

Step~BY~Step

Classroom Music

8

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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Knowledge

- read music appropriate for this grade, showing their understanding of the necessary aspects of notation (e.g., clefs, key signatures)
- identify and perform the major scale in keys that they encounter in the music they sing or play; demonstrate the ability to produce the same pitch as others, vocally or instrumentally (e.g., in pairs, in sections, in a large group)
- identify meters and the corresponding time signatures in the pieces they play or sing
- play or sing music with appropriate articulation and phrasing
- demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation, and phrasing in the music they play or sing
- explain the meaning of D.C. al coda, d.s. al fine, and d.s. al coda
- identify the type of texture in music appropriate for the grade
- sing or play in tune
- begin to sing or play the major scale in keys that occur in the music they sing or play
- conduct 2/4, 3/4, and 4/4 time, or a meter in a piece appropriate for their grade, correctly using standard conducting patterns (e.g., indications of upbeats, down beats, and entries)
- recognize rondo form (ABACA) and theme-and-variations form (A, A1, A2, etc.) in music they perform and hear
- read music appropriate for this grade showing their understanding of note value
- identify and recognize simple music notation

Creative Work

- sing or play expressively pieces in various styles
- create musical compositions that make use of elements of music studied in this grade, write them in standard notation, and perform them
- create and perform a short musical that consists of contrasting songs, dialogue, and drama
- improvise a solo melodic line (accompanied or unaccompanied)
- create musical compositions that make use of elements of music studied in this grade, write them in standard notation, and perform them
- create musical composition using four bar programs

Critical Thinking

- recognize and describe the difference between program music
- describe some aspects of the historical context of music that they sing, play, or listen to
- describe their response to a musical performance in their community
- describe some aspects of the historical context of music that they sing, play, or listen to
- 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



TOPIC: Form / Theme and Variation

CURRICULUM EXPECTATIONS:

Students will:

- recognize rondo form (ABACA) and theme-and-variations form (A, A1, A2, etc.) in music they perform and hear.

MATERIALS: Theme, Variation, and "Rondo" Note (pp.17-18)
CD track 4, Theme
CD track 5, Theme and Variation
CD track 6, Harmonic Variation
CD track 7, Rhythmic Variation
CD track 8, Variations Complete
CD track 9, "Rondo"
"Rondo" Score (p.19)
Theme and Variation Assignment (p.20)

SUGGESTED LESSON SEQUENCE:

1. This is the first of a two part lesson. The concept will be introduced in this segment, and the task will be assigned. During the second session the concept will be applied to a specific task, and assessed.
2. Distribute Theme, Variation, and "Rondo" Note (pp.17-18), to the students. (This note accompanies audio tracks 4-9 provided on the CD.) [4 5 6 7 8 9]
3. Play tracks 4-9, (Theme, Theme and Variation, Harmonic Variation, Rhythmic Variation, "Rondo") and have the students follow along. (Note: Track 8 is approximately 5 minutes in length.) [4 5 6 7 8 9]
4. Distribute a copy of "Rondo" Score (p.19), to each of the students and play CD track 9, "Rondo". Have the students follow along.



5. As a class, brainstorm a list of nursery rhymes (e.g. "Old MacDonald", "This Old Man", "Three Blind Mice", "Ring around the Rosie", "Jack and Jill", etc.), and write them on the board.
6. Have the students copy the brainstormed list into their notebooks, as this will be needed for segment two of the lesson.
7. Divide the students into small groups (3-4 persons).
8. Distribute Theme and Variation Assignment (p.20), and read through the instructions with the students.
9. Instruct the students that they will be completing this assignment during the next music session.
10. At the beginning of session two, review Theme, Variation, and "Rondo" Note by re-playing CD tracks 4-9 and having the students follow along with their copy of the note. [\[4 5 6 7 8 9 \]](#)
11. Divide the students into their assigned groups, and review the instructions for Theme and Variation Assignment.
12. Have the students complete the Assignment according to the instructions provided.

EVALUATION STRATEGIES:

- Assess Theme and Variation Assignment.
- See Checklist Evaluation, Assignment 1 Theme and Variation (p.54).

Theme (Track 4):

A theme is a musical idea. It is, more often than not, the melody that forms the basis of either a composition or section of a major work. The symbol for the theme is **A**. See Example 1.

Example 1



Theme and Variation (Track 4):

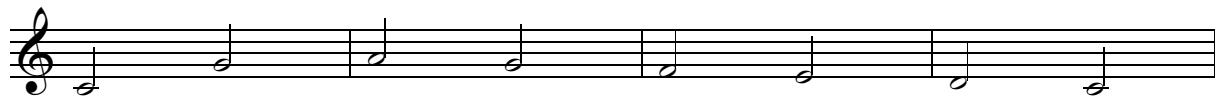
Most often this is used in the second movement of a sonata or symphony. In the case of theme and variation, the theme is stated at the beginning of the section or piece and followed by a series of changes (variations). Composers can vary themes through the use of a number of devices. The composer may choose to add notes to the theme as in Example 2.

Example 2



The composer may also choose to delete notes from the theme as illustrated in Example 3. In either case, this is known as melodic Variation. The symbols used to indicate variations are **A1, A2, A3**, etc.

Example 3





Harmonic Variation (Track 6):

Sometimes the composer may wish to eliminate notes altogether and replace them with a variation that is based on the harmonic skeleton of the piece. This is called Harmonic Variation. See Example 4.

Example 4



Rhythmic Variation (Track 7):

The composer may also implement rhythm variations. This may take the form of changes in time signature, as in Example 5,

Example 5



or of rhythmic manipulations for key notes in the theme as in Example 6.

Example 6



Theme and Variation Variation complete (Track 8):

It is also possible to include any or all of these devices in any combination as can be heard in Example 7, track 8 on the CD.

Rondo (Track 9):

The rondo is most often found in the fourth movement of a sonata or symphony. The simplest form of the rondo is **A-B-A-B-A**. Since the theme recurs so often it is essential that it be catchy, and memorable. If however there are two contrasting themes, the rondo may take the form of **A-B-A-C-A**.

