

Why Music? 2

Integrated Teaching activities	P	C	L	Resources
<p>Why Music? Part 2: In this unit, students will explore their singing voice and learn to sing in parts, learning about Pitch: (melody, contour) Duration:(pulse, tempo, metre).</p> <ul style="list-style-type: none"> Students brainstorm with teacher “what is melody?” Listen to some examples using both classical and popular repertoire. Students draw a graphic representation of the contour of the melody. (Some examples could include: the <i>Adagio</i> section of Elgar’s <i>Cello Concerto, Op. 85</i>, Harold Arlen’s <i>Over the Rainbow</i>, John Rutter’s <i>For the Beauty of the Earth</i>, etc. etc.) Students listen to the five musical extracts on Track 21, CD1. Task: name the instrument that is common in all examples. Listen to each track again, describing the quality of the voices in each extract, using such things as: i) are they high or low? ii) are they smooth or harsh? iii) male or female? iv) strong or whispering? v) one or many? vi) does the melody have wide leaps, or does it move by steps? Class write responses, then share their responses with each other. Play each of the examples again, while students read the short description of each track as they listen. Teacher leads discussion on students’ responses. Finding your voice: everyone can sing /exploring our own unique vocal quality. Teacher to lead students through vocal warm-up exercises (see page 35 of the chapter “Finding Your Voice” for examples) and practise them so that students are comfortable about making vocal sounds. What are Spirituals? Brainstorm with students to find out names of any Spirituals they may have heard/sung (for example, <i>Amen, Amazing Grace, Deep River, Down By the Riverside, He’s Got the Whole World</i>). If time, watch an excerpt from Sister Act 1 or Sister Act 2 to show a choir performing spirituals. Listening: to a second version of <i>Wade in the Water</i> (CD 1 Track 27). Students listen again, following the lyrics. Follow the steps in Activity 3 to help the students become familiar and confident with singing the phrases. When the students feel confident enough to sing with the recording, encourage them to sing as a performance all together several times. Singing in parts: Adding another layer to <i>Wade in the Water</i>. Listen to Track 35 (Activity 4); students learn the ostinato pattern using music notation. When students are confident, get them to pair with someone, and take turns singing the melody and ostinato together. Students compare the version heard previously (The Blind Boys of Alabama) with the way they have been singing the song (they write about 3 lines). Activity 5 explores more vocal exercises and different ways to place the voice. (Track 36, 37) 				<p><i>Why Music?</i> CD 1 and 2</p> <p>Teacher’s own resources</p> <p>CD1 Track 21 CD Tr 22 <i>Canto alla vita</i>, Tr 22 <i>Nunc aperuit nobis</i>, Tr 24 <i>Nina piensa en ti</i>, Tr 25 <i>Akiwowo</i>, Tr 26 <i>Wade in the Water</i></p> <p>Sister Act 1, Sister Act 2</p> <p>Track 27 Tr 28, 29, 30, 31, 32, 33 Track 34</p> <p>Track 35</p> <p>Track 26</p> <p>CD 1 Track 36, 37</p>

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<ul style="list-style-type: none"> Students perform the solo and the ostinato and include an improvisation to <i>Wade in the Water</i> (Track 38) (See assessment activity i): Performance. Allow students time to complete a self assessment when the task is completed. (See exercise 4 page 127 of workbook). Types of body percussion: clapping, clicking our fingers, slapping our chest, slapping our thighs, stamping our feet. Teacher uses their imagination in leading the class to experiment with body percussion possibilities (e.g., perform songs that use it as accompaniment and encourage students to put patterns together to create various soundscapes). Follow Activity 1, page 45, steps 1 – 8. Students learn to read the graph in Activity 9 on page 46 using various methods of body percussion. They organise their own sequence of body percussion rhythm. They then notate their rhythms, practise and perform them to the class. (See assessment activity ii) Students look at the graph of the pattern performed on Track 42, where each symbol represents different body percussion sounds. They perform the rhythm, and then write their own body percussion pattern using different symbols. By experimenting with a partner, they see how easily the symbols can be interpreted. Listening: teacher plays <i>Claps 1</i> by Utungun Percussion (Track 43) several times, while students answer the questions outlined on page 48. Students perform the various rhythms on page 49 using different body percussion (as heard on Track 44). They listen again to an excerpt of <i>Claps 1</i> (Track 45) and notice the pulses grouped in 2 lots of 3s - compound duple time. Students perform this rhythm with the recorded excerpt. Students learn the body percussion pattern written on page 50 after listening to Track 46. Composition activity: Students develop their own body percussion piece, using the pattern on page 50 as a guide. Teacher gives students definitions of pulse, tempo, meter, time signatures. Class repeats rhythm activities to demonstrate understanding of the above terms. Listening: teacher plays a variety of excerpts of music with different time signatures in simple time. Students to pick a) the meter, and b) the tempo (See assessment activity iii) Listening Revision of compound time: teacher to demonstrate by playing excerpts of music using compound metres (teacher to use own examples of compound time pieces). 				<p>Track 38</p> <p>CD 1 Track 39, tr 40</p> <p>Track 42</p> <p>Track 43</p> <p>Track 44</p> <p>Track 45</p> <p>Track 46</p> <p>Teacher's own resources</p> <p>Teacher's own resources</p>

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<ul style="list-style-type: none"> Students perform body percussion using these excerpts (as per Track 46) To conclude this unit of work, students play along (jam) with the recording on Track 47 and improvise during the solo section. 				Track 46 Track 47

Outcomes	<p>4.1 performs in a range of musical styles demonstrating an understanding of the musical concepts</p> <p>4.3 performs music demonstrating solo and/or ensemble awareness</p> <p>4.4 demonstrates an understanding of the musical concepts through exploring, experimenting, improvising, organising, arranging and composing</p> <p>4.5 notates compositions using traditional and/or non-traditional notation</p> <p>4.7 demonstrates an understanding of the musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas</p> <p>4.8 demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire</p> <p>4.9 demonstrates musical literacy through the use of notation, terminology, and the reading and interpreting of scores used in the music selected for study</p>
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Specific content focus for this unit

<p>Students learn to:</p> <ul style="list-style-type: none"> • Perform music through singing, playing and moving to a range of repertoire • Perform musical compositions and arrangements individually and/or in groups • Organise musical ideas into simple compositions both individually and in groups • Listen to a range of repertoire • Identify how the concepts of pitch and duration have been used and manipulated in a range of repertoire • Respond to the range of repertoire used for listening 	<p>Students learn about musical concepts through:</p> <ul style="list-style-type: none"> • Recognising the use of musical concepts in various repertoire characteristic of the topics studied • Understanding how the concepts of music are used and manipulated in compositions and arrangement • Creating simple compositions both individually and in groups • Aurally exploring music of various styles, periods and genres • Responding to and discussing the varying repertoire used in class and in the world of music.
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<p>Evidence of learning:</p> <ul style="list-style-type: none"> • Students are able to compose and perform simple rhythm patterns using various types of body percussion • Students can improvise over a steady beat for 4 bars using a variety of rhythms and vocal sounds • Students are able to discuss their choices of sounds and rhythms and the treatment of the musical concepts of pitch, duration and dynamics in their performances, compositions and the listening works discussed in class • Students are able to perform simple spirituals, showing growing confidence in using their voices • Students are able to perform their rhythm compositions in this unit • Students demonstrate growing musical literacy

<p>Assessment Activities:</p> <ol style="list-style-type: none"> i) Performing: Students perform in pairs the solo, ostinato and an improvised section of the spiritual <i>Wade in the Water</i>. They will use the track 38 as their backing track. The spiritual would be performed twice to give each student a chance to perform both the ostinato and the melody. ii) Performing and Composing: Students experiment with various sequences of body percussion to create an interesting sounding pattern. After notating the pattern on the grid provided (see page 46, step 11), they may record their patterns if possible, then play them to the class.

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- iii) **Listening:** Students listen to 10 – 12 excerpts of music played by the teacher. They identify the time signature and the tempo of each excerpt: Choose 1 from each of the following:
- a) 2/4 3/4 4/4
 - b) fast (allegro) slow (lento) walking pace (andante)

Feedback:

- Oral feedback on group interactions and performances
- Oral and written feedback on performances and compositions
- Discussions about performances, including improvisations and group assessments
- Observation and oral feedback during the composition process

Registration and Evaluation (units of work and tasks completed):