

Title: *Tinkering with Tequila*

*A music-based unit derived from the Music Starters Template: **Tequila***

Starting Point:

Tequila

The first system of musical notation for 'Tequila' consists of three staves. The top staff is in treble clef with a 4/4 time signature, starting with a whole rest for the first four measures, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The middle staff is in treble clef, playing a steady accompaniment of eighth notes: G4, A4, G4, F4, G4, A4, G4, F4. The bottom staff is in bass clef, playing a steady accompaniment of eighth notes: G2, A2, G2, F2, G2, A2, G2, F2.

The second system of musical notation for 'Tequila' consists of three staves. The top staff continues the melody from the first system, with notes G4, A4, B4, A4, G4, F4, G4, A4, B4, A4, G4, F4. The middle and bottom staves continue their respective accompaniment patterns of eighth notes.

The third system of musical notation for 'Tequila' consists of three staves. The top staff continues the melody with notes G4, A4, B4, A4, G4, F4, G4, A4, B4, A4, G4, F4. The middle staff continues its accompaniment, and the bottom staff continues its accompaniment.

The fourth system of musical notation for 'Tequila' consists of three staves. The top staff continues the melody with notes G4, A4, B4, A4, G4, F4, G4, A4, B4, A4, G4, F4. The middle and bottom staves continue their accompaniment patterns.

Generative topic:

Music can create mood and atmosphere.

Rewritten as a question:

How can we change the mood and atmosphere of a piece of music?

Overview:

Students play through an arrangement of *Tequila* and experiment with tempo, movement, dynamics, improvisation and meter. Students create variations on a theme.

Intended grades: 5/6

Standards: 3-4

Duration: 4 x 40 minute lessons

Connections with Cognitive, Personal and Social Development:

- Understands the ways in which arts forms communicate for different purposes, audiences and contexts
- Understands how to use particular thinking and problem-solving strategies, recognising that emotions, motivations and beliefs of themselves and others influence the process of making choices
- Understands how to explore, refine and communicate more effective ways of thinking and acting mathematically in familiar situations
- Understands how to select and use communications for different audiences, purposes and contexts
- Understands the scope of personal choice in weighing up competing factors when making wellbeing decisions for themselves and others in their immediate environment
- Understands how and why we work collaboratively to achieve goals
- Understands the strengths and weaknesses of plans and how this affects the implementation and realisation of goals
- Understands that whilst difference enriches culture, it may lead to misunderstandings which can be resolved by individual and group action
- Understands how and why we work collaboratively to achieve goals. Understands the strengths and weaknesses of plans and how this affects the implementation and realisation of goals

Throughlines	Understanding goals
Music has purpose.	1. Manipulating elements in particular ways helps to convey mood: <ul style="list-style-type: none"> • tempo • articulation • dynamics • texture • meter.
Music has structure.	2. Good communication skills are essential for effective group work.
Changing one or more elements of a piece can affect the overall style, mood and atmosphere.	3. Improvisation needs to be stylistically appropriate.

This unit makes provision for:

- ✓ establishment and consolidation of prior learning
- ✓ whole class activity
- ✓ small group activity
- ✓ individual activity
- ✓ guided / scaffolded inquiry
- ✓ self-assessment
- ✓ peer-assessment
- ✓ independent student demonstration of understanding.

Development of understanding of these concepts:

Concept	Specific aspects
	Students can:
✓ Beat	keep a steady beat
✓ Rhythm	change rhythm to suit a changing meter
✓ Meter	change the meter to change the style
✓ Tempo	change the tempo to change the style
Melody	
Harmony	
Tonality	
✓ Dynamics	change the dynamics to change the style
Tone Colour	
Texture	
✓ Structure	recognise the AB structure of the piece
✓ Style / Context	manipulate some of the elements to achieve particular moods.

Development of these skills:

Skill	Specific aspects
	Students can:
Vocal	
✓ Instrumental	play ostinato patterns experiment with Latin percussion instruments and rhythm patterns play a variety of instruments and a variety of parts
✓ Movement	create appropriate movements for each variation
✓ Reading Notation	read a variety of simple scores
Writing Notation	
✓ Listening / Aural Discrimination	listen to and describe changes in style
✓ Improvising	experiment with improvisation for the different variations, and discuss the effectiveness of their improvisations
Composing	
✓ Arranging / Transcribing	experiment with various performance structures change melodic and rhythmic structure to suit a different tempo / meter
✓ Commenting	comment on how the piece sounds when the elements are changed.

Warming up / Tuning in: engaging the students in the inquiry

UGs	Learning experiences	Ongoing assessment and feedback
	Students listen to examples of variations on a theme e.g. <i>Stairway to Heaven</i> , <i>The Money or the Gun</i>	Students discuss similarities and differences between variations.
1	Change a known song to a minor key e.g. <i>Frère Jacques</i> , <i>Happy Birthday</i> , <i>Mary had a Little Lamb</i> . Change the tempo / meter of known songs.	Students discuss questions such as: What do you think has changed? How do the changes make you feel?

Guided / scaffolded inquiry: enabling students to acquire, process and represent information, to further develop understanding and challenge thinking

UGs	Learning experiences	Ongoing assessment and feedback
4	Students learn the original arrangement and practise improvisation skills as a class	Students discuss the appropriateness of their improvisations and what makes them effective.

1	As a class, students experiment with tempo changes, changes in dynamics and experiment with different meters.	Students discuss how all these changes affect the style and mood of the piece
2	In small groups students create their own arrangement of <i>Tequila</i> .	Students discuss the effectiveness and possible purpose of their arrangement.

Culminating performances: enabling students to demonstrate insights and demonstrate their understanding

UGs	Learning experiences	Ongoing assessment and feedback
1,2,3	In small groups students arrange their own variation of <i>Tequila</i> , incorporating stylistically appropriate improvisation and movement.	The class devises a rubric to assess group performances.
	Combine all the group performances to create a class 'theme and variations' piece on <i>Tequila</i> .	Students' arrangements and performances are recorded and assessed using the devised rubric.

Tips for teachers

Improvisation and movement activities could be added as extension activities.

All students should be encouraged to try all parts before selecting a part with which they are comfortable.

Soloists or small groups could be featured as part of the total performance.

Resources and references

Tequila