



Lesson: Recognize, Define, & Locate the Musical Elements in *Eye of the Hawk*

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:

- define, visually/aurally identify, and locate musical elements contained in *Eye of the Hawk*.
- 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 *Eye of the Hawk*:

- 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.

EYE OF THE HAWK MUSICAL ELEMENTS ANALYSIS

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

MOTIVE/TEXTURE/ORCHESTRATION

Main motives:

j = 116
Cabasa/Metal Shaker keep even pulse with Perc. 2

mp
j = 116
Cabasa/Metal Shaker keep even pulse with Perc. 1

mp
Wind Chimes (metal)*

ffz
Egg Shaker

p
Egg Shaker

p
Cymbal (scrape with coin)

ffz
Wind Chimes (bar)

p
Bass Drum

p
Tom-toms

* extra wind chimes can be placed in the flute section and with Perc 1 and 2

1 2 3 4 5 6 7 8 9

MM. 1 – 9: Introduction with battery of non-pitched percussion instruments. Cabasa/shaker plays at a fixed tempo with wind chimes and bass drum entrances out of tempo. At m. 6 the entire percussion section is in tempo.

Upper WW, Tpt.

Fr. Hn.

T. Sax.

Tbn.

+ A. Sax.

Bs. Cl., C. Al. C., Bsn.,
B. sax., Bar., Tbn.

MM. 25 – 27: Terraced building of texture. Moving eighth notes pass from low brass/low woodwinds to inner voices (A. Sax., F. Hn.) to upper winds.

M. 32: Change to a slower tempo and a chorale style with block chords and a moving bass line in 3/4 time. Alternating movement between melody (Picc., Ob., Tp., Glock) with inner voices (Cl., F. Hn.) while Fl. 1 and Fl. 2 alternate playing 16th note groupings on the same pitch at m. 35.

M. 38 – 42: Transition section melody passed from upper register instruments to lower register instruments in a chorale style.

M. 47 – 52: Lyrical melody in Fl., Ob., and F. Hn. accompanied by crescendo and decrescendo in supporting chords and a slow funk rock-style groove in the Drum Set and Acc. Perc. parts.

M. 54: Continues in same style as m. 47. Density of the texture of melody increases with addition of A. Sax and T. Sax to melody harmonized in parallel moving chords.

M. 61: Greater intensity in texture and volume through addition of Tp. to melody and louder marked dynamic. The climax at the end of the phrase is enhanced by a sustained note changing to a trilled note at m. 65 in the B. Cl., C. Al. Cl., Bsn., and all Sax parts. The Vibes strike a sustained note and then change to a roll.

M. 67: Melody harmonized in parallel chords in the Picc., Fl., Ob., Cl., A. Sax., T. Sax., and Tp. parts are accompanied by a bass line that starts as half notes in the low woodwinds and then intensifies with the addition of low brass at m. 68 and faster moving rhythms. The dynamic builds with a crescendo starting at m. 69.

Upper W.W., A. Sax, Vibcs, Glock

Brn., T. Sax., B. Sax.,
F. Ho., Trb., Bar.

Mo., Cl., C. Al., Cl., Tru., Timp.

W.B., Egg Shkr.

B.D.

Drum Set

T-t.

M. 73: Two bass 16th notes in the low woodwinds/low brass are answered by accented blocks chords. Style is similar to a set-up in a jazz band arrangement, with a climax preceded by a drum fill and a “kick” prior to the full band playing an accented chord. The phrase ends with wind players performing a pitch bend.

Musical score for "The Rose Tree" (Act 1, Scene 1). The score is for a full orchestra and voices. The instruments and parts shown are:

- Flute (Fl.)**: Solo part, marked *mf* and *p*.
- Oboe (Ob.)**: Solo part, marked *mf* and *p*.
- Clarinet (Cl.)**: Solo part, marked *mf* and *p*.
- Violin (Vln.)**: Solo part, marked *mf* and *p*.
- Viola (Vla.)**: Solo part, marked *mf* and *p*.
- Cello (Vcl.)**: Solo part, marked *mf* and *p*.
- Bass (B.)**: Solo part, marked *mf* and *p*.
- Baritone (Bar.)**: Solo part, marked *mf* and *p*.
- Soprano (Sop.)**: Solo part, marked *mf* and *p*.
- Chorus (Ch.)**: Solo part, marked *mf* and *p*.
- Orchestra (Or.)**: Solo part, marked *mf* and *p*.

 The score includes various musical notations such as notes, rests, and dynamic markings.

M. 80: Return to the feel and funk style first introduced at m. 43. Reoccurrence of passing same pitch between in 16th note groupings between Fl. 1 and Fl. 2. Fragments of a lyrical melody passed from Picc., Fl., Ob. to A. Sax., T. Sax., Tp., then to Fl. 2, Ob., Cl. Accompanied by chords that swell with a subtle crescendo and decrescendo in Cl., F. Hn., Bar.

ALEATORIC TECHNIQUES

Playing five pitches at a random speed and in a random order.

MM. 17 – 20 in Fl. 2, Cl. 2, and Vibraphone parts.


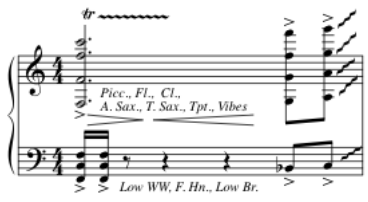


MM. 29 – 31 in all Saxophone and Vibraphone parts play the written gestures fast and then fragment them

MM. 51 – 52: Fl., Ob., and Cl. parts play pitches fast, mix up the order, and divide into little gestures. Also occurs in Bs. Cl. in mm. 59 – 60, and in the Picc., Fl. Ob., Cl. and all Sax parts in mm. 90 – 91.


OTHER INSTRUMENTAL & COMPOSITIONAL TECHNIQUES

M. 25: Glissandos in Tbn. part.

M.M. 35 – 36, 82: Trading repeated pitched back and forth between the same instrument in Flute part

	<p>M. 65: Sustained note turns into trill in Bs. Cl., C. Al. Cl., Bsn., and Saxophones. Sustained note in Glock. turns into roll</p>
	<p>M. 75: Bend pitch up in Pic., Fl., Cl. Tpt., Vibes, Low WW, Fr. Hn., and Low Br. Also in Br. At m. 66 and t. Sax and B. sax at m. 78.</p>
	<p>M. 42; Glissando in Timpani.</p>
	<p>M. 54: Use of Coda symbol to indicate dampening of timpani; Also in mm. 65, 66, 73, and 77.</p>

RHYTHM/METER

Free Rhythm Vs. Specified Tempo	
	<p>MM. 1 – 5: Egg Shakers, Wind Chimes, and Bass Drum roll all marked with a fermata while the Cabasa/Metal Shaker parts are to be played at a fixed tempo of quarter note = 116.</p>

Hemiola:

Juxtaposition of duple subdivisions of beat with triple subdivisions of beat



M. 49; melody in Fl., Ob., and F. Hn. Plays a quarter note triplet while the percussion section plays duple subdivisions of beat. Also occurs in mm. 87 and 88.

Changes in Tempo

Beginning: Cabasa/Metal Shaker at $\text{♩} = 116$.

M. 16: All parts at $\text{♩} = 116$.

M. 31: rit. at m. 30 leads to $\text{♩} = 72$

M. 38: A bit faster $\text{♩} = 86$

M. 43: $\text{♩} = 68$

FORM

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

EXPRESSIVE MARKINGS



sforzando: Applying a forceful accent applied to a single note or chord

M. 95: All non-pitched percussion parts.