

4.1. Musicians practice individually and rehearse as a group to improve and refine their skills.

Thursday, May 07, 2015 8:36 AM

Standard(s) Objective(s)	Performance Task/ Assessment	Concepts (Know) Competencies (Do)	Essential Vocabulary	Learning Task Essential Question(s)
9.1.5.A, 9.1.5.B, 9.1.5.C, 9.1.5.G Objectives: <ul style="list-style-type: none"> Students will be able to read and perform music, interpreting the specified tempo and dynamics. Students will be able to read, count, and perform rhythms containing groups of four sixteenth notes, pick up notes, and syncopated notes. Students will be able to place bar lines to indicate meter: 2/4, 3/4, 4/4. Students will be able to aurally differentiate between major and minor. Students will be able to visually and aurally identify and sing pitches that step, skip, and leap. Students will be able to visually and aurally identify and sing melodic patterns: D M S, D R M F S, D S. Students will be able to sing the tonic after performing a piece of music Students will be able to follow a musical road map that uses first and second endings, D.C., D.S., and fine. Students will be able to point out improvements in performance due to practice and/or rehearsal. Students will be able to decode and apply key signatures. 	With a given example, students will perform a song that is not familiar in small groups. Class listens and assesses tempo, dynamics and pitch and rhythm accuracy using teacher developed rubric.	Concepts: <ul style="list-style-type: none"> Tempo <ul style="list-style-type: none"> Allegro Moderato Andante Groups of four sixteenth notes Syncopation Eighth-quarter-eighth syncopated rhythm (syn-co-pa) Pick up notes Meter: 2/4, 3/4, 4/4 Bar line Measure Mezzo piano La-based natural minor (solfege) Tonic First and second endings Da capo (D.C.) Del segno (D.S.) Fine Steps, skips, leaps Triad (D M S) Key signature Flat Sharp Accuracy improves with practice and rehearsal Competencies: <ul style="list-style-type: none"> Read rhythms containing groups of four sixteenth notes, pick up notes, and syncopated notes Count the number of measures in a piece of music and find a specific measure Apply a range of dynamics - forte, mezzo forte, mezzo piano, piano - to performance Aurally recognize and read melodic patterns: D M S, D R M F S, D S Sing the tonic after performing a piece of music Follow a musical road map that uses first and second endings, D.C., D.S., and fine. Differentiate between major and minor Decode a key signature 	<ul style="list-style-type: none"> Tempo Allegro Moderato Andante Sixteenth notes Syncopation Pick up notes Meter Bar line Measure Mezzo piano Minor Tonic First and second endings Da capo (D.C.) Del segno (D.S.) Fine Steps, skips, leaps Triad (D M S) Key signature Flat Sharp 	Review STARS (Sharps and flats, time signature and tempo, articulation, repeats) method of reading music. Review and practice short examples as a class. Record and assess short examples via teacher generated rubric. How are tempo and dynamics part of musical expression?

Materials and Resources

Song sheets
Video and playback equipment
Pencils and paper

4.2. Different groups of voices and/or instruments have different sounds.

Wednesday, May 20, 2015 1:10 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.H, 9.1.3.J Objectives: <ul style="list-style-type: none"> Students will be able to label the range of a voice or instrument as high, middle, or low. Students will be able to name instruments that are in the alto and tenor ranges. Students will be able to identify various types of ensembles: e.g. string quartet, brass quartet, barbershop quartet, guitar ensemble, recorder consort, ensembles of electronic instruments, orchestra, band. Students will be able to track vocal music on multiple staves (1 vocal part + piano). Students will be able to play auxiliary percussion instruments with proper playing technique. Students will be able to play non-sequential/switched fingerings on recorder, e.g. forked F, Bb, other notes as appropriate. Students will be able to read and play tied notes on recorder. Students will be able to match pitch between larger intervals and in an extended range. Students will be able to list characteristics of listening repertoire, including texture, timbre, and range. Students will be able to blend their sound within an ensemble. 	Students will demonstrate proper playing technique for barred instruments as they perform a given song. Teacher assesses components of technique via checklist.	Concepts: <ul style="list-style-type: none"> Range Alto Tenor Quartet Recorder consort Ensemble Auxiliary percussion instruments Tied notes Blend Competencies: <ul style="list-style-type: none"> Track vocal music on multiple staves (1 vocal part + piano) Develop awareness of different types of ensembles, e.g. string quartet, brass quartet, barbershop quartet, guitar ensemble, recorder consort, ensembles of electronic instruments, orchestra, band Play auxiliary percussion instruments with proper playing technique Recorder playing technique: non-sequential/switched fingerings Read and play tied notes on recorder Match pitch between larger intervals and in an extended range Listen to repertoire performed by different types of ensembles and discuss the characteristics of each sound (texture, timbre, range) Participate as a member of an ensemble, working to blend their sound with the group 	<ul style="list-style-type: none"> Range Alto Tenor Quartet Recorder consort Ensemble Auxiliary percussion instruments Tied notes Blend 	Students will view and discuss demonstration video from Army Field Band website. Students will inventory important aspects of technique. Practice scales and patterns as a class. Teacher will observe and critique as students practice. How does playing technique impact musical expression?

Materials and Resources

<http://www.armyfieldband.com/pages/education/percussion.html>

Mallet instruments

4.3. There are styles of music that are written to communicate ideas.

Wednesday, May 20, 2015 1:29 PM

Standard(s) Objective(s)	Performance Task/ Assessment	Concepts (Know) Competencies (Do)	Essential Vocabulary	Learning Task Essential Question(s)
9.1.5.A, 9.1.5.B, 9.1.5.C, 9.1.5.D, 9.2.5.A, 9.2.5.B, 9.2.5.C, 9.2.5.E Objectives: <ul style="list-style-type: none"> • Students will be able to list characteristics of traditional and modern ragtime: form, syncopated rhythms, strict rhythm, phrasing. • Students will be able to differentiate between swing and straight rhythms. • Students will be able to identify changes in music during renaissances in different places and different times. 	Students will translate a short even rhythm melody into a ragtime style rhythm. Teacher assesses written rhythm via checklist.	Concepts: <ul style="list-style-type: none"> • Ragtime • Swing vs. straight (uneven and even rhythm) • Renaissance, e.g. Harlem, Italian, Pittsburgh Competencies: <ul style="list-style-type: none"> • Decode various parts of form • Recognize characteristics of traditional and modern ragtime: form, syncopated rhythms, strict rhythm, phrasing • Recognize differences between swing and straight rhythms • Identify changes in music during renaissances in different places and different times 	<ul style="list-style-type: none"> • Ragtime • Swing • Straight • Renaissance 	Listen to and examine written examples of ragtime music. e.g., "Ragtime" musical. Sing a ragtime song, e.g, "Robert E. Lee." Small groups practice rewriting given examples of rhythms from even to ragtime. How is style affected by rhythm?

Materials and Resources

<https://www.youtube.com/watch?v=228R4jSDejU>

Video and audio resource recordings and playback equipment

Pencils and papers

4.4. Pieces of music from one place or time often exhibit similar characteristics.

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Standard(s) Objective(s)	Performance Task/ Assessment	Concepts (Know) Competencies (Do)	Essential Vocabulary	Learning Task Essential Question(s)
9.2.5.A, 9.2.5.B, 9.2.5.C, 9.2.5.D, 9.2.5.E, 9.2.5.J, 9.2.5.K, 9.2.5.L Objectives: <ul style="list-style-type: none"> • Students will be able to explain the development of ragtime. • Students will be able to list same and different characteristics of ragtime and other styles of music from the same time period. • Students will be able to describe new types of instruments developed during the Industrial Age. • Students will be able to list the characteristics of popular music across time. 	Students will create a chart/Venn Diagram that depicts overlapping and differing characteristics of ragtime, march, folk, cakewalk and two-step. Teacher and students will assess work via rubric.	Concepts: <ul style="list-style-type: none"> • Development of ragtime • Industrial Age and its influence on music • Instrumentation at the beginning of the 20th century: availability of materials and tools, ensembles • Pop music Competencies: <ul style="list-style-type: none"> • Understand historical context of development of ragtime • Compare ragtime with other styles of music from the same time period and list same and different characteristics • Identify new types of instruments developed as the result of the Industrial Age, i.e. player piano • Recognize the characteristics of popular music across time 	• Pop music	Listen to examples of each genre, discuss and generate a list of characteristics of each genre --ragtime, march, folk, cakewalk and two-step. As a class do an example of a chart. How are new musical styles generated by combining old styles?

Materials and Resources

Audio and video examples and playback equipment
 Pencil and poster paper
 Song sheet repertoire

4.5. The concept of quality in music can change based on context.

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Standard(s) Objective(s)	Performance Task/ Assessment	Concepts (Know) Competencies (Do)	Essential Vocabulary	Learning Task Essential Question(s)
9.2.5.A, 9.2.5.B, 9.2.5.C, 9.2.5.D, 9.2.5.E, 9.2.5.J, 9.3.5.B, 9.4.5.B, 9.4.5.C Objectives: <ul style="list-style-type: none"> • Students will be able to compare and contrast two performances in different contexts. • Students will be able to list characteristics of enduring music. • Students will be able to describe the effect of processing on a performance. 	Describe the effect of auto-tune on performance and recording. Given examples, write a description of the sound of voices processed with auto-tune and how it affects the musical expression.	Concepts: <ul style="list-style-type: none"> • Context - time, place, venue • New vs. enduring music • Effect of technology on recorded and live performance Competencies: <ul style="list-style-type: none"> • Compare and contrast two performances in different contexts, e.g. historical and contemporary recordings of ragtime, live and studio recordings, live performance and listening on earbuds, video and audio recordings • Compare new and established music and list characteristics that make music endure • Recognize differences between performances before and after processing 	<ul style="list-style-type: none"> • Context 	Watch and discuss the auto-tune video. Discuss in small groups and list descriptors of auto-tune examples. In pairs, have students explain what musical expressions are evident. Debate as a class. Why would musicians use auto-tune?

Materials and Resources

<https://www.youtube.com/watch?v=aShimWnbiu4>

Pencils and note book paper

Resource recordings and audio and video playback equipment

4.6. A composer's choices can affect the way an audience perceives his or her work.

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Standard(s) Objective(s)	Performance Task/ Assessment	Concepts (Know) Competencies (Do)	Essential Vocabulary	Learning Task Essential Question(s)
9.4.5.D Objectives: <ul style="list-style-type: none"> • Students will be able to describe and provide support for a composer's motivation. • Students will be able to explain the effect a composer's choices have on an audience. 	Students will present a short speech to describe and support why a blues musician created a piece of music. Choose varied viewpoints from presentations and debate. Assess each student's speech for content.	Concepts: <ul style="list-style-type: none"> • Reasons for writing music, e.g. to entertain, to inform, to persuade • Composer's choices that influence audiences, e.g. instrumentation, tempo, dynamics, major/minor, style, form Competencies: <ul style="list-style-type: none"> • Speculate on a composer's motivation • Recognize different choices that a composer has made and explain the effect those choices has on an audience 	No new vocabulary	Listen to examples and discuss the aspects of music's origins: when, why, how and who. Students discuss in pairs how the answers to the above questions motivated the composer. How do a composer's motivations affect their music?
Materials and Resources				
Audio and video and playback equipment. Pencils and note paper				