

### 3.1. Musicians use reflection and revision in the process of creating and rehearsing.

Wednesday, May 06, 2015 1:51 PM

Standard(s) Objective(s)	Performance Task/ Assessment	Concepts (Know) Competencies (Do)	Essential Vocabulary	Learning Task Essential Question(s)
9.1.3.A, 9.1.3.B, 9.1.3.C, 9.1.3.G, 9.1.3.H, 9.1.3.J, 9.2.3.L, 9.3.3.A  Objectives: <ul style="list-style-type: none"> <li>• The students will be able to read, count, and play rhythms using quarter notes, quarter rests, paired eighth notes, half notes, and dotted half notes.</li> <li>• The students will be able to create patterns of strong and weak beats.</li> <li>• The students will be able to explain the function of a time signature and its relationship to strong and weak beats.</li> <li>• The students will be able to read pitches on a five-line treble staff.</li> <li>• The students will be able to read and perform at various dynamic levels.</li> <li>• The students will be able to read and perform cumulative songs.</li> <li>• The students will be able to track 2 instrumental parts.</li> <li>• The students will reflect on personal performance and create questions to drive reflection and improvement.</li> <li>• The students will be able to control breath and construct a musical phrase.</li> <li>• The students will be able to differentiate between practice and rehearsal.</li> <li>• The students will be able to outline components of effective practice and rehearsal.</li> <li>• The students will be able to read a musical road map that contains repeat signs.</li> </ul>	Given a time signature, students create a pattern that demonstrates strong and weak beats in that time signature.  Students perform individually.  Teacher listens and assesses via checklist.	Concepts: <ul style="list-style-type: none"> <li>• Strong and weak beats</li> <li>• Time signature</li> <li>• Five-line treble staff</li> <li>• Lines and spaces</li> <li>• Number counting for rhythms</li> <li>• Dynamics</li> <li>• Mezzo forte</li> <li>• Cumulative songs</li> <li>• Phrase</li> <li>• Practice</li> <li>• Rehearsal</li> <li>• Recorder/flutophone</li> <li>• Repeat signs</li> </ul> Competencies: <ul style="list-style-type: none"> <li>• Read, count, and play rhythms using quarter notes, quarter rests, paired eighth notes, half notes, and dotted half notes</li> <li>• Create patterns of strong and weak beats</li> <li>• Recognize the function of a time signature and its relationship to strong and weak beats</li> <li>• Read pitches on a five-line treble staff</li> <li>• Recognize and interpret symbols for mezzo forte</li> <li>• Track 2 instrumental parts, e.g. flutophone duet or recorder/drum parts, relate to tracks in sequencing</li> <li>• Reflect on personal performance and create questions to drive reflection and improvement, e.g. Am I sitting tall? Am I holding my recorder properly? Am I getting a good sound?</li> <li>• Control breath and construct a musical phrase</li> <li>• Differentiate between practice and rehearsal</li> <li>• Understand components of effective practice and rehearsal</li> <li>• Follow a musical road map that contains repeat signs</li> </ul>	<ul style="list-style-type: none"> <li>• Strong beat</li> <li>• Weak beat</li> <li>• Time signature</li> <li>• Treble clef</li> <li>• Line</li> <li>• Space</li> <li>• Musical alphabet</li> <li>• American counting system</li> <li>• Dynamics</li> <li>• Mezzo forte</li> <li>• Cumulative songs</li> <li>• Phrase</li> <li>• Practice</li> <li>• Rehearsal</li> <li>• Recorder/flutophone</li> <li>• Repeat sign</li> <li>• Track</li> <li>• Breath control</li> <li>• Reflect</li> </ul>	Teacher and students will study visual representation and audio examples.  Students will listen to, move to and play instruments with examples of meters.  Why do we organize music using various types of meters?

**Materials and Resources**

Promethean board with visual representation of meter and time signature

Regular white/chalk board

Percussion instruments

Recorders

Classroom to move in

Piano

Resource recordings and audio equipment

## 3.2. Many different groups of voices and/or instruments can create music.

Friday, May 08, 2015 10:20 AM

Standard(s) Objective(s)	Performance Task/ Assessment	Concepts (Know) Competencies (Do)	Essential Vocabulary	Learning Task Essential Question(s)
9.1.3.A, 9.1.3.B, 9.1.3.C, 9.1.3.H, 9.1.3.J  <b>Objectives:</b> <ul style="list-style-type: none"> <li>Students will be able to visually differentiate between a duet and a trio.</li> <li>Students will be able to aurally differentiate between a duet and trio in obvious examples.</li> <li>Students will be able to demonstrate proper recorder playing technique.</li> <li>Students will be able to match pitch in simple melodies.</li> <li>Students will be able to classify instruments by orchestral family.</li> <li>Students will be able to identify various sounds string instruments can produce (arco and pizzicato).</li> <li>Students will be able to categorize woodwind instruments as no reed, single reed, and double reed.</li> <li>Students will be able to categorize percussion instruments as shaken, scraped, or struck.</li> <li>Students will be able to sing in rounds.</li> <li>Students will give examples of soprano and bass instruments.</li> <li>Students will be able to aurally differentiate between soprano and bass voices in obvious examples.</li> </ul>	Given a varied set of instrument cards, students will practice setting cards in "hula hoops" for the four orchestral families.  Students will complete written assessment to check their knowledge of instrument families.	<b>Concepts:</b> <ul style="list-style-type: none"> <li>Duet</li> <li>Trio</li> <li>Orchestral instrument families</li> <li>Arco</li> <li>Pizzicato</li> <li>Reed</li> <li>Mouthpiece</li> <li>Round</li> <li>Soprano</li> <li>Bass</li> </ul> <b>Competencies:</b> <ul style="list-style-type: none"> <li>Recorder playing technique: hand position, tonguing, breathing, pitch matching</li> <li>Match pitch in simple melodies</li> <li>Identify instrument families and their characteristics</li> <li>Identify various sounds that string instruments can produce (arco and pizzicato)</li> <li>Categorize woodwind instruments as no reed, single reed, and double reed</li> <li>Categorize percussion instruments as shaken, scraped, or struck</li> <li>Sing in rounds</li> <li>Recognize soprano and bass functions (one voice or instrument above or below another in pitch)</li> </ul>	<ul style="list-style-type: none"> <li>Duet</li> <li>Trio</li> <li>Instrument family</li> <li>Arco</li> <li>Pizzicato</li> <li>Reed</li> <li>Mouthpiece</li> <li>Round</li> <li>Soprano</li> <li>Bass</li> </ul>	Students will match examples of instruments to the orchestral families.  How is it that we came to organize orchestral instruments into four families?

### Materials and Resources

Hula Hoops and instrument cards  
 Pencils  
 Written Assessment  
 Recordings and audio playback system

### 3.3. Elements of music can be manipulated to create different styles.

Friday, May 08, 2015 10:34 AM

Standard(s) Objective(s)	Performance Task/ Assessment	Concepts (Know) Competencies (Do)	Essential Vocabulary	Learning Task Essential Question(s)
9.1.3.A, 9.1.3.B, 9.1.3.C, 9.1.3.D  Objectives: <ul style="list-style-type: none"> <li>Students will be able to generate and demonstrate uneven and even rhythms.</li> <li>Students will be able to classify marches and the blues according to their characteristics.</li> <li>Students will be able to conduct a 2/4 pattern.</li> <li>Students will be able to improvise in different styles: march, blues.</li> </ul>	Students will demonstrate a 2 beat conducting pattern to an unfamiliar piece.  Teacher will video tape and review with students for accuracy.	Concepts: <ul style="list-style-type: none"> <li>March</li> <li>Blues</li> <li>Uneven and even rhythm</li> </ul> Competencies: <ul style="list-style-type: none"> <li>Recognize the difference between uneven and even rhythms</li> <li>Identify hallmarks of a march: pattern of strong/weak beats, different sections</li> <li>Conduct a 2/4 pattern</li> <li>Recognize the role of call and response in the blues</li> <li>Identify hallmarks of the blues: vocal inflection, lyrics, rhythm</li> <li>Differentiate between marches and the blues</li> <li>Improvise in different styles: march, blues</li> </ul>	<ul style="list-style-type: none"> <li>March</li> <li>Blues</li> <li>Uneven rhythm</li> <li>Even rhythm</li> </ul>	Listen to and clap the beat to a march using more weight on the down beats.  Practice drawing a 2 beat conducting pattern on a white board.  Continue finding the strong beat by applying conducting pattern.  How do conductors communicate with their ensembles?
<b>Materials and Resources</b>  Audio recordings and playback equipment Video tape recording equipment Barred and unpitched percussion instruments				

### 3.4. Different groups of people have different musical traditions.

Friday, May 08, 2015 12:38 PM

Standard(s) Objective(s)	Performance Task/ Assessment	Concepts (Know) Competencies (Do)	Essential Vocabulary	Learning Task Essential Question(s)
9.2.3.A, 9.2.3.E, 9.2.3.F, 9.2.3.G, 9.2.3.H, 9.2.3.I, 9.2.3.K, 9.2.3.L  <b>Objectives:</b> <ul style="list-style-type: none"> <li>Students will be able to describe characteristics of spirituals and work songs, including field cries.</li> <li>Students will be able to compose lyrics that reflect the style of familiar tune.</li> <li>Students will identify the characteristics of music that is passed on through oral tradition: lack of identified composer, different versions of the same song.</li> <li>Students will be able to associate pieces of music with U.S. regions based on clues in the lyrics or stylistic elements.</li> </ul>	<p>Students individually create a chart that organizes and describes the characteristics of spirituals and work songs.</p> <p>As a class create a montage. (Jazz will be focus for next year - be sure to include characteristics that will recur in jazz.)</p> <p>Students create a Venn diagram to compare spirituals work songs and patriotic music.</p> <p>Assess via checklist.</p>	<p>Concepts:</p> <ul style="list-style-type: none"> <li>Spirituals in regions of the U.S.</li> <li>Work songs, including field cries, in regions of the U.S.</li> <li>Lyrics often match the music's style</li> <li>Music is often passed on through oral tradition</li> <li>The impact of geography on music of different groups of people</li> <li>Music of Stephen Foster</li> </ul> <p>Competencies:</p> <ul style="list-style-type: none"> <li>Understand the regional influences on the music of different groups of people</li> <li>Find and compare different versions of songs</li> </ul>	<ul style="list-style-type: none"> <li>Spirituals</li> <li>Work songs</li> <li>Field cries</li> <li>Oral tradition</li> <li>Region</li> </ul>	<p>Sing spirituals and work songs including field cries.</p> <p>Discuss as a class observed characteristics of this repertoire.</p> <p>Sing example of patriotic music and complete a written practice example--short description.</p> <p>How do spirituals and work songs relate to other kinds of music?</p>

#### Materials and Resources

Pencils, poster paper  
 Resource recordings and playback equipment  
 Song sheet repertoire

### 3.5. People can use formal criticism to determine the quality of music.

Friday, May 08, 2015 12:38 PM

Standard(s) Objective(s)	Performance Task/ Assessment	Concepts (Know) Competencies (Do)	Essential Vocabulary	Learning Task Essential Question(s)
9.1.3.A, 9.1.3.B, 9.1.3.C, 9.3.3.A, 9.3.3.B, 9.3.3.E  Objectives: <ul style="list-style-type: none"> <li>• Students will be able to apply dynamics, tempo, and phrasing to reflect the intent of the music.</li> <li>• Students will be able to critique the performance of others using formal elements and principles.</li> <li>• Students will be able to identify specific parts of a work being rehearsed that require personal practice.</li> </ul>	Students develop a rubric with teacher guidance.  Watch a selected performance, use rubric to assess individually.  Teacher will utilize two step checklist--ratings and student support for their ratings.	Concepts: <ul style="list-style-type: none"> <li>• (Formal elements and principles outlined in big ideas 1 and 2)</li> </ul> Competencies: <ul style="list-style-type: none"> <li>• Match expressive elements to the intent of the music</li> <li>• Critique the performance of others using formal elements and principles</li> <li>• Identify specific parts of a work being rehearsed that require personal practice</li> </ul>	<ul style="list-style-type: none"> <li>• (Formal elements and principles outlined in big ideas 1 and 2)</li> </ul>	Students will study examples of rubric.  Develop rubric as a class.  Practice using rubric with given short examples. How can we critique a performance?

#### Materials and Resources

Resources for developing rubrics with students: <http://www.teachersfirst.com/lessons/rubrics/involving-students.cfm>, <https://www.teachervision.com/teaching-methods-and-management/rubrics/4586.html>

Pencils, poster paper

Video recordings and playback equipment

Vocal sheet music repertoire

Audio recording equipment

### 3.6. People have different responses to music that may evolve over time.

Friday, May 08, 2015 12:38 PM

Standard(s) Objective(s)	Performance Task/ Assessment	Concepts (Know) Competencies (Do)	Essential Vocabulary	Learning Task Essential Question(s)
9.3.3.D, 9.3.3.F, 9.4.3.A  Objectives: <ul style="list-style-type: none"> <li>• Students will be able to state and support personal preferences about music.</li> <li>• Students will be able to describe the effect of music on mood and physical response.</li> <li>• Students will be able to articulate a personal response to a piece of music after initial contact and after repeated engagement.</li> </ul>	Teacher describes the formal elements of a piece, e.g., tempo, timbre, dynamics, even and uneven rhythms.  Given that background information, students will individually create a hypothesis as to how mood and physical response might be affected.  Record base line pulse and mood.  Listen to musical example.  Rerecord pulse and mood.  Revisit hypothesis to affirm or refute hypothesis.  Individually describe conclusions and personal responses of why.  Teacher records via checklist whether students had hypothesis, baseline, post data and reflections.	Concepts: <ul style="list-style-type: none"> <li>• Preference</li> <li>• Elements of music can influence mood and physical response</li> </ul> Competencies: <ul style="list-style-type: none"> <li>• Describe moods and physical responses as they relate to music</li> <li>• Compare a personal response to a piece of music after initial contact and after repeated engagement</li> </ul>	Preference	Examine a scientific/social studies example and practice developing hypothesis, gathering data and taking pulse.  List and discuss and moods and practice articulating how they feel.  How can music change our mood and physical response?
<b>Materials and Resources</b>				
Recording and playback equipment Pencils, poster paper				