

Artist Pre – Visit Lesson Plan Grade: 7

Guelph Youth Music Centre

Do Re Mi Interactive Music Education Program

Lesson Focus

Preparing to Create and Perform; Reflect, Respond, Analyse and Explore Forms and Cultural Contexts in a visit from musician James Gordon with varied musical activities.

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Assessment

Do Re Mi artist visits and the optional activities offered are designed to support and enhance meeting some of the Ontario Arts Curriculum expectations for Music, within the context of existing arts programming. Teachers may wish to use the curriculum-based Rubric provided to track and record student responses to activities to supplement their assessment of student learning, as best fits the progress and ability of their group.

Any differentiation of program and supportive interventions required of reinforcement, consolidation or enrichment based on student need, are at the discretion of and based on the professional judgment of teachers. Should there be special student needs in the group, teachers will find the visiting artist flexible and open to accommodating students, in order for them to participate and benefit from the experience at an appropriate instructional level.

Music Assessment Rubric Page 6

Ontario Arts Curriculum Expectations Addressed

C1.1 sing and/or play, in tune, from musical notation, unison music and music in two or more parts from diverse cultures, styles, and historical periods

C1.3 create musical compositions in a variety of forms for specific purposes and audiences

C2.2 analyse, using musical terminology, ways in which the elements are used in the music that they perform, listen to, and create

C3.1 analyse the influences of music and the media on the development of personal and cultural identity

Instructional Activity

1. As a class, discuss and work out possible themes, lyrics and ideas for use in the coming song writing workshop with James Gordon. Ideas could consist of an accompaniment for a story, poem, or drama presentation; or to address an environmental issue such as water conservation, recycling, or planting trees, whatever may be of relevance to current studies or events in the community. Discuss the type of behaviour expected from the group as audience and performers.

2. Students generate individually and then as a class a list of questions to ask James Gordon about his career path, working in the music industry, as well as any advice he may have for those aspiring to become musicians.

3. Discuss and describe personal musical preferences from listening to music readily available in the media and how cultural identity can be reinforced by listening to music of their own culture.

4. Discuss the influence or role of music in family life, school life, and social life, recording similarities and differences using a graphic organizer. Have students reflect in journals how music connects, divides, or calls us to action.

5. Have students construct a "Critic's Cube" for select popular composers or pieces of music, with each facet representing a different research element, such as composer biographical information, important historical events associated with their selected music or composer; sample of musical score, lyrics, or social and/or cultural contexts or phenomena of interest.

<p>Social Cultural Context</p> <p>- descriptions and dates of significant historical events occurring contemporaneous with the piece or composer.</p>	<p>Artist's Biographical Information</p> <p>- point form journalistic "5 W's" will do here, unless prose is required as a particular learning expectation or focus.</p> <p>- Have students include a thumbnail cameo sketch of the artist; students' "personal best" in colour pencil, using text, photograph or study guide as an example.</p>	<p>Elements of Music Analysis</p> <p>- can be a checklist as used in previous analysis activities, or commentary in point form or prose as required, describing which elements of music the piece illustrates.</p>
<p>Score or Lyrics of Selected Piece</p> <p>- sample of musical score, lyrics or imagery associated with the selected piece.</p>	<p>Descriptive Commentary</p> <p>- Students can offer their subjective response to the piece, in addition explaining in technical terms why the piece is successful or not as an example of its genre. Teacher coaching in applying evaluative reasoning based upon the elements of music, together with appreciating contemporaneous work is required.</p>	<p><u>Teaching Notes</u></p> <p>- Students complete each facet of the cube in rough on a worksheet, then transfer their thinking to a word processor, or use calligraphy to create a display copy of their ideas and thumbnail sketch.</p> <p>- Students construct a 3-D cube from construction or manila tag paper, then attach the finished facets to the cube for display. The critic's cube can be any size desired.</p> <p>- Cubes can be stacked or arranged in many different display "sorts", such as style, genre, date of creation, etc.</p> <p>- Students requiring an enrichment intervention may try using polyhedra with greater than six facets, assigning significance to each facet as their thinking or research directs them.</p> <p>- Cubes can be enhanced by having students download their selected musical piece from the internet and compiling them to CD. Play the CD as part of the display of finished products.</p>
<p>Related Works & Resource List</p> <p>- Students may include as textual or visual information influences on the artist and piece being depicted, together with important and possibly well-known contemporaneous works.</p> <p>- Other information in this section can include web or text material that is relevant or recommended to, cited in correct bibliographical format.</p>		

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Creating and Performing; Reflecting, Responding, and Analysing and Exploring Forms and Cultural Contexts Class Visit by Singer/Songwriter James Gordon Contact: www.jamesgordon.ca
Song writing can be a powerful tool for communicating with others.... so this is an opportunity for a class to create something that could be heard by many!

Curriculum Expectations Addressed

C1.2 apply the elements of music when singing and/or playing, composing, and arranging music, using them for specific effects and clear purposes

C1.4 use the tools and techniques of musicianship in musical performances

C2.3 identify and give examples of their strengths and areas for improvement as composers, musical performers, interpreters, and audience members

Fundamental Concepts – Elements of Music

- **beat:** the steady pulse in a sound or music.
- **duration:** the time during which a sound continues; the fast and slow tempo or speed of a piece of music; tempo markings (e.g., allegro, vivace, largo), rhythms in the repertoire played and/or sung.
- **dynamics:** the degree of loud or soft; control signs encountered in repertoire; articulation and expression marks encountered in a repertoire performed (e.g., marcato, maestoso).
- **form:** the shape or structure of a sound or piece of music phrase, such as 12-bar blues.
- **melodic contour:** refers to the mapping of the pitches in a song, identifying the beat, rhythm or shape of pieces of music.
- **ostinato:** a short melody or pattern that is constantly repeated, usually in the same part at the same pitch. (e.g., "ta, ta, ti-ti, ta").
- **pitch:** the highs and lows of a sound; simple melodic patterns using the blues scale, grand staff, keys encountered in a repertoire performed.
- **rhythm:** the pattern of long and short sounds and silences.
- **tempo:** the speed of a piece of music.
- **texture/harmony:** the feel of a piece of music resulting from its components; the combination of notes which form a tuneful, pleasing sound; major and minor triads.
- **timbre:** the characteristic quality of the sound of a voice or instrument; for example the vocal quality of speaking vs. singing, body percussion vs. the sound quality of instruments and environmental and found sounds; tone colour of complex ensembles (e.g., jazz, gamelan, choral, orchestral).

Instructional Activity

1. James Gordon's song writing workshop starts with **brainstorming** about what the class would like to write a song about, although if the class decides ahead of time what they'd like to write about it saves valuable time out of the hour.
2. Once a topic is chosen, a **blackboard is filled** with students' ideas for lyrics that MIGHT be in the song. These are then shaped by the class into verses and a chorus and a melody is created by brave class members who volunteer to share ideas.

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3. The completed **song is quickly rehearsed**, recorded and a CD given to the class at the conclusion.

4. By arrangement with James, invite students to pose and discuss their prepared questions about his career path, working in the music industry, as well as any advice he may have for those aspiring to become musicians. Ask James' opinion and preferences relative to "Critic's Cube" information learned in the Pre-Visit activity.

Teaching Notes: James brings his own data projector and laptop, so access to power and an A/V cart will be needed, together with a projection screen, white board, blackboard space or a flip chart.

James will be happy to send mp3 files of the song to any class member who requests it and invites students to visit his website at www.jamesgordon.ca to learn more about what a professional career in music looks like.

Intermediate Resource List

Ardley, Neil Music 2000, Dorling Kindersley Ltd. "DK Eyewitness Books", N.Y., N.Y.
ISBN 0-7894-5829-2

Cutz, O. Bucket Music: Learning to the Beat of a Different Drum
Talking Drum Music Productions, Canada www.talkingdrum.ca

Cutz, O More Bucket music: 3 Pack Compositions
Talking Drum Music Productions, Canada www.talkingdrum.ca

Artist Post - Visit Lesson Plan Grade: 7

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Lesson Focus

Creating and Performing; Reflecting, Responding, and Analysing and Exploring Forms and Cultural Contexts after a visit with musician James Gordon.

Curriculum Expectations Addressed

C1.5 demonstrate an understanding of standard and other musical notation through performance and composition
C2.1 express analytical, personal responses to musical performances in a variety of ways
C3.2 analyse some historical, cultural, and technological influences on style, genre, and innovation in music

Instructional Activity

1. Lead students in a discussion using the opening questions: "What musicians can you name that have been born in Canada? How many can you name that now live in Guelph? Brainstorm a list of musicians to see how many students come up with. Add James Gordon to the list if his name does not come up.

i) Unveil the "Musician Biographical Organizer" using an overhead projector, chart paper, the blackboard or on a bulletin board display. Explain that the class will work as a group to complete the organizer for James Gordon and that they will complete one for another musician of their personal choice. Explain the various elements of the organizer and invite questions and comments from students.

ii) Organize the class into pairs or small teams and guide them to investigate various aspects of the organizer using print and internet resources.

iii) Link this lesson and its related activity with information about contemporary musicians to a correspondence activity in which students write (on paper or electronically) to musicians. The activity may be facilitated by contacting local arts organizations such as the Guelph Arts Council, or searching various musicians' fan sites on the internet.

2. Use available instruments to create a composition in response to an object, visual image, or silent film; analyzing what sorts of rhythmic, melodic, or chordal accompaniment enhances the item being viewed, such as selecting instrumental sounds to represent the colours in a painting

3. As a class, generate a James Gordon Playlist/Discography, listen to various pieces performed by James and analyze them using students' knowledge of the Elements of Music. Using an organizer of choice, compare James' work with that of popular musicians learned about in the Pre-Visit "Critic's Cube" activity.