

Elemental Sequences In Music

Grade Level or Special Area: Music: 6th Grade

Written by: Tommy Reddicks, The Pinnacle Charter School, Federal Heights, CO

Length of Unit: Seven lessons of 45 minutes each

I. ABSTRACT

By learning to create simple sequences of sound, students can begin to understand the basic elements in musical composition. This unit begins with teaching the students how to create basic spoken sequences and progresses through the creation of a twelve-measure song based on a major scale.

II. OVERVIEW

A. Concept Objectives

1. Develop an understanding of musical elements in composition.
2. Develop a sense of appreciation for how patterns function in music.

B. Content from the *Core Knowledge Sequence* (p.146)

1. Recognize theme and variations
2. Identify Intervals
3. Understand what an octave is.
4. Understand the following notation and terms:
 - a. pp, p, mp, mf, f, ff
 - b. Treble clef
 - c. Staff
 - d. Bar line
 - e. Measure
 - f. Meter signature

C. Skill Objectives

1. Read, notate, and perform rhythmic and melodic patterns. (CSGLE for Music)
2. Perform a rhythmic selection of music with syncopation. (CSGLE for Music)
3. Read notes in the appropriate clef for the instrument being played. (CSGLE for Music)
4. Listen to selected music with varied instrumentation and voicing, and discuss textures and timbres. *Derived from the Colorado Standards and Grade Level Expectation for Music (CSGLE)*
5. Listen to a musical selection and explain how the composer used specific musical elements. (CSGLE for Music)

III. BACKGROUND KNOWLEDGE

A. For Teachers

1. Wyatt, K. & Schroeder, C. *Harmony and Theory*. Milwaukee, WI: Hal Leonard Publishing, 1998. ISBN# 0-7935-7991-0

B. For Students

1. Compose and read music in quarter and eighth notes on a staff. (2nd through 5th Grade Music: *Core Knowledge Sequence*)
2. Sing and play simple melodies while reading scores (5th Grade Music: *Core Knowledge Sequence*)
3. Recognize a steady beat, accents, and the downbeat; play a steady beat, a simple rhythm pattern, simultaneous rhythm patterns, and syncopation patterns. (5th Grade Music: *Core Knowledge Sequence*)

IV. RESOURCES

None

V. LESSONS

Lesson One: Sequencing

A. Daily Objectives

1. Concept Objective(s)
 - a. Develop an understanding of musical elements in composition.
 - b. Develop a sense of appreciation for how patterns function in music.
2. Lesson Content
 - a. Recognize theme and variations
 - b. Identify Intervals
 - c. Understand what an octave is.
 - d. Understand the following notation and terms:
 - i. Treble clef
 - ii. Staff
 - iii. Bar line
 - iv. Measure
 - v. Meter signature
3. Skill Objective(s)
 - a. Read, notate, and perform rhythmic and melodic patterns. (CSGLE for Music)
 - b. Perform a rhythmic selection of music with syncopation. (CSGLE for Music)
 - c. Read notes in the appropriate clef for the instrument being played. (CSGLE for Music)
 - d. Listen to a musical selection and explain how the composer used specific musical elements. (CSGLE for Music)
 - e. Listen to selected music with varied instrumentation and voicing, and discuss textures and timbres. *Derived from the Colorado Standards and Grade Level Expectation for Music (CSGLE)*

B. Materials

1. One piece of writing paper torn or cut into eight pieces
2. One board or easel
3. Manuscript Paper and pencils for the whole class (teams of two)
4. One copy of Appendix A: 1st Day Of Sequencing

C. Key Vocabulary

1. Sequencing: a succession of repetitions of a melodic phrase or harmonic pattern each in a new position

D. Procedures/Activities

1. Prior to the class entering the room, tear/cut up a piece of writing paper into eighths, and write a one-syllable word on each (using comical terms like “mud” and “huh?” is good fun).
2. Then draw a staff and treble clef on the board/easel.
3. As the students enter the classroom, line them up into eight rows of three (making it as even as you can with amount of students).
4. Pass out the pieces of paper to the 1st person in each line.
5. Explain to the class that you (the teacher) are going to sequence a song.
6. On the board or easel, write out the numbers one through eight from left to right and space them about four inches apart.

7. Let the class know that these are the eight beats of the song you are about to sequence.
8. Have the class practice saying the numbers together to a slow, but steady beat.
9. Now, write one of the words (now held by the students) directly underneath a few random numbers.
10. Have the class speak the numbers again (to a slow, but steady beat) only this time, the students with the word written on the board must speak or shout (teacher discretion) the word when the number(s) comes to pass.
11. One by one (and consecutively lower on the board) add more of the words to the 8-beat sequence.
12. Each time a new word is added, have the students in the front of the row pass their paper to the next in line and then walk to the back of their line.
13. Once all words are on the board, try increasing the speed.
14. As each group of students in the front of the line get a grasp at one speed, switch to the next person and increase even more.
15. Finish the exercise by inviting all students to join in at once with their row's word.
16. By this time the speed should be quite fast and the chaos that will follow will be reason for finding a seat and calming down for a bit of explanation.
17. Let the students know that what they just performed was a simple sequence.
18. Explain that this sequence contained eight parts working together and repeating over and over.
19. Explain that, "music is very chaotic without sequences. Our ears need to hear familiarity, and this is what draws us in and helps us to tap our feet and hum along to a song even though we may have only heard it once."
20. Pass out the manuscript paper and inform the students that they will be learning to develop their own sequences.
21. The class should work in teams of three or more, so the teacher should oversee this split and then explain the rules once everyone is settled in groups.
22. Explain that the first sequence will be a four-beat, two-sound sequence.
23. Groups should pick two, one-syllable sounds/words for their sequence.
24. Groups must also pick a line or space on the music staff for each word so that they can draw their words as musical notes. For instance: Group One has chosen "mud" and "huh" for their words. The word "mud" will be on the second space from the bottom on the music staff (in other words, an "A"). The word "huh" will be on the fourth line (in other words a "D").
25. Have the students write a key on the first staff of music with arrows connecting the chosen word and corresponding musical note.
26. Walk the room, inspecting each group for accuracy.
27. Now ask the students to put a treble clef and 4/4 time-signature on their *second* music staff.
28. Tell them that they will write out their four-beat sequence on the second staff.
29. Tell the students that they should only use quarter notes for the sequence. (See example in Appendix A: 1st Day Of Sequencing)
30. Allow about five minutes for the writing of the sequences, and then tell the groups that they will be performing their sequences for the rest of the class. Give them a few minutes to rehearse, and then begin the recitals.
31. Have all students put their names on the manuscript paper and have the papers handed in.
32. Congratulate the class on a job well done.

- E. *Assessment/Evaluation*
1. Grading of the manuscript paper. (There should be a key, a treble clef and time-signature, followed by the selected four quarter notes.)

Lesson Two: Three-Part Sequence with Dynamics

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Develop an understanding of musical elements in composition.
 - b. Develop a sense of appreciation for how patterns function in music.
2. Lesson Content
 - a. Recognize theme and variations
 - b. Identify Intervals
 - c. Understand what an octave is.
 - d. Understand the following notation and terms:
 - i. pp, p, mp, mf, f, ff
 - ii. Treble clef
 - iii. Staff
 - iv. Bar line
 - v. Measure
 - vi. Meter signature
3. Skill Objective(s)
 - a. Read, notate, and perform rhythmic and melodic patterns. (CSGLE for Music)
 - b. Perform a rhythmic selection of music with syncopation. (CSGLE for Music)
 - c. Read notes in the appropriate clef for the instrument being played. (CSGLE for Music)
 - d. Listen to a musical selection and explain how the composer used specific musical elements. (CSGLE for Music)
 - e. Listen to selected music with varied instrumentation and voicing, and discuss textures and timbres. *Derived from the Colorado Standards and Grade Level Expectation for Music (CSGLE)*

B. *Materials*

1. Graded manuscript paper and pencils from previous lesson (for the whole class in teams of two)
2. One Board/Easel
3. One copy of Appendix B: Second Day Of Sequencing
4. One copy of Appendix C: Dynamic Levels In Music

C. *Key Vocabulary*

1. Dynamics: volume indicators in music

D. *Procedures/Activities*

1. As the class is seated, begin rubbing your hands together to make a wind sound. Without speaking, gesture to the class for them to copy you.
2. Once they seem to have the idea, stop rubbing your hands and hold both hands out, palms down, parallel to the floor. This means silence, and insist (non-verbally) that the students follow suit.
3. Now start the rubbing again – indicating for the students to follow.
4. Now transition to from the rubbing to snapping. The students should follow. As soon as they do, go back to the sign for silence.
5. Start again by rubbing hands together, and the transition to the snapping.

6. Once the whole class is snapping, start clapping . . .then patting the thigh. . .then stomping on the floor. . .then patting the thigh. . .then clapping. . .then snapping. . .then rubbing hands. . .then silence.
7. Explain to the class that this is a simple sequence for a storm.
8. The rubbing is the wind. The snapping is the first drops of rain. The clapping is hard rain. The patting is harder rain. The stomping is thunder.
9. Explain that a storm always begins with a calm (or silence) and that silence always comes before sound. When a storm approaches there is an eerie calm. Then there is wind. Then the spitting rain. Then the downpour, and thunder. Then storm passes over and the thunder dies away. Soon the rain dies away. Soon thereafter, the wind dies away and all is calm. All is silent. (It is usually helpful at this point to mention that storms don't talk!)
10. In order for the class to perform this sequence of sounds correctly they must blend the sounds together to make a smooth transition from each individual sound.
11. Tell the class that this sequence is a "Sound-storm" and that the storm only works if the entire class performs it correctly.
12. Tell the class that they cannot start any sound, or change to a new sound until the pointed finger of the teacher meets their eye.
13. Practice this with them several times by pointing first to the student at the far left of class, and slowly letting your extended, pointing arm move from left to right.
14. As the point of your finger passes a students eye they should begin the first sound of the storm.
15. When your hand gets past the last student on the right, make a small circular motion (like drawing a small circle in the air) and begin reversing direction from right to left. This time, when your hand crosses the eyes of the students, they will switch to the next sound in the storm.
16. Always start and end with the "silence" sign (both hands out, palms down, parallel to the floor).
17. Explain that, for the duration of this unit, each time they arrive to class they will have three chances to perform the "Sound-storm" correctly (which is: no talking, and everyone switching to the right sound at the right time).
18. If, at anytime they get it right, and be picky, then they get to try it with the lights out. This reward allows them to focus on what they hear and not what they see.
19. Split into the same groups as the previous lesson, and pass out the graded manuscript paper.
20. Explain to the class that they will be writing a three-word sequence in 4/4 time that lasts eight beats.
21. Each sequence must have a key that explains how each word corresponds to a musical note. Like the Sound-storm, the sequence must have a loud section and a quiet section, and must begin and end in silence. This sequence must also use more than one kind of note. Quarter notes and half notes are recommended, but don't discourage eighth notes. (See examples in Appendix B: Second Day Of Sequencing.)
22. Take a few minutes to write out the dynamic levels on the board/easel and explain the differences (see Appendix C: Dynamic Levels In Music).
23. Allow the class to compose, practice, and perform the sequences as in the previous lesson, and then collect the papers for grading.
24. Finish the day with a recap of the Sound-storm.
25. Remind the class that they will start with a Sound-storm when they arrive for the next lesson.

- E. *Assessment/Evaluation*
1. Observation of the performed sequences.
 2. Grading of the written papers.

Lesson Three: Sequencing from a transcription

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Develop an understanding of musical elements in composition.
 - b. Develop a sense of appreciation for how patterns function in music.
2. Lesson Content
 - a. Recognize theme and variations
 - b. Identify Intervals
 - c. Understand what an octave is.
 - d. Understand the following notation and terms:
 - i. pp, p, mp, mf, f, ff
 - ii. Treble clef
 - iii. Staff
 - iv. Bar line
 - v. Measure
 - vi. Meter signature
3. Skill Objective(s)
 - a. Read, notate, and perform rhythmic and melodic patterns. (CSGLE for Music)
 - b. Perform a rhythmic selection of music with syncopation. (CSGLE for Music)
 - c. Read notes in the appropriate clef for the instrument being played. (CSGLE for Music)
 - d. Listen to a musical selection and explain how the composer used specific musical elements. (CSGLE for Music)
 - e. Listen to selected music with varied instrumentation and voicing, and discuss textures and timbres. *Derived from the Colorado Standards and Grade Level Expectation for Music (CSGLE)*

B. *Materials*

1. Manuscript paper and pencils for the whole class (in teams of two)
2. One board/easel
3. One copy of Appendix D: Folk Song Melodies For Transcription
4. One copy of Appendix E: Folk Song Sequence

C. *Key Vocabulary*

Parody: a literary or musical work in which the style of an author or work is closely imitated for comic effect or in ridicule

D. *Procedures/Activities*

1. Prior to the class entering the room, write out the melody of three different folk songs on the board/easel (Appendix D: Folk Song Melodies For Transcription).
2. When the class arrives, begin with the Sound-storm. Allow three tries (never more than three . . .stick to your guns!)
3. Review the past two lessons while passing out the manuscript paper.
4. Have the class break into the groups again and inform them that they will be creating a sequence from a familiar song. Either by singing or playing an instrument, perform the three songs on the board for the class.
5. Let them know that they will be creating their own version of one of those three songs today.

6. Explain that the group needs to decide on which song they want to work with and then copy it onto the next available staff on their paper.
7. Remind them to write “big” to save space for writing words.
8. Walk around the class to make sure that each group is copying the music correctly.
9. Now explain to the class that they need to make this song, “their own” by changing the words. Explain the idea of a musical parody. Let them know that there are few rules here aside from cursing and suggestive themes.
10. Encourage fun, creative play with the folk lyrics.
11. Once a group has come up with words, they need to write them in underneath each note that the word corresponds to.
12. Once again, keep a close eye on all progress here as a few labeling mistakes can cause headaches as the lesson progresses.
13. Allow the groups to perform their works, one at a time.
14. Now explain that each group will have to create a sequence to go along with their new folk song.
15. Explain that their folk song has a certain amount of beats. This number will determine how long the sequence must be.
16. Tell them that this sequence must be kept simple or it will make the song too confusing.
17. Have them pick one or two words that fit with the song for their sequence.
18. Have them write this/these words out as a key (showing what note they will correspond to) on the next available staff.
19. Now ask them to place bar lines directly below the bar lines from the folk song (see Appendix E: Folk Song Sequence).
20. Tell them that they need to place the notes for the sequence on the staff where they think they will fit in best with the song.
21. Remind them that too many words can be confusing. Wherever they decide “not” to place a word, they need to write in the appropriate rest.
22. Explain that every sequence they create must have a change in dynamics.
23. Once again, walk the classroom and ensure that the groups are performing this task correctly. This part will take five to ten minutes.
24. When finished, allow all groups to perform their new song.
25. Collect the papers and praise each group for a job well done.
26. Remind the class about the “Sound-storm” that will begin at the start of the next lesson.

E. *Assessment/Evaluation*

1. Observing the group performances.
2. Grading the manuscript.

Lesson Four: Folk Song Sequence

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Develop an understanding of musical elements in composition.
 - b. Develop a sense of appreciation for how patterns function in music.
2. Lesson Content
 - a. Recognize theme and variations
 - b. Identify Intervals
 - c. Understand what an octave is.
 - d. Understand the following notation and terms:
 - i. pp, p, mp, mf, f, ff

- ii. Treble clef
 - iii. Staff
 - iv. Bar line
 - v. Measure
 - vi. Meter signature
- 3. Skill Objective(s)
 - a. Read, notate, and perform rhythmic and melodic patterns. (CSGLE for Music)
 - b. Perform a rhythmic selection of music with syncopation. (CSGLE for Music)
 - c. Read notes in the appropriate clef for the instrument being played. (CSGLE for Music)
 - d. Listen to a musical selection and explain how the composer used specific musical elements. (CSGLE for Music)
 - e. Listen to selected music with varied instrumentation and voicing, and discuss textures and timbres. *Derived from the Colorado Standards and Grade Level Expectation for Music (CSGLE)*
- B. *Materials*
 - 1. Board/easel
 - 2. Manuscript paper and pencils for all students in groups of two
 - 3. One copy of Appendix D: Folk Song Melodies For Transcription
- C. *Key Vocabulary*
 - 1. Variation: the repetition of a musical theme with modifications in rhythm, tune, harmony, or key
- D. *Procedures/Activities*
 - 1. Before the class enters, write out the three folk songs on the board/easel.
 - 2. When the class arrives, begin with a “Sound-storm.” Remember to only allow three chances at perfection.
 - 3. Upon completion of the “Sound-storm,” inform the class that they will be creating their own version of sound sequence. For instance, instead of a storm, they can try to create other sounds in the environment like Trains, Avalanches, Lawn Mowers, Waterfalls, etc.
 - 4. Let them break into groups and brainstorm their ideas.
 - 5. After a few minutes of thinking and experimenting, check with each group to see that they have come up with a suitable idea.
 - 6. Inform all groups that they will have five minutes to practice their sequence, and then they will perform it for the class.
 - 7. Once all performances conclude, explain to the class that what they have done is create an idea for a sequence based on their knowledge of a previous sequence (the “Sound-storm”).
 - 8. Explain to them that composers typically do this exact same thing when writing music.
 - 9. Pass out new manuscript paper to all groups and remind them to put their names at the top of the paper.
 - 10. Inform the groups that today they will be composing a variation of a sequence based on one of the three folk songs.
 - 11. Remind them how they created a sequence to accompany the folk songs in the previous lesson.
 - 12. Write out the following seven rules for them on the board/easel:
 - a. The sequence must be the same length as the folk song.
 - b. The sequence must begin and end on the same note as the folk song.

- c. The sequence cannot have rests unless the folk song does. If there are rests, then the rests must be placed on the same beat.
 - d. The sequence can only use notes that are used in the folk song. The order of the notes should not be the same.
 - e. The notes used in the sequence should be labeled by their letter names and not words this time.
 - f. When the sequences are performed, the groups will recite it using spoken or sung letters to a steady beat.
 - g. The sequence should contain dynamics.
- 13. Explain to the class that they will have the remainder of the period to complete the task.
 - 14. Let them know that the sequences will be reviewed and performed during the next lesson.
 - 15. When time is up, collect papers for grading, and dismiss the class.
- E. *Assessment/Evaluation*
- 1. Observation of the performances of the sequences.
 - 2. Grading of the folk song sequences.

Lesson Five: Interval Sequence

A. *Daily Objectives*

- 1. Concept Objective(s)
 - a. Develop an understanding of musical elements in composition.
 - b. Develop a sense of appreciation for how patterns function in music.
- 2. Lesson Content
 - a. Recognize theme and variations
 - b. Identify Intervals
 - c. Understand what an octave is.
 - d. Understand the following notation and terms:
 - i. pp, p, mp, mf, f, ff
 - ii. Treble clef
 - iii. Staff
 - iv. Bar line
 - v. Measure
 - vi. Meter signature
- 3. Skill Objective(s)
 - a. Read, notate, and perform rhythmic and melodic patterns. (CSGLE for Music)
 - b. Perform a rhythmic selection of music with syncopation. (CSGLE for Music)
 - c. Read notes in the appropriate clef for the instrument being played. (CSGLE for Music)
 - d. Listen to a musical selection and explain how the composer used specific musical elements. (CSGLE for Music)
 - e. Listen to selected music with varied instrumentation and voicing, and discuss textures and timbres. *Derived from the Colorado Standards and Grade Level Expectation for Music (CSGLE)*

B. *Materials*

- 1. One piano or electronic keyboard
- 2. One Board/easel
- 3. Manuscript paper and pencils for all students in the class (in groups of two)
- 4. One copy of Appendix D: Folk Song Melodies For Transcription

5. Copies (for all students) of Appendix F: Intervals
 6. One copy of Appendix G: How The Intervals Sound
 7. One copy of Appendix H: Interval Exercise Example
- C. *Key Vocabulary*
1. Interval: difference in pitch between tones
- D. *Procedures/Activities*
1. Before the class arrives, write out the three folk songs on the board/easel.
 2. When the class arrives, perform the “Sound-storm” three times.
 3. Pass out the manuscript paper from the previous lesson and have the students get back into their groups.
 4. Allow the groups to perform their folk song sequences from the previous lessons. Discuss the following questions with each group following the performances:
 - a. Did they use dynamics?
 - b. Did they follow the seven listed rules?
 - c. Did they perform it rhythmically correct?
 - d. Did it resemble the folk song?
 5. Explain that all notes are related to each other through “intervals” (the distance between notes).
 6. Let the students know that the assignment today is to create a sequence based on specific intervals.
 7. Pass out Appendix F: Intervals.
 8. Explain to the class that each interval has a specific sound.
 9. Using Appendix G, demonstrate the sound of the various intervals on the piano. Take extra time with the perfect intervals (4th, 5th, and 8th), as these are very important later in theory.
 10. Before moving on, try quizzing the students on the intervals you play for them. Let them practice hearing and guessing them.
 11. Now go to the board/easel and analyze the intervals used in each song.
 12. Decide which two intervals are used the most (2nd, 3rd, and 5th will be the most common).
 13. Explain to the students that they will be composing a sequence that is similar to the previous lesson.
 14. Write out the following six rules for them on the board/easel:
 - a. The sequence must be the same length as the folk song.
 - b. The sequence must begin and end on the same note as the folk song.
 - c. The sequence can only have two different intervals. The order of the notes should not be the same as the folk song.
 - d. The notes used in the sequence should be labeled by their letter names and not words.
 - e. The sequence should contain dynamics (see Appendix H: Interval Exercise Example for an example).
 15. When the groups are finished, collect the papers for grading.
 16. Move back to the piano and use the remainder of the class time for quizzing the class on intervals.
 17. Dismiss the class when time is up.
- E. *Assessment/Evaluation*
1. Observation of the interval quizzes.
 2. Grading of the manuscript.

Lesson Six: Pentatonic Sequence

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Develop an understanding of musical elements in composition.
 - b. Develop a sense of appreciation for how patterns function in music.
2. Lesson Content
 - a. Recognize theme and variations
 - b. Identify Intervals
 - c. Understand what an octave is.
 - d. Understand the following notation and terms:
 - i. pp, p, mp, mf, f, ff
 - ii. Treble clef
 - iii. Staff
 - iv. Bar line
 - v. Measure
 - vi. Meter signature
3. Skill Objective(s)
 - a. Read, notate, and perform rhythmic and melodic patterns. (CSGLE for Music)
 - b. Perform a rhythmic selection of music with syncopation. (CSGLE for Music)
 - c. Read notes in the appropriate clef for the instrument being played. (CSGLE for Music)
 - d. Listen to a musical selection and explain how the composer used specific musical elements. (CSGLE for Music)
 - e. Listen to selected music with varied instrumentation and voicing, and discuss textures and timbres. *Derived from the Colorado Standards and Grade Level Expectation for Music (CSGLE)*

B. *Materials*

1. One piano or electric keyboard
2. One board/easel
3. Manuscript paper and pencils for all students
4. One copy of Appendix I: The Pentatonic Scale

C. *Key Vocabulary*

1. Pentatonic Scale: consisting of five tones; specifically: being or relating to a scale in which the tones are arranged like a major scale with the fourth and seventh tones omitted

D. *Procedures/Activities*

1. Before the class arrives, write out the pentatonic scale on the board (illustrated in Appendix I: The Pentatonic Scale).
2. When the class arrives, start with the “Sound-storm.”
3. When the storm is over, take the manuscripts from the previous lesson over to the piano. Recap the previous lesson by quizzing the class on intervals for a few minutes.
4. Next, pull out the manuscripts examples from the previous lesson and play through each one.
5. Make sure to discuss the following questions for each example played:
 - a. Did they use dynamics?
 - b. Did they follow the six listed rules?
 - c. What did it sound like?
 - d. What did it remind you of?

6. Once finished with the examples, have the class get back into their groups.
 7. Pass out the manuscript paper.
 8. Go to the board/easel and point out the pentatonic scale.
 9. Ask the class if anyone knows what pentatonic means (5 tones).
 10. Ask the students if they know why, if a pentatonic scale has five tones does it appear that the scale has six tones. (The sixth tone is a repeat of the first – just an octave higher.)
 11. Explain that the pentatonic scale is used regularly in music around the world. Asian and American Indian music is typically based on a pentatonic scale.
 12. Explain to the students that they will be composing a sequence based on the pentatonic scale.
 13. Let them know that this sequence needs to be eight measures long, in 4/4 time, with dynamics. The song should start and finish on the first note of the pentatonic scale.
 14. Explain that it is generally a rule that composers start and end on the first note of a scale. This gives the song a solid feeling of a start and a stop.
 15. Students can feel free to use a variety of note lengths, but simplicity is always recommended.
 16. Allow the rest of the class time for the groups to complete the assignment.
 17. Roam from group to group to help out as necessary.
 18. At the end of class, collect the manuscript for grading.
 19. Dismiss the class at the appropriate time.
- E. *Assessment/Evaluation*
20. Observation of the interval quizzes.
 21. Grading of the manuscript.

Lesson Seven: C Major Scale Sequence

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Develop an understanding of musical elements in composition.
 - b. Develop a sense of appreciation for how patterns function in music.
2. Lesson Content
 - a. Recognize theme and variations
 - b. Identify Intervals
 - c. Understand what an octave is.
 - d. Understand the following notation and terms:
 - i. pp, p, mp, mf, f, ff
 - ii. Treble clef
 - iii. Staff
 - iv. Bar line
 - v. Measure
 - vi. Meter signature
3. Skill Objective(s)
 - a. Read, notate, and perform rhythmic and melodic patterns. (CSGLE for Music)
 - b. Perform a rhythmic selection of music with syncopation. (CSGLE for Music)
 - c. Read notes in the appropriate clef for the instrument being played. (CSGLE for Music)
 - d. Listen to a musical selection and explain how the composer used specific musical elements. (CSGLE for Music)

- e. Listen to selected music with varied instrumentation and voicing, and discuss textures and timbres. *Derived from the Colorado Standards and Grade Level Expectation for Music (CSGLE)*

B. *Materials*

1. One piano or electric keyboard
2. One board/easel
3. Manuscript paper and pencils for all students
4. One copy of Appendix J: The C Major Scale

C. *Key Vocabulary*

Major Scale: a: having half steps between the third and fourth and the seventh and eighth degrees b: based on a major scale c: equivalent to the distance between the keynote and another tone (except the fourth and fifth) of a major scale d: having a major third above the root

D. *Procedures/Activities*

1. Prior to the class arriving, write the C Major Scale out on the board/easel (illustrated in Appendix J).
2. When the class arrives, begin with the “Sound-storm.”
3. When the storm is over, take the manuscripts from the previous lesson over to the piano.
4. Recap the previous lesson by quizzing the class on intervals for a few minutes.
5. Next, pull out the manuscripts examples from the previous lesson and play through each one.
6. Make sure to discuss the following questions for each example played:
 - a. Did they use dynamics?
 - b. Did they follow the listed rules (#13 in the previous lesson)?
 - c. What did it sound like?
 - d. What did it remind you of?
7. Once finished with the examples, have the class get back into their groups.
8. Pass out the manuscript paper.
9. Go to the board/easel and point out the C Major Scale.
10. Explain that the major scale is one of the most widely used scales in the world.
11. Go back to the piano and play the scale for the class to hear.
12. Explain that the notes in the major scale are all related to the first note through “Intervals.”
13. Play the first note (c) and then the second note (d). Then play the first note and the third note. Continue this process all the way to the eighth note of the scale, all the while explaining the interval being played.
14. Identify the fourth, fifth, and eighth scale degrees (F, G, and C). Explain to the class that these two scale degrees are like cousins to the first note. They are very closely related – more so than any other notes of the scale.
15. Explain that the class must create a sequence using the C Major Scale. The following rules apply:
 - a. The sequence must be 12 measures long and begin and end on the first note of the scale.
 - b. The song must be in 4/4 time and contain dynamics.
 - c. A variety of note types (quarter, half, eighth) may be used, but simplicity is recommended.
 - d. The first beat in each measure should contain either the first, fourth, fifth, or eighth note in the scale.
16. The class will need the rest of the time to finish the assignment.
17. Move from group to group to help out as necessary.

18. At the end of class, collect the manuscript for grading.
- E. *Assessment/Evaluation*
1. Observation of the interval quizzes.
 2. Grading of the manuscript.

VI. CULMINATING ACTIVITY

- A. Paper and Pencil Test
- B. Theme and Variations
- C. Following a unit quiz covering basic music theory (Appendix K: Unit Quiz: Compositional Elements) individual students will be asked to write a theme and two variations based on one of the three folk songs (Appendix D: Folk Song Melodies For Transcription). The variations must follow these rules:
 1. Variations must be *at least* as long as the original
 2. Songs must all start and stop on the same note.
 3. Time signature must be 4/4
 4. Songs must be written in treble clef

VII. HANDOUTS/WORKSHEETS

- A. Appendix A: 1st Day Of Sequencing
- B. Appendix B: Second Day Of Sequencing
- C. Appendix C: Dynamic Levels In Music
- D. Appendix D: Folk Song Melodies For Transcription
- E. Appendix E: Folk Song Sequence
- F. Appendix F: Intervals
- G. Appendix G: How The Intervals Sound
- H. Appendix H: Interval Exercise Example
- I. Appendix I: The Pentatonic Scale
- J. Appendix J: The C Major Scale
- K. Appendix K: Unit Quiz: Compositional Elements
- L. Appendix L: Unit Quiz Key
- M. Appendix M: Manuscript Paper

VIII. BIBLIOGRAPHY

- A. Wyatt, K. & Schroeder, C. *Harmony and Theory*. Milwaukee, WI: Hal Leonard Publishing, 1998. ISBN# 0-7935-7991-0
- B. Blatter, A. *Instrumentation and Orchestration*. New York, NY: Simon & Schuster Macmillan, 1997. ISBN# 0-00-02-82-864570-70-7
- C. ed. Sadie, S. *The Grove Concise Dictionary of Music*. New York, NY: Macmillan Publishing, 1994. ISBN# 0-333-43236-3
- D. Ardley, N. *A Young Person's Guide To Music*. New York, NY: Dorling Kindersley Publishing, 1995. ISBN# 0-7894-0313-7

Appendix A 1st Day Of Sequencing

The words/sounds huh, oop, mud, eye, zap, ick, yuk, and cow are used for example in the exercise below. These words are written on pieces of scrap paper and handed out to each group. The group then practices the sequence by saying their word on the right beat number (as listed below). The teacher should keep the beat.

1	2	3	4	5	6	7	8
huh	2	3	4	oop	6	7	8
huh	mud	3	eye	oop	6	zap	8
huh	mud	ick	eye	oop	yuk	zap	cow

Once this sequence becomes familiar, have the groups pick a musical letter for their word/sound. When completed, write it out on the board (see example below).

- Group 1: Huh is now a fourth line D
- Group 2: Mud is now a third space C
- Group 3: Ick is now a second space A
- Group 4: Eye is now a first line E
- Group 5: Oop is now a first space F
- Group 6: Yuk is now a second space G
- Group 7: Zap is now a fourth line E
- Group 8: Cow is now a fifth line F



Student/group sequences should resemble this (above) when handed in at the end of class. The sequence from the first lesson will only be four notes long.

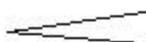
Appendix B Second Day Of Sequencing

3 Word Sequence

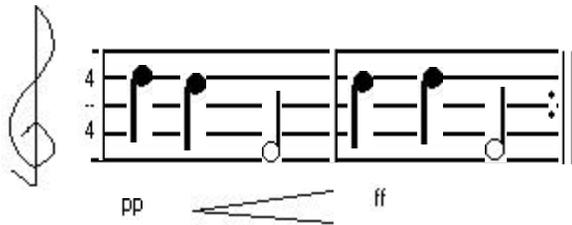
Key: Yuk = Fourth line D
 Ick = Third line C
 Oop = First line E

Words fit to an eight beat, numbered sequence:

1	2	3	4	5	6	7	8	.
Yuk	Ick	Oop	-	Ick	Yuk	Oop	-	.

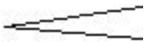
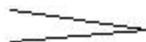
pp  ff

Words fit to musical notes via the key:



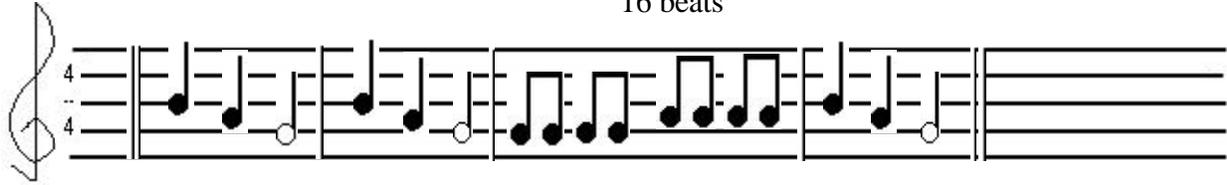
pp  ff

Appendix C Dynamic Levels In Music

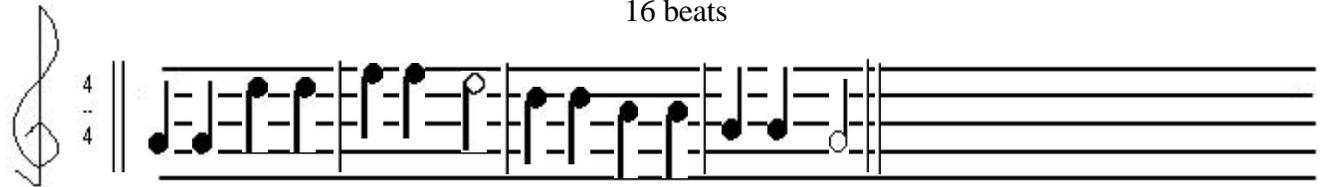
1. **pp**
Pianissimo: Very quiet
2. **p**
Piano: Quiet
3. **mp**
Mezzo Piano: Medium Quiet
4. **mf**
Mezzo Forte: Medium Loud
5. **f**
Forte: Loud
6. **ff**
Fortissimo: Very Loud
7. 
Crescendo: Gradually getting louder
8. 
Decrescendo: Gradually getting quieter

Appendix D
Folk Song Melodies For Transcription

Hot Cross Buns
16 beats



Twinkle Twinkle (short version)
16 beats



Frere Jaques (short version)



16 beats

Appendix E
Folk Song Sequence

Twinkle Twinkle (short version)



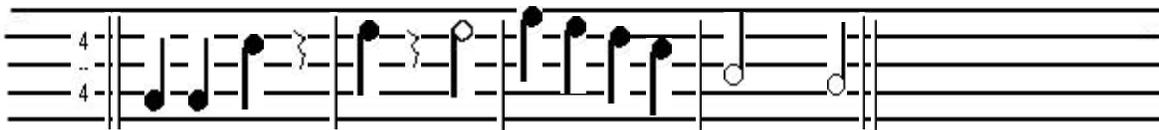
Twinkle twinkle lit - tle star how I won - der what you are

And now with student created lyrics (must be one syllable)

Here is a simple example:

- Key: Fly = second line G
High = fourth line D
So = fourth space E
Big = third space C
Rocks = third line B
Can = second space A

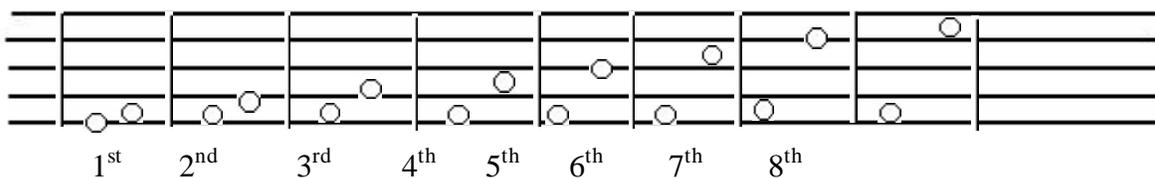
Rocks Fly (short version)



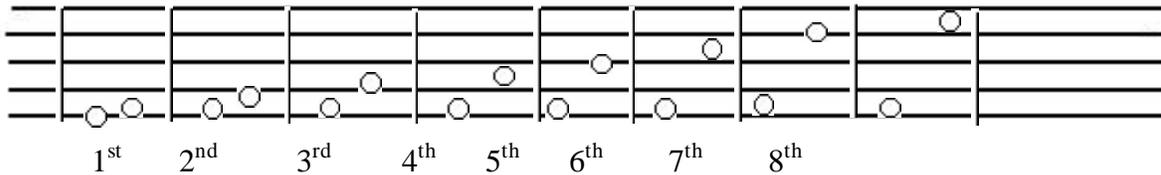
Fly fly high so high so high big rocks can fly

Appendix F Intervals

Put simply, an interval is the distance between two notes. When counting intervals, always count the first and last note. The example below illustrates how intervals are counted. Each interval below is relative to the lower pitch (a first line E).



Appendix G How The Intervals Sound



Each interval in music has a distinct sound. Students can learn to memorize the specific sounds by associating them with common songs. The following tunes and hints can be used to help teach individual intervals:

1st = this is the same note. Students should listen for an identical sound.

2nd = this is one whole step away from the original note. Students can think of the second note of “Doe a Deer” or “Frere Jaques.”

3rd = this interval is the “deer” in “Dow a Deer.”

4th = this interval is the “comes” in “Here comes the Bride,” or the third note in “Taps.”

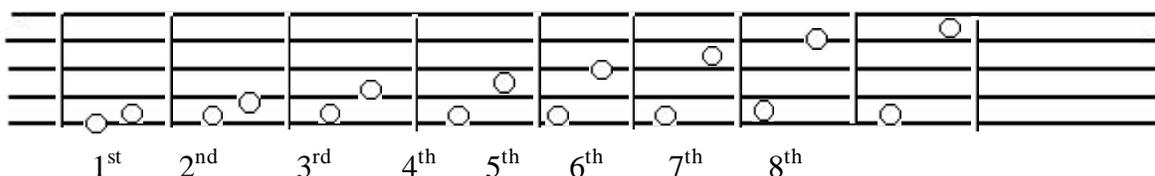
5th = this interval sounds very “Roman.” It is also well known for its use in the “2001” theme.

6th = this interval is the second note in the NPC theme (1, 6, 4).

7th = this interval was made very famous with West Side Story’s “Maria.”

8th = this is the same note as the first, just an octave higher.

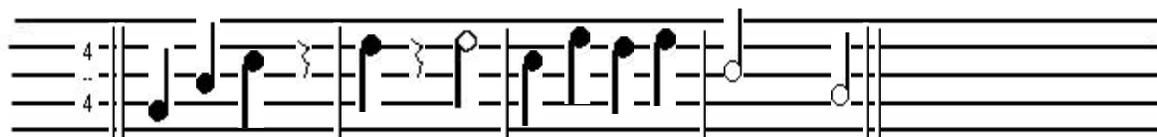
Appendix H Interval Exercise Example



Rules:

- The sequence must be the same length as the folk song.
- The sequence must begin and end on the same note as the folk song.
- The sequence can only have two different intervals. The order of the notes should not be the same as the folk song.
- The notes used in the sequence should be written as letters and not words.
- The sequence should contain dynamics (see Appendix H: Interval Exercise Example for an example).

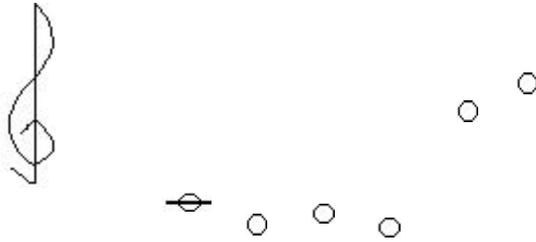
Interval Song (From Twinkle Twinkle: short version)



g a b c d b d c d b g
 2nd 2nd 2nd 2nd 3rd 3rd 2nd 2nd 3rd 3rd

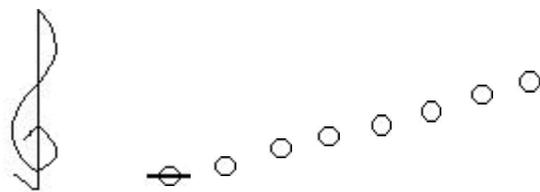
mf

Appendix I The Pentatonic Scale



The pentatonic scale is a scale that only contains five notes (the sixth is the repeat of the first – an octave higher). The fourth and seventh scale degrees are commonly removed from a major scale to create this scale.

Appendix J The C Major Scale



The major scale is a very common and fundamental base for compositions worldwide.

Appendix K
Unit Quiz: Compositional Elements

Name _____ Homeroom _____ Date _____

Multiple Choice:

Please select the correct answer by circling one letter in the questions below.

1. Which of the following is a dynamic marking?
 - a. Mezzo piano
 - b. Adagio
 - c. Repeat
 - d. Solo

2. A song in 4/4 time has how many beats per measure?
 - a. One to Two
 - b. Three to Four
 - c. Three
 - d. Four

3. In 4/4 time, which type of note gets one beat?
 - a. Whole
 - b. Half
 - c. Quarter
 - d. Eighth

4. Which phrase is incorrect?
 - a. Bar lines separate measures.
 - b. Repeat signs tell performers to repeat the previous note.
 - c. A treble clef looks like a giant cursive "S."
 - d. A staff has five lines, but only four spaces.

5. The musical note "A" lies on what line or space of the staff?
 - a. Second space
 - b. Fourth Line
 - c. Fifth line
 - d. Third space

Matching:

By filling in the blank, match the note letter listed on the left with the staff position on the right. Answers from the right column may be used more than once.

- | | |
|-------------|-----------------|
| 6. A _____ | A. Third space |
| 7. B _____ | B. Fifth line |
| 8. C _____ | C. Second space |
| 9. E _____ | D. Third Line |
| 10. F _____ | E. Fourth Space |

Appendix L
Unit Quiz Key: Compositional Elements

Name _____ Homeroom _____ Date _____

Multiple Choice:

Please select the correct answer by circling one letter in the questions below.

1. Which of the following is a dynamic marking?
 - a. Mezzo piano
 - b. Adagio
 - c. Repeat
 - d. Solo

2. A song in 4/4 time has how many beats per measure?
 - a. One to Two
 - b. Three to Four
 - c. Three
 - d. Four

3. In 4/4 time, which type of note gets one beat?
 - a. Whole
 - b. Half
 - c. Quarter
 - d. Eighth

4. Which phrase is incorrect?
 - a. Bar lines separate measures.
 - b. Repeat signs tell performers to repeat the previous note.
 - c. A treble clef looks like a giant cursive "S".
 - d. A staff has five lines, but only four spaces.

5. The musical note "A" lies on what line or space of the staff?
 - a. Second space
 - b. Fourth Line
 - c. Fifth line
 - d. Third space

Matching:

By filling in the blank, match the note letter listed on the left with the staff position on the right.

- | | |
|----------------------------|-----------------|
| 6. A _____ <u>C</u> _____ | A. Third space |
| 7. B _____ <u>D</u> _____ | B. Fifth line |
| 8. C _____ <u>A</u> _____ | C. Second space |
| 9. E _____ <u>E</u> _____ | D. Third Line |
| 10. F _____ <u>B</u> _____ | E. Fourth Space |

Appendix M
Manuscript Paper

