

Music of the Hispanic Caribbean Lesson 2 <i>Dominican "Salve" Rhythms</i>	MUS6935 – Musics of the World University of Florida Andre Clark
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Teacher's Name: Andre Clark
Student Grade Level: HS, 11-12
Class Subject: Mixed Choir

Date: June 20, 2020
Class Size: 35
Lesson Length: 20 minutes

National and State Standards Addressed in this Lesson:

(Cross---referenced to your state; e.g., the Three Artistic Processes from CT)

2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
6. Listening to, analyzing, and describing music. (R)
7. Evaluating music and music performances. (R)
9. Understanding music in relation to history and culture. (R)

Texas Essential Knowledge and Skills

(1) Perception. The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to:

- (A) perform appropriate literature expressively;
- (B) define musical performances, intervals, music notation, chord structure, rhythm/meter, and harmonic texture, using standard terminology; and
- (C) identify music forms of performance and listening repertoire.

(5) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to:

- (A) classify by style and by historical period or culture representative examples of music, justifying the classifications;
- (B) identify and describe the effects of society, culture, and technology on music;
- (D) define the relationships between the content, the concepts, and the processes of the other fine arts, other subjects, and those of music.

(6) Response/evaluation. The student responds to and evaluates music and musical performance. The student is expected to:

- (A) evaluate musical performances by comparing them to similar or exemplary models and offering constructive suggestions for improvement; and

Mastery Objectives: Students will be able to:

1. Identify the pandero and guira as unique instruments.
2. Identify the source musical culture for the Dominican Salve, including what led the development of this style.
3. Play individual rhythmic patterns from the supplied written examples, using an appropriate iPad application for drumming sounds.

Materials:

- Audio technology to play audio examples (iPad, apps for various drums)
- Using iPads, download to each device the audio example of Hispanic Caribbean CD Track 7, "Salve Rhythms."
- iPad video function, to record the group project.

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Procedures:

Anticipatory Set:

- Have students enter the room listening to a typical Dominican "salve" style recording, embedded the page listed in the next point.
- Have list of mastery objectives posted on an accessible webpage, which is displayed on the classroom screen, also – Include necessary links to recordings, at [<http://andreclark.com/eportfolio/muh6935>]

Instructional Strategies

- Navigate to [<http://andreclark.com/eportfolio/muh6935>], click on Lesson Plan 4.
- As class starts, have students listen to a typical Dominican "salve" style recording, embedded the page listed in the first bullet point.
 - CLASS QUESTION: Where do you think this music is from, originally? (Dominican, or Afro-Dominican)
- Place the snapshot of the rhythmic patterns in the textbook on page 75 on the overhead digital camera.
- Divide students into strong groups of four, spreading out any weaker students. Have students count the patterns using appropriate counting systems, individual parts from "Common salve rhythms"
 - Guira
 - Pandero 1
 - Pandero 1 Verification
 - Pandero 2
- Provide video evidence of your group playing the recorded rhythmic pattern. Work in small groups.
- Let's put it together. After 10 minutes, bring the groups back together.
- As a section, each part will be played. Play the parts 2 times, in alphabetical order.
 - Start with basses. Play part A two times. Move to part B.
 - Add tenors, playing part A, two times. Move to part B. Basses now move to C.
 - Add altos. Continue pattern established.
 - Add sopranos. Continue the same pattern.

Closure:

- Video the group as they are playing. Do they have the rhythms correct?
- As a group, have all students clap the rhythms with the recording, divide unique lines in different parts.
- Ask for volunteers to play as a group.

Assessment:

- Teacher: Aural observation of student rhythm accuracy on piece.
- Teacher: Use video verification of completion, use to identify weaker rhythmic students.

Provisions for Students with Special Needs:

- Movement disabilities: no provisions needed
- ELL: no provisions needed