

A

Appendix A

Creating a Rhythm Pattern



Using the note values above, create three different two-measure rhythm patterns in 4/4 time. You are going to choose one to accompany your verse from Land of the Silver Birch.

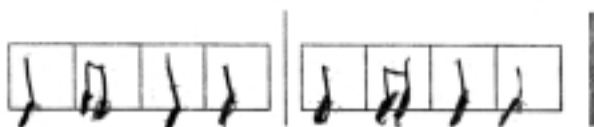
1.

2.

3.

Explore your rhythm patterns using a variety of sounds (found sounds, body percussion, instruments). Choose one of the patterns and make changes if you wish.

Here is the final rhythm pattern choice:



The accompaniment choices are

metals very fast very loud

B

APPENDIX B Musical Choices Reflection Sheet

Musical Terminology Box

beat	rhythm	quarter note	eighth note
half note	whole note	rest	ostinato
melody	pitch	accompaniment	tone colour
found sounds	body percussion	metals	skins
dynamics	loud	very loud	moderately loud
soft	very soft	moderately soft	moderate
tempo	fast	very fast	moderately fast
slow	very slow	moderately slow	

The tone colour of the accompaniment we will use is

metals fish sticks

The tempo we will use is

very fast

Our dynamics will be

loud

C

We would like the overall mood to be

Happy

The elements of music (tempo, dynamics, tone colour) will help create the mood in these ways

loud very fast rattles
because it is
loud because are
dynamics are loud.

D

APPENDIX C Reflecting on Performance

A. Reflecting on one other group's performance

The tone colour of the accompaniment included (e.g., found sound, body percussion, instruments)

body percussion

The tempo they chose was

slow

The dynamic level they chose was

soft

The overall mood was

Happy

How did the elements of music (tempo, dynamics, tone colour) help create the mood?

the way they played it it
just sounded Happy

B. Reflecting on your own performance:

Think about the beginning, middle, end, and flow of your performance. What made it successful?

it wasn't successful

If you had the opportunity to create and perform again, would you make any changes? Why?

no I liked it the way it was

Teacher's Notes**Understanding of Concepts**

- The student demonstrates limited understanding of the basic elements of music (tempo, dynamics, tone colour). Using a cowbell and a mallet, the student starts off at a fast tempo, following his written rhythm; but then he plays "ti-ti" for "ta" (two eighth notes for one quarter note) and changes the rhythm. In his written work, he gives simple explanations for tone colour, tempo, and dynamics ([P] Appendix B: "mettels fish sticks", "very fast", "loud").

Critical Analysis and Appreciation

- The student analyses his own performance and the performance of others with limited effectiveness. When reflecting on his own performance, he comments that "it wasn't successful" ([P] Appendix C), but does not explain why. Responding to a peer group's performance, the student identifies the overall mood of the performance as happy; however, he provides no evidence to support this opinion, stating only that "the way thay played it it gust sounded Happy" ([P] Appendix C).
- The student explains the effects of different musical choices with limited effectiveness. Although the student describes what kind of tempo, dynamics, and tone colour will be used, he does not say how they will help to create the mood ([P] Appendix B: "loud very fast mettles [metals] because it is loud because are [our] dynamics are loud").

Performance and Creative Work

- The student applies the basic elements of music with limited effectiveness. He distinguishes between quarter notes and eighth notes in his ostinato by playing the eighth notes faster. The eighth notes, however, are played unevenly, and are not consistently on the second beat as written on the student's plan. As the singers join in, the student loses focus and the dynamics of the performance change.

- The student reads and performs a rhythm pattern with limited accuracy. He correctly claps the quarter note and two eighth notes of his partner’s rhythm pattern ([V] “↓ ↗ ↘ ↓ } ○ |”), but the half note is treated more like a half rest (that is, rather than clapping the note and holding it, the student uses hand movements to show the two beats), and only one beat is given to the whole note.

Communication

- The student uses musical terminology with limited accuracy. For example, the student correctly identifies a material for tone colour, but also names an instrument incorrectly ([P] Appendix B: “mettels fish sticks”).
- The student writes a reflection with limited clarity. When reflecting on his performance, the student notes that he would not make any changes ([P] Appendix C: “no I liked it the whay it was”), but he does not support or clarify this statement.

Comments

The student demonstrates a limited degree of achievement in all four categories of knowledge and skills. The rhythm and dynamics in his ostinato performance are not consistent, and he makes errors in clapping his partner’s rhythm pattern. The student demonstrates limited understanding of concepts and communicates ideas with limited clarity and precision.

Next Steps

In order to improve his performance, the student needs to:

- keep his eyes focused on the rhythm pattern throughout the performance of an ostinato in order to perform more accurately;
- review proper clapping and holding techniques to demonstrate the presence of a half note and a whole note;
- explain how his musical choices contribute to the creation of mood;
- use a wider range of musical terminology;
- use capitalization and punctuation accurately;
- consult classroom resources such as word lists, word charts, and a personal dictionary to correct spelling errors.