



Day #3—February 4th, 2022

Topics

- Accidentals
- The grand staff

Student Learning Objectives

- Students will demonstrate understanding of musical accidentals (sharp, flat, and natural signs)
- Students will relate note names (including accidentals) to keys on the piano keyboard
- Students will practice naming notes (including accidentals) verbally, in written letters, and in musical notation
- Students will demonstrate understanding of a semitone on the piano keyboard, in musical notation, and aurally
- Students will describe grand staff's visual appearance, function, and relation of notes to the keyboard

Vocabulary

- | | | |
|--------------|---------------|--------------------|
| - Accidental | - Flat (♭) | - Enharmonic notes |
| - Semitone | - Natural (♮) | - The grand staff |
| - Sharp (#) | | - Middle C |

Materials

- Overhead projection of timer
- Overhead projection of blank keyboard
- Overhead projection of score to Beethoven's "Pathetique" sonata, mvt. II
- Overhead projection of page 37 from textbook
- Recording of Rimsky-Korsakov's "Flight of the Bumblebee" (live performance on Youtube would be best)
- Recording of Beethoven "Pathetique" sonata, mvt. II
- Print-outs (32) of attendance ticket
- Print-outs (32) of HW #3
- Graded HW #1's

Activities

1. Attendance ticket (8–10 min.)
 - Students take an attendance ticket on their way into class
 - May complete ticket as soon as they sit down, but I will specifically give ~6:00 timer once the period begins for them to complete it
 - Go over answers, then collect
2. Vocal warmup and note naming practice (7–10 min.)
 - Students stand up
 - Teacher hums a pitch and students match
 - Teacher sings same pitch and students match
 - Teacher sings two–three-note patterns on "da" and students repeat
 - Repeat on note names
 - Draw a short pattern on the board and read with students (use both clefs)
3. Return Homework Assignment #1 (3–5 min.)



- Take a few minutes (if necessary) to talk through any major issues
- 4. Accidentals (30–35 min.)
 - We still do not have access to all the notes! We have only been identifying the white keys on the piano up to this point; to get to the black keys, we need accidentals (symbols you place to the left of noteheads to adjust their pitch by semitone, or half step)
 - Pull up blank keyboard projection and review how to tell difference between whole step and half step (semitone)
 - Point to pairs of notes on the keyboard and ask individuals whether they are whole steps or half steps (semitones)
 - Many musical pieces use semitones extensively, like Rimsky-Korsakov’s “Flight of the Bumblebee”
 - Play recording, pointing students’ attention to the closeness of all the notes in the violin solo...those are all half steps or semitones
 - Slow down the violin solo, pointing out how close these notes are; recompose the melody as if it consisted of whole steps
 - Dictation: am I playing half steps (semitones) or whole steps?
 - A sharp (#) raises a note by half step
 - On the staff, the accidental goes *before* (to the left) of the notehead
 - When speaking the name of the note and writing it out in letter names, the accidental comes *after* (to the right of) the notehead
 - Show what a sharp does to a note on the keyboard
 - A flat sign (b) lowers a note by half step
 - Same info. as above: left on staff, right speaking/on note names, show keyboard
 - A natural sign (♮) “cancels out” any previous sharps or flats
 - Same info. as above: left on staff, right speaking/on note names, show keyboard
 - Practice accidentals
 - On a treble staff, write the following notes: G#, Bb, C#, F#, Eb
 - Have students come up to the screen (with keyboard projected) and point to a requested note on the keyboard
 - On a bass staff, write in the following notes then the notes that are a *half step above* them: B, A, E, G, C
 - On a treble staff, write in the following notes then the notes that are a *whole step below* them: E, F#, C, Eb
 - Which note on the keyboard is Gb? Which note is F#?
 - These two notes sound the same (they are the same key on the piano keyboard), but they are spelled differently; we call these **enharmonic notes**, or say that they are **enharmonically equivalent**
 - Think of another example of enharmonic notes and write them on a treble staff
- 5. The grand staff (20–25 min.)
 - Project image of mvt. II of Beethoven’s “Pathetique” sonata as example of piano sheet music (which is the primary real-world use of grand staff); play recording
 - The **grand staff** is used frequently in music; its main purpose is as the default score for a piano (like the example here of Beethoven), but it can also be used to reduce large ensembles like orchestras or concert bands to a more readable format
 - The grand staff simply combines a treble and a bass clef on top of each other; they are then connected at the far left with a straight vertical line and a brace
 - Students practice drawing a grand staff on their own staff paper



- Time is left-to-right, and pitch is up-and-down; any notes that are aligned vertically are sounding at the same time on the grand staff
- The treble and bass clef meet in the middle at **middle C**; it's sort of like a mirror image point between the two halves; middle C is on the first ledger line *below* the treble and the first ledger line *above* the bass
 - Project page 37 from the textbook to show this (students can get out their books too)
 - Flip the page to 38 and name the notes in 'a,' 'b,' 'c'...point is they are all the same but can be notated in slightly different ways on the grand staff
- IF TIME: Practice grand staff note naming and writing
 - Write in-between notes on the board (e.g., A3 in bass clef) and have students re-write in the other clef next to them
 - Complete Exercise 5-2 (a) on p. 41

Homework

- Assignment #3 is due Tuesday, 2/8
- Acquire course materials by Tuesday, 2/15
 - The attendance ticket for Tuesday, 2/15 will simply be to show me your two items