

Step~BY~Step

Classroom Music

7

Teacher Manual



emc notes inc.



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Integrated Music Units for teachers, parents and children
by VINCE RINALDO PhD, CATHY GROSSO and MARGARET THORNE

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Overall Expectation

- read, write, and perform from musical notation accurately and with some fluency

Knowledge

- identify the names of the notes of the clef appropriate to their vocal range and/or instrument (e.g., treble clef, bass clef)
- read music accurately from the staff, using their knowledge of notation (including sharps, flats, naturals, and key signatures) and intervals
- demonstrate the ability to produce the same pitch as others, vocally or instrumentally
- define and use key signatures in major scales
- sing and play the major scale in keys that they encounter in the music they perform
- identify the dotted half-note, the dotted quarter-note, and the corresponding rests in pieces studied, and explain the function of the dot
- identify the dotted quarter-note and eighth-note combination and the eighth-quarter-eighth combination in pieces studied, and recognize the latter as a form of syncopation
- demonstrate an understanding of appropriate articulation in singing or playing music
- identify simple duple and triple meters and the corresponding time signatures (2/4, 4/4 and 3/4) in music they sing or play
- identify note and rest values in 4/4, 3/4, and 2/4 time in pieces studied
- identify the upbeat and downbeat, as well as conducting patterns for 2/4, 3/4, and 4/4 meters, in pieces studied
- identify pick-up notes, first and second endings, and D.C. al fine in pieces studied
- demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation, and phrasing in the music they sing and play
- identify the type of texture in music appropriate for the grade (monophonic, homophonic and polyphonic)
- demonstrate understanding of correct breathing technique and posture when playing and/or singing
- recognize unisons, seconds, and thirds aurally and in written form
- recognize binary form (AB) and ternary form (ABA) in music they perform and hear
- identify tone colors in various performing ensembles (e.g., brass trio, string quartet, marching band)

Creative Work

- sing or play a variety of pieces expressively
- create and perform musical compositions that make use of elements of music studied in pieces learned in this grade
- sing familiar songs and manipulate a musical element to change the overall effect
- create accompaniments for songs, using appropriate sounds and structures
- create and perform two contrasting songs based on a scene from a story, poem, or play, and connect them with dialogue

Critical Thinking

- describe their response to a musical performance in their community
- describe the history, construction, and use of an instrument (e.g., historical or period instrument such as the sackbut, or the instrument they play in class)
- define and use key signatures in major scales
- describe how changes in texture alter the mood in a piece of music
- describe, through listening, some characteristics of music of the Romantic period
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media
- describe their response to a musical performance in their community
- describe the history, construction, and use of an instrument
- identify ways in which the music industry affects various aspects of society and the economy (e.g., hair styles, clothing styles, values)



TOPIC: Texture in Music

CURRICULUM EXPECTATIONS:

Students will:

- identify the type of texture in music appropriate for the grade (monophonic, homophonic, polyphonic)

MATERIALS: Texture Note, (p.63)
Texture Example Sheet (p.64)
Texture Worksheet (p.64)
CD tracks 33, Example 1
CD tracks 34, Example 2
CD tracks 35, Example 3
CD tracks 36, Texture Worksheet

SUGGESTED LESSON SEQUENCE:

1. Have the students copy Texture Note, (p.63) into their note books.
2. Distribute a copy of the Texture Example Sheet (p.64), to each student.
Play tracks 33, 34, 35, 36 and have the students follow along.
3. Distribute Texture Worksheet, (p.65) and play track 36 allowing the students to complete the work by circling the correct responses as they listen to the tracks.

EVALUATION STRATEGIES:

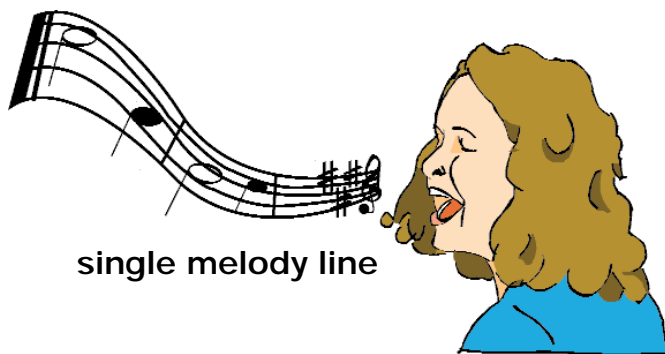
- Assess Texture Worksheet.
- See Texture Answer Sheet (p.65).
- See Checklist Evaluation, Texture Worksheet (p.67).

Since the Middle Ages, texture has been considered an important part of Western Art Music. Texture is the general pattern of sound created by the elements in a song. It is the vertical and horizontal relationship that exists between the notes of a work.

Music that consists of a **single melody** line without the aid of accompaniment is called **monophonic**. Most folk songs are monophonic. It is however possible to sing them along with improvised accompaniment.

Music that consists of a **single melody line with an accompaniment** is called **homophonic**. A vocalist accompanied by a piano or a guitar illustrates homophonic music.

Music that consists of **several lines of melody, each retaining its distinction** yet interacting with one another to create counterpoint (a very intricate compositional technique) and tension is known as **polyphonic**. Canons and fugues are examples of polyphonic music. Most modern Western popular music is also polyphonic.



single melody line



single melody line with accompaniment



two distinct melody lines



monophonic

Two staves of music in G major (one sharp). The top staff contains a single melodic line with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bottom staff contains a single melodic line with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece concludes with a double bar line.

homophonic

Four staves of music in G major. The top staff is a single melodic line with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second and third staves are bass lines providing harmonic accompaniment with chords and moving lines. The bottom staff is a single melodic line with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece concludes with a double bar line.

polyphonic

Four staves of music in G major. The top staff is a single melodic line with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second and third staves are bass lines providing harmonic accompaniment with chords and moving lines. The bottom staff is a single melodic line with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece concludes with a double bar line.



Name: _____

Listen closely to the following melodies and decide if they are monophonic, one melody; homophonic, one melody with chordal accompaniment; or polyphonic, multiple melodies. Answer by circling the correct response. Each selection will be heard twice.

- | | | | |
|-----|------------|------------|------------|
| 1. | monophonic | homophonic | polyphonic |
| 2. | monophonic | homophonic | polyphonic |
| 3. | monophonic | homophonic | polyphonic |
| 4. | monophonic | homophonic | polyphonic |
| 5. | monophonic | homophonic | polyphonic |
| 6. | monophonic | homophonic | polyphonic |
| 7. | monophonic | homophonic | polyphonic |
| 8. | monophonic | homophonic | polyphonic |
| 9. | monophonic | homophonic | polyphonic |
| 10. | monophonic | homophonic | polyphonic |



Answer Sheet

Listen closely to the following melodies and decide if they are monophonic, one melody; homophonic, one melody with chordal accompaniment; or polyphonic, multiple melodies. Answer by circling the correct response. Each selection will be heard twice.

- | | | | |
|-----|------------|------------|------------|
| 1. | monophonic | homophonic | polyphonic |
| 2. | monophonic | homophonic | polyphonic |
| 3. | monophonic | homophonic | polyphonic |
| 4. | monophonic | homophonic | polyphonic |
| 5. | monophonic | homophonic | polyphonic |
| 6. | monophonic | homophonic | polyphonic |
| 7. | monophonic | homophonic | polyphonic |
| 8. | monophonic | homophonic | polyphonic |
| 9. | monophonic | homophonic | polyphonic |
| 10. | monophonic | homophonic | polyphonic |