-Lesson: Meet Composer James Stephenson

OVERVIEW

“Who created the work?” is the first essential question in the Facets Model. When student musicians learn about the composer of the music they are rehearsing, they come to know and understand more about the music. In this lesson, students will view a presentation, then discuss what they learned and found interesting about Stephenson’s musical life, accomplishments, and inspirations for creating new music. They will summarize what they learned by writing a *Composer Kaleidoscope* for James Stephenson.

LEARNING GOAL

Students will be introduced to composer James Stephenson by viewing a PowerPoint presentation. They will select and organize key information and ideas about Stephenson into a *Composer Kaleidoscope* to understand the context of the work and support their understanding and performance of the piece.

MATERIALS & RESOURCES

- “[Meet James Stephenson](#)” PowerPoint presentation
- Copies of the *Composer Kaleidoscope* graphic organizer for students to complete
- Optional Reading: Teacher biography, “Meet Composer James Stephenson,” composer’s website
- *Deep Dish* videos posted on the BandQuest® website at <https://composersforum.org/programs/education/james-m-stephenson>.

PROCESS

Decide if you will use the *Composer Kaleidoscope* as a group project or as an individual assignment, and if the work will be done in class or as homework.

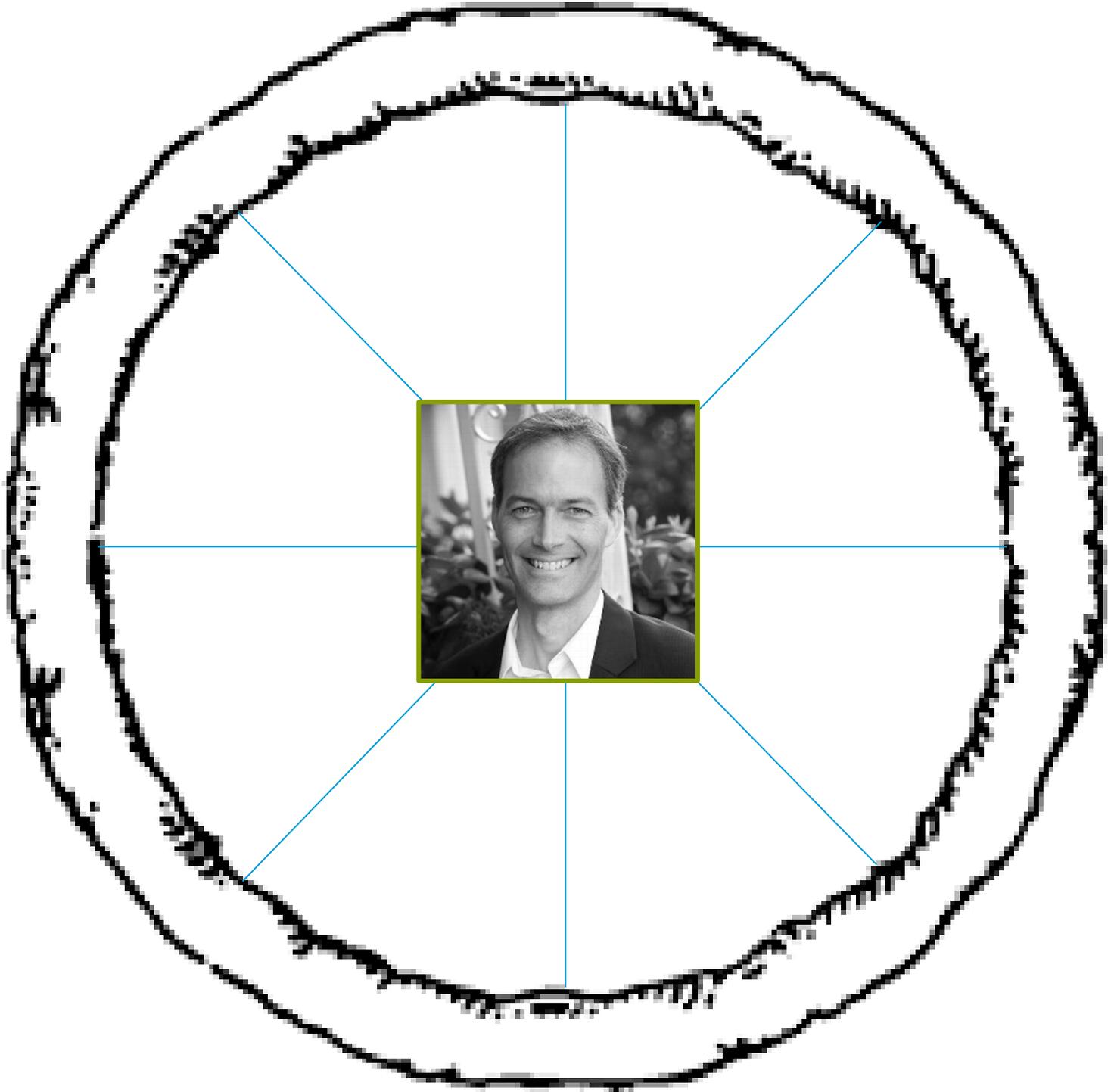
1. Before rehearsing, or early in learning *Deep Dish*, view the “Meet James Stephenson” PowerPoint.
 - Direct students to notice composer facts and stories they find interesting. They will use this information as well as their insights about the composer to complete a written assignment, the *Composer Kaleidoscope*.
 - Students can learn more about the composer by connecting to the web links included in the teacher’s print biography.
2. Distribute the graphic organizer after deciding if students will work alone, with a partner, or in small groups.
3. After completing the Kaleidoscope assignment, ask students to read some of their entries out loud in class. Post complete Kaleidoscopes on the walls of the band room and at the concert when you perform *Deep Dish*.

ASSESSMENT SUGGESTION

An optional strategy is to complete this activity near the end of working on *Deep Dish* to assess students’ background knowledge about the composer and how they perceive his creation of the piece.

A Composer Kaleidoscope

Create a **Composer Kaleidoscope** from what you've learned about James Stephenson, composer of *Deep Dish*. Write one fact or insight you now have in each section of the circle.



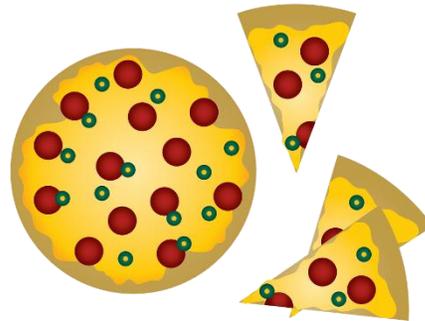
PROGRAM NOTES

*James Stephenson provides this explanation of the creation, the structure, and tongue in cheek humor of the underlying context of **Deep Dish**.*

I must confess - I did not come up with the title of *Deep Dish*. While sitting with the past and current ACF Education Directors Suzanna Altman and Laura Krider (current), it was mentioned that it would be great if the new piece could somehow represent Chicago. Laura almost immediately suggested *Deep Dish* and I was sold.

Later, when looking for inspiration as it became time to write the piece, I decided to search for videos on how to actually make deep dish pizza. I found one featuring a man cooking with his young daughter that inspired me musically almost immediately. In the video, he breaks up the process into five segments, plus one last task. They are as follows:

1. Center the dough
2. Layer the cheese
3. Add toppings
4. Give it sauce
5. Now cook!
Rotate half-way through



Here's how I responded musically:

1. Center the dough. (This one is perfect!!)
First of all, to start the piece, I decided upon a new technique for the timpani, using a rolling-pin on the drum head. Musically, I decided I could take advantage of a chromatic scale to slowly "center the *do*". In this case, *do* is A-flat. (One might think of our deep-dish pizza as "A-flat-bread deep-dish" ... but I digress.) The upper instruments descend toward A-flat, while the lower players work chromatically upwards, all finally arriving at the tonic A-flat. In the meantime, other players comment with "cool chords" inspired by a trip I took to hear the band in action, where their warm ups included chords in cool harmonies.
2. Layer the cheese (letter B)
First I wrote a somewhat Italian "bluesy" melody, using rolled chords in the mallets to give it some flavor. Also, the percussion uses a cheese-grater. The layering occurs where more and more instruments are added to the melody and rhythmic under-pining as the section moves on.
3. Add some toppings. (letter D)
We literally add an upper (topping) woodwind counter-melody. In addition, we add more kitchen percussion to top it off.
4. Give it sauce (letter F)
It gets jazzed up with some saucy harmonies. The tempo also gets spiced up a bit.

5. Now cook (letter I)

The groove really gets cookin'.

- Rotate (letter L): I suggest in the score for the players to literally TURN to face the audience. I think music should be fun, so why not? Plus, what a nice surprise for the audience.

Finally, we return to "Do" (Ab) to end the piece.

"The composer sincerely hopes you enjoy this "pizza music."

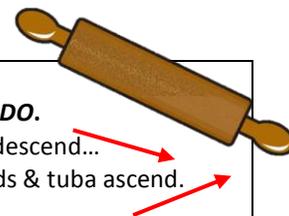
Deep Dish was premiered on May 23, 2016, by the McCracken Middle School Band in Skokie, IL, directed by Chip De Stefano.



The McCracken Middle School Band, Skokie, IL

DEEP DISH MAP for TEACHERS

The extended metaphor of making a deep dish pizza carries through the whole work. Musical characteristics of chromaticism, a main melody with multiple alterations, and the sustained energy reinforce the metaphor, make the piece an interesting work for listening and responding.



<p>Introduction</p> <p>m. 16</p> <p>m. 18</p>	<p>Center the Dough (DO); “no knead to rush”</p> <ul style="list-style-type: none"> • Timpani played while a rolling pin rolls across the drum head & a glissando towards DO. • Woodwinds stretch out a chromatic scale towards concert Ab, or DO. Upper winds descend... ...lower winds & tuba ascend. • The rolling timpani punctuates progress towards DO throughout the scale. • Just before reaching their goal, the band holds a wonderful, spicy chord with crescendo for 4 beats. • Finally, a soft landing is achieved on Ab! DO is centered and ready to roll. Clarinets pick up the tempo with an accelerando and roll into the main theme.
<p>The Melody - B</p> <p>m. 22</p> <p>m. 26</p> <p>m. 28, 29</p> <p>m. 34</p> <p>m. 38</p>	<p>Layer Cheese on the Dough – Formaggio poco con brie-o</p> <ul style="list-style-type: none"> • At B the mood, key, and tempo change when saxophones & a cheese grater play a cheesy ostinato. • Clarinets, bells, and marimba play the lead melody. • Other instruments spice it up with muted chromatic commentary added to the accompaniment. • Bass clarinet, bassoon, and brass take up the ostinato. Cheese grater grates on. • At letter C, the main melody expands with rich phrases of contrasting chromaticism in the upper woodwinds and bells and marimba add flavor. This contrary chromaticism was first heard in the introduction. • The lead melody returns to the clarinets and mallet percussion; the saxophones join the accompanying instruments, and cheese grater never stops. 
<p>Variation 1 - D</p> <p>m. 42</p> <p>m. 50</p> <p>m. 59</p>	<p>Add Some Toppings - poco pepperoni</p> <ul style="list-style-type: none"> • Lead melody now played by saxophones & trumpets plus baritone – a little louder (mf). Beneath the tune, various kitchen gadgets stir in syncopated patterns. • Flutes, oboes, clarinets, and French horns thicken the texture with a zesty counter melody; the low woodwinds, trombone, and tuba play a spicy accompaniment. • At letter E, alto sax, trumpet, & baritone season the music with fragments of contrary chromaticism. • Section tapers off with descending scale fragments. Texture thins out. • Solo trumpet plays drawn out scale tones; ends with a long decrescendo on a major 3rd on concert F & A.
<p>Variation 2 - F</p> <p>m. 63</p> <p>m. 67</p> <p>m.71</p> <p>m. 75</p>	<p>Give It Some Sauce! Allegro marinara (piu mosso)</p> <ul style="list-style-type: none"> • The major 3rd becomes a transition to a new section. Timpani introduces a peppery syncopated ostinato. • Twice a trombone wails a fragment of the melody. Cymbal accents & a saucepan rhythm answers. • This short motive is repeated by more instruments. • At letter G two versions of the melody occur simultaneously & the accompaniment becomes more complex. Short melodic phrases are interjected to spice things up. • Dynamics expand. An accelerando in the final measures pushes into the next section.
<p>Transition – I</p> <p>m. 91</p>	<p>The Groove is Cookin’ – Con fuoco</p> <p>The short transition with a quick tempo and a change of key moves things forward.</p>
<p>Variation 3 – J</p> <p>m -95</p> <p>m. 103</p>	<ul style="list-style-type: none"> • Main melody shifts to quick, staccato eighth notes in the alto saxophones. When saxophones hold on at the end of each phrase, clarinets respond with a chromatic countermelody. • Rhythm & flavor is added by staccato eighth note chords in flutes, oboe & trumpet. • A tapping spatula on a cutting board and a ratchet season it with quick eighth notes. • At letter K, contrary chromaticism from the opening sections enrich the sound/flavor of the music. Now the staccato eighth note phrase endings are played by low brass and woodwinds.
<p>Variation 4 - L</p> <p>m. 111</p>	<p>Turn it (up a notch) Band members rotate to face the audience.</p> <ul style="list-style-type: none"> • Solo percussion play a 4 measure transition to the next section – rolling pins on the timpani heads – as band members stand & face forward. A sauce pan rhythm joins the timpani.

<p>m. 123</p> <p>m. 130</p>	<ul style="list-style-type: none"> • At letter M, the original main melody is played by upper woodwinds, with rich, full accompaniment of accented chords in saxophones, lower woodwinds, French horn, and low brass. • Each melody phrase ends with a response of strong accented eight notes in trumpets and saxophones. Action going on across the whole band. • Music winds down... getting softer...with lowest instruments stretching out a descending melody. Texture thins out to just a few instruments.
<p>Coda - N</p> <p>m. 137</p> <p>m. 141</p> <p>m. 143</p> <p>m. 145</p>	<p><i>Deep Dish closes with some bite!</i></p> <ul style="list-style-type: none"> • In the quiet beginning of the coda, <i>Ab</i> is emphasized in detached notes in low instruments and whole notes in upper wind. • A crescendo sweeps through the band as more instruments join the celebration. • Main melody's opening phrase played by upper winds & clarinets with a sharp marcato accompaniment. • Then, referencing the introduction, a contrary chromatic scale ascend in low instruments, and descend in the high ones to "center" again on <i>Ab</i>. • The final comments: Slow tempo, trombone glissando, pitch bending saxophones, and a final <i>f/p</i> chord sums it all up.

Deep Dish Glossary

Accelerando	A gradual increase in the speed of the music.
Accent	Emphasis or stress on certain beats or parts of the beat. Indicated with the symbol >.
Chromatic note	A pitch that is not a part of the scale based on the key signature and is written with an accidental attached to it.
Chromaticism	Chromatic notes are added among the notes of a diatonic (major or minor) scale to create the melodies and harmonies or the entire piece is based on a chromatic scale.
Con fuoco	Italian musical term for 'with fire'.
Con sordino	Italian musical term meaning 'with mute'.
Contrary chromaticism	Two chromatic musical lines moving in opposite directions.
Countermelody	A secondary melody played, or sung simultaneously with another melody.
Enharmonics	More than one possible name for a pitch (e.g. A# = Bb; these pitches are enharmonic equivalents.)
Extended metaphor	A comparison between two unlike things that continues throughout a series of sentences in a paragraph or lines in a poem.
Found sound	Making music on objects other than musical instruments
Glissando	Quickly moving from one note to the next and including all possible chromatic notes in between.
Half step	The closest together any two sounds can be on a piano or on any band instrument (e.g. G to G#, B to Bb).
Marcato	Emphatic and accented
Marcato accents	Accents performed with extra emphasis and intensity; usually extremely detached; indicated with the symbol ^.
Metronomic marking	An indication of the speed of the beat represented as the number of beats per minute.
Moderato	Moderate speed in the tempo.
Motive	The subject or melody of a piece of music.

Musical Terminology	Language used to indicate how certain parts of the music should be performed; usually, but not always in Italian.
Natural half step	The half step that occurs between B natural and C natural or E natural and F natural.
Poco	Italian for a little bit.
Ostinato	A rhythm or a short melody that is repeated over and over.
Pitch bend	Starting on the pitch indicated and then quickly slurring it upward.
Piu mosso	Italian term for more movement in the music.
Staccato	To perform in a detached, crisp manner.
Syncopated	Shifting the normal accent, usually by stressing what are usually unaccented beats.
Texture	The density of music determined by the number and range of sounds that are combined.

Assessing the Facets of *Deep Dish*

SUGGESTIONS FOR USING

Teachers assess student learning in the areas of musical performance throughout the process of rehearsing a new work using rubrics that address district, state, or national standards in music. This suggested assessment provides a simple tool for summarizing student learning in the related interdisciplinary content you've presented in *Deep Dish*; the other facets of the work.

Enclosed are two suggested organizers/assessment templates. Determine the areas of *Deep Dish* learning about which you'd like to collect information and assess student learning. Write these topics in the small box of each segment of the template.

Students complete the assessment as directed at the top of the organizer to provide evidence of learning.

SHOW WHAT YOU KNOW!

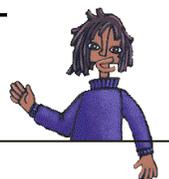
Your turn to show what you know about the many facets of *Deep Dish*.

Write at least two sentences about the topic listed in each box.

If you wish, add sketches and diagrams to provide more information.

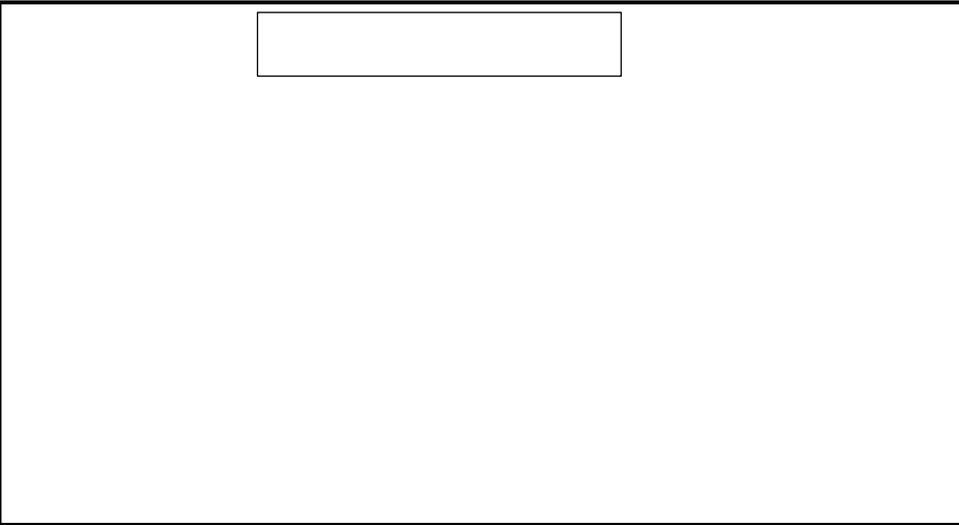
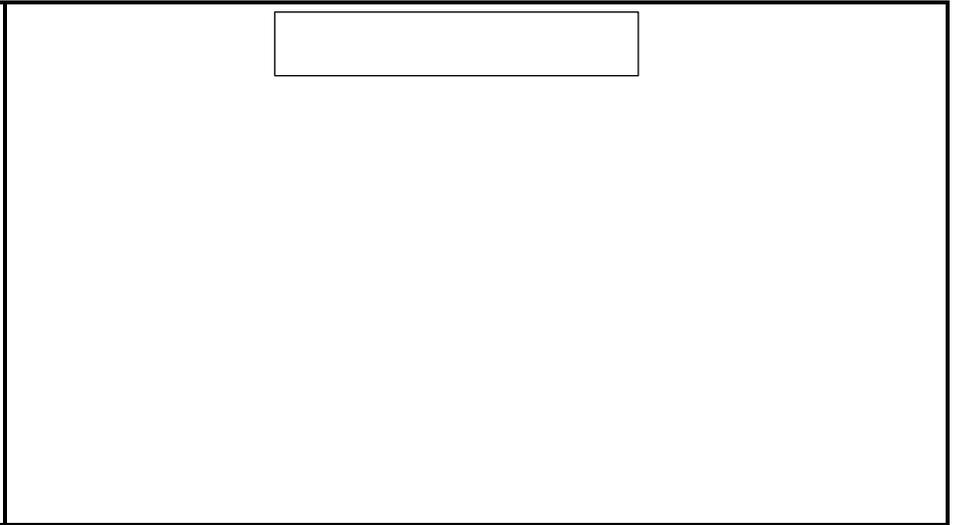
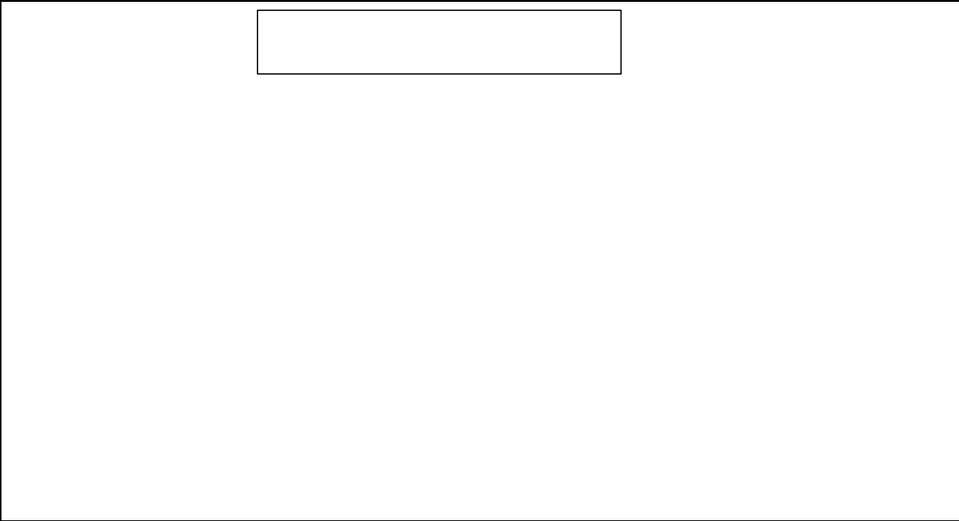
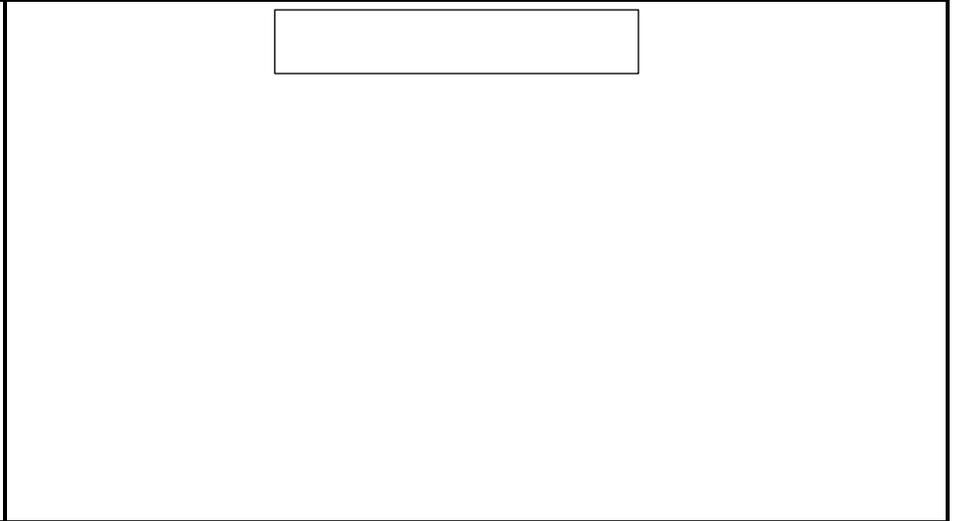


Name: _____ Date: _____



SHOW WHAT YOU KNOW!

Show what you know about *Deep Dish* by writing two sentences about the subjects in each box.
You can also add sketches and diagrams to provide more information.

Name: _____ Date: _____

