

Middle School General Music

Unit Plans

Calvin College Music Department
MUSC 359
Student Teaching Seminar
Spring 2009

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Middle School General Music Unit Plan Overview

Name: Alyssa Loufman

Unit Topic/Title: Mbira

Detailed Unit Description:

1. After studying African music for five days, students will focus specifically on the African instrument the mbira (and the modern form called the kalimba). First they will read an article and watch videos of music produced on the mbira. Then each student will make his/her own mbira using the design found at <http://dennishavlena.com/bobbypin.htm>. They will tune the instruments as close to a G Major scale as possible. They will have a chance to determine by ear simple well-known melodies. The students will learn certain melodies by rote from the teacher. Then they will invent a system of notation that can be used when playing the mbira and compose and perform music using this system of notation.

List Unit Objectives:

2. Students will gain an understanding of the uses of the mbira in various settings, especially in the religious practices of Zimbabwe
3. Students will be able to identify the sound of the African instrument the mbira
4. Students will learn how to make an mbira according to <http://dennishavlena.com/bobbypin.htm> and understand its acoustical properties
5. Students will learn how to play simple melodies on their home-made mbiras
6. Students will invent a system of notation that can be used when playing the mbira
7. Students will compose music on the mbira

Materials List and Budget (if any):

Item(s)	Qty.	Cost	Source/Vendor
Computers on which students can watch these videos: http://www.youtube.com/watch?v=tIPORpN27CY&NR=1 http://www.youtube.com/watch?v=FmCt8aGrwJc&feature=related	25	Computer lab provided	Provided
Electric drill	1	Free	Borrow from maintenance

Large bobby pins	225	About \$8	Walgreens
3/16" or 1/4" solid or plywood, 4" by 6"	25	About \$40	Lumber yard
3/8" square by 4" long hardwood	25	About \$5	Lumber yard
1/4" square by 4" long hardwood	25	About \$5	Lumber yard
3/4" woodscrews	125	About \$3	Hardware store
Bottle of wood glue	2	About \$5	Hardware store

Justification. (What is the value of this Unit. How does it connect to students' lives? Why teach it?):

This unit follows up on the African music unit which helps students explore the use of music in a different culture and geographical location than their own. The students can learn more about African music and how it sounds as well as its roles in society (specifically in the spiritual life of people in Zimbabwe). They can further develop their understanding of the personal, emotional, and spiritual power of music and how this plays into the use of music throughout the world. They also have the chance to build something they can be proud of and to explore the properties of musical sound as they form and tune the instruments. Many components essential to a complete music education are included in this unit including playing music by ear, learning music by rote, notating music, and composing music.

Middle School General Music Unit Outline

Name: Alyssa Loufman

Unit Topic/Title: Mbira Unit

Day	Objectives for the Day	Learning Activities to Meet Objectives	Michigan State Learning Standards Incorporated into Lesson	Materials Needed	Assignments & Assessments
1.	<p><u>Mbira</u></p> <ol style="list-style-type: none"> Students will gain an understanding of the uses of the mbira in various settings, especially in the religious practices of Zimbabwe Students will be able to identify the sound of the African instrument the mbira 	<p>Students will work in the computer lab. They will each read the National Geographic article and watch the two YouTube videos. Then they will answer questions on the Mbira worksheet.</p>	<p>Middle School Content Standard 3: All students will analyze, describe and evaluate works of art.</p> <p>2. Analyze the uses of elements of music in aural examples representing diverse genres and cultures.</p> <p>Content Standard 4: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.</p> <p>1. Describe distinguishing characteristics of representative music</p>	Computers	Reading the article, watching the videos, answering the questions on the worksheet

			<p>genres and styles from a variety of cultures.</p> <p>3. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p>		
2.	<p>3. Students will learn how to make an mbira according to http://dennishavlena.com/bobypin.htm and understand its acoustical properties</p>	<p>The teacher will give each student the directions for making mbiras. The teacher will explain why this design allows for an authentic-sounding instrument and the class will discuss the acoustical properties of the materials being used. The students will work on making their mbiras and help one another if needed. The teacher will use an electric drill for the screws.</p>	<p>Content Standard 5: All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.</p> <p>2. Describe ways in which the principles and subject matter of other disciplines are related to music.</p>	<p>Bobby pins, wood, screws, wood glue</p>	<p>Following the directions for making the mbira</p>
3.	<p>3. Students will learn how to make an mbira according to http://dennishavlena.com/bobypin.htm and understand its acoustical properties</p> <p>4. Students will learn how to play simple melodies when</p>	<p>Students will finish up making their mbiras. When students are finished making the instrument and tuning it to a G major scale, they will be able to play the instruments on their own.</p>	<p>Content Standard 5: All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.</p>	<p>Bobby pins, wood, screws, wood glue</p>	<p>Finishing the mbira, tuning the mbira properly</p>

	given only the notes in a major scale	They will be asked to try to play well-known melodies.	<p>2. Describe ways in which the principles and subject matter of other disciplines are related to music.</p> <p>Content Standard 1: All students will apply skills and knowledge to perform in the arts.</p> <p>7. Play simple melodies and harmonic accompaniments by ear.</p>		
4.	4. Students will learn how to play simple melodies when given only the notes in a major scale	Students will have some time to play their instruments individually. Then the teacher will teach the class several simple melodies by rote. The teacher will explain that this method of teaching is called “rote” teaching and that mbira music is traditionally learned by rote. Then students will work in pairs playing melodies and accompaniments taught by the teacher.	<p>Content Standard 1: All students will apply skills and knowledge to perform in the arts.</p> <p>1. Sing and play with expression and technical accuracy a repertoire of vocal and instrumental literature, including some songs performed from memory.</p>	Mbira	Playing the melodies correctly
5.	<p>5. Students will invent a system of notation that can be used when playing the mbira</p> <p>6. Students will compose music</p>	The students will complete their final assignment. They will work in pairs. Each pair will come up with a	<p>Content Standard 2: All students will apply skills and knowledge to create in</p>	Mbira	Assessment of each student by teacher (see rubric)

	<p>on the mbira</p>	<p>notation system for mbira music. Then each pair will compose a short piece of music (between 15 and 30 seconds long). Lastly, the pairs will perform their composition in unison in front of the class.</p>	<p>the arts.</p> <p>4. Compose short pieces within specified guidelines.</p> <p>Content Standard 1: All students will apply skills and knowledge to perform in the arts.</p> <p>5. Perform accurately, with appropriate technique, on at least one instrument —solo, in small and large ensembles.</p>		
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Mbira Unit Materials

Mbira

From <http://worldmusic.nationalgeographic.com>

Mbira Overview:

The peaceful, lulling, polyrhythmic cycles of the Shona mbira music of Zimbabwe have become a world-music staple. The standard mbira *dzavadzimu* consists of 22 iron prongs tightly clamped to a hard slab of mubvaropa wood, which acts as a soundboard. These metal keys are arranged in three banks, what mbira master Ephant Mujuru called the voice of the children, the voice of the adults and the voice of the elders. Although the metal keys were originally smelted directly from rock containing iron ore, these days they are often made from recycled sofa springs, bicycle spokes, car seat springs and other materials.

There are several types of mbira, but the most popular is the mbira *dzavadzimu*, meaning literally "mbira of the ancestor spirits," a reference to the instrument's traditional use and function in religious ceremonies. Some traditional musicians object to this name because they say that all mbiras belong to the spirits. Similarly, many object to the description of the instrument as a "thumb piano" because this term describes an African instrument only by making reference to a European one and because mbira players use not only their thumbs but also their right forefinger and sometimes others. But by now, both mbira and thumb piano are so widely disseminated that they're pretty much inescapable, however problematic.

The international rise of mbira began to gather steam after the 1976 publication of Paul Berliner's landmark book *The Soul of Mbira* (University of Chicago Press), although it's worth pointing out that 10 years earlier a stage show called *Wait a Minim* played at the John Golden Theatre in London, featuring mbira music arranged and directed by Andrew Tracey, son of the legendary South African field recordist Hugh Tracey. These were early events in a steady process of discovery of Shona music around the world. Indeed the instrument is now studied and played by so many musicians, in the United States and Europe particularly, that there may already be more mbira players outside Zimbabwe than within it.

That said, mbira is and will always remain first and foremost Zimbabwean music, both in its traditional, religious manifestations and in its ever growing repertoire of pop adaptations. Through recordings and international tours by mbira artists such as Stella Chiweshe, Forward Kwenda, the late Dumisani Maraire and Ephant Mujuru, Beauler Dyoko and Cosmos Magaya the instrument and the music continue to reach new audiences all the time.

Zimbabwe's mbiras—such as mbira *dzavadzimu*, *njari*, *matepe* and the smaller *karimba*—are part of a larger family of African lamellophones that includes the Congolese *likembe* and *sanza*, the Tanzanian *ilimba*, the *kalimba* and a variety of other variants. But it is important to differentiate these instruments. The Shona mbira *dzavadzimu* in particular has both musical and ceremonial aspects that are quite unique. To confuse all African lamellophones under the generic term mbira, as many do, is similar to lumping together banjos, lutes, mandolins, and all varieties of guitar under a single heading. A lot gets lost in the mix.

The mbira is usually played inside a large, empty calabash called a *deze*, which acts to amplify the sound. A stick is used to wedge the mbira securely inside the gourd. The mbira is typically played with the two thumbs stroking down and the right forefinger stroking up. A wire strung with bottle caps is generally strung over the lower portion of the soundboard, and bottle caps—at one time, shells—are often strung around the edges of the gourd, producing an intense buzzing sound. Adding a wake-up element to the soothing, bell-like tones of the mbira, the buzzing is considered to be an essential part of the music. Some modern recordings of mbira eliminate the buzzing in order to feature the pure tones of the iron prongs. This, too, is controversial.

There are many different mbira tunings, chosen according to personal preference. The *nyamaropa* and *gandanga* tunings are probably the most common, although there are lots of variations, including the same relative tuning set at different pitch levels. Most mbira groups settle on a particular tuning and use it consistently, although some newer groups, notably Mbira Dzenharira, are experimenting with combining differently tuned mbiras. A composition played on differently tuned mbiras is considered to be the same piece as long as the keys are played in the same sequence. Traditionally, a piece is played on two or three instruments using the same tuning.

For centuries, mbira music's main function was not entertainment but rather a way to contact the spirit world in all-night *bira* ceremonies. The songs and sound of mbira attracted the ancestor spirits, who provided advice and council by way of a spirit medium. The traditional repertoire of ceremonial mbira music consists of hundreds of pieces, some of which are thought to be more than 700 years old. Each piece in the repertoire is appropriate to particular types of spirit ceremonies. In ceremonies honoring a family ancestor, favorite pieces of the ancestor being called may be played. Ceremonies honoring deceased chiefs or warrior ceremonies may require older, more traditional pieces. Ceremonies for the powerful guardian and nature spirits would be the most ancient and traditional pieces. In this manner, pieces are played over and over again and passed from generation to generation.

Mbira players are often said to be hearing the sound of mbira constantly, even while sleeping. Many players talk about hearing a piece in a dream and then waking up able to play it. As such, mbira pieces are considered to be pre-existent, emanating from the spirit world, not so much composed as recovered.

An mbira ceremony is called a *bira*, and it can take many forms. Used properly, the Shona believe that mbira music can bring rain or sun, chase away harmful spirits and cure illnesses. Mbira music has a profound role in death ceremonies. A *bira* is played for a week following the death of a chief, even before the community is informed of his passing. Approximately one year after a person's physical death another ceremony is performed and the individual's spirit is welcomed back into the community to take its place among the ancestors.

There are also secular *biras*, such as those performed at weddings, the inaugurations of new chiefs and government events such as Independence Day and international conferences. The mbira also accompanies a large repertoire of traditional and modern children's songs and allegorical fables.

A Shona mbira piece usually consists of a basic cyclical pattern that includes numerous intertwined melodies, often with contrasting and syncopated rhythms. Within these patterns, there are extensive possibilities for rhythmic and melodic variation. Each performance of an mbira piece is a little like a great jazz rendition of a standard composition. The identity of the piece may be clear and the individual musician's typical style is evident, but each time the performance is fresh, new and totally expressive of the present moment.

Each piece in the traditional repertoire includes a leading part (*kushaura*) and an intertwining part (*kutsinhira*). Because mbira players are considered to be hearing the sound of the mbira continuously, when the kushaura musician begins to play there is no fixed point in the cycle to be considered as the "beginning." The player is merely joining in with the music already being heard. In the same spirit, the secondary player will enter the piece at whatever point he wishes. The interlocking mbira parts result in a compact yet overflowing richness of polyphony and polyrhythms.

Mbira music is especially noteworthy for its marriage of 4/4 and 3/4 time. Most pieces can be thought of as a sequence of four 12-beat phrases. Those 12 beats can be divided into three groups of four, or four groups of three. Often, the music is not clearly one time signature or the other but rather a beautifully ambiguous combination of the two.

Once the players have established the piece and the tempo, the hosho shakers join in, creating a consistent rhythm and completing the mbira ensemble. Occasionally, ngoma hand drums also participate. In mbira music, these drums are not used so much as a rhythmic foundation, but as conversation and commentary. However, as a piece progresses the ngoma may increasingly drive and guide the piece rhythmically.

Rarely, a virtuoso mbira player will perform a ceremony alone. This requires an extremely complex solo style that must leave both musician and listeners satisfied that both kushaura and kutsinhira are present. This type of solo style is very specific to the individual musician. Traditional mbira pieces were probably first played on guitars and other modern instruments as long ago as the 1950s, although the first recorded examples come from the late 1960s. This practice became far more common following the success of Thomas Mapfumo, who began singing in Shona and using traditional mbira songs as the basis for his pop compositions in about 1972. When combined with political messages offering encouragement to the guerilla fighters seeking to liberate the country from authoritarian white rule, mbira music became a powerful force in a fast-changing pop culture.

Mapfumo's *chimurenga* music, named for the freedom fighters, threw the door wide open, and since Zimbabwe's 1979 independence many pop groups have incorporated mbira music and even the instrument itself—often amplified—into their sounds. As Mapfumo's music has evolved, he has encouraged his mbira players to branch into all kinds of nontraditional music. In this way, the instrument and the genre are growing and advancing all the time.

– Banning Eyre, *Courtesy Afropop Worldwide: www.afropop.org with material adapted from writing by Erica Azim*

Worksheet: The Mbira

1. How many prongs are on the standard mbira dzavadzimu? How are they arranged?

2. What is the literal translation of mbira dzavadzimu?

3. From what country did mbira music originate?

4. What finger(s) is/are used to play the mbira?

5. What is the name of the larger family of instruments to which the mbira belongs?

6. What is used to amplify the sound of the mbira?

7. What role do mbiras play in all-night *bira* ceremonies?

8. Describe a typical Shona mbira piece of music.

9. In the second video (of the two men playing mbiras) what is making the buzzing sounds on the mbira with a *deze* around it?

10. Based on the sound of the music from these videos, how is mbira music similar to American pop music?

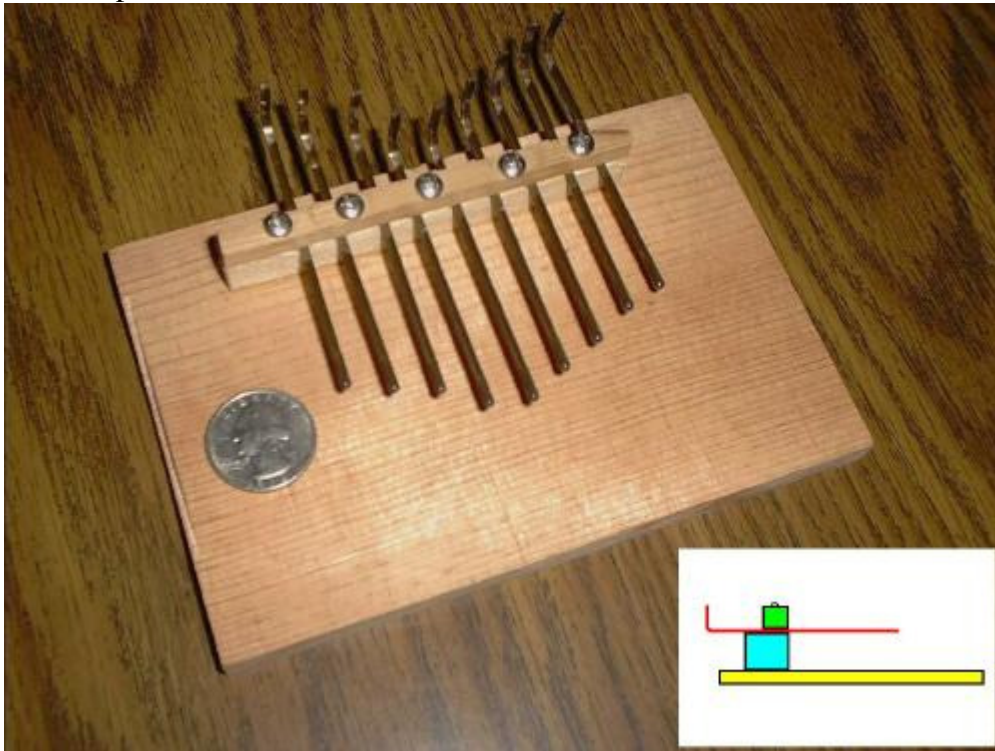
Worksheet: The Mbira

1. How many prongs are on the standard mbira *dzavadzimu*? How are they arranged?
There are 22 prongs; They are arranged in 3 banks.
2. What is the literal translation of mbira *dzavadzimu*?
Mbira *dzavadzimu* literally means "mbira of the ancestor spirits".
3. From what country did mbira music originate?
It originated from Zimbabwe.
4. What finger(s) is/are used to play the mbira?
The thumbs, the right forefinger, and sometimes other fingers are used.
5. What is the name of the larger family of instruments to which the mbira belongs?
They belong to the lamellophone family.
6. What is used to amplify the sound of the mbira?
An empty gourd called a *deze* is used to amplify the mbira.
7. What role do mbiras play in all-night *bira* ceremonies?
The mbira attracted the ancestor spirits, who provided advice and council by way of a spirit medium. Mbira music can bring rain or sun, chase away harmful spirits and cure illnesses.
8. Describe a typical Shona mbira piece of music.
A Shona mbira piece consists of repeating patterns. There is not just one melody, but several melodies that use complex rhythms. A piece of music is usually performed differently each time it is played. Each piece includes a leading part and an intertwining part.
9. In the second video (of the two men playing mbiras) what is making the buzzing sounds on the mbira with a *deze* around it?
There are bottle caps or some other round object taped around the outside of the *deze*.
10. Based on the sound of the music from these videos, how is mbira music similar to American pop music?
The mbira music in the second video has an instrumental introduction before the voices come in just like in American pop music. Also, the phrases and the words are repeated in mbira music like lyrics and phrases in an American pop song. The music has a steady beat that someone could dance to just like many pop songs.

A Kalimba Using Bobby-Pins as Twangers.

This extremely simple kalimba is a real instrument --- playability is great. Tone and volume is surprisingly good too. I made it to see just how simple a kalimba can be made.

It's construction needs little or no description -- everything can be seen in the photo.



I made this kalimba to have the same scale as a bagpipe (9 notes). There is no sound-box, only a "sound-board".

The type bobby-pin used is one size bigger than "regular" bobby-pins --- they are about 2-5/8" long & a small bit wider than 1/16". I used Goody brand, product number 01457.

- Bend each bobby-pin to right angles (careful - they can break).
- With each of the pins, cut off all but a half inch of the side with the bend. (I dulled the jagged ends with a grinder)
- The soundboard is a piece of 3/16" or 1/4" solid or plywood, 4" by 6". Absolutely nothing here is critical.
- I used a piece of 3/8" square by 4" long hardwood that the twangers rest on. This piece is glued to the soundboard.

- For the piece of wood that pushes down on the twangers, I used hardwood - 1/4" square by 4" long. Five evenly spaced 3/4" woodscrews securely clamp the twangers between these two pieces of hardwood (three screws didn't hold it good enough). Make sure that the front edges of the two hardwood pieces are flush.
- The only awkward thing is holding and positioning the nine twangers while tightening the five screws. My advice is to not tighten the screws too tight at first --- once the twangers are positioned properly, then tighten them. I also found it a help to clamp the instrument in a vise while installing and tuning the twangers.
- Tuning is easy, but may require a slight temporary untightening of the screws.

Do not remove the plastic tips of the bobby-pins as they make comfortable twanger ends.

It took me a bit less than a half-hour, start to finish, to build.

I made a simple box for an experiment, but it didn't add much volume, so went back to just a single board.

My first bobby-pin kalimba had the twanger base mounted along the narrow edge of the soundboard, but the tone of the shorter twangers was not good. By instead mounting the twanger base along the wider edge of the soundboard (and about 3/8" in from the edge), the tone improved immensely.

This is a good tuning:

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ti so mi do * re fa la do'
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* = a full step
below "do"

The short length of the bobby-pins more or less limits what key the instrument can be tuned in -- Optimum sound/tone in my case (where the lowest note uses almost the full length of the bobby-pin) was when the instrument was tuned in the key of G but considering that this simple kalimba will likely never be played in a band, the key is relatively unimportant.

Fun little thing!

I made another such instrument, but used regular sized (smaller) bobby-pins instead. it worked fine too --- had a different, but also pleasant tone.

Dennis Havlena - W8MI
Mackinac Straits, northern Michigan
10/14/2001

**Mbira Unit Final Assignment
Rubric**

The student has invented a notation system that is useable on the mbira.	/10
The student composed functional music for the mbira between fifteen and thirty seconds long.	/10
The student performed using proper playing techniques on the mbira.	/10
The student demonstrated his/her understanding of the specific instrument.	/5
The student demonstrated general knowledge of music (based on the musical information that has been presented thus far in the class).	/5
	Total
	/40

Middle School General Music Unit Plan Overview

Name: Alyssa Loufman

Unit Topic/Title: Opera

Detailed Unit Description:

The unit will begin with a class discussion about students’ knowledge and views of opera. Then students will watch and listen to three YouTube videos. One video is the scene from Puccini’s *La Boheme* in which Musetta sings "Quando me'n vò". The second video is from Offenbach’s *Tales of Hoffman* in which the “Barcarolle” duet is performed. The third video is from Gershwin’s *Porgy and Bess* and includes the well-known “Summertime”. There will be a class discussion after watching the videos. Then students will break up into groups to create presentations based on this website: <http://www.musiclessonsonline.co.uk/HistoryOfOpera.html>. Next the class will watch the opera “Where the Wild Things Are” by Maurice Sendak. Then the unit will end with a final class discussion about opera.

List Unit Objectives:

1. Students will evaluate their own knowledge of opera and their opinions of opera
2. Students will listen to operatic music and analyze it’s distinct qualities
3. Students will become familiar with the history of opera
4. Students will actively discuss opera’s role in society and opera’s perception by various people groups
5. Students will recognize typical aspects of opera in “Where the Wild Things Are”
6. Students will analyze the effectiveness of the acting and singing in opera performances as it relates to the story-line of the opera
7. Students will analyze the effectiveness of the use of various musical features in telling the story

Materials List and Budget (if any):

Item(s)	Qty.	Cost	Source/Vendor
VHS or DVD of “Where the Wild Things Are”	1	\$50	Amazon.com
Poster board	3	About \$3	Walgreens
Markers	12	Borrow from art department	Borrow from art department

Justification. (What is the value of this Unit. How does it connect to students' lives? Why teach it?):

This unit will allow students to reflect on their perception of opera and the perceptions other people have of opera. If their views of opera were negative initially they are given the chance to reconsider what opera means in society and how they can develop a more positive view of opera. In this class the students and teacher will discuss how opera relates to musical theater and how opera incorporates all aspects of drama and all aspects of music in one medium. Students will view opera in the light of contemporary acting and singing. They will also explore how opera is related to other forms of entertainment such as sporting events, television, and concerts. Students will be exposed to a contemporary form of opera from a children's book that many of the students will be familiar with.

Middle School General Music Unit Outline

Name: Alyssa Loufman

Unit Topic/Title: Opera Unit

1.	<p><u>Opera</u></p> <p>8. Students will evaluate their own knowledge of opera and their opinions of opera</p> <p>9. Students will listen to operatic music and analyze it's distinct qualities</p>	<p>The unit will begin with a class discussion about students' knowledge and views of opera (see discussion handout). Then students will watch and listen to three YouTube videos. They will have the texts and translations as they watch these videos.</p> <p>http://www.youtube.com/watch?v=k0V6Bq0jU4Q&feature=related</p> <p>http://www.youtube.com/watch?v=KEiZ-J97O5A&feature=related</p> <p>http://www.youtube.com/watch?v=tEIL6kWwmv4</p> <p>There will be a class discussion after watching</p>	<p>Content Standard 3: All students will analyze, describe and evaluate works of art.</p> <p>2. Analyze the uses of elements of music in aural examples representing diverse genres and cultures.</p> <p>Content Standard 4: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.</p> <p>1. Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.</p> <p>3. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p>	Computers	Watching the videos, participation in the class discussion
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		the videos.	<p>Content Standard 5: All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.</p> <p>1. Compare how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art.</p> <p>2. Describe ways in which the principles and subject matter of other disciplines are related to music.</p>		
2.	<ol style="list-style-type: none"> 1. Students will become familiar with the history of opera 2. Students will actively discuss opera's role in society and opera's perception by various people groups 	<p>Then students will break up into three groups to create presentations using posters to organize their thoughts. The presentations will be based on these websites: http://www.musiclessononline.co.uk/HistoryOfOpera.html. http://artsedge.kennedy-center.org/content/2374/2374_aida_operahistory.pdf</p> <p>One group will present on</p>	<p>Content Standard 3: All students will analyze, describe and evaluate works of art.</p> <p>2. Analyze the uses of elements of music in aural examples representing diverse genres and cultures.</p> <p>Content Standard 4: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.</p>	Poster board and markers	Contribution to the group work, assessment of each student on presentation (see rubric)

		<p>how opera began, another on the development of opera, and the last group on modern opera.</p>	<p>1. Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.</p> <p>3. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p> <p>Content Standard 5: All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.</p> <p>1. Compare how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art.</p>		
3.	1. Students will recognize typical aspects of opera in “Where the Wild Things Are”	<p>Next the class will watch the opera “Where the Wild Things Are” by Maurice Sendak. The unit will end with a final class discussion about opera.</p>	<p>Content Standard 3: All students will analyze, describe and evaluate works of art.</p> <p>2. Analyze the uses of elements of music in aural examples representing diverse genres and cultures.</p>	“Where the Wild Things Are” DVD	Participation

			<p>Content Standard 4: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.</p> <p>1. Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.</p> <p>3. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p>		
4.	1. Students will recognize typical aspects of opera in “Where the Wild Things Are”	This is the second day for watching the DVD.	<p>Content Standard 3: All students will analyze, describe and evaluate works of art.</p> <p>2. Analyze the uses of elements of music in aural examples representing diverse genres and cultures.</p> <p>Content Standard 4: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.</p> <p>1. Describe distinguishing characteristics of</p>	“Where the Wild Things Are” DVD	Participation

			<p>representative music genres and styles from a variety of cultures.</p> <p>3. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p>		
5.	<ol style="list-style-type: none"> Students will analyze the effectiveness of the acting and singing in opera performances as it relates to the story-line of the opera Students will analyze the effectiveness of the use of various musical features in telling the story 	<p>The students and the teacher will have a class discussion about “Where the Wild Things Are”. We will also discuss opera’s role in society and the students’ opinions of opera. Students will write a reflection journal on opera and turn it in.</p>	<p>Content Standard 3: All students will analyze, describe and evaluate works of art.</p> <p>2. Analyze the uses of elements of music in aural examples representing diverse genres and cultures.</p> <p>Content Standard 4: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.</p> <p>1. Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.</p> <p>3. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p>	None	<p>Participating in the class discussion, turning in a final reflection</p>

			<p>Content Standard 5: All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.</p> <p>1. Compare how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art.</p> <p>2. Describe ways in which the principles and subject matter of other disciplines are related to music.</p>		
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Opera Unit Texts and Translations

PUCCINI “Quando men vo” from *La Bohème*

<i>Quando men vo soletta per la via, La gente sosta e mira E la bellezza mia tutta ricerca in me Da capo a pie'...</i>	When I walk all alone in the street People stop and stare at me And look for my whole beauty From head to feet
<i>Ed assaporo allor la bramosia Sottile, che da gli occhi traspira E dai palesi vezzi intender sa Alle occulte beltà. Così l'effluvio del desio tutta m'aggira, Felice mi fa!</i>	And then I taste the slight yearning which transpires from their eyes and which is able to perceive from manifest charms to most hidden beauties. So the scent of desire is all around me, it makes me happy!
<i>E tu che sai, che memori e ti struggi Da me tanto rifuggi? So ben: le angoscie tue non le vuoi dir, Ma ti senti morir!</i>	And you, while knowing, reminding and longing, you shrink from me? I know it very well: you don't want to express your anguish, but you feel as if you're dying!

OFFENBACH “Barcarolle” from *The Tales of Hoffman*

Belle nuit, ô nuit d'amour, souris à nos ivresses. Nuit plus douce que le jour, ô belle nuit d'amour! Le temps fuit et sans retour Emporte nos tendresses; Loin de cet heureux sé jour le temps fuit sans retour.	Lovely night, oh night of love, smile upon our joys. Night more sweet than the day, oh beautiful night of love! The time flies and carries away Our tender caresses forever; Far from this happy abode The time flies away it goes.
Zéphyr embrasés, versez-nous vos caresses, Zéphyr embrasés, donnez-nous vos baisers, Vos baisers! Vos baisers! Ah!	Burning zephyrs embrace us, With your caresses, Burning zephyrs embrace us, Give us your caresses, Your caresses! Your caresses! Ah!

GERSHWIN “Summertime” from *Porgy and Bess*

Summertime,
And the livin' is easy
Fish are jumpin'
And the cotton is high

Oh, Your daddy's rich
And your mamma's good lookin'
So hush little baby
Don't you cry

One of these mornings
You're going to rise up singing
Then you'll spread your wings
And you'll take to the sky

But until that morning
There's a'nothing can harm you
With your daddy and mammy standing by

Summertime,
And the livin' is easy
Fish are jumpin'
And the cotton is high

Your daddy's rich
And your mamma's good lookin'
So hush little baby
Don't you cry

Opera Unit, Day 1

Discussion Questions

1. What is the first word or phrase that comes to your mind when you think of opera?
2. What experiences, events, or conversations helped you form your opinion of opera?
3. Based on the videos you watched today, are the assumptions you made about opera true?
4. If you did not have copies of the words for these songs would you have known what the characters are singing about? Why or why not?
5. What did the actors/actresses in these videos do to display visually what they were singing about?
6. How did the music help to convey the messages in these songs?
7. How is opera similar to musical theater? How is it different from musical theater?
8. How is opera similar to other forms of entertainment (e.g.: movies, television shows, concerts, sporting events, art shows, poetry readings, etc.)?

The History of Opera

<http://www.musiclessonsonline.co.uk/HistoryOfOpera.html>

Opera is a hybrid form, a mix of music and theatre, where the performers have to be both actors and singers. Over the centuries it's developed into a complete art form that has avid fans and critics, and a wealth of lovely music.

How It Began

Opera began in the Italian city-state of Florence during the Renaissance of the late 16th century. There was no sense of creating something new; instead a group of nobles were simply trying to recreate the heyday of classical Greek theatre. The first operas staged were the old Greek plays; with some music added (the original dramas had included music). It was a short step from reciting the plays with music to singing, and not long before composers began writing music for the productions.

According to records, the first original opera was called *Dafne*, and was produced at the end of the 1500s. But it was Monteverdi, one of the great opera composers, who expanded the form, adding the aria, a song where a performer could not only show technique, but also emotion, giving depth to the story of each opera. Within just a few years, other composers had added to the form with chorus roles and instrumental interludes, making it a complete blend of words and music.

In many ways, opera was the pop music of its day, with arias the hit songs. Its popularity spread across Europe like wildfire (the first English opera was Purcell's *Dido and Aeneas*, premiered in 1689), and soon cities had purpose-built opera houses (the first was in Venice). For many years opera was viewed as an Italian form, which led to composers writing the librettos (or lyrics) of their operas in Italian.

The main stars of opera weren't yet the female sopranos and male tenors, who would in time take the lead roles, and become celebrities. Instead, many of the main roles and arias were the province of castratos, and each aria was played twice - making opera a lengthy proposition.

The Development of Opera

It was Christoph Gluck, a German composer, who changed the face of opera, and made it more like the form we know today. With *Orfeo et Eurydice*, staged in 1762 in Vienna, he revolutionised the form, emphasising the drama of the piece and cutting the fat.

It was a great success, and Gluck composed other operas that stuck to the same focus, influencing those who followed him, like Mozart, whose *Marriage of Figaro* was one of the most popular operas of its day. Combing humour with its tale, and some memorable tunes, it set the standard for opera, which he tried to outdo with *Così fan Tutti* and *The Magic Flute*.

In the 19th century different strands of opera emerged - the Italian, German, French and even Spanish. Russia even followed suit. France took it to epic heights with grand opera that included dance interludes with a full ballet company and productions that lasted four to five hours. Composers like Verdi and Rossini worked in this style, and it was certainly an influence of the work of Wagner, whose Ring Cycle, a retelling of Teutonic myth, took opera to epic, extravagant proportions.

Modern Opera

Wagner was a hard act to follow, although a few tried. But it was apparent that opera couldn't continue in that direction. It needed new ideas. They came in the 20th century with Schoenberg and Berg, who brought new, avant-garde musical techniques to bear on the form. In their wake came Britten, Henze and Shostakovich, who didn't go quite as far musically, but still influenced opera.

One notable development was using a smaller orchestra, a reaction to economic circumstances. But operas continue to be written, with American composers like John Adams and Phillip Glass two of the leading lights of the form.

Many of the great opera singers have become household names - people like Placido Domingo, Luciano Pavarotti and Beverly Sills, and their frequent television appearances have helped return opera to the kind of mass popularity it enjoyed in the 1700s.

Brief History of Opera

Lesson Connection: *Aida* and Its Relevance to the World Today
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Millions of people like opera, but why? What is opera, and why do some people feel it is the greatest form of musical expression?

Opera began in the late 16th century in Italy, invented by a group of wealthy people in the city-state of Florence (now part of Italy), who wanted to reproduce ancient Greek dramas. Sixteenth-century Europe was experiencing a Renaissance (pronounced REH-nuh-zawnts), a time when artists, writers and architects became interested in the cultures of the past, especially the ancient Greeks, whose sculptures, architecture, and plays still exist. The texts of ancient Greek dramas made it clear that music was used in play productions hundreds of years earlier, but since there were no recordings then, the sound of the music remains a mystery. The 16th century Italians began to experiment by reading the plays aloud and adding a few musical chords as accompaniment.

This practice of reciting the text to accompaniment naturally led to singing the words, or recitative (raychee-tuh-TEE-voh in Italian). In English we use a slightly different form of the word, recitative, and pronounce it "reh-sih-tuh-TEEV". Over time, the music grew more complex, and musical professionals became interested in this combination of music and drama.

The first "real" opera was probably a recitative work titled *Dafne* (DAHf-nay), written in 1594 or 1597 by Jacopo Peri (YAH-kaw-poh Perry)--over 400 years ago! Peri's opera is lost (there were no music publishers then), but we know it existed because so many people wrote comments about the performance of *Dafne*. They could not wait to tell others about this exciting new art form.

Soon expert Italian composers like Claudio Monteverdi (CLOUD-ee-oh Mawn-tuh-VER-dee) expanded the new form, adding showy and complicated songs called arias (AH-ree-uhs) that allowed the singers to express the emotions of their characters--and to show off their singing abilities. Later, other composers added chorus parts, dances and instrumental interludes, and opera continued to grow and change.

Opera was invented in Italy, but its popularity quickly spread to Germany, France, England, Russia, Spain, Portugal and other countries. In 1637, the city-state of Venice (now part of Italy) built the first theater to be used exclusively for opera productions. Soon Venice built 16 other opera theaters for that city alone! At first, great German and Austrian composers like Handel and Mozart wrote operas in Italian because opera was considered an Italian art form. Eventually that concept expanded and composers wrote opera in their own languages. By the late 19th century, musical giants like Giuseppe Verdi (jew-SEP-pay VAIR-dee) in Italy, and Richard Wagner (REE-card VAHG-ner) in Germany, were writing operas of tremendous length, with music and stories that demanded huge, expensive productions, mature singers with big voices, large choruses, large orchestras and complicated scenery and costumes.

European immigrants brought opera to the United States in the 18th and 19th centuries. The most famous opera theater in the United States, the Metropolitan Opera House, opened in New York City in 1883. Opera fans still love to attend operas at "The Met." Most of today's popular operas were

written in the 18th and 19th century by Mozart (MOTE-zart), Puccini (Poo-CHEE-nee), Verdi and Wagner. Modern composers like Gian Carlo Menotti, Samuel Barber, John Adams, and Dominick Argento write operas in English, but they are not as popular as the old "tried and true" operas.

Opera Unit Presentation Rubric

The student presented a portion of information in a clear manner .	/10
The student contributed to the research and planning for the group presentation.	/10
The student showed an understanding of the material being presented.	/10
The student demonstrated general knowledge of music (based on the musical information that has been presented thus far in the class).	/10
	Total
	/40

Opera Unit, Day 5

Discussion Questions

1. Has your opinions of opera changed after watching *Where the Wild Things Are*?
2. If your opinion of opera has changed over the past five days, what is your new opinion of opera? What made you change your mind?
3. If your opinion of opera has not changed, why had it remained the same? What made you hold on to your previous opinion?
4. What did the actors do in *Where the Wild Things Are* that helped tell the story?
5. What was used, besides words, to express emotion in this opera?
6. How popular is opera today? Where is opera most popular today?
7. What forms of entertainment are used today to take the place of opera? *Should* these forms of entertainment take the place of opera?
8. Is it important to continue producing and viewing operas or should we stop producing them all together?

Opera Unit
Reflection Journal Topic

Type a journal reflection at least one page in length. It must be double-spaced in 12 point font. Use Times New Roman or Arial font and keep all margins 1 inch wide. Respond to the following:

If you were given tickets to an opera, would you choose to see the opera or not?

If you would choose not to see it, explain why. What forms of entertainment would you prefer? How are these forms of entertainment different from opera? How are they similar to opera? What have you learned about opera in this unit that has brought you to the decision that you would not watch the opera?

If you would choose to see the opera explain what you would do at the opera. What aspects of the opera would you be most interested in (the singing, the acting, the costumes, the stage and the props, the story-line)? Why would these aspects be interesting? How would viewing the opera be similar to other forms of entertainment? How would it be different than other forms of entertainment? What have you learned about opera in this unit that has brought you to the decision that you would watch the opera?

Middle School General Music

Unit Plan Overview

Name: Angela Gould

Unit Topic/Title: Exploring Rhythm and Culture Through Percussion

Detailed Unit Description:

This unit helps students simultaneously explore percussion instruments, rhythm, and non-western music. Students begin by learning about the classifications of percussion instruments and see and hear examples of each category from the western music tradition. Next, students learn to play and notate rhythms using standard small percussion instruments. What follows is an exploration of two world music percussion elements—the tabla, from Northern Indian classical music, and the gamelan, from Indonesia. Several days are spent on each, giving time for students to explore the cultural background of these instruments, to understand their theory and compositional methods, and to perform on simulated instruments.

List Unit Objectives:

1. Students will be able to identify several percussion instruments from Western and non-Western musical traditions by sight and sound.
2. Students will perform accurately on at least one percussion instrument.
3. Students will notate rhythms using quarter, eighth, half, and whole notes.
4. Students will analyze the use of percussion in several listening examples.
5. Students will compose for percussion instruments according to guidelines given.
6. Students will improvise rhythms on at least one percussion instrument.
7. Students will identify the societal function of several types of music.

Michigan Music Standards

Elementary 1.8. Perform independent instrumental parts while other students sing or play contrasting parts.

Middle 1.5. Perform accurately, with appropriate technique, on at least one instrument—solo, in small and large ensembles.

Middle 1.10. Use standard notation to record personal musical ideas and the musical ideas of others.

Elementary 2.1. Improvise simple rhythmic and melodic ostinato accompaniments

Middle 2.4. Compose short pieces within specified guidelines.

Middle 2.6. Use a variety of traditional and nontraditional sound sources and electronic media when composing, arranging, and improvising.

Middle 3.2. Analyze the uses of elements of music in aural examples representing diverse genres and cultures.

Middle 4.3. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.

Materials List and Budget (if any):

Item(s)	Qty.	Cost	Source/Vendor
Interactive Gamelan Software		free	Download from http://www.wcsmusic.org.uk/downloadgamelan.asp
Orff mallet instruments, tone bars, or band keyboard instruments	several		Owned by school or borrowed from another school
Homemade “tabla” sets	several		Can be made from large coffee/juice cans. See “Tabla Unit Info.pdf” p. 53 for instructions.
New, unsharpened pencils to use as tabla beaters	2 per tabla	None or \$2.49/36	Supplied by school? or Office Max, other office store
Small percussion instruments: cymbals, wood blocks, rattles, etc.	several		Owned by school or borrowed from another school
Recordings of “Fanfare for the Common Man” and Rosauero’s “Concerto No. 1 for Marimba”			Can be accessed from local library or via naxosmusiclibrary.com (free trial)
Staff paper			Printed free from blanksheetmusic.net or elsewhere

Justification. (What is the value of this Unit. How does it connect to students’ lives? Why teach it?):

In an increasingly globalized world, it is important for students to be exposed to and gain appreciation for cultures outside their own. This unit provides a window for such exposure. For students who will likely interact with music mostly as listeners, this unit helps develop an understanding of how music is put together and how the sounds they hear are produced, giving students a deeper understanding of the music they listen to.

Middle School General Music Unit Outline

Name: Angela Gould

Unit Topic/Title: Exploring Rhythm and Culture Through Percussion

Day	Objectives for the Day	Learning Activities to Meet Objectives	Michigan State Learning Standards Incorporated into Lesson	Materials Needed	Assignments & Assessments
1.	<p>1. Students will be able to identify several percussion instruments from Western and non-Western musical traditions by sight and sound.</p> <p>4. Students will analyze the use of percussion in several listening examples.</p> <p>7. Students will identify the societal function of several types of music.</p>	<p>Classifying percussion instruments lesson</p> <p>“field trip” to band room</p> <p>Discuss how percussion is used in Western Art music: - Listen to Fanfare for the Common Man (punctuation) - Concerto #1 for Marimba and Orchestra, mvt. IV by Ney Rosauero (solo instrument)</p>	<p>Middle 3.2. Analyze the uses of elements of music in aural examples representing diverse genres and cultures.</p> <p>Middle 4.3. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p>	<p>“Percussion Instruments” handout</p> <p>Band room, percussion instruments</p> <p>Recordings of Fanfare and concerto</p>	<p>In class: “Percussion Instruments” handout</p>
2.	<p>2. Students will perform accurately on at least one percussion instrument.</p> <p>6. Students will improvise rhythms on at least one percussion instrument.</p>	<p>Rhythm circle with hand percussion—students perform ostinati</p> <p>Practice notating rhythms</p>	<p>Middle 1.10. Use standard notation to record personal musical ideas and the musical ideas of others.</p>	<p>Small percussion instruments</p> <p>Staff paper</p>	<p>Collect notated ostinati for formative assessment of music notation</p>

	3. Students will notate rhythms using quarter, eighth, half, and whole notes.	given by teacher Notate ostinati performed by students; have class divide to play 3 or 4 ostinati at once	Elementary 2.1. Improvise simple rhythmic and melodic ostinato accompaniments Middle 2.6. Use a variety of traditional and nontraditional sound sources and electronic media when composing, arranging, and improvising.		skills Give Indian Music handout as homework?
3.	1. Students will be able to identify several percussion instruments from Western and non-Western musical traditions by sight and sound. 4. Students will analyze the use of percussion in several listening examples. 7. Students will identify the societal function of several types of music.	Introduction to Tabla: - Read through and discuss Indian Music handout (students take notes on reading using K-W-L or split-page notetaking) - watch Shankar video twice; take questions and discuss after first viewing - watch Hussain video and discuss what students observe	Middle 3.2. Analyze the uses of elements of music in aural examples representing diverse genres and cultures. Middle 4.3. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.	Indian Music handout Tabla video: Ravi Shankar and Allah Rakha (8:24) http://www.youtube.com/watch?v=Joyk_EMtzn0 Zakir Hussain: Teen Taal (5:21) http://www.youtube.com/watch?v=WvF1T5vq-Wc	
4.	2. Students will perform accurately on at least one percussion instrument. 6. Students will improvise rhythms on at	Tabla Simulation: - Learn how rhythm is organized (beats, measures, cycles. See “Tabla Unit	Middle 3.2. Analyze the uses of elements of music in aural examples representing diverse genres	Homemade “tabla” sets Pencil beaters	Informally assess students’ grasp of how to play tabla by observing them

	least one percussion instrument.	Info.pdf” p. 53) - Learn strokes (bols) (explained in pp. 53-56 of “Tabla Unit Info.pdf”) - Free exploration time - Students take turns “composing” rhythms for class to try, using bol syllables	and cultures. Middle 4.3. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.		
5.	2. Students will perform accurately on at least one percussion instrument. 6. Students will improvise rhythms on at least one percussion instrument.	Tabla Simulation, Part 2: - Learn how to clap beat patterns given on p. 56 of “Tabla Unit Info.pdf” using proper timekeeping (p. 53) Can use Shankar video when learning <i>Tal Jhaptal</i> and Hussain video when learning <i>Tal Tintal</i> . -Learn to play beat patterns on tabla sets -If time, allow students to improvise over basic patterns.	Middle 3.2. Analyze the uses of elements of music in aural examples representing diverse genres and cultures. Middle 4.3. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.	Homemade “tabla” sets Pencil beaters	Informally assess students’ grasp of how to play tabla by observing
6.	1. Students will be able to identify several percussion instruments from Western and non-Western musical traditions by sight and sound. 4. Students will analyze the use of percussion in several listening examples.	Indonesia – Gamelan - Watch Youtube gamelan video - Interactive Gamelan: complete first three sections: Intro, Indonesia, and Indonesian Music	Middle 3.2. Analyze the uses of elements of music in aural examples representing diverse genres and cultures. Middle 4.3. Compare, in several cultures of the	Gamelan video: (5:01) http://www.youtu be.com/watch?v=l DPMifPbngc Interactive Gamelan:	In class: Interactive Gamelan worksheet

	6. Students will identify the societal function of several types of music.		world, functions music serves, roles of musicians, and conditions under which music is typically performed.	http://www.wcsmusic.org.uk/downloadgamelan.asp	
7.	1. Students will be able to identify several percussion instruments from Western and non-Western musical traditions by sight and sound. 4. Students will analyze the use of percussion in several listening examples. 6. Students will identify the societal function of several types of music.	Interactive Gamelan - Complete “Play” section - Begin “Compose” section	Middle 3.2. Analyze the uses of elements of music in aural examples representing diverse genres and cultures. Middle 4.3. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.	Interactive Gamelan: http://www.wcsmusic.org.uk/downloadgamelan.asp	In class: Interactive Gamelan worksheet
8.	5. Students will compose for percussion instruments according to guidelines given.	Interactive Gamelan - Complete “Compose” section - Have students save their compositions; play some students’ compositions for the class	Middle 2.4. Compose short pieces within specified guidelines. Middle 2.6. Use a variety of traditional and nontraditional sound sources and electronic media when composing, arranging, and improvising.	Interactive Gamelan: http://www.wcsmusic.org.uk/downloadgamelan.asp	In class: Interactive Gamelan worksheet

9.	<p>2. Students will perform accurately on at least one percussion instrument.</p> <p>3. Students will notate rhythms using quarter, eighth, half, and whole notes.</p> <p>6. Students will improvise rhythms on at least one percussion instrument.</p> <p>5. Students will compose for percussion instruments according to guidelines given.</p>	<p>Play “gamelan”</p> <ul style="list-style-type: none"> - students explore making sounds on “gamelan” instruments - students construct a set 8 beat pattern which they will perform on one of the “gamelan” instruments - students perform their ostinato pattern as part of a “gamelan” ensemble 	<p>Elementary 1.8. Perform independent instrumental parts while other students sing or play contrasting parts.</p> <p>Middle 1.5. Perform accurately, with appropriate technique, on at least one instrument—solo, in small and large ensembles.</p> <p>Middle 2.4. Compose short pieces within specified guidelines.</p> <p>Middle 2.6. Use a variety of traditional and nontraditional sound sources and electronic media when composing, arranging, and improvising.</p>	<p>Orff keyboard percussion or band keyboard instruments, set up pentatonically (bars removed or pentatonic notes labeled with tape)</p> <p>Small drum Small cymbals Other “gamelan” instruments</p>	<p>Study for unit test. Questions will be taken from “Percussion Instruments” handout, Indian Music reading, Interactive Gamelan worksheet, and listening examples.</p>
10.	<p>1. Students will be able to identify several percussion instruments from Western and non-Western musical traditions by sight and sound.</p> <p>5. Students will identify the societal function of several types of music.</p>	<p>Take unit test</p>	<p>Middle 3.2. Analyze the uses of elements of music in aural examples representing diverse genres and cultures.</p> <p>Middle 4.3. Compare, in several cultures of the</p>	<p>Unit test</p> <p>Video/audio recordings from unit</p>	<p>Unit Test</p>

			world, functions music serves, roles of musicians, and conditions under which music is typically performed.		
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Percussion Instruments

Category Name	Description

Percussion instruments have:

Definite pitch –

OR

Indefinite pitch –

Percussion Instruments

Instrument Name	Category	Definite or Indefinite Pitch?	Describe Instrument's Sound

Percussion Instruments

Category Name	Description
idiophones	Produce sounds through the vibration of their entire body; usually struck to make sound, but can also be shaken or scraped e.g. triangle, wood block, xylophone
Membranophones (drums)	Produce sounds through the vibration of a membrane (drum head) which is struck e.g. bongos, tom toms

Percussion instruments have:

Definite pitch – tuned to specific notes, like a piano

OR

Indefinite pitch – has a sound that is high or low but does not match a specific note

Percussion Instruments

Instrument Name	Category	Definite or Indefinite Pitch	Notes	Describe Instrument's Sound
Bass drum	membranophone	indefinite	Calfskin or plastic head stretched over wooden frame	students use adjectives to describe what they hear, e.g. "boomy", "low"
Marimba	Idiophone	definite	Bars made of wood Tubes (resonators) act as amplifiers	
Temple Blocks	Idiophone	Indefinite, even though they range from high to low	Originally made of hollowed-out wood, now often made of plastic	
Timpani	membranophone	definite	Copper or fiberglass bowl with plastic or calfskin head. Foot pedal adjusts pitch.	
Cymbals	Idiophone	indefinite	Generally played two ways: crash and suspended	
Snare Drum	membranophone	indefinite	Drum has two heads, lower head has metal snares (wires) that give characteristic sound	

Music and Instruments of India

Music is important in all aspects of life in India. Indian music relates deeply to the soul of the people, revealing different emotions and moods that are connected to specific times of day and seasons of the year. Two main categories of music native to India are folk music and classical music. These two categories share some musical characteristics, but they are performed by different classes of people. Classical Indian music is enjoyed and performed mostly by members of the upper class. Folk music is enjoyed and performed by people from many different cultural classes all over India, from towns and villages to the countryside. Additionally, pop music and music for films can be heard broadcast on the streets and in homes and restaurants throughout India.

Folk Music of India

Indian folk music is an important part of life from childhood through old age and death. It is heard at festivals, ceremonies, religious rituals, dances, and is part of the work of daily life, whatever it may be. Because India has many different cultural groups, religions, and languages (as well as thousands of social categories or classes), it has many different kinds of folk music. Folk music styles vary widely from place to place, between men and women, and between classes of people. Dance, theater, song, and instrument playing are all tied together in Indian folk music. This varies from group to group, depending on the purpose of the music or the dance.

Some folk styles share with India's classical tradition characteristics such as rhythm, meter, and *ragas* (special complex modes with elements of melody, ornamentation, and mood). The music of Indian folk theater uses classical Indian ragas. Folk theater music in the south uses rhythms that are from the classical tradition, as well.

Over 500 folk instruments have been collected in India, and collectors say that this is just a start. Some folk instruments have moved into classical Indian music-making circles. A folk lute that is played with a bow, called the *sarangi*, is now a favorite classical accompaniment instrument. The number and type of strings on the *sarangi* changes from group to group, depending on the need. A double reed instrument similar to the Western oboe, called the *shahnai*, has long been a featured instrument in many village festivals, weddings, and processions, and plays fanfares when needed. It is now also a concert instrument played in classical Indian groups. Kettledrums accompany the sound of the shahnai in both folk and classical use.

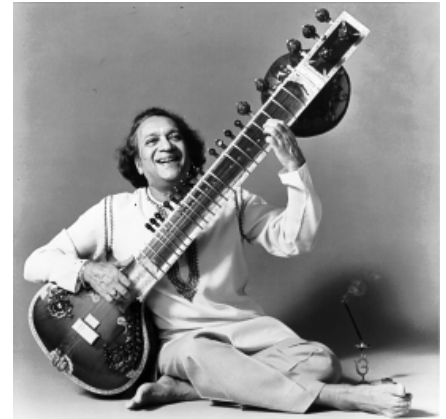
Classical Music of India

India has a classical musical tradition that is around five thousand years old. Originally, classical music was performed only in the courts and temples. Today, it is performed at public concerts or on the radio for anyone to hear. It is, however, enjoyed and performed by people of the upper class. It can be purely instrumental or may feature singers who are telling ancient tales. All of classical Indian music, whether from the north or the south, can be thought of in three layers: melody, drone, and rhythm.

Classical Indian music uses very small intervals of sound, smaller than the half-step interval known in Western music. String and wind instruments can bend and slide pitches in special ways to produce these small intervals. The classical music of India is played mostly on string instruments and drums, plus some wind instruments. Instruments vary slightly from north to south.

North Indian Classical Music

In North India, the music is from the *Hindustani* tradition. The main melody instrument is the *sitar*, a long-necked, wooden, plucked string instrument with frets. The modern sitar has seven main strings that are tuned differently, depending on the melody that is being played. Underneath the main strings are around twelve strings that are tuned to vibrate along with the main strings, creating a shimmering sound. The player uses a wire plectrum or pick on the index finger to start the sound. The sitar is the most famous Indian string instrument; many rock musicians, including the Beatles, have studied it. It is similar in sound to the electric guitar. [right: Ravi Shankar playing the *sitar*]



The *sarod* is another plucked string instrument of Northern India. It has a wider neck than a sitar. The modern sarod has a metal-plate fingerboard and it is plucked with a large plectrum made of wood, horn, or coconut shell. Players slide their fingers on the strings, stopping the sound by pressing down on the string with the fingernails or fingertips. This fretless instrument is held across the lap. Often the sarod and sitar play duets, but they can also be solo melodic instruments.

People learn to play these instruments by studying with a *guru* (teacher). Students learn through imitation, not by reading notes. They learn sets of melodic patterns with an underlying scale, called *ragas*. Each raga has its own tuning, time of day, emotional meaning, and season of the year. Ragas become the basis for long melodies improvised by the performers. Performances can go on for hours—even all night.

The sarod and sitar are accompanied by a long-necked lute called the *tamboura*. It is similar to a sitar, but has four to six strings. It plays a *drone* accompaniment with just two pitches tuned to *do* and *so* of the melody, and it has a shimmering sound.

Another instrument from North India is the *sarangi*. It is a bowed string instrument with four heavy main strings made of gut and up to 36 sympathetic strings. This fretless instrument comes from the folk traditions of India.



These instruments are accompanied by *tabla* drums. One drum is made of wood, and the other is made of copper or clay. They are set on

cloth rings to hold them in place. The drumheads are made of goatskin that is attached by leather thongs. The head of each of these two drums has three distinct parts, which produce three different sounds.

Drummers spend 10 to 12 years learning to chant the different rhythmic patterns that signal which drum and which part of the head they will strike when they play. Once the chants are mastered, a drummer is allowed to play them on the drums.

Key North Indian wind instruments include the *shahnai*, a loud double-reed instrument that is usually played outside during ceremonies. Other wind instruments include a bamboo flute and a small pipe organ.

Tabla Video: Ravi Shankar and Allah Rakha

Ravi Shankar:

“Now I would like to tell you a few words regarding the whole world of *tala*. Like *ragas*—*ragas* are the melody forms, which, you have been hearing one of them just now—*talas* are the rhythmic cycles. There are hundreds of different *talas*, ranging from three beat cycles to 108 beat cycles. We have the very great master of these drums, Ustad Allah Rakha. He’ll demonstrate the basic sounds. You see, each sound produced with the hand has got a corresponding sound syllable. The right-hand drum is known as the *tabla*, which you have seen that it is tuned with a hammer. And the left hand drum, the bass drum, is known as the *baya*. With the pressure of the wrist or base of palm, one can produce different pitches, like this [demonstration]. So, *tabla*, the right-hand; *baya* the left-hand one; together they are known as *tabla* only. These are some very simple phrases. [demonstration] Ta. Tin. Na...

Now you are going to hear a solo in the rhythm cycle known as *jhaptal*, which has 10 beats, divided 2-3-2-3. While he will be performing, Ustad Allah Rakha is also going to speak out—say a few fixed compositions—and immediately play whatever he says with his hands. Those will be the only, perhaps, fixed things, because the rest of the time we are improvising, as you know. All the time. Almost—I would say—anything from 90-95% is improvised, on the basis—the *raga* or the *tala*—that we choose.

Jhaptal. [Solo begins. You will see Shankar marking the beats with his hands: *1-2*, *1-2-3*, *1-2*, *1-2-3*.]”

http://www.youtube.com/watch?v=Joyk_EMtzn0

INTERACTIVE GAMELAN

INTRODUCTION

1. The term "World Music" covers what music?
2. What enabled people to experience music from distant lands?

INDONESIA

3. The Republic of Indonesia is made up of _____ Islands.
4. Where is Indonesia?
5. Most of Indonesia's population live on what two islands?
6. What is the capital of Indonesia? On which island is it found?
7. What religion was brought to Indonesia in 0 AD? Who brought it?
8. Which European country colonized Indonesia until the 20th century?
9. What is the main export of Indonesia?
10. What do most people in Indonesia do for a living?
11. What is the main religion in Indonesia today?

INDONESIAN MUSIC

Introduction:

12. True or False: Music, dance, drama, and visual art are thought of as separate subjects in Indonesian culture.

13. Name four occasions which music and the other arts are used to mark.

14. How do people learn music in Indonesia?

15. What does Indonesian music consist of? Is there much improvisation?

16. What does the word "gamelan" mean?

17. What 3 types of percussion instruments are usually included in a gamelan?

18. Which three islands are the home of the gamelan tradition?

19. True or false: Each gamelan is unique.

The Instruments:

On the page titled "The Javanese Gamelan", click the link to watch the video. Explore the different instruments of the gamelan on the following pages.

20. What are the three elements of the gamelan's musical texture, and which instruments play each layer?

PLAY

Try playing the different instruments.

21. In the third cycle, what happens to the tempo (speed) of the music?

COMPOSE

Follow the instructions to try your hand at composing a gamelan song!

Rhythm and Percussion Unit Test

Label the following instruments as idiophones or membranophones.

1. bass drum _____

2. marimba _____

3. triangle _____

4. timpani _____

5. Name an instrument that has *definite pitch*.

6. Name an instrument that has *indefinite pitch*.

7. The term "World Music" covers what music?

8. Where is Indonesia?

9. What is the main religion in Indonesia today?

10. How do people learn music in Indonesia?

11. What does the word “gamelan” mean?
12. What 3 types of percussion instruments are usually included in a gamelan?
13. What are the three elements of the gamelan’s musical texture, and which instruments play each layer?
14. Classical Indian music is enjoyed and performed mostly by members of the _____.
15. Indian music teachers are called _____.
16. How do people learn to play Indian classical music?
17. Describe the drum heads on the *tabla*.
18. *Raga* and *tala* are the two main aspects of Indian classical music. Describe each.

Middle School General Music Unit Plan Overview

Name: Anna Kruger

Unit Topic/Title: Music in Africa

Detailed Unit Description:

This unit is designed to get students to begin thinking outside the box of western pop music. It starts by introducing students to the continent of Africa itself, including the regions of North Africa, West Africa, Central Africa, East Africa and Southern Africa which helps group the music stylistically. Students gain an overview of the music of each region through webquests, listening to and watching performances on Youtube, and through brief readings. Students experience the music on their own as they play, compose, and improvise traditional rhythms on drums. They reflect on their experiences in their journal, and have a short playing quiz/test over the material at the end of the unit.

List Unit Objectives:

- Students will gain a basic understanding of music and its uses in the continent of Africa and its 5 regions.
- Students will experience a variety of Africa’s music and reflect on it in their journals.
- Students will experience a variety of traditional West African instruments.
- Students will play traditional rhythms on percussion instruments.
- Students will improvise along with a recording using traditional rhythms.
- Students will compose their own piece using traditional African instruments.

Materials List and Budget (if any): Also see list of possible substitutions at the bottom

Item(s)	Qty.	Cost	Source/Vendor
Djembe (small)	10	10.00/drum	http://store.drumbum.com/skuPRC-30.html
Staff paper	25 sheets	Free	Musictheory.net
aslatua	5	8/aslatua	http://www.djembedirect.com/store/hand_percussion?ac=google&gclid=CJOGxq7Rh5kCFQwDGgodlFKjlw
Shekere	5	9/shekere	http://www.mothersrhythm.com/store/rubber-seed-shekere
Caxixi	5	10/caxixi	http://www.djembedirect.com/store/hand_percussion/1/

Justification. (What is the value of this Unit. How does it connect to students’ lives? Why teach it?):

Learning about the music of other cultures helps us understand people from other cultures, and since this is such a global age, that’s important. We need to be able to connect with and

understand others. It helps us recognize connections between our music and music of other cultures as well as recognize connections between music and social science. Many of the slaves that came to the United States during the slave trade came from West Africa and we can see how their music has influenced our music. Through the study of music from West Africa, we can draw connections to Blues, Rhythm and blues, Rap, Rock, etc. Students are also able to experience the music themselves with the African percussion. This could be taken out if needed, and though it's not cheap, it's a tangible connection to the music being discussed throughout the unit. If needed, the teacher could construct passable representations of all of the instruments to save money. Directions for doing so can be found here:

<http://rhythmweb.com/homemade/tubes.htm>

Substitutions can be made as follows (taken from

<http://www.childrensmuseum.org/teachers/unitsofstudy/drumbeats/ch4webqu.pdf>):

You can substitute an *agogo* or a cowbell for the *gankogui*, a *maraca* for the *axatse*, a bongo drum for the *kaganu*, and a conga drum, or a *djembe* for the *kidi*, *sogo* or *atsimivu* drum.

Any pot or pan, pan lid, copper pipes, or anything metal makes a great bell (ringing) sound; an empty plastic coke bottle or any plastic container filled with rice, sand, or small rocks makes a great rattle; any plastic janitor's drum or bucket, coffee can, even a cardboard box makes a great sounding drum. Try PVC pipe or a cool set of boomwackers. Adding anything that rattles is also acceptable.

Middle School General Music Unit Outline

Name: Anna Kruger

Unit Topic/Title: Music in Africa

Day	Objectives for the Day	Learning Activities to Meet Objectives	Michigan State Learning Standards Incorporated into Lesson	Materials Needed	Assignments & Assessments
1.	Students will gain an overview of the continent, the people, the regions, and the music of Africa.	Webquest where students learn about West Africa, its people, and music. The webquest has links to sites where students learn about several percussion instruments from Ghana and how to play them.	<p>Content Standard 4: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.</p> <p>ART.IV.M.M.1 Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.</p> <p>ART.IV.M.M.3 Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p>	<p>Webquest, access to a computer lab</p> <p>http://www.childrensmuseum.org/teachers/unitsofstudy/drumbeats/ch4webqu.pdf has a lot of great ideas to get you started on your webquest. Using that website and a few others, I've constructed a sample one here:</p> <p>http://westafricanmusicwebquest.blogspot.com/</p> <p>(print out of webquest is</p>	Completion of the webquest.

2.	<p>Students will learn more about the music, and instruments of West Africa, including its uses in ritual.</p> <p>Students will reflect upon the way music is used in rituals in West Africa and in the United States.</p>	<p>Youtube videos Talking drums: http://www.youtube.com/watch?v=aso0r4Zq-F4 (demonstration and explanation)</p> <p>Ewe drumming http://www.youtube.com/watch?v=QYBb3ee4pDo</p> <p>Hiplife: http://museke.com/node/5 (popular Hiplife artist) Can draw connections to Rap</p> <p>Funeral: http://www.youtube.com/watch?v=H5VCRjMqa8g</p> <p>Wedding: http://www.youtube.com/watch?v=of1Up3M_Y5Q</p> <p>Reading packets</p> <p>Information adapted from https://web3.unt.edu/the/dso/index.php?portraits=african_music&action=textonly</p>	<p>Content Standard 4: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.</p> <p>ART.IV.M.M.1 Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.</p> <p>ART.IV.M.M.3 Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p> <p>Content Standard 5: All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.</p>	<p>attached)</p> <p>Youtube videos</p> <p>Reading packets (Attached)</p> <p>Students need their listening journals</p>	<p>In their journals, students will reflect upon the way music is used in rituals in West Africa and in the United States.</p> <p>Sample prompts are: In two paragraphs, describe 2 ways music is used in rituals in West Africa. Compare that to ways music is used in rituals in the United States (graduation, weddings, etc.).</p>
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		Reflection in journal			
3.	<p>Students will gain a basic understanding of the rhythms (polyrhythms) used in West African Music.</p> <p>Students will improvise on instruments from West Africa using the rhythms they have learned.</p>	Experimentation/ Improvisation using the rhythms from West Africa	<p>Content Standard 2: All students will apply skills and knowledge to create in the arts.</p> <p>Content Standard 1: All students will apply skills and knowledge to perform in the arts.</p>	<p>Instruments, Knowledge of some rhythms to teach by rote.</p> <p>Youtube videos cued</p> <p>The majority of the time, music in West Africa is passed orally (aurally). Sample polyrhythms, techniques, and tips for teaching them can be found here:</p> <p>http://www.ancient-future.com/africa.html</p> <p>http://www.youtube.com/watch?v=uFh0UXH5uM4</p> <p>http://www.youtube.com/watch?v=H4MVakxBbXg&feature=related</p> <p>http://www.youtube.com/watch?v=dWZty_2sFvk</p> <p>http://www.youtube.com/watch?v=CtmwhXJr570&feature=related</p>	Formative assessment as students are observed and some perform for the class.
4.	Students will compose	Composing	Content Standard 2: All students will apply skills and knowledge to create in the arts.	Notated rhythms	Formative

	ensemble pieces using traditional rhythms and instruments.	(does not necessarily need to be notated. Students may be able to perform much more complicated rhythms than they can notate. Class may come to the understanding that _____ rhythm is “rhythm A,” etc. Next to <i>djembe</i> , students may write “rhythm A for ___measures”, etc.	ART.II.M.M.4 Compose short pieces within specified guidelines	Instruments Staff paper	assessment as students are observed.
5.	Students will present their compositions. Students will demonstrate the knowledge they gained on the short test.	Performing Test-taking	Content Standard 1: All students will apply skills and knowledge to perform in the arts.	Instruments Tests Sample questions attached.	Summative assessment of performances and tests.

Welcome to the West African Music Webquest!

(<http://westafricanmusicwebquest.blogspot.com/>)

Using materials from different sources (and with a lot of help from <http://www.childrensmuseum.org/teachers/unitsofstudy/drumbeats/ch4webqu.pdf>) here's a West African Webquest!

The Mission: learn about West Africa-its countries, people, and music.

Complete each mini-mission in Microsoft Word by following the directions posted at the top of each. At the top left-hand side of your Word document, list your name, the date, my name, and write "West African Webquest." Just one more thing: You may only type in 12-point Times New Roman or Ariel fonts.

You can do it! Go!

Posted by Anna at 8:42 A.M.

[Mini-mission 1](#)

Visit www.nationalgeographic.com.

Scroll down the web site's home page until you come to the word Maps on the yellow SEARCH OUR SITE page frame and click on it. You will come to the Map Machine file page. Scroll down to the Find A Place location on the page, move the cursor in, and type the word, "Africa", then click on the Go button. You will come to the yellow FIND A PLACE file window. Click on the Africa continent file (top file). You will come to the DYNAMIC MAPS file page. Go to the Find A Place in Dynamic Maps location in the black DYNAMIC MAPS page frame, move the cursor in, type the word, "Africa", then click on the Go button. You will come to one more file window. Click out of this window (upper left square) and finally you will come to the DYNAMIC MAPS Political/Satellite Map file page and a satellite map of the continent of Africa. You can see from the map that Africa is a continent of many different climates and terrains.

In your Word document, list 2 climates and 2 terrains.

In your Word document, list the bodies of water surrounding Africa.

Posted by Anna at [8:41 AM](#)

[Mini-mission 2](#)

Leave www.nationalgeographic.com open and in a separate browser, visit http://en.wikipedia.org/wiki/West_Africa

In your Word document, list the countries in West Africa.

Scroll down to the section that says, "Culture and Religion." Answer the following questions in your Word document.

What are the predominant religions of West Africa?

What are popular pastimes in West Africa?

What are popular genres of music?

List and describe the instruments mentioned:

Posted by Anna at [8:41 AM](#)

Mini-mission 3

Close the Wikipedia article, and reopen www.nationalgeographic.com. Let's examine Ghana more closely.

Go to the Find A Place in Dynamic Maps location in the black DYNAMICS MAPS page frame, cursor in, type the word, "Ghana", then click on the Go button. You will come to the yellow Find A Place in Dynamic Maps file window. Click on the Ghana, a country, Africa file (top file). After clicking out of the file window (upper left square) you will come to the DYNAMIC MAPS POLITICAL/SATELLITE file page and a satellite map of Ghana.

Answer the following questions in your Word document.

What kind of climate does Ghana have?

What is its terrain like?

What countries border Ghana?

What ocean borders Ghana?

Locate and list the capital city marked with a star:

Posted by Anna at [8:40 AM](#)

Mini-Mission 4

Visit www.dancedrummer.com/html. Read and follow the directions, and answer the following questions in your Word document.

Scroll down and scan the front page, then go to and click on the purple Performance Gallery file title. You will come to the Performance Gallery file that contains the titles of three video dance/drumming exhibits from Ghana: Asiagbeko, Adzogbo, and Kogiri. Click on the purple exhibit title, Asiagbeko. When you come to the Asiagbeko page, read, copy, and paste the description of the cultural origins of this dance to your Word document. View the dance/drumming exhibit video by clicking the play button on the online video player. You can also fast-forward and rewind the video if you wish. This dance is being performed at a funeral and although it is a social dance today, the dance movements portray stories of past tribal warfare.

Now, click on the purple Back to the Performance Gallery file hotspot. When you come back to the Performance Gallery file, click on the purple exhibit title Adzogbo. When you come to the Adzogbo page, once again, read, copy, and paste the short cultural origin description of this

dance to your Word document. Click the play button of the online video player to view the dance/drumming exhibit video. This dance also portrays stories of tribal warfare from the past. Now, click on the purple Back to the Performance Gallery file hotspot. When you come

back to the Performance Gallery file, click on the purple exhibit file title, Kogiri. When you come to the Kogiri page, scan the picture of the kogiri, an African xylophone from this region, and click the online video player to view the exhibit video for a short sample of the sound of the xylophone.

Scroll down and click on the purple back to the front page file hotspot and when you get there, click on the blue Traditional Rhythms file title. You will come to the About Atsia and its rhythms page that contains a short description of the Atsia as well as a picture exhibit of the African percussion instruments used in the dance/ensemble: the gankogui (double iron bell), axatse (gourd rattle), kaganu (high pitched drum), kidi (medium pitched drum), sogo (low pitched drum), and the atsimevu (the lead talking drum pair that lean back on stands). This is one of the most traditional social dance/drumming ensembles in Africa. Read, copy, and paste the description of the cultural origin of the dance to your word document, then click on each instrument's name page title (under picture) to view its visual and sound sample exhibit and learn about the percussion instruments in the dance/drumming ensemble. When you come to each instrument's page, read the description about the instrument, then click on the play button on the online tape player to hear the instrument play the notated rhythm pattern that you see there. Each note that the instrument plays will highlight in red in the notated rhythm pattern as the rhythm pattern progresses in the sound sample.

In your Word document, describe in 4-6 sentences your favorite instrument and dance. Why are they your favorite?

Posted by Anna at [8:37 AM](#)

Mini-Mission 5

Visit <http://aviarts.com/demos/flash/abadjarhythm/>

Use <http://www.sabar.com/africa.html> to identify the instruments you see and hear. In your Word document, write the names of the instruments you see from left to right.

Take a few minutes to play around with the website.

Posted by Anna at [8:35 AM](#)

Bonus Mission

Congratulations on finishing the Webquest!

Print out your completed Webquest document and turn it in.

BUT WAIT, there's more!

If you have time during the remaining minutes of class, visit <http://www.dancedrummer.com/museum.html> and learn how to play the instruments for yourself.

West African Music Reading Packet

Information adapted from

https://web3.unt.edu/the/dso/index.php?portraits=african_music&action=textonly

It's misleading to speak of "African Music." The continent is large, with over fifty countries, each with different societies, and about 1,000 languages. For each language, there is a different music. Music varies as much as the environment, from rainforest to grasslands and desert, from villages to urban cities.

Yet scholars can't deny the existence of general musical features and vocabulary by which we can describe music of Africa. All African music includes: call-and-response, multi-part singing, short phrases that are complex and rhythmic. The music is popularly characterized as making use of repetition as a strength, buzzy tones, complex rhythms, in particular, two-against-three beat rhythms and polyrhythms (many rhythms unfolding at once). Each society's tradition may reinforce or contradict these characterizations.

We are focusing on West Africa because of its historical influence on the Americas since the era of the Trans-Atlantic slave trade. The merciless one-way passage for Africans over two hundred years ago has led to an ongoing cultural dialogue between the two continents, as you will read.



Image 2: Masked Dancer
from Sierra Leone
(Photo: Barbara Morrison-
Rodriguez)

Often there is no single word for "music" in West African lexicons. Kofi Agawu explains, as in the Ewe word 'vu', generally the concept of music is broader, and refers to dance, music and drumming altogether.

The most important aspect of West African music is in the power of the community. Both the collective spirit and the individual African genius are valued. The social aspect of the music can be seen in both singing and instrumental music. For example, the Liberian "solo" instrument with five strings is actually considered to have five voices, each string designated as a family member, such as mother, father, sister, brother, daughter, and so on.

Songs and dance lie at the heart of musical expression in West Africa. Music performance is best understood as having a wide range of expression, depending on the contexts and purposes for music-making—such as work, play, ceremony, ritual and worship. Instruments include all types of instrument categories.

The value and meaning of music are best understood by looking at the rich cultural heritage of various peoples, such as the Mende and Asante of the coastal rainforest, and the Mande-speaking people of the Savannah grasslands (south of the Sahara Desert and north of the coastal rainforest).

Mende Values and Performance

During the Trans-Atlantic slave trade, West Africans from the Rice Coast were among those most sought after because of their rice-growing skills. A high percentage of those who endured the voyage across the Atlantic to finally reach the port of Savannah, Georgia, were Mende, from Sierra Leone and Liberia. In the 1930's a linguist named Lorenzo Turner found that Mende words made up forty percent of the African words in the language of the Gullah people of coastal Georgia and the Sea Islands, who were known as the African Americans with the closest cultural ties to their African ancestors.



Image 3: Mende Village Women
(Photo: Cynthia Schmidt)

Women are important carriers of tradition throughout the African Diaspora. Beginning at a young age, Mende girls learn songs and dance movements in order to become a member of the women's society, called Sande or Bundu. (Men's societies are called Poro.) Young women must reach a culturally acceptable level of competence in performance. This experience becomes a form of *rite de passage* as they are also taught how to fulfill female adult roles. It is a time when women bond through their shared experiences, building sisterhood through songs and dances that will hold meaning throughout their lives.

In skillful hands, the women's instrument, the gourd rattle, *shegureh*, covered in beaded netting, can call out names and signal to dancers, for example, to pick up their feet or to slow down and relax their pace to the subtle rhythmic changes



Image 4: Mende Elders
(Photo: Cynthia Schmidt)

The pouring of respect for ancestors, with its deep and timeless values, is one of the oldest and most popular rituals among Africans living in the African Diaspora. It marks important occasions such as the gathering of the village elders, who command respect and dignity dressed in their traditional Mende hand-woven strip country cloth.



Image 5: Mende Slit
Drum Performer
(Photo: Cynthia Schmidt)

During a Mende event, as in other parts of West Africa, drum ensembles are integrated into all of the activities. Pertinent information must be conveyed by the lead drum at appropriate times. Even the most relaxed setting requires specific knowledge, good timing and precision in performance. The main drum that “talks” and improvises is a slit drum, called *kele*. Made from a hollowed log, it is carved skillfully to produce up to a hundred different tones depending on where the drummer strikes the four slits of the drum.

One of the aesthetics of West African music, which has continuity in African American music, is the manner in which different instruments are combined, each adding a different color, or timbre of sound. In this next musical example, the slit drummer is accompanied by a variety of support instruments, such as a membrane-head drum and a wooden “box drum” (played with the fist covered in cloth). A horn (made from a metal pipe) and a whistle playing short percussive patterns create an interesting combination of different timbres in the ensemble.



Image 6: Mende Drum and Horn Ensemble
(Photo: Cynthia Schmidt)

It has become popular both in the city and villages of Sierra Leone to employ functional substitutes for instruments, such as in the use of car mufflers or metal pipes for horns. Horn ensembles often play to support the local soccer teams, or to stir up interest for onlookers to come and join in street and village festivities, which includes the contemporary dancing masks that differ in their colorful, imaginative costumes from the Mende raffia masks of the rainforest.

Ghanaian Drum Ensembles and Royal Court Music

The Asante, who are one of Ghana's leading ethnic groups of the Akan languages, are often considered the custodians of the nation's culture because of the power, artistic splendor and duration of their empire, which covered nearly all of present-day Ghana by 1800. The proud traditions of the Asante include gold craftsmanship, wood carving and brightly colored woven cloth, called *Kente* cloth, which has also become symbolic in African American culture.

Cultures are often defined by their symbols and emblems, such as royal drums. This elaborately carved drum has the image of the *sankofa* bird carved near the "eye" of the drum. The *sankofa* bird is depicted with its feet pointing forward and the head and beak reaching behind "to take the good from the past as you move forward to the future".



Image 7: Carved Drum from Ghana

(Photo: Cynthia Schmidt)

Modern-day Ghana society still recognizes its traditional chiefs. One of the most high-ranking chiefs, the Asantehene (of the Asante), draws media attention from around the world when celebrating important events with elaborate durbars and royal processions.

Dignitaries in West Africa must be announced with music, whether in procession or stationary. For the Asantehene's ceremonies and processions, the royal court drum ensemble, called *Kete*, is played. Covered with traditional red and black fabric the drums are housed in the royal palace along with other royal regalia and items of adornment made from Ghana gold.

The music played by the *Kete* court ensemble is built on a three-part West African drum model consisting of 1) the large Master drum 2) at least two supporting drums (playing repeated patterns) and 3) a time keeper, playing the "time line" on a metallic bell or rattle. Every member of the ensemble listens to the "time line," which repeats in a cyclical fashion and must remain steady through long hours of performance.

Expectations are high for the Master drum player who must know the tradition of drum language, including proverbs and idiomatic sayings, which are still understood on the drum by many Asante people. He must also have the ability to "talk" using drum tones, and play established and improvised patterns to lead the ensemble and dancers.

Dancers of *Kete* during a ceremony interpret the rhythms in gestures that honor the Asantehene, the Queen Mother and the royal musicians. Even the Asantehene is expected to know the style of *Kete* movements and be a competent dancer.

Horns associated with music of the court in Ghana are made from elephant tusks. In various parts of Africa ivory horns, especially those decorated with leopard skin, denote power. Graduated in size, the horns alternate, playing only one pitch each, as in this example. This is known as "hocket" style (derived from "hiccough"), or the interlocking of two or more players, each playing a different tone.



Image 8: Gideon Alorwoyie
Faculty Member of UNT

Among the neighboring Anlo-Ewe people of southeastern Ghana, Togo and Benin, historic events are depicted in the Agbekor music and dance styles with their majestic, graceful yet

strong movements of warriors as seen in this photo of Midawo Gideon Folie Alorwoyie (Image 8). Ewe master drummer, priest, and a chief of his village. Beyond his traditional roles, he is a Professor at the University of North Texas where he teaches students to play the complex Ewe polyrhythms with precision.

Women's Ensembles

Drumming is a male specialty in many West African societies, but women have their own ensembles that substitute non-membrane instruments to provide rhythmic background for their songs. The Ga women of Ghana play the soft rhythms of bamboo stamping tubes, supported by a “time line” on the bell. Their ensembles, such is this example of elder women, play primarily for funerals. The meaning of the song in this next example is that a good person is usually not valued until he or she is gone.

Ritual Music

While music in West Africa can be entertaining or ceremonial, it is also sacred and healing. Music is a part of every ritual in West Africa, raising the energy of the participants to hear, see and experience things the rational mind could not. Around a fire, in healing rituals, men and women enter into heightened states of consciousness, aided by song, driving drum patterns and rhythmic dancing.

The individual rhythms of each of the Nigerian Yoruba gods of Shango, Ogun and many others were kept alive or transformed to become the basis for Afro-Caribbean religious practices. It was this knowledge of the power of music and ritual that was passed down through generations across time and space to the Caribbean (Brazil, Cuba and Trinidad) where Shango drum rhythms are still played on double-headed Bata drums (as in this example from Nigeria).

Music of the West African Savannah and the Blues



Image 9: Papa Susso
(Kora Player)

The dynamic role of the wordsmith in African and African American music can be seen in the continuum from the “praise singer” or *griot* of the West African savannah grasslands to the 21st century rapper.

The role of the “praise singer”, known to the Mandinka as a *griot* or *jali*, is one of the institutions of oral tradition that has continued from the ancient African empire of Mali (1223-ca. 1350). Mali is known as the region of historic West African kingdoms and of Timbuktu, a center for learning in the twelfth century. For centuries these spokesmen have sung the praises of the king of Mali and other epic heroes of the Mande-speaking people (Mali, Gambia, Senegal and Guinea).

The *jalis* are legendary vocal historians, who remember and perform the past through their expertise in family histories and genealogies. Formerly part of the court staff, they were both admired and feared for their ability to extol praises, but with license to publicly insult their patron and other people in high places. Today *jalis* tend to give less attention to the display of exclusive knowledge. Instead, the music dominates as they emphasize their role of traditional virtuoso on their instrument, the *kora*, which has wide appeal to many audiences.

The *kora* is one of the impressive string instruments in francophone West Africa. This harp-lute with 21 strings is held facing the player, and is played with only the thumb and forefinger of each hand. Short repeated phrases and arpeggiated patterns make up the delicate background to the main melody. In this example of the classic *Kelefababa*, the *jali* chronicles the history of a famous figure of a nineteenth century war between kingdoms in northern Gambia.

Just as the African American rapper is expected to artfully put words and rhythms together, a *griot* is judged by his facility with words. But the *griot* differs from the rapper in that he comes from a hereditary line of performers such as the Susso (Suso) family in Gambia (Papa Susso, [Image 9](#), and Foday Musa Suso, artist in musical example).

Foday Musa Suso

Many blues scholars have been interested in comparing the Delta Blues vocal style and instrumental playing techniques to the great musical traditions from the heart of the Savannah region. An uncanny similarity exists between the plucking finger technique of the indigenous lute and that of the blues guitar and the banjo.

In this example of the five-stringed instrument, the *halam*, one can hear the music that may have influenced the blues. This Wolof musician from Senegal sings and plucks the instrument, tuned to an open chord, occasionally striking the wooden resonator. The similarities to the playing technique of the banjo are remarkable.

The indigenous *halam* creates a buzzy timbre that is often desired. This effect has also become an ideal in the range of uses of the voice—shouts, moans, growls—as heard in African American spirituals and blues and which is common to West African performance.

The sound of American fife and drum bands, with repeated melodic phrases, can be heard in this Fula flute music from a cattle herding region of the Gambia basin. The setting is not complete without singing and dancing.

African Popular Music and the Contemporary Scene

Modern African cities have grown up rapidly, with local instruments from the countryside and indigenized styles played on imported instruments. Car muffler horns and modern adaptations of local instruments provide the beat for disparate lifestyles in urban areas.

Conscious of tradition, but in touch with the changing society, musicians are expanding their expressive range by incorporating new technology. Popular music genres are an imaginative blend of European and African resources, such as in the music of the electro-*griots*, such as Salif Keita.

Since the 1920's, an innovative finger-picking style was spread by Liberian sailors along the West African coast where people gathered to drink the local brew, palm wine. This early traditional pop music, called "palm wine guitar," grew out of a fascination for the western guitar, which inspired musicians to develop riffs based on indigenous instruments. This style eventually made its way eastward along the coast to former Zaire (Democratic Republic of Congo) where new influences of Afro-Cuban rumba music had taken hold. The re-Africanization of the rhythms (via African American and Latin rhythm) combined with African melodies to crystallize into the popular music of the 1960's. This lively guitar style ignited in popularity around the continent, and continues to be a favorite dance party music, or Afropop.

Afropop music can now be heard on the air-waves around the world. Many of the West African genres—juju, highlife, mbalax—have gone global, to reach audiences via the electronic media, but their origin and most authentic performances lie deep in urban Africa.

Sample Test Questions

Listening

The teacher will play short clips of various instruments we have studied. Write the name of the instrument you hear.

- 1.
- 2.
- 3.
- 4.
- 5.

Writing

6. List three countries in West Africa

-
-
-

7. List and describe three genres of music in West Africa

-

-

-

9. List and describe three ways music is used in rituals in West Africa.

-

-

-

Playing

10. Demonstrate a basic djembe beat, etc.

Middle School General Music Unit Plan Overview

Name: Anna Kruger

Unit Topic/Title: Music in the Movies

Detailed Unit Description:

This unit is about the music and the composers of music used in the movies. By viewing and discussing movie clips in class, students will learn about the various techniques composers use in movies and be able to find examples themselves. Students will also learn about and present information on some of the most prominent film composers. Students will create their own “movie score” by using music they already own or create themselves.

List Unit Objectives:

Students will gain a basic understanding of the main techniques used by composers of film scores.

Students will come to know the most prominent composers and some of their most famous pieces/film scores.

Materials List and Budget (if any):

Item(s)	Qty.	Cost	Source/Vendor
Movies to demonstrate techniques.	As needed	Free	Youtube or library
Staff paper	25	Free	Musictheory.net
The Matrix	1	Rental cost	Blockbuster/library, etc.
Run Lola Run	1	Rental cost	Blockbuster/library, etc.

Justification. (What is the value of this Unit. How does it connect to students’ lives? Why teach it?):

Almost all students watch movies. They are a part of our lives. It is also an easy tie-in to classical music and can lead to many other areas of study. Students will be composing their own score so they can experience connecting visual media to music. After this experience, students will not be able to watch movies the same way again. Understanding what’s happening in the music gives us a greater appreciation for the composers, their music, and the effect it has on the drama.

Middle School General Music Unit Outline

Name: Anna Kruger

Unit Topic/Title: Music in the Movies

Day	Objectives for the Day	Learning Activities to Meet Objectives	Michigan State Learning Standards Incorporated into Lesson	Materials Needed	Assignments & Assessments
1.	Students will be introduced to the basic techniques used in music in the movies.	Viewing clips from movies illustrating the techniques— Will be done as students are walked through the techniques packet (sample packet attached)	<p>Content Standard 3: All students will analyze, describe and evaluate works of art.</p> <p>ART.III.M.M.1 Describe specific music events in a given aural example, using appropriate terminology.</p> <p>ART.III.M.M.4 Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply these criteria when performing.</p> <p>Content Standard 5: All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines;</p>	<p>Movies cued (Youtube links found in sample packet)</p> <p>Sheet describing the various techniques used (attached)</p> <p>Composer information (in links on attached sheet. Any student without access to internet should have sheet printed.</p>	<p>Outside of class assignment (class will be divided in half, each student will be given a composer to give a 4 minute presentation on. Every composer but 1 will be covered by two students. Will present to their half-of-the-class) Should be ready to present by class period 3.</p>

			<p>between the arts and everyday life.</p> <p>ART.V.M.M.4 Describe the role of music in artistic applications of electronic media today.</p>		
2.	<p>Students will evaluate the way music is used in two scenes.</p> <p>(opening scene in the matrix—see attached)</p> <p>(“Die Tasche!” scene in Run Lola Run)</p>	<p>Finish techniques sheet from yesterday</p> <p>Journal writing (using your techniques sheet, analyze these scenes. What worked well? What didn’t? why?)</p> <p>In-class discussion using your notes</p>	<p>Content Standard 3: All students will analyze, describe and evaluate works of art.</p> <p>ART.III.M.M.1 Describe specific music events in a given aural example, using appropriate terminology.</p> <p>ART.III.M.M.4 Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply these criteria when performing.</p> <p>Content Standard 5: All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.</p> <p>ART.V.M.M.4 Describe the role of music in artistic applications of electronic media today.</p>	Movies cued	Presentations next class period.
3.	Students will be introduced to the	presentations	Content Standard 5: All students	Students will need their presentation materials.	Out of class assignment:

	major composers of film music		<p>will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.</p> <p>ART.V.M.M.4 Describe the role of music in artistic applications of electronic media today.</p>		<p>Pick a movie and a scene to analyze on your own. Due on class 5.</p> <p>Students may choose a movie from their own library that is rated G or PG, the school library, the public library, a friend's library, etc.</p>
4.	In groups, students will compose their own score to a pre-determined scene.	<p>Compositions (may use music that is already recorded and appropriate. May use their own instrument or voice or a classroom percussion instrument, etc.) Recordings may come from own library, parents' library, a friend's library, the public library, etc. single tracks may be purchased from iTunes for \$.99.</p>	<p>Content Standard 2: All students will apply skills and knowledge to create in the arts.</p> <p>ART.II.M.M.6 Use a variety of traditional and nontraditional sound sources and electronic media when composing, arranging, and improvising.</p>	Students will need their composition materials. Scene will need to be cued.	<p>Out of class assignment: Prepare composition for performance tomorrow. Finish scene analysis to be turned in tomorrow.</p>
5.	Students will perform their score compositions.	performances	<p>Content Standard 5: All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.</p> <p>Content Standard 2: All students will apply skills and knowledge to</p>		<p>Analysis (summative) and performances will be graded.</p>

			create in the arts.		
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Analyzing a Scene

Opening scene from the Matrix

We see	We hear	What it signifies
Numbers (the Matrix)	Fast slowly changing music	Digital world of mechanization
Closer focus on “0”. Becomes a tunnel, then light	Brass chords, accented.	Getting sucked in by a powerful, swelling force.
New scene; flashlights	Sudden silence after cymbals	Transition and arrival
Looking around (in a warehouse?)	Unfamiliar, spooky sounds	Disorientation
Ready to kick door open	High sustained strings	Apprehension, danger
On the way to find suspect	Mounting brass chords	Excitement
View of Trinity from back	Cymbal swells	Mystery
Expanding view of Trinity	Complex string chord, accented	??? false cue

“Die Tasche!”

The music sustains a level of tension while staying in the background, never calling attention to itself. Notice the glockenspiel. It has no place in the main fabric of the music. Its arpeggio appears to set up an element of pleasantness, only to be broken by the last note, which takes a dissonant turn.

We see	we hear	what it signifies
Lola leaves apartment, passes mother	Fast techno music (carried in from previous scene)	Sensation of drown-out urgency; running
Mother on phone	Same.	Slows the action, makes techno music seem silly
Lola running down the stairs	Sticks (percussion) added	Tie between rungs and musical patterns
Same	Now add lyrics	Self-motivation?
Lola exits building	Music starts over with just percussion, then piano	One down, more to go
Lola runs	Voice returns	Self-motivation?
Collision with pedestrian	Slight texture change	Regroup and keep going
Polaroid “flash forward in time”	Same	Same
Distant shot of Lola running	Modulation up a key	Kick it up, a little further to go
Running on a bridge	Metallic percussion	Again, tie between musical patterns and geometric design.
Slow motion shots	Return of voice, then only percussion	Distorted sense of time: will I ever get there? What will happen when I do?
Scene change	Music stops	

Famous Film Score Composers

- Danny Elfman
- Philip Glass
- Ira Newborn
- David Newman
- Randy Newman
- Howard Shore
- John Williams
- Howard Blake
- David Shire
- Shirley Walker
- Clint Mansell
- Rachel Portmann
- Anne Dudley

For information on Danny Elfman, visit:

http://www.windowsmedia.com/Mediaguide/Templates/Biography.aspx?p_id=P%20%20%20%20%204180

<http://movies.msn.com/celebrities/celebrity-biography/danny-elfman/>

<http://animatedtv.about.com/od/musicandsongs/p/elfmanprofile.htm>

For information on Philip Glass, visit:

<http://www.philipglass.com/bio.php>

<http://www.answers.com/topic/philip-glass>

For information in Ira Newborn, visit:

<http://www.moviemusicuk.us/newborn.htm>

http://en.wikipedia.org/wiki/Ira_Newborn

For information on David Newman, visit:

[http://en.wikipedia.org/wiki/David_Newman_\(composer\)](http://en.wikipedia.org/wiki/David_Newman_(composer))

<http://www.davidnewmanfilmmusic.150m.com/>

For information on Randy Newman, visit:

<http://movies.nytimes.com/person/104393/Randy-Newman?inline=nyt-per>

<http://www.blockbuster.com/movies/randy-newman.html>

For information on Howard Shore, visit:

<http://www.imdb.com/name/nm0006290/>

http://en.wikipedia.org/wiki/Howard_Shore

For information on John Williams, visit:

http://en.wikipedia.org/wiki/John_Williams

<http://www.fandango.com/johnwilliams/filmography/p116874>

For information on Howard Blake, visit:

<http://www.imdb.com/name/nm0086574/filmyear>

<http://www.howardblake.com/biography.php>

For information on David Shire, visit:

<http://movies.msn.com/celebrities/celebrity-biography/david-shire/>

http://en.wikipedia.org/wiki/David_Shire

For information on Shirley Walker, visit:

http://en.wikipedia.org/wiki/Shirley_Walker

<http://movies.msn.com/celebrities/celebrity-biography/shirley-walker/>

For information on Clint Mansell, visit:

<http://www.imdb.com/name/nm0543739/>

<http://movies.nytimes.com/person/235189/Clint-Mansell>

http://en.wikipedia.org/wiki/Clint_Mansell

For information on Rachel Portman, visit:

http://en.wikipedia.org/wiki/Rachel_Portman

<http://us.imdb.com/name/nm0006235/bio>

For information on Anne Dudley, visit:

http://en.wikipedia.org/wiki/Anne_Dudley

<http://www.annedudley.co.uk/>

Film Music: Techniques and Objectives

Adapted from Professor Fuentes' class notes

A. The Spotting Session

Spotting: the placement of music; assigning music to specific scenes

- When the film editing is finished, what results is called a **“fine cut,”** (or final cut) and is said to be **“locked.”** The composer, director, producer, film editor, and music editor meet to decide on the placement of the music.
- Most composers have watched this version of the film several times before the spotting session.
- The spotting session has two goals:
 - 1) To determine where the music will start and stop throughout the film
 - 2) To discuss the function of the music as it pertains to specific scenes or moments.

<http://www.youtube.com/watch?v=pG1FYAvOe5A>

1) What types of scenes is music used for? Action? Dialogue? Transitions? Dramatic Climaxes?

2) Exactly when does the music enter? What is the dramatic motivation for bringing it in just at that moment?

3) How does the music enter? Does it sneak in? Does it come in with a bang? Does something in the action or dialogue bring it in?

4) How does it end? Does it taper off? Is it interrupted? Does it come to a cadence?

5) How will music affect the perception of pacing?

a) Most scenes tend to seem much shorter when music is added.

b) A composer can achieve the opposite effect with certain types of music.

6) Music versus silence.

a) Many composers and some directors admit that the worse a movie is, the more the director tries to rely on music to make it better.

b) Aaron Copeland liked to “make use of music's power sparingly, saving it for absolutely essential points. A composer knows how to lay with silences, knows that to take music out can at times be more effective than any use of it might be.” (Of Mice and Men, The Red Pony, and Our Town)

c) In the 40s and 50s, film music was overused if the film ran 2 hours and 23 minutes, the music ran 2 hours and 23 minutes...

- d) Hitchcock pointed out that “in moments of great suspense, we freeze. We don’t move or breathe. ...When the danger is over, everyone starts talking. It’s a release.” Music in movies often follows that.
- e) Disaster scenes: Is it really necessary to use music in addition to sound effects?

B. Source Music Versus Underscoring

Diagetic music (source music) is music that the actors hear

Non-diagetic music (underscoring) comes from some outside, invisible source.

1. Examples of diagetic music

- a) the piano in Rick’s Café playing, “As Time Goes By” in Casablanca.
<http://www.youtube.com/watch?v=J07MoCdar2E>
- b) singing carols in “It’s A Wonderful Life,”
<http://www.youtube.com/watch?v=ErrziGci3gY>
- c) playing the guitar in “August Rush”
http://www.youtube.com/watch?v=sN0c_egqXAM
- d) we no longer need to see evidence of the source; the balance and effects applied to the mixing of the music make it clear whether the music is coming from a radio, live performer, loud stereo next door, etc.

2. Examples of non-diagetic music are too many to mention, however, its effects include:

- a) It can confirm what we see and hear, signaling that something done or said has particular importance.
- b) It can signal an upcoming event, or recall a past one.
- c) It can set a mood or era.
- d) It can affect pacing (most scenes seem shorter when the music is added)
- e) It can help us get inside a character’s head or heart. This is called “playing the psychological subtext”
- f) It can contradict what we see and hear. It can even lie.
- g) It can have a symbolic significance: chorus, bells, music box, etc.

What effects do the following clips demonstrate?

<http://www.youtube.com/watch?v=gnPxOttpVdl&feature=related>

<http://www.youtube.com/watch?v=uVQYtxcVKjo>

3. Larger concerns of source and underscored music

- a) Underscored music helps us believe that the make-believe world of film is a real world. This may be hard to reckon, because music is itself a world of imagination.
- b) Indiscrete use of underscored music can undermine the believability of a film: is it really appropriate to hear a 50-piece orchestra while we watch a character wandering through the desert?
- c) Underscored music can represent the inner thoughts or struggles a character faces.

4. Blurring the boundaries: we can't always tell whether the actors can hear what we hear.

a) the visit to the Oracle in "The Matrix" begins with jazz music played on a radio, then switches to more intense underscored music as the Oracle prophesies about Morpheus' death, then switches back when it's time for Neo to leave.

b) **Comedic blurring.** in the Scrubs episode "My Mentor" - J.D. is listening to Leroy's "Good Time" diagegetically on his mp3 player. However, it seems to shift to more ambient, although not non-diagetic sound as nurses change bedsheets in time with the music and the janitor sweeps the floor in time to the music followed by a patient and Dr Kelso lip-synching part of the chorus respectively.

<http://www.youtube.com/watch?v=HHoKgetr0q0>

C. Tactical Devices

1. **Hits-** coordinating sounds (accents) to match specific events.

a) the most basic application coordinates the beginning of a musical cue to an action in the film.

b) Excessively-choreographed scenes (e.g., "Batman," and "Raiders of the Lost Ark") are said to be "Mickey Moused," after the cartoon scoring technique.

c) Other more basic applications merely coordinate a few chords, accents, or flourishes with a line of dialogue (knocking something over, etc.)

d) Very subtle or mystical effects match a music's tempo with visual action. For the film, "the Informer" (1935), Max Steiner worked for days to get dripping water in a prison cell to drip at a perfectly constant rate so he could synchronize music to it.

<http://www.youtube.com/watch?v=QhCJnOFZvHc>

2. Playing through the action

Playing one piece through an entire scene. Lays down a mood to underscore the action. For example, Joplin's "The Entertainer" Rag in "The Sting"

<http://www.youtube.com/watch?v=xWS3h-apmk>

3. Playing the Drama

Music can enhance the overall (Obvious) emotional content of the film: excitement, coolness, passion, fear, etc.

4. Material

1) Theme (big identifiable melody)

a) Music introduced during titles is often referred to as the movie's "Theme"

1) Might be the main theme, which recurs with or without variation or elaboration throughout the film.

2) Might introduce future themes

3) Might set a mood

4) Might never be heard again

b) The actual main theme, though, might actually come in later.

2) **Leitmotifs** (Generally short melodic ideas, but can be chords or rhythms)

- a) Bernard Hermann: Psycho's "stabbing" theme
- b) John Williams: Various characters in Star Wars, Schindler's Theme, Jaws "shark theme" (not a melody!) not present when some boys are playing a prank with a fake fin: music can guarantee evil/harm or reveal a lie.

3) Tempo and Pulse

- a) The tempo of the music can go along with, ahead of, or slower than the tempo of the scene, with drastic effects.

4) Style

- a) some films call for a particular musical style that will evoke a certain historical period, a specific ethnic or folk music, etc.
- b) genre films acquire their own stylistic norms: Westerns, sci-fi, horror, etc.

Music - Composition : Film Score

Teacher Name:

Student Name: _____

CATEGORY	3	2	1	R - Redo
Music Score	Music score is very neat and all required elements are included (if applicable): Song Title, Composer Name, Instrument, Clef Sign, Time Signature, Key Signature, and Copyright information.	Music score is neat. Two or less of the required elements are missing from the musical score.	Music score is legible. Three to four of the required elements are missing from the musical score.	Music score is illegible and many of the required musical score elements are missing.
Music Notation	If applicable, all notes are written neatly using proper barline placement. If using pre-recorded materials, the information is laid out in predetermined fashion.	Most notes are written clearly using the proper barline placement. Pre-recorded materials are laid out correctly most of the time.	Notes are written clearly, but barline placement is often incorrect. Pre-recorded materials are used, but written in the prescribed format only some of the time.	Notes are written in a sloppy and illegible manner. Barline placement is not correct. Pre-recorded materials are used, but not written in the prescribed format. Needs to be resubmitted.

Overall Performance	The composition was creative, clean/easy to read, and included all required elements.	The composition was somewhat creative and legible. Most of the required elements were included.	The composition was very basic and somewhat legible to read. At least half of the required elements were included.	The composition was not complete, and very difficult to read. Under half of the required elements were included. Project will need to be revised.
Preparation	The student was thoroughly prepared to present his/her composition. The movie was cued to the correct spot.	The student was prepared, but the movie was not cued to the correct spot.	The composition does not last through the entire scene.	The student did not come with the movie/composition.

Oral Presentation Rubric : Composers Presentation

Teacher Name:

Presenter's Name: _____

CATEGORY	4	3	2	1
Pauses	Pauses were effectively used 2 or more times to improve meaning and/or dramatic impact.	Pauses were effectively used once to improve meaning and/or dramatic impact.	Pauses were intentionally used but were not effective in improving meaning or dramatic impact.	Pauses were not intentionally used.
Preparedness	Student is completely prepared and has obviously rehearsed.	Student seems pretty prepared but might have needed a couple more rehearsals.	The student is somewhat prepared, but it is clear that rehearsal was lacking.	Student does not seem at all prepared to present.
Time-Limit	Presentation is 4 minutes long.	Presentation is 3-4 minutes long.	Presentation is 2-3 minutes long.	Presentation is less than 2 minutes OR more than 4 minutes.

Speaks Clearly	Speaks clearly and distinctly all (100-95%) the time, and mispronounces no words.	Speaks clearly and distinctly all (100-95%) the time, but mispronounces one word.	Speaks clearly and distinctly most (94-85%) of the time. Mispronounces no more than one word.	Often mumbles or cannot be understood OR mispronounces more than one word.
Props	Student uses several props (could include costume) that show considerable work/creativity and which make the presentation better.	Student uses 1 prop that shows considerable work/creativity and which make the presentation better.	Student uses 1 prop which makes the presentation better.	The student uses no props OR the props chosen detract from the presentation.
Content	Shows a full understanding of the topic.	Shows a good understanding of the topic.	Shows a good understanding of parts of the topic.	Does not seem to understand the topic very well.
Stays on Topic	Stays on topic all (100%) of the time.	Stays on topic most (99-90%) of the time.	Stays on topic some (89%-75%) of the time.	It was hard to tell what the topic was.
Listens to Other Presentations	Listens intently. Does not make distracting noises or movements.	Listens intently but has one distracting noise or movement.	Sometimes does not appear to be listening but is not distracting.	Sometimes does not appear to be listening and has distracting noises or movements.
Evaluates Peers	Fills out peer evaluation completely and always gives scores based on the presentation rather than other factors (e.g., person is a close friend).	Fills out almost all of the peer evaluation and always gives scores based on the presentation rather than other factors (e.g., person is a close friend).	Fills out most of the peer evaluation and always gives scores based on the presentation rather than other factors (e.g., person is a close friend).	Fills out most of the peer evaluation but scoring appears to be biased.

Oral Presentation Rubric : Student Presentation Evaluation Sheet

Teacher Name: _____

Evaluator's Name: _____

Presenter's Name: _____

CATEGORY	4	3	2	1
Preparedness	Student is completely prepared and has obviously rehearsed.	Student seems pretty prepared but might have needed a couple more rehearsals.	The student is somewhat prepared, but it is clear that rehearsal was lacking.	Student does not seem at all prepared to present.
Speaks Clearly	Speaks clearly and distinctly all (100-95%) the time, and mispronounces no words.	Speaks clearly and distinctly all (100-95%) the time, but mispronounces one word.	Speaks clearly and distinctly most (94-85%) of the time. Mispronounces no more than one word.	Often mumbles or can not be understood OR mispronounces more than one word.
Props	Student uses several props (could include costume) that show considerable work/creativity and which make the presentation better.	Student uses 1 prop that shows considerable work/creativity and which make the presentation better.	Student uses 1 prop which makes the presentation better.	The student uses no props OR the props chosen detract from the presentation.

Posture and Eye Contact	Stands up straight, looks relaxed and confident. Establishes eye contact with everyone in the room during the presentation.	Stands up straight and establishes eye contact with everyone in the room during the presentation.	Sometimes stands up straight and establishes eye contact.	Slouches and/or does not look at people during the presentation.
Content	Shows a full understanding of the topic.	Shows a good understanding of the topic.	Shows a good understanding of parts of the topic.	Does not seem to understand the topic very well.

Middle School General Music

Unit Plan Overview

Name: Sarah Looman

Unit Topic/Title: Music Theory / Notation

****Assuming there is a piano available as well as a speaker system of some sort to play recordings****

Detailed Unit Description:

By introducing students to the basics of music theory and the notation that goes along with it, they will be able to build a much deeper understanding of the world of music, both classical and today's popular styles. Call and response techniques and student compositions will optimize student involvement during class periods. This 2 week (10 class period) unit will be divided into two categories: Notation and Composition. The first week – notation – focuses on recognizing, reading, and writing basic musical notation through percussive rhythms, playing piano, and singing. Group games such as Jeopardy will finish this week, helping to assess students' understanding of key concepts, and encouraging working together to accomplish a goal. These assessments will be aural, written, and performing. The second week – composition – students will dive deeper into the world of musical theory/notation in the world around us. A brief overview of minimal music history with connections being made to current composers and popular artists creates connections between students and content. The final project for this unit will be turned in and performed on the last day of the 2nd week. Composition will be the main focus of this project, but will incorporate the notation topics from week 1. Students will compose, notate, and perform a piece of 8-12 measures. Peer performances may be done through singing, playing an instrument, clapping/snapping etc, or another teacher-approved medium.

List Unit Objectives:

- 1) All students will learn whole, half, quarter, 8th, 16th, and dotted (if possible) rhythms and notations.
- 2) All students will aurally and visually identify broken and block chords, dynamics, and musical style.
- 3) All students will understand the order of sharps/flats and be able to notate each.
- 4) Each student will create, notate, and perform a final composition consisting of 8-12 measures.
- 5) Students will notate basic rhythms from both classical and popular artists, through listening to provided recordings or bringing in their own recordings (to be approved by teacher).
- 6) All students will have the opportunity to learn a brief history of musical development, as well as discuss notation in today's society through focus on specific composers/artists.

Materials List and Budget (if any):

Item(s)	Qty.	Cost	Source/Vendor
Staff Paper	???	Free	Online resource: http://www.blanksheetmusic.net/ College Music School

Justification. (What is the value of this Unit. How does it connect to students' lives? Why teach it?):

This unit is relevant to students' lives because music is all around them. If they were to be able to understand music on a deeper, more detailed level, that could spark interest learning more about this field as well as inspire investigation and investment in other fields. Also, because some students may have a background in music (whether from ensemble or individual participation), and their counterparts may have no understanding whatsoever, this unit (with it's games and projects) encourages peer teaching and working together as a team to accomplish the goal at hand. This skill is important in anyone's life, whether or not in music. Music is not all about people who perform and compose, either. Even if the students in this course have nothing else to do with music, except what is on their iPod, the knowledge attained will hopefully lead to a deeper understanding and appreciation for any genre of music throughout their lifetime.

Middle School General Music Unit Outline

Name: _____ Sarah Looman _____

Unit Topic/Title: _____ Music Theory/Notation _____

Day	Objectives for the Day	Learning Activities to Meet Objectives	Michigan State Learning Standards Incorporated into Lesson	Materials Needed	Assignments & Assessments
1.	<p><u>Rhythm/Math Day:</u></p> <ul style="list-style-type: none"> - Students will begin to understand rhythm and how it is counted mathematically, counting aloud. - Students will understand the difference in length of whole, quarter, 8ths, and 16th notes/rests. - Students will write and recognize the note/rest values listed above. - Students will participate through call and response – singing clapping stomping and playing individually as well as in small and large groups, using a consistent counting techniques such as “ta” “ti ti” or some methodology i.e. Kodaly 	<ul style="list-style-type: none"> -Teacher will explain whole, quarter, eighth , and 16th notes using visual and auditory examples. -Fractions will be used to better explain the relationship between note/rest lengths. -Math questions, correlating with music questions -Singing, playing and clapping rhythms in groups and individually, moving about the room in rhythm. 	<p><u>Music Content Standard 1</u> – All students will apply skills and knowledge to perform in the arts.</p> <p>8. Read whole half, quarter, eighth, sixteenth, and dotted notes and rests; simple, compound, and alla breve meters.</p> <p>10. Use standard notation to record personal musical ideas and the ideas of others</p> <p><u>Music Content Standard 5</u> -All students will recognize, analyze, and describe connections</p>	<p>Whiteboard Piano</p>	<p>Formative – Students who answer in class, and those who are called on. Group participation, accuracy.</p>

			<p>among the arts; between the arts and other disciplines; between the arts and everyday life.</p> <p>2. Describe ways in which the principles and subject matter of other disciplines are related to music.</p> <p><u>Music Content Standard 2</u></p> <p>-All students will apply skills and knowledge to create in the arts</p> <p>2. Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys.</p> <p>3 Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality</p> <p>4. Compose short pieces within specified guidelines.</p> <p>7. Communicate an idea through musical arrangements, compositions, and improvisations.</p>		
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2.	<p><u>Notation day:</u></p> <ul style="list-style-type: none"> - Students will grasp a simple understanding of notation, note names and lengths. - Students will fill in “piano” keyboards using the materials provided, demonstrating their proficiency in knowing the keyboard of the piano. - During the activity of “creating” keyboards, students will listen to pitches on the piano, played by teacher, and visually see the corresponding note names written on board (again by teacher). - All students will clap ostinato rhythms on quarter notes, whole notes, and 8th notes while each getting the opportunity to create their own rhythms playing the piano using notes CDEFG. - A student or two who have demonstrated knowledge of some theory notation and keyboard proficiency (talk to other teachers about which students exhibit these skills) will be asked to aid teacher in writing notation on board and/or playing pitches on keyboard. - Students will write on the board (in the game situation) whole, half, quarter, and eighth notes (by both instructions from teacher and listening to rhythms). 	<ul style="list-style-type: none"> -Students color their own piano practice cards – teacher paper with keys drawn (1 8va) – this keyboard will have two identical keyboard sides. Students will color the “black” keys on both sides, but only write in the note names on one. -Using an octave keyboard made from poster boards, students will be able to make connections between note names and pitches. -Writing the staff (treble) on the board, note names, sharps and flats can be learned while reviewing note lengths learned the previous day. -Students will play game of writing note names and lengths on the board (in 4-5 teams) to better assess which areas need to be taught in greater detail. <ul style="list-style-type: none"> - once divided unto teams, teacher will instruct students to write different notes and rhythms on the board. The first team 	<p><u>Music Content Standard 1</u> – All students will apply skills and knowledge to perform in the arts. 8. Read whole half, quarter, eighth, sixteenth, and dotted notes and rests; simple, compound, and alla breve meters.</p> <p><u>Music Content Standard 2</u> -All students will apply skills and knowledge to create in the arts 2. Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys. 3 Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality</p>	<p>Whiteboard Piano Piano practice cards (enough for the whole class)</p>	<p>Formative – Making Pianos Team Game – who gets the answers right? Playing piano – do they students follow instructions, playing only the notes given to them to play?</p>
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		<p>member to correctly write the “question” on the board and return to their team will earn a point for their team. First team to ___ amt of points wins (this will depend on time constraints in each class)</p>			
3.	<p>Listening – Writing Day</p> <ul style="list-style-type: none"> - Students will learn about and write out scales on staff paper provided (C, F, G, D) - Students will listen to pieces of music, be given the pulse by the teacher, and clap different rhythms that they hear in the piece(s) of music. - Students will understand the difference between whole, half, quarter, 8th, and 16th notes when listening to a piece of music and/or rhythm. - Students will write out (on staff paper provided), say the note names of, and possibly play scales. - Students will learn that all instruments are not written in the same key. - Using the website provided at right, students will not only see the difference in musical instruments, but also hear the difference in tone quality/timbre (website may be used as a resource, but a demonstration by teacher would be encouraged as a substitute). - Students will make connections from 	<ul style="list-style-type: none"> -Scales will be taught by definition as well as through reading (note names), and listening to pitches in succession (teacher playing scales on piano). - Students will be given a chance to play a scale – C Major – on piano and/or write out, or say note names of scales -listening to a piece of music and trying to write out the rhythm first, then the notation.... Teacher gives beat for listening piece, and students do different movements depending on quarter, half, whole notes etc (incorporate movement!) -talking about key signature, different instruments, demonstrating on own, or using website (see right) for instrument sounds 	<p><u>Music Content Standard 3</u></p> <p>-All students will analyze, describe, and evaluate works of art.</p> <p>1. Students describe specific musical events in a given aural example, using appropriate terminology.</p> <p>3. Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music</p>	<p>Internet with speakers</p> <p>-or-</p> <p>Recordings with sound system</p> <p>http://www.crossroads.ca/kids/sounds/music/music.htm</p> <p>-Pieces of music for listening time can be any simple piece of music.</p> <p>Good resources to use in collecting these pieces would be the instrumental/vocal teachers at your school. For example, Essential Elements books for band instruments often</p>	<p>Formative –</p> <ul style="list-style-type: none"> - Making the correct movements based on instructions - Students will turn in their written out scales (as worked on as an entire class)

	their lives outside of the classroom to the music, notation, and keys learned about in class (talking about family members who play instruments, etc).			come with an accompaniment CD.	
4.	<p>Intervals, Chords Review</p> <ul style="list-style-type: none"> - Students will learn about and how to use chords and intervals. - Students will connect listening and “playing” as they show teacher chords on their keyboards as they listen to teacher play them on the piano. - Students will listen to chords in context, while teacher plays on the piano. - Students will sing chords as teacher plays melodies on piano. - Students will decipher intervals in non-classical songs (such as Jeopardy theme, and Happy Birthday) * Teacher will need to be able to play these on the piano, or find recordings* 	<ul style="list-style-type: none"> -Students resemble chords (holding a card with their “note name” on it), intervals. 8 volunteers come to the front of the class, standing in a row. These represent the 8 notes in a (major) scale. Have students step forward, depending on chord/interval being discussed. (visual aid) -“play” chords/intervals on their piano practice cards as teacher does on real piano -Singing chords/intervals, using familiar songs as guides (i.e. 4th = “Here Comes the Bride”, or another song that most students would be familiar with) - Students will sing (with or without words) some familiar songs – depending on cultural community context. Some examples of songs of Happy Birthday, and the Jeopardy theme. Students will figure out 	<p><u>Music Content Standard 1</u></p> <p>– All students will apply skills and knowledge to perform in the arts.</p> <p>8. Read whole half, quarter, eighth, sixteenth, and dotted notes and rests; simple, compound, and alla breve meters.</p>	<p>Piano Staff Paper Piano Practice Cards (made in previous class) Cards with note names written on them (CDEFGABC)</p>	<p>Formative –</p> <ul style="list-style-type: none"> - Students who answer questions (whether because of raising their hand, or being called on by teacher) - Are students singing on pitch when asked to sustain chords?

		intervals through singing up to the pitches with word numbers or Solfege (depending on previous knowledge of Solfege or not)			
5.	<p>Jeopardy Game Group Quiz – Rhythm/Notation</p> <ul style="list-style-type: none"> - Students will work in groups and individually to answer questions regarding notation, rhythm, intervals, chords, key signatures, and scales. - Students will notate chords, whole, half, quarter, 8th, and 16th notes. - Students will sing, clap or play rhythms and melodies by rote (listening) and by reading music. - Students will show their knowledge of the learned concepts through a written quiz. 	<ul style="list-style-type: none"> - Students will be on 2 teams, each taking turns at answering group's questions. -Game will operate like Jeopardy, most \$ will win. -Writing, Singing, and Listening will all be components of the questions. 	<p><u>Music Content Standard 1</u> – All students will apply skills and knowledge to perform in the arts. 8. Read whole half, quarter, eighth, sixteenth, and dotted notes and rests; simple, compound, and alla breve meters. 10. Use standard notation to record personal musical ideas and the ideas of others</p>	Rhythm/Notation Quiz-handout Jeopardy game questions (see table attached)	<p>Summative –</p> <ul style="list-style-type: none"> - Quiz - Answering Jeopardy Questions
6.	<p>Assign Composition Project Classical vs. Popular compositions Charts vs. Notation</p> <ul style="list-style-type: none"> - Students will learn about Pachelbel's Canon in D chord progression: D A B F# G D G A; and where we hear it every day: Vitamin C (Graduation Song), One Tin Soldier (Coven). - Students will listen and follow along a chord chart of Agnus Dei (Alleluia) or another chord chart that is appropriate for their school. 	<ul style="list-style-type: none"> -Explore Pachelbel's Canon the progression of chords, and where we find it in other pieces. -Jazz Charts/Church Music Charts – sometimes just the chord name is written, and the musician doesn't read any notation – students will receive a print out of the Agnus Dei chord charts/lyrics and follow 	<p><u>Music Content Standard 4</u> -All students will understand, analyze, and describe the arts in their social, historical, and cultural contexts 1. Describe distinguishing characteristics of representing music genres and styles from a variety of cultures.</p>	<p>Composition Project Instructions Recording of Pachelbel's Canon: http://www.youtube.com/watch?v=6wpPk8qk3uQ Vitamin C Graduation Song (Friends Forever)</p>	<p>Formative –</p> <p>Holding up papers at the correct time based on changing chord progressions?</p> <p>Assignment: Composition Assignment (Due end of week – class presentation)</p>

	<ul style="list-style-type: none"> - Students will indicate their knowledge of changing chord progressions as they listen to a piece by holding up pieces of paper with chord names on them. 	<p>along while the teacher plays on piano (or plays a recording).</p> <ul style="list-style-type: none"> - Students will hold up pieces of paper (either teacher provided or student provided) that they've written chord names on while they listen to a piece. They will need to hold up the correct paper at the appropriate time based on changing chords. 		<p>http://www.youtube.com/watch?v=GGZ0mDQc3rQ One Tin Soldier http://www.youtube.com/watch?v=rMTYcy_A5-c</p> <p>Agnus Dei (Alleluia) lyrics and chords: http://www.higherpraise.com/lyrics1/AgnusDei.htm</p>	<ul style="list-style-type: none"> - Come with 3 ideas for composition project (written on piece of lined paper) for the next class.
7.	<p>Review Notation/Rhythm Focusing on Time Signature</p> <ul style="list-style-type: none"> - Students will understand rhythm and how it is counted mathematically, counting aloud. - Students will demonstrate knowledge of the difference in length of whole, quarter, 8ths, and 16th notes/rests through clapping, writing, and singing. - Students will write and recognize the note/rest values listed above. - Students will participate through call and response – singing clapping stomping and playing individually as well as in small and large groups, using 	<ul style="list-style-type: none"> - Students will be placed in groups for composition project by teacher at the beginning of class. - Students will have a 5-10 minute brainstorming time with their group members about their project ideas (that they should have come up with for homework for today). - Review concepts in similar ways to days 1-2 of the unit. - Students will have the chance to create a melody 	<p><u>Music Content Standard 1</u> – All students will apply skills and knowledge to perform in the arts.</p> <p>8. Read whole half, quarter, eighth, sixteenth, and dotted notes and rests; simple, compound, and alla breve meters.</p> <p>10. Use standard notation to record personal musical ideas and the ideas of others</p> <p><u>Music Content Standard 5</u></p>	<p>Piano Staff Paper (for class) Whiteboard</p>	<p>Formative – Participation in reviewing concepts from last previous week</p> <p>Summative – Students will turn in their homework (3 project ideas)</p> <p>Assignments: Work on Composition Project</p>

	<p>a consistent counting techniques such as “ta” “ti ti” or some methodology i.e. Kodaly</p> <ul style="list-style-type: none"> - All students will clap ostinato rhythms on quarter notes, whole notes, and 8th notes while each getting the opportunity to create their own rhythms playing the piano using notes CDEFG, DEF#GA, FGABbC, GABCD - Students will review and learn about key signatures, notating them on the board if asked, as well as responding to teachers prompting and writing on staff paper provided by teacher. 	<p>(on piano) or clap/play rhythm and have their classmates try to notate it.</p> <ul style="list-style-type: none"> - Students will notate on board, and on staff paper key signatures (as well as answering verbally when prompted by teacher) 	<ul style="list-style-type: none"> -All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life. 2. Describe ways in which the principles and subject matter of other disciplines are related to music. 		
8.	<p>Project Work Day</p> <ul style="list-style-type: none"> - Students will work in groups, writing, composing, and practicing performances of their composition project. - Students will use any and all materials provided in this project. These materials could include the following: instruments (brought from home), piano, piano practice cards, percussion instruments, rhythm sticks, staff paper, whiteboard. 	<ul style="list-style-type: none"> -Students will ask questions, if needed, and work on projects in groups. Practice presentations can also be arranged. -Teacher will provide adequate space for movement and materials for use. 	<p><u>Music Content Standard 1</u></p> <ul style="list-style-type: none"> – All students will apply skills and knowledge to perform in the arts. 8. Read whole half, quarter, eighth, sixteenth, and dotted notes and rests; simple, compound, and alla breve meters. 10. Use standard notation to record personal musical ideas and the ideas of others <p><u>Music Content Standard 2</u></p> <ul style="list-style-type: none"> -All students will apply skills and knowledge to create in the arts 2. Improvise melodic embellishments and simple 	<p>Piano</p> <p>Rhythm sticks or other available percussion instruments</p> <p>Staff Paper</p>	<p>Formative –</p> <p>How are students working with others?</p> <p>How in depth is their composition project?</p> <p>Work on presentation</p>

			<p>rhythmic and melodic variations on given pentatonic melodies and melodies in major keys.</p> <p>3. Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality</p> <p>4. Compose short pieces within specified guidelines.</p> <p>7. Communicate an idea through musical arrangements, compositions, and improvisations.</p>		
9.	<p>Conducting:</p> <ul style="list-style-type: none"> - Students will combine knowledge of rhythm and notation learned previously in this unit to focus on different time signatures. - Students will learn to conduct in 4/4 $\frac{3}{4}$ $\frac{2}{4}$ time signatures. - Students will understand what the top and bottom numbers in the time signature mean. 	<ul style="list-style-type: none"> - Students will learn visually (seeing concept on the board) the difference between the top and bottom note of any time signature. - Students will stand and conduct in 4/4 $\frac{3}{4}$ $\frac{2}{4}$ time signatures without music. - Conduct along with waltz ($\frac{3}{4}$ time). - Students will conduct each other as they clap rhythms from taken from a simple choral or Essential Elements band book. 	<p><u>Music Content Standard 1</u></p> <ul style="list-style-type: none"> - All students will apply skills and knowledge to perform in the arts. <p>8. Read whole half, quarter, eighth, sixteenth, and dotted notes and rests; simple, compound, and alla breve meters.</p>	<p>Lover's Waltz:</p> <p>http://www.youtube.com/watch?v=p0xYp_xnhwI</p>	<p>Formative – Are students conducting correctly, using the correct arm movements?</p> <p>Work on presentation</p>

10.	<p>Composition Project Presentation – Assessment</p> <ul style="list-style-type: none"> -Students will notate in rhythm and on a staff, either an original composition or a teacher-approved piece (by only listening). - Students will perform their project for their classmates. - While others are performing, the “audience” students will watch carefully and intently, writing comments following each performance. - “Audience” students will complete the Peer Assessment sheet during and following each of their classmates performances. - Entire class will discuss as a whole, the process of composition and performance in music, the steps they needed to take to be successful, and the importance of notation/theory knowledge in this process. 	<p>-Group presentations</p> <ul style="list-style-type: none"> - Filling out Peer Assessment sheets - Class discussion following the performances about the process used in composition, and the importance of notation/theory knowledge. 	<p><u>Music Content Standard 1</u> – All students will apply skills and knowledge to perform in the arts. 8. Read whole half, quarter, eighth, sixteenth, and dotted notes and rests; simple, compound, and alla breve meters. 10. Use standard notation to record personal musical ideas and the ideas of others</p> <p><u>Music Content Standard 2</u> -All students will apply skills and knowledge to create in the arts</p> <p>2. Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys. 3 Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality 4. Compose short pieces within specified guidelines. 7. Communicate an idea through musical</p>	<p>Peer-Assessment sheet</p> <p>Teacher-Assessment sheet</p>	<p>Formative – Did they complete peer assessment form accurately, and attentively? (meaning did they show that they were paying attention through the answers they filled in on the sheet)</p> <p>Summative – Final Group Project Peer Reviewing Handouts</p>
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			<p>arrangements, compositions, and improvisations.</p> <p><u>Music Content Standard 3</u></p> <p>-All students will analyze, describe, and evaluate works of art.</p> <p>5.Evaluate the quality and effectiveness of one's own and other's performances, compositions, arrangements, and improvisations by applying specific and appropriate criteria, and offering constructive suggestions for improvement.</p>		
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Name: _____
Section: _____

Rhythm/Notation Quiz

Place the corresponding letter in the correct space:

- | | |
|-----------------------------|----|
| _____ Quarter Note | A. |
| _____ 16 th Rest | B. |
| _____ Eighth Note | C. |
| _____ Whole Rest | E. |
| _____ Half Rest | D. |
| _____ Whole Note | F. |
| _____ Eighth Rest | G. |
| _____ 16 th Note | H. |

On the attached staff paper, write **AND LABEL** these pitches:

1. Ab Quarter note
2. B Quarter note
3. E Quarter note
4. F# Whole note
5. Db Half note
6. C# Whole note
7. C-F Half notes
8. G 2- 8th Notes
9. D Whole Notes
10. Bb 4 - 16th Notes

*Extra Credit – what interval is this? _____

** Two DIFFERENT D's

(turn over)

Listening – (assume 4 beats per measure) Write the rhythms played by teacher:

- 1.
- 2.
- 3.
- 4.

Jeopardy Game

Listed below are the questions/answers for each category.
Make sure that the students answer in the form of a question!

	Rhythm	Notation	Intervals/Chords	Key Signatures	Listening
100	Write: Quarter Note	C – whole note	Write - D octave	C major	What song is this? (play Pachelbel's Canon)
200	Clap&Count: Quarter Note Quarter Rest Quarter Note 2 8 th Notes	G – 8 th note	Write – Perfect 4th	F Major	What am I playing? (play arpeggios)
300	Write: Quarter, 8 th , 2 16ths, Half rest	Fb – dotted quarter note	Write – C major chord	What key signature is this? (show them D major)	What Interval is this? (Play P4)
400	Clap&Count: 4 16ths, 16 th note, rest, note, rest Quarter note, 2-8ths BARLINE Half rest, 4 16ths, 8 th rest, 8 th note	Bb – half note, above the staff	Question? What interval is "My Bonnie Lies Over the Ocean" A – 6 th	Write Ab Major	What is the opening interval of this song? (play Jeopardy Theme)

500	Clap&Count: Dotted 8 th -16 th , Dotted Half BARLINE Whole rest BARLINE 8 th 8 th Quarter, Quarter, 3 16 th rests – 16 th note	3 different A#'s	Pick 3 people from group to sing: (give starting pitch) C-F-A (hold the chord)	Write C# Major (and it's enharmonic) Enharmonic=Db	Notate this Rhythm and Notes (give opening pitch name) (play Jeopardy theme)
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*These can be **modified** based on how advanced your class is during this Unit.*

Composition Project Instructions

Your mission – should you choose to accept....

In groups assigned by teacher, complete an original composition of at least 16 measures.

Final project must involve:

- a. Written out notation (correct pitches, rhythm, etc)
- b. Performance (clapping, singing, playing or playing on instrument)

The following schedule will help you stay on task while completing this project:

Day 1 – Receive Composition Project,

- start thinking about composition ideas

Day 2 – Groups are assigned.

- Come to class with 3 different ideas for composition, style, and type of music you would like to compose.
- Discuss everyone's ideas and decide on one of those option, or come up with your own.
- Turn in group ideas and final decision to teacher.
- Request any materials needed for work day tomorrow.

Day 3 – Group work day.

- Work as a group, writing rhythm and notation for your 16 measure composition.
- Decide what parts you and your group members will be performing, and who will be putting the finishing touches on the written notation.
- Decide on title!
- Make sure you and your group members all have a copy of the music to practice.
- Do you need costumes? Decide what you will wear, if needed.
-

Day 4 – Work outside of class, and practice on own.

(no class time given to work as a group)

Day 5 – Class Presentation

- Turn in written notation
- Perform for class

Due Date: (insert date here) Performances and Written Notation are to be handed in and presented on These will be evaluated by teacher as well as peer evaluations. Final project = 50 pts.

**Materials such as computers, piano, some instruments, and staff paper may be available through Teacher. Please request use prior to class work day(s).

Peer Assessment

Name of Evaluator: _____

Name of Group members presenting: _____

Name of piece: _____

Write 2 different rhythms used in their performance:

What/How did this group perform? _____

What was one good use of rhythm? _____

What is one thing that you would change if you were to perform their
piece? _____

Teacher Assessment Group Composition Project

Written Portion:

	Poor					Well Done
Neatness	1	2	3	4	5	
Names clearly visible	1	2	3	4	5	
Title	1	2	3	4	5	
On Time	1	2	3	4	5	

Comments:

Sub Total: _____/20

Performance Portion:

Prepared	1	2	3	4	5
Accurate Rhythm (to the written assignment)	1	2	3	4	5
Accurate Pitches/Time (to the written assignment)	1	2	3	4	5
Creativity	1	2	3	4	5

Comments:

Sub Total: _____/15

General:

Worked well with group-mates	1	2	3	4	5
Contribution to project	1	2	3	4	5

Comments:

Sub Total: _____/10

TOTAL: _____/50

Middle School General Music Unit Plan Overview

Name: Will Karsten

Unit Topic/Title: Blues and Jazz

Detailed Unit Description:

Louis Armstrong said, "Jazz is music that's never played the same way once." Ralph Ellison said, "Jazz is an art of individual assertion within and against the group..." Within this 10 class unit students will develop their individual and collective definitions of jazz as well as learn an overview of the development of blues and jazz music in American history. Students will discover where the sounds of jazz come from and the way much of jazz music is organized. Students will learn about famous composers and musicians within the genre and hear examples of their music as well. Finally, students will have an opportunity to improvise their own jazz solos.

List Unit Objectives:

- 1) Students will be exposed to some classic blues as well as newer jazz and blues music
- 2) Students will learn the origins of blues and jazz music and some of the development through history
- 3) Students will become familiar with famous jazz musicians and composers and present their findings to the class.
- 4) Students will research and create their own definition of jazz music
- 5) Students will learn to recognize examples of call and response in various types of music
- 6) Students will learn how to recognize a basic 12 bar blues pattern
- 7) Students will learn about jazz charts and what to listen for in many standard jazz pieces
- 8) Students will play their own improvised solos over a 12 bar blues pattern

Materials List and Budget (if any):

Item(s)	Qty.	Cost	Source/Vendor
Music recordings	varied	\$.99 a song or Free	iTunes - \$.99 a song YouTube - free
Piano			
Whiteboard			
Music playback equipment			
Orff instruments or other comparable instruments			

Justification. (What is the value of this unit. How does it connect to students' lives? Why teach it?):

This is a unit dealing with a distinctly American form of music that is a part of the fabric of our society. Many students should be able to connect with the reasons that people wrote blues music, particularly in connection with the problems of slavery and segregation after Emancipation. In addition, jazz music is prevalent and popular in today's society so students should be able to appreciate the music more with a greater understanding of its roots and form

Middle School General Music Unit Outline

Name: Will Karsten

Unit Topic/Title: Blues and Jazz

Day	Objectives for the Day	Learning Activities to Meet Objectives	Michigan State Learning Standards Incorporated into Lesson	Materials Needed	Assignments & Assessments
1., 2.	9) Students will be exposed to some classic blues as well as newer jazz and blues music 10) Students will research and create their own definition of jazz music	<p>Students will listen to some short example of jazz music as they come into the classroom</p> <p>Students will take elements that they think describe jazz and come up with their own definitions.</p> <p>Student will read together several definitions and descriptions of jazz from different sources.</p> <p>Students will listen to examples of jazz from different styles including Early blues, new Orleans,</p>	<p>Content Standard 3: All students will analyze, describe and evaluate works of art. ART.III.M.M.2 Analyze the uses of elements of music in aural examples representing diverse genres and cultures.</p> <p>Content Standard 4: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts. ART.IV.M.M.1</p>	<p>Whiteboard to write elements of definitions of jazz</p> <p>Teacher will require internet access and a stereo system connected to a computer to play sound examples for students.</p> <p>Examples of different types of jazz styles can be found at the Ken Burns PBS Jazz Lounge</p>	<p>Day 1 - Each student will turn in a written definition of what they think jazz music is.</p> <p>Day 2 – Students will hand in a revision of their first definition of jazz with explanation of changes</p>

		<p>swing, bebop, cool jazz, hard bop, free jazz, and fusion.</p> <p>After listening to examples of different types of jazz, students will revise their definitions and explain any changes they made</p>	<p>Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.</p> <p>ART.IV.M.M.2 Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary musical works and explain the characteristics that cause each work to be considered exemplary.</p>	<p>http://www.pbs.org/jazz/lounge/</p> <p>Other examples at http://redhotjazz.com/</p> <p>Definitions of Jazz handout – get definitions from several different sources Eg. Groves music dictionary Wikipedia</p>	
3.	2) Students will learn the origins of blues and jazz music and some of the development through history	<p>1) Students will go to the PBS Kids Jazz Website and read through the timeline of the development of jazz at their own pace</p> <p>2) Students will have a list of events within the development of jazz, to put in order in the eras given 1700 – 1800 – 1900 – 1920 – 1920 – 1930 – 1940 – 1950 – 1960</p>	<p>Content Standard 4: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.</p> <p>IV.M.M.3 Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically</p>	<p>Computer lab with internet access PBS Ken Burns Jazz website timeline –</p> <p>http://pbskids.org/jazz/time/index.html</p>	<p>Students should be able to place significant developments in the history of jazz music in the correct place on a time line worksheet using the PBS website</p>

		3) for each era of jazz music students should answer a question either about what changed in jazz music at that time, or what new influences happened in jazz.	performed. Content Standard 5: All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life. ART.V.M.M.3 Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.		
4., 5.	11) Students will become familiar with famous jazz musicians and composers and present their findings to the class.	Students will choose a famous jazz musician to research and inform the class about Students will share a few things they found interesting about their musician with the rest of the class in an informal presentation. Students will research musicians from a list provided by the teacher. The list should include	Content Standard 4: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts. ART.IV.M.M.3 Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which	Any and all available materials for research of jazz musicians and jazz music – especially from the school library and online. List of musicians from which students choose	Students will have a short worksheet to fill out with questions about the jazz musician they researched. Questions may include: What is the name of the musician you selected? When and where was he or she

		names of musicians, instruments, and the style they were known for playing or composing. Research should include internet biographies (http://www.pbs.org/jazz/biography/) as well as any other reference materials that can be provided by the teacher including encyclopedias, music dictionaries, magazines, CD inserts, etc.	music is typically performed.	their subject Computer lab with internet access Worksheet for directed research	born? What was his or her childhood like? What instrument did he or she play? What are three additional facts you learned about your musician? Short presentation to class Hand in worksheet
6.	5) Students will learn to recognize examples of call and response in various types of music a) students will learn more about the roots of jazz music in African and African-American songs and music b) Students will learn to distinguish between different groups of singers in a call and response song	Students will hear examples of work songs and spirituals that include call and response elements eg. Swing Low, Sweet Chariot Students will have a chance to sing Swing Low, Sweet Chariot in a call and response manner with the teacher leading and students as chorus Students will listen to a recording of a call and response spiritual while	Content Standard 1: All students will apply skills and knowledge to perform in the arts. ART.I.M.M.2 Sing and play music representing diverse genres and cultures, with expression appropriate for the work being performed. Content Standard 3: All students will analyze, describe and evaluate works of art.	CD (or cassette tape) - Kathleen Battle and Jessye Norman - Spirituals in Concert - (Conducted by James Levine, Deutsche Grammophon, 1991) or equivalent recording Listening Guide correlated with	completion of listening guide as a class Singing with others

		filling out a listening guide	<p>ART.III.M.M.1 Describe specific music events in a given aural example, using appropriate terminology.</p> <p>ART.III.M.M.2 Analyze the uses of elements of music in aural examples representing diverse genres and cultures.</p>	<p>this recording</p> <p>Other call and response songs: http://www.soundjunction.org/fromnegrospiritualstogospel.aspa?NodeID=1</p>	
7.	<p>5) Students will learn to recognize examples of call and response in various types of music</p> <p>a) Students will identify which singer sings the call and which sings the response.</p> <p>b) Students will identify scat singing in the recording.</p> <p>c) Students will identify call and response in the piece Bugle Call Rag</p>	<p>Students will continue to learn about call and response in jazz music, with an emphasis on instrumental development of this format – using Louis Armstrong’s song Rockin’ Chair</p> <p>Students will listen to Louis Armstrong and trombonist, Jack Teagarden, have a musical conversation using call and response. “You will hear Jack Teagarden singing to Louis and Louis singing his responses back. Then they will switch and Louis Armstrong will sing first and Jack will comment</p>	<p>Content Standard 3: All students will analyze, describe and evaluate works of art.</p> <p>ART.III.M.M.1 Describe specific music events in a given aural example, using appropriate terminology.</p> <p>ART.III.M.M.2 Analyze the uses of elements of music in aural examples representing diverse genres and cultures.</p>	<p>Internet access and speakers – YouTube video of Jack Teagarden and Louis Armstrong is available singing and playing Rockin’ Chair</p> <p>http://www.youtube.com/watch?v=nIkB9zadTig</p> <p>Recording of Benny Goodman playing Bugle Call Rag on YouTube</p>	<p>Assessment will involve watching students for their identification of scat singing and recognition of call and response.</p>

		<p>on what he sings. They are two very old men sitting in their rocking chairs talking about the old days. Listen to the recording and see if you can figure out what they are talking about.”</p> <p>Split the class into Call and Response groups (for both songs) which will raise their hands at the appropriate times</p> <p>listen again, and this time hold your thumb up in front of your chest when you hear Louis Armstrong scat singing.</p> <p>Listen to a new piece – Bugle Call Rag – this time the instruments will be doing call and response instead of voices. Listen for an instrumental conversation</p>		<p>http://www.youtube.com/watch?v=WRikz_6bNa4</p>	
8.	<p>6) Students will learn to recognize a basic 12 bar blues pattern - Students will practice finding the beat within a simple blues song</p>	<p>Students will listen to: Robert Lockwood, Jr., "Sweet Home Chicago" □ Jack Johnson, "Can't Live Happy" □ Little Milton, "Grits Ain't</p>	<p>Content Standard 3: All students will analyze, describe and evaluate works of art. ART.III.M.M.1 Describe specific</p>	<p>Internet access with speakers to play YouTube sound recordings Blackboard or</p>	<p>Assessment will involve teacher’s observation of student participation in showing chord</p>

		<p>Groceries" □</p> <p>To hear examples of the 12 bar blues progression in 3 very different types of songs (songs found on YouTube)</p> <p>Teacher will play a chord progression on the piano or other instrument. The chord progression should be written on the board using shape symbols Triangle = I chord Circle = IV chord Square = V chord Each shape should get one beat, so there will be 48 shapes total on the board representing the 12 bar blues.</p> <p>Students should be able to follow as the teacher plays chords on each beat and show the shapes with their hands. Once this can be done with the piano, try it with an actual blues song. Students can also practice keeping the beat by tapping their toes with each chord.</p>	<p>music events in a given aural example, using appropriate terminology. ART.III.M.M.2 Analyze the uses of elements of music in aural examples representing diverse genres and cultures. ART.III.M.M.3 Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music.</p>	<p>other writing surface that all can see</p> <p>Piano, or other instrument to demonstrate blues pattern</p>	<p>symbols</p>
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9.	<p>6) Students will learn how to recognize a basic 12 bar blues pattern</p> <p>7) Students will learn about jazz charts and what to listen for in many standard jazz pieces</p> <p>a) Students will continue to learn about the 12 bar blues progression in connection with a typical jazz chart</p> <p>b) Students will learn about a typical jazz chart format – head section alternating with solo sections</p> <p>c) Students will be able to recognize through listening the head and solo sections of standard jazz charts</p>	<p>Review blues progression.</p> <p>Give short description of a jazz <u>chart</u>, <u>the head</u>, and the <u>solo section</u> including where they are likely to be found in a piece. Head of a jazz chart can be compared to the chorus of a popular song that comes back throughout.</p> <p>Use the piece Linus and Lucy from Wynton Marsalis’ album Joe Cool’s Blues (available on iTunes) Progression = Head, solo, solo, solo, Head</p> <p>Have students attempt to point out when one solo instrument ends and another begins.</p> <p>Have students write numbers 1-6 on a sheet of paper. At certain points during the piece call out a number and have students write either Head or Solo next to the number you call</p> <p>This exercise can be used with other jazz tunes such as Chattanooga Choo Choo,</p>	<p>Content Standard 3: All students will analyze, describe and evaluate works of art.</p> <p>ART.III.M.M.1</p> <p>Describe specific music events in a given aural example, using appropriate terminology.</p> <p>ART.III.M.M.2</p> <p>Analyze the uses of elements of music in aural examples representing diverse genres and cultures.</p> <p>ART.III.M.M.3</p> <p>Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music.</p>	<p>Recording of “Linus and Lucy” from Wynton Marsalis’ album Joe Cool’s Blues and playback equipment</p>	<p>Students will turn in the sheet with their listening quiz at the end of class</p>
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		Tuxedo Junction, or other tunes with more readily recognizable head and solo sections.			
10.	<p>8) Students will play their own improvised solos over a 12 bar blues pattern</p> <p>a) Students will play their own improvised melodies using provided instruments</p> <p>b) Students will review their knowledge of 12 bar blues, call and response, jazz charts, and their definition of jazz music</p>	<p>Encourage students to use things learned in earlier lessons including 12 bar blues, jazz charts, call and response</p> <p>Use Orff instruments, Keyboard percussion with marked notes, another piano with marked keys, boomwhackers, etc. to give the students a blues scale to choose notes from.</p> <p>Teacher should explain that solos are not just any note the player wants, but fit in the blues pattern that the students learned.</p>	<p>Content Standard 2: All students will apply skills and knowledge to create in the arts.</p> <p>ART.II.M.M.3 Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality.</p> <p>ART.II.M.M.2 Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys.</p> <p>Content Standard 1: All students will apply skills and knowledge to perform in the arts.</p> <p>ART.I.M.M.2 Sing and play music representing diverse genres and cultures, with expression</p>	<p>Orff instruments with notes removed to form a blues scale, piano or concert keyboard percussion with marked keys, or any other readily available instruments that can be adapted for this purpose</p> <p>Piano for teacher to play chord progression, or recording of 12 bar blue progression</p>	<p>Students should be able to know when to play a solo after the Head and how to find where they are in a blues progression.</p> <p>Improvised melodies should use the notes listed.</p>

			appropriate for the work being performed.		
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“In Dat Great Gittin’ Up Mornin’”

You are about to hear a “call and response” style spiritual sung by two very famous African-American singers associated with the Metropolitan Opera, Kathleen Battle and Jessye Norman. Kathleen Battle is a lyric soprano. Some adjectives, which might describe her voice, are high, clear, and light. Jessye Norman is a mezzo-soprano. Some adjectives, which might describe her voice, are dark, rich, and medium or low. Your teacher will play a recording of both of their voices so that you can hear the difference in their vocal sound.

Your job on this worksheet is to determine which singer or group of singers is singing the “call” and which is singing the “response”. Your teacher will call out numbers to help you keep up, and she will stop periodically for answer checks. The lyrics to the “response” will always be “fare thee well, fare thee well”. Sometimes lyrics to the “call” will be given to help you keep your place.

Here are your choices:

- | | | |
|--------------------|--------|---------------------|
| Kathleen | Jessye | Kathleen and Jessye |
| Choir | Men | Women |
| Kathleen and Choir | | Jessye and Choir |

Let’s get started!

Introduction (Full Orchestra)

Call		Response
1. _____	In dat Great Gittin’ up mornin’	_____
2. _____		_____
3. _____		_____
4. _____		_____
5. _____	I’m gonna tell you ‘bout the comin’ of the	_____
6. _____	judgement	_____

ANSWER CHECK

7. _____	There’s a better day	_____
8. _____		_____

9. _____	_____
Call	Response
10. _____	_____
11. _____ The Lord spoke	_____
12. _____	_____
13. _____ Take down that silver trumpet	_____
14. _____	_____

ANSWER CHECK

15. _____ The Lord shall blow it	_____
16. _____	_____
17. _____	_____
18. _____	_____
19. _____	_____
20. _____	_____

ANSWER CHECK

21. _____ Gabriel blow your trumpet	_____
22. _____	_____
23. _____ Seven is the number	_____
24. _____	_____
25. _____	_____
26. _____	_____

CODA

Just enjoy listening to this grand ending!

ANSWER CHECK

Middle School General Music

Ocarina Unit Plan Overview

Name: Phillip Hash

Unit Topic/Title: The Ocarina

Detailed Unit Description:

The ocarina is a simple wind instrument used in the indigenous music of a number of cultures. The American version is sometimes called a “sweet potato” and is fingered much like the recorder in C. Other models have as few as four holes and come in a variety of sizes. In addition to its use in folk music, the ocarina has also been used in the US as a pre-band instrument in elementary schools and was one of several pocket instruments supplied and taught to soldiers by the US military during WWII.

This unit is designed to teach MS students the ocarina using the same method as soldiers in WWII (Shoemaker, 1941). In addition to learning the instrument, students will also develop an understanding of the ocarina in folk music around the world and its value to American soldiers on the battlefield. Students will also compose and perform their own melodies and ostinati for the instrument, as well as listen to a variety of examples of ocarina playing through the World Wide Web.

List Unit Objectives:

1. Students will learn to play and read notation for the basic range of the ocarina from low C-D on the TC staff.
2. Students will learn of the value of the ocarina and other pocket instruments to soldiers during WWII and other conflicts.
3. Students will learn how the ocarina is used in cultures around the world.
4. Students will listen to and describe performances on the ocarina by members of the class and examples from the World Wide Web.
5. Students will compose and perform a melody for the ocarina under specific guidelines.
6. Students will learn the acoustics of the ocarina
7. Students will present a short demonstration program for an elementary class that includes melodies from the Schumaker method, a few original compositions, an ensemble with the entire class, and a short PPT on the ocarina created by members of the class.

Materials List and Budget (if any):

Item(s)	Qty.	Cost	Total	Source/Vendor
Grover alto C ocarina 464235	25	\$3.18	\$79.50	Woodwind/Brasswind
Photocopies of Shoemaker (1941) <i>Music is Fun w/ the Gretsch Ocarina</i>	25	\$0.00	\$0.00	Available at no cost as a PDF at www.pmhmusic.weebly.com
staff paper				
other handouts				
			\$79.50	

Justification. (What is the value of this Unit. How does it connect to students' lives? Why teach it?):

The ocarina will seem foreign to students at first. However, it should be possible for them to connect with the instrument by asking who knows of someone who fought in WWII or whose heritage includes cultures that use the ocarina. This unit will help students gain an understanding of the value of music during war and other difficult periods in history (such as Sept. 11th 2001). They will also become familiar with the music of several other cultures and see a connection between these cultures and our own through the ocarina.

Through this unit, students will also gain an easy instrument with which to make music one their own and with friends. Students will be encouraged to continue their study of the ocarina after the two week period using supplementary materials provided at the end of the unit and by learning to find melodies on the internet, in hymnals and songbooks, and through other sources.

Middle School General Music Unit Outline

Name: Phillip Hash

Unit Topic/Title: The Ocarina

Day	Objectives for the Day	Learning Activities to Meet Objectives	Michigan State Learning Standards Incorporated into Lesson	Materials Needed	Assignments & Assessments
1.	8. Students will learn of the value of the ocarina and other pocket instruments to soldiers during WWII and other conflicts. 9. Students will listen to and describe performances on the ocarina by members of the class and examples from the World Wide Web. 10. Students will learn to play and read notation for the basic range of the ocarina from low C-D on the TC staff. a. Students will learn to play <i>Music is Fun (MIF)</i> using numerical notation on p. 2-4	Discuss relatives who fought in WWII. Introduce the use of ocarina as a pocket instrument provided to soldiers by the US military (see attached materials). Watch a few online video of ocarina playing. Examples: http://www.youtube.com/watch?v=msbu20M4tKI&feature=related http://www.youtube.com/watch?v=1QbT_CWDGQU&feature=channel http://www.youtube.com/watch?v=3sw76wHUmk4&feature=related	1: All students will apply skills and knowledge to perform in the arts. 1. Sing and play with expression and technical accuracy a repertoire of vocal and instrumental literature, including some songs performed from memory. 5. Perform accurately, with appropriate technique, on at least one instrument —solo, in small and large ensembles. Content Standard 4: All	Ocarinas <i>Music is Fun</i> handout Music stands or overhead projector (preferred) Ocarina Information article	Individual playing on lesson III, ex. 3 or 4.

		<p>http://hindocarina.com/videos/index.shtml</p> <p>Listen/watch examples of 2 world cultures.</p> <p>http://www.mountainsocarina.com/listen.htm</p>	<p>students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.</p> <p>1. Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.</p> <p>3. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p>		
2.	<p>1. Students will learn to play and read notation for the basic range of the ocarina from low C-D on the TC staff.</p> <p>11. a. Students will learn to play <i>Music is Fun (MIF)</i> reading notation in 4/4 using GAB.</p> <p>2. Students will learn how the ocarina is used in cultures around the world.</p>	MIF lessons 1-3	<p>1: All students will apply skills and knowledge to perform in the arts.</p> <p>1. Sing and play with expression and technical accuracy a repertoire of vocal and instrumental literature, including some songs performed from memory.</p> <p>5. Perform accurately, with</p>	<p>Ocarinas</p> <p><i>Music is Fun</i> handout</p> <p>Music stands or overhead projector (preferred)</p>	

			<p>appropriate technique, on at least one instrument —solo, in small and large ensembles.</p> <p>Content Standard 4: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.</p> <p>1. Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.</p> <p>3. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p>		
3.	<p>1. Students will learn to play and read notation for the basic range of the ocarina from low C-D on the TC staff.</p> <p>a. Students will learn to play MIF reading notation on G-C, wholes, quarters, halves, & slurs.</p>	MIF lessons 4-5	<p>1: All students will apply skills and knowledge to perform in the arts.</p> <p>1. Sing and play with expression and technical accuracy a repertoire of</p>	<p>Ocarinas</p> <p><i>Music is Fun</i> handout</p> <p>Music stands or overhead</p>	MIF lesson 6, written quiz

			vocal and instrumental literature, including some songs performed from memory. 5. Perform accurately, with appropriate technique, on at least one instrument—solo, in small and large ensembles.	projector (preferred)	
4.	<p>1. Students will learn to play and read notation for the basic range of the ocarina from low C-D on the TC staff.</p> <p>a. Students will learn to play and read F, F#, and the tie</p> <p>2. Students will compose and perform a melody for the ocarina under specific guidelines.</p>	<p>Review MIF lessons 4-5 Review MIF lesson 4-5 MIF lessons 7-8</p> <p>Students will compose an 8 bar melody in $\frac{3}{4}$ or $\frac{4}{4}$ time using F(F#)GABC.</p>	<p>1: All students will apply skills and knowledge to perform in the arts.</p> <p>1. Sing and play with expression and technical accuracy a repertoire of vocal and instrumental literature, including some songs performed from memory.</p> <p>5. Perform accurately, with appropriate technique, on at least one instrument—solo, in small and large ensembles.</p> <p>Content Standard 2: All students will apply skills and knowledge to create</p>	<p>Ocarinas</p> <p><i>Music is Fun</i> handout</p> <p>Music stands or overhead projector (preferred)</p> <p><i>Composition Assignment</i> handout</p>	Individual and small group playing in class

			<p>in the arts</p> <p>4. Compose short pieces within specified guidelines.</p> <p>6. Use a variety of traditional and nontraditional sound sources and electronic media when composing, arranging, and improvising.</p>		
5.	1. Students will learn how acoustics function in relation to the ocarina.	<p>Quickly review MIF lessons 7-8</p> <p>Students will make an ocarina.</p> <p>http://www.ehow.com/how_2096838_make-ocarina.html</p>	<p>Content Standard 4: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.</p> <p>3. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p>	<p>Ocarinas</p> <p><i>Music is Fun</i> handout</p> <p>Music stands or overhead projector (preferred)</p> <p><i>How to Make an Ocarina</i> handout</p>	
6.	<p>1. Students will learn to play and read notation for the basic range of the ocarina from low C-D on the TC staff.</p> <p>a. Students will learn to read and play D</p>	MIF lessons 8 & 9	<p>1: All students will apply skills and knowledge to perform in the arts.</p> <p>1. Sing and play with expression and</p>	<p>Ocarinas</p> <p><i>Music is Fun</i> handout</p>	

	& E, dotted ½ notes, and ¾ time.		technical accuracy a repertoire of vocal and instrumental literature, including some songs performed from memory. 5. Perform accurately, with appropriate technique, on at least one instrument—solo, in small and large ensembles.	Music stands or overhead projector (preferred)	
7.	<p>1. Students will learn to play and read notation for the basic range of the ocarina from low C-D on the TC staff.</p> <p>a. Students will learn to play Bb and understand key signature.</p> <p>2. Students will present a short demonstration program for an elementary class that includes melodies from the Schumaker method, a few original compositions, an ensemble with the entire class, and a short PPT on the ocarina created by members of the class.</p> <p>a. Students will review and begin to synthesize their cultural and historical knowledge related to the ocarina.</p>	MIF lessons 10 & 11 Students will work on segments of a brief presentation on the ocarina in small groups to develop 4 PPT slides on their assigned topic	<p>1: All students will apply skills and knowledge to perform in the arts.</p> <p>1. Sing and play with expression and technical accuracy a repertoire of vocal and instrumental literature, including some songs performed from memory.</p> <p>5. Perform accurately, with appropriate technique, on at least one instrument—solo, in small and large ensembles.</p>	<p>Ocarinas</p> <p><i>Music is Fun</i> handout</p> <p>Music stands or overhead projector (preferred)</p> <p><i>Presentation Assignment</i> handout</p>	Teacher will circulate and give individual playing quizzes as students work on presentations.

8.	<p>1. Students will present a short demonstration program for an elementary class that includes melodies from the Schumaker method, a few original compositions, an ensemble with the entire class, and a short PPT on the ocarina created by members of the class.</p> <p>a. Students will continue to synthesize knowledge of the ocarina</p>	<p>MIF lessons 10 & 11</p> <p>Students will work on segments of a brief presentation on the ocarina in small groups to develop 4 PPT slides on their assigned topic</p> <p>Students will choose and rehearse short melodies from <i>MIF</i> and a few original compositions for the presentation.</p>	<p>Content Standard 1: All students will apply skills and knowledge to perform in the arts.</p> <p>1. Sing and play with expression and technical accuracy a repertoire of vocal and instrumental literature, including some songs performed from memory.</p> <p>2. Sing and play music representing diverse genres and cultures, with expression appropriate for the work being performed.</p> <p>5. Perform accurately, with appropriate technique, on at least one instrument—solo, in small and large ensembles.</p> <p>Content Standard 4: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.</p> <p>1. Describe distinguishing</p>	<p>Class may need to be held in the computer lab if there are not enough computers in the music room. The teacher could consider group size based on number of computers w/ internet access available.</p>	<p>Teacher will circulate and give individual playing quizzes as students work on presentations.</p>
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			<p>characteristics of representative music genres and styles from a variety of cultures.</p> <p>3. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p> <p>Content Standard 5: All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.</p> <p>1. Describe ways in which the principles and subject matter of other disciplines are related to music.</p> <p>3. Compare, in several cultures of the world, functions music serves, roles of musicians, and</p>		
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			conditions under which music is typically performed.		
9.	1. Students will present a short demonstration program for an elementary class that includes melodies from the Schumaker method, a few original compositions, an ensemble with the entire class, and a short PPT on the ocarina created by members of the class.	<p>Students will organize and practice their final presentations for an elementary class.</p> <p>Groups will be paired and students asked to watch and offer feedback using a comment sheet.</p> <p>Students will practice music for final presentation.</p>	<p>Content Standard 1: All students will apply skills and knowledge to perform in the arts.</p> <p>1. Sing and play with expression and technical accuracy a repertoire of vocal and instrumental literature, including some songs performed from memory.</p> <p>2. Sing and play music representing diverse genres and cultures, with expression appropriate for the work being performed.</p> <p>5. Perform accurately, with appropriate technique, on at least one instrument—solo, in small and large ensembles.</p> <p>Content Standard 4: All students will understand, analyze, and describe the</p>	Class may need to be held in computer lab.	Peer assessment of presentations

			<p>arts in their historical, social, and cultural contexts.</p> <p>1. Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.</p> <p>3. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p> <p>Content Standard 5: All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.</p> <p>1. Describe ways in which the principles and subject matter of other disciplines are related to music.</p> <p>3. Compare, in several</p>		
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			cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.		
10.	<p>1. Students will present a short demonstration program for an elementary class that includes melodies from the Schumaker method, a few original compositions, an ensemble with the entire class, and a short PPT on the ocarina created by members of the class.</p> <p>a. Students will give a presentation on the ocarina to an elementary class.</p>	<p>Students will travel to the elementary school (or other appropriate venue) to make their presentations. Presentations could also be given over the internet to a variety of audiences using a webcam and SKYPE (http://www.skype.com/)</p>	<p>Content Standard 1: All students will apply skills and knowledge to perform in the arts.</p> <p>1. Sing and play with expression and technical accuracy a repertoire of vocal and instrumental literature, including some songs performed from memory.</p> <p>2. Sing and play music representing diverse genres and cultures, with expression appropriate for the work being performed.</p> <p>5. Perform accurately, with appropriate technique, on at least one instrument—solo, in small and large</p>	<p>Ocarinas</p> <p>MIF handouts</p> <p>Music stands or overhead</p> <p>Student PPTs loaded on thumb drive</p> <p>Computer w/ LCE projector in presentation site or PPT slides on overheads.</p>	<p>Videotaped presentations - Summative assessment using a rubric.</p>

			<p>ensembles.</p> <p>Content Standard 4: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.</p> <p>1. Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.</p> <p>3. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p> <p>Content Standard 5: All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.</p> <p>1. Describe ways in which the principles and subject matter of</p>		
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			<p>other disciplines are related to music.</p> <p>3. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p>		
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Ocarina Unit Materials

Ocarina Information

<http://www.ocarinaworld.com/>

A Short History of Ocarinas

The question we are most frequently asked is "was this your idea?" The answer most definitely is "No!" The ocarina belongs to the ancient family of musical instruments called "vessel flutes". Vessel flutes are made in a variety of shapes and sizes, but generally have a somewhat globular shape contrasted to the elongated open end tubular flute. Ocarina like instruments made of animal horns, gourds or clay were found around the world by archeologists and date back as far as 30,000 years. They have been made with from one to ten holes. No country of origin could be determined for they seemed to have appeared everywhere at the same time.

Variations on Ocarinas

Variations of the "vessel flute," or ocarina, have been made in many shapes and played all over the world. The ancient Chinese had egg-shaped instruments called "hsuan" which were made from porcelain, like our ocarinas. The Indians of Central and South America made their clay "vessel flutes" in the shape of birds and other animals or human form - even deities. They were used to both entertain and communicate. These whistle ocarinas were highly personalized musical instruments to the Indians of the Ulua Valley of Honduras. Every member of the tribe had a whistle call by which he or she could be recognized. In Italy in the 1800's, the whistle style flute appeared and was called ocarina, meaning "little goose", because its shape resembled a goose in flight.

Ocarinas Now

Today the term ocarina has become the generic term for the vessel style flute the world over. In the United States the ocarina was known as the "Sweet Potato" because it was produced in a more elongated shape. This style of ocarina became very popular and maintained this popularity until the 1930's and 1940's when radios and phonographs replaced them as home entertainment and harmonicas replaced them as pocket-sized instruments. During World War II the United States government issued a plastic version of the "Sweet Potato" shaped ocarina to soldiers to build up morale.

In recent years there has been a revival of interest in the ocarina due to its popularity at Renaissance Faires, a popular theme festival featuring games, entertainment, food, drink, crafts and dress of that time period in Europe. During the Renaissance period bands of ocarina players would furnish entertainment throughout Europe, harmonizing with ocarinas tuned to different octaves.

The Ocarina Saves Zelda

The appearance of the Nintendo game, "Zelda, Ocarina of Time" in which the ocarina is played by Link on his crusade to save the kingdom of Princess Zelda from the evil Ganondorf has also added to the ocarina's resurgence. Small enough to put in a pocket or wear as a jewelry pendant, the mini ocarinas are always at hand and ready to be played. Having no moving parts, they are true "multi-frequency solid state resonators" of very low cost and low maintenance.

Tonal Range of Ocarinas

The ocarina tonal range is limited to one octave (or sometimes a range of nine notes by using the fifth hole on the bottom of the ocarina as some like ours are equipped). Fortunately the range of folk tunes seldom exceeds one octave. Thousands of tunes from many periods and many cultures are therefore playable on any of the ocarinas. And by varying the size of the ocarinas the craftspeople can vary the "vocal" range from Soprano to Bass to enhance ensemble playing.

The answer to that first question again is "No, we did not think this up." However we have put a lot of energy into learning to make ocarinas (which is no easy feat) and additional time in developing craft of making ocarinas as a family business.

New Songs for Ocarinas

We are often transposing popular songs into scores for the ocarina so our customers can enjoy playing these favorites themselves. Our latest is the theme from Harry Potter. Those who recently bought their ocarinas have asked that it be put up on this site for them to learn from, so here it is.

Articles on Music during World War II*

Music for the Armed Services Author(s): Raymond Kendall Source: *The Musical Quarterly*, Vol. 31, No. 2 (Apr., 1945), pp. 141-156 Published by: Oxford University Press Stable URL: <http://www.jstor.org/stable/739505>

Music in the Victory Corps Source: *Music Educators Journal*, Vol. 29, No. 6 (May - Jun., 1943), pp. 13-16 Published by: MENC: The National Association for Music Education Stable URL: <http://www.jstor.org/stable/3386465>

Camp and Sea and Oversea Source: *Music Educators Journal*, Vol. 29, No. 6 (May - Jun., 1943), pp. 29+31+35+37-38 Published by: MENC: The National Association for Music Education Stable URL: <http://www.jstor.org/stable/3386472>

Informational Data on Army Music Source: *Music Educators Journal*, Vol. 29, No. 1 (Sep. - Oct., 1942), p. 48 Published by: MENC: The National Association for Music Education Stable URL: <http://www.jstor.org/stable/3386345>

*You may also contact Dr. Phillip Hash at pmh3@calvin.edu for more information

How to Make an Ocarina

by eHow Hobbies, Games & Toys Editor

http://www.ehow.com/how_2096838_make-ocarina.html

Introduction

An ocarina is a clay flute or whistle with holes to create different pitches. Ocarinas may be created with truly pitched notes, with notes that are in tune only in relation to the ocarina or with unpitched notes. There are a variety of techniques for building the ocarina body, but two of the easiest methods are with slabs and pinching.

Instructions

Difficulty: Moderate

Things You'll Need

[Clay](#)

[Sharp knife for cutting slabs](#)

[Flat object for shaping the mouthpiece](#)

[Cutting tool or toothpick for making holes](#)

[Tuner, another musical instrument or a good sense of relative pitch for tuning the ocarina](#)

[Paint or glaze](#)

Step One

Make the ocarina body using slabs by cutting two oval clay slabs of uniform thickness. You can also cut a single heart-shaped slab, which has one of the edges already formed.

Step Two

Fold the edges together, being careful to leave the form completely hollow. Leave one end open, blow into it to puff the walls of the ocarina out and then close the hole.

Step Three

Make the body using a pinching technique. Pinch two separate bowl shapes and then fix them together.

Step Four

Add a mouthpiece by forming a clay tube and then flattening the tube out to pressurize the airstream. You may want to place a flat object (like a small spatula or flat chopstick) inside the mouthpiece as you flatten it to ensure that it doesn't stick together.

Step Five

Attach the mouthpiece to the body of the ocarina toward the top.

Step Six

Poke a hole going through the mouthpiece into the body of the ocarina and coming out of the body of the ocarina past the place where the mouthpiece is attached.

Step Seven

Bevel the hole you have made in the top of the ocarina so that the air blown through the mouthpiece is guided up out of the top of the ocarina to create sound.

Step Eight

Add holes to your ocarina. It's best to have at least three holes of different sizes, but you may choose to have as many as 10 holes. Using a combination of three holes, you can play up to eight different pitches.

Step Nine

Test the relative pitch of the holes while the clay is still malleable. If the pitch of a hole is off, either add more clay around the hole or cut more clay away from the hole to change the sound.

Step Ten

Consider decorating your ocarina with clay add-ons, transforming your ocarina into an animal or sunshine shape. Alternatively, you can paint your ocarina (either wet or dry) to add designs.

Ocarina Quiz

Day 3

1. The ocarina is a _____ instrument.
 - a. Percussion
 - b. String
 - c. Wind
 - d. Brass

2. List three reasons why was the ocarina was a popular instrument among soldiers during WWII.
 1. _____
 2. _____
 3. _____

3. Besides the ocarina, list two other pocket instruments used by soldiers in WWII.
 1. _____
 2. _____

4. Lifting fingers on the ocarina causes the pitches to (circle one) **go up / go down**.

5. An ocarina can be made out of
 - a. Clay
 - b. Wood
 - c. Plastic
 - d. all of the above

6. Name two places in the world that use ocarinas in their folk music.
 1. _____
 2. _____

7. Write the notes G, A, B, & C on the staff paper provided as well as its fingering on the ocarina. When writing fingerings use the following system. LH = Left Hand, RH = Right Hand, T = Thumb. Hint: for the notes on this quiz, the LH T, RH T, and LH 4 will always be down.

LH	RH
T	T
1	1
2	2
3	3
4	4

8. On the staff paper provided, write a 4 bar melody in 4/4 time using the following guidelines.
- Use half and quarter notes and rests
 - Use only 1 whole note
 - Write in 2 slurs

When you have finished, practice your melody silently by fingering and counting. When everyone has finished, you will have a chance to try your melody on the ocarina.

Music - Composition : Composition Rubric

Teacher Name: _____

Student Name: _____

CATEGORY	3	2	1	R - Redo
Music Notation	All notes are written neatly using proper barline placement.	Most notes are written clearly using the proper barline placement.	Notes are written clearly, but barline placement is often incorrect.	Notes are written in a sloppy and illegible manner. Barline placement is not correct.
Meter and Rhythm	All measures have the correct # of beats and a variety of rhythms are used. Including the use of Whole, Half, and Quarter, notes and rests.	85% of measures have the correct # of beats and a variety of rhythms are used. Including the use of Whole, Half, and Quarter, notes and rests	70% of the measures have the correct # of beats. Rhythms are very basic and do not use a variety of note values.	Under half of the measure have the correct # of beats.
Music Score	Music Score is very neat and all required elements are included: Song Title, Composer Name, Clef Sign, Time Signature.	Music score is neat. Two or less of the required elements are missing from the musical score.	Music score is legible. Three to four of the required elements are missing from the musical score.	Music Score is illegible and many of the required musical score elements are missing.

Instrumental Music Performance - Individual : Ocarina Performance Quiz

Teacher Name: _____

Student Name: _____

CATEGORY	4	3	2	1
Note Accuracy	Notes are consistently accurate.	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance.
Rhythm	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.
Articulation	Secure attacks. Markings (staccato, legato, slur, accents, etc.) are executed accurately as directed by the score and/or the conductor.	Attacks are usually secure, though there might be an isolated error. Markings are executed accurately as directed by the score and/or the conductor.	Attacks are rarely secure, but markings are often executed accurately as directed by the score and/or the conductor.	Few secure attacks. Markings are typically not executed accurately.

Oral Presentation Rubric : Ocarina Presentation

Teacher Name: _____

Student Name: _____

CATEGORY	4	3	2	1	Comments
Content	Shows a full understanding of the topic. Information is accurate and understandable	Shows a good understanding of the topic. Most information is accurate and understandable	Shows a fair understanding of parts of the topic. Some information is inaccurate and/or difficult to understand.	Does not seem to understand the topic very well.	
Preparedness	Student is completely prepared and has obviously rehearsed.	Student seems pretty prepared but might have needed a couple more rehearsals.	The student is somewhat prepared, but it is clear that rehearsal was lacking.	Student does not seem at all prepared to present.	

