

Extensions for the Music Specialist
Creating a Musical arrangement using Theme and Variation Form

Culminating Activity

The performance of each group's Theme and Variations not only provides a performer/audience setting in the classroom but also provides an excellent opportunity for students to describe compositions using specific musical terms (part of the Critical Evaluation and Response TEKS). At the conclusion of each groups' performance, the teacher should lead a discussion on what the other students heard in each performance. Sample questions could include:

- What musical elements did this group use in creating their variation?
- Did you hear any rhythm changes? What rhythm did they change?
- Did this group use more than one musical element in any of their variations?

As a final performance, the entire class can perform the theme followed by a consecutive performance of each group's variation.

Evaluation

Teachers may use the rubric provided for assessment of student understanding of arranging a melody using a variety of musical elements

TEKS Connections

Music 117.12b(1-5); 117.15b(1-5); 1178b(1-5); 117.33b(1-5)

Student Name: _____

CATEGORY	3	2	1	R - Redo
Participation in Group Planning	Assumed a leadership role; encouraged others	Active participation	Limited participation	No participation
Variety of Ideas in Variations	Multiple musical elements were used to create the variations and students expanded upon ideas previously presented	Multiple musical elements were used to create the variations	Some musical elements were used to create the variations	Very few musical elements were used to create the variations
Performance of the Theme	Performance is free of melodic and rhythmic errors	Performance contains melodic errors	Performance contains rhythmic errors	Performance contains both melodic and rhythmic errors
Performance of Variation #1	Performance is free of melodic and rhythmic errors	Performance contains melodic errors	Performance contains rhythmic errors	Performance contains both melodic and rhythmic errors
Performance of Variation #2	Performance is free of melodic and rhythmic errors	Performance contains melodic errors	Performance contains rhythmic errors	Performance contains both melodic and rhythmic errors
Performance of Variation #3	Performance is free of melodic and rhythmic errors	Performance contains melodic errors	Performance contains rhythmic errors	Performance contains both melodic and rhythmic errors

Extensions for the Music Specialist **Getting to Know the Music of America**

Use the graphic organizer for each of the selections played by the Dallas Symphony Orchestra at the Destination: America concert. As they students listen, define the following areas, either working individually by students or collectively as a class:

Instruments - Identify the instruments heard by name, by orchestral family affiliation, by sound production.

Tempo(s) – Identify the tempo of the piece with correct terminology: allegro, largo, andante, presto, etc.

Rhythm – Identify rhythms/rhythmic movement. Identify the meter and conduct. Identify and derive any prominent rhythmic patterns and listen to hear how many times they are heard.

Melody - Derive the solfa of the main theme. Sing it whenever it is heard. Extend the study of melody further by having students play the main theme on recorders or on Orff instruments.

Dynamics - Identify the dynamic changes heard and label according to musical terminology: forte, piano, mezzo-forte, mezzo-piano, fortissimo, pianissimo.

Accompaniment - Identify the instruments used in the accompaniment and any stylistic patterns used: chordal outline, alberti bass, waltz bass, etc.

Form – Identify the sectional form of the piece – binary, ABA, Rondo, Concerto form, etc. Extend the study of form further by having students create movement to enhance the form of the work. Students may also their own musical pieces using the same form that the composer used.

Compare and contrast the musical selections studied, sharing additional information about the composers, their backgrounds, and the musical period in which they wrote.

TEKS Connections

Music: 117.12b(1,3,5,6); 117.15b(1,3,5,6); 117.18b(1,3,5,6); 117.33b(1,3,5,6)

