



## *Eye of the Hawk* by Susan Botti

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## 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

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## 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

### EYE OF THE HAWK

Susan Botti's background as composer and performer are clearly reflected in her music. Theater and the visual arts play a formative role in the creation of her compositions. In *Eye of the Hawk*, students are encouraged to play with "power, freedom, and confidence," all qualities that are inherent in adolescents. *Eye of the Hawk* was premiered by The Linden Avenue Middle School Band, Red Hook, NY, directed by Andy Van Ness in The Sosnoff Theater, The Fisher Center, Bard College, on June 1, 2015.

## BACKGROUND INFORMATION:

### COMPOSER BIOGRAPHY: SUSAN BOTTI



Susan Botti

As composer and performer, Susan Botti's eclectic background and experiences are reflected in her music. Theatre and the visual arts play a formative role in the aesthetic of her work. Her musical explorations have encompassed traditional, improvisational and non-classical composition and singing styles.

Botti is the recipient of numerous grants and awards, including the Goddard Lieberman Fellowship from the American Academy of Arts and Letters; a Guggenheim Fellowship, the Rome Prize; and grants from Meet The Composer, the National Endowment for the Arts, The Aaron Copland Fund, The Mary Flagler Cary Charitable Trust, The NY Foundation for the Arts, The Greenwall Foundation, The Jerome Foundation, ASCAP, and the Foundation for Contemporary Performance Arts. She was the third Daniel R. Lewis Young Composer Fellow with the Cleveland Orchestra, premiering her works *Impetuosity* (conducted by Roberto Abbado), and *Translucence*

(conducted by music director, Franz Welser-Möst).

Botti's *EchoTempo* (for Soprano, Percussion & Orchestra) was commissioned and premiered by Maestro Kurt Masur and the New York Philharmonic (with Botti and Christopher Lamb as soloists). The European premiere of *EchoTempo* (with the same soloists under Maestro Gunther Herbig) occurred soon after in the "Music im 21. Jahrhundert" Festival in Saarbrücken, Germany. Other performances of this work include Ms. Botti as soloist with Maestro H.K. Gruber and the NPS Radio Orchestra in Utrecht, Holland, with percussionist Peter Prommel. A commission from the Orpheus Chamber Orchestra for solo violin and chamber orchestra, *Within Darkness*, was premiered at Carnegie Hall and The Kennedy Center, with Martha Caplin as violin soloist.



Susan Botti with cellist Felix Wang of the Blakemore Trio.  
Photo by Jenny Mandeville

Botti's works for wind ensemble have met with acclaim - including *Cosmosis* (for wind ensemble, soprano soloist, and women's voices), which was commissioned by a consortium of universities, and premiered at Carnegie Hall, with conductor Michael Haithcock leading the University of Michigan wind ensemble and chorus, with the composer as soloist. Another consortium of university bands (NWECC) commissioned a new work for wind ensemble from Botti, *Terra Cruda*, which premiered in the 2011-2012 season, recorded by the Hartt Wind Ensemble/Glen Adsit for Naxos. Recently premiered was Botti's *Concerto for Saxophone and Wind Ensemble*, with Carrie Koffman (saxophone) and Glen Adsit conducting the Hartt Wind Ensemble.

A chamber music project, *Gates of Silence*, was a 3-part commission from the Blakemore Trio (Vanderbilt University) - works for violin & piano; piano trio; and piano trio plus soprano (Botti). Inspired by Virgil's Aeneid, this work incorporates poetry by National Book Award finalist, Linda Gregerson. This poetry, *Dido Refuses to Speak*, was awarded a 2011 Pushcart Prize. *Gates of Silence* was premiered in Nashville, and at Merkin Hall in NYC. A recording of this work with the Botti and the Blakemore Trio was released on Albany Records, with support from the Copland Fund.

Also recently premiered is *Cristalli* for solo piano. Commissioned by Alice Weston for her *Crystal Clues to the Sublime*, (a multimedia presentation with animated photography) it was premiered at the Cincinnati Contemporary Art Museum, with a live piano performance by Phillip Bush.

A recording of Botti's vocal chamber music, *listen, it's snowing*, and (New World/CRI) features her operatic soliloquy, *Telaio: Desdemona* (for soprano, string quartet, harp, piano & percussion). Called "striking emotional music..." (Opera Magazine), this work was commissioned by The American Artists Series of Detroit, and has been performed in New York City, Taipei, Detroit, Santa Fe, Atlanta, and Washington D.C.



In addition to performing her own vocal works, Botti specializes in the performance of contemporary music by composers of diverse styles, including: Gubaidulina, Crumb, Kurtág, Cage, Chihara, Pintscher, Matheson, and Partch, among others. She was featured as a composer and singer on the Los Angeles Philharmonic's Green Umbrella series in a concert honoring Steven Stucky's 20th anniversary as the LA Phil's Composer in Residence. Composer/conductor Tan Dun created several major works highlighting her vocal and theatrical talents, including his *Orchestral Theatre III: Red Forecast* for soprano and orchestra, which she premiered with the BBC Scottish Symphony and performed at Carnegie Hall with the American Composers Orchestra. Tan Dun also wrote the role of "Water" for her in his internationally renowned opera, *Marco Polo* (Sony Classical), which she premiered at the Münchener Biennale, and subsequently performed in Europe and Asia, and at the New York City Opera. She can also be heard as vocal soloist in Tan Dun's soundtrack for *The Banquet*.

A native of Cleveland, Ohio, Botti's early training included studies in music, art, and theater. She received her Bachelor of Music from the Berklee School of Music; and her Masters in Music Composition from the Manhattan School of Music. Her vocal teachers included Hilda Harris, Drew Minter, Myron McPherson, and Nancy Armstrong. Botti was an Associate Professor of Composition at the University of Michigan, Ann Arbor (from 2000-2006). She is currently a member of the Composition faculty at the Manhattan School of Music in NYC (from 2006), and is an Adjunct Associate Professor at Vassar College.

## INTERVIEWS & RESOURCES

- Great interview at Cleveland Classical, <http://clevelandclassical.com/the-cleveland-orchestras-composers-connect-an-interview-with-susan-botti/>. Includes details about childhood and her work with multiple genres.
- Read a print interview in the Berklee College Alumni Magazine, [https://www.berklee.edu/bt/213/new\\_music.html](https://www.berklee.edu/bt/213/new_music.html)
- Botti's website at <http://www.susanbotti.com/>



## BACKGROUND INFORMATION:

### PROGRAM NOTES FOR *EYE OF THE HAWK*

Here is what composer Susan Botti wrote about *Eye of the Hawk*:

*Eye of the Hawk* was inspired by the beautiful and majestic Hudson Valley. I wanted to base the piece on something that would resonate with the band who would be premiering it...my local, exceptional, middle school band. The hawk became our spirit animal, and represented to me many of the qualities that are inherent in a young person of that age - bold, instinctive, elegant - a fierce creature who "owns the sky". The music conveys power, freedom, and confidence. Just like the students.

*Eye of the Hawk* was premiered by The Linden Avenue Middle School Band, Red Hook, NY, directed by Andy Van Ness in The Sosnoff Theater, The Fisher Center, Bard College, on June 1, 2015.



**Red Hook Middle School Band members**

This programmatic work reveals Botti's deep interest and engagement with opera and other theatrical art forms as well as her love of hawks and other raptors. The title offers more insight into the composer's intention. The point of view being expressed is life through the eyes of the hawk. It is an expressive and complex piece, one that challenges band members' technical skills as well as their ability to interpret the music.

The raptor glides through the valley, eyes on the scene below. The music is both mysterious and powerful, with sudden surprises and unexpected textures, a strong sense of rhythm, and a wide palette of instrumental colors. At times, musicians are asked to play using extended instrumental techniques. In the aleatoric passages, performers make musical choices, claiming ownership for a work written with them in mind as well as taking responsibility for the overall sound of the piece.

The Red Hook Middle School Band performed the premiere of *Eye of the Hawk* in the Sosnoff Theater, located in a unique building that looks over the Hudson River Valley. Designed by American architect, Frank Gehry, The Fisher Center looks like it could take wing just as the raptors in the river valley do as they circle the landscape.



**Front view of Frank Gehry-designed Richard B. Fisher Center for the Performing Arts at Bard College, Annandale-on-Hudson, NY, USA.**  
Photo by Daniel Case (Wikimedia Commons)



# BACKGROUND INFORMATION:

## EYE OF THE HAWK LISTENING MAP FOR TEACHERS

As you listen, imagine the world as observed through the eyes of the hawk...



<b>Opening</b> mm. 1-11     mm. 12-17	<b><i>The music expresses the emotions of the hawk.</i></b> <ul style="list-style-type: none"> <li>• <b>Wind chimes</b> begin the piece as they break the silence with a ringing magical sound.</li> <li>• <b>Cabasas</b> and metal shakers randomly enter with sustained rolls over the reverberating chimes.</li> <li>• The rolls crescendo, then decrescendo, first in the bass drum and then later in the wind chimes. They play over the top of a steady pulse in the cabasas/shakers and sustained roll in the egg shakers."</li> <li>By measure 6, all percussion are playing in tempo.</li> <li>• Five measures later, drums interrupt with a rhythmic fanfare-like crescendo which builds momentum.</li> <li>• Anticipation escalates when shakers and cabasas blossom into a crescendo, drums pick it up with 16<sup>th</sup> notes, wood blocks pull forward, and finally the whole band enters with an extroverted upwards passage at measure 17.</li> </ul>
<b>Soaring</b> mm. 17-20  mm. 23 mm. 25-27  mm. 29-31  mm. 31-37  mm. 38-42	<b><i>The hawk "owns the air" as it drifts and rides the air currents.</i></b> <ul style="list-style-type: none"> <li>• In the 2<sup>nd</sup> half of m. 17 through m. 20, the 2<sup>nd</sup> flutes, 2<sup>nd</sup> clarinets, and vibraphone play an <b>aleatoric</b> passage of rippling, fluttering tonal gestures, performing pitches at random tempo and in random order. Other instruments accompany with shifting long tones as though they were the solid ground below.</li> <li>• Meter shifts to ¾.</li> <li>• A terraced passage of <b>textures</b> ripple upwards moving in eighth notes from the low brass and woodwind, through the middle voices, and into the upper winds.</li> <li>• As the upper woodwinds hold their top notes at full <i>fortissimo</i>, saxophones and vibraphones play the musical gestures at a fast tempo, then deliberately shatter them into fragments selected at random by each player – another aleatoric passage.</li> <li>• A transition unfolds like a hymn. Tempo slows and instruments change texture to play a serious chorale-like passage with block chords and a moving bass-line. Chords flow from higher to lower pitched instruments.</li> <li>• Slightly faster tempo with a timpani roll &amp; glissando ends one section &amp; connects to the next.</li> </ul>
<b>Searching</b> mm. 43-47 mm. 47-51 m. 51-52  mm. 54-60  mm. 61-72  m.73-79	<b><i>The hawks surveys the landscape &amp; finds its prey.</i></b> <ul style="list-style-type: none"> <li>• A major change in the mood occurs with a contrasting section with a <b>funk-rock groove</b> in the percussion.</li> <li>• A lyrical melody played by upper woodwinds and French horn flows over the groove.</li> <li>• The vibraphone and woodwinds play another fluttering, rippling passage, mixing up the order of the fragments of sound – like eddies of wind currents.</li> <li>• The lyrical melody continues in the same style, but the texture thickens when alto and tenor saxophones harmonize with <b>parallel chords</b>. Bass clarinet plays the aleatoric fluttering gestures.</li> <li>• When trumpets take up the melody, the music builds intensity. The texture thickens &amp; both the volume &amp; the passion increase. The climax at the end of m.65 is strengthened when sustained notes change to a trill.</li> <li>• Melody is harmonized with parallel chords (m.67). Faster moving rhythm &amp; expanding dynamics signal a coming musical crest. The adrenaline flows.</li> <li>• A climax is reached as LOUD 16<sup>th</sup> notes in lower instruments are answered by strongly accented chords in the higher instruments. A loud trill &amp; and upward thrusting <i>fff</i> notes are played by almost all instruments. The hawk finds its prey.</li> <li>• At the top of the phrase, wind players '<b>bend</b>' the pitch, the dynamics recede, and the hawk moves on.</li> </ul>
<b>Searching Again</b> mm. 80   m. 95	<b><i>The hawk again takes to the sky.</i></b> <ul style="list-style-type: none"> <li>• Music returns to a style similar to that at m. 43. The funk-rock groove resumes, dynamics are moderate, the melody is lyrical, and the fluttering, rippling passages move in the midst of the music. The earlier images seen through the "eye of the hawk" and portrayed musically come together again.</li> <li>• The final measures fade quietly into the vibrations of the tam-tam, hushed shakers, and ringing chimes until the final m. 95. One, final <b>sfz</b> note is played by percussion – recalling the strength of the magnificent raptor.</li> </ul>

## EYE OF THE HAWK GLOSSARY



<b>Aleatoric</b>	Some element of what is performed is left to chance and/or the decision of what sounds to play are determined by the performer, often with some sort of directions or original type of notation that doesn't necessarily specify specific pitches or rhythms.
<b>Cabasa</b>	Percussion instrument with loops of steel ball chain wrapped around a wide metal cylinder which is attached to a handle. Related to the African shekere, a bead strung gourd. Makes a rattling sound when shaken or twisted. Often used in Latin music.
<b>Chance music</b>	Music where the composer uses of some sort of random procedure that is used to select specific pitches and rhythms that make up the piece.
<b>Chorale</b>	A dignified, sacred song built on chords and sung at church service; A harmonic and/or rhythmic musical part that goes along with and supports the main melody.
<b>Estuary</b>	The place where freshwater from rivers and streams flows into the ocean, mixing with the seawater.
<b>Funk</b>	A style of popular music with a heavy rock back beat and 16 <sup>th</sup> -note oriented rhythms at a slow to medium tempo, influenced by soul and rhythm and blues music.
<b>Glissando</b>	Quickly moving from one note to the next and including all possible chromatic notes in between.
<b>Graphic notation</b>	Geometric shapes or designs suggest how sounds are to be performed without specific pitches or rhythms indicated.
<b>Groove</b>	A musical device that serves as the base for a lead melody (or other types of solo, such as rap). Grooves can also stand on their own. They can include recurring rhythmic patterns (such as a drum beat), chord patterns, a melody fragment, or a background motif. In some musical forms, the groove is the most obvious feature.
<b>Indeterminacy</b>	Music where what is performed is determined by chance or by the performer interpreting the instructions or graphic notation provided by the composer.
<b>Metronomic marking</b>	An indication of the speed of the beat represented as the number of beats per minute.
<b>Open form</b>	Music where the composer creates specific "events" or groupings of notes, but the performer decides how to organize them or in what order to play them.
<b>Parallel chords</b>	A sequence of chords with intervals that do not change as the chords move.
<b>Pitch bend</b>	Starting on the pitch indicated and then quickly slurring it upward.



<b>Raptor</b>	A carnivorous (meat-eating) bird. All raptors share at least three main characteristics: keen eyesight, eight sharp talons, and a hooked beak. Also called birds of prey.
<b>sforzando</b>	Applying a forceful accent applied to a single note or chord and indicated with the symbol <b><i>Sfz.</i></b>
<b>Terraced</b>	Building up density of by adding sounds from low to high or high to low.
<b>Texture</b>	The density of music determined by the number and range of sounds that are combined.
<b>Wind chimes</b>	Wind chimes are chimes are made by suspending tubes, rods, bells or other metal or wood objects from a bar or frame of some kind. Usually hung outdoors to catch the wind. Also used in musical ensembles for special effects.





## Lesson:

# Assessing the Facets in *Eye of the Hawk*

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### SUGGESTIONS FOR USING

You have likely assessed your students' learning in the areas of musical performance throughout the process of rehearsing *Eye of the Hawk*. This suggested assessment provides a simple tool for summarizing student learning in the other areas you've taught at the same time; other facets of the work.

Below are two suggested organizers, or assessment templates. Determine which aspects of the work you want to assess and collect information about student learning. Write these topics in the small box in each segment of the template.

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

## BRAIN BOXES: SHOW WHAT YOU KNOW!

Your turn to show what you know about the Facets of *Eye of the Hawk*.

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

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

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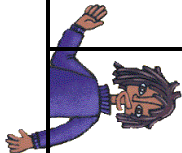



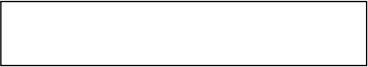
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Name: \_\_\_\_\_ Date: \_\_\_\_\_

## SHOW WHAT YOU KNOW!

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

Name: \_\_\_\_\_

Date: \_\_\_\_\_