

Contextual Listening Lesson Plan

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Meters – identify, describe, conduct

Objective:

The student will be able to identify the different meters (simple duple, triple, compound duple, triple etc.) from example recordings of music. Students will demonstrate their skill through listening exercises, worksheets and conducting.

Timeframe:

The skill objective will be taught in the First Quarter, week 1-2 and will be needed for a quiz on Friday August 29.

Prerequisite Course Material/Skills:

The student can identify and use meters of simple, compound, and their varieties (duple, triple, quadruple), as well as produce conducting patterns in 2, 3, and 4 per measure.

Recording Materials found: using

<http://www.gmajormusictheory.org/Listening/meters/meters.html>

[Beethoven: Symphony No. 5, IV](#) simple duple

[Mozart: Piano Concerto No. 17 in G, K 453, III](#) simple duple

[Lightning Hopkins: "Tell Me, Baby"](#) compound duple/quadruple

[Bach: English Suite No. 6, Gigue](#) compound duple

[Ravel: Bolero](#) simple triple

[Handel: Royal Fireworks, Minuet 1](#) simple triple

[Brubeck, D: "Blue Shadows"](#) compound triple

[Clementi: Sonatina Op. 36 No. 1: II](#) compound triple

Procedure:

1. At the start of class, begin a conducting workshop (pop in a CD with a meter pattern you want to conduct that has a lengthy section in that pattern. The next track is a different conducting pattern, and so on. This can be any recording, even one from your

marching show/production/chorus concert). I prefer to start students in 2 to get the feeling of out and in, then up and in. This is a great way to segue into meter identification by getting the body to move first. Move on to 3, and finally to 4 beat patterns.

2. Afterwards, have all the students sit back down and discuss through board presentation the different meters they know (4/4, $\frac{3}{4}$, cut time, 6/8, 9/8, 3/8 etc.). See how many they know already and then ask them “how many beats per measure is each pattern?” “What note gets the beat value?”
3. Next, place conducting patterns to time signatures and what meter usually goes to specific patterns (example: 6/8 mostly goes to a conducting pattern in duple).
4. Now, introduce recordings and have the students conduct the pattern through identification. Guide those that are struggling by humming the stressed beats.
5. Now, lecture the difference between simple and compound meter (simple has its beats divided into 2 and compound has its beats divided into 3). Have students write these terms in their notebook for reference. In addition, identify single, duple, triple, quadruple as the number of conducted-beats between each stressed beat (example 6/8 is compound duple because its main beats are broken down into divisions of 3, and is duple because there are 2 stressed beats in each measure).
6. Write on board (or project) the excerpt written out and black out the meter. Have students see if they guessed right by removing the blacked-out meter.
7. Produce a worksheet of more examples of blacked-out meters on melodic excerpts and give for homework.

Ideas for Next Lesson:

As the Unit progresses, introduce asymmetrical meter (5/8, 7/8) and incorporate these into the rest of your meter exercises. Have a quiz on this material within the week. Plan for these questions to arise on the Unit Test. You can also add any of these questions you asked (“Describe the meter in this example” on a 4 part harmony that can also be used for harmonic/melodic analysis) into future Final Exam preps. Fun refreshers and “bell-ringers” involving skills from this exercise can include sight-singing while conducting the meter.