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New  Brunswick

MUSIC 113

Educational Programs and Services Branch
Department of Education
PO Box 6000
Fredericton, NB
E3B 5H1

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The Department of Education gratefully acknowledges the work of the Senior High Music Curriculum Development Advisory Committee. Members of that committee are:

John Betts, School District 02
Richard Hornsby, University of New Brunswick
Martha Jacobson, School District 15
Hugh Kennedy, School District 18
Peter McLaughlin, School District 13
Deborah Woodford, School District 06
Paul Woodford, University of New Brunswick
Gervais Warren, Department of Education

Index

Background.....	1
Goals.....	1
Pre-requirements.....	1
Required Texts.....	2
Performance/Technical Requirements.....	3
Musicianship.....	6
Melody.....	7
Rhythm.....	9
Harmony.....	10
Tone Colour.....	13
Texture.....	14
Style.....	15
Composition.....	16

MUSIC 113 (11-3)

Background

Music 113 has been developed in response to increased interest among students to continue in music beyond the objectives of the introductory Music 103 course. While the completion of Music 103 would give students a full credit that meets the requirements of the Personal Development cluster, it appears that there is a demand to continue music learning beyond this level.

Music 113 is, therefore, the course that is offered for students who have interest in and enthusiasm for a course that builds on skills and concepts learned and acquired in Music 103.

Goals

The goals of Music 113 are as follows:

- to offer students an opportunity to develop technical/performance skills on an instrument.
- to develop theory and aural skills.
- to further develop music literacy.
- to explore a variety of repertoire.
- to listen to and judge music with discrimination.

- to develop an understanding of musical expressiveness, form and style.
- to develop skills of expression and personal interpretation.
- to demonstrate improvement in all areas of musicianship.

Pre-requirements

1. Keyboard – Students entering the Music 113 program must have taken the Music 103 keyboard course or Music 102 (with knowledge of keyboards). If the student does have a background or experience in practical keyboard, they may audition for the course at the discretion of the music teacher.
2. Guitar – The Music 103 course in guitar is the prerequisite for the Music 113 (guitar). If a student has a background of guitar experience or instruction and can demonstrate by audition to the teacher that he/she is capable of playing at the standard of a 103 graduate, the teacher may allow the student into the 113 program. A knowledge of the basic rudiments will be required and basic guitar performance standards as listed in 103 Guitar Performance / Technical Requirements will have to be met.

3. Band Instruments – In order that students may enter the 113 course (Band Instruments), they will have to be graduates of the Music 103 (Band) program or demonstrate by audition that they meet all of the goals of the Music 103 (Band) program. Auditions will be at the discretion of the music teacher.

Required texts

Keyboard

The Adult Beginner Bk II
Musicianship of the Older Beginner Bk II

Guitar

Learning Unlimited Level II or
The Hal Leonard Guitar Method Level II

Band (1 of)

Level II. Best in Class, Level II
Alfred's Basic Band Method II
Yamaha Band Method, Bk II/III

History of Music text plus cassettes, I and II by Roy Bennett, dist. Irwin Publisher.

PERFORMANCE/TECHNICAL REQUIREMENTS

Upon the completion of the Music 113 program, students will demonstrate their performance and technical skills in one of the following three areas:

1. Keyboard.
2. Guitar.
3. A band instrument.

Keyboard Performance/Technical Requirements

Students will:

- play with the proper hand position (curved fingers);
- keep their eyes on the music book while playing;
- play with legato and staccato articulations;
- be able to demonstrate good musical expression with proper dynamics;
- play major scales, hands together, including C, G, F, D, B \flat , E \flat , A and E with the I, IV and V chords (II and VI enrichment);
- play minor scales 2 octaves (2 hands): a, d, e;
- play simple two-hand pieces in the keys of C, G, F, D, B \flat , E \flat , A \flat , A and E beyond the basic five-finger position to include notes within a two octave range;

- construct and play a scale starting on any note (major and minor);
- play chromatic scales from any given note;
- demonstrate ability to turn the thumb under on extended scale passages, without turning the hand or wrist;
- play all songs in Book I and up to and including Unit 5 of Book II in “The Older Beginner Piano Course” by Bastien;
- sing some songs while playing;
- play rolled and broken chords;
- play chords in root position as well as first and second inversion.

Guitar Performance/Technical Requirements

Students will:

- know how to tune their guitar and replace the strings;
- demonstrate proper hand position, posture and technique while playing;
- explain the differences between acoustic guitars, Western, Folk-Classical and Electric;

- play the following chords: C, E⁷, G, D⁷, D, A, F, E, g_m, e_m, d_m, A⁷, E⁷, a_m, B^b, C⁷, b_m, E^b, c_m, A^b, B^{b7}, B⁷, and g_m;
- play all major scales;
- understand the notation for downstroke and upstroke;
- be able to strum various rhythms including calypso, for simple songs;
- know how to read chord charts and figure out new chords and substitute chords;
- know how to finger pick using the thumb to play an alternating bass line;
- understand the structure of major and minor scales and chords;
- understand whole and half tones and how to construct and play a major scale from any note;
- play full chords as well as broken chords for accompaniment;
- play the bass note then strum the chord with alternating bass;
- play various strum patterns dictated by quarter, eighth, sixteenth and dotted quarters in 3/4, 4/4, 6/8 and 2/4 time;
- play with the proper embouchure, breath control and
- understand where to place the proper fingers on the fingering chart;
- be able to sing while chording;
- complete all material in the Hal Leonard Book II or Learning Unlimited Guitar Series Level II, (other resources such as the Berkley Guitar Books may be used);
- play lead guitar by picking the melody;
- find an appropriate key to accompany group singing with chords;
- begin to play a simple lead and fill in the chords or finger picking accompaniment.

Band Instruments

Students will:

- play the instrument with proper posture and breath support while standing or sitting;
- demonstrate ability to tune the instrument and play the instrument in tune;
- play scales at quarter note = 76, 2 octaves where possible, to 4 flats and 4 sharps including a, d, e minor;
- play chromatic scales for 1 octave, quarter = 76;

phrasing;

- know how to take care of the instrument including correct assembly;
- play legato and staccato with varying dynamics;
- demonstrate proper tonguing techniques;
- produce a steady tone and hold it for at least 12 beats;
- know the parts of the instrument;
- know the proper fingerings for various keys;
- learn alternate fingerings;
- know the proper tongue position to produce legato, staccato and tenuto articulation.

MUSICIANSHIP**MELODY***ObjectivesReview

Students will understand that a melody is rhythmic succession of music tones, forming a recognizable musical idea. It is a horizontal element in music, as opposed to harmony, composed of a sequence of single tones. It is the “tune” of the music.

Activities

Students will identify melody through listening examples. Various songs may be played with the students asked to note when the melody is repeated, when the chorus begins, and what form the song employs. i.e., verse chorus verse, A B A form.

Students could be asked to write down on manuscript paper, a simple melody dictated by the teachers. This would then be further explored by having the student play the melody they write down from dictation.

Have students create a short melody and play it to a partner.

Teacher Notes

It is important to highlight the melody as an important element of musical composition. To explore the rise and fall of the melody and note the interaction between the melodic direction (pitch) and pace (duration) compared to the words. How does the melody help to illustrate the word picture? The interrelationship between the melodic phrase and the sentence should be explored.

end of review

* See History of Music, pp. 3, 4 for brief explanation of musical elements.

MELODY

Objectives

Students will understand the relationship between the melodic direction and the thought to be expressed or picture to be described.

Activities

Listen to Smetena's "The Moldau" and have students describe on paper, the course of the river. Each melody has a distinctive contour to help students identify what is happening.

Have student identify the melodic contour in various compositions either by sight or by ear (stepwise, repeated notes, leaps, etc.)

Teacher Notes

Pitch is an element of music which can be explored in many ways. Melody is the organization of pitches of various durations into a framework that provides a sense of line or completeness like a sentence.

When adjacent pitches are used in a step-wise progression, the smooth line melody is said to be conjunct. If the line is jagged, with skips and leaps, it is said to be disjunct. Listen to Allegro, Vivace Mendelssohn, Symphony No. 4, A major, op. 90. Write down the different contours of the progressions which include disjunct and conjunct melodies.

MELODYObjectivesActivities

Intervals to be measured numerically are found by counting the pitch names between the notes.

ex. C to G would be 5 letters:
C D E F G

Have students identify intervals numerically by giving them written examples on the staff.

Qualitative intervals are determined by their sound quality. Seconds, thirds, sixths, and sevenths have two common forms, major and minor. The larger form is major, the smaller is minor.

Have student work out the intervals in the example of the previous page on melodic contour.

Teacher Notes

An interval is the distance between two pitches. They may be measured numerically and qualitatively.

This objective may have a melodic and harmonic focus.

In explaining major intervals ex. Note from C to E is a major third because it includes three letter names and four half steps. C to E \flat is a minor third because it is smaller by $\frac{1}{2}$ step.

The fourth, fifth and octave are perfect intervals. If these intervals are increased by $\frac{1}{2}$ tone they become augmented, if decreased they are diminished.

Range in music refers to the distance between the highest and lowest pitch in the whole section or piece.

RHYTHM

Objectives

Students will understand that rhythm is a grouping or pattern of sounds (long or short). In addition to being related to a steady beat, students will understand that music is temporal.

Activities

Students should be able to clap the rhythm pattern of any new piece put in front of them in a sequential order. In other words, if they have finished the first 43 pages in their method book, they should be able to clap the next piece on page 44 without the distractions of fingerings and expression. Guitarists should explore playing the same music by strumming a variety of rhythms – country, rock, calypso, waltz, etc. Pianists and instrumentalists may also play in varying rhythms.

Students should be able to attempt sample rhythmic dictation including rests, and compose rhythmic duets for in-class performance. The duets will be written out prior to performance.

Teacher Notes

Rhythm is the determining factor in the perception of musical duration. A composer can expand the sense of time and make the music seem drawn out or it may be condensed.

Rhythm includes the composites tempo, Pulse, accented beat and actual rhythm patterns.

HARMONY

Objectives

Students will:

- understand that harmony is defined as two or more different pitches being sounded at the same time;
- perform basic accompaniments to melodies on guitar and piano;

Activities

Students could listen to a simple melody and attempt to sing a harmony part with it.

Guitarists could accompany simple melodies by playing (by ear) the appropriate chords. Keyboard musicians could also use simple I, IV, V chord patterns to accompany a simple tune.

Band instruments perform a short melody with accompaniment to identify chords and harmonies.

Add a seventh note from the root of a chord. Then a seventh chord is sounded ex. C, E, C, B \flat . Other pitches added would produce an extended chord.

Experiment with triads in root, first and second position.

Teacher Notes

Most harmonies include chords which are at least three notes sounding simultaneously. It is the vertical aspect of music.

The common chord type is the triad, composed of three different pitches. The first note is the root, then a third and fifth would constitute the rest of the triad. Ex. C, E, G

The root is the note upon which the rest of the triad is built. If the root is the lowest sounding tone then the triad is said to be in root position.

HARMONY

Objectives

Students will:

- demonstrate the ability to play basic chords to accompany a melody.
- play a melody and harmony instruments in trios and duets.

Activities

Play proper chords to fit the melody of such pieces as:

Greensleeves d_m, Shenadoah F, Nobody Knows G, (Bastien II) Bill Bailey, Spinning Wheel, California Dreamin, Traces, Monday, Monday (Hal Leonard II).

Students may play duets on piano, guitar, or band instruments. With piano and guitar, one student may play a melody while the other makes up the harmony. In guitar, one would pic while the other strums.

Given a song, students should choose a suitable key (singable) and play it by ear.

Students would work with I, ii, IV, V and vi chords.

Teacher Notes

For keyboards, examples are found in: The Older Beginning Piano Course Level 1, Favorite Melodies II, Religious Favorites, Solo Repertoire, Easy Piano Classics, Classis Themes by the Masters, each contain suitable material for playing with harmony.

For guitar: Learning Unlimited Guitar Course II, and Guitar Series II, Hal Leonard.

For band: Best in Class I, II, Yamaha Band Student I, II, Alfred Basic Band.

HARMONY

Objectives

Students will:

- attempt various songs in up to 4-part harmony vocals.
- Identify the types of textures that exist in a piece.

Activities

Arrange class by voice range to allow for soprano, alto, tenor, bass to be sung in simple hymn tunes.

Play and listen to many examples of music such as Handel's "For Un To Us," "Rainy Day Blues" to record whether the texture is Monophonic, Heterophic, Homophonic or Polyphonic.

Teacher Notes

Hymn books may be borrowed from a church for this activity or sight singing books obtained.

Texture is the relationship of melody to harmony, often referred to a thick or thin, closely or widely spaced.

Monophony is a single melody played or sung by one or more performers.

Homophony has a single melody played or sung with a harmonic accompaniment.

Polyphony has several melodies sounding simultaneously.

TONE COLOR

Objectives

Students will:

- understand that tone color or timbre refers to the unique, characteristic sound of instruments and voices or the composite sound of a group of instruments such as an orchestra, band or jazz ensemble.
- identify voices and instruments.
- perform changing timbres on their instruments.

Activities

Play recordings of different voices or instruments and have the students identify the sound source. Also, duets, trios, quartets and larger groups should be identified.

Listen to a classical radio station and identify the category as orchestra, chamber group, choir and solos.

Classify the voices of several people in your classroom by range – soprano, alto, tenor and bass.

Have students explore differing sounds their instruments may produce. Bowing, plucking, tapping, etc.

Have students identify the voices of classmates while they are hidden from view.

Listen to different versions. That is, versions that use different sound sources (timbre) of the same piece of music. e.g., Wendy Carlos, Tomita, Lizst transcriptions, etc.

Teacher Notes

For enrichment you may wish to have some students classify timbres by instrument under the following:

Aerophone – Woodwinds, bass

Chordophone – strings

Membranophone – drums

Idiophone – other percussive instruments.

See History of Music, pp. 11, 22, 38

TEXTURE

Objectives

Students will:

- understand that texture is a relationship of melody to harmony.
- that most melodies have a harmonic background which occurs as chords or compatible melodies playing together.

Activities

Students should explore the limits of texture by arranging a simple song using a simple solo, thin accompaniment then full harmony.

Play Mozart – Allegro Mom Concerto No. 3, Bach’s Toccato in d, Dowland’s Orlando Sleepeth and Smith’s Lost Your Head Blues and have the class compare textures in terms of thick, thin, monophonic, homophonic and polyphonic.

Play/sing arrangements of pieces that have been refined by the teacher or students to demonstrate how the difference in texture in the same piece changes the sound dramatically.

Teacher Notes

Use examples from tape cassettes for History of Music.

Textures may sound thick or thin depending on how many instruments are playing together, what types of instruments are playing and what level of dynamics is used.

STYLE

Objectives

Students will:

- recognize that the manipulation of the elements in specific ways account for differences in style.
- Identify pieces as belonging to a particular style.

Activities

Listen to one example from each of chapters 2, 3, 4, 5 and 6 to recognize and explain how each style is different referring to rhythm, melody, harmony, etc.

Listen to different pieces throughout the year to develop a sense of what different styles sound like.

Teacher Notes

Select contrasting pieces that are easily identified as very different in style.

The opposite exercise may be done at least in part through playing.

Again the selections must be easily identified and have obvious characteristics of particular styles.

Use examples in History of Music and Form and Design.

COMPOSITION

Objectives

Students will:

- examine music that they have played or listened to (preferably from a score) to understand the creative process.
- understand the creative process through composition.

Activities

Any piece of music offers many opportunities for study of melody, phrases, form, motivic developments, sequences, etc.

Compare short melodies, rhythm, phrases, add harmonies, tone, colour, texture, etc.

Complete and perform a composition of their own.

Teacher Notes

Point out interesting examples of musical invention in performed pieces. e.g. modulation, use of dynamics, word painting, etc.

This must be worked at over a period of time to ensure success.

This need be no longer than 15 measures in $\frac{3}{4}$ or $\frac{4}{4}$ time (or simple compound). It may have a title and may be written for their instrument. Each student should perform this to an audience. Encourage written versions even though this may frustrate a limit creative ideas.

Have students create another composition this time without a written requirement. It may be for one or more people with one or more instruments, the emphasis being on originality of musical expression.

Performance to an audience could serve (in both above examples) for evaluative purposes and as a concert listening experience and discussion.