



Day #5—February 15th, 2022

Topics

- Rests
- Dots
- Ties

Student Learning Objectives

- Students will perform a rhythm duet
- Students will understand what alterations dots and ties make to musical rhythms
- Students will rewrite rhythms using dots and ties
- Students will relate different rhythmic durations to rhythms using dots and ties
- Students will understand how to notate rests
- Students will rewrite rhythms using equivalent rest values and vice versa

Vocabulary

- Augmentation dot
- Tie
- Slur
- Rest
- Quarter rest
- Half rest
- Whole rest
- 8th rest
- 16th rest

Materials

- Print-out (1) of attendance ticket (roster for textbook check)
- Print-outs (32) of HW #5
- Recordings of Miles Davis, “So What”
- Graded HW #3’s

Activities

1. Attendance ticket (3–5 min.)
 - Call out student names alphabetically and check off who has and does not have the textbook and green manuscript paper book
2. Pass back HW #3 (5–7 min.)
 - Take a few minutes if necessary to review any major issues
3. Musical warmup and rhythm duet (10–15 min.)
 - Students stand up
 - Sing C major scale up and down three times
 - Conduct 4/4 pattern; once it’s solid, call and response rhythms
 - Rehearse rhythm duet ‘a.’ on p. 56 of *EoM* (split class in half)
4. Introduction to rests (15 min.)
 - What is the opposite of sound/noise? Answer (hopefully!): silence
 - A general definition of music (here, refer back to Day #1 discussion of definition of music), is organized noise, but that kind of leaves silence out of the picture
 - Take 4:00 (timed) to write down some ideas about what ways silence can be important in music. How does it add to expression? Why is silence necessary in music?
 - Time 1:00–2:00 and have students pair and share their thoughts
 - Discuss as a group
 - Example: Miles Davis, “So What,” paying attention to how much silence he uses in his solo
5. Rests lecture and activities (20 min.)
 - Because silence is so important to music, we have ways of notating it, just like we have ways of notating different pitches and different durations



- For each type of rhythm (quarter note, half note, etc.), there is a corresponding rest, a silence of a specific duration
 - Show students how to write whole, half, and quarter rests
 - Students write ten (10) of them each
 - We count rests relative to time signatures exactly the same way we count rhythms
 - Exercise 9-2 (a) on p. 89
 - We also perform rests in a similar way to rhythms: carefully keeping track of the beat and the length of the rest(s) relative to the beat
 - Demonstrate skipping through (ignoring) a rest
 - Perform a simple rhythm with students (“ta” for the rhythms and “off” or silence for the rests)
 - We also have rests for the fast rhythms
 - Show students how to draw 8th and 16th rests
 - Students write ten (10) of them each
 - Exercise 9-2 (c) on p. 89
 - IF TIME: Exercise 9-1 (a) on p. 89
 - IF TIME: write a series of rest types, go around the room and have students say which type they are (“Juan, is this a quarter rest, an 8th rest, or a whole rest?” “Suzanne, how many beats in 4/4 does this rest type get?”)
6. Dots and ties lecture and activities (20 min.)
- Dots and ties are ways of altering rhythms (and rests) to achieve a wider variety of rhythms than we have access to thus far
 - An **augmentation dot** is added to the right of the notehead and increases the duration of the note by one half. (Same thing for rests.)
 - Show on board what a dotted half, dotted quarter, and dotted 8th equal
 - Go around the room and ask individuals what each duration is called and how many of another rhythm go into it (e.g., dotted half on the board and “Hiba, what is this duration called?” dotted half “How many quarter notes are in it?” three)
 - Practice speaking some dotted rhythms
 - Write four quarter notes on the board with dotted half + quarter beneath
 - Clap quarter note pulse and speak top rhythm then speak bottom rhythm
 - Repeat for other dotted rhythms (if time)
 - **Ties** are curved lines that connect two notes (that are the same pitch) into a single note; it changes the rhythm by combining the length of the two notes into one
 - Always connect notes via ties from notehead to notehead (not stem to stem)
 - Show examples on the board: quarter note tied to a quarter note is a half note; whole note tied to a quarter note is a five-beat rhythm
 - You will also see in music curved lines that connect notes of *different* pitch; these are called **slurs** and have more to do with performance and articulation than rhythm
 - IF TIME: derive the way that ties and dots are often the same
 - Draw dotted quarter on the board—how many 8th notes are in it?
 - Same thing for a quarter tied to an 8th
 - Answers are the same, so these are two different ways of writing the same rhythm!
 - IF TIME: practice dots and ties
 - Exercise 8-1 (a) on p. 79
 - Exercise 8-3 (b) on p. 80

Homework

- Assignment #5 is due Friday, 2/18