Step-by-Step

Classroom Music II

6

Teacher Manual

emc notes inc.
Dear Educator,

Thank you for taking the time to peruse Step-by-Step Classroom Music. This grade 3 music curriculum has been created for a classroom teacher to deliver a General Music program. Step-by-Step Classroom Music teacher resources contain full lesson plans with clearly specified curriculum expectations at top of each lesson. The music lesson plans give extra explanation and teacher notes and have blackline masters and tests for students. In grade 1 the fundamentals of music are taught and in each successive year they are reviewed and built upon.

If you have found us via this pdf document, we encourage you to visit the website: www.emcnotes.com to look at our other music curriculum products in this series and to view our SMART board music lessons and the new online music composition application.

This sample contains links to audio in mp3 format. To access this click on the text that reads, “Play track…”, and the mp3 track will open in another window. If you have any questions or problems viewing or listening to the audio email paulmauro@emcnotes.com

Yours truly,

The emc notes inc. team
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CD List

Track 1  Maple Sugar by Colin Adjun
Track 2  Dreams for You by Susan Aglukark
Track 3  Syncopation Example 1
Track 4  Syncopation Example 2
Track 5  Chatterbox by The Toronto Tabla Ensemble
Track 6  Intervals
Track 7  I-IV-V Progression
Track 8  Pentatonic Scale
Track 9  Theme and Variation Sample
Track 10 Ravel: Bolero
Track 11 Tchaikovsky: March from the Nutcracker Suite
Track 12 Rossini: William Tell Overture
Track 13 Pick-up Note Worksheet
Track 14 Bach: Jesu Joy of Man's Desiring
Track 15 Twinkle, Twinkle, Metre Variation
Track 16 Twinkle, Twinkle, Melodic Variation
Lesson eleven

TOPIC: Syncopation and Variations

CURRICULUM EXPECTATIONS:

Students will:

- C1.1 Sing and/or play, in tune, from musical notation, unison and two-part music with
  accompaniments, from a wide variety of cultures, styles, and historical periods;
- C1.2 Apply the elements of music when singing and/or playing, composing, and arranging
  music to create a specific effect;
- C1.3 Create musical compositions for specific purposes and audiences;
- C1.4 Use the tools and techniques of musicianship in musical performances
- C1.5 Demonstrate an understanding of standard and other types of musical notation
  through performance and composition

OBJECTIVE: By the end of the lesson, students will create compositions using their
knowledge of musical elements including syncopation and variation

MATERIALS: Teacher Note: Syncopation
Musical Elements Review Sheet
Composition Sheet
Track 3 Syncopation Example 1
Track 4 Syncopation Example 2
Recorders, pitched percussion instruments, or vocals

LESSON RATIONALE:

Elements such as tempo, dynamics, and texture are integral to performance. Over the
years composition has evolved to include markings that enable the composer to convey
these elements to the performer. This lesson will focus on the use of musical elements
as they relate to both scoring and performance.

SUGGESTED LESSON SEQUENCE:

1. Review the term syncopation and remind the students of the role that it plays in music.
   Review with the students that time signatures have specific patterns of beats. For
   example in 4/4 time the accents are on beats one and three. A syncopated rhythm
   is a rhythm that emphasizes a beat or part of a beat that is not normally emphasized.
   It is syncopation that adds interest to the music taking away what could otherwise
   become boring.

2. Remind the students that time signatures have specific patterns of beats.
Lesson eleven

3. Review 4/4, time paying particular attention to the placement of accented beats. Clap the following 4/4 rhythm accenting beats one and three.

4. Now have the students clap the above pattern using syncopation (accenting beats 2 and four).

5. Review with the students the oral prompts associated with the various notes:

<table>
<thead>
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<th>Oral Prompt</th>
<th>Note Name</th>
<th>Note Value</th>
<th>Symbol</th>
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<tr>
<td>a. Ta</td>
<td>quarter note</td>
<td>one beat</td>
<td></td>
</tr>
<tr>
<td>b. Ti-ti</td>
<td>eighth note</td>
<td>½ beat each</td>
<td></td>
</tr>
<tr>
<td>c. Ti-ka</td>
<td>sixteenth note</td>
<td>¼ beat each</td>
<td></td>
</tr>
<tr>
<td>d. Ta-ah</td>
<td>half note</td>
<td>two beats</td>
<td></td>
</tr>
<tr>
<td>e. Ta-ah-ah</td>
<td>dotted half notes</td>
<td>three beats</td>
<td></td>
</tr>
<tr>
<td>f. Ta-ah-ah-ah</td>
<td>whole note</td>
<td>four beats</td>
<td></td>
</tr>
</tbody>
</table>

6. In grade 4 the oral prompt syn-co-pa or ti-ta-ti was learned. Review with the students the note combinations and oral prompts ti-ta-ti (♩♩♩), also called syn-co-pa, and explain that sometimes combinations are used to add interest to a musical rhythm. The oral prompt syn-co-pa represents an eighth note/quarter note/eighth note combination that has the value of two full beats. ♩♩♩.

7. Sometimes, patterns are syncopated by placing the accent on parts of the beat. A syn-co-pa, or ti-ta-ti, is an example of a syncopated rhythm that places the accent on a part of the beat.

8. Listen to **Track 3 Syncopation Example** and notice how the emphasis of the beat is shifted in the following example. Instead of emphasizing the familiar strongest, weak, strong, weakest on 1,2,3 and 4, this example emphasizes beats 1 and 3 &. (Image on following page)
9. Introduce the two following rhythms: Tum-ti is a combination of a dotted quarter note followed by an eighth note. This has the value of two beats. Tim-ka is a dotted eighth note followed by a sixteenth note. This combination has the value of one beat.

10. Play Track 4 Syncopation Example 2 and have the students clap along with the two new rhythm combinations shown in the following example.
11. Copy the following rhythms to the board, chart paper or scan for interactive whiteboard and have the students clap each pattern ensuring that the accents are appropriately placed. (Beats one and three should be accented.)

12. This time have the students clap each rhythm, placing the accent on the weak rather than strong beats. (Beats one and three should not be accented.)
13. Tell the students that they will be creating variations for popular songs using many of the elements of music that they have learned to this point.

14. Distribute a copy of the Musical Elements Review Sheet to students and ensure that the students are familiar with the material.

15. Distribute a copy of Variation Sheet and have the students complete the sheet by creating a rhythm pattern and incorporating musical elements. Students need to ensure that each measure contains the correct number of beats as is required by the time signature that appears at the beginning of the piece. Students should then refer to the Musical Elements Sheet and address the following musical elements: dynamics, texture, articulation, and rhythm, in their new compositions.

16. Have the students rehearse the work and perform it for the class or the teacher.

17. Collect the notations and explanations for their choices of elements.

**ASSESSMENT STRATEGIES:**

The focus of the assessment should remain on whether the students understand the application of the musical elements as they relate to the variation. It is also important that the students select the proper note values so as to ensure that each measure has the correct number of beats. Students should be able to articulate their choice of elements and provide a sound rationale for their choices.
Each time signature has a specific pattern of beats with respect to those which are accented and not accented. For example, a 2/4 time signature accents the first beat and ends the measure on a weak beat. A 3/4 time signature places the accent on the first beat which is then followed by two weaker beats. In 4/4 time the accents are on beats one and three. A syncopated rhythm is a rhythm that emphasizes a beat or division of a beat that is not normally emphasized. In short, what syncopation does is disrupt the natural rhythmic flow of the music. Although it is the consistency of the time signature that makes the musical pattern easy to follow, it is syncopation that adds interest to the music taking away what could otherwise become boring.

Example 1

The above is one of the simplest forms of syncopation in that it changes the emphasis without changing the note values. In regular 4/4 time or quadruple meter, the emphasis is on beats one and three as is the case in the first measure; however, measure two has shifted the emphasis to beats two and four.

Example 2

In the above example, the pattern of the 4/4 time signature is clearly established in the first measure. The second measure is syncopated in that it places emphasis on the second beat of the measure which is usually a weak beat. The third bar/measure of the example is also syncopated as it places the emphasis not on a particular beat, but on a part of a beat (the “and” preceding the third beat).

Syncopation is a rhythmic technique that is used along with melodic change. It may be used to signify a high pitched note, a long note, a low note or, to signal a change in the direction of the melody.
Rhythm

Syncopation: A syncopated rhythm is a rhythm that emphasizes a beat or division of a beat that is not normally emphasized. In short, what syncopation does is disrupt the natural rhythmic flow of the music. Although it is the consistency of the time signature that makes the musical pattern easy to follow, it is syncopation that adds interest to the music taking away what could otherwise become boring.

Polyrhythms: Polyrhythms occur when two or more different rhythms are played at the same time.

Rhythmic Ostinato: A rhythmic ostinato pattern is a repetitive rhythm pattern that is heard throughout a piece of music. This can be a one measure pattern, or an entire phrase.

Articulation

Legato: is a musical term that means played smoothly, without any separation between notes.

Staccato: is a musical term that means the opposite of legato. Staccato requires that successive notes are played in shortened or detached fashion.

Dynamics

a. piano (p) soft
b. mezzo piano (mp) medium soft
c. mezzo forte (mf) medium loud
d. forte (f) loud
e. sforzando (sfz) forced or accented and loud
f. crescendo (>) gradually get louder
g. decrescendo (>) gradually get softer

Texture

Monophony: Monophonic music is based on a single melody line without an accompaniment.

Homophony: Homophonic music resembles monophonic music in that it has a single melody line but with accompaniment.

Polyphony: Polyphonic music consists of several melody lines played at the same time.
Composition Sheet

1. Begin by selecting a popular children’s song from the list that follows. You may also choose one of your own that does not appear on the list.

2/4 Songs
Old MacDonald
Farmer in the Dell

3/4 Songs
Clementine,
Take Me Out to the Ball Game

4/4 Songs
Jimmy Crack Corn, Mary Had a Little Lamb, The Old Grey Mare, I’ve Been Working on the Railroad, Hush Little Baby, She’ll Be Coming ‘Round the Mountain, Frère Jacques, London Bridge, This Old Man, Banana Boat Song, Bingo, I’m a Little Teapot, Down By the Bay, Yankee Doodle

6/8 Songs
Pop goes the Weasel, On Top of Spaghetti

2. Once you have selected your song, create a rhythm pattern to accompany the song.

3. Score your rhythm pattern using stick notation and rehearse it along with your song using body percussion, or found percussion instruments.

4. Review the musical elements sheet and choose elements to include in your song that you believe would make the song sound more interesting.

5. Where appropriate notate these elements on your rhythm score.

6. Rehearse your song.

7. Perform your song for your classmates.

8. Identify the elements you have incorporated into your song along with a brief explanation why you selected these particular elements.