

College Lesson Plan

Objective

The students will broaden their concept of feeling meters in a manner that is not typical to Western Music (i.e. quarter note groupings) by clapping and accenting in 7/4 using the 232322 eighth note subdivision grouping.

Purpose

- *To broaden the student's perception of meters, especially of odd meters, by introducing the concept that meters can be felt not only by accenting various quarter note groupings, but by accenting various eighth note groupings as well.*
- *To build the foundation for the concept that meters can be felt and interpreted by accenting various groupings that are subdivisions and extensions of the quarter note.*
- *To lay the ground work for applying this concept to composition and improvisation.*

Materials Needed

- *A computer lab that provides each student with a computer or one class computer with a LCD projector.*
- *Computer software – **Finale** for students to compose (see Closure) and **Microsoft Word** for teacher to create handout (see step 7 in Procedure).*
- *A recording of "Take 5" by Dave Brubeck.*

Anticipatory Set

Play the recording of "Take 5" as the students enter class.

Procedure

1. *Begin instruction by having the students listen to a few minutes of "Take 5" and to determine what meter the song is in.*
2. *Explain that typically in Western Music, odd meters are felt as a large grouping followed by a small grouping (i.e. In "Take 5" the 5/4 is felt as a grouping of 3 followed by a grouping of 2, and not as a group of 2 followed by a group of 3).*
3. *Ask the class for all the combinations of numbers that add up to 7 (i.e. 4+3, 3+4, 2+2+3, 3+2+2, 2+3+2).*
4. *Make the comparison that these could also be all the combinations of quarter note groupings for 7/4.*

5. *Have the class clap the 4+3 grouping by having the class accent the beginning of the 4 grouping and the beginning of the 3 grouping. Try the other groupings if time permits.*
6. *Ask these questions one at a time or all together and have a discussion with the class regarding each question:*
 - *What would happen if these groupings represented eighth notes in 7/4 instead of quarter notes?*
 - *Would the groups need to be expanded to create 7 quarter note beats?*
 - *Could these groups be combined to create various groupings? (Combine the 2+3+2 grouping with the 3+2+2 grouping as an example).*
 - *How many combinations of eighth groupings are there?*
7. *Pass out a sheet with all the combinations of eighth note groupings for 3/4, 4/4, 5/4, 6/4, 7/4, and 9/4.*

Check for Student Understanding

Teacher will have the students clap and accent in 7/4 using the 232322 eighth note subdivision grouping to reinforce this concept.

Closure

Teacher asks the students to compose a bass line, harmonic progression, a song, etc. that explores one of these eighth note groupings with the intention of improvising over their composition. (Note: The assignment is intended give the students the freedom to choose how they wish to creatively explore this concept through composition and improvisation).

Extensions

1. *The exploration of groupings that are subdivisions of the quarter note other than the eighth note (i.e. sixteenth note, and triplet combinations).*
2. *The exploration of groupings that are extensions of the quarter note (i.e. dotted quarter, half note, dotted half note, whole note combinations).*
3. *Application of this concept to composition and improvisation.*

METER STUDIES

EIGHTH NOTE COMBINATIONS IN 3/4

222 33

EIGHTH NOTE COMBINATIONS IN 4/4

2222 332 323 233

EIGHTH NOTE COMBINATIONS IN 5/4

22222 3322 3232 3223 2332 2323
2233

EIGHTH NOTE COMBINATIONS IN 6/4

222222 33222 32322 32232 32223 23322
23232 23223 22332 22323 22233 3333

EIGHTH NOTE COMBINATIONS IN 7/4

2222222 332222 323222 322322 322232 322223
233222 232322 232232 232223 223322 223232
223223 222332 222323 222233 33332 33323
33233 32333 23333

EIGHTH NOTE COMBINATIONS IN 9/4

22222222 3322222 3232222 3223222 3222322 3222232
32222232 3222223 22222233 22222323 22223223 22232223
22322223 23222223 23222232 23222322 23223222 23232222
23322222 22332222 22323222 22322322 22322232 22233222
22232322 22232232 22223322 22223232 22222332 3333222
3332322 3332232 3332223 3323223 3322323 3322233
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