

OPEN EARS = OPEN MIND

“Visual Expressions of Musical Genres”

Pre – Visit Lesson Plan Grade: 8

Guelph Youth Music Centre

Do Re Mi Interactive Music Education Program

Lesson Focus

Preparing to Reflect, Respond, Analyse and Explore Forms and Cultural Contexts in a visit from musician Tim Moher with varied musical activities.

Pre-visit Activities Page

Visit Activities Page

Post-Visit Activities



Assessment

Do Re Mi artist visits and the 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 & 7

Ontario Arts Curriculum Expectations Addressed Throughout the Pre-Lesson, Artist Lesson and Post Lesson.

C2.1 express analytical, personal responses to musical performances in a variety of ways

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

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

C3.1 analyse some of the social, political, and economic factors that affect the creation of music

C3.2 compare and contrast music from the past and present

“Music is the movement of sound to reach the soul for the education of its virtue.” - Plato

Our students hear and are exposed to music all the time, but rarely are they actually listening to the music. One of our jobs as music educators is to get our students to not just hear music, but to begin to actively listen music. As I found during my student teaching experience it can be a challenge to get students to actively listen to music, but including listening journals into your curriculum can be one way to start.

Instructional Activity (Classroom Teacher)



See Appendix #1 for Music Journal Prompts

Have 2 rules for listening: Be Still and Be Quiet!

The Classroom teacher will:

1. Discuss the meaning of “musical genres”.
2. As a class, brainstorm a list of ‘musical genres’ – be as specific or as general as you wish (**begin to use their Music Journals at this time**)
3. Create a class definition of “musical genres”. Consider the following questions when creating your definition. (DO NOT have the students look up the definition of ‘genre’). Teacher prompts: Does ‘genre’ refer to style? Time? Location? Culture? Some or all of the above?
4. Is a ‘musical genre’ created and designed by a ‘music industry’ or does it emerge out of a people and their culture?
5. Over the course of a few days prior to the Do Re Mi visitor, have the students listen to the following YouTube presentations.

a) www.tmjazz.com

The first one is Tim Moher’s website and will give you an overview of him as a professional musician. What do you notice about his site? Do you like it? What would you suggest is his primary ‘genre’ of music? Are there more than one genre represented on his site? If you were to change something about his site, what would you suggest? (**Journal Activity**)



Choose one or more of the following short YouTube videos and show them to your students:

You Tube

- b) <https://www.youtube.com/watch?v=7OYkWSW7u4k>
Classical Music Mashup. What composer or time period appealed to you? If none, choose one that you would give a ‘pass’ to. (**Journal Activity**)



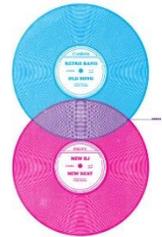
- c) <https://www.youtube.com/watch?v=IExW80sXsHs>
Pentatonics through time – This one is a vocal representation of various genres. **(Journal Activity)**



- d) <https://www.youtube.com/watch?v=wb2akjZsl9k>
Evolution of Music Genres 111 songs over 1100 years in 11 minutes. Although this is a little longer, please take the time to view this video. **(Journal Activity)**



6. **“Pick Two”** – using a Venn diagram pick two contrasting genres of music and compare their similarities and differences (be as specific as possible and use plenty of musical terms) **(Journal Activity)**



7. Students generate individually and then as a class a list of questions to ask Tim Moher about his career path, his choice of genre, instrument, as well as any advice he may have for those aspiring to become musicians. **(Journal Activity)**



8. The day before the Artist visit, watch the Paul Klee video: <https://www.youtube.com/watch?v=kLbPTI6bfC4> - discuss video with students
The rationale for viewing this video will be explained on the day of the guests visit.

Artist Visit Lesson Plan Grade: 8

Guelph Youth Music Centre Do Re Mi Interactive Music Education Program

Curriculum Expectations Addressed (see top of page 1)

Introduction:

- ✓ Introduce myself
- ✓ Have students share responses to my website
- ✓ Students will share their class “definition” of ‘Musical Genre’

Warm Up Activity (one of the following activities will be used)

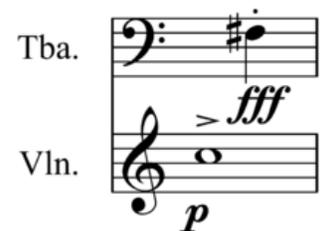
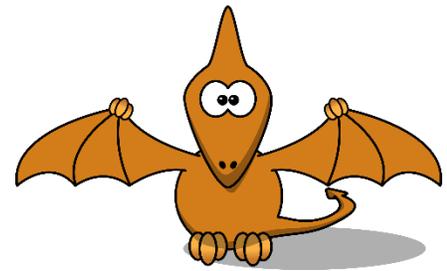
1. Pterodactyls Game

- students will be in circles of no more and 10 students
- the object of the game is to remain focussed and not to laugh
- in a clockwise motion, students will say ‘pterodactyl’ to the person beside them
- They cannot show their teeth while saying the word
- If they show their teeth or laugh, they are out of the circle
- In order to change direction, you say “ka kaah” back to the person (without laughing)

2. Fundamental Concepts – Elements of Music Activity

Depending on class size, as partners or individuals, have students find the matching definition card to the word card they are given.

- **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 and rhythms encountered in the repertoire.
- **dynamics**: the degree of loud or soft; control signs encountered in repertoire; all intensity levels; changes in levels.
- **form**: the shape or structure of a sound or piece of music phrase, such as those encountered in listening or performance repertoire (e.g., minuet).
- **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 major and minor tonality; keys encountered in the repertoire.
- **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; monophonic, homophonic, and polyphonic music.
- **timbre**: the characteristic quality of the sound of a voice or instrument

Introduction to Main Lesson

Teacher will briefly discuss “judgement” of music. Good music/bad music.



Teacher will share short anecdotes about how ‘tastes’ can change over time. (i.e., Tastebuds....mushrooms, what did the kids dislike when they were young but like now (food, music, TV shows, activities, etc). Share my story of a friend giving me an album (Paul Desmond) and another friend asking me to justify why I liked the Beatles.



Stress the importance of being open minded, articulate and accepting of differences of opinion

Instructional Activity

1. Watch the Paul Klee Video: <https://www.youtube.com/watch?v=0eagZc08WLE>
2. Hand out a large piece of paper. Students will divide it into six sections
3. Each section will be dedicated to a genre of music.



4. Six different pieces from six different musical genres will be played one after the other (approx.. 3 min. each) Students will keep their eyes closed for the first 30 sec. and then begin to draw lines and colour when instructed. The lines and colour should represent the music directly or express the student's inner thoughts/feelings about the music throughout this exercise.

5. Have students share with partner when finished discussing why they chose the colours, line contour, shapes, etc.

Closing Activity:

Life of a musician

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.



Teaching Notes: Tim 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.

Artist Post - Visit Lesson Plan Grade: 8

Guelph Youth Music Centre Do Re Mi Interactive Music Education Program

Lesson Focus:

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

The Classroom teacher is encouraged to use **Appendix Two** to assess the students work in their journals.

Curriculum Expectations Addressed (see P. 1)

Instructional Activity

The Classroom Teacher will:

- Follow up with a discussion about the visit
- Discuss with the students about typical ways to 'respond' to music (i.e., write a poem, create an accompaniment, sing along, discuss meaning of lyrics, dance, drawing a picture, etc.)
- Explain to the students that they will now be creating a movement response or a creative dance to a piece of music
- Encourage them to select pieces from different genres
- Students will be grouped together, ensuring there is some leadership in each group
- Students are given time to select, prepare, and perform their response to music using their body (encourage use of highs and lows, slow movement and fast, smooth and jagged actions, unison and contrasting actions, etc.) Discourage choreographing a "dance".



Listening Journals

- Listening journals get everyone involved in music no matter what their musical background is.
- Listening journals can help lead to discussion on other important musical topics.
- Listening journals help to create better listeners all around. Show students that being a good listener is important no matter what path in life you take.
- Listening journals help students to create a better appreciation for music so they are not just hearing music anymore, but are actively listening!

Students will journal responses to the questions below and provide written responses to the video's they view. Based on the students' background in music, you may want to stick to the 'general' prompts rather than getting bogged down with the Musical responses. Some responses may include the following prompts:

General prompts:

- What did you think about the music?
- How did you feel when listening to it?
- What colour(s) would you use to describe the music you heard?
- Would this music be easy to dance to?
- Would it take a lot of practice to create and/or perform this music?
- Could you see this music being featured on a large stage? In a park? In a small setting?
- Could the music be used for movie, game or play? What about in a restaurant setting?
- What musical terms would you use to describe the music?
- If you listened to it longer, what mood would it evoke?
- What does it remind you of?



Musical responses:

1. Timbre: Refers to the "what" or "who" in music making
 - a) What kind of instruments do you hear?
 - b) What types of voices are there?
 - c) What other sounds are in the music?
 - d) What type of group or ensemble is playing?
2. Dynamics: The intensity of the volume
 - a) What is the intensity of the volume?
 - b) Does the intensity ever change?
 - c) Does it change often or infrequently?
3. Meter: How many beats per measure.
 - a) How is the beat divided throughout the piece?
 - b) Is it duple or compound? (Divided by 2's or 4's or 3's, 6's, 9's etc.)
 - c) Does it stay the same for the entire piece?



4. Tempo: The pace of the music
 - a) How fast is the music moving?
 - b) Give students choices that have the musical term and then a simple explanation of the term.

5. Style: Make the students be as specific as possible
 - a) What category does this piece best fit into? (Give the students a list with possible options).

6. Time Period: This category is not for younger students.
 - a) When do you think it was composed?
 - b) What in the music makes you think this? (for more advanced students)

Appendix Two



Music Journal Assessment

Criteria	Level 1 (50% - 59%)	Level 2 (60% - 69%)	Level 3 (70% - 79%)	Level 4 (80% - 100%)	Mark
Understanding of Concepts					
Demonstrates an understanding of the basic elements of music (i.e., form, texture, rhythm, dynamics, melody, harmony)	Demonstrates limited understanding of the basic elements of music	Demonstrates some understanding of the basic elements of music	Demonstrates considerable understanding of the basic elements of music	Demonstrates thorough understanding of the basic elements of music	
Communication					
Communicates their thoughts and feelings about music they hear	Communicates their thoughts and feelings about music they hear with limited clarity	Communicates their thoughts and feelings about music they hear with some clarity	Communicates their thoughts and feelings about music they hear with considerable clarity	Communicates their thoughts and feelings about music they hear with thorough clarity	
Uses correct musical terminology (i.e., melody, dynamics, tone, etc.)	Rarely uses correct musical terminology	Sometimes uses correct musical terminology	Often uses correct musical terminology	Consistently uses correct musical terminology	
Critical Analysis and Appreciation					
Demonstrates a depth of thinking critical analysis of the music being listened to.	Will seldom demonstrates critical thinking when respond to music with very little evidence of critical thinking	Will sometimes demonstrates critical thinking when respond to music with some errors or inconsistencies	Routinely and accurately demonstrates critical thinking when respond to music	Precisely and thoroughly demonstrates critical thinking when respond to music	