

## Accent Articulation - Joyride & Under the Sea

### **Objective:**

Given guided listening, an explanation of accent, and modelling/guided practice opportunities of playing accents in “Joyride” and “Under the Sea”, the student will demonstrate the ability to identify and play an accent articulation, as assessed by the teacher in a group performance, where the student will correctly identify and play any accents from mm. 1-56 in “Joyride”. (S/NS)

**Musical Concepts/Vocabulary to be learned in this lesson:** staccato, tenuto, accents

### **Equipment & Resources:**

- Students’ respective instruments
- Scores for “Joyride” and “Under the Sea”
- Pencil to make score markings
- Speaker/sound system to listen to score recordings
- Chair with no arms, suitable for playing

### **Methodology:**

**I T.** will lead a short “Brain Break”, consisting of simple stretches.

**AS T.** will put on a recording of “Joyride” and **S.** will be asked to listen closely for the types of articulations by following along in their scores.

**I T.** will explain that today’s class will consist of listening to, identifying, and then playing accent articulations in two of the pieces we are currently working on: Joyride and Under the Sea. Class will conclude with an informal assessment of **S.** progress.

**M T.** will model the accent articulation (speaking and/or playing it). **S.** will listen closely to **T.** so that they are able to identify its characteristics.

**D T.** and **S.** will have a short discussion on the characteristics of an accent, as well as how it is articulated. **T.** will illustrate an accent on the board and write down any main points from discussion.

**GP S.** will be asked to play any accents with the correct emphasis/attack in “Joyride” as they play through it as an ensemble from start to finish. **T.** will listen for correctness.

**GP** Next, S. will play through the piece in sections in order to secure any accent articulations. First section will be mm. 1-18. T. will listen for correctness by addressing individual instrument sections and making suggestions as needed.

**IP** As the band goes through each section, S. will make note of any missed accents in their scores.

**GP** T. will bring the band back altogether to play through the section they just worked on in order to demonstrate progress and improvement. T. will listen for correctness.

**GP&IP** T. will repeat this same process for the remaining sections: pickup to m. 34-m. 56  
mm. 57-76  
mm. 77-end

*NB: some sections are repeated (i.e., A section) so S. may not need to work through all sections as much.*

**IA** As a group, S. will correctly identify and play any accents from mm. 1-56 in “Joyride” . Grading of student accomplishment of the instructional objective of this lesson is done on a Satisfactory/Non Satisfactory basis.

*\*If time allows. NB: T. may wish to end with “Under the Sea” or work through it before the IA depending on timing.*

**M** T. will sing the main melody of “Under the Sea” with proper articulations. S. will listen closely to T. and follow along in their scores so that they are able to identify any accents.

**GP** S. will play through the piece from start to finish, paying close attention to any accent articulations. T. will listen for correctness. If time allows, T. may wish to work in small sections where accents are most present. For example, at the “chorus”:  
mm. 25-39  
mm. 60-74  
mm. 82-96

**C** S. are congratulated on their efforts and progress, given suggestions of what they may need to continue working on, and feedback on what they did well. If time allows, the band will play through “Joy Ride” and/or “Under the Sea” one more time.