

Critical Learning	Guiding Questions
<p>The 3/4 time signature has 3 quarter note beats (ta – ta – ta). Each quarter note (ta) can be divided in groups of two (ti-ti).</p> <p>The 9/8 time signature is a compound time signature and has 3 dotted quarter beats (tum-tum-tum). Each dotted quarter (tum) can be divided into groups of three (ti-ti-ti).</p> <p>There are many combinations of eighths, quarters dotted quarters and dotted half notes in 9/8 time.</p>	<p>How are the rhythms different between 3/4 and 9/8 time signatures?</p> <p>How are the beats divided?</p> <p>How can words help us read rhythmic notation?</p> <p>How many sounds do you hear against the body percussion for each chant?</p>


Curriculum Expectations	
<p>Expectations</p> <p>C1. Creating and Performing: apply the creative process to create and perform music for a variety of purposes, using the elements and techniques of music.</p> <p style="padding-left: 20px;">C1.1; sing and/or play, in tune, from musical notation, unison music and music in two or more parts from a wide variety of cultures</p> <p style="padding-left: 20px;">C1.4; use the tools and techniques of musicianship in musical performances</p> <p style="padding-left: 20px;">C1.5; demonstrate an understanding of standard and other types of musical notation through performance and composition</p>	<p style="text-align: center;">Learning Goals</p> <p>At the end of this lesson,</p> <p>I can</p> <ul style="list-style-type: none"> • understand the difference between 3/4 and 9/8 time signatures and simple and compound time • compare, read and perform music in both 3/4 and 9/8 time signatures • perform chants with an ostinato pattern

Instructional Components and Context

<p>Readiness 3/4 time, simple time 9/8 time, compound time Rhythm syllables Metre Beat groupings Ostinato(i) Orff teaching process- speech, body percussion, instrumentarium</p> <p>Terminology 3/4 time, simple time 9/8 time, compound time Metre Beat groupings</p>	<p>Materials BLM 1 Chants BLM 2 Desserts Teacher Resource 1 Rubric</p>
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Minds On	Approximately 15 minutes	Pause and Ponder
<p>Show the BLM 1 Chants and follow the notation: first, the teacher models the accompaniment “ostinato 1a” pattern and then the students perform it.</p> <p>Yum - oo - ee <i>Patsch-clap-clap</i></p> <p>Teacher Tip: Patsch means to tap the legs above the knees. Students and teacher read the “3 /4 Tart Chant” from BLM 1 Chants while performing the body percussion of Ostinato 1a.</p> <p>Custard kiwi tarts, Raisin butter tarts, Rhubarb apple tarts, I want more dessert.</p> <p style="text-align: center;">:</p> <p>Reflect: <i>What are the groupings of beats? (3) What is the time signature of this piece? (3/4) How many equal sounds are there per beat for words like “custard”? What kind of notes are these? (eighth notes)</i> <i>What element of music are we exploring? (triple metre)</i></p> <p>Recite the chant again, accompanied by the spoken Ostinato 1a and body percussion to reinforce the 3/4 time.</p> <p>Students notate the rhythm for this piece, on their Sheet BLM 2 Desserts-section a; identify notes/rhythmic patterns that equal 1</p>	<p>Assessment for Learning: Assess student’s ability to determine the difference between the time signatures of the chants.</p> <p>Assessment for Learning: Assess student’s notation of rhythmic patterns in 3/4 time on BLM 2 Desserts-section a</p>	

beat; identify the time signature for the chant (3/4).	
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Action!	Approximately 20 minutes
<p>1. Perform Ostinato #1b (yum–oo-ee) with body percussion, then read the “9/8 Pie Chant” (BLM 1 Chants) continuing the ostinato.</p> <p>Blueberry, raspberry pie! Apple and strawberry pie! Spinach and feta pie, I like those yummy pies!</p> <p>Half the class speaks Ostinato 1b and plays the rhythm on body percussion; half the class speaks the “9/8 Pie Chant”. Switch roles.</p> <p>Teach Ostinato 1c: “Famished, I’m so (famished)” from BLM 1 Chants. Students suggest body percussion to accompany the rhythmic pattern.</p> <p>Divide the class into three groups, each performing one of the parts.</p> <p>Reflect: <i>How many beats are there? (9) How many sounds per beat? (groups of 3) How many pulses are felt in a bar? (3)</i></p> <p>Think/Pair/Share: <i>Discuss how eighth notes are grouped in 9/8 time. What happens when quarter notes and eighth notes are combined?</i></p> <p>Write the note groupings in 9/8 compound time in groups of 3 beats on the board; identify the rhythm names (oral prompts):</p> <p style="text-align: center;"> ta-ti tum ti-ti-ti ti-ta  </p> <p>Students notate the rhythmic patterns for the ‘Pie Chant’ on their BLM 2 Desserts-section b. Students may work in pairs or groups.</p> <p>Explain to students that when eighth notes are in threes, the bottom number of the time signature is ‘8’, indicating that an eighth note receives 1 beat. <i>How many eighth notes are in this time signature? (9)</i> The top note of the time signature then is ‘9’.</p>	<p>Assessment for Learning: Assess student’s notation of rhythmic patterns in 9/8 time on BLM 2 Desserts-section b</p> <p>Assess student’s ability to perform chants and rhythms in 9/8 time.</p>

Consolidation**Approximately 5 minutes**

Create a new performance of the 9/8 Pie Chant. Have students reading and performing the chant with the ostinati parts using the language and/or rhythm names as well as body percussion. Any of the parts can be performed on non-pitched percussion instruments too.

Reflect on how [The Creative Process](#) was used to create the new performance. *How did we, as composers, make decisions about how to create this final performance? What are the criteria for making this performance 'successful'? How can you describe the texture of the composition?*