



Lesson: Odysseus and the Articulations

OVERVIEW

The articulations contained within the parts for *Odysseus and the Sirens* contribute to the style and personality of the piece. This lesson will help develop the knowledge, skill, and experience students need to interpret and perform articulation markings.

LEARNING GOALS

This lesson is designed to help the students:

1. Identify and define articulations.
2. Perform the specified articulations.
3. Use articulations to create an original warm-up exercise and an original melody.

RESOURCES & MATERIALS

- Information and assignment sheet
- *Odysseus and the Sirens* Warm-Ups
- Staff paper or computer notation software
- Recording device or live performance

PROCESS

Students will:

1. Review the information and assignment sheet together with the teacher.
2. Review and play through the Articulations Warm-Up portion of the *Odysseus and the Sirens* Warm-Ups
3. Create an original warm-up exercise for their instruments incorporating the list of articulation markings.
4. Create an original 8-measure melody for their instruments incorporating the list of articulation markings.
5. Record and submit a recording of their work or perform it live.

EXTENSIONS

- Students may harmonize their melody and create an accompaniment.
- Students may use their harmonized melody as the basis for a more fully developed piece.

ASSESSMENT

CATEGORY	3	2	1	R - Redo
Music Notation	All notation, clefs, time signature, key signature, barlines, dynamics, expression markings, number of beats, and articulations are included and correct.	Most notation, clefs, time signature, key signature, barlines, dynamics, expression markings, number of beats, and articulations are included and correct with no more than a couple of errors or omissions.	Several errors or omissions of notation, clefs, time signature, key signature, barlines, dynamics, expression markings, number of beats, and articulations.	Multiple errors or omissions of notation, clefs, time signature, key signature, barlines, dynamics, expression markings, number of beats, and articulations.
Demonstration of Target Concepts: Writing & Performing Articulations	Articulation markings are clearly indicated and are performed correctly in a way that the listener can identify which articulation is intended.	Most of the articulation markings are clearly indicated or are performed correctly in a way that the listener can identify which articulation is intended. One may be questionably marked or performed.	Two or more questionable articulation markings or performances.	Numerous questionable articulation markings or performances.
Assignment Criteria	Both the articulation warm-up and the original melody are at least 8 measures long AND include all 6 articulations in the warm-up and at least 4 in the melody.	Either the articulation warm-up or the original melody are not at least 8 measures long OR do not include all 6 articulations in the warm-up and at least 4 in the melody.	The articulation warm-up or the original melody are not at least 8 measures long AND do not include all 6 articulations in the warm-up and at least 4 in the melody.	Does not demonstrate an understanding of the purpose or the criteria for this assignment.
Musical Effect	The warm-up includes repetitive patterns and highlights mastery of the articulations. The melody is unified and balanced, and uses articulations in a way that gives it style and interest.	The warm-up does not include repetitive patterns and highlights mastery of the articulations OR the melody is not unified and balanced, or does not use articulations in a way that gives it style and interest.	The warm-up does not include repetitive patterns and highlights mastery of the articulations AND the melody is not unified and balanced, or does not use articulations in a way that gives it style and interest. But the student made a sincere attempt that didn't accomplish the objectives.	The warm-up and melody was randomly constructed and do not demonstrate an understanding of the purpose or the criteria for this assignment.

ODYSSEUS AND THE ARTICULATIONS

The style and personality of a piece of music are embedded in the musical details written in the score and individual parts. One of those important details is the articulation markings. Articulation markings indicate how heavily a note is attacked and how long to sustain the note. For wind players, it also affects how the tongue is used to both start the note and its connection to the note that follows. For percussionists, articulation markings affect how loudly they strike the head, keyboard percussion bar, or other instrument surface.

In *Odysseus and the Sirens*, composer Dana Wilson uses six different articulation markings. For this assignment, you will become familiar with the articulations, play them, and use them to create your own original music.

Here are the steps:

1. Review the articulation chart that is provided to identify and define each articulation, and read the description of how to perform it.
2. Play the Articulations section of the *Odysseus and the Sirens* Warm-Ups.
3. Using the *Odysseus and the Sirens* Articulations Warm-up as a model, create your own articulations warm-up exercise for your instrument **using all six** articulations markings. You may either write out on staff paper or use computer musical notation software to create your warm-up exercise. The warm-up exercise must be at least 8 measures long.
4. Then write an original **8-measure** melody for your instrument, also using at least 4 of the articulation markings to give it some style and personality.
5. Either record your work or perform it live for other students.

Accent, Staccato Accent, Staccato, Tenuto, Tenuto Accent, and Slur

Accent		Place extra emphasis or stress on a note in comparison to unaccented notes, especially when the note is attacked. The note would be sustained its normal length with a slight space between it and the next note. Wind players tongue the note with extra air support to emphasize the beginning of the note. Percussionists strike the surface of the instrument with extra force and possibly a higher stick or mallet height.
Staccato Accent		Place extra emphasis or stress on the attack of the note and more separated in length. Wind players tongue the note with extra air support to emphasize the beginning of the note and sustain the note typically half its normal length, for example, a staccato quarter note would be played like an eighth note followed by an eighth rest, with extra emphasis on the beginning of the note.
Staccato		Separated in length between the note and the following note. Typically the note is played half its normal length, for example, a staccato quarter note would be played like an eighth note followed by an eighth rest. Wind players lightly tongue the beginning of each staccato note.
Tenuto		Sustain a note its full value and connect it to the note that follows. Wind players use a light tongue to begin the note and also tongue the note that follows with no break in the sound or the air stream. If rolling the note on a keyboard percussion instrument, move to the next note with no break in the sound.
Tenuto Accent		Place extra emphasis or stress on the note and sustain it full value. There is no break in the sound between it and the note that follows, but the beginning of the note is played with extra emphasis or force.
Slur		Smoothly connect notes without re-tonguing after starting the first in a series of slurred note. There is no break in the sound, air, or roll (percussion) from one note to the next.

