



Lesson: Rhythmic Accuracy

OVERVIEW

Syncopated rhythms found in *When I Sing* appear throughout the music. Understanding these rhythm patterns and performing them accurately adds to the rhythmic vitality of the piece.

NATIONAL STANDARD

National Standard: Perform/Rehearse, Evaluate and Refine Mu: Pr5.3

Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

LEARNING GOAL

Students will accurately perform note values and syncopated rhythms as they appear in the score.

RESOURCES & MATERIALS

- Music Score for *When I Sing*
- [Recording](#) of *When I Sing*

PRIOR KNOWLEDGE

- Students can identify note values by name.
- Student can count rhythms using basic note values and simple dotted note patterns. See Vocal Warm-Ups.
- Students understand what syncopated patterns look like. Some indicators might be rests on strong beats, a short note followed by a longer one, or ties over weak beats.

PROCESS

1. Students will quietly clap even beats while teacher claps a series of both regular and syncopated patterns. Reinforce the idea that sounds may appear in between the even regular beats in syncopated music.
2. One common form of syncopation used frequently in *When I Sing* is the use of tied notes from a weak to a strong beat. Ex.  Echo clap this rhythm several times.

3. Display on the board/white board in notation:



Students will look at the score to *When I Sing*, measures 5 through 9, voices 1 and 2, and to identify which of the 2 above patterns they see.

Sing Voice 1, measures 5-9, while tapping a steady beat, to feel where the syncopation occurs. Follow the same procedure with Voice 2.

4. Play a recording of *When I Sing* while students follow the music score. Ask students to raise their hands when they see and hear the syncopated pattern. (mm. 9, 17, 35, 49, 51, 67, 74, 76, 79, 80, 81, 82, 90)
5. Practice clapping the following rhythmic patterns. The first measure in each line is in regular rhythm, and is followed by rhythmic variations. The last measure in each line (indicated by an asterisk *) contains one of the syncopated patterns found several times in *When I Sing*.



6. Another common form of syncopation is resting on the first beat of the measure, followed by a note on the weak beat.

Clap and count measure 72, voice 3 for students:



Ask student to echo clap and then sing the pattern.

Continue with the following exercise:



ASSESSMENT

Students can accurately clap and sing syncopated rhythms.

EXTENSIONS

1. Discuss how the syncopated rhythms affect the music.
2. Transfer the concept of using ties and rests to create syncopation by having students look at places in other music where this has the same effect.
3. Using the ostinato pattern in mm. 72-73 (or create one of your own):
 - Working in small groups, ask students to create syncopated patterns to accompany the ostinato.
 - Practice clapping the created rhythms along with the ostinato.
 - Combine groups and perform the ongoing ostinato, followed in turn by each group's created rhythms. This can be done with clapping or with simple percussion instruments.Additional exercises can be found in [Lesson: Circle singing: Vocal Improvisation in a Group](#).