LESSON #2B: RHYTHM

Brandenburg No. 2 in F Major (First Movement)
by Johann Sebastian Bach

Note: This lesson could be done over several class periods.

OHIO 2012 STANDARDS:
(Progress Points, Grades 3-6)
A. Sing and play instruments, focusing on how musical elements such as tempo, beat, rhythm, pitch, form, harmony and timbre create meaning.
B. Listen to and perform a wide variety of music from multiple cultures focusing on the historical and cultural significance of the works.

OHIO 2012 MUSIC STANDARDS:
Perceiving/Knowing/Creating (CE)
5CE Identify elements of music using developmentally appropriate vocabulary.

Producing/Performing (PR)
Grade 4: 3PR Play a variety of classroom instruments with proper technique.
Grade 5: 5PR Read, write and perform rhythm patterns (e.g., 2/4, 3/4 and 4/4 meter) using sixteenth through whole notes including dotted half-note and syncopated rhythms.

Responding/Reflecting (RE)
Grade 3: 1RE Compare and discuss the use of similarly-named elements (e.g. rhythm) in music and other art forms.

2014 National Core Music Standards
Artistic Process #1: Creating
MU:Cr2.1.4a (Plan and Make, Grade 4): Demonstrate selected and organized musical ideas for an arrangement to express intent, and explain connection to purpose and context.

Artistic Process #2: Performing
MU:Pr4.2.5b (Analyze, Grade 5): When analyzing selected music, read and perform using standard notation.
MU:Pr5.1.3b (Rehearse, Evaluate and Refine, Grade 3): Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.

Artistic Process #4: Connecting
MU:Cn11.0.Ka–6a (Contextualize, all grades): Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

CRITICAL THINKING SKILLS (MEASURABLE VERBS, BLOOM’S TAXONOMY)
demonstrate/practice/use; coordinate; relate
CURRICULAR CONNECTIONS (LANGUAGE ARTS — CHOOSE TO FIT GRADE LEVEL)

Vocabulary for Word Wall:
(steady) beat – the (steady) pulse of the music
rhythm – the patterns of sounds over the beat
arrange – to take a piece of music and change it somehow, making a different version
arrangement – a different version or setting (of music that already existed)
arranger – someone who arranges (music)
composer – someone who creates original music, usually notating it (writing it down) for others to be able to perform it
concerto – a type of music that features one or more soloists

CONCEPTUAL LEARNING — MUSICAL UNDERSTANDING
(choose & reword as age appropriate)
Grades K-6: All students will experience, know, and understand that…, or, “In music, I know and understand that…”

Most music has a steady beat or pulse. Over the pulse is the rhythm. Rhythm is patterns of long and short sounds, or sounds of different lengths.

Rhythm patterns can be notated with standard music notation. A rhythm can be arranged for different instruments.

Grades 3-6: In pop music, we commonly hear the term “play a beat” to refer to the whole combination of beat and rhythm patterns put together in a particular style.

Grades 4-6: (differentiated learning, Advanced):
Composers put rhythm and pitch together when they create music.

STUDENT LEARNING OBJECTIVES/OUTCOMES/LEARNING TARGETS/SKILLS:
(“Students will...” &/or “I can...”)
I can use body percussion and perform rhythm patterns using ti and ti-ka, or eighth notes and sixteenth notes.

I can perform a rhythm while someone else keeps the beat; I can perform the steady beat while someone else taps a rhythm.

I can help arrange a rhythm by selecting different body percussion or instruments.

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MATERIALS:
• Video of performance of Bach’s Brandenburg Concerto No. 2 (first movement) found on YouTube. Alternate Video
• Classics for Kids recording of Brandenburg Concerto No. 2
• Photo of J.S. Bach
• Visual: map of Germany
• Body Percussion Score
• Standard Notation with syllables, Brandenburg Concerto No. 2
• Standard Notation (stems up, no syll), Brandenburg Concerto No. 2
• Standard Notation (stems down), Brandenburg Concerto No. 2
• unpitched percussion instruments as available: hand drums and rhythm sticks, ideally enough for all students to play one or the other

SEQUENCE:
1. Before students enter the classroom, begin the Classics for Kids recording of Brandenburg Concerto No. 2 (first movement) by J.S. Bach. [Chris, please hyperlink] As they enter quietly, have them sit facing the screen (or whiteboard) and immediately begin tapping to the steady beat of the music with “spider fingers” (the fingertips of curved hands) lightly on their thighs. Stop the recording when needed.

2. “What were we showing with our ‘spider fingers?’” (the beat, which was steady; the beat is the pulse or heartbeat of the music) “The beat of music is part of which bigger category?” (Rhythm; steady beat is the foundation of rhythm; rhythms happen over the beats) Check for ability to keep a steady beat, even without your help.

3. “Now let’s focus on rhythm. Be my echo, and do what I do.” Lead the class in echoing any simple rhythm patterns with quarter notes and eighth notes, as a pattern of long and

TEACHER’S RESOURCE:
Time stamps using CFK recording online at Hear the Music and linked here. Note: Times may vary slightly on various playback devices.

1. 0:00-0:22 Full Orchestra, Theme 1 [16 beats X 2 times]
2. 0:23-0:29 Soloist (violin), Theme 2 [8 beats]
3. 0:29-0:34 Full Orchestra, Theme 1 [8 beats]
4. 0:35-0:41 Soloist (oboe), Theme 2 [8 beats]
5. 0:42-0:46 Full Orchestra, Theme 1 [8 beats]
6. 0:47-0:52 Soloist (recorder), Theme 2 [8 beats]
7. 0:53-0:57 Full Orchestra (w/tpt obligato), Theme 1 [8 beats]
8. 0:58-1:03 Soloist (trumpet), Theme 3 [8 beats]
9. 1:04-1:20 Full Orchestra
10. Stop Recording

Overall Form: A-B-A-B-A-B-A-A-B-A (w/many sections similar rather than identical), or, an type of ABA form, featuring various soloists each time in the B sections (This piece is an example of concerto grosso form, and a ritornello — where a main section keeps returning, like a refrain, before and between the four soloists). Guide students in discovering and/or label the sections and form, sharing information as age-appropriate.
short—but by keeping one hand stationary as the literal “hand drum” and the other hand
as the “mallet,” with a 2-finger clap (“golf clap”) for eighth notes and a 2-finger “brush”
along the palm for the quarter notes. Demonstrate and practice this technique; check for
understanding. (Summative Assessment)

4. Consult the Body Percussion Score and lead students toward being able to echo the pattern
in “long” and “short,” by rote – with brushes on their “hand drums” for “long” sounds and golf
claps for “short” sounds but without the pick-up note (anacrusis). (We will add it later.) Build it
sequentially: (a) mm. 2-3 (b) mm. 3-4 (c) mm. 2-4 (d) entire sequence again, but add the pick-
up note or anacrusis to the rhythmic sequence. Monitor student progress.

5. Display the Standard Notation, stems up. Count and clap with ti’s for eighth notes and “ti-ka”
for sixteenth notes. Display the Standard Notation of Brandenburg Concerto No. 2, which has
the note stems going up. Guide students to make connections. Guide the class to use their
“hand drums” and say the rhythm with ta’s and ti-ti’s or “ti’s and ti-ka’s or ti–ti-ka. Point to each
note in succession. Clap and say the rhythm while pointing to the stems.

6. Next, display the Standard Notation, stems down. Share that when the stem goes down on
the left of the notehead instead of up on the right, the rhythm is identical; it’s just written a
different way. (This helps in transfer of learning when seeing a mix of stem directions later on
the staff.)

7. Display the Standard Notation of Brandenburg Concerto No. 2, which has the note stems
going up. Guide students to make connections. Clap and say the rhythm while pointing to the
stems.

8. Transfer learning to playing unpitched percussion instruments. Distribute hand drums and
rhythm sticks. Rehearse and perform the pattern, adding in the pick-up note. Explain that the
first note “picks up the music and gets it going” and is an extra note right at the beginning

**Language Art connection:** Relate the pick-up note, or anacrusis, in music to a short word
in speech and writing, such as “a” or “the” or “I” or “We” – articles and pronouns “pick up” the
sentence right off the bat before the main word on the downbeat of both speech and music.
When independent, play the beat while the class plays the rhythm; switch. Grades 3-6: Have
students in pairs, sitting or standing and facing one another. Decide which person will tap
the beat and which will tap the rhythm. While facing one another, each person will use their
right hand to tap the beat or rhythm while their left hand remains stationary, feeling what the
partner is tapping while they are tapping. While holding both palms close to their partner’s,
get the steady beat going, then add the rhythm. Switch who does what.

9. **Formative Assessment:** Have small groups of students perform the rhythm pattern with
body percussion or instruments.
10. Make a class arrangement by selecting new body percussion or instruments and add stems down (with individual flags for the eighth notes) for the new longer sound. Write in the names of the instruments chosen below and above the notation (for example, triangles for eighth notes and maracas for sixteenth notes).

11. Watch a Video of a performance of this piece. Discuss as age appropriate.

12. Pre-assessment: “What is a composer?” (share answers; someone who writes music, usually writing it down so it can be performed.) Display Photo of J.S. Bach. “Raise your hand if you have heard of the famous composer from Germany named Johann Sebastian Bach or J.S. Bach who lived long ago and wrote a great deal of music that is still famous today?” (note hands raised; share responses and prior experiences with Bach’s music). Share that J.S. Bach wrote the music that we just heard in 1721, and that he lived from 1685-1750. “Do composers usually write rhythm, pitches, or both?” (both and much more)

13. History/Geography connection: Share with the class that Bach wrote the type of music they heard, called a concerto, for a small orchestra in the region (state) of Brandenburg in northeast central Germany. Find this approximate region on a world map.

14. Science connection: Share with the class that this music was selected for the Voyager golden record placed inside the two Voyager probes that went into space.

CLOSURE/QUESTIONS:

1. “What were the ways we demonstrated the rhythm of the music today?” (by showing the pattern of long and short sounds with our hands; by saying it with syllables; by using body percussion; by playing instruments) Check for understanding of the note values and the way they are notated. “How is rhythm different from beat?” (rhythm refers to the patterns of sound; the beat is the pulse or heartbeat of the music) “How is the term ‘play a beat’ sometimes used differently in pop music?” (some musicians use the term ‘beat’ to mean a repeated pattern played in a certain style)

2. Valuing/Personal Evaluation: “Why do you think so many people like this piece of music, and the music of J.S. Bach?” (share answers) “What do you like about it?” (share answers; encourage students to describe with musical vocabulary) “What rating do you give it? Close your eyes; everyone will show their rating 1-10 with their hands when I snap my fingers.” (snap and note responses informally, or, formally document the responses as formative or summative assessment)

3. “What was a new musical term we learned about today? What is a pick-up note or anacrusis?” (one or more notes at the beginning of some music that picks it up and gets it going, similar to language) Advanced: “What is a concerto?” (music that features one or more soloists)
4. “Who composed this piece and what country was he from?” (J.S. Bach, Germany) Identify Germany on a world map. Guide students to find the region (state) of Brandenburg, in northeast central Germany and that the music is a Brandenburg Concerto.

5. “What did we get to learn about and do with music today?” Have students share what they got to do with the music in today’s lesson, what they learned about it, and what they learned about music in general (see Conceptual Learning, Objectives, and “I can” statements). Guide the class in understanding, connecting, and applying.

6. Select words from the Vocabulary listed at the beginning of this lesson; go over the meaning of these words and how they are used when describing music; use academic language related to music; describe language function (add to Word Wall). “What words have been added to our Word Wall today? What does each word mean, and how do we use it to describe music?” Share answers, encouraging students in their usage of language function and academic language in relation to music.

ASSESSMENT/EVALUATION:

1. Summative: See Sequence #3
2. Formative: See Sequence #9 and Closure/Questions.

EXTENSIONS:

1. **Recorder:** Allow students to play the rhythm from today’s lesson on any one pitch.

2. This concerto featured the recorder, before the standard silver flute was invented. Have students play recorder solos using 2-5 pitches in between a “tutti” or full ensemble section that the entire class plays.

3. **History:** Learn more about Bach’s life by sharing Bach’s biography from the Classics for Kids website and The Story of the Brandenburg Concertos.

4. Experiment more with Dalcroze-type games of Quick Change, having students switch between beat and rhythm upon your cue to “Change” or “Switch.”

FURTHER MUSIC CONNECTIONS AND RELATED LESSONS

1. Connect this piece with another orchestral piece from the Baroque era. See the Classics for Kids lesson plans for “Spring” from The Four Seasons by Vivaldi.

2. Have students listen to other Baroque groups such as Red Priest (which also includes a performer on recorder).