

Delaware Model Unit

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

Unit Title: It's in the BAG!

Designed by: Mike LeNoir

District: Caesar Rodney School District

Content Area: Visual & Performing Arts – General Music

Grade Level(s): K–3

Summary of Unit

This unit is designed to provide students with the opportunity to explore musical creativity by means of the recorder. After learning basic recorder techniques, students will have an opportunity to experiment with how music is created through basic improvisation and composition.

Stage 1 – Desired Results (What students will know, do, and understand)

Delaware Content Standards

- Include those addressed in Stage 3 and assessed in Stage 2.
- **Standard 2:** Performing on instruments independently and with others a varied repertoire of music.
 - GLE 2.2: Perform on pitched and unpitched instruments in rhythm while applying a steady beat.
 - GLE 2.7: Perform with proper instrument technique.
- **Standard 3:** Improvising melodies, variations and accompaniments.
 - GLE 3.8: Improvise melodies over given rhythm and tonal context.
- **Standard 4:** Composing and arranging music within specific guidelines.
 - GLE 4.1: Compose short songs and instrumental pieces.
 - GLE 4.3: Utilize standard written notation in composition of short songs.
- **Standard 5:** Reading and notating music.
 - GLE 5.1: Identify and define standard notation symbols.
 - GLE 5.3: Read melodic notation.
 - GLE 5.4: Read a single line of an instrumental or vocal part.
- **Standard 7:** Evaluating music and musical performances.
 - GLE 7.7: Critically evaluate one's own musical creations.

Big Idea(s)

- Transferable core concepts, principles, theories, and processes from the Content Standards.
- Creativity

Unit Enduring Understandings

- Full-sentence, important statements or generalizations that specify what students should understand from the Big Ideas (s) and/or Content Standards and that are transferable to new situations.
- Humans have the ability to create (e.g., thoughts, ideas, objects, etc.).
- Humans have the unique capability of creating music.
- Humans have the unique capability of using tools to express music.
- Improvising as an individual allows complete creative freedom of expression.
- Learning to read music notation unlocks a window of opportunity for lifelong enjoyment of music.
- Music notation is an elaborate system of symbols used to record musical thoughts that can transcend cultural barriers and time.

Unit Essential Questions(s)

- Open-ended questions designed to guide student inquiry and learning.
- How is music created?
- How is music notation a universal language?
- Why is recording music through notation valuable?

Knowledge and Skills

- Needed to meet Content Standards addressed in Stage 3 and assessed in Stage 2.

Students will know...

- Vocabulary relating to music notation and composition such as whole note, whole rest, half note, half rest, quarter note, quarter rest, staff, etc. (GLE 5.1)
- Improvisation is the process of spontaneously creating a musical idea. (GLE 3.3)
- Composition is the process of notating an original piece of music. (GLE 4.1)

Students will be able to...

- Identify and notate whole notes, half notes, quarter notes, whole rests, half rests, and quarter rests. (GLE 5.1)
- Play folk songs and simple BAG melodies on the recorder using the correct fingerings, embouchure, breath support. (GLE 2.2, 2.7, 5.3, 5.4)
- Improvise a short melodic phrase using the pitches B, A, and G. (GLE 3.3)
- Compose (GLE 4.1, 4.3), notate (GLE 5.3, 5.4), and perform (GLE 2.2, 2.7) an original composition on the recorder using the pitches B, A, and G.
- Evaluate skill development on their recorders in addition to the effectiveness of their improvisation and composition through self-assessment and reflection. (GLE 7.7)

Stage 2 – Assessment Evidence
(Evidence that will be collected to determine whether or not Desired Results are achieved)

Suggested Performance/Transfer Task(s)

- Performance/transfer tasks as evidence of student proficiency

An effective assessment for ALL students should be designed to include:

- Complex, real-world, authentic applications.
- Assessment(s) for student understanding of the Stage 1 elements (Enduring Understandings, Essential Questions, Big Ideas) found in the Content Standards.
- Demonstration of high-level thinking with one or more facets of understanding (e.g., explain, interpret, apply, empathize, have perspective, self-knowledge).

Rubric(s)

- Scoring guide to evaluate performance/transfer tasks used as evidence of student proficiency.

An effective scoring guide should:

- Measure what is appropriate for the Content Standard that is assessed.
- Provide opportunities for differentiation of the performance/transfer tasks used as evidence of student proficiency.

Recorder Performance Rubric	4	3	2	1	Student	Peer	Teacher
Hand Position	Always plays with left hand on top, covers holes completely, and keeps fingers close to the holes.	Plays with left hand on top when reminded, covers holes completely, and keeps fingers close to the holes.	Plays with the left hand on top. Inconsistent finger pressure resulting in numerous squeaks.	Plays with the right hand on top.			
Playing Position	Always plays with straight back, head up, feet flat on the ground, and recorder at the correct angle.	Frequently plays with a straight back, head up, feet flat on the ground, and recorder at the correct angle.	Inconsistentl y plays with a straight back, head up, feet flat on the ground, and recorder at the correct angle.	Never plays with a straight back, head up, feet flat on the ground, and recorder at the correct angle.			
Tone Quality (Air)	Sound is always gentle and clear. No squeaks.	Sound is frequently gentle and clear. Rarely squeaks due to over blowing.	Sound is developing. Several squeaks due to frequent over blowing.	Sound is not characteristic . A clear tone is not produced due to continued over blowing.			

Recorder Performance Rubric	4	3	2	1	Student	Peer	Teacher
Rhythm	Maintains steady beat with no rhythmic errors in note/rest duration.	Maintains steady beat, with few rhythmic errors in note/rest duration.	Fluctuating pulse, frequent rhythmic errors in note/rest duration.	Lacks pulse. Little or no sense of note/ rest duration.			
Articulation (Tonguing)	Always uses correct tonguing (starting each note with "too").	Frequently uses correct tonguing (starting each note with "too").	Inconsistently uses correct tonguing (starting each note with "too").	Tonguing is not evident.			

The rubric above is used to evaluate students' performances for each belt of "Recorder Karate." Students can use the "student" column to evaluate their own playing prior to and after the final performance. The "student" column could also be used to evaluate the performance of a peer in a partner situation. This is very effective in facilitating reflective thinking and self-assessment.

Improvisation Activity (Performance Task)

Students will be presented the following scenario: *American Idol* is in search of talented recorder players to audition for the *American Recorder Rock Star Idols*. The top 25 finalists will be selected to tour the United States with this exciting new recorder ensemble to perform for large crowds at theme parks such as Six Flags and Disney World. The audition process includes performing the Yellow Belt recorder song and a B-A-G improvisation for the judging panel.

Students will have the opportunity to improvise a B-A-G melody over a set rhythm. Solo recorder improvisations will be performed by each student seated in the recorder circle. To keep the entire group engaged, all students in the circle will then answer the improvised call with a rehearsed response. The resource chosen to support this activity has been pulled from our third grade Silver-Burdett text, *Making Music*, "How Much Wood Could a Woodchuck Chuck" by Grace Nash (p. 136). In this three-part speech piece, part 3 will be used as a rhythmic framework for students to improvise. The rhythmic ostinato in part 1 will be transformed into a simple melodic phrase for the entire class to play as a response during the call and response circle activity. To accomplish this, I simply added pitches (B-A-G) to that rhythm to create a catchy little phrase (see sample on staff paper).

Depending on what resources are available, teachers wishing to implement this improvisation activity could easily substitute another speech piece, poem, rhyme, or chant upon which to base the improvisations.

Recorder Improv Rubric	4	3	2	1	Student	Peer	Teacher
Notes & Phrasing	Student improvises using all three pitches B, A, and G. Improvisation displays strong melodic cohesiveness and phrasing through a balance of repetition and variety.	Student improvises using all three pitches B, A, and G. Improvisation displays basic melodic cohesiveness and phrasing.	Student improvises using two out of three pitches. Improvisation lacks melodic cohesiveness and phrasing.	Student improvises using only one out of three pitches. Improvisation does not display any sense of cohesiveness or phrasing.			
Hand Position	Always plays with left hand on top, covers holes completely, and keeps fingers close to the holes.	Plays with left hand on top when reminded, covers holes completely, and keeps fingers close to the holes.	Plays with the left hand on top. Poor muscle strength effects the ability to cover holes properly at times.	Plays with the right hand on top.			
Playing Position	Always plays with straight back, head up, feet flat on the ground, and recorder at the correct angle.	Frequently plays with a straight back, head up, feet flat on the ground, and recorder at the correct angle.	Rarely plays with a straight back, head up, feet flat on the ground, and recorder at the correct angle.	Never plays with a straight back, head up, feet flat on the ground, and recorder at the correct angle.			
Tone Quality	Sound is always gentle and clear. No squeaks	Sound is frequently gentle and clear. Rarely squeaks due to over blowing.	Sound is developing. Several squeaks due to frequent over blowing.	Sound is not characteristic. A clear tone is not produced due to continued over blowing.			
Rhythm	Maintains steady beat with no rhythmic errors in note/rest duration.	Maintains steady beat, with few rhythmic errors in note/rest duration.	Fluctuating pulse, frequent rhythmic errors in note/rest duration.	Lacks pulse. Little or no sense of note/rest duration.			
Articulation	Always uses correct tonguing (starting each note with "too").	Frequently uses correct tonguing (starting each note with "too").	Inconsistently uses correct tonguing (starting each note with "too").	Tonguing is not evident.			

Rhythmic Framework for Improvisation: "How Much Wood Could a Woodchuck Chuck"

Composition and Performance (Performance Task)

In this project, students will compose and perform an original recorder composition using the pitches B, A, and G. Rhythm choices will include the following note and rest values: whole notes, whole rests, half notes, half rests, quarter notes, and quarter rests. Teachers may add or omit rhythmic values based their own classroom instruction. This would provide an excellent opportunity for differentiating by allowing advanced students to incorporate more intricate rhythms such as eighth and sixteenth notes.

Students will be presented with the following scenario: "There has been a tragic fire in the music room and the orange belt song has been destroyed. Your task is to compose a new orange belt song for the class to learn so that Recorder Karate can continue." After students compose their melodies, they will pair off to play, critique, and revise. When final drafts are complete, students will their compositions for the class. Many performance options can be explored at this point. Willing students can perform solo, while others may wish to perform with a partner or small group. If Orff instruments could also be used as a medium to perform compositions if they are available.

As an extension, the entire class should learn to play a few of these original pieces. This would be a great opportunity to address the essential question, "How do we learn music"? Some composers could teach their songs to the class using the rote method. Others could write their song on the board for the class to learn through sight-reading notation.

B-A-G Recorder Composition Rubric

Category	3	2	1	R – Redo
Music Score	Music score is very neat and all required elements are included: song title, composer name, instrument, clef sign, time signature, and double bar line.	Music score is neat. Two or less of the required elements are missing from the musical score.	Music score is legible. Three to four of the required elements are missing from the musical score.	Music score is illegible and many of the required musical score elements are missing.
Rhythm	A wide variety of rhythms are used including whole notes and rests, half notes and rests, and quarter notes and rests. Rhythms are neat and easy to read.	Some rhythmic variety is evident including whole notes and rests, half notes and rests, and quarter notes and rests. Rhythms are neat and easy to read.	Little rhythmic variety is evident. Some notes or rests may be difficult to read.	Rhythm choices are basic and repetitious and require revision to achieve greater variety. Notes and rests are drawn incorrectly and are unidentifiable.
Pitch and Placement	The song uses the notes B, A, and G. Notes are placed on the correct lines and spaces 100% of the time.	The song uses the notes B, A, and G. Notes are placed on the correct lines and spaces 80% of the time.	The song does not use all of the notes B, A, and G. Notes are placed on the correct lines and spaces 60% of the time.	Notes are not placed correctly on the staff. Revision necessary.

Category	3	2	1	R – Redo
Letter Names	The letter names are placed under the correct notes 100% of the time.	The letter names are placed under the correct notes 80% of the time.	The letter names are placed under the correct notes 60% of the time.	The letter names are placed under the correct notes less than 50% of the time.
Number of Measures	There are 8 complete measures.	There are 8 measures which do not all contain the correct number of beats.	There are 6 to 7 measures which do not all contain the correct number of beats.	There are less than 6 measures which do not all contain the correct number of beats.
Overall Performance	The composition was creative, clean/easy to read, and included all required elements.	The composition was somewhat creative and legible. Most of the required elements were included.	The composition was very basic and somewhat legible to read. At least half of the required elements were included.	The composition was not complete, and very difficult to read. Under half of the required elements were included. Project will need to be revised.

Other Evidence

- Varied evidence that checks for understanding (e.g., tests, quizzes, prompts, student work samples, observations and supplements the evidence provided by the task).

Pitch Identification Practice

Students will complete this worksheet as a formative assessment at the beginning of the third grade school year prior to playing the recorder for the first time. Prior to completing this sheet, students will have been introduced to identifying pitches on the treble staff. (This concept is introduced at the end of second grade in May.) Use of common mnemonic devices is suggested for teaching students to identify the pitches:

- Line notes = Empy Garbage Before Dad Flips
- Space notes = "FACE"

On side one, "Copy Cats," students must compare pairs of melodic phrases. If the phrases are the same, students draw a smile on the cat's face. If not, students must circle the pitch that is different and draw a frown on the cat's face. On side two, "Silly Sentences," students get to practice labeling pitches on the treble staff. As pitches are identified, missing words appear to complete this series of fun tongue-twisters. It will be necessary for the teacher to circulate and observe students' progress during this activity. Individual assistance should be provided for any students that require extra help or accommodations. Upon completion, the worksheets should be collected and checked over to gauge students' understanding. While checking over students' work, it would be useful to highlight or mark errors and allow an opportunity for revisions. If necessary, the teacher can meet with a small group for a remedial lesson and additional practice.

Rhythmic Notation Review

This worksheet will be used as a practice sheet to prepare students to notate their composition. This assignment should be completed as a practice/review just prior to beginning the original composition. In section one, students will practice drawing notes and

rests on the staff, which will ultimately prepare them to physically draw notes and rests on the staff in their compositions. In section two, students answer math-related questions by adding and subtracting note and rest values. This section will help students recall note and rest values so they are capable of composing in 4/4 time. (This means each measure of their composition must contain a combination of notes and rests that equals 4 beats in total.) This assignment should also be checked by the teacher, and follow-up discussions should occur with individual students or the class as needed.

Note – Either of these assignments can be graded at the teacher’s discretion. I have purposefully used these activities as formative assessments for students to practice skills and receive feedback. Students should have an opportunity to make corrections or complete additional practice, if necessary, so that success will be obtainable as students address the specific performance tasks (summative).

Student Self-Assessment and Reflection

- Opportunities for self-monitoring learning (e.g., reflection journals, learning logs, pre- and post-tests, self-editing—based on ongoing formative assessments).

Students in grade 3 complete the following reflections after performing in front of the class for a recorder karate belt. Students must complete the following sentences after thinking about their performance:

1. I feel confident about... _____
2. I am getting better at... _____
3. I still need to work on... _____

Prior to performing in front of the class for a Recorder Karate Belt, students can pair up and evaluate each other using the “student” column in the first performance rubric above. Students could also evaluate their own performance in this column and compare/discuss the scores they recorded with the scores recorded by their partner.

Improvisation Reflection – Letter to a Friend

Following the recorder improvisation circle activity, students will complete a written reflection. Students will be asked to write a letter to a friend in first or second grade explaining what improvisation is and how it is done. They will be asked to explain the challenges that they faced in order to improvise and how they dealt with or overcame those challenges.

Stage 3 – Learning Plan

(Design learning activities to align with Stage 1 and Stage 2 expectations)

Key Learning Events Needed to Achieve Unit Goals

- Instructional activities and learning experiences needed to align with Stage 1 and Stage 2 expectations.

Include these instructional elements when designing an effective and engaging learning plan for ALL students:

- Align with expectations of Stage 1 and Stage 2.
- Scaffold in order to acquire information, construct meaning, and practice transfer of understanding.
- Include a wide range of research-based, effective, and engaging strategies.
- Differentiate and personalize content, process, and product for diverse learners.
- Provide ongoing opportunities for self-monitoring and self-evaluation.

Prior Knowledge

Before presenting this unit of instruction, students will have learned to identify/label pitches on the treble staff, which is introduced at the end of grade 2. Following this, students were introduced to the recorder which included study of playing techniques such as embouchure, breath support, hand position, fingerings, tone quality, and articulation. Lastly, students practiced and performed a variety of simple melodies and folk songs that incorporated the notes B, A, and G. In October of grade 3, students will have earned their white recorder karate belt by performing *Hot Cross Buns*. By February of grade 3, students will have earned their yellow recorder karate belt by performing *Gently Sleep*. In addition, students will have also had some experience improvising rhythms with non-pitched percussion instruments and improvising pentatonic (do, re, mi, sol, la) melodies using Orff barred-instruments such as xylophones, metallophones, and glockenspiels. These improvisation activities are woven intermittently throughout the curriculum beginning in grade 1.

Procedures: Improvisation Activity

Day 1

Introduce students to the speech piece, "How Much Wood Could a Woodchuck Chuck" (setting by Grace Nash, Silver-Burdett, *Making Music*. Third Grade Edition. 2002. p. 116) Students should chant the text of each individual part. Parts one and two are rhythmic ostinati, while part three is the traditional rhyme text. Review rhythm syllables (ta, ti-ti, etc.) and speak the rhythms of each part using rhythm syllables. From here, students should play the rhythms on whatever non-pitched percussion instruments are available (i.e., rhythm sticks, hand drums, tambourines), which provide an excellent opportunity to formatively assess students' ability to perform the rhythms accurately. This is a necessary step because students will need to internalize and memorize the rhythm in order to successfully improvise. Since this is a fairly familiar childhood rhyme, that should be simple for the majority of students. If another rhyme is substituted, the teacher should consider familiarity and ease of memorization. It is imperative for students to confidently internalize the text as the text provides the rhythmic foundation for the improvisation. After students are comfortable with each individual rhythm, the class should be split into groups so that students can practice layering the rhythms of part 1 and 2.

Day 2

I added pitch to the rhythm of part 1 for the purpose of creating a response phrase. Individual student improvisations will be treated as "the call" phrase. The entire circle will play the response phrase after each student presents an improvised call. To achieve this, I simply added pitch (B, A, and G) to the given rhythm in part 1. Notate this musical phrase

on the board or display on an ELMO so that students can see it. Have students label the pitches on the staff and then practice playing the phrase on their recorder. Students can practice playing the response phrase after the teacher demonstrates an improvised call.

The rhythm in part 2 can be played by a small group of students on any available non-pitched percussion instruments during the response phrases. Isolate and rehearse this line and then layer it with the recorder response phrase.

Next, the teacher should model improvising a B-A-G melody using the rhythm of "How Much Wood Could a Woodchuck Chuck," which appears in part 3.

Discuss with the class what elements will make an improvisation successful (maintaining a pulse, using the correct notes, thinking the words of the rhyme while playing, etc.) Select a student or two that is willing to improvise as a jumping off point for the class to evaluate the elements listed above. Discuss strengths and areas for improvement. Once students understand what goes into the process of creating and evaluating an improvisation, allow them to pair up with a partner and try it out. The goal in this partner activity is to reduce performance anxiety by initially improvising for just one other person as opposed to the entire class. Students should have a few moments to discuss and critique the improvisation with their partners. If time permits, allow each student to attempt the improvisation more than once while with a partner. Each time you can focus students in on a specific musical aspect such as playing the chosen pitches the entire time, playing the rhythm of the rhyme accurately, tone quality, etc.

Day 3

Recorder Circle Day. Have students sit in chairs or on the floor in a circle. All students should have a recorder. After the first student (or teacher) plays an improvised melody, the entire circle will respond with answer phrase that was rehearsed during the last lesson. (It will likely be necessary to spend five minutes reviewing how to play that phrase before beginning.) As the activity unfolds, it is possible to alter the performance to keep students engaged. Students could transfer the melodic answer phrases from recorders to Orff instruments. Additionally, students can rotate in and out the percussion ensemble which plays part 2. Save time for students to complete a written reflection at the end of class.

Procedures: Composition Activity

Day 1

Review and Scaffolding. Students should complete lesson 2, "Notes, Rests, and Value" taken from *30 More Days to Music Theory*. In the first section of this activity students will practice physically drawing notes and rests on the staff. I have found it helpful to lead students through this section, problem by problem, while drawing examples on the board. Part 2 is comprised of a variety of exercises in which students calculate beat values. This assignment will serve as a formative assessment to check students understanding of note and rest values. Completion of this activity will help ensure success during the composition process.

Day 2

Students will be presented with the following scenario: "There has been a tragic fire in the music room and the orange belt song has been destroyed. Your task is to compose a new orange belt song for the class to learn so that Recorder Karate can continue!" I chose for my classes to compose an 8-measure piece in 4/4 time. Pitch choices include B, A, and G. Choices for rhythm should include whole notes, half notes, quarter notes, whole rests, half rests, and quarter rests. Advanced students may choose to incorporate eighth notes in

pairs (ti-ti). This assignment should be approached like a writing piece, so students should be aware that it will be necessary to write a draft, evaluate it, and make revisions. When the first draft is complete, students can pair up and play for each other. After hearing the piece and discussing it with a partner, students should make revisions. Following the revision process, students can pair with a different partner to perform, evaluate, and revise again. If class time permits, it could be useful to ask students to compose two or three compositions initially. This will provide a greater opportunity for experimentation with the composition process, and students can ultimately choose the piece that they like best for the orange belt song competition.

Day 3

Sharing compositions. The sharing process may require two class periods depending on class size. Creativity should be used to keep students engaged during the sharing process. This can be accomplished by promoting choices. Students can play their compositions as a solo recorder performance. Others could perform their melodies using an Orff instrument. Students that are less willing to perform alone could place their compositions on the board or ELMO for the entire class to play. While students are listening to others perform, they could make notes about which compositions they enjoyed or play a steady beat for the performer on a soft non-pitched percussion instrument.

Resources and Teaching Tips

- A variety of resources are included (texts, print, media, web links).
- Help in identifying and correcting student misunderstandings and weaknesses.
- *Making Music.* Silver-Burdett, Third Grade Edition. 2002. Page 116. "How Much Wood Could a Woodchuck Chuck." Text setting by Grace Nash.
- *Recorder Karate.* Barb Philipak. Teacher's manual with accompaniment CD. Plank Road Publishing. 2002.
- *Thirty More Days to Music Theory.* Hal Leonard publications. 2006. Lesson 2, "Notes, Rests, and Value." pages 4-6.

Some students will experience anxiety with the improvisation process since they are being asked to come up with something on their own. Teachers should be proactive in communicating the fact that "right" and "wrong" do not factor into the improvisation process. Creating a classroom environment that is conducive to safe exploration without fear of criticism or judgment will help ease these tensions for all students.

Differentiation

- Stage 2 and 3 allow students to demonstrate understanding with choices, options, and/or variety in the products and performances without compromising the expectations of the Content Standards.
- Instruction is varied to address differences in readiness, interest, and/or learning profiles.
- Accommodations and differentiation strategies are incorporated in the design of Stage 2 and 3.

Differentiated Assessment: Students have the option of performing recorder karate belt songs with a partner to help ease performance anxiety. Students that feel confident may opt to perform solo.

Teaching Process:

1. Notation: Color-coding notes on the whiteboard to help students identify different pitches on the staff (helps visual learners). For example: all B's in blue, all A's in red, all G's in green.
2. Recorder Playing: Using the "finger number system." Some students have trouble remembering what fingers to use to play the notes B, A, and G. In this system, a

number is used to represent how many fingers are used to cover the holes—B=1 (first hole); A=2 (top two holes); G=3 (top three holes). The thumb on the back hole is not counted.

Refer to narrative lesson plan descriptions above for additional differentiation suggestions.

Design Principles for Unit Development

At least one of the design principles below is embedded within unit design

- **International Education** - the ability to appreciate the richness of our own cultural heritage and that of other cultures in order to provide cross-cultural communicative competence.
- **Universal Design for Learning** - the ability to provide multiple means of representation, expression, and engagement to give learners various ways to acquire and demonstrate knowledge.
- **21st Century Learning** – the ability to use skills, resources, and tools to meet the demands of the global community and tomorrow’s workplace. (1) Inquire, think critically, and gain knowledge, (2) Draw conclusions, make informed decisions, apply knowledge to new situations, and create new knowledge, (3) Share knowledge and participate ethically and productively as members of our democratic society, (4) Pursue personal and aesthetic growth. (AASL, 2007)

Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

- ELMO and LCD projector used to display student compositions.
- CD Recordings and Stereo.

Content Connections

Content Standards integrated within instructional strategies

Math – counting note and rest values to compose in 4/4 meter. (Each measure must contain a total of 4 beats.)

Science – controlling air flow to produce the proper tone while playing the recorder.

History - playing simple folk songs representing specific cultures and periods in time.

Language – music as a unique language of symbols and representations.

Kinesthetic Properties – development of fine motor skills, dexterity of fingers to physically play the recorder.

Delaware Model Unit Gallery Template

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

Unit Title: Musical Olympics
Adapted by: Innovative Schools, from Lori Boyd, Excel Academy
District: 2006 Colorado Unit Writing Project
Content Area: Music
Grade Level(s): 2

Summary of Unit

This unit concentrates on the basic musical elements important to the early development of musical literacy and musical enjoyment. It will focus on the differentiation of loud/soft, high/low, fast/slow, short/long, and beat/rhythm.

Stage 1 – Desired Results

What students will know, do, and understand

Delaware Content Standards

- 1.2D/P Sing on pitch within the appropriate singing range
- 1.3D/P Sing on pitch in rhythm while applying a steady beat
- 1.6D Sing expressively utilizing dynamics and phrasing
- 1.15D Sing expressively with phrasing, dynamics and stylistic interpretation
- 1.17D Sing a repertoire of choral literature with expression and technical accuracy including songs performed from memory
- 3.1D Improvise rhythmically with voice or on instrument
- 3.4D Improvise melodic embellishments on given melodies in various tonalities
- 3.8D Improvise melodies over given rhythm and tonal context
- 4.4D Utilize compositional technology
- 6.1D/P Express changes and contrasts in music through movement
- 8.2D Make connections with other disciplines as they relate to music

Big Idea(s)

Listening and Understanding

Moving to sound

Elements of Music

Unit Enduring Understanding(s)

Musical ideas can be expressed through movement.

Knowing how to effectively use content specific vocabulary allows you to talk like an expert.

Speed, duration, and dynamics all play a part in the effect music has on a listener.

A voice is a tool which when used according to the rules and apart from the rules can move others' emotions and/or communicate meaning.

Improvisation is achieving a balance among technique, listening, understanding, communicating and responding.

The combinations of tone, texture, design, timbre, rhythm and theme are limited only by one's imagination.

Music has its own vocabulary.

Vocabulary enables one to communicate.

Music is mathematical. It is rhythmically based on the subdivisions of time into fractions that must be performed instantaneously.

Unit Essential Questions(s)

What effect do speed, duration, and dynamics in music have on a listener?

How can we represent musical elements and dynamics through movement?

When is music deliberate and when is it spontaneous?

To what extent is improvisation a form of communication?

How can I make a tune or piece my own?

When is sound considered music?

To what extent have changes in technology influenced music?

Knowledge and Skills

Students will know...

- Music: Recognize a steady beat, moving to a beat; play a steady beat; recognize accents
- Move responsively to music
- Recognize short and long sounds
- Discriminate between fast and slow
- Discriminate between obvious differences in pitch
- Discriminate between loud and quiet
- Sing unaccompanied, accompanied, and in unison

Students will be able to...

- Students will demonstrate a steady beat by moving, singing, and playing instruments.
- Students will demonstrate beginning pitch recognition through moving and singing.
- Students will show expressive elements of dynamics and tempo.
- Students will read and notate simple melodic and rhythmic patterns using traditional and nontraditional music notation.
- Students will identify symbols and traditional terms that refer to dynamics, tempo, form, and meter.
- Students will explore and express musical ideas through movement, singing, and playing musical games.
- Students will create short compositions within a given framework.
- Students will identify musical elements and expressive qualities using appropriate musical vocabulary.

Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

Suggested Performance/Transfer Task(s)

Our class has been asked to put on a show for the Kindergarteners to teach them how movement relates to sound! We have to be sure that we leave them with a great understanding of rhythm, tempo, and loud and soft sounds. They will show us what they've learned by joining us in a sign-along of favorite kindergarten songs as they rotate through stations where they complete various Musical Olympics tasks that you create – with and without movement. Let's see how well we can teach them and how well they understand by following our directions to sing at each Musical Olympic event.

Rubric(s)

CRITERIA	Fully Developed 4	Adequately Developed 3	Partially Developed 2	Undeveloped 1
VOCAL and INSTRUMENTAL PERFORMANCE	An exemplary demonstration of melodic and/or rhythmic accuracy at the indicated tempo. The performance displays a near flawless execution and interpretation of melodic and/or rhythmic patterns.	A proficient demonstration of melodic and/or rhythmic accuracy at the indicated tempo. The performance displays some minor flaws in the execution and interpretation of melodic and/or rhythmic patterns.	A demonstration approaching proficiency in melodic and/or rhythmic accuracy at the indicated tempo. The performance displays inconsistent execution and interpretation of melodic and/or rhythmic patterns.	A demonstration that displays a lack of proficiency in melodic and/or rhythmic accuracy. The performance demonstrates an inability to execute and interpret melodic and/or rhythmic patterns.
READING / NOTATING	An exemplary and comprehensive understanding of basic music elements by using reading and notation skills that are consistently appropriate to complete the assigned task.	An effective understanding of basic music elements by using reading and notation skills that are mostly appropriate to complete the assigned task.	A minimal understanding of basic music elements by using reading and notation skills that are less appropriate to complete the assigned task.	A lack of understanding of basic music elements and therefore, inappropriate reading and notation skills to complete the assigned task.
LISTENING AND RESPONDING	An exemplary and comprehensive response that shows a deep understanding of the musical skills, values, and attitudes as applied to the principle goal or purpose of the task.	An effective response that shows an adequate understanding of the musical skills, values, and attitudes as applied to the principle goal or purpose of the task.	A basic response that shows a minimal understanding of the musical skills, values, and attitudes as applied to the principle goal or purpose of the task.	A response that shows a lack of understanding of the musical skills, values, and attitudes as applied to the principle goal or purpose of the task.

Other Evidence

Students will demonstrate varied evidence by teacher/peer observations, performance, quizzes, and games to check for understanding.

Student Self-Assessment and Reflection

The students will keep learning logs, reflection journals, self-raters for learning activities, basic music symbols, vocabulary, concepts, pre- and post-tests to monitor their musical growth.

Stage 3 – Learning Plan

(Design learning activities to align with Stage 1 and Stage 2 expectations)

Key learning events needed to achieve unit goals

Lesson One: Loud and Soft 90 minutes

A. Objectives

- Students sing or play instruments alone or with others
- Students will create music.
- Students will listen to, analyze, evaluate, and describe music.

Lesson Content

- Listening and Understanding
 - Composers and their Music
 - Antonio Vivaldi, The Four Seasons
 - Discriminate between loud and quiet
 - Recognize like and unlike phrases

Skill Objective(s)

- Students will identify dynamic symbols.
- Students will create short compositions within a given framework.

c. Students will show expressive elements of dynamics and tempo.

Materials

1. CD Player
2. CD of the National Anthem
3. American Flags
4. Bronze, silver, and gold medal
5. Monkey Puppet
6. CD of Sounds
7. Dynamic Signs
8. Weather Cards
9. CD of Vivaldi's "Spring" Allegro from *The Four Seasons*
10. Percussion Instruments

Key Vocabulary

1. *Dynamics* is the symbol to show the degree of loudness or softness.
2. *Piano* means to sing or play softly.
3. *Forte* means to sing or play loudly.
4. A *trill* is an ornament consisting of the rapid alternation of two adjacent notes.
5. *Rondo* is a musical form characterized by a recurring theme. (ABACADA)

Procedures/Activities

1. Start the lesson by welcoming the students to the opening ceremonies of Musical Olympics. Have the students march around the room to the National anthem and have them wave small flags. Ask the students if they watch the Olympics. Tell them how you love watching the Olympics because they are filled with excitement

Introduce them to Melody Monkey. Melody Monkey is special puppet that visits now and then during the year. Tell the students that Melody only reacts to music. So if the students want her to do something, they must ask her by singing. Melody Monkey has come to introduce us to the first major event of our Music Olympics!

2. Put up the first Olympic ring on the board and label it loud/soft. Tell the students that there are sounds all around us. Ask students to listen to the sounds you play and raise their hands if they know what it is. (Discovery Toys has a CD of sounds or you can make up your own tape of sounds.)

Play the CD a second time and have the children close their eyes. Ask them to put their hand in the air if they think it is a loud sound and put their hand in their lap if they think that it is a soft sound. Evaluate visually what students think is loud and soft.

3. There are words that mean soft and loud in music. We call them piano and forte. Piano means to be quiet and forte means to be loud. There are other dynamic words also. Watch me and copy my actions and the words. Say pianissimo (pp) with a quiet voice and curl up bent over on the floor. Next say piano (p) a little louder and sit on the back of your legs with your back straight. Then say mezzo piano (mp) a little louder and sit up on your knees. Note that each of the (p) dynamics is with your legs on the floor. Next say mezzo forte (mf) a little louder and stand up with hands to your side. Next say forte (f) in a loud voice while holding your arms high in the air. Lastly, say fortissimo (ff) with a very loud voice without screaming and jump up and down with your arms in the air. Note that each of the (f) dynamics is done standing up. Repeat this exercise until they feel comfortable with it.

4. Choose a song with soft and loud in it like "Spring", Allegro from the *Four Seasons* by Antonio Vivaldi. Instruct the students to curl up like a ball on the ground when it is soft and jump up and down with their arms in the air when it is loud.

5. Sing the National Anthem and play the hot/ cold game with them. Have an item that the students are going to hide and find. Choose one student to be the finder and one to be the hider. Have the student who is going to find leave the room. Have the hider hide the item in the room. My rule is that it cannot be completely covered. A part of it must be showing at all times. Have the finder return to the room and everyone starts singing very quietly. As the finder gets closer to the object the singers sing louder and louder. If the finder walks away from the item then they sing quietly again. When the item is found choose new students to be the finder and the hider.

6. "While you were playing the hot/cold game, Melody Monkey fell asleep. Can you believe it? Did you know that in music if a composer wants you to be quiet they put in rests? Here is what a quarter rest looks like. There are some silent parts or rests in the song Bingo." Sing the song Bingo and hold up or point to a rest sign each time there is a rest.

7. Wake up Melody by singing, “Wake up, Melody.” On sol, mi, sol, sol, mi. Sing by yourself the first time and then have more and more students join you until it is loud enough to wake up Melody Monkey. Melody wakes up and asks them what the weather is like outside. She has been sleeping for so long that she is worried about the weather. When the children answer ask them if the weather is loud or soft today. You want to lead them in a discussion where they mention sunny, snowy, rainy, and thunder. Tell them that you would like them to help you make a thunderstorm. Tell the students that it needs to be absolutely quiet and that they must follow you. Start by rubbing hands together, then snaps, then clap, then pat legs and then stomp. It should start out soft and get louder and louder. You may want to practice this a few times. “Melody Monkey got really scared during that thunder storm so could you help me make up a song to help her feel better?”

8. Break them up into four groups and assign each of them a weather card: sunny, snowy, rainy, and thunder. Have them choose rhythm instruments that will go with their weather card. Give them time to come up with a 30 second composition that expresses their weather card. Have the students perform a rondo with their compositions. Rondo form is ABACAD etc. A is always in between each musical idea. The A part could be you playing a song on the piano like Rain, Rain, Go Away or it could be the class singing together. Tell the students after they are done that they have just performed a Rondo. Define Rondo for them.

Assessment/Evaluation

1. Have the students hand in their Listening Map for Antonio Vivaldi’s, “Spring” and make sure that they have mapped out the loud and the soft correctly.
2. Evaluate the Rondo composition. Did everyone participate and did they add the musical element of loud and soft.

Lesson Two Fast and Slow: 45 minutes

A.Objectives

- a. Students create music.
- b. Students listen to, respond to, analyze, evaluate, and describe music.

Lesson Content

- i. Through participation, become familiar with basic elements of music
 - a) Discriminate between fast and slow

Skill Objective(s)

- a. Students will show expressive elements of dynamics and tempo.
- b. Students will identify symbols and traditional terms that refer to dynamics, tempo, form, and meter.
- c. Students will create short compositions within a given framework.
- d. Students will identify musical elements and expressive qualities using appropriate musical vocabulary.

Procedures/Activities

1. Start the class by telling a story about someone fast from the Olympic; a runner, a speed skater, etc. Show video clips of fast athletes.

2. Tell the students, “I have three tempo cards in my hands. Which one do you think means to play or sing at a medium speed”? (Moderato) Place the sign in the middle of the board. What is the very slowest tempo? (Largo) What is the fastest? (Presto) I have a musical tool, which helps performers keep a steady beat. A beat can change tempo just like our heartbeat can change tempo. When we are sleeping it beats slower and when we are exercising it beats faster. This is the slowest that my metronome plays. Have the students listen to the beat and copy it by patting their legs. This is the medium speed of my metronome. Have the students pat their thighs to the beat. This is the fastest setting on my metronome. Have them pat their legs to the fast beat. Metronome at <http://www.metronomeonline.com/> can be used if a tangible one is not available.

3. Have the students sing the song Head, Shoulders, Knees and Toes. Start out slow and get faster and faster and faster.

4. Melody Monkey needs to get to her speed skating event. She will have to take the train to get there. Show the students different pictures of trains. Which train do you think that she will take? Why would she take this train? (Because it is a passenger train and it will get her there fast.) Sing the song Engine, Engine Number Nine with them. Let’s take a ride on a train. The train is leaving the train station. How fast do you think it is going? (Largo, moderato, or presto) Sing the song again and this time with slow actions. The train finally reached the top of the hill and is speeding down to the next train station. How fast do you think it is going now? (Largo, moderato, or presto) Sing the song with very fast actions. Use a train whistle and blow it when you want the students to freeze.

5. Read the story, *The Little Engine that Could* (http://www.richmondhill.ca/documents/cc_enews_08_03.pdf). Stop when appropriate and have the students choose which tempo marking would best fit the story. (Largo, moderato, or presto) Well we are very lucky because Melody Monkey made it just in time for her warm up on the ice. Melody likes to go slow and fast on the ice for her warm up. Play chords on the piano and have the students move around to the beat of the chords. Change the tempo. Play chord progressions on the piano. A basic I, IV, V, I works just fine. Tell them that they are skating on the ice. When the music is slow they slowly skate around the room. When the music stops so do they. Increase the speed until they are speed skating around the room. Use the freezing time to keep things under control.

Assessment/Evaluation

1. Hang the three tempo cards in different areas of the room. Play a beat that is presto, moderato, or largo on the drums and have the students move to the area of the corresponding card. Play this game for a while. Then have the students who are correct sit down so that just the students who got it wrong continue to play. Play a few rounds until there are just a few people standing.

Lesson Three: Diving High to Low (45 minutes)

Objectives

- a. Students, alone or with others, sing and or play instruments.
- b. Students create music.
- c. Students listen to, respond to, analyze, evaluate, and describe music.

Lesson Content

- i. Through participation, become familiar with basic elements of music
 - a) Discriminate between differences in pitch: high and low
 - a) This Land is Your Land

Skill Objective(s)

- a. Students will demonstrate beginning pitch recognition through moving and singing.
- b. Students will read and notate simple melodic patterns using nontraditional music notation.
- c. Students will explore and express musical ideas through movement, singing, and playing musical games.
- d. Students will create short compositions within a given framework.

Materials

1. Map of the United States
 2. Piano
 3. Melody Monkey
 4. Cut out raindrops
 5. Paper and glue
- C. *Key Vocabulary*

1. A *Descending Scale* is the change of place from higher to lower pitches.
2. An *Ascending Scale* is the change of place from lower to higher pitches.
3. An *Ostinato* is a short repeated pattern, which is intended to be performed along with a melody as an accompaniment.

Procedures/Activities

1. Teach *This Land is Your Land*. You can do this by using a wall map of the United States and pointing at the different part of the map that corresponds with the words of the song. This song will be used in a few of the lessons.

2. At the Olympics is an exciting event called the High Dive. Divers climb up a long, high ladder and then dive down deep into the water. Music has high and low sounds. A high sound is a pitch that is very bright and loud. On a piano, it is all the pitches within the right hand. These sounds include: Birds chirping, police siren, and a flute. Ask the students "What other objects do you think make a high sound"?

A low sound is a pitch that is dark and soft. On piano, the low sounds are all in the left hand. These sounds include: cow, lion, or tuba.

Ask the students, "What other low sounds are you familiar with hearing"?

3. Open the piano up and have the students look inside as you play high and low sounds. Did you see when I played the high notes how the short strings moved. Did you see that when I played the low notes the thick long strings moved? (If you have

access to other instruments play them so that they can see if they make high or low sounds. You might have them predict what sound they are going to make.) Explain that the larger, taller, thicker, bigger instruments make lower sounds and the smaller, shorter, thinner make higher sounds.

4. Our voices can make high and low sounds. Let's help Melody Monkey make her first dive. (Have your puppet climb up an imaginary stair with your voice getting higher and higher. Then have her walk to the edge of the diving board this should be the same high note. Do your dive off of the board into the water and have the children follow your puppet in a descending scale. You could have a flip, or a fast dive, or a slow controlled dive. Make a sound that shows you have reached the water and dive down into the depths of your lower voice. Then you come to the surface of the water ready to start it all over again.

5. Act out the story of the Three Bears. Have the students use a low voice for the papa bear, a medium voice for the mama bear and a high voice for the wee little bear. Tell the story a second time and have student choose instruments that are low, medium and high to be the different characters. When the character is mentioned the corresponding instrument should play.

6. One last idea for experiencing high/low. Have the students write a high/low composition by gluing paper raindrops to a paper in high low patterns. Tell the students that their piece of paper represents on measure of music. All these measures have four beats in them. Most students will just do quarter notes but those who have the skills could add eighth notes and rests. After the compositions have dried have the students perform them for each other on barred instruments.

E. Assessment/Evaluation

1. High/low is a more challenging concept for students to grasp. Visually take note of children and their ability to do activities and react correctly too high and low. Give each child a piece of paper and play prerecorded examples of high and low examples. Have them write down if the sound were high or low

Lesson Four: The Long and Short of It (45 minutes)

Objectives

- a. Students, alone or with others, sing and play instruments.
- b. Students read and notate music.
- c. Students create music.
- d. Students listen to, respond to, analyze, evaluate, and describe music.

Lesson Content

- i. Through participation, become familiar with basic elements of music
 - a) Move responsively to music
 - b) Recognize short and long sounds
- i. The Star-Spangled Banner
- ii. This Land Is Your Land

Skill Objective(s)

- a. Students will demonstrate beginning pitch recognition through moving and singing.
- b. Students will read and notate simple rhythmic patterns using traditional and nontraditional music notation.
- c. Students will create short compositions within a given framework.
- d. Students will identify musical elements and expressive qualities using appropriate musical vocabulary.

Materials

1. 3 x 5 cards
2. Pencils
3. Drum
4. Melody Monkey
5. Rhythm Cards

Key Vocabulary

1. A *Long Jump* is a track and field event were the athlete sees how far they can jump.
2. Long *Note* duration has an extended sound.
3. A *Short Note* is not long in duration.

Procedures/Activities

1. Ask the students if they can tell you about an animal that can jump a long way? Also ask them about animals that can jump a short distance. The Olympics has an event called the long jump. It is when a contestant runs and then jumps as far as

they can into a sand pit. Melody Monkey is working on her jumps right now. Her coach told her to practice her jump by doing the following pattern; short, short, short, short, long. Listen to how that sounds on the drum. Now everyone line up on that side of the room and we will help Melody Monkey practice her long jumps. Have the student take four small running steps and then one long leap across the room. You may have to break them up into smaller groups.

2. In music we have long and short notes. Sing This Land Is Your Land and map out the short and long notes on the board. Appendix I) which words do the long notes fall on? What is the word of the longest note? Have a student come up and direct the song by pointing to the short and long symbols on the board. Repeat this with a few students.

3. Now sing the song together and as you sing put the short notes in your feet by stepping and the long notes in your hand by clapping.

4. Our names have short and longs in them. Say your name and write it in short long fashion on the board. Give an example of each of my children's names. Instruct the students to sit in a circle and have each student clap their name out on their lap. Then repeat their name by saying short and longs.

Example: Arianna Hall. I would say, short, short, short, short, long. As each name is said the students may recognize that some of them have the same rhythm combination. Encourage them to hear similarities and differences. Repeat the activity one more time by having the student quickly say and clap their name and then have the other students clap the rhythm on their laps. Have the students combine in pairs and choose one of their name patterns and make a body rhythm out of it. An example would be for Arianna Hall to pat Arianna on your legs and then clap the hands in front of you for Hall. Slowly move your hands apart on the word "Hall" to show that there is still sound there showing a long note.

5. Give children a 3X5 card and have them write down their name in short long format. For advanced students you could have them change the short long notation into a rhythmic notation with quarter, eighth, half notes, and rests. Then have the students get into groups of four and lay their cards out in a row. Have them read the rhythm from one card to the next. Always have one student keeping a steady beat while the other one speaks the rhythm. You can also take it one step further by having the students play their line of cards on rhythm instruments.

6. Write four different patterns on the board. Refer to appendix for example of rhythms. Have the students repeat the rhythms by clapping. Take a drum and play the rhythms. Have the students guess which rhythm that you are playing on the drum. Have the students come up with different ways that you can move to each rhythm. Pick one of those ways for each rhythm. Then play the rhythms and have the students move in a circle accordingly based on which rhythm you are playing. (Mississippi, Ice cream cone, Run Donkey, Ta - Da) (Appendix J)

7. Everyone sit down because I have some exciting news for you, Melody Monkey has won the gold in the long jump. Your help today made a big difference. We will now sing the Star Spangled Banner. Would you please raise your arms (or flags) on the long notes of the song?

Assessment/Evaluation

1. Collect name 3X5 cards and see if students used the correct long short symbols.
2. Observe to see if students are moving to the short long sounds
3. Have each student perform one of the four rhythms on the board as they leave the class.

Lesson Five: Beat vs. Rhythm (45 minutes)

Objectives

- a. Students listen to, respond to, analyze, evaluate, and describe music.

Lesson Content

- i. Through participation, become familiar with basic elements of music
 - a) Recognize a steady beat, accents, and the downbeat; play a steady beat
 - b) Move responsively to music

Skill Objective(s)

- a. Students will demonstrate a steady beat by moving, singing, and playing instruments.
- b. Students will explore and express musical ideas through movement, singing, and playing musical games.
- c. Students will identify musical elements and expressive qualities using appropriate musical vocabulary.

B. Materials

1. CD player

2. CD of Yankee Doodle
3. Book: Hand, Hand Finger Thumb
4. Rhythm Sticks
5. List of Song (Appendix M)

Key Vocabulary

1. A *beat* is a steady pulsating unit of time.
2. A *rhythm* is the pattern of long and short note values in music. It is the way the words go.

Procedures/Activities

1. Melody Monkey is busy judging the last two events of the Musical Olympics. She is watching the championship ice hockey match and the last round of gymnastics. She was watching these two events when she had the most wonderful idea come to her. Most songs can fit into a gymnastic or hockey pattern. Show the students how a hockey song goes by patting your thighs and then clapping to the right, pat your thighs again and then clap hands to the left. Say the word hockey as you pat and clap. This makes a two beat and a four beat pattern. Write a $2/4$ time signature on the board and tell them that that is what they are doing. Next, have them pat and clap the gymnastics pattern. This pattern is done by patting the thighs and then clapping twice to the right side. The pattern is then repeated on the left side by patting thighs and then clapping to the left two times. Say gymnastics as you pat and clap. Write a $3/4$ time signature on the board and tell the students that this is what a gymnastics time signature looks like. Sing a song that fits into each pattern. Have the students pat and clap the patterns as you sing. Then sing a song and have the students figure out which pattern it fits into, gymnastics or hockey. Do this a few times for each pattern. (Appendix K)
2. Read: Hand, Hand, Fingers, Thumb by Dr. Seuss. Have the students keep a steady beat with rhythm sticks as you read the book.

Ask the students what has a steady beat? (Clock, heart beat, dripping water, wind shield wiper, turning signal etc.)

3. After a student has mentioned clock, have the students swing their arms back and forth like a pendulum of a grandfather clock. Turn on the metronome to a slow beat and have them swing their arms to the beat. Continue to get faster. You might have to put the swing in your hand or fingers if it gets too fast. When the teacher stops and holds the arms in place, then the class follows by stopping.
4. Tell the students that when you hold up your shoe, they are to march to the beat of the song. The rhythm of a song is the way that the words go so when you hold up your hand the students will clap the rhythm of the songs or in other words, clap the words of the song. Use a recording of Yankee Doodle and on the verses, have the students march. On the chorus, hold up your hand and have them clap the rhythm of the song.
5. The last game is called Beat and Rhythm. It assists in assessing who understands the difference between beat and rhythm. Have all the students get into one long line in the middle of the classroom. Designate one side of the room beat and the other rhythm. Play a beat or a rhythm on your drum and the students must quickly decide if it is a beat or a rhythm and go to that side of the room. Who ever are wrong sits down until there is a winner.

Assessment/Evaluation

1. During the story Hand, Hand Finger Thumb, have small groups keep the beat with the rhythm sticks. Write down which students can and cannot keep a steady beat.
2. Play the game Beat and Rhythm and write down who understands the difference between beat and rhythm.
3. Stick each of the musical element words in a hat. Choose a student to pick two cards out of the hat and then sing songs from the unit with the combination of cards that they had chosen. If they chose the rhythm card then have students clap the words. If they chose the beat card then have students march to the beat. A student might choose high and slow so then have students sing a song high and slowly. At the end of the class, have the students rate their top three musical Olympic events. Assign the gold, silver, and bronze medals according to their voting. End the class by standing and singing the Star Spangled Banner.

Resources and Teaching Tips

<http://pbskids.org/music/>

Differentiation

Students will use a variety of strategies and activities (call and response, improvisation, lots of repetition, and composition) to achieve the goal of completion of a short, simple, monophonic song. Directions are given aurally, visually, and kinesthetically to reach all learning styles.

- Teachers making regular use of contextual clues such as gestures, facial expressions, and body language; and of concrete referents such as props, realia, manipulatives and visuals (especially with entry level students)
- Providing hands on experiences for students, accompanied by oral and written language use
- Using linguistic modifications when necessary to make the target language more comprehensible for the students in the beginning stages of the program such as controlled, standardized vocabulary, controlled sentence length and complexity, slower speech rate, and restatements, expansions and repetitions

Design Principles for Unit Development

At least one of the design principles below is embedded within unit design

- **International Education** - the ability to appreciate the richness of our own cultural heritage and that of other cultures in to provide cross-cultural communicative competence.
- **Universal Design for Learning** - the ability to provide multiple means of representation, expression and engagement to give learners various ways to acquire and demonstrate knowledge.
- **21st Century Learning** – the ability of to use skills, resources, & tools to meet the demands of the global community and tomorrow’s workplace. (1) Inquire, think critically, and gain knowledge, (2) Draw conclusions make informed decisions, apply knowledge to new situations, and create new knowledge, (3) Share knowledge and participate ethically and productively as members of our democratic society, (4) Pursue personal and aesthetic growth.(AASL,2007)

21st century learning opportunities are embedded into this unit design because students are routinely provided the opportunities to collaborate with their peers in activities and instances of teamwork. Also, not only will students recognize their own growth, they will encourage and applaud the growth of their peers as knowledge is gained from lesson to lesson.

This unit has Information Literacy and Universal Design for Learning embedded within the unit design. Students will demonstrate knowledge and competency in music notation, and rhythmic and melodic patterns. Students acquired this knowledge through multiple learning strategies: tonal and rhythmic pattern imitation, call and response patterns, improvisation, and composition.

Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

The web links in the resources and learning tips sections give students the chance to communicate, solve problems, access, integrate, evaluate, and create information in many worthwhile music genres, (composers, theory, instruments, listening, performances, etc.) The use of videos, power point presentations, CD’s, and digital recording of sound and pictures also enrich the learning experience.

Content Connections

Content Standards integrated within instructional strategies

Because the final task is a presentation, the students will also be working towards speaking standards for ELA.

mp

mf

Appendix A
Dynamic Symbols

pp

p

Appendix B
Listening Map Example for Vivaldi

f

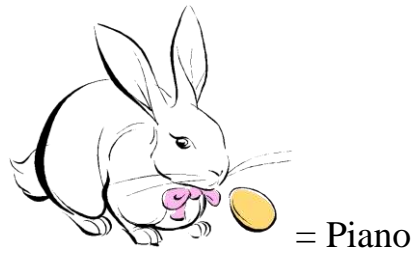


= Forte

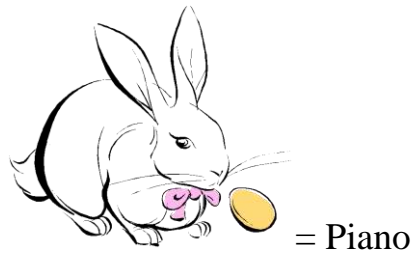
ff



= Piano



= Trills



Appendix C
Weather Cards





Appendix D
Tempo Cards

Largo

Moderato

Presto

Appendix E
Engine, Engine Number Nine

Engine, Engine Number Nine
Engine, engine Number Nine,
Going down Chicago line.
If the train should jump the track,
Do you want your money back?

Appendix F
Jack and Jill Song

C B
A A G
G
F FE
E
D DC
C
Jack and Jill went up the hill to fetch a pail of wa-ter.

C C
B B
A A
G G
F F
E E
D
C
Jack fell down and broke his crown and Jill came tumbling after

Play every note as a quarter note except for the last two notes of each line and they are half notes.

Appendix H

Long and Short For This Land Is Your Land

----- This
land is your land. This land is my land.

----- From
Ca- li- forn- ia, to the New York Is-

----- land.
From the Red – wood For- est to the Gulf stream

----- wa-
ters. This land was made for you and

----- me.

Appendix I

Short Long Name and Rhythm Examples

Lori Boyd ----- ----- -----
(Lo- ri Boyd)
Short Short Long

Zachariah Smith ----- ----- ----- -----
(Zach- a- ri- ah Smith)
Short Short Short Short Long)

Johnathan Jones ----- ----- ----- -----
(John- a- than Jones)
Short Short Short Long

Note: Make sure that the students are saying their name how it is said if someone is speaking to them. I could make Lori Boyd Long, Long, Long with all the same duration but that is not how I naturally speak my name.

1. Mississippi Hot Dog

----- ----- ----- ----- -----
(Miss- is- sip- pi Hot Dog)
Short Short Short Short Long Long

2. Ice Cream Cone

----- ----- ----- (Ice
 Cream Cone)
Short Long Short

3. Run Donkey

----- ----- -----
(Run Don- key) Long
 Short Short

Appendix J

List of 2/4 and 3/4 Songs

2/4 or 4/4 Songs

Yankee Doodle
Bingo
John Jacob Jingleheimer Schmidt
Jingle Bells
London Bridges
Row, Row, Row Your Boat
Twinkle, Twinkle Little Star Frere
Jacques
Skip To My Lou
Do-Re- Mi
This Land Is Your Land

3/4 Songs

La Cucaracha
Oh Dear, What Can the Matter Be? On Top
of Old Smoky
Take Me Out To the Ball Game
Good Bye, Old Paint
The Star Spangled Banner Home
On The Range Clementine

Delaware Model Unit

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

Unit Title: Slices of Time

Designed by: Melody Henderson and Karen Rotz
District: Brandywine

Content Area: Rhythm, Sixteenth Notes (in groups of four)
Grade Level: 3

Summary of Unit

In this unit of rhythmic study, students will learn that the beat can be divided into four equal parts. Students will read and perform four-beat rhythm patterns. The patterns will include sets of 4 sixteenth notes along with eighth notes, quarter notes, quarter rests, and half notes which have been previously taught. Two assessments will be administered within this unit:

1. Students will perform the rhythm of a familiar song containing sets of 4 sixteenth notes.
 2. Students will accurately speak and perform random four-beat rhythm patterns.
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Stage 1 – Desired Results

(What students will know, do, and understand)

Delaware Content Standards

Primary Standards and GLEs

- **Standard #5:** Reading and notating music:
 - 5.1-Identify and define standard notation symbols
 - 5.2-Read rhythmic notation
- **Standard #2:** Performing on instruments independently and with others a varied repertoire of music:
 - 2.1-Imitate rhythmic and melodic patterns on pitched and unpitched instruments
 - 2.2-Perform on pitched and unpitched instruments in rhythm while applying a steady beat

Secondary Standards and GLEs

- **Standard #1:** Singing alone and with others a varied repertoire of music:
 - 1.3- Sing on pitch in rhythm while applying a steady beat
- **Standard #6:** Listen to, describe and analyze music and music performances:
 - 6.1-Express changes and contrasts in music through movement
 - 6.7-Identify the elements of music within a musical composition
- **Standard #3:** Improvising melodies, variations and accompaniments:
 - 3.1- Improvise rhythmically with voice or on instrument
- **Standard #7 Evaluating music and musical performances**
 - 7.1 D/P Express personal preferences for specific musical styles
 - 7.2 D/P Identify ways for evaluating compositions and performances
 - 7.3D Explain personal music preferences using appropriate terminology
 - 7.4 D Discuss and evaluate the relationship between music and human emotions
 - 7.5 D Develop and apply criteria for evaluating compositions and performances
- **Standard #9:** Understanding music in relation to diverse cultures, times and places:
 - 9.1-Identify and describe the roles of musicians in various historical periods, cultures, genres and styles
 - 9.2-Listen to music from various periods and diverse cultures by genre or style
 - 9.4-Identify sources of American music genres; trace the evolution of those genres and well-known musicians associated with them

Big Idea

- Beat
- Rhythm
- Percussion Instruments
- Dynamics(loud and soft)
- Pitch(High and low)
- Tempo(fast and slow)
- Solfege
- Tone

- Musical Notation
- Sound in Time

Unit Enduring Understandings

Students will understand that ...

- Rhythmic notation indicates duration in time.
- Music and language use symbols to communicate sounds and divisions in time.
- Units of time in music are divided in the same fashion as basic fractions in math.
- Intonation is the ability to play or sing notes in tune.
- Dynamics refer to the louds and softs within a piece of music
- Time signature tells us how many beats are in a measure of music, and which note receives the beat.
- Tempo is the speed of the beat within a piece of music.
- Rhythm refers to the the pattern of regular or irregular pulses caused in music
- Melody is a single line of moving notes that create the tune or idea of a song.
- Tone refers to the quality or character of sound
- Pitch refers to the relative position of a tone within a range of musical sounds,
- A percussion instrument is any object which produces a sound when hit with an implement or when it is shaken, rubbed, scraped, or otherwise acted upon in a way that sets the object into vibration.
- Music is mathematical. It is rhythmically based on the subdivisions of time into fractions that must be performed instantaneously.
- Music is science. It is exact, specific and demands exact acoustics. A conductor's full score is a chart, a graph that indicates frequencies, intensities, volume changes, melody and harmony all at once and with the exact control of time.

Unit Essential Questions

- How are sounds in time organized?
- How is reading music similar to reading language?
- How are rhythmic ideas created?
- What determines a unit of time?
- How long is a beat?
- Why organize time in music?
- What is tempo?
- What are some examples of a percussion instrument?
- What is beat, and how is rhythm formed against it?
- How are rhythmic ideas created?
- What does the term pitch refer to in a piece of music?
- How do we identify and make sense of the time signature in a piece of music?
- What are dynamics in music, and how are they used to convey mood in a piece?
- What determines a unit of time?
- How long is a beat?
- Why organize time in music?
- What are the basics of reading musical notation?

Knowledge and Skills

Students will know...

- Beats in music can be divided into smaller units of time.
- How to identify sixteenth notes as symbols in music notation.
- Four sixteenth notes equal the value of one beat in a time signature that has a quarter note as its fundamental unit of beat.
- Beats and subdivisions of the beat can be organized into different rhythmic ideas.

Students will be able to...

- Sing a simple melody containing sixteenth notes with rhythmic accuracy.
- Speak and correctly perform a rhythm pattern independently to a steady beat.
- Perform the rhythm of a familiar song to the steady beat in small groups.
- Aurally distinguish the presence of sixteenth notes in a song or rhythmic example.

Stage 2 – Assessment Evidence

(Evidence that will be collected to determine whether or not Desired Results are achieved)

Suggested Performance/Transfer Tasks

- Each performer will be able to speak and perform a beat rhythm that includes sets of 4 sixteenth notes and/or eighth notes, half notes, quarter notes, or quarter rests. Individuals will participate as members of a team in a musical game using the newly learned concept.

Rubrics

Rubric for Assessing Performance of a Familiar Song or Chant

- **To receive a 4:** The student is able to accurately perform the rhythm to a steady beat.
- **To receive a 3:** The student is able to accurately perform three measures (a minimum of 12 counts) of the rhythm to a steady beat.
- **To receive a 2:** The student is able to accurately perform two measures (a minimum of 8 counts) of the rhythm to a steady beat.
- **To receive a 1:** The student is able to accurately perform fewer than two measures of the rhythm to a steady beat.

Rubric for Assessing Rhythmic Reading Skills

- **To receive a 3:** The student is able to consistently speak and perform the rhythm pattern to a steady beat (both attempts correct).
- **To receive a 2:** The student is able to speak and perform the rhythm pattern to a steady beat (one correct of two attempts).
- **To receive a 1:** The student is able to speak and perform the rhythm pattern to a steady beat some of the time (neither attempt correct—possible candidate for individual assessment).

Other Evidence

- Echo clapping activities.
- Rhythm flash cards for reading practice.
- Rhythmic dictation with dry erase boards or manipulatives.
- Written quiz (rhythmic dictation) – students will fill in missing beats using quarter, eighth, and sixteenth notes and quarter rests.
- Using body percussion, students will perform and observe the movement of their hands, feet, and fingers while imitating the rhythm of a song or chant. Students will demonstrate this skill with accompaniment and without accompaniment.
- Exit tickets.

Student Self-Assessment and Reflection

- Given manipulatives, the students will be able to touch the note heads or stems as they match syllables of song lyrics or rhythmic duration syllables.
- Students will be divided into three groups: sixteenth notes, eighth notes, and quarter notes. Each group will be assigned a different percussion instrument and will perform their note/notes at the appropriate time in a unit song or chant.

Stage 3 – Learning Plan

(Design learning activities to align with Stage 1 and Stage 2 expectations)

Key Learning Events Needed to Achieve Unit Goals

Students Characteristics/Prior Knowledge

All students are in third grade and have prior knowledge that the quarter-note symbol represents one beat of sound in time. Students previously learned that the beat (quarter note) can be divided into two sounds (double eighth-note symbol). Other prior knowledge includes half notes and quarter rests. Children have experience with the utilization of rhythm syllables.

Instructional Materials

- Silver Burdett *Making Music Teacher's Editions*—grades 2 and 3
- Accompanying CDs
- Various percussion instruments (pitched and nonpitched) such as mallets, sticks, shakers, bells, cymbals, claves, blocks, drums, xylophones, and hand chimes
- Rhythm flashcards and manipulatives for rhythm writing (such as Hal Leonard from a variety of vendors)
- Silver Burdett *Making Music Resource Books*—grades 2 and 3
- Rhythm writing kits (such as Hal Leonard from a variety of vendors)

Lesson 1 – Organizing Sound in Time

1. Review "Name, Name, What's Your Name?" – Silver Burdett 3, page 10 (a familiar third-grade "ice-breaker" activity). Choose one interlude section of classroom student names and present as a visual in rhythmic notation. Pose the following question to the class: "Does this rhythmic notation show 'slices of time'?" Students will discuss that the beat is a unit of time and realize that syllables of names may require a division of a beat or "slices of time."
2. Introduce song "Tideo," Silver Burdett 2, page 80, by speaking the rhythm in measure four while feeling a steady beat. Students will discover the rhythm pattern of the word "tideo" using rhythm/duration syllables and/or counting. Present new song "Tideo" while moving to the beat and identifying the rhythm 2 eighths and a quarter.
3. Have the children listen for places in the song where they hear a new rhythm. Present the visual from the Music Reading Worksheet (Resource Book, page D-9) having students identify which words have the new rhythm. Children will realize some beats are divided into four sounds.
4. Distribute books or display notation of the song "Tideo." While singing the song, children will point to the new rhythmic notation (sixteenth notes).
5. **Formative/Self-Assessment Activity:** While singing in a circle formation, students will walk to the beat during measures 1–6. For the remainder of the song, children will stop and face the center while patching sixteenth notes, clapping eighth notes, and stomping quarter notes.

Tips/Resources

Before assessment, repetitions of steps 2, 3, and 4 are recommended for guided practice and for teachers to use as formative assessments. In addition, teachers may use the

“Cultural Connection” at the bottom of page 81 and the dance directions on page 425.

Lesson 2 – Energy in Music

1. Review step 5 from Lesson 1 with the song “Tideo,” Silver Burdett 2, page 80. A formative self-assessment may take place during the review. Students may assess each other’s groups to determine if each different section of percussion instruments is performing their appropriate notes. Display and practice reading the new rhythmic notation of sixteenth notes in groups of 4.
2. Children will be asked to feel the beat by patsching (tapping lightly with a closed fist on their chest) and listening to CD 3, Track 14, an excerpt from “Symphony in G, No. 88, Movement 4” by Haydn (Silver Burdett 2, page 84). Gradually the teacher will lead the class in speaking or singing the rhythmic phrases that contain sets of sixteenth notes, eighth notes, and quarter notes. To differentiate instruction at a higher level, students may be asked to feel the beat with a closed fist on their chest and indicate when they hear a set of 4 sixteenth notes (i.e., four fingers flat on chest), eighth notes (i.e., two fingers flat on chest), and quarter notes (i.e., one finger flat on chest). Discuss the energy the students experience in Hayden’s composition because of the incorporation of sixteenth notes. Repetition may be needed.
3. Prepare to introduce the rhyme from Silver Burdett 2, pages 83-84, “Jelly in a Dish,” by asking students to describe jelly in a dish. What does it look like? Smell like? Feel like? After taking students’ ideas and displaying them on the board or a chart, say and clap the rhyme first with words and then speak with rhythm/duration syllables or counting. Show the rhythm of the rhyme and have students find words that *do not* have a set of 4 sixteenth notes. Using drums or other percussion instruments, some students will play the quarter notes in the rhyme, while others patsch the sixteenth notes. Switch student parts from drums to patsching to ensure awareness of the rhythmic changes.
4. As a closing to the lesson, play a portion of the Haydn excerpt again, and then encourage a discussion of the cultural and historical connections to contrast and compare between Haydn’s “Symphony No. 88” and another new folk song “Johnny, Get Your Hair Cut,” Silver Burdett 2, page 82. Class will follow music notation in book on page 82. Have students perform using body percussion as they read and sing the song.

Tips/Resources

Formative assessments may take place in steps 2 and 3. An extension lesson for “Jelly in a Dish” can be found on page E11 of the Silver Burdett 2 Resource Book.

If students do not understand the relationship between tempo and subdivisions of a steady beat, the teacher may use a metronome.

Lesson 3 – Symbols and Language

1. The class will begin with an echo-clapping warm-up activity followed by presentation of flashcard rhythm patterns that are four beats in length. Practice reading flashcards by clapping and speaking rhythm/duration syllables or counting. The examples will include half note, quarter notes and rests, double eighth notes, and sixteenth notes in groups of 4.
2. Students will turn to pages 82-83 of Silver Burdett 2. They will be asked to compare and contrast the elements of the two selections “Johnny, Get Your Hair Cut” and “Jelly in a Dish.”

3. Students will listen to a new song "Ding, Dong, Diggidiggidong," Silver Burdett 3, page 14, as various flashcard rhythm patterns are displayed from step 1. After a second listening, the class will sing the first measure of the song and then choose the correct flashcard. Proceed with the "Develop" section on page 15.
4. Divide the class—half will sing the song "Ding, Dong, Diggidiggidong" with rhythmic body percussion, the other half will play simple broken bordun on pitched instruments (C and G). Change parts to give all an opportunity to practice the rhythm and keep a steady beat. (Body percussion may be the teacher's example or a cooperative creation from the students in the class.)

Tips/Resources

Formative assessments may take place in steps 1, 3, 4, and 5. In addition, the lesson may include students singing the song "Ding, Dong, Diggidiggidong" with rhythm syllables as they clap. See Resource Book D-3.

Lesson 4 – Slices of Time: Math or Music?

1. Display only the rhythmic notation of "Ding, Dong, Diggidiggidong, Silver Burdett 3, page 14. Students will read and perform using body percussion. The children will identify the rhythm as the new song introduced in the previous lesson.
2. Transfer each four-beat measure to a circular pattern (pie or pizza shapes) and compare the division of the beat to slicing a pie or a pizza. Students will discuss the curricular connection between fractions and rhythmic notation patterns on the pizza or pie shapes (i.e., slicing the pie into four pieces would be represented by four quarter notes, etc.) Using the circular notation, students will once again read and perform using body percussion. Translate the body percussion to the correct rhythm/duration syllables or counting.
3. In preparation for the summative assessment, students will transfer the body percussion to rhythm sticks or drum sticks while singing the song. The sticks may be played by tapping them together or on a hard surface. Collaboratively group students where student(s) will sing and assess the other student(s) performing on sticks and then switch the activity.
4. Divide class into two groups. Group 1 will sing and perform the rhythm of the song on percussion instruments, while group 2 plays the simple broken bordun on pitched instruments (C and G) from Lesson 3 step 4; change parts. Students may then be challenged to repeat this activity without singing.
5. Review the song "Tideo," Silver Burdett 2, page 80, using the activity from Lesson 1, step 5. Discuss the lyrics "Jingle at the Window" and how the use of language (text painting) complements the rhythmic construction (sixteenth notes) of the song.
6. Present the new song "Chicken on the Fence Post," Silver Burdett 3, page 88-89, which is from the same genre as "Tideo." (Refer to *Movement/Patterned Dance* footnote on page 89 of Silver Burdett 3.) Guide the students to make a connection between the sounds of chickens in a barnyard and the new rhythmic concept of sixteenth notes. Continue with the singing and reading concepts using the *Develop* section on page 89.
7. Through the use of an exit ticket, ask students to write a brief description of what they heard.

Tips/Resources

Formative assessments may take place in steps 1, 2, and 3.

Lesson 5 – Assessing Performance of a Familiar Song

1. Review singing and chanting all the selections used in the unit from Lessons 1 through 4. Display the beginning rhythms along with a list or pictorial representation of the five selections from this unit “Slices of Time.” Teacher will lead students in reading and performing each rhythmic example. The utilization of rhythm/duration syllables or counting may occur. Children will participate in matching the displayed rhythms with the appropriate songs/chants.
2. Review singing and performing “Ding, Dong, Diggidiggidong,” Silver Burdett 3, page 14, with body percussion. Pass out rhythm sticks or drums sticks to each student giving them an opportunity to practice playing the rhythm of the song in unison for the summative assessment.
3. Begin summative assessment:
 - ♦ Assessment should be administered in small groups of 3 or 4 students.
 - ♦ The teacher must evaluate each student **individually** with the use of a rubric. (Group repetition may be necessary.)
 - ♦ The student will play the rhythm sticks for at least 16 beats.
 - ♦ The teacher will give a four-beat preparation but may **not** assist with performance of the rhythm.
 - ♦ The class will sing for each assessment group.

Rubric for Assessing Performance of a Familiar Song or Chant

- **To receive a 4:** The student is able to accurately perform the rhythm to a steady beat.
- **To receive a 3:** The student is able to accurately perform three measures (a minimum of 12 counts) of the rhythm to a steady beat.
- **To receive a 2:** The student is able to accurately perform two measures (a minimum of 8 counts) of the rhythm to a steady beat.
- **To receive a 1:** The student is unable to accurately perform less than two measures of the rhythm to a steady beat.

If time allows, children will review “Chicken on the Fencepost,” Silver Burdett 3, pages 88-89, and play the correlating game found in “Sing, Say, Dance, Play.” Students will move in two concentric circles while singing the song. Each circle will have “hidden gates” that open at the end of the song. Two students are chosen as farmers who will stand outside the circles and do not know the location of the hidden gates. At the end of the song, the farmers will run through the gates to get to the chicken in the center. The farmer who gets to the chicken first is the winner. The winner’s reward will be choosing a new farmer to take their place.

Lesson 6 – Assessing Rhythmic Reading Skills

1. Review “Johnny, Get Your Hair Cut,” Silver Burdett 2, page 82, while tapping the beat with a closed fist on their chest. Use the same procedure found in Lesson 2, step 2, adding the gesture of two fingers flat on chest for eighth notes along with the gesture of four fingers flat on the chest for sixteenth notes.
2. Class will be given instructions for taking rhythmic dictation using manipulatives (white boards, popsicle sticks, etc.). Teacher will start dictation using hand gestures in step 1 to guide students in writing the eight-beat rhythm of “Johnny, Get Your Hair Cut.” Teacher will then continue rhythm-writing activity by clapping various four-beat examples. Half, quarter, eighth, and sixteenth notes and quarter rests will be included.

3. Begin summative assessment: Students will participate in a **Tic-Tac-Toe** game featuring four-beat patterns that were used in step 2. It is best to avoid rhythm patterns that end with sets of 4 sixteenth notes.

Rubric for Assessing Rhythmic Reading Skills

- **To receive a 3:** The student is able to consistently speak and perform the rhythm pattern to a steady beat (both attempts correct).
- **To receive a 2:** The student is able to speak and perform the rhythm pattern to a steady beat (one correct of two attempts).
- **To receive a 1:** The student is able to speak and perform the rhythm pattern to a steady beat some of the time (neither attempt correct-possible candidate for individual assessment).

Summative Assessment

1. Divide class into two teams. One will be identified as the "X" team, and the other will be identified as the "O" team.
2. Display the 9, four-beat rhythm patterns in a **Tic-Tac-Toe** design on the floor or other surface.
3. A representative from the first team, "X," will choose one rhythm card to read, perform, and speak the rhythm/duration syllables or counting. If correct, the card will be turned over and marked with an "X." If inaccuracies occur, the card remains face up.
4. The opposing "O" team will then have their representative follow step 3 above.
5. If one team wins the game before all players have the opportunity to represent their team, a new game will take place so that all students may be assessed.

Additional Activities

- The following is an extension of Lesson 3 or 4: Using body percussion, students will be asked to read and perform a new rhythmic pattern found on the bottom of Silver Burdett 3, page 15. The body percussion will be performed as an ostinato while students sing "Ding, Dong, Diggidiggidong." Transfer ostinato to percussion instruments. Divide class in half allowing one group to create simple (quarters or halves) borduns and ostinati using only C and G on pitched instruments. The second group will sing with body percussion. Change parts.
- Use the Listening Activity found in Silver Burdett 3, page 15, CD 1-12 "Ding, Dong, Diggidiggidong" from *Orff-Schulwerk, Volume 1*. After students compare and contrast tracks 10 and 12 (possibly with the use of a Venn diagram), additional ostinato patterns may be incorporated from the *Orff* volume.
- Divide the class into groups of four students. Encourage students to compose an original four best pattern containing sets of sixteenth notes along with previously taught notation. Students will arrange their examples within their group to create a sixteenth beat rhythmic composition.
- As a real-world experience and a service to the school community, challenge the students to use the phrases and melodic structure of "Ding, Dong, Diggidiggidong" to compose lyrics that reflect the schoolwide expectations. The lyrics include combinations of sixteenth notes, eighth notes, quarter notes, and quarter rests. Students may work in cooperative groups and be given an opportunity to perform their compositions for the class or the student body.
- Written quiz (rhythmic dictation): Students will fill in missing beats using quarter, eighth, and sixteenth notes and quarter rests.

- Individual students or groups of students may create pentatonic melodies using the rhythms from the written quiz or chants (quarter notes, quarter rests, eighth notes, and sixteenth notes).
- See Silver Burdett 2, page 109, "Create a Melody."
- Perform "Johnny, Get Your Hair Cut," Silver Burdett 2, page 82, or "Ding, Dong, Diggidiggidong," Silver Burdett 3, page 14, as a round or canon.
- Use **Tic-Tac-Toe** rhythm cards (at least two measures of 4 beats) to create pentatonic melodies using tone bar instrument

Resources and Teaching Tips

What text/print/media/kit/web resources best support this unit?

- Silver Burdett *Making Music Grade 2* (Teacher's Edition, CD set, resource book, student texts)
 - "Tideo," page 80
 - "Johnny, Get Your Hair Cut," page 82
 - "Jelly in a Dish," page 83
 - "Mississippi River Chant," page 130
- Silver Burdett *Making Music Grade 3* (Teacher's Edition, CD set, resource book, student texts)
 - "Ding, Dong, Diggidiggidong," page 14
 - "Chicken on the Fence Post," page 88
- Silver Burdett *Making Music Grade 2 Resource Book*
- Silver Burdett *Making Music Grade 3 Resource Book*
- Orff-Keetman, *Orff-Schulwerk, Volume 1*
- *The Kodaly Context* by Lois Choksy, "Dinah," page 245
- Kids Favorites and Games, Rounds, and World Songs; *Musicplay 3 Revision (2005)*
tvmusic@telusplanet.net
- *Rhythm Basketball* by Cathy Blair, Heritage Music Press
- *Rhythm Flashcard Kit*, Hal Leonard Corporation
- *Rhythm Bingo*, Level 1 and Level 2 developed by Cheryl Lavender, Hal Leonard Corp.

What tips to teachers of the unit can you offer about likely rough spots/student misunderstandings, and performance weaknesses, and how to troubleshoot those issues?

- Before individual rhythmic assessment occurs, the students should have a substantial amount of repetition and practice reading and performing the rhythm which will be assessed. Implementation of various activities within the unit will enable the children to understand the rhythmic concepts presented and keep them engaged.
- Grouping of students for assessments should be carefully planned.
- Third-grade students may have little experience with fractions and subdivisions of units before *Slices of Time* is introduced. Collaboration with their classroom teacher is recommended.

Differentiation

- Refer to the IEPs of your special education students.
- Communicate with special education or classroom teacher about abilities and accommodations.
- Pair and group students with varying strengths and abilities.
- Adapt activities as needed according to the children's strengths and challenges.
- Chart words of songs and chants to assist in learning letter sounds and sight words.
- Utilize manipulatives intermittently as needed.
- Movement breaks may be implemented to overcome frustration with the task or challenge.
- Picture symbols may be used to redirect individuals.
- During the assessment, students with special needs will be included, and if necessary, students with special needs may be assessed discretely on a one-to-one basis.

- Teachers making regular use of contextual clues such as gestures, facial expressions, and body language; and of concrete referents such as props, realia, manipulatives and visuals (especially with entry level students)
- Providing hands on experiences for students, accompanied by oral and written language use
- Using linguistic modifications when necessary to make the target language more comprehensible for the students in the beginning stages of the program such as controlled, standardized vocabulary, controlled sentence length and complexity, slower speech rate, and restatements, expansions and repetitions
- Accelerated students communication by teaching functional chunks of language
- Constant monitoring of student comprehension through interactive means, i.e. checking comprehension with non-verbal responses, personalizing questions, and using a variety of questioning types
- Using a holistic approach to literacy instruction
(Curtain, Helena, and Dahlberg, Carol Ann (2004). Strategies Taken from Languages and Children Making the Match, Third Edition, 289-294)

Design Principles for Unit Development

- At least one of the design principles below is embedded within unit design.
- **International Education** - the ability to appreciate the richness of our own cultural heritage and that of other cultures in order to provide cross-cultural communicative competence.
- **Universal Design for Learning** - the ability to provide multiple means of representation, expression and engagement to give learners various ways to acquire and demonstrate knowledge.
- **21st Century Learning** – the ability to use skills, resources, and tools to meet the demands of the global community and tomorrow's workplace. (1) Inquire, think critically, and gain knowledge, (2) Draw conclusions, make informed decisions, apply knowledge to new situations, and create new knowledge, (3) Share knowledge and

participate ethically and productively as members of our democratic society, (4) Pursue personal and aesthetic growth. (AASL, 2007)

Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

"Tideo"

Notation: Have students compose and notate rhythm patterns: Open a notation file in 2/4 time with twice as many measures as there are students. Have each student notate one measure using quarter, eighth, and sixteenth notes. The next measure should be two beats of rest. Print the composition for the class. Then, have the computer play back the file. Have the students echo clap or speak rhythm syllables during the measures of rest.

"Mississippi River Chant"

Sequencing Software: Use the digital audio tracks in your sequencing software, if available, to record accompaniment parts the students create for "Mississippi River Chant." Record each part on a separate track. Then have the performers apply different effects such as echo, reverb, or flange, if available, to their tracks. Have the class play instruments as the computer plays back the tracks.

"Chicken on the Fence Post"

Notation Software: Have students use notation software to write rhythmic ostinati containing sixteenth notes. Students can play back their ostinato examples while the rest of the class sings "Chicken on the Fence Post."

Content Connections

Content Standards integrated within instructional strategies

Content Connections

"Tideo"

Language Arts: Read the book *Ten Dogs in the Window: A Countdown Book*, by Claire Masurel. This book introduces various people as they walk by a pet store window. Children will guess which dog the person will select and then turn the page to find out whether they are right.

"Johnny, Get Your Hair Cut"

Language Arts/Arts: Read aloud the book *Katie & Jake & the Haircut Mistake*, by Barbara Birch and Beverley Lewis. It is a story about twins who decide to cut their own hair. Children will laugh and then realize that they probably should not attempt to cut their own hair. Invite children to write in their journals about haircuts that they either really liked or really did not like. Ask them to create illustrations for their writing and create a bulletin board display of haircut illustrations with captions.

"Chicken on the Fence Post"

Language Arts: Share an excerpt from the poem "The Chickens" (Anonymous), Silver Burdett *Making Music Grade 3*, page 88. Discuss with students the behaviors of the chickens and why these words were used.

Math

Using 4 beats as the whole, students will learn to connect the rhythmic subdivision to mathematic subdivision.

Delaware Model Unit Gallery Template

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

Unit Title: Texture in Music
Designed by: Dawn Downes, Ed.D., adapted from Jackie Wiggins',
*Teaching for Musical Understanding*¹
Content Area: Music
Grade Level(s): 4-5

Summary of Unit

"In dealing with texture, students need to develop an understanding of the various textural possibilities and the wide array of effects these different textural options can produce. They need to understand that music of all styles, genres, and cultural contexts has certain commonalities in its textural organization. If music is sound, moving through time and space, organized to express, then texture is one of the ways in which music (of all kinds) is organized" (Wiggins, p. 178).

In this unit, students will explore texture in music by performing different layers of texture within a single composition. Students will also create a notation system to record the layers of texture on paper. Finally they will use this notation system to record the layers of their own original composition.

Stage 1 – Desired Results

What students will know, do, and understand

Delaware Content Standards

- 1.1 E Imitate melodic patterns
- 1.8 E Singing ostinati with songs
- 1.9 E Sing in groups in response to gestures of a conductor
- 2.9 D Perform an independent part in an ensemble setting
- 2.11 D Perform in groups with blend and balance
- 2.12 D Perform expressively with phrasing, dynamics and stylistic interpretation
- 4.1 D Compose short songs and instrumental pieces
- 4.2 D Arrange short songs and/or instrumental pieces
- 4.5 D Manipulate a variety of traditional, nontraditional and electronically produced sounds while creating or arranging

¹ Wiggins, J. (2001). *Teaching for musical understanding*. New York, NY: McGraw-Hill.

- 4.6 D Organize the elements of music into compositions which are unified and varied music forms
- 6.7 D Identify the elements of music within a musical composition
- 7.7 D Critically evaluate one's own musical creations
- 9.3 D Describe how elements of music are used in various historical periods, cultures, genres, and styles
- 9.6 I/D Identify and explain the characteristics that cause a musical work to be considered culturally, historically and/or geographically significant

Big Idea(s)

The whole is greater than the sum of its parts.

Unit Enduring Understanding(s)

Music moves in layers (one, few, or many).

Some music is arranged in thicker layers than others (thick or thin).

Sometimes layers start and end together. Other times the layers start and end at different times.

Sometimes music has one melody (monophony); sometimes music has more than one melody (polyphony)

Texture exists in all styles, genres, and music of all cultural contexts.

Unit Essential Questions(s)

What is "texture" in music?

What does texture add to music?

What kinds of sounds can be layered in music?

What is the relationship between texture and melody?

Knowledge and Skills

Students will know...

The definition of melody, countermelody, repeating bass line, chords, monophony, polyphony

How to read a score and graphic score to understand the texture of what they hear

How composers and arrangers build the texture of music through melody, countermelody, bass line, and chords

Students will be able to...

Perform and analyze melody.

Perform and analyze melody and a countermelody.

Perform and analyze melody and countermelody accompanied by a repeating bass line.

Perform and analyze melody and countermelody accompanied by a repeating bass line and chords.

Perform and analyze melody and countermelody accompanied by a repeating bass line, chords, and additional countermelody.

Listen and graph what they hear (in pairs and small groups).

Create and perform pieces of music that use a variety of textures.

Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

Suggested Performance/Transfer Task(s)

For the end-of-year school music concert, your class has been asked to compose and perform music that interprets the four seasons of the year. Each group of three or four will be randomly assigned a season of the year (spring, summer, fall, winter). Compose and perform an original work that demonstrates the texture of the season and uses various musical elements we have talked about this year (range, timbre, dynamics, tempo, rhythm, melody). Notate your composition graphically as we have been recording texture during this unit. Include a key for others to read so that they can understand and play what you have written. Your composition needs to have at least two different sections (form A and B) that each displays a different use of texture. Everyone in your group needs to participate in the performance.

Rubric(s)

Seasons of the Year Texture Composition

<i>Outcomes</i>	1	2	3	4
<p><i>Student creates</i></p> <p>Aesthetic Appeal</p>	Does not present an effective general impression. Musical ideas do not hold the listener's interest.	Includes at least one interesting musical idea. Yet, the overall impression is not effective.	Includes some interesting musical ideas. The general impression is pleasant and moderately effective.	Strong aesthetic appeal and general impression. Would be enjoyed by many listeners. Keeps the listener interested.
<p><i>Student work is</i></p> <p>Creative</p>	Musical idea is familiar or a cliché. No variety or exploration of musical elements (range, timbre, dynamics, tempo, rhythm, melody).	Musical idea is neither familiar nor a cliché. However, there is no development, variety, or exploration of musical elements.	Involves some original aspect(s) or manipulation(s) of musical idea(s). Explores and varies at least one musical element.	Includes very original, unusual or imaginative musical ideas. Explores and varies at least two musical elements.
<p><i>Student demonstrates excellent</i></p> <p>Craftsmanship</p>	Gives no sense of a completed musical idea. Exhibits no clear beginning, middle or end section. Form appears random rather than organized. Musical elements (range, timbre, dynamics, tempo, rhythm, melody) do not connect well or are not used to organize musical ideas or the form. Layers of texture do not make sense together.	Presents one complete musical idea. However, composition lacks overall completeness. Fails to use musical elements to organize musical ideas or form. Texture is disjointed and distracts from the coherence of the piece.	Ending feels final. Uses at least one musical element to organize the musical ideas and overall form. Texture, while presenting a variety of sounds, does not present a fully coherent whole.	Presents at least one complete musical idea. Texture and layers of sound have a coherent and organized form with a clear beginning, middle, and end. Uses musical elements to organize musical ideas or the form.
<p><i>Students create an excellent</i></p> <p>Musical Score</p>	There is an attempt to show the various textures in the music and when they should be played. Notation is confusing; it is unlikely that other musicians could realize the score.	Texture is somewhat orderly and attempts to show the various layers in the music and when they should be played. Notation is not clear; other musicians would have a lot of trouble realizing the score.	Texture is notated, makes sense, and shows the various textures in the music and when they should be played. A key for interpretation is missing or is not clearly. Other musicians would have some problems realizing the score.	Texture is neatly notated and clearly shows the various layers in the music and when they should be played. A key for interpretation is included. Other musicians would not have any trouble realizing the score.

Rubric is a modification of one presented by: Hickey, M. (1999). Assessment rubrics for music composition. *Music Educators Journal*, 84 (4), 26 -33.

Rubric for Group Performance of Texture Piece

CATEGORY	1	2	3	4
Presentation	The presentation is not well rehearsed and falls apart.	The presentation is not well rehearsed but does hold together.	The presentation is well rehearsed but there are some obvious flaws.	The presentation is well rehearsed and there are no obvious flaws.
Rhythm	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is secure and the rhythms are accurate for the style of music being played.
Expression and Style	Rarely demonstrates expression and style. Just plays the notes. Layers of texture are only attempted.	Sometimes performs with nuance and style that is indicated in the score. Layers are missing or stop and start in ways that don't make sense.	Typically performs with nuance and style that is indicated in the score. All layers of texture are heard, but sometimes compete.	Performs with a creative nuance and style in response to the score. Texture of the piece is a focal point and layers work together.
Group Participation (rated individually)	One person did all of the work.	Some members were obviously doing more work than others.	Most members of the group participated to the best of their abilities	All members of the group participated to the best of their abilities

Modified from a rubric found at http://rubistar.4teachers.org/index.php?screen=ShowRubric&rubric_id=1744440&

Other Evidence

Practice notation of texture
Exit tickets
Informal assessment of students' conversations
Reflection and use of vocabulary
Creation of graphic score of a popular song
Use of questioning during whole group instruction

Student Self-Assessment and Reflection

A great deal of reflection will occur throughout the unit as the teacher guides the students to discuss the texture of music.

Students will be asked to complete exit tickets to reflect their thinking on the lesson's content and their grasp of the enduring understandings and essential questions.

After performing their composition, students will have a chance to reflect on their work and share their graphic score with the class.

Stage 3 – Learning Plan

(Design learning activities to align with Stage 1 and Stage 2 expectations)

Key learning events needed to achieve unit goals

Lesson One:

- Build background knowledge by talking with students about how they informally compose their own pieces of music. Brainstorm a list of decisions that they make and/or that composers make when they write music.
- Introduce the idea of texture by showing students different pieces of clothing – pants, shirt, sweater/jacket, shoes. Each piece has its own texture, but in composition, what matters is how they all work together to make an outfit. OR Show a piece of fabric or weaving that shows a lot of texture. Point out the various threads and colors that add texture and beauty to the cloth.
- Introduce the concept of texture in music singing "I Love the Mountains."
- Teach students to play the baseline of the song on xylophone. Teacher should sing and teach the ostinato of "Boom-di-a-da..."
- When students know the ostinato, have a small group sing that part while the baseline students continue to play.
- While they are going, give out music to the rest of the students to sing the melody.
- When students have those three parts together, begin to play the baseline of "Heart and Soul" on the piano.
- Continue to practice all parts, adding in the soprano melody of "Heart and Soul."
- If time permits, have students teach their parts to each other and trade parts.

- Show the students the graphic score for what they were playing and singing. Point out how all of the parts are noted and that some parts come in at different times. Point out that scores are read vertically and use measures to keep time to know who is performing at any given time.
- To differentiate instruction, leave some parts of the musical score blank and allow them to work independently or in a small group to add the notation for those measures.
- Close with an exit ticket on “What is texture?” and “What does texture add to music?”

Lesson Two:

- Show students the graphic score for “I Love the Mountains” from last class. When looking at the graphic score, ask students questions like “Which voice is heard first?” and “What does it mean when one line is written directly over another?”
- Have students create a “What I Know” about texture list to remind students about last week’s lessons and to share background knowledge.
- Break students up into small groups of 3-4 and give each group a copy of the score for “One Bottle of Pop.” Have the students try and figure out how to read the score and how the song can be performed. As students are working, walk around the room and listen to assess their understanding.
- Bring them back to the large group and discuss as a group. Reteach, if needed. Divide the students up into the groups of bass line, ostinato, melody, and counter melody.
- Rehearse briefly with the bass and then layer on the sounds of each group.
- Have the students work with a partner to think about one of their favorite pop songs. Have them work with the partner to describe in words the various layers of a song and what those layers are doing. For more able learners, ask them to create a graphic score for a small section of that song (chorus).

Lesson Three:

- Prior to this class, select one pop song and create a graphic score for that song’s beginning or chorus.
- In class, share what students had to say about the selected song when describing the layers. Play them the section of the song for which you created the graphic score. Show them the graphic score that you created, pointing out the various features of the song and how they were represented (slashes, dashes, x’s, etc.). Make a poster of graphic representations of sound to use later in this lesson and in the next one.
- See if different groups can recreate the texture of the pop song from the graphic score you created.
- Ask the students why a composer would use texture in a piece of music. Use their comments to spur discussion about texture and its role in music.
- Tell students that today they will have a chance to note the texture of a piece of music. Pass out the texture charts (attached). Show students that there are 8 sections in the chart – one for each different section of the music. Play the piece through one time and point to the sections on a poster-sized chart (or a projected chart on the screen) as they are played. If available use “Riu, Riu, Chiu,” track 11 from the *Teaching for Musical Understanding* book.
- Remind students how they were going to notate the textures that they hear – slashes, x’s, squiggle lines, etc. Play their first section. Pause the music and ask students to

work with you to chart the texture. Model how to create the graphic score for section one of the music. Talk aloud as you think about how to chart the texture.

- Play the next section of the music. Repeat your think aloud for the second section, or have the students work with a partner or small group to chart the music. As the groups are working, walk around and check on their progress. Assess how well they understand what to do. If needed, after all the groups have made an attempt, chart the section together on the board. Talk aloud about your thinking as you go.
- Play the next section, have students work in pairs or small groups or independently based on how well they did with the last section.
- Continue to repeat the process through all of the sections of the music. Note when the sections repeat themselves. Continue to work towards students working independently at creating the graphic score, noting the form of the music. As students gain independence and you notice that a student is doing a particularly good job, ask him/her to do her chart on the board and have him/her think aloud about the process for his/her peers.
- Collect the student's graphic scores at the end of the lesson.

Lesson Four:

- Play a sample piece of music and have students identify the various layers of texture in the piece. Encourage them to use the vocabulary from the unit: melody, countermelody, repeating bass line, chords, monophony, polyphony.
- Show students the chart of how to note the texture of a piece of music.
- Give students the final assessment for the unit.

For the end-of-year school music concert, your class has been asked to compose and perform music that interprets the four seasons of the year. Each group of three or four will be randomly assigned a season of the year (spring, summer, fall, winter). Compose and perform an original work that demonstrates the texture of the season and uses various musical elements we have talked about this year (range, timbre, dynamics, tempo, rhythm, melody). Notate your composition graphically as we have been recording texture during this unit. Include a key for others to read so that they can understand and play what you have written. Your composition needs to have at least two different sections that each displays a different use of texture. Everyone in your group needs to participate in the performance.

- Give students time in class to work on the project. Student may use percussion, voice, recorders, xylophones, hands, feet, or any other instrument in the room.
- At the beginning of the next class period, share the rubrics with them for the score and for the performance.
- At the next class begin the performances. After each performance, students who are listening should analyze the texture. How many layers did they hear? What happened when the section changed and a new texture was heard? How did the group choose to change up the texture of the piece? Was the change effective and smooth?
- Ask each group to reflect on their performance and their process of composing the music.
- Collect musical scores produced by each group for evaluation.

Resources and Teaching Tips

Resources:

Music CD from *Teaching for Musical Understanding* by Jackie Wiggins

A variety of musical instruments in the room – recorders, xylophones, rhythm instruments, etc.

Recording of a popular song that exhibits strong texture – www.itunes.com

Tips:

Students may have trouble singing/playing their layer of texture when other groups are also performing a different layer. Encourage them to cover their ears when they first begin to perform their layer with the other layers. However, have a signal for them to remove their hands from their ears so that they can hear the other layers and the composition as a whole. Alternatively, have a listening group that students rotate in and out of if they have trouble performing their layer when the entire composition is being performed.

If students are not accustomed to a workshop approach, the teacher may need to have checkpoints for students during the creative process so that their final project is chunked into small sections with intermittent due dates.

Differentiation

- Scaffolded graphic organizers to support various learners
- Work in small groups and pairs to support learning
- When dividing up students to play various layers of texture, some students with learning disabilities may benefit from being in a group with a repeating bass line
- Have a listening group that students can rotate in and out of if they have trouble performing their layer when the entire composition is being performed.
- Students use the visual, auditory, and kinesthetic learning styles during this unit.
- Students choose which instruments to use in their compositions.
- Workshop approach to the final assessment allows the teacher to differentiate his/her time, moving between groups as the students need support.
- Teachers making regular use of contextual clues such as gestures, facial expressions, and body language; and of concrete referents such as props, realia, manipulatives and visuals (especially with entry level students)
- Providing hands on experiences for students, accompanied by oral and written language use
- Using linguistic modifications when necessary to make the target language more comprehensible for the students in the beginning stages of the program such as controlled, standardized vocabulary, controlled sentence length and complexity, slower speech rate, and restatements, expansions and repetitions
- Accelerated students communication by teaching functional chunks of language
- Constant monitoring of student comprehension through interactive means, i.e. checking comprehension with non-verbal responses, personalizing questions, and using a variety of questioning types

- Using a holistic approach to literacy instruction
(Curtain, Helena, and Dahlberg, Carol Ann (2004). Strategies Taken from Languages and Children Making the Match, Third Edition, 289-294)

Design Principles for Unit Development

- **International Education**

- This unit makes use of music from across cultures; pop culture, non-western, and traditional music are all embedded in the unit.

- **Universal Design for Learning**

- See notes above on differentiation.

Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

As written, this unit does not make use of a great deal of technology. However, if the teacher wished to extend the unit, students could certainly go online and search for samples of music that exhibit texture. The teacher could also download video and play the music before showing the video and talk about texture and then show the video and talk about the aesthetic experience. When was it easier to hear the texture – with or without the visual stimulation?

Content Connections

Content Standards integrated within instructional strategies

Social Studies – Learning about non-western cultures. Teacher could extend the unit with a short comparative study on texture from cultures around the world.

ELA – The musical composing process is similar to written composition.

Math – Dividing time with measures, beat, syncopation

Recording Texture

Section 1	Section 2	Section 3	Section 4
Section 5	Section 6	Section 7	Section 8

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Delaware Model Unit Gallery Template

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

Unit Title: Instruments in the Orchestra
Designed by: Adapted from: <http://www.brighthub.com/education/k-12/articles/20260.aspx>
Modified by: Dawn Downes, Ed.D.
District: Innovative Schools
Content Area: Music
Grade Level(s): 4

Summary of Unit

In this unit students will learn about the four different types of instruments in the orchestra. Students will learn about the characteristics of each instrument family and the sounds that the family makes. Students will listen for the various families in orchestral pieces of music. This unit makes significant use of technology and websites to expose students to instruments that the teacher may not be able to demonstrate in the classroom because he/she doesn't have access to the instrument and/or because they are too large. The teacher will need to make arrangements to project websites for students to watch whole group, work in the computer lab, or, if available, check out a classroom set of laptop computers. If computers are not available for the students, the teacher could modify the unit by printing out the handouts and having the students complete them in pencil.

Stage 1 – Desired Results

What students will know, do, and understand

Delaware Content Standards

- Include those addressed in Stage 3 and assessed in Stage 2.
- 2.1 Imitate rhythmic and melodic patterns on pitched and unpitched instruments.
- 2.2 Perform on pitched and unpitched instruments in rhythm when applying a steady beat.
- 2.8 Perform in groups in response to gestures of a conductor.
- 4.5 Manipulate a variety of traditional, non-traditional and electronically produced sounds while creating or arranging.
- 6.2 Identify and classify instruments according to family.
- 8.2 Make connections with other disciplines as they relate to music.

Big Idea(s)

- Transferable core concepts, principles, theories, and processes from the Content Standards

Sounds and Families in the Orchestra

Unit Enduring Understanding(s)

- Full-sentence, important statements or generalizations that specify what students should understand from the Big Ideas (s) and/or Content Standards and that are transferable to new situations

Instruments in the orchestra are grouped into families based on how that instrument makes sound.

Different instrument families make different sounds.

All instruments vibrate to create sound; where the vibration occurs on or in the instrument contributes to the sound.

The shapes and materials of instruments determine how the instrument makes sound.

Unit Essential Questions(s)

- Open-ended questions designed to guide student inquiry and learning

What are the characteristics of each family of the orchestra?

How is each instrument family played by the musician? How does that contribute to how the instrument and instrument family sounds?

How does vibration contribute to the sound of an instrument?

What does a musician's experience and technique have to do with the sound of an instrument?

Knowledge and Skills

- Needed to meet Content Standards addressed in Stage 3 and assessed in Stage 2

Students will know...

- The characteristics of an orchestra.
- The characteristics of a band.
- The characteristics of the four instrument families: woodwinds, brass, strings, and percussion.
- What a conductor does to lead the orchestra.

Students will be able to...

- *Identify* the four instrument families: woodwinds, brass, strings, and percussion; and their members
- *Research* the characteristics of families of instruments
- *Recognize* the instruments in each family
- *Listen* to and *identify* several musical instruments by sound
- *Explain* what a conductor is/does

- *Compare* an orchestra and a band
- *Discuss* and *demonstrate* the characteristics of each instrument family and members through the creation of a “recycled” instrument.
- *Compose* a brief rhythm line using MusicBox in order to become more familiar with orchestral sounds.

Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

Suggested Performance/Transfer Task(s)

- Performance/Transfer tasks as evidence of student proficiency

An effective assessment for ALL students should be designed to include:

- *Complex, real-world, authentic applications
- *Assessment(s) for student understanding of the Stage 1 elements (Enduring Understandings, Essential Questions, Big Ideas) found in the Content Standards
- *Demonstration of high-level thinking with one or more facets of understanding (e.g., explain, interpret, apply, empathize, have perspective, self-knowledge)

Using recycled materials, students will use their knowledge of musical families to create a new musical instrument. The created musical instrument must possess the characteristics of a musical family. The student will need to work on their musical instrument both at school and at home. The student will demonstrate their instrument to the class and be able to answer questions posed by the teacher and peers about the instrument. The students will also play the created instrument with other members of the class in whole and small groups.

Rubric(s)

- Scoring guide to evaluate performance/transfer tasks used as evidence of student proficiency

An effective scoring guide should:

- *Measure what is appropriate for the Content Standard that is assessed.
- *Provide opportunities for differentiation of the performance/transfer tasks used as evidence of student proficiency.

See Appendix A

Other Evidence

- Varied evidence that checks for understanding (e.g., tests, quizzes, prompts, student work samples, observations and supplements the evidence provided by the task)

Worksheets and activities on each instrument family

Informal assessment via teacher questioning during the unit

Participation in each day’s lesson - see rubric in Appendix B

Student Self-Assessment and Reflection

- Opportunities for self-monitoring learning (e.g., reflection journals, learning logs, pre- and post-tests, self-editing – based on ongoing formative assessments)

As part of the unit, the teacher will complete a KWL chart with the students. Throughout the unit, the teacher and students will refer back to the chart and add questions and add information to the “learned” column.

The teacher could also use exit slips to assess students at the end of each lesson on what they have learned about that day’s instrument family. This could inform the teacher about what needs to be re-taught/reviewed during the next session.

Stage 3 – Learning Plan

(Design learning activities to align with Stage 1 and Stage 2 expectations)

Key learning events needed to achieve unit goals

- Instructional activities and learning experiences needed to align with Stage 1 and Stage 2 expectations

Include these instructional elements when designing an effective and engaging learning plan for ALL students:

- *Align with expectations of Stage 1 and Stage 2
- *Scaffold in order to acquire information, construct meaning, and practice transfer of understanding
- *Include a wide range of research-based, effective, and engaging strategies
- *Differentiate and personalize content, process, and product for diverse learners
- *Provide ongoing opportunities for self-monitoring and self-evaluation

LESSON 1: Introduction to the Orchestra

Duration: Forty minutes

Rationale: The purpose of this lesson is to provide students with an introduction to the orchestra and families of instruments within it (via PowerPoint presentation).

Lesson Objectives: Students/learners will:

- *Brainstorm* and chart musical instruments
- *Discuss* what they already know about the instruments via KWL chart
- *Identify* the four instrument families: woodwinds, brass, strings, and percussion; and their members

Materials:

- Overhead Projector
- InFocus machine
- Teacher's [laptop](#) or classroom PC with Microsoft Office (Word and PowerPoint)
- Portable laptops for student use with same software installed (including an instrument worksheet document.) Teacher must reserve these for the entire unit period.
- A musical instrument from each family i.e. clarinet, violin, trumpet, and triangle for demonstration

Class Organization: Students will each have their own laptop (portable school-owned) at their desks/tables to work on during this lesson period. The teacher will be in the front of the room using the overhead projector and the InFocus machine with the large screen pulled down over the blackboard.

Procedure:

- Students will log in to their laptops and pull up the Instrument Worksheet document that has been previously set up by and saved by the teacher prior to class. (The students can find it right on the desktop.)
- Students will then complete the worksheet by following directions and printing it for teacher evaluation. (The teacher is to look them over and then keep these worksheets in a file until the end of the unit. The purpose is for the teacher to see what the students already know and for the students themselves to use later to assess what they have learned from this unit.)
- The teacher then brings up the KWL chart via an overhead projector and a large screen for all of the students to see.
- The teacher will then explain to the class that in this unit they will be studying the Instruments of the Orchestra and their families. The teacher will put up pictures of some of the instruments on the overhead and ask the students if they know of these instruments and to discuss them briefly. The teacher will then chart what they already know about these instruments; i.e. their names, characteristics, etc.
- The teacher will then present a PowerPoint demonstration on the Orchestra and the Instruments (See attached PowerPoint presentation – online, go to <http://www.brighthub.com/education/k-12/articles/20260.aspx?p=2> to access a live link to the presentation.) via InFocus machine, to see how many students are correct. As the teacher goes through some of the general characteristics of each family, the students are asked to use Microsoft Word or Notepad to write the names of the four families of instruments and to save it to their documents folder for the next class.
- The teacher then demonstrates an instrument from each family to the class by playing it, briefly discussing the parts, and how the sound is made.

Assessment: Students will be assessed on their ability to complete a musical instrument worksheet and informally on their participation based on a [rubric](#) that includes categories such as previous knowledge (participation) and lack of knowledge (level of engagement), behavior, etc.

Resources

<http://www.menc.org/resources/view/national-standards-for-music-education>

Music Educators National Conference (MENC)











This site provides music teachers with up-to-date information on Music news, conferences, job opportunities, standard information, and Music events around the country. I always use this site for the National Music Standards and it also provides links for the State Standards as well.

http://www.iste.org/Content/NavigationMenu/NETS/ForStudents/1998Standards/NETS_for_Students_1998.htm

ISTE: The National Technology Standards

This site provides teachers and students with information on the National Technology Standards Project to revise the standards. In addition to updated news, there are resources for both students and teachers regarding lesson ideas and project ideas that reflect these standards.

INSTRUMENT FAMILIES

Place a check in the correct instrument family box	String	Brass	Woodwind	Percussion
				
				
				
				
				
				
				
				
				
				

LESSON 2: The Strings

This is the second lesson in the Instruments of the Orchestra Unit for Grade 4-5 Music students. This lesson will introduce your students to the family of string instruments and its members. They will learn about their characteristics, playing techniques and will love hearing all of their beautiful sounds.

Duration: Forty minutes

Rationale: The purpose of this lesson is to provide students with information about the family of string instruments, their characteristics and various playing techniques by means of the [Internet](#).

Objectives: Students/learners will:

- *Identify* the main string instruments: the violin, viola, cello, double bass and harp.
- *Listen* to sounds of the various string instruments.
- *Understand* the variations in playing techniques of the strings.
- *Explore* the Internet for information on the strings family.

Materials:

- A Stringed instrument for demonstration (violin is smallest)
- Student laptops including worksheet on the Stringed Instruments
- InFocus machine
- Large pull-down or portable screen
- CD Player and CD of String Quartet Music

Class Organization: Students will start on the carpet area for the demonstration. They then will go to their desks/tables and will be on their individual laptops. The teacher will be at the front of the class for demonstration but will come around to the students as well.

Procedure:

- The teacher will have all of the students sit on the carpet area (in chairs if necessary) in a semi-circle.
- The teacher will then review with the students some of the characteristics of the string family and show them pictures of each family member. The students will be asked to guess what instruments they are. The teacher will then take out a stringed instrument (preferably the violin) and show the students its parts, how to hold it and play it using the bow. The teacher will also describe the bow's material and then will proceed to play a few notes on the violin for them to hear the various pitches it makes. The teacher will then pluck the strings to demonstrate a different playing technique.

- After the demonstration, the teacher explains that the students are going to explore the family of string instruments a little more using the Internet.
- The teacher may then pass the instrument around for the students to see and after doing so the students may go and boot up their portable laptops.
- The teacher will then use the InFocus machine to lead the class in the Internet activity. They are to go to the <http://www.playmusic.org> website and click on the boy playing the tuba where it says "Take a Seat in the Orchestra". Then they are to click on the string section.
- The students will read aloud the information they find on the string section as a class. When finished, the students will complete a string worksheet by using the website to find the answers. They are to then [print](#) their worksheets to turn in for assessment. When they are finished, they may play the "build the instrument" game or listen to the excerpts of string Music using their headphones. Students may work in pairs for the completion of the worksheet as well.
- As the students work, the teacher will have on a String Quartet CD for them to listen to while they work. (optional)

Assessment: Students will be assessed on their ability to complete a [stringed instrument worksheet](#) correctly. They will also be assessed informally on their participation based on a [rubric](#) that includes categories such as previous knowledge (participation) and lack of knowledge (level of engagement), behavior, etc.

Resources

[PlayMusic.org: Take a Seat in the Orchestra](#)

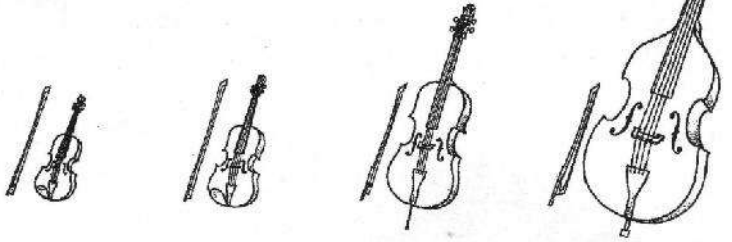
This is a great site for students to retrieve detailed information on the instruments of the orchestra. They can also listen to excerpts of each instrument, play mini instrument games and puzzles and even hear what musicians have to say about playing their instruments. This is also a great site for teachers to get some lesson ideas and extended information and resources for their Music classroom. This site meets the Research tools portion of the NETS.

[Musical Instruments and the Voice: 50 Ready-To-Use Activities for Grade 3-9](#)

By Audrey J. Adair. Parker [Publishing](#): New York. 1987.

I. Bowed String Instruments

1. Write the name of each bowed string instrument below its picture.

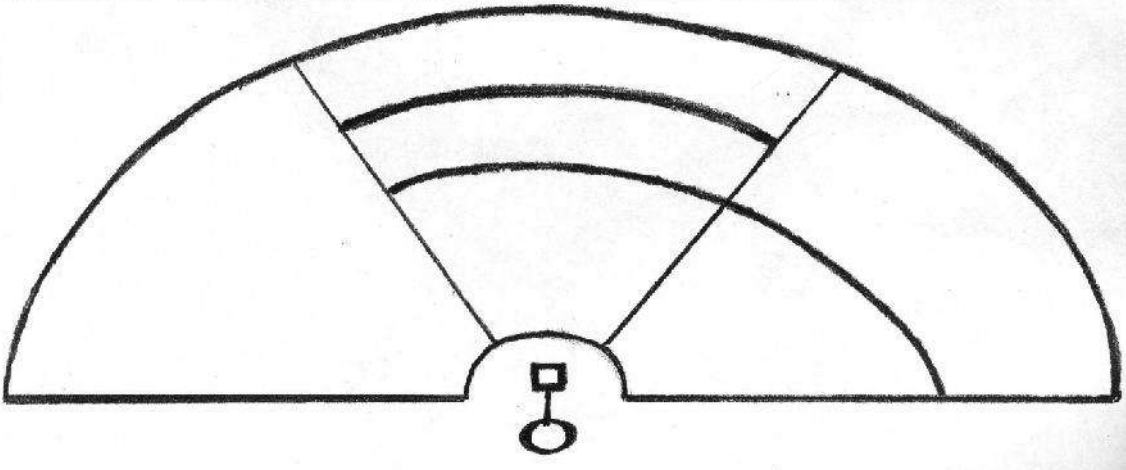


- 2. Which bowed string instrument is held between the knees? _____
- 3. How does the bow cause the strings to make sound? _____
- 4. What other way do musicians make sound on these instruments? _____
- 5. How many strings do each of the bowed string instruments have? _____
- 6. How does a bass player hold his or her body to play the bass? _____
- 7. Which two bowed string instruments look almost exactly alike? _____ & _____
- 8. Of those two, which makes the highest notes? _____

II. The Orchestra

Write each name in the proper seating/standing area on the diagram below:

Double Basses	Woodwinds	Conductor	Extra Credit: Harp
Cellos	Violas	Brass	
Percussion	Audience	Violins	



LESSON 3: The Woodwind Family

Duration: Forty minutes

Rationale: The purpose of this lesson is to provide students with information about the woodwind family, its members, and their characteristics through the use of the Internet.

Objectives: Students/learners will:

- *Identify* the main woodwind instruments: piccolo, flute, clarinet, oboe, English horn, bassoon, bass clarinet and saxophone
- *Listen* to sounds of the various woodwind instruments
- *Explore* the Internet for information on the woodwinds family



Materials:

- A Woodwind instrument for class demonstration (i.e. flute, clarinet, etc.)
- worksheets on the Woodwind Instruments
- InFocus machine
- Student [laptops](#) with Internet Explorer installed
- Teacher laptop or PC
- Overhead projector
- Large pull-down or portable screen
- Writing utensils for students
- CD Player and CD of Woodwind Chamber Ensemble

Class Organization: Students will start on the carpet area for the instrument demonstration. They then will go to their desks/tables and will be on their individual laptops. The teacher will be at the front of the class for demonstration but will come around to the students as well.

Procedure:

- The teacher will have all of the students sit on the carpet area (in chairs if necessary) in a semi-circle.
- The teacher will then review with the students some of the characteristics of the woodwind family and show them pictures of the instruments in this family. The students will be asked to try and identify each instrument. The teacher will then

put together the clarinet (I am a clarinet player so this is the instrument I would choose for demonstration) The teacher will then proceed to describe what it is made out of, how you hold it, and how the sound is produced (by blowing air through it)

- The teacher will then explain that the class is going to use another website to find out more about this family. The teacher then passes the clarinet around the room for them to take a closer look at.
- After the students finish with this, they again go to their laptops and go to the following site: <http://www.hypermusic.ca/inst/woodwind.html>
- The teacher will demonstrate using the InFocus machine and a large screen for whole-class viewing. The teacher will then select students to read the Woodwind Family section aloud.
- The teacher will then pass out the woodwind crossword puzzle and word match to be completed by the students. These are to be completed individually using the site above.
- Using the overhead projector and worksheet transparencies, the teacher will then go through the puzzle and word match with the class. The worksheets will then be collected for their participation grade.
- NOTE: While students work on worksheets, the teacher may have them listen to a Jon Ward Bauman CD on Woodwind Chamber Music.

Assessment: Students will be assessed on their ability to complete the [woodwind worksheets](#) and will also be assessed informally on their participation by means of a [participation rubric](#).

Resources

HyperMusic Musical Instruments

<http://www.hypermusic.ca/inst/woodwind.html>

This site provides in depth information on the instrument families including their description, their history and their maintenance. The site includes great graphics and links to other sites regarding the topic. Students will have an easy time finding the information they need from this site. This site is very appropriate for students in the elementary/middle school grade levels for it is very easy to read and understand. Students could use this site to fulfill the research portion of the NETS .

Clearvue and SVE

<http://www.clearvue.com/search.asp?sections=all&searchFor=woodwinds>

This website provides teachers with valuable classroom resource suggestions, worksheets, and activities. This is a great source if you need supplemental material to use for either an extra activity or review. This site also meets the National Music

Standards. Some of these worksheets are to be incorporated into the woodwind section of this unit.

RubiStar Rubric Creator - <http://rubistar.4teachers.org/index.php>

This site allows teachers to create custom made rubrics for assessment purposes or retrieve ready-made rubrics based on a variety of subjects and assessment formats. This site is great for teachers who need to create an assessment rubric for projects, performance evaluations, [essays](#), and other multimedia assignments. They also are great for assessing class participation. Teachers can also use this site to create rubrics for peer

Instruments of the Orchestra

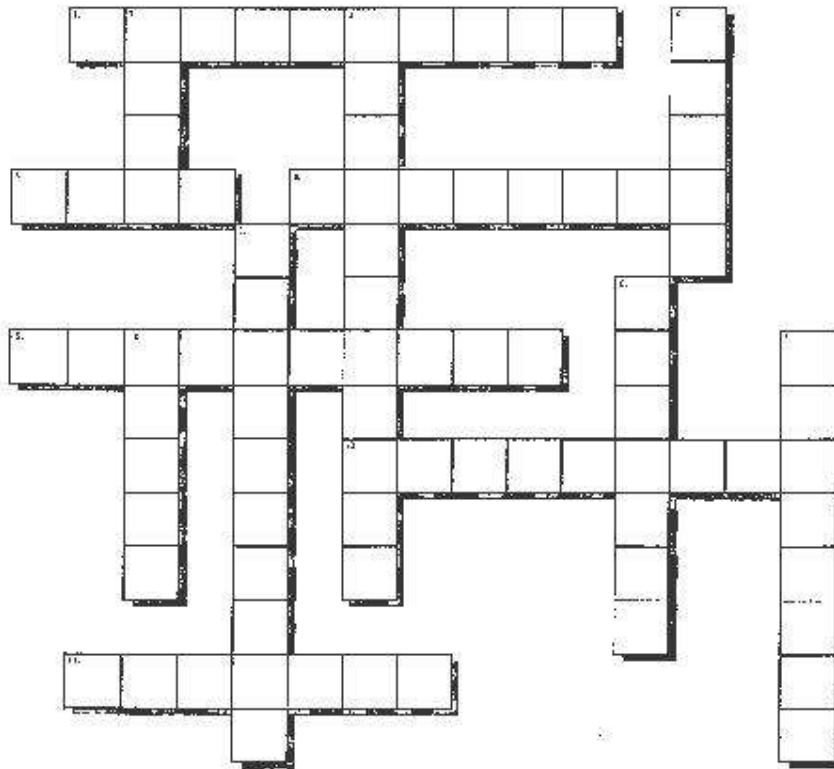
Name _____

WOODWINDS



CROSSWORD ACTIVITY PAGE

Solve the crossword puzzle below.



ACROSS

1. two reeds together
5. on a clarinet mouthpiece
6. b-flat instrument
9. shape of lips on mouthpiece
12. large musical group
13. half-size flute

DOWN

2. uses double reed
3. oboe and a half
4. woodwind soprano voice
7. blow into this
8. bass member of woodwinds
10. crooked neck
11. plays the flute

Instruments of the Orchestra

Name _____

WOODWINDS



MATCHING WORDS WITH DEFINITIONS

Match the woodwind words with the definitions by writing the correct letter in the space provided.

- | | |
|-----------------------|---|
| _____ 1. timbre | A. the type of mouthpiece used on oboes, English horns, and bassoons |
| _____ 2. piccolo | B. a sound often made on flutes imitating the song of a warbling bird |
| _____ 3. embouchure | C. a woodwind instrument of ancient origin made of graduated lengths of hollow bamboo |
| _____ 4. double reed | D. the type of mouthpiece used on clarinets and saxophones |
| _____ 5. jazz | E. the small-angled tube at the top of an English horn into which the double-reed mouthpiece is placed |
| _____ 6. bassoon | F. the term musicians use to describe an instrument's tonal quality, or "color" |
| _____ 7. saxophone | G. a performance featuring the playing of one individual, sometimes accompanied by a group |
| _____ 8. trill | H. the way in which a player's lips, mouth, and tongue are applied to a wind instrument to produce a tone |
| _____ 9. solo | I. a type of music where musicians are allowed considerable freedom of individual expression |
| _____ 10. bocal | J. a woodwind instrument that was invented about 150 years ago and is not often used in the orchestra |
| _____ 11. panpipe | K. the largest and lowest sounding instrument in the woodwind family |
| _____ 12. single reed | L. the smallest and highest-pitched instrument in the woodwind family |

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LESSON 4: The Brass Family

Duration: Forty minutes

Rationale: The purpose of this lesson is to provide students with information about the brass family, its members, and their characteristics through the use of a [Music software](#) program called *Musical Instruments Multimedia Encyclopedia*.

Objectives: Students/learners will:

- *Identify* the main brass instruments: trumpet, trombone, euphonium/baritone, and tuba
- *Identify* and recognize various types of mutes
- *Listen* to sounds of the various brass instruments
- *Explore* a multimedia encyclopedia for information on the brass family

Materials:

- A Brass instrument for class demonstration (i.e. trumpet)
- Worksheet on the Brass Instruments and corresponding transparency
- InFocus machine
- Student laptops with appropriate software
- Teacher laptop or PC
- Overhead projector
- Large overhead screen
- Writing utensils for students
- CD player and CD of the Canadian Brass Quintet Music.

Class Organization: Students will start on the carpet area for the instrument demonstration. They then will go to their desks/tables and will be on their individual laptops. The teacher will be at the front of the class for demonstration but will come around to the students as well. The teacher will be using the overhead and InFocus machine in the front of the classroom for the guided activity.

Procedure:

- The teacher will have all of the students sit on the carpet area (in chairs if necessary) in a semi-circle.
- The teacher will then review with the students some of the characteristics of the brass family and show them pictures of each of the instruments in the family. The students will be asked to guess what the instruments are by name.
- The teacher will then take out the trumpet for the students to see and hear. The teacher will explain how to hold the trumpet, the material it is made out of, and how the sound is produced. The teacher will then play it for demonstration.

- The teacher then passes the trumpet around to the students to see and explains to the students that they are going to explore the Brass family more by using an “electronic” encyclopedia called *Musical Instruments Multimedia Encyclopedia*
- The teacher then will set up the program on the large pull-down screen using the InFocus machine.
- The students will follow the teacher in opening up the program from their desktops and will be guided through the program. The students will read the entries for the brass instruments aloud as well as the entry on mutes and the various kinds.
- The teacher will then hand out a worksheet for the students to complete (using the encyclopedia) with the guidance of the teacher via transparency and overhead.
- When the worksheets have been completed together, he teacher will have the students listen to a few selections of music from the Canadian Brass Quintet CD.
- The teacher will collect the worksheets for participation evaluation.

Assessment: Students will be assessed on their ability to complete the [brass worksheet](#) and will also be assessed informally on their participation by means of a [participation rubric](#).

Resources

Software:

Musical Instruments Multimedia Encyclopedia-1999. Published by Simply Magazine Inc.
Written by: James Romeo: Harvard University PhD in Music

Worksheet:

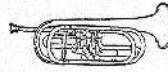
Musical Instruments and the Voice: 50 Ready-To-Use Activities for Grade 3-9 by Audrey J. Adair. Parker Publishing: New York. 1987.

Name _____

Score _____

Date _____

Class _____



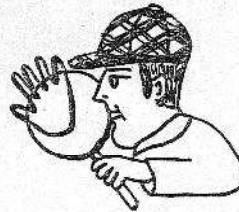
HELP DETECTIVE BRASSO

4-23

Help Detective Brasso solve his case by unscrambling the mystery word. First write the word that fits at the end of each sentence below. Then unscramble the circled letters to spell the mystery word.

1. The number of valves on a trumpet _____ () _____
2. An instrument having a slide _____ () _____
3. A pear-shaped metal or wood object inserted into the bell _____ () _____
4. The highest sounding brass instrument _____ () _____
5. A military instrument _____ () _____
6. Another name for the French Horn _____ () _____
7. The lowest pitched brass instrument _____ () _____
8. A type of trombone _____ () _____
9. An instrument similar to the trumpet _____ () _____

Mystery word: _____



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LESSON 5: The Percussion Family

Duration: Forty minutes

Rationale: The purpose of this lesson is to provide students with information about the percussion family and its characteristics as well as its main members (drums and marimba) and all of the auxiliary percussion as well. The students will be gathering information from a [Music software](#) program called *Sibelius Instruments*.

Objectives: Students/learners will:

- *Identify* the main percussive instruments: the snare drum, bass drum, marimba, cymbals, timpani and chimes.
- *Identify* some of the auxiliary instruments such as the triangle, castanets, gong, maracas, claves, guiro, wood block, tambourine, cow bell, etc.
- *Identify* and recognize various types of mallets and which instrument they are used for.
- *Listen* to sounds of the various percussive instruments.
- *Explore* [Sibelius Instruments](#) for information on the percussion family.

National Standards: For the National Music and Technology standards, click [here](#).



Materials:

- A percussion instrument for class demonstration (i.e. snare drum and/or claves)
- Worksheet on the Percussion Family via Microsoft Word
- Large overhead screen
- Student [laptops](#) with appropriate software installed
- InFocus machine
- Teacher laptop or PC
- CD player and CD of the International Drum Corp. Music

Class Organization: Students will start on the carpet area for the instrument demonstration. They then will go to their desks/tables and will be on their individual laptops. The teacher will be at the front of the class for demonstration but will come around to the students as well. The teacher will be using the InFocus machine in the front of the classroom for the guided activity.

Procedure:

- The teacher will have all of the students sit on the carpet area (in chairs if necessary) in a semi-circle.
- The teacher will then review with the students some of the characteristics of the percussion family and show them pictures of each of the instruments in the family. The students will be asked to try to identify the instrument shown.
- The teacher will then get out a snare drum (or any kind of drum), a xylophone (with mallets) and an auxiliary percussion instrument (claves, tambourine, etc.) for demonstration. The teacher will show the students how to play percussive instruments and what they are made out of. The teacher will also briefly discuss what mallets are and made out of.
- The students will then pass these instruments around for the students to try.
- They teacher will then have the students go to their laptops and open *Sibelius Instruments* from the desktop. Students will then click on the “instruments” button and then click on the “percussion” button. The teacher will then lead the class in a guided discussion on the various percussion instruments.
- The students will then click on the “mallets” link near the top of the percussion page for information on the different types of mallets. Again, the teacher will lead this discussion using the InFocus machine to direct the students through the pages.
- The students will listen to examples of each of the instruments as well as that of a drum and bugle corp. and the types of drums, etc. it entails.
- The students will then complete a percussion worksheet/document saved in Microsoft Word by utilizing the Sibelius program.
- The students will then print the worksheet to hand in to the teacher.
- As an option, the teacher can play the International Drum Corp. CD for the students while they work.

Assessment: Students will be assessed on their ability to complete the [percussion worksheet/document](#) and will also be assessed informally on their participation by means of a [participation rubric](#).

Answer the following to the best of your ability.

1. _____ are hollow, brass discs with two straps in the center. The player brings the edges together to make a sliding motion.
2. This drum is played with two drumsticks with either plastic or wooden tips
_____.
3. _____ is known as the gypsy drum for its hoops shape and jingles.
4. When you hear the loud crashing sound in an orchestra, it is most likely the tambourine. (T or F)
5. The xylophone and marimba are usually made of wood. (T or F)
6. You are to use a hard mallet to strike this instrument which is a rectangular-shaped block of hardwood. _____.
7. Blocks covered with sandpaper and are rubbed together are called _____.
8. There are members of the percussion that produce definite pitches. (T or F)
9. These are usually made of wood or sometimes plastic, and are filled with peas or beans so when shaken they produce a sound. _____.
10. The only pitched drum of the percussion family is the _____.

BONUS- Label the instrument

1.



2.



NAME _____

3.



4.



5.



Resources and Teaching Tips

- A variety of resources are included (texts, print, media, web links)

See list of resources included in each lesson.

- Help in identifying and correcting student misunderstandings and weaknesses

Some students might struggle with the technology – working in pairs is ideal so that students can help each other navigate the webpages and input data onto the worksheets.

The teacher may decide to have students start thinking about their final project at the end of each session. For example, the teacher may bring in some recycled materials and have them in a bin. After learning about each instrument family, the teacher can get out the materials and ask student to work in pairs or small groups to think about what instruments could be made with those recycled materials to fit into the day's lesson on a particular family.

Students may have trouble thinking about their recycled instrument for the assessment. It is Ok for students to collaborate on the design and construction of the instrument. That's another opportunity to learn!

Students must present individually. If students are uncomfortable presenting by themselves, the teacher may decide to have them present only to him/her after-school or during the student's recess time. High quality presentations are critical to the project. One danger with final projects like this is that students become wrapped up in the design of the instrument and the content becomes secondary. Emphasize that high quality presentations that are rich with information about the instrument family are critical.

Differentiation

- Students may work in groups to complete the task, providing scaffolding for each other.
- Students will use visual, auditory, and kinesthetic modes of learning throughout the unit.
- Students self-select their final project, which is hands-on and creative.
- Technology allows students to engage with their learning, increasing motivation.
- Teachers making regular use of contextual clues such as gestures, facial expressions, and body language; and of concrete referents such as props, realia, manipulatives and visuals (especially with entry level students)
- Providing hands on experiences for students, accompanied by oral and written language use
- Using linguistic modifications when necessary to make the target language more comprehensible for the students in the beginning stages of the program such as controlled, standardized vocabulary, controlled sentence length and complexity, slower speech rate, and restatements, expansions and repetitions
- Accelerated students communication by teaching functional chunks of language

- Constant monitoring of student comprehension through interactive means, i.e. checking comprehension with non-verbal responses, personalizing questions, and using a variety of questioning types
- Using a holistic approach to literacy instruction (Curtain, Helena, and Dahlberg, Carol Ann (2004). Strategies Taken from Languages and Children Making the Match, Third Edition, 289-294)

Design Principles for Unit Development

At least one of the design principles below is embedded within unit design

- **International Education** - the ability to appreciate the richness of our own cultural heritage and that of other cultures in order to provide cross-cultural communicative competence.
- **Universal Design for Learning** - the ability to provide multiple means of representation, expression and engagement to give learners various ways to acquire and demonstrate knowledge.
- **21st Century Learning** – the ability to use skills, resources, & tools to meet the demands of the global community and tomorrow’s workplace. (1) Inquire, think critically, and gain knowledge, (2) Draw conclusions, make informed decisions, apply knowledge to new situations, and create new knowledge, (3) Share knowledge and participate ethically and productively as members of our democratic society, (4) Pursue personal and aesthetic growth.(AASL,2007)

Universal Design for Learning – Students will learn about the families of the orchestra through visual, auditory, and kinesthetic modes. Students will use graphic organizers to organize information. Technology will engage students in a mode of learning to which they are accustomed and which is almost second nature to children.

Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

- **8th Grade Technology Literacy** - the ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information to improve learning in all subject areas and to acquire lifelong knowledge and skills in the 21st Century(SETDA, 2003).

Refer to each day’s lesson plan for use of technology. In addition, the following standards are addressed.

National Educational Technology Standards

Standard 1: Basic operations and concepts- Students demonstrate a sound understanding of the nature and operation of technology systems. Students are proficient in the use of technology.

Standard 2: *Social, ethical, and human issues-* Students practice responsible use of technology systems, information, and software. Students develop positive attitudes toward technology uses that support lifelong learning, collaboration, personal pursuits, and productivity.

Standard 3: *Technology Productivity Tools-* Students use technology tools to enhance learning, increase productivity, and promote creativity. Students use productivity tools to collaborate in constructing technology-enhanced models, prepare publications, and produce other creative works.

Standard 5: *Technology research tools-* Students use technology to locate, evaluate, and collect information from a variety of sources.

Content Connections

Content Standards integrated within instructional strategies

This lesson could be linked to ELA Standard One as students present their instruments they will be using oral language.

As students do research on the various instrument families, they will be addressing some of the ELA GLE's on research completion, Standard Three.

As an alternative project, students could create a children's book about the instrument families. This would incorporate the ELA writing standards (standard one).

The unit will address some science standards as the teacher talks about sound waves and how sound travels through the various instrument families.

Appendix A

**Designing and Making an Instrument:
Essentially Rubbish Orchestra¹**

CATEGORY	4 - Above Standards	3 - Meets Standards	2 - Approaches Standards	1- Below Standards
Knowledge Gained	Student can accurately answer all questions posed by teacher or peer related to the research, the instrument itself or the process of building it.	Student can accurately answer most questions posed by teacher or peer related to the research, the instrument itself or the process of building it.	Student can accurately answer a few questions posed by teacher or peer related to the research, the instrument itself or the process of building it.	Student cannot accurately answer questions.
Time And Effort	Class time was used wisely. Much time and effort went into planning, design, and construction. The student clearly worked at home as well as at school.	Class time was used wisely. Time and effort went into planning, design, and construction. Student could have put in more time and effort at home.	Class time was not always used wisely, but student clearly did some additional work at home.	Class time was not used wisely and the student put in no additional effort.
Demonstration	Presenter speaks loudly and clearly. Instrument is visible to class and its use demonstrated. The instrument is named and the process for making it is described clearly.	Instrument is shown to class and its use demonstrated. The instrument is named and the process for making it is described clearly. It was hard to hear the presenter.	Instrument is shown to class and its use demonstrated. The instrument is named and the presenter describes a few of the steps of making it.	Instrument is shown to class and is named. The student cannot describe the process used to make it OR cannot demonstrate it.
Quality of Sound	Instrument offers a wide dynamic and/or tonal contrast.	Instrument offers some dynamic and/or tonal contrast.	Instrument offers little variety in sound.	Instrument offers no variety in sound.
Quality of Construction	The instrument shows considerable attention to construction. It is sturdy, neat and will stand up to repeated playing over a period of time.	The instrument shows considerable attention to construction. It is reasonably sturdy and neat and will stand up to being played more than once.	The instrument is neatly constructed but is fragile and will probably not stand up to being played more than once.	Pieces are missing or falling off. Seems "slapped together" in a hurry.
Appearance	Instrument is decorated creatively within the assigned theme.	Instrument is decorated attractively.	Instrument is decorated, but sort of messy looking.	Instrument is not decorated OR is very messy.

¹ Rubric copied from www.rubistar4teachers.org.

Construction Materials	Appropriate materials were selected and creatively modified in ways that made them even better for the purpose.	Appropriate materials were selected.	Most of the construction materials were appropriate, but 1-2 were not.	Construction materials were not appropriate for the purpose.
Recycled	The Instrument was made primarily of recycled or re-purposed materials	The Instrument was made partially of recycled or re-purposed materials	The instrument had at least one element of recycling or repurposing	The instrument did not have any elements of recycled or repurposed artifacts

Appendix B

Instrument Families Unit Participation Rubric

Name: _____

Teacher: _____

Date: _____

	Criteria				Points
	4	3	2	1	
Level Of Engagement In Class	Student proactively contributes to class by offering ideas and asking questions more than once per class.	Student proactively contributes to class by offering ideas and asking questions once per class.	Student rarely contributes to class by offering ideas and asking questions.	Student never contributes to class by offering ideas and asking questions.	_____
Listening Skills	Student listens when others talk, both in groups and in class. Student incorporates or builds off of the ideas of others.	Student listens when others talk, both in groups and in class.	Student does not listen when others talk, both in groups and in class.	Student does not listen when others talk, both in groups and in class. Student often interrupts when others speak.	_____
Behavior	Student almost never displays disruptive behavior during class.	Student rarely displays disruptive behavior during class.	Student occasionally displays disruptive behavior during class.	Student almost always displays disruptive behavior during class.	_____
Preparation	Student is almost always prepared for class with assignments and required class materials.	Student is usually prepared for class with assignments and required class materials.	Student is rarely prepared for class with assignments and required class materials.	Student is almost never prepared for class with assignments and required class materials.	_____
				Total---->	_____

Teacher Comments

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

Unit Title: Unit on Music Composition: On that note!

Designed by: Delaware Department of Education

Modified by: Alvin Pope, Innovative Schools

School: Family Foundation Academy

Content Area: Music

Grade Level(s): Grade 4

Summary of Unit

The study of music promotes student engagement on one or more levels—Creating, Performing, and Responding. Creativity through musical composition engages students in higher order thinking and demonstrates understanding of musical concepts and skills through application. It is through the authentic experience of creating one’s own music that students obtain the highest and most individual form of musical expression. Students will build upon composition skills developed in K-3, introducing the elements of form, chord function, and musical arrangement.

Charter School Unit Modification

Following meetings with the current cohort of charter schools submitting renewals in October the following questions have been developed to assist in the refinement of the required scope and sequence documents and accompanying units of instruction. Through a cover letter format these questions should be addressed to assist members of the Delaware Department of Education curriculum work group to effectively evaluate the charter school renewal application.

Guiding Questions

1. Why was this model unit of instruction selected as part of your schools’ curricular submission?

The unit “On That Note” was selected to promote an active learning experience utilizing core principals in the musical areas of rhythm, pitch, creation, and performance. Students will learn skills to enhance lifelong learning in music.

2. What modifications have been made to the model unit of instruction to meet the specific needs of the student population your school serves?

Additional activities for grades Kindergarten and First have been created to provide instruction in the areas of echoing various rhythmic patterns, movement, meter and improvisation. This part of the unit is designed as an introductory piece leading to scaffolding instruction in grades 2 – 4.

3. What modifications have been made to the model unit of instruction that reflect the resources (human, time, building, technology etc.) available to your school?

The resources for this unit have been modified to include Silver Burdett’s “Making Music Series in addition to activities listed.

4. Describe any other modifications that have been made to the model unit of instruction that will assist in the curricular review for your school.

Modifications to the model unit expands on the use of Kodaly and Dalcroze pedagogy through the use of syllables, reading notation, instrumental performance, and movement.

Stage 1 – Desired Results

What students will know, do, and understand

Delaware Content Standards

- Include those addressed in Stage 3 and assessed in Stage 2.

Primary Standards-- #4: Composing and arranging music within specific guidelines
4.1, 4.3, 4.6

Process Standards-- #2: Performing on instruments independently and with others a varied repertoire of music.
2.5, 2.7, 2.11, 2.12, 2.13,

#3: Improvising melodies, variations and accompaniments
3.7, 3.8, 3.9,

#5: Reading and notating music
5.2, 5.3, 5.5, 5.6, 5.7, 5.9,

#6: Listen to, describing and analyzing music and musical Performances
6.4, 6.8,

#7: Evaluating music and musical performances
7.5, 7.7, 7.8

Big Idea(s)

- Transferable core concepts, principles, theories, and processes from the Content Standards

Nurturing the Lifelong Learner in Music

Unit Enduring Understanding(s)

- Full-sentence, important statements or generalizations that specify what students should understand from the Big Ideas (s) and/or Content Standards and that are transferable to new situations

Students will understand that. . .

- Composition is a communication between the composer and the intended audience
- Patterns are inherent to musical compositions
- Music has form
- Contrast is an important aspect of composition. (Silence vs. sound, same vs. different, major vs. minor, question vs. answer, chaos vs. form)

Unit Essential Questions(s)

- Open-ended questions designed to guide student inquiry and learning
- How do composers communicate?
- What do composers communicate?
- Why does form exist in music?
- What is the role of contrast in the compositional process?
- Why are patterns important in music?

Knowledge and Skills

- Needed to meet Content Standards addressed in Stage 3 and assessed in Stage 2

Students will know...

- Basic rhythmic and tonal notation
- Chord structure and progression
- Improvisational Techniques
- Musical expression
- Form and pattern in music

Students will be able to...

- Notate their ideas
- Perform their compositions
- Improvise
- Articulate, describe and reflect upon the compositional process

Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

Suggested Performance/Transfer Task(s)

- Performance/Transfer tasks as evidence of student proficiency

An effective assessment for ALL students should be designed to include:

- *Complex, real-world, authentic applications
- *Assessment(s) for student understanding of the Stage 1 elements (Enduring Understandings, Essential Questions, Big Ideas) found in the Content Standards
- *Demonstration of high-level thinking with one or more facets of understanding (e.g., explain, interpret, apply, empathize, have perspective, self-knowledge)

Students will create a composition which demonstrates understanding of form, structure and musical expression.

GRASPS GOAL

Your task is to create an eight measure composition which demonstrates understanding of form, structure, and musical expression. The goal is to write an eight measure monophonic melody using two contrasting sections (AB form) using dynamics and perform it on two or more different instruments. The problem is there are many possibilities, because composition is creative, original, unique, genuine, and individual. The challenges are performing the composition in front of the class and working within a group.

ROLE

You are a composer. You have been asked to write an eight measure melody with two contrasting sections (AB form) using correct music notation symbols and dynamics. Your job is to work in a small group and write a composition and prepare it for performance.

AUDIENCE

Your clients are your peer audience. The target audience is your class. You need to convince your classmates that you have complied with all of the criteria for the composition.

SITUATION

The context you find yourself in is moving from listener/performer to the composer who is responsible for creating new musical compositions. The challenge involves dealing with the creative process of composition and preparing for performance.

PRODUCT, PERFORMANCE & PURPOSE

You will create an original melody and prepare it for performance. Your work will be judged by the other classmates and yourself. Your product must meet the following standards:

- At least one of each of these rhythmic notations – (quarter note, eighth note, and quarter rest)

- At least one of each of these melodic notes – (Do, Re, Mi, Fa Sol, Ti)
- Form using at least two sections- (A, B)
- Second instrument plays at least 2 different ostinati- (One for section A and a different one for section B)
- Proper meter signature in the beginning of melody notation.
- One bar line between each measure and a double bar line at the end of the melody.
- The song ends on the tonic.

Rubric(s)

- Scoring guide to evaluate performance/transfer tasks used as evidence of student proficiency

An effective scoring guide should:

- *Measure what is appropriate for the Content Standard that is assessed.
- *Provide opportunities for differentiation of the performance/transfer tasks used as evidence of student proficiency.

Composition Rubric

5-point rating scale

Student composition:

5 = includes all 7 components and is clearly notated

4 = includes all 7 components, but is not clearly notated

3 = contains a majority of components and is clearly notated

2 = is missing the majority of components, but is clearly notated

1 = is missing the majority of components and is not clearly notate

ADDITIONAL RUBRICS ALLOW FOR DIFFERENTIATION OF THE ASSESSMENT PROCESS

Improvisation Additive Rubric

Tonal

_____ Student response has harmonic accuracy

_____ Student response has a tonal center

_____ Student responds to a musical question in answer form

_____ Student responds on time

Rhythmic

_____ Student response contains the modeled level of rhythmic complexity

_____ Student response has accurate meter

_____ Student response has steady tempo

_____ Student responds on time

Musicianship Rubric

Intonation--check the one statement that best describes the student's performance.

The student's performance.....

- 5 was accurate, with precise pitch throughout.
- 4 was nearly accurate, but included a few imprecise pitches.
- 3 established recognizable keyality and tonality.
- 2 maintained a pitch center and a sense of melodic direction.
- 1 demonstrated a general sense of melodic direction.
- 0 was unrecognizable.

Rhythmic Accuracy--check the one statement that best describes the student's performance.

The student's performance.....

- 5 was accurate, with precise tempo, meter and melodic rhythms.
- 4 was nearly accurate, but included a few imprecise rhythms.
- 3 maintained recognizable tempo and meter throughout.
- 2 included parts with recognizable tempo and meter.
- 1 demonstrated a general sense of melodic rhythm.
- 0 included no recognizable tempo or meter.

Expression--check as many as apply. Student receives one point for each demonstrated criterion.

The student.....

- performs with characteristic tone quality.
- makes effective use of dynamics.
- makes effective use of tempo rubato.
- performs with appropriate style
- performs with appropriate phrasing.

Executive Skills--check as many as apply. Student receives one point for each demonstrated criterion.

The student.....

- demonstrates proper posture.
- demonstrates proper instrument position.
- demonstrates proper left hand position.
- demonstrates proper bow hold.
- demonstrates proper bow control.

PEER ASSESSMENT

FINAL PERFORMANCE PEER OBSERVATION

P I T C H

P O S T U R E

T E M P O

T O N E

R H Y T H M

D Y N A M I C S

F O R M

M E L O D Y

Choose one word from the box above. Describe how you think the performer used that element effectively in his or her composition and performance.

Choose a different word from the box above. Describe how you think the performer could change that element in order to produce a better performance.

Student Self-Assessment and Reflection

- Opportunities for self-monitoring learning (e.g., reflection journals, learning logs, pre- and post-tests, self-editing – based on ongoing formative assessments)

Students will keep a reflection journal.

Students' journal entries should include:

- Today's date
- What I learned/achieved today.
- The steps I took to learn/achieve.
- The questions/concerns I still have.

There should be space left for the teacher to add comments at the end of each entry.

Stage 3 – Learning Plan

(Design learning activities to align with Stage 1 and Stage 2 expectations)

Key learning events needed to achieve unit goals

- Instructional activities and learning experiences needed to align with Stage 1 and Stage 2 expectations

Include these instructional elements when designing an effective and engaging learning plan for ALL students:

- *Align with expectations of Stage 1 and Stage 2
- *Scaffold in order to acquire information, construct meaning, and practice transfer of understanding
- *Include a wide range of research-based, effective, and engaging strategies
- *Differentiate and personalize content, process, and product for diverse learners
- *Provide ongoing opportunities for self-monitoring and self-evaluation

4th Grade (Part I):

- Continue (from 3rd grade unit) to see, read, and perform simple rhythmic notations.
- Introduce the written form of I and V chord.
- Have students improvise to find a melody based on the I and V using question and answer format.
- Have students use instruments to improvise their own patterns.
- Have students compose an 8 measure piece of music.
- Students will assess their own compositions for these components
- Each 8 measure composition must include:

1. At least one of each of these rhythmic notations – (quarter note, eighth note, and quarter rest)
 2. At least one of each of these melodic notes – (Do, Re, Mi, Sol, Ti)
 3. Proper meter signature in the beginning of melody notation.
 4. One bar line between each measure and a double bar line at the end of the melody.
 5. The song ends on the tonic.
- Discuss different elements of musical expression (dynamics, articulation, tempo, and phrasing) and have student apply appropriately to the musical composition.
 - Students will practice their composition until they can perform it with ease. When ready, perform for class.

(Part II):

- Continue to have students read and perform short melodic and rhythmic notations.
- Introduce IV chord and its function.
- Have students improvise a melody based on the I, V, and IV chords using question and answer format.
- Have student use instruments to improvise their own patterns.
- Discuss different elements of musical expression (dynamics, articulation, tempo, and phrasing) and have student apply appropriately to the musical composition.
- Students will assess their own compositions for these components
- Each 8 measure composition must include:
 1. At least one of each of these rhythmic notations – (quarter note, eighth note, and quarter rest)
 2. At least one of each of these melodic notes – (Do, Re, Mi, Fa Sol, Ti)

3. Proper meter signature in the beginning of melody notation.
 4. One bar line between each measure and a double bar line at the end of the melody.
 5. Form using at least two sections- (A, B)
 6. Second instrument plays at least 2 different ostinati- (One for section A and a different one for section B)
 7. The song ends on the tonic.
- Students will practice their composition until they can perform it with ease. When ready, perform for class.

Resources and Teaching Tips

- A variety of resources are included (texts, print, media, web links)
- Help in identifying and correcting student misunderstandings and weaknesses

[Welcome to SFSKIDS](#)

[Play Music - Homepage](#)

[New York Philharmonic](#)

[::::: Sphinx Kids! Classical Music Interactive Learning & Games :::::](#)

[Ricci Adams' Musictheory.net](#)

[DSOKids • Dallas Symphony Orchestra](#)

www.Sonycreativesoftware.com/products/sdml/sdml.asp

www.jamstudio.com

Students have access to Pearson - Silver Burdett Making Music textbooks and audio CD's for grades 3 and 4.

Teaching tips:

Teacher should have assigned seats.

Practice pretending to play the instrument they would like to use for their composition.

Have appropriate writing space in the classroom, with paper and pencils available for the students.

Differentiation

- Stage 2 and 3 allow students to demonstrate understanding with choices, options, and/or variety in the products and performances without compromising the expectations of the Content Standards.
- Instruction is varied to address differences in readiness, interest, and/or learning profiles.
- Accommodations and differentiation strategies are incorporated in the design of Stage 2 and 3.

Students will use a variety of strategies and activities (improvisation, mutation, practice, critique, group work) to achieve the goal of composition and performance of an original work. Directions are given aurally, visually, and kinesthetically to reach all learning styles.

Design Principles for Unit Development

At least one of the design principles below is embedded within unit design

- **International Education** - the ability to appreciate the richness of our own cultural heritage and that of other cultures in to provide cross-cultural communicative competence.
- **Universal Design for Learning** - the ability to provide multiple means of representation, expression and engagement to give learners various ways to acquire and demonstrate knowledge.
- **21st Century Learning** – the ability of to use skills, resources, & tools to meet the demands of the global community and tomorrow’s workplace. (1) Inquire, think critically, and gain knowledge, (2) Draw conclusions make informed decisions, apply knowledge to new situations, and create new knowledge, (3) Share knowledge and participate ethically and productively as members of our democratic society, (4) Pursue personal and aesthetic growth.(AASL,2007)

This unit has Information Literacy and Universal Design for Learning embedded within the unit design. Students will demonstrate knowledge and competency in music notation, rhythmic and melodic patterns, improvisation, chordal progressions, and dynamics. Students acquired this knowledge through multiple learning strategies: tonal, chordal, and rhythmic pattern imitation, improvisation, and composition.

Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

Content Connections

Content Standards integrated within instructional strategies

ELA Standard 1: Students will use written and oral English appropriate for various purposes and audiences.

Through student self assessment and reflections, the unit design addresses ELA Standard 1.

Delaware Model Unit Gallery Template

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

Unit Title: **Texture in Music**

Designed by: **Dawn Downes, Ed.D., adapted from Jackie Wiggins', *Teaching for Musical Understanding*²**

District: **Family Foundations Academy Charter**

Content Area: **Music**

Grade Level(s): **5**

Summary of Unit

"In dealing with texture, students need to develop an understanding of the various textural possibilities and the wide array of effects these different textural options can produce. They need to understand that music of all styles, genres, and cultural contexts has certain commonalities in its textural organization. If music is sound, moving through time and space, organized to express, then texture is one of the ways in which music (of all kinds) is organized" (Wiggins, p. 178).

In this unit, students will explore texture in music by performing different layers of texture within a single composition. Students will also create a notation system to record the layers of texture on paper. Finally they will use this notation system to record the layers of their own original composition.

Stage 1 – Desired Results

What students will know, do, and understand

Delaware Content Standards

- 1.1 Imitate melodic patterns
- 1.8 Sing ostinati with songs
- 1.9 Sing in groups in response to gestures of a conductor
- 2.9 Perform an independent part in an ensemble setting
- 2.11 Perform in groups with blend and balance

² Wiggins, J. (2001). *Teaching for musical understanding*. New York, NY: McGraw-Hill.

- 2.12 Perform expressively with phrasing, dynamics and stylistic interpretation
- 4.1 Compose short songs and instrumental pieces
- 4.2 Arrange short songs and/or instrumental pieces
- 4.5 Manipulate a variety of traditional, non-traditional, and electronically produced sounds while creating or arranging
- 4.6 Organize the elements of music into compositions which are unified and varied
- 5.1 Identify and define standard notation symbols
- 5.2 Read rhythmic notation
- 5.3 Read melodic notation
- 5.4 Read a single line of and instrumental or vocal part
- 5.5 Notate symbols and terms for meter and rhythm
- 5.7 Notate symbols and terms referring to dynamics, tempo, and articulation
- 5.8 Read an instrumental or vocal score
- 6.7 Identify the elements of music within a musical composition
- 6.8 Identify and explain compositional devices and techniques used in a musical work
- 7.7 Critically evaluate one's own musical creations
- 9.3 Describe how elements of music are used in various historical periods, cultures, genres, and styles

Big Idea(s)

The whole is greater than the sum of its parts.

Unit Enduring Understanding(s)

Music moves in layers (one, few, or many).

Some music is arranged in thicker layers than others (thick or thin).

Sometimes layers start and end together. Other times the layers start and end at different times.

Sometimes music has one melody (monophony); sometimes music has more than one melody (polyphony)

Texture exists in all styles, genres, and music of all cultural contexts.

Unit Essential Questions(s)

What is "texture" in music?

What does texture add to music?

What kinds of sounds can be layered in music?

What is the relationship between texture and melody?

Knowledge and Skills

Students will know...

The definition of melody, countermelody, repeating bass line, chords, monophony, polyphony

How to read a score and graphic score to understand the texture of what they hear

How composers and arrangers build the texture of music through melody, countermelody, bass line, and chords

Students will be able to...

Perform and analyze melody.

Perform and analyze melody and a countermelody.

Perform and analyze melody and countermelody accompanied by a repeating bass line.

Perform and analyze melody and countermelody accompanied by a repeating bass line and chords.

Perform and analyze melody and countermelody accompanied by a repeating bass line, chords, and additional countermelody.

Listen and graph what they hear (in pairs and small groups).

Create and perform pieces of music that use a variety of textures.

Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

Suggested Performance/Transfer Task(s)

For the end-of-year school music concert, your class has been asked to compose and perform music that interprets the four seasons of the year. Each group of three or four will be randomly assigned a season of the year (spring, summer, fall, winter). Compose and perform an original work that demonstrates the texture of the season and uses various musical elements we have talked about this year (range, timbre, dynamics, tempo, rhythm, melody). Notate your composition graphically as we have been recording texture during this unit. Include a key for others to read so that they can understand and play what you have written. Your composition needs to have at least two different sections (form A and B) that each displays a different use of texture. Everyone in your group needs to participate in the performance.

Rubric(s)

Seasons of the Year Texture Composition

<i>Outcomes</i>	1	2	3	4
<p><i>Student creates</i></p> <p>Aesthetic Appeal</p>	Does not present an effective general impression. Musical ideas do not hold the listener's interest.	Includes at least one interesting musical idea. Yet, the overall impression is not effective.	Includes some interesting musical ideas. The general impression is pleasant and moderately effective.	Strong aesthetic appeal and general impression. Would be enjoyed by many listeners. Keeps the listener interested.
<p><i>Student work is</i></p> <p>Creative</p>	Musical idea is familiar or a cliché. No variety or exploration of musical elements (range, timbre, dynamics, tempo, rhythm, melody).	Musical idea is neither familiar nor a cliché. However, there is no development, variety, or exploration of musical elements.	Involves some original aspect(s) or manipulation(s) of musical idea(s). Explores and varies at least one musical element.	Includes very original, unusual or imaginative musical ideas. Explores and varies at least two musical elements.
<p><i>Student demonstrates excellent</i></p> <p>Craftsmanship</p>	Gives no sense of a completed musical idea. Exhibits no clear beginning, middle or end section. Form appears random rather than organized. Musical elements (range, timbre, dynamics, tempo, rhythm, melody) do not connect well or are not used to organize musical ideas or the form. Layers of texture do not make sense together.	Presents one complete musical idea. However, composition lacks overall completeness. Fails to use musical elements to organize musical ideas or form. Texture is disjointed and distracts from the coherence of the piece.	Ending feels final. Uses at least one musical element to organize the musical ideas and overall form. Texture, while presenting a variety of sounds, does not present a fully coherent whole.	Presents at least one complete musical idea. Texture and layers of sound have a coherent and organized form with a clear beginning, middle, and end. Uses musical elements to organize musical ideas or the form.
<p><i>Students create an excellent</i></p> <p>Musical Score</p>	There is an attempt to show the various textures in the music and when they should be played. Notation is confusing; it is unlikely that other musicians could realize the score.	Texture is somewhat orderly and attempts to show the various layers in the music and when they should be played. Notation is not clear; other musicians would have a lot of trouble realizing the score.	Texture is notated, makes sense, and shows the various textures in the music and when they should be played. A key for interpretation is missing or is not clearly. Other musicians would have some problems realizing the score.	Texture is neatly notated and clearly shows the various layers in the music and when they should be played. A key for interpretation is included. Other musicians would not have any trouble realizing the score.

Rubric is a modification of one presented by: Hickey, M. (1999). Assessment rubrics for music composition. *Music Educators Journal*, 84 (4), 26 -33.

Rubric for Group Performance of Texture Piece

CATEGORY	1	2	3	4
Presentation	The presentation is not well rehearsed and falls apart.	The presentation is not well rehearsed but does hold together.	The presentation is well rehearsed but there are some obvious flaws.	The presentation is well rehearsed and there are no obvious flaws.
Rhythm	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is secure and the rhythms are accurate for the style of music being played.
Expression and Style	Rarely demonstrates expression and style. Just plays the notes. Layers of texture are only attempted.	Sometimes performs with nuance and style that is indicated in the score. Layers are missing or stop and start in ways that don't make sense.	Typically performs with nuance and style that is indicated in the score. All layers of texture are heard, but sometimes compete.	Performs with a creative nuance and style in response to the score. Texture of the piece is a focal point and layers work together.
Group Participation (rated individually)	One person did all of the work.	Some members were obviously doing more work than others.	Most members of the group participated to the best of their abilities	All members of the group participated to the best of their abilities

Modified from a rubric found at http://rubistar.4teachers.org/index.php?screen=ShowRubric&rubric_id=1744440&

Other Evidence

Practice notation of texture
Exit tickets
Informal assessment of students' conversations
Reflection and use of vocabulary
Creation of graphic score of a popular song
Use of questioning during whole group instruction

Student Self-Assessment and Reflection

A great deal of reflection will occur throughout the unit as the teacher guides the students to discuss the texture of music.

Students will be asked to complete exit tickets to reflect their thinking on the lesson's content and their grasp of the enduring understandings and essential questions.

After performing their composition, students will have a chance to reflect on their work and share their graphic score with the class.

Stage 3 – Learning Plan

(Design learning activities to align with Stage 1 and Stage 2 expectations)

Key learning events needed to achieve unit goals

Lesson One:

- Build background knowledge by talking with students about how they informally compose their own pieces of music. Brainstorm a list of decisions that they make and/or that composers make when they write music.
- Introduce the idea of texture by showing students different pieces of clothing – pants, shirt, sweater/jacket, shoes. Each piece has its own texture, but in composition, what matters is how they all work together to make an outfit. OR Show a piece of fabric or weaving that shows a lot of texture. Point out the various threads and colors that add texture and beauty to the cloth.
- Introduce the concept of texture in music singing "I Love the Mountains."
- Teach students to play the baseline of the song on xylophone. Teacher should sing and teach the ostinato of "Boom-di-a-da..."
- When students know the ostinato, have a small group sing that part while the baseline students continue to play.
- While they are going, give out music to the rest of the students to sing the melody.
- When students have those three parts together, begin to play the baseline of "Heart and Soul" on the piano.
- Continue to practice all parts, adding in the soprano melody of "Heart and Soul."
- If time permits, have students teach their parts to each other and trade parts.

- Show the students the graphic score for what they were playing and singing. Point out how all of the parts are noted and that some parts come in at different times. Point out that scores are read vertically and use measures to keep time to know who is performing at any given time.
- To differentiate instruction, leave some parts of the musical score blank and allow them to work independently or in a small group to add the notation for those measures.
- Close with an exit ticket on “What is texture?” and “What does texture add to music?”

Lesson Two:

- Show students the graphic score for “I Love the Mountains” from last class. When looking at the graphic score, ask students questions like “Which voice is heard first?” and “What does it mean when one line is written directly over another?”
- Have students create a “What I Know” about texture list to remind students about last week’s lessons and to share background knowledge.
- Break students up into small groups of 3-4 and give each group a copy of the score for “One Bottle of Pop.” Have the students try and figure out how to read the score and how the song can be performed. As students are working, walk around the room and listen to assess their understanding.
- Bring them back to the large group and discuss as a group. Reteach, if needed. Divide the students up into the groups of bass line, ostinato, melody, and counter melody.
- Rehearse briefly with the bass and then layer on the sounds of each group.
- Have the students work with a partner to think about one of their favorite pop songs. Have them work with the partner to describe in words the various layers of a song and what those layers are doing. For more able learners, ask them to create a graphic score for a small section of that song (chorus).

Lesson Three:

- Prior to this class, select one pop song and create a graphic score for that song’s beginning or chorus.
- In class, share what students had to say about the selected song when describing the layers. Play them the section of the song for which you created the graphic score. Show them the graphic score that you created, pointing out the various features of the song and how they were represented (slashes, dashes, x’s, etc.). Make a poster of graphic representations of sound to use later in this lesson and in the next one.
- See if different groups can recreate the texture of the pop song from the graphic score you created.
- Ask the students why a composer would use texture in a piece of music. Use their comments to spur discussion about texture and its role in music.
- Tell students that today they will have a chance to note the texture of a piece of music. Pass out the texture charts (attached). Show students that there are 8 sections in the chart – one for each different section of the music. Play the piece through one time and point to the sections on a poster-sized chart (or a projected chart on the screen) as they are played. If available use “Riu, Riu, Chiu,” track 11 from the *Teaching for Musical Understanding* book.
- Remind students how they were going to notate the textures that they hear – slashes, x’s, squiggle lines, etc. Play their first section. Pause the music and ask students to

work with you to chart the texture. Model how to create the graphic score for section one of the music. Talk aloud as you think about how to chart the texture.

- Play the next section of the music. Repeat your think aloud for the second section, or have the students work with a partner or small group to chart the music. As the groups are working, walk around and check on their progress. Assess how well they understand what to do. If needed, after all the groups have made an attempt, chart the section together on the board. Talk aloud about your thinking as you go.
- Play the next section, have students work in pairs or small groups or independently based on how well they did with the last section.
- Continue to repeat the process through all of the sections of the music. Note when the sections repeat themselves. Continue to work towards students working independently at creating the graphic score, noting the form of the music. As students gain independence and you notice that a student is doing a particularly good job, ask him/her to do her chart on the board and have him/her think aloud about the process for his/her peers.
- Collect the student's graphic scores at the end of the lesson.

Lesson Four:

- Play a sample piece of music and have students identify the various layers of texture in the piece. Encourage them to use the vocabulary from the unit: melody, countermelody, repeating bass line, chords, monophony, polyphony.
- Show students the chart of how to note the texture of a piece of music.
- Give students the final assessment for the unit.

For the end-of-year school music concert, your class has been asked to compose and perform music that interprets the four seasons of the year. Each group of three or four will be randomly assigned a season of the year (spring, summer, fall, winter). Compose and perform an original work that demonstrates the texture of the season and uses various musical elements we have talked about this year (range, timbre, dynamics, tempo, rhythm, melody). Notate your composition graphically as we have been recording texture during this unit. Include a key for others to read so that they can understand and play what you have written. Your composition needs to have at least two different sections that each displays a different use of texture. Everyone in your group needs to participate in the performance.

- Give students time in class to work on the project. Student may use percussion, voice, recorders, xylophones, hands, feet, or any other instrument in the room.
- At the beginning of the next class period, share the rubrics with them for the score and for the performance.
- At the next class begin the performances. After each performance, students who are listening should analyze the texture. How many layers did they hear? What happened when the section changed and a new texture was heard? How did the group choose to change up the texture of the piece? Was the change effective and smooth?
- Ask each group to reflect on their performance and their process of composing the music.
- Collect musical scores produced by each group for evaluation.

Resources and Teaching Tips

Resources:

Music CD from *Teaching for Musical Understanding* by Jackie Wiggins

A variety of musical instruments in the room – recorders, xylophones, rhythm instruments, etc.

Recording of a popular song that exhibits strong texture – www.itunes.com

Tips:

Students may have trouble singing/playing their layer of texture when other groups are also performing a different layer. Encourage them to cover their ears when they first begin to perform their layer with the other layers. However, have a signal for them to remove their hands from their ears so that they can hear the other layers and the composition as a whole. Alternatively, have a listening group that students rotate in and out of if they have trouble performing their layer when the entire composition is being performed.

If students are not accustomed to a workshop approach, the teacher may need to have checkpoints for students during the creative process so that their final project is chunked into small sections with intermittent due dates.

Differentiation

Scaffolded graphic organizers to support various learners

Work in small groups and pairs to support learning

When dividing up students to play various layers of texture, some students with learning disabilities may benefit from being in a group with a repeating bass line

Have a listening group that students can rotate in and out of if they have trouble performing their layer when the entire composition is being performed.

Students use the visual, auditory, and kinesthetic learning styles during this unit.

Students choose which instruments to use in their compositions.

Workshop approach to the final assessment allows the teacher to differentiate his/her time, moving between groups as the students need support.

Design Principles for Unit Development

- **International Education**

- This unit makes use of music from across cultures; pop culture, non-western, and traditional music are all embedded in the unit.

- **Universal Design for Learning**

- See notes above on differentiation.

Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

As written, this unit does not make use of a great deal of technology. However, if the teacher wished to extend the unit, students could certainly go online and search for samples of music that exhibit texture. The teacher could also download video and play the music before showing the video and talk about texture and then show the video and talk about the aesthetic experience. When was it easier to hear the texture – with or without the visual stimulation?

Content Connections

Content Standards integrated within instructional strategies

Social Studies – Learning about non-western cultures. Teacher could extend the unit with a short comparative study on texture from cultures around the world.

ELA – The musical composing process is similar to written composition.

Math – Dividing time with measures, beat, syncopation

Recording Texture

Section 1	Section 2	Section 3	Section 4
Section 5	Section 6	Section 7	Section 8

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Delaware Model Unit Gallery Template

Unit Title: Singing Fundamentals-Singing as a Group
Designed by: Chris Celfo
District: Innovative Schools
Content Area: Music
Grade Level(s): 3-5

Summary of Unit

Singing is a main focus in elementary school music class. Students will be able to sing using various techniques and understand how these techniques change the expression of the song. By using proper breathing and vocal techniques they will keep their voices healthy and know how to keep their vocal chords safe.

Stage 1 – Desired Results

What students will know, do, and understand

Delaware Content Standards

- 1.2 E Sing on pitch within the appropriate singing range
- 1.3 E Sing on pitch in rhythm while applying a steady beat
- 1.4 E Sing demonstrating proper posture and breathing
- 1.5 E Sing demonstrating proper vocal technique
- 1.6 E Sing expressively utilizing dynamics and phrasing
- 1.9 E Sing in groups in response to gestures of a conductor
- 1.12 D Sing music in 2 parts
- 1.13 D Sing in groups and blending vocal timbres
- 1.14 D Sing a repertoire of songs representing different genres, styles, and languages
- 1.17 D Sing a repertoire of choral literature with expression and technical accuracy, including songs performed from memory
- 2.6 D Perform with proper posture and breathing
- 2.9 D Perform an independent part in an ensemble setting
- 2.10 I/D Perform music representing diverse genres and styles
- 2.11 D Perform in groups with blend and balance
- 2.12 D Perform expressively with phrasing, dynamics, and stylistic interpretation
- 5.4 D Read a single line of an instrumental or vocal part
- 5.7 D Notate symbols and terms referring to dynamics, tempo, and articulation

5.10 I/D Read simple melodies in 2 or more clef

6.1 E Express changes and contrasts in music through movement

6.3 P/E Identify and classify voices by range and quality

Big Idea(s)

- Proper Posture and Breathing
- Echo Singing
- Singing in a group music of many genres
- Intonation
- Solfege
- Call and response
- Dynamics(loud and soft)
- Pitch(High and low)

Unit Enduring Understanding(s)

- Proper breathing and posture is a must in order to sing your best.
- Intonation is the ability to play or sing notes in tune.
- Beat is the steady pulse in a piece of music.
- Melody is a single line of moving notes that create the tune or idea of a song.
- Solfege is the application of the sol-fa syllables to a musical scale or to a melody
- Dynamics refer to the louds and softs within a piece of music
- Tone refers to the quality or character of sound
- Pitch refers to the relative position of a tone within a range of musical sounds.
- Many fundamentals are needed to sing properly.
- Singing in a group differs from singing as a soloist
- It takes a great deal of listening and focus to ensure proper blend and balance is accomplished within the group.
- Expression of a song is demonstrated through the use of tone and changes in vowels and dynamics.
- Proper balance and blend are crucial elements of a successful choir.

Unit Essential Questions(s)

- What are the essentials of good posture for singing?
- What are the physical characteristics necessary for good breath support? What does proper breathing look and feel like?
- Why is it important to breathe correctly while singing?
- How does vowel formation and placement change the tone of a song?

- How is balance and blend achieved when singing in a group?
- What is good intonation and how do we achieve it?
- How do dynamics affect the mood of a song?
- How do expressive elements communicate an idea and/or feeling in a song?

Knowledge and Skills

Students will know...

The definition of balance, blend, dynamics (and dynamic symbols)

How to breathe properly.

How the different vowel shapes are formed.

Students will be able to...

- Exhibit proper breathing
- Students will be able to successfully sing in a group.
- Students will be able to identify and use whispering, speaking, singing, and shouting voices.
- Students will be able to perform echo singing and speaking singing games.
- Students will be able to sing simple melody containing sixteenth notes with rhythmic accuracy.
- Students will be able to speak and correctly perform a rhythm pattern independently to a steady beat.
- Students will be able to perform with proper blend within a choir.
- Students will be able to shape vowels correctly.

Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

Suggested Performance/Transfer Task(s)

Teacher will choose 15-20 measure sections from selections currently being studied. The teacher will listen to the students' perform these sections in groups of 4-6 students. The teacher will also have each student sing the selection individually. The following rubric will be used to assess each student.

Vocal Performance Rubric					
	Unacceptable	Poor	Fair	Good	Excellent
	0 pts	1 pt	2 pts	3 pts	4 pts
Diction	Unacceptable	Poor	Fair	Good	Excellent
	Vowels are consistently inaccurate, consonants are consistently unclear, significantly detracting from the overall performance.	Vowels are frequently inaccurate, consonants are frequently unclear, detracting from the performance.	Vowels are occasionally inaccurate, consonants are occasionally unclear, detracting from the performance.	Vowels are rarely inaccurate, consonants are rarely unclear without detracting from the overall performance.	Vowels are stable and consistent; consonants are clean, crisp and appropriate to the language being sung enhancing the overall performance. Professional level diction.
Tone Quality	Unacceptable	Poor	Fair	Good	Excellent
	Tone is never focused, clear, centered throughout the dynamic range, significantly detracting from the overall overall performance.	Tone is rarely focused, clear, centered throughout the dynamic range, detracting from the overall performance.	Tone is mostly focused, clear, centered throughout the dynamic range, detracting from the overall performance.	Tone is usually focused, clear, centered, and ringing tone throughout the dynamic range without detracting from the overall performance.	Tone is consistently focused, clear, centered, and ringing tone throughout the dynamic range enhancing the overall performance. Professional tone quality.
Dynamic, Blend and Balance	Unacceptable	Poor	Fair	Good	Excellent
	Dynamics, blend, and balance is never accurate within the ensemble, significantly detracting from the overall performance.	Dynamics, blend, and balance is rarely accurate within the ensemble, detracting from the overall performance.	Dynamics, blend, and balance is mostly accurate within the ensemble, detracting from the overall performance.	Dynamics, blend and balance is usually accurate within the ensemble without detracting from the overall performance.	Dynamics, blend, and balance is consistently accurate within the ensemble enhancing the overall performance. Professional level dynamics, blend, and balance.

Technique	Unacceptable	Poor	Fair	Good	Excellent
	Correct posture and breath mechanics are never employed, significantly detracting from the overall performance.	Correct posture and breath mechanics are rarely employed, detracting from the overall performance.	Correct posture and breath mechanics are often employed, but detract from the overall performance.	Correct posture and breath mechanics are usually employed, without detracting from the overall performance.	Correct posture and breath mechanics are consistently employed enhancing the overall performance. Professional level technique.

Other Evidence:

Exit tickets

Informal assessment of students’ conversations

Reflection and use of vocabulary

Use of questioning during whole group instruction

Student Self-Assessment and Reflection

A great deal of reflection will occur throughout the unit as the teacher guides the students to discuss the fundamentals of singing in a choir

Students will be asked to complete exit tickets to reflect their thinking on the lesson’s content and their grasp of the enduring understandings and essential questions.

After performing their composition, students will have a chance to reflect on their work.

Stage 3 – Learning Plan
(Design learning activities to align with Stage 1 and Stage 2 expectations)

Key learning events needed to achieve unit goals

Lesson One: Breathing

Have students place a hands on belly buttons.

As they breathe, explain that this area should expand first when they breathe in and then spread upwards until chest is expanded .

Observe and make sure students don't lift their shoulders or push their stomach's out.

Have the students lay flat on their backs, and place their hands on waists, fingers pointing towards your belly button.(if you have access to the stage at your school, this is a great place to do this exercise)

Tell them to focus on filling up your stomach from the bottom to the top taking a slow deep breath.

Inform them that the aim is not to fill themselves to bursting but to inhale enough air so that you can feel the difference between a shallow breath taken when breathing from the chest

Make sure that their stomach 's rise and their hands raise gently up and outward until they feel their chest expanding.

Indicate that the expansion is not only at the front of the body but also to the sides and back as well.

Have them breath out in slowly for a count of 8, hold for a count of 4, and then exhale slowly for a count of 8.

Repeat the exercise 10 times

Observe each student and correct any issues you may see.

Lesson Two: Dynamics in music performance

Teacher will explain the definition of dynamics and talk to students about how the degree of loudness or softness of music affects the mood of the music. Play examples for the students. These examples should "catch their attention," so make sure to choose examples that they will enjoy.

After listening to the examples, lead discussion with students on how they think the dynamics affects the music. Tell them to get out their musical selections that they are working on and sing the pieces, dividing them into sections of dynamic contrast.

After playing each section, have the students discuss how these dynamics effect the mood of the music and why they think the composer used these dynamics in these sections.

Go back to the music and have individuals sing specific sections of the music to individually demonstrate the varying dynamic levels. With the upper level students, pick the more challenging sections; for the lower level students, pick a section that they are capable of performing effectively to demonstrate the dynamic contrast.

Let the students pick which section they want to sing and this will lead to "volunteers" playing individually. After allowing time for individuals to play, have the band play through the piece and record it. Have class listen to recording.

Lesson Three: Balance/Blend Vowel Formation

Teacher will provide class with an overview of the topics of Balance and Blend.

Teacher will discuss the singing vowels and exercise each singing vowel.

Teacher will instruct the soprano section to sing one or two short phrases from a selection in unison and then ask other choir members for a response. Was the section in tune? On which notes - specifically - could a subtle beating sound be heard, suggesting that one or more players was a little off pitch? Was the section breathing properly? Did they demonstrate good posture? Did they blend well, or did one or two players dominate the section?

Teacher will do the same with the alto, tenor, and bass sections individually.

Teacher will then have the soprano's and alto's sing together. Then ask the male voices, was there an acceptable balance, or did the first clarinet section dominate the others?

The process will then be repeated with the boys performing, and asking the ladies the same questions.

Because the above approach risks embarrassing weaker singers, it is usually best to avoid singling out particular students, even when their shortcomings are obvious. Focus instead on the need for the section as a whole to overcome any weaknesses, and encourage those listening to give positive as well as negative comments.

By moving systematically through the choir in this way and summarizing the findings of the group in a kindly and encouraging manner, the choir director can do much to raise awareness within the ensemble of the basics of intonation, breathing, balance and blend. It will also help produce a much better sound from the choir as a whole.

Resources and Teaching Tips

Resources:

Various repertoire of musical selection chosen by teacher

Differentiation

Work in small groups and pairs to support learning

When dividing up students to sing some students with learning disabilities may benefit from being in a group with stronger singers

Students use the visual, auditory, and kinesthetic learning styles during this unit.

Students choose which passages to sing during evaluations.

Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

As written, this unit does not make use of a great deal of technology. However, if the teacher wished to extend the unit, students could certainly go online and search for samples of music that exhibit proper balance/blend. The teacher could also download a video of a choir singing and talk about the singing fundamentals being used.

Content Connections

Content Standards integrated within instructional strategies

Math – Dividing time with measures, beat, syncopation