

Enrichment Assignment
Focus: Teaching Theme and Variations

Curriculum Connections:

Music Language and Performance Skills: *Students develop understanding of and facility with elements, concepts, and techniques for making music.*

M-L1: Students develop skills for making music individually and as part of an ensemble.

- sing and/or play in tune, with increasing control and accuracy, a sense of phrasing, and musical expression, while maintaining own part within an ensemble
- demonstrate understanding of balance and blend in an ensemble
- play with harmonic independence
- demonstrate correct posture, playing position, breath control, articulation, diction, intonation, and appropriate technique and control of instrument or voice
- demonstrate appropriate interpersonal skills for making music collectively

M-L2: Students develop skills for making music through aural written, and visual music systems

- read, write, and perform from music notation, as required for playing and/or singing a variety of repertoire
- use standard and invented rhythmic and melodic notation and expressive symbols and terms to record own and others' musical ideas

M-L3: Students demonstrate understanding of and facility with, rhythm, melody, texture, and harmony in a variety of musical contexts

- perform and demonstrate understanding of a variety of metric concepts (e.g., simple, compound, duple, triple, quadruple, irregular, and mixed metres)
- perform rhythmic patterns accurately, based on combinations of known durations
- describe and perform increasingly complex melodies
- demonstrate understanding of melodic design (e.g., home tone, step-wise motion, skips and leaps, octaves, melodic contour) as appropriate to classroom repertoire
- demonstrate understanding that melodies are created from a particular set of tones (modes)
- demonstrate understanding that melodic relationships can be transposed to different tonal centres

M-L4: Students demonstrate understanding of expression, timbre and form in a variety of musical contexts

- identify and demonstrate various ways of layering sounds to create texture and harmony (e.g., homophonic and polyphonic music, two-, three-, and four-part harmony, various harmonic progressions, non-pitched music)
- use, identify, and describe a variety of musical forms (e.g., march, suite, programmatic music, 12-bar blues, symphonic forms, operetta, opera) through listening and performance, as appropriate

Creative Expression in Music: Students collaboratively and individually generate, develop, and communicate ideas in creating original and interpretive music for a variety of purposes and audiences

M-C1: Students generate and used ideas from a variety of sources for creating music

- generate multiple ideas for music making through constructive experimentation with music and sound
- collect and explore a wide range of resources (e.g., sound recordings, visuals, stories, poems) for stimulating and developing own musical ideas

M-C2: Students develop ideas in music, creatively, integrating music elements, techniques, and compositional tools

- select, organize, and use a combination of ideas, elements, and techniques for composing and arranging musical pieces (e.g., select, refine, and organize motifs, choose form, dynamics, tempo, articulation)
- use a variety of compositional tools (e.g., variety, repetition, tension and release, transition) in own music compositions
- demonstrate a valuing of risk taking as a component of the creative process (e.g., take risks, support the risk taking of others)
- collaborate with others to develop and extend musical ideas

M-C3: Students interpret, perform, and share their own and others' music

Over the course of numerous lesson students will develop an understanding of the theme and variation form.

- make interpretive musical decisions, demonstrating an integrated understanding of expressive devices and music elements
- sing or play responsively, demonstrating an awareness of the musical intent of the ensemble
- rehearse, revise, refine, and share own and others' music
- make appropriate decisions as to whether own work is "finished"
- collaborate with others to select, present, and share own and others' individual and group works of music through performances, composition portfolios, and/or recordings

Understanding Music in Context: Students connect music to contexts of time, place, and community, and develop understanding of how music reflects and influences culture and identity

M-U1: Students experience and develop awareness of music from various times, places, social groups, and cultures

- identify, describe, and compare music experienced from different times, places, social groups, and cultures(include: music from past and present and from global, canadian, and Manitoban cultures, including First nations, inuit, and Métis)
- demonstrate awareness of the contributions of a variety of composers and musicians from own community, Manitoba, Canada, and various global contexts

M-U2: Students experience and develop awareness of a variety of music genres, styles, and tradition

- identify and characterize a variety of music genres and styles

M- U3: Students demonstrate understanding of the roles, purposes, and meanings in the lives of individuals and in communities

- demonstrate awareness of the intended meanings and/or purposes of music encountered in own performance and listening experiences
- demonstrate understanding of ways in which music reflects and influences the identity of individuals and groups
- demonstrate behaviours and attitudes appropriate for performers and audience members in a variety of music settings and contexts

Valuing Musical Experience

M-V1: Students demonstrate interest, curiosity, and engagement while making and experiencing music in a variety of contexts

- engage consistently and constructively in music learning experiences
- generate relevant questions and contribute thoughtfully to discussions in music learning experiences

M-V2: Students analyze their own and others musical excerpts, works, and performances

- analyze and demonstrate an integrated understanding of own and others' musical excerpts and/or works in terms of relevant concepts (e.g., How do the different elements—tempo, dynamics, pitch, timbre, form, style, rhythmic elements, and/or texture—contribute to the meaning of the music? How do they contribute to musical decision making?)
- demonstrate understanding that detailed observation, listening, and reflection inform musical thinking, appreciation, performance, and creation
- participate in identifying and using appropriate criteria to discuss the quality and effectiveness of own and others' music (e.g., considering intent, style, genre, historical and/or cultural contexts)

M-V3: Students form personal responses to and construct meaning from their own and others' music

- share and justify interpretations of own and others' music (e.g., share personal responses, analyze music, explain what and how the music is communicating, using evidence to support opinions)
- share and justify own preferences for music experienced through performance and listening, using appropriate music vocabulary

M-V4 Students assess their learning in performing, creating, and experiencing music

- demonstrate understanding of learning goals for music-making experiences (e.g., We are working on . . . i am trying to . . .)
- collaborate in establishing appropriate criteria for assessing and guiding own learning in music (process and product)
- assess own music-making process and product using appropriate assessment criteria and tools
- establish, reflect on, and reassess personal and group goals for extending learning in music
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Part One: Learning about the form

- Our piece, a Sailor's Odyssey is in theme and variation form.
- Provide students with definition of theme and variations
 - o Theme: the main melody of the piece
 - o Variation is music that is similar to the theme, but is also different enough that it does not repeat the melody exactly
- Have the students find the theme and the variations in a Sailor's Odyssey.
- Ask the students how they think the composer created a variation of the main theme (essentially, what did the composer change)
- Using the following to add to the ways that the students notice how a theme can be changed into variations.
 1. Tempo
 2. Rhythm
 3. Time Signature
 4. Harmonies and chords
 5. Tonality
 6. Melody (adding or deleting certain notes or ornaments)
 7. Adding a counter melody
 8. Turing the theme or part of it upside down (the beginning becomes then end and/or the end becomes the beginning)
 9. Moving the range on the theme
 10. Tone colour
 11. Texture

Assessment: Create some a fill in the blank sheet for the student to complete during the lesson. Students can hand it in for completion, but it is more for their future reference

Part Two: Listening Focus

- Over several classes have the students listen to recordings that are theme and variations. Examples may include
 - o John Carnes Chance: Variations on a Korean Folk Song
 - o Berkovich: Variation on a Russian Folk Song
 - o Jon Manasse Weber: 7 Variations on a Theme from Silvana
 - o Dan Cutchen: Amazing Grace Variations for Trumpet
 - o Pop Goes the Weasel Duet Variations
 - o Claude T Smith: Variations on an English Folk Song
 - o Arnold Schoenberg: Theme and Variations For Band
 - o Wolfgang Amadeus Mozart: 12 Variations
 - o Aaron Copland: Appalachian Spring
- While the students are listening have them listen for what different techniques the composer are using to for them variations

Assessment: student's knowledge through conversation (use a checklist as a tracker) and through worksheets/ exit slips that they complete while they listen

Part Three: Composition of Theme and Variations

These activities will be completed of several classes.

- Activity One- Composing variations on Twinkle Twinkle Little Star
- Introduce the students to the Mozart 12 Variations

- Have the students identify ways that the variations the main theme was done, similarly to the listening section
- As a class compose variations on Twinkle Twinkle using the variation techniques that we have been discussing
- Have the class play through the theme and then the variations that we have composed as a class

Assessment: through observation and contributions to the classroom, contributions will be kept track of using class log

Activity Two- Composing variations on a Method Book Song

- In groups of three or four have the students compose 2 variations on a song in their method book
- Groups can be instruments of the same section or they can be mixed instrumentation
- Students are to use 2-4 of the different variation composition techniques
- Have students perform their method book theme and variations with their group.

Assessment: Students will be assessed through the use of a check list. They will also complete a reflection/ peer feedback form about how they worked in a group.

Activity Three- Composing a Theme and Variations

- Individually, students will compose 1 theme/melody (they would have previous experience composing a melody) and 2-3 variations to accompany the melody
- The main melody must be at least 16 measures long and the variations must be at least 4 measures long
- Students will use 4-6 different variation composing ideas in each between the 3 variations
- Students will compose their theme and variation in the key of F Major or D Minor
- Students will record themselves playing the theme and variations that they compose
 - o Students will also be given the opportunity to play their compositions in front of the class if they please

Assessment: This will be a formal assessment that uses a checklist to ensure students meet the requirements of the composition and with the rubric to assess the students ability to execute the articulations that they used in their etudes.