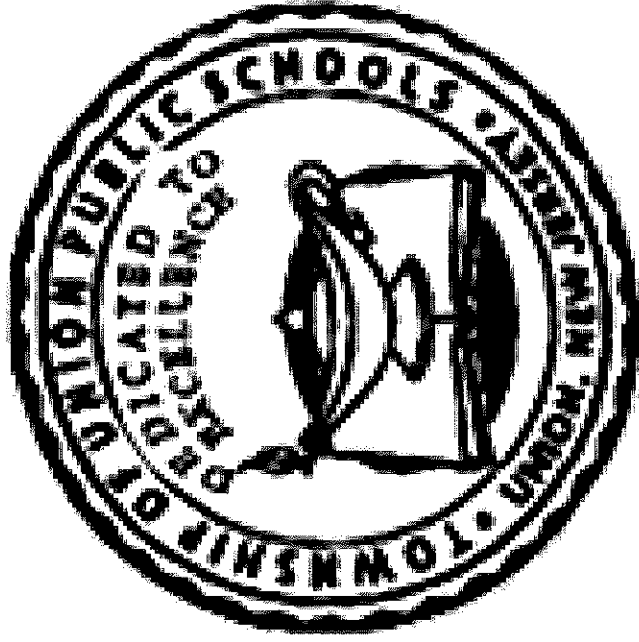
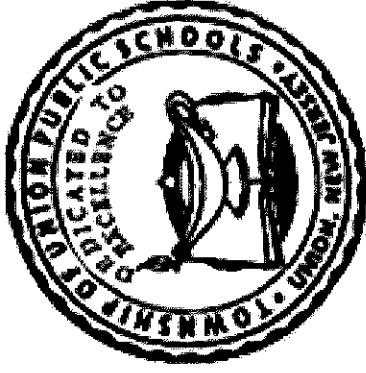


**TOWNSHIP OF UNION PUBLIC SCHOOLS**

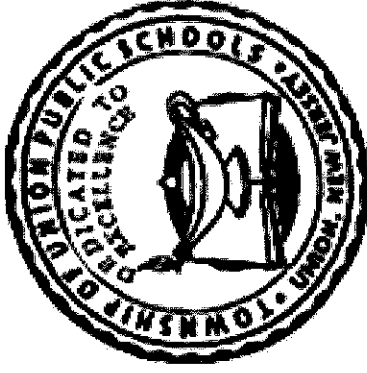


**Fourth Grade General Music  
Curriculum Guide  
2015-2016**



## **Board Members**

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**TOWNSHIP OF UNION PUBLIC SCHOOLS**

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Mathematics/Science K-8 .....	Ms. Maureen Corbett
Guidance K-12/SAC .....	Ms. Bridget Jackson
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Career Education .....	Ms. Yvonne Lorenzo
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Physical Education/Health .....	Ms. Linda Ionta

**Curriculum Committee  
Academic Area**

**Fourth Grade General Music**

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## **Mission Statement**

The Township of Union Board of Education believes that every child is entitled to an education designed to meet his or her individual needs in an environment that is conducive to learning. State standards, federal and state mandates, and local goals and objectives, along with community input, must be reviewed and evaluated on a regular basis to ensure that an atmosphere of learning is both encouraged and implemented. Furthermore, any disruption to or interference with a healthy and safe educational environment must be addressed, corrected, or when necessary, removed in order for the district to maintain the appropriate educational setting.

## **Philosophy Statement**

The Township of Union Public School District, as a societal agency, reflects democratic ideals and concepts through its educational practices. It is the belief of the Board of Education that a primary function of the Township of Union Public School System is to formulate a learning climate conducive to the needs of all students in general, providing therein for individual differences. The school operates as a partner with the home and community.

### **MISSION/PHILOSOPHY STATEMENT**

2015-2016

The arts are a critical and essential part of the education of every young person in America, and every American should have high-quality opportunities to be educated in all of the arts. Such an education should occur both in and out of classroom settings as part of an ongoing learning process for all individuals, including those with special talents or needs.

A comprehensive arts education draws upon the expertise of both arts specialists and classroom teachers, and upon the experiences and resources of professional artists and community cultural resources. Only by utilizing all of these resources can individuals achieve the full educational potential of the arts.

The Township of Union Department of Visual and Performing Arts is committed to increasing opportunities for all students K-12 to participate in and understand the arts.

We all share the common belief that the arts are one of humanity's most eloquent means of understanding the world. Through the arts, we share the highest achievements of every culture and find a universal language which permits communication among all peoples. As such, the arts are an essential component of a complete education.

Through the years, studies have discovered that the inclusion of the performing arts in a broad-based curriculum improves the quality of a child's educational experience. The arts teach discipline, improve self-esteem, inspire creativity, and help young people to set and reach goals. Knowledge of the arts makes our district a challenging place where our children are encouraged to explore, to create, and to reach their full potential

## **Statement of District Goals**

- **Develop reading, writing, speaking, listening, and mathematical skills.**
- **Develop a pride in work and a feeling of self-worth, self-reliance, and self-discipline.**



- **Acquire and use the skills and habits involved in critical and constructive thinking.**
- **Develop a code of behavior based on moral and ethical principal.**
- **Work with others cooperatively.**
- **Acquire a knowledge and appreciation of the historical record of human achievement and failures and current societal issues.**
- **Acquire a knowledge and understanding of the physical and biological sciences.**
- **Participate effectively and efficiently in economic life and the development of skills to enter a specific field of work.**
- **Appreciate and understand literature, art, music, and other cultural activities.**
- **Develop an understanding of the historical and cultural heritage.**
- **Develop a concern for the proper use and/or preservation of natural resources.**
- **Develop basic skills in sports and other forms of recreation.**

## **Course Description Fourth GradeGeneral Music**

This curriculum guide includes 36 weekly lesson plans, proficiency levels, materials, and assessment standards. Areas of content include: elements of music, expression, rhythm, form, melody, tempo, harmony, dynamics, texture and timbre. It

also includes music history and cultural connections, as well as reading skills all of which are documented. This is a performance – based curriculum which includes creating, performing, and critiquing music, dance, and theater, as well as historical aspects and across the curriculum areas of language arts, literature and technology (if available.) Each lesson is designed to allow the students to experience skill-building, personal expression and self-confidence in all areas of performing. This sequential format of skill-building lessons will provide the basis for continuity, understanding, and accomplishment in all areas of performing arts. All lessons are designed according to the New Jersey Core curriculum content standards.

## Recommended Textbooks

Making Music Grade 4	Teacher's Edition	Additional Materials
Making Music Grade 4	Student Text book	Various Rhythm Instruments
Making Music Grade 4	Resource Book	Electric keyboard (if available)
Making Music Grade 4	CD Collection	Listening map transparencies

## Curriculum Units

**Unit 1: Let The Music Begin**

**Unit 2: Exploring Music**

**Unit 3: Learning The Language of Music**

**Unit 4: Building Our Musical Skills**

**Unit 5: Discovering New Musical Horizons**

**Unit 6: Making Music Our Own**

## **Pacing Guide- Course**

**Content**

**Unit 1:** Let The Music Begin.

**Number of Days**

6 Weeks

6 Weeks

Unit 2: Exploring Music.

6 Weeks

Unit 3: Learning The Language Of Music.

6 Weeks

Unit 4: Building Our Musical Skills.

6 Weeks

Unit 5: Discovering New Musical Horizons.

6 Weeks

Unit 6: Making Music Our Own.

### Unit No. 1: Let The Music Begin

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Lesson No. 1:</b> Expression through dynamics. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Sing using dynamics.</p> <p><b>Materials:</b> "Put a little love in your heart." CD 1:3; "Put a little love in your heart." CD 1:5; "The beat of my heart" CD 1:6.</p> <p><b>Lesson No. 1:</b> Expression through dynamics.</p>	<ul style="list-style-type: none"> <li>• Introduce the term "Dynamics" on page 6. Then write the seven vocabulary words and their symbols on the board.</li> <li>• Have the class type a steady beat and change the volume as you point to the dynamics.</li> <li>• Clap the crescendo and decrescendo.</li> <li>• Ask a volunteer to read the text to "Put a little love in your heart."</li> <li>• Listen to the recording and ask: "What dynamics do you hear in this recording?"</li> <li>• Discuss the meaning of the song text and how the dynamics reflect the message.</li> <li>• Read "Across the curriculum" and discuss</li> </ul>	<p>Sing "Put a little love in your heart" with and without the recording. Observe their ability to express its' meaning through use of dynamics.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of creating expression through the use of dynamic contrast.</p> <p><b>Tier 2:</b> Students will continue to apply the concept of creating expression through the use of dynamic changes.</p> <p><b>Tier 3:</b> Students will apply their knowledge of creating expression through the use of dynamic changes.</p>
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	<p>(Continue from previous page.)</p>	<p>the "quilt" in correlation to society.</p> <ul style="list-style-type: none"> <li>• Listen again to "Put a little love in your heart," sing with and identify the dynamics.</li> <li>• Listen to Mahalia Jackson's version and discuss its' differences.</li> <li>• Read "Spotlight on" page 9.</li> <li>• Divide class into groups to create their own dynamic plan.</li> <li>• Listen to "The beat of my heart" and point out the decrescendo at the end.</li> <li>• Have the students read the information on page 9 about Tony Bennett.</li> </ul>	
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Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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	Benchmarks(CPIs)		
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Lesson No. 2: Rhythm (1.1,1.2,1.3)</b></p> <p><b>Objective:</b> Move to show strong and weak beats.</p> <p><b>Materials:</b>          "Haul away Joe"          CD 1:15;          "Until I saw the sea" (poem)          Hand drum.</p>	<ul style="list-style-type: none"> <li>• Using the hand drum, demonstrate the meter of "Haul away, Joe" which is in six eight strong on the first beat, weak on the second beat.</li> <li>• Have students perform the rhythm on the hand drum.</li> <li>• Play "Haul away, Joe" and have the students choose a rhythmic working movement that demonstrate the strong and weak beats.</li> <li>• Have students pat the steady beat and speak the words on page 13; then sing the song.</li> <li>• Look and discuss the pictures on page 12. Discuss why songs accompany work developed. Share answers.</li> <li>• Read "Spotlight on" page 13 about the origins of work songs.</li> <li>• Create "work" movements that demonstrate strong and weak beats for each verse of the song.</li> </ul>	<p>Sing "Haul away, Joe" using large and small movements to show stronger and weaker beats. Observe their ability to successfully perform the task.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of using movement to show stronger and weaker beats in a six eight meter.</p> <p><b>Tier 2:</b> Students will apply the concept of stronger and weaker beats to show six eight meter through movement.</p> <p><b>Tier 3:</b> Students will apply their knowledge of stronger and weaker beats to show six eight meter through movement.</p>

Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Benchmarks(CPIs)</b></p> <p><b>Lesson No. 3: Form (1.1,1.2,1.3)</b></p> <p><b>Objective:</b> Sing a call-and-response song.</p> <p><b>Materials:</b>          "Limbo like me" CD 1:25;          "Brisad del Zulia" (excerpt) CD 1:27;          Limbo stick,          Small percussion instruments.</p>	<ul style="list-style-type: none"> <li>• Play "Limbo like me" and encourage students to sing the words "Limbo like me" when they are ready.</li> <li>• Teach the limbo from "movement" on page 19.</li> <li>• Sing "Limbo like me" on the repeated parts only and ask how many times it happens the same way. (6) and where does it change.</li> <li>• Identify this form as "Call-and-response."</li> <li>• Clap the rhythm of the response. Ask the students to create and clap their own two bar rhythmic phrase for the "call."</li> <li>• When they are comfortable, have them add other body percussion.</li> <li>• Listen to "Brisad del Zulia" and ask them to identify the timbre.(steel band.)</li> </ul>	<p>Sing the "Responses" in "Limbo like me," then without the recording, the teacher will sing the "call" and the class the "responses."</p> <p>Observe the students' performance to assess their understanding of "Call-and-response" form.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of "call-and-response" form through singing.</p> <p><b>Tier 2:</b> Students will apply the concept of "call-and-response" form through singing and the use of body percussion.</p> <p><b>Tier 3:</b> Students will apply their knowledge of "call-and-response" form to accurately perform with singing and body percussion.</p>
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Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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	Benchmarks(CPI/s)		
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Lesson No. 4:</b> Melody/Pentatonic scale. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Read a <i>Do, Re, Mi, So, La</i> melody from notation.</p> <p><b>Materials:</b> "Tsuki" CD 1:36; "The moon" CD 1:37.</p>	<ul style="list-style-type: none"> <li>• Look at the painting on page 12 and discuss the importance of art in many cultures.</li> <li>• Read "Cultural connections" about the Japanese style art.</li> <li>• Divide the class into three groups and assign each group a pattern on page 24. Using pitch syllables and hand signs have each group sing their pattern. Switch parts until each group has performed all three.</li> <li>• Listen to "Tsuki" and follow the contour of each pattern on page 24.</li> <li>• Have students sing with pitch syllables and hand signs.</li> <li>• Use "Practice track" CD 1:39 to learn the Japanese words; then sing in English and in Japanese on page 24.</li> <li>• Review "<b>Do</b>" on the staff and review the placement of each note.</li> </ul>	<p>Have the students sing "Tsuki" with hand signs, pitch syllables then the song text. Point to each pattern on page 24 and have students perform.</p> <p>Observe to assess their understanding of and ability to read pentatonic scale.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of a pentatonic scale from notation.</p> <p><b>Tier 2:</b> Students will apply the concept of a pentatonic scale by using hand signs and pitch syllables.</p> <p><b>Tier 3:</b> Students will apply their knowledge of hand signs and pitch syllables to read a pentatonic scale.</p>

Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments

<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Benchmarks(CPIs)</b></p> <p><b>Lesson No. 5:</b> Vocal Timbre. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Identify and describe vocal timbres.</p> <p><b>Materials:</b>          "I'm gonna sing" CD 2:7;          "Ghelmoma" CD 2:1;          "SigitAlash" CD 2:2;          "I don't want to feel like that" CD 2:3;          "Pow wow song" CD 2:4;          "Nahandove" CD 2:5;          "Rain, rain, beautiful rain" CD 2:6.          World map or a globe.          Music writing journals.</p> <p><b>Lesson No. 5:</b> Vocal Timbre.</p>	<ul style="list-style-type: none"> <li>• Have the students go to the back of the room to say the same short phrase.</li> <li>• The other students will close their eyes and identify each student by name.</li> <li>• Give the class a set of words to describe each voice: smooth, rough, high, low etc.</li> <li>• Recognize that each voice has a quality. This is called timbre.</li> <li>• Discuss how each listening example is an accepted style from diverse cultures.</li> </ul> <ul style="list-style-type: none"> <li>• During and after each listening on pages 30 –</li> </ul>	<p>Review the listening examples from pages 30 – 32. Have the students point to the picture or write a brief description that identifies the vocal timbres.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of vocal timbres from diverse cultures.</p> <p><b>Tier 2:</b> Students will apply the concept of vocal timbres to describe differences in diverse cultures.</p> <p><b>Tier 3:</b> Students will apply their knowledge of vocal timbres to describe the differences in voices from diverse cultures.</p>
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	<p>(Continue from previous page.)</p>	<p>32, challenge the students to find words or phrases that describe each vocal timbre.</p> <ul style="list-style-type: none"> <li>• Use listening examples CD 2:1 and CD 2:6.</li> <li>• Read the information on each listening example from the sides of each page 30 – 33.</li> <li>• Sing as a class, “I’m gonna sing.”</li> <li>• Read to students, both “Cultural connections” and “Spotlight on” pages 30 – 31.</li> </ul>	
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Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Benchmarks(CP/s)</b></p> <p><b>Lesson No. 6:</b> Texture/Harmony. (1.1, 1.2, 1.3)</p> <p><b>Objective:</b> Play a multi-layered ostinato accompaniment.</p> <p><b>Materials:</b> "Tie me kangaroo down" CD 2:15; "Brolga one" CD 2:17; Non-pitched percussion instruments.</p>	<ul style="list-style-type: none"> <li>• Read the lyrics to "Tie me kangaroo down, sport" and ask them to describe the animals mentioned in the song.</li> <li>• Play the song and have the class sing the refrain.</li> <li>• Convert the pattern to body percussion.</li> <li>• Divide class into four groups. One group sings, the other three play the ostinatos by using body percussion.</li> <li>• Transfer the body percussion to non-pitched percussion instruments.</li> <li>• Combine with the song.</li> <li>• Look at the picture of the musician and share the information from "Cultural connections" page 37 about the Didgeridoo.</li> <li>• Listen to "Brolga one" and discuss the layering of sounds.</li> </ul>	<p>Perform "Tie me kangaroo down, sport" assigning different groups to tap each of the ostinato rhythms on page 36, using body percussion; then on non-pitched percussion instruments.</p> <p>Observe their ability to play a multi layered ostinato.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of performing a multi- cultural ostinato accompaniment.</p> <p><b>Tier 2:</b> Students will continue to apply the concept of performing a multi-layered ostinato with body and percussion instruments.</p> <p><b>Tier 3:</b> Students will apply their knowledge of notation by performing a multi-layered ostinato accompaniment with body and percussion instruments.</p>
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Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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	<p><b>Benchmarks(CPIs)</b></p> <p><b>Unit 1:</b> Review and assessment.</p> <p><b>Objective:</b> Review all concepts taught in Unit 1.</p> <p><b>Materials:</b>          "Tsuki" CD 1:36;          "What do you hear?1"          CD 2:23;          "Haul away, Joe" CD 1:15;          Resource book pages B-3, B-4.</p>	<ul style="list-style-type: none"> <li>• Refer to page 42 or distribute Unit 1 assessment worksheet page B-3 Resource book</li> <li>• Read and answer the questions for "What do you know?"</li> <li>• Review the concept of timbre then play each of the listed selections and have the students make a list of adjectives to describe the timbre of each song on page 42 or use Resource book page B-4 "What do you hear? 1"</li> <li>• Review the concept of dynamics and discuss how it can express mood and feelings.</li> <li>• Review "Haul away, Joe" by listening for strong and weak beats then create movement.</li> <li>• Look at the notation of "Tsuki" and review the pentatonic scale.</li> </ul>	<p><b>Tier 1:</b> Students will begin to show their understanding of the concepts taught in Unit 1.</p> <p><b>Tier 2:</b> Students will continue to show their understanding of the concepts taught in Unit 1.</p> <p><b>Tier 3:</b> Students will apply their understanding of the concepts taught in Unit 1 to accurately complete all parts of the Review and Assessment.</p>
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**Unit 2: Exploring Music**

Essential Questions	Instructional Objectives/	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Skills and Benchmarks(CP/s)</b></p> <p><b>Lesson No. 1:</b> Expression through Tempo. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Move to show tempo.</p> <p><b>Materials:</b>          "Oh, Danny Boy" CD 2:30;          "Irish tune" CD 2:32;          "Hungarian dance No. 6" CD 2:33;          "The chicken dance" CD 3:1.          Non-pitched percussion instruments.</p>	<ul style="list-style-type: none"> <li>• Invite students to wave their hands in slow motion, then quickly. Ask "What did you change in your wave?"</li> <li>• Introduce "Tempo" then read the top of page 48 and the tempo terms and symbols on page 49.</li> <li>• Ask "What tempo do you think would be best for the song?"</li> <li>• Play "Oh Danny boy" follow notation, describe the tempo and then sing song.</li> <li>• Listen to "Irish tune" and discuss the tempo with a partner then share with the class.</li> </ul>	<p>Review "The chicken dance." Watch to see if students' movements match the tempo.</p> <p>Divide the class in half. Play any recording and then while one group moves, the other group should point to the tempo symbols on page 50.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of expression through tempo with body movement.</p> <p><b>Tier 2:</b> Students will apply the concept of tempo changes through performing ostinatos and movement.</p> <p><b>Tier 3:</b> Students will apply their knowledge of tempo change through singing, performing ostinato patterns and movements.</p>
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**Lesson No. 1:** Expression through Tempo.

(Continue from previous page.)

- Have students compare both songs by using Venn Diagram from page 49.
- Using a hand drum and body percussion improvise on eight beat simulation of a speedometer to show slow to fast tempo.
- Turn to page 50 and play "Hungarian dance no. 6" and point to the tempo terms.
- Read and discuss the movements for "The chicken dance." Perform the dance and then discuss how and when the tempo changes.
- Describe the tempo changes in the music.

Essential Questions

Instructional Objectives/

Activities

Assessments

<p>• What's the difference between a thoughtful and a thoughtless artistic judgement?</p> <p>• How does creating and performing in the arts differ from viewing the arts?</p> <p>• How do underlying structures unconsciously guide the creation of art works?</p> <p>• Does art define culture or does culture define art?</p>	<p><b>Skills and Benchmarks(CP/Is)</b></p> <p><b>Lesson No. 2:</b> Rhythm Meter in four. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Perform a four beat body percussion ostinato.</p> <p><b>Materials:</b> "Joe Turner Blues" CD 3:14; "St. Louis Blues" CD 3:17.</p>	<ul style="list-style-type: none"> <li>• Write the words "happy and sad" on the board and then discuss "blues."</li> <li>• Read "Spotlight on" page 57 and share the importance of jazz history and W.C. Handy and "Across the curriculum" also on page 57.</li> <li>• Read the information on page 56 then listen to "Joe Turner Blues."</li> <li>• Model the body percussion ostinato and ask: "How many beats are in this pattern?" and "Which beat is the strongest?"</li> <li>• Play "Joe Turner Blues" and have students create a four beat ostinato.</li> <li>• Play "St. Louis Blues" and invite students to move to the music and identify the music to be in four -four time signature.</li> </ul>	<p>Have students sing "Joe Turner Blues" and perform four beats ostinato. Observe that the students are able to perform the four beat pattern accurately.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of performing accurately in four – four meter.</p> <p><b>Tier 2:</b> Students will apply the concept of meter in four by accurately singing and performing with movement.</p> <p><b>Tier 3:</b> Students will apply their knowledge of meter in four to accurately sing, perform ostinatos and move.</p>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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<p>• What's the difference between a thoughtful and a thoughtless artistic judgement?</p> <p>• How does creating and performing in the arts differ from viewing the arts?</p> <p>• How do underlying structures unconsciously guide the creation of art works?</p>	<p><b>Skills and Benchmarks(CPIs)</b></p> <p><b>Lesson No. 3:</b> Verse and Refrain. (1.1,1.3)</p> <p><b>Objective:</b> Perform contrasting movements to show verse and refrain form.</p> <p><b>Materials:</b>          "River" CD 3:18;          "The boat man's dance" CD 3:20;          Map of the United States.</p> <p><b>Lesson No. 3:</b> Verse and</p>	<ul style="list-style-type: none"> <li>• Ask students to name rivers they know and locate them on the map.</li> <li>• Look at the notation for "River" and discover where verse A and refrain B are found.</li> <li>• Listen to "River," sing along with the refrain then ask "How many verses are there in the song? (3)</li> <li>• Think of a motion to perform with the verse and a different motion for the refrain.</li> <li>• Play "River" and move and sing to the refrain.</li> <li>• Play "The boatman's dance." Invite the students to move to the music, changing movements each time a new section begins.</li> <li>• Discuss the form as:</li> </ul>	<p>Have students sing and move to "River." Students should use movement of their choice for the verse and refrain. Observe that students change movements when the sections change.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of using movement to show different sections of a song.</p> <p><b>Tier 2:</b> Students will apply the concept of contrasting movements to show different sections of verse and refrain form.</p> <p><b>Tier 3:</b> Students will apply their knowledge of form to create contrasting movements to show the different sections of verse and refrain form.</p>
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<p>Refrain. (Continue from previous page.)</p>	<p>introduction, verse, refrain, interlude, verse, refrain, and coda.</p> <ul style="list-style-type: none"> <li>• Read the poem "River" on page 61 and discuss its' form ABA and coda.</li> <li>• Compare the form of the song and the poem.</li> <li>• Read, "Spotlight on" page 60 about the composer Aaron Copeland.</li> </ul>	
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Essential Questions	Instructional Objectives/	Activities	Assessments
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	<p>Skills and Benchmarks(CP/s)</p>		
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 4:</b> Notes in the treble clef (1.1,1.3)</p> <p><b>Objective:</b> Play a melody on pitched percussion instruments or recorder</p> <p><b>Materials:</b>          "Riquirran" (Spanish) CD 3:33;          "Riquirran" (English) CD 3:34.          Recorders, pitched percussion instruments.</p>	<ul style="list-style-type: none"> <li>• Invite the students to think of words that rhyme with instruments.</li> <li>• Read the text on page 66 then play "Riquirran" and ask "What rhyming words did you hear?"</li> <li>• Have the students sing the song.</li> <li>• Look at the recorder melody on page 67, tap and say the rhythm, identify the notes using letter names.</li> <li>• Play the recorder melody on pitched percussion.</li> <li>• Help students identify other pitches in "Riquirran" by letter name.</li> <li>• Choose one line of the song and with a partner, identify the pitches by letter names.</li> </ul>	<p>Have students play the recorder melody with "Riquirran."</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of performing on recorder, notes written on the treble clef.</p> <p><b>Tier 2:</b> Students will apply the concept of playing the recorder to perform a melody written in the treble clef.</p> <p><b>Tier 3:</b> Students will apply their knowledge of recorder to perform a melody written on the treble clef.</p>

Essential Questions	Instructional Objectives/	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p>Skills and Benchmarks(CPIs)</p> <p><b>Lesson No. 5:</b> Wind instruments. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Listen to and identify wind instruments ensembles.</p> <p><b>Materials:</b>          "Presentation of pairs" CD 4:12;          "Lord Melbourne" CD 4:13;          "Knuzz-Moe-King" CD 4:14;          "Little Birdie" CD 4:15;          "Allegro" CD 4:16.</p>	<ul style="list-style-type: none"> <li>• Invite students to explore pages 72 – 75 and name instruments pictured.</li> <li>• Ask "Which are wind, brass and not brass or wind instruments?"</li> <li>• Look at the orchestra photo on page 72 and 73 and ask "What instrument families are in the orchestra?"</li> <li>• Play "Presentation of pairs" and identify and categorize the instruments.</li> <li>• Read and discuss the information on page 73 about Bela Bartok.</li> <li>• Create various movements to show the different sections.</li> </ul> <ul style="list-style-type: none"> <li>• Discuss a concert band</li> </ul>	<p>Play short examples from the listening in this lesson.</p> <p>Have the students identify them as a band, orchestra, or jazz combo.</p> <p>They will write two facts about each ensemble on a piece of paper.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of identifying various wind ensembles.</p> <p><b>Tier 2:</b> Students will apply the concept of identifying various wind ensembles by instrumentation and musical style.</p> <p><b>Tier 3:</b> Students will apply</p>
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	<p><b>Lesson No. 5:</b> Wind instruments. (Continue from previous page.)</p>	<p>and the instruments that are used. Play "Lord Melbourne" and in each section, identify instruments, and dynamics.</p> <ul style="list-style-type: none"> <li>• Read "Spotlight on" page 72 about Percy Grainger.</li> <li>• Read about the Marsalis family on page 74 then play "Little Birdie" and discuss a jazz ensemble.</li> <li>• Listen to "Knott-Moe-King" and "Allegro."</li> <li>• Have the students compare the two musical styles using proper music terminology.</li> </ul>	<p>their knowledge of wind instruments to identify various ensembles by instrumentation and musical style.</p>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Skills and Benchmarks(CP/s)</b></p> <p><b>Lesson No. 6:</b> Texture/Harmony. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Play melody ostinatos.</p> <p><b>Materials:</b> "Hey, m'tswala" CD 4:19; "Circle song 7" CD 4:22; Pitched and non-pitched percussion instruments.</p> <p><b>Lesson No. 6:</b></p>	<ul style="list-style-type: none"> <li>• Invite students to look for patterns in their clothing and objects in the room.</li> <li>• Look for patterns on pages 78 through 81 and describe the patterns to a partner, then ask "What is the word for a repeated pattern in music?" (Ostinato)</li> <li>• Sight read the melody of "Hey m'tswala." Sing the pitches with hand signs, then using pitch syllables.</li> <li>• Listen to and sing along with "Hey m'tswala."</li> <li>• Sight read the melody ostinatos on pages 78 and 79. Sing "Hey m'tswala" in unison, then with one ostinato, then two ostinatos.</li> <li>• Ask which one was in harmony?</li> <li>• "When is the musical</li> </ul>	<p>Review "Hey m'tswala" with ostinatos.</p> <p>Write down three goals for performing.</p> <p>Assess whether they met their goals.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of performing a melody ostinato.</p> <p><b>Tier 2:</b> Students will apply the concept of creating a melody ostinato and performing it while singing.</p> <p><b>Tier 3:</b> Students will apply their knowledge of performing a melody ostinato to accompany a song to create harmony that changes the texture.</p>
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Texture/Harmony.

(Continue from previous page.)

texture thinnest and thickest?

- Have students play non-pitched percussion then body percussion to create ostinatos.
- Play "Circle song 7" and move when you hear an ostinato.
- Read "Spotlight on" page 80 about Bobby McFerren.
- Divide students into small groups and read the poem on page 81.
- Choose a poem and create ostinatos then perform for the class.

Essential Questions

Instructional Objectives/

Activities

Assessments

	<p>Skills and Benchmarks(CPIs)</p> <p><b>Unit 2:</b> Review and assessment. (1.1,1.3)</p> <p><b>Objective:</b> Review all concepts taught in Unit 2.</p> <p><b>Materials:</b>          “Joe Turner Blues” CD 3:14;          “What do you hear? 2” “Riquirran” CD 3:33          “River” CD 3:13;          Resource book page B-7.</p>	<ul style="list-style-type: none"> <li>• By using page 82 or Unit 1 assessment worksheet in Resource book page B-7.</li> <li>• Read and answer the questions in “What do you know?”</li> <li>• Review the concept of “timbre” and have students identify the instruments using “What do you hear?2”</li> <li>• Review the recorder part to “Riquirran”</li> <li>• Have students sing “River” and create movements to show contrasting sections in the music.</li> </ul>	<p>Assess the students’ abilities to complete the review and assessment activities.</p> <p><b>Tier 1:</b> Students will begin to grasp the concepts taught in Unit 2.</p> <p><b>Tier 2:</b> Students will apply the concepts of tempo, rhythm, form, timbre, melody and harmony to complete the Unit 2 assessment.</p> <p><b>Tier 3:</b> Students will apply their knowledge of the concepts of tempo, rhythm, form, timbre melody and harmony to complete the Unit 2 assessment.</p>
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### Unit 3: Learning The Language Of Music

Essential Questions	Instructional Objectives/	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Skills and Benchmarks(CPIs)</b></p> <p><b>Lesson No. 1:</b> Legato and staccato articulation. (1.1,1.2,1.3)</p> <p><b>Objective:</b> While listening to music, move to indicate legato and staccato articulation.</p> <p><b>Materials:</b>          "The happy wanderer" CD 4:32;          "Serenade" CD 4:34;          "Allegretto Pizzicato" CD 4:35;          Non-pitched percussion instruments.</p> <p><b>Lesson No. 1:</b> Legato and</p>	<ul style="list-style-type: none"> <li>• Play "The happy wanderer." Ask: "Where are the singers in the song from?" and "What birds are mentioned?"</li> <li>• Discuss places to go hiking and how would one move.</li> <li>• Post the words legato and staccato in the room.</li> <li>• Read page 88 and the vocabulary box.</li> <li>• Play "The Happy Wanderer" again and have students listen for legato and staccato singing.</li> <li>• Sing "The happy wanderer" and have students show legato and staccato phrases.</li> <li>• Divide the class into</li> </ul>	<p>Play "Serenade" and while listening, have the students conduct using the proper movements to show legato (smooth flowing movements.)</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of using movement to show legato and staccato phrases.</p> <p><b>Tier 2:</b> Students will apply the concept of conducting to show the difference between legato and staccato phrases.</p> <p><b>Tier 3:</b> Students will apply their knowledge of legato and staccato articulation to accurately create and conduct to the music.</p>
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	<p>staccato articulation. (Continue from previous page.)</p>	<p>groups and have them create a four phrase movement composition that shows legato and staccato.</p> <ul style="list-style-type: none"> <li>• Invite the students to accompany their composition with non-pitched percussion or body percussion.</li> <li>• Read "Spotlight on" page 89 about Franz Joseph Haydn then read "Music makers" on page 91.</li> <li>• Discuss a string quartet.</li> <li>• Play "Serenade" while students follow the notation on page 90.</li> <li>• Identify which instruments are playing legato and staccato.</li> <li>• Play "Allegretto Pizzicato" and compare the two string quartets.</li> </ul>	
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Essential Questions	Instructional Objectives/	Activities	Assessments
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	Skills and Benchmarks(CP/s)		
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Lesson No. 2:</b> Rhythm (1.1,1.2,1.3)</p> <p><b>Objective:</b> Play an accompaniment that includes four sixteenth notes.</p> <p><b>Materials:</b>          "Osamu Kosamu" CD 5:2;          "Biting wind" CD 5:3;          Mallet instruments, suspended cymbals, finger cymbals.</p>	<ul style="list-style-type: none"> <li>• Share and discuss the information from "Cultural connections" about Japanese theater on page 96.</li> <li>• Clap rhythm patterns that use four sixteenth notes and have the students echo clap.</li> <li>• Look at the notation for "Osamu Kosamu" on page 96 and identify the worlds that use the sixteenth note pattern.</li> <li>• Use the mallet instruments in C – <b>Do</b> pentatonic and refer to the score on page 97.</li> <li>• Speak and clap the rhythm of each part then all parts together.</li> <li>• Read "Tune in" on page 97 about Koto.</li> </ul>	<p>Have the students sing "Osamu Kosamu" while performing the accompaniment on page 97.</p> <p>Observe the students' ability to play the sixteenth note and other rhythms accurately while singing.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of using and performing sixteenth note patterns.</p> <p><b>Tier 2:</b> Students will apply the concept of sixteenth note patterns to perform on mallet instruments.</p> <p><b>Tier 3:</b> Students will apply their knowledge of sixteenth note patterns to perform on mallet instruments while singing.</p>

Essential Questions	Instructional Objectives/	Activities	Assessments
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Skills and Benchmarks(CPIs)			
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Lesson No. 3:</b> ABA sectional form. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Use contrasting movements to show ABA sectional form.</p> <p><b>Materials:</b>          "Walk in Jerusalem" CD 5:12;          "Cement mixer" CD 5:14;          "The hut of baba yaga" CD 5:15.</p>	<ul style="list-style-type: none"> <li>• Read the text of "Walk in Jerusalem."</li> <li>• Share the information from "Across the curriculum" on page 101.</li> <li>• Discuss the words D.C. al fine and Fine and find them in the music.</li> <li>• Have students sing "Walk in Jerusalem" and ask "What parts of the song are alike?"</li> <li>• Identify this song as ABA sectional form.</li> <li>• Sing the song again and show the ABA different phrases by creating movement.</li> <li>• Read through the notation on page 102 – 103 for "Cement mixer" and discuss D.C. al Coda, then play the recording.</li> <li>• Compare this song to</li> </ul>	<p>Review both songs from this lesson and have students sing "Walk in Jerusalem" or "Cement mixer." While performing small steady beat movements.</p> <p>Observe that the students understand form by using different movements for different sections.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of ABA sectional form.</p> <p><b>Tier 2:</b> Students will apply the concept of ABA sectional form to sing and create movements to show different sections.</p> <p><b>Tier 3:</b> Students will apply</p>

	<p><b>Lesson No. 3:</b> ABA sectional form. (Continue from previous page.)</p>	<ul style="list-style-type: none"> <li>• "Walk in Jerusalem."</li> <li>• Sing "Cement mixer" and improvise body percussion to perform on the rests.</li> <li>• Read the information in "Spotlight on" page 103. About Modest Mussorsky.</li> <li>• Play "The hut of baba yaga" and have the students identify the variant of ABA form (ABBA.)</li> </ul>	<p>their knowledge of ABA sectional form to sing and create movements to show ABA and ABBA sectional form.</p>
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Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Benchmarks(CPIs)</b></p> <p><b>Lesson No. 4: Melody (1.1,1.3)</b></p> <p><b>Objective:</b> Sing an extended pentatonic song from notation.</p> <p><b>Materials:</b> "Weevily wheat" CD 5:17.</p>	<ul style="list-style-type: none"> <li>• Discuss what a weevil is, then sing an extended pentatonic pattern and have the students echo clap using pitch syllables and hand signs.</li> <li>• Point out the staff notation of the extended pentatonic scale on page 104.</li> <li>• Identify the staff placement of D.</li> <li>• Listen to "Weevily wheat" while following the notation.</li> <li>• Read and sing "Weevily wheat" from the staff notation using pitch syllables and hand signs.</li> <li>• Determine how many pitches are used in the song. (7)</li> <li>• Play the game described in "Movement" on page 104.</li> </ul>	<p>Have students sing "Weevily wheat."</p> <p>Observe that the students sing the correct pitch syllables and perform the correct hand signs.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of the extended pentatonic pattern.</p> <p><b>Tier 2:</b> Students will apply the concept of the extended pentatonic pattern to perform to song.</p> <p><b>Tier 3:</b> Students will apply their knowledge of pitch syllables to correctly perform the extended pentatonic song with syllables and hand signs.</p>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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	<p>Skills and Benchmarks(CP/Is)</p>		
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Lesson No. 5:</b> Timbre (1.1,1.2,1.3)</p> <p><b>Objective:</b> Identify string instruments by sound.</p> <p><b>Materials:</b>          "String instrument montage" CD 5:29;          "EineKleineNacht-musik" CD 5:30;          "Gigue" CD 5:31;          Sound bank CD19:11;13,18,20,24,26,27,34,37,44,45.</p>	<ul style="list-style-type: none"> <li>• Read "Introduce" on page 111.</li> <li>• Invite students to look at the pictures of early European and non-European strings on page 110.</li> <li>• Read "Cultural connections" page 111 about string instruments.</li> <li>• Listen to "String Instrument Montage" and categorize each instrument. Ask "What do they have in common?" "How are they different?" "Which plays the lowest tones and highest tones?"</li> <li>• Listen to "Eine Klein Nachtmusik" and show each phrase through movement.</li> <li>• Listen to "Gigue" and</li> </ul>	<p>Have students listen to "String orchestra montage" or the sound bank on page 466. Point to the instrument they hear.</p> <p>Observe and assess each students' ability to identify and categorize string instruments by sound.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of the timbre of string instruments.</p> <p><b>Tier 2:</b> Students will apply the concept of timbre to identify string instruments.</p> <p><b>Tier 3:</b> Students will apply their knowledge of string instruments to identify and categorize each string instrument by sight and sound.</p>

	<p><b>Lesson No. 5: Timbre</b> (Continue from previous page.)</p>	<p>follow the contour of each phrase with your hand.</p> <ul style="list-style-type: none"> <li>• Discuss the direction of the melody.</li> <li>• Read "Spotlight on" page 112 about J.S. Bach.</li> <li>• Discuss how the timbre of the violin is the same or different from other string instruments in this lesson.</li> <li>• Read "Tune in" and "Music maker" page 113 about Mozart, and Hilary Hahn.</li> <li>• Read "Spotlight on" page 113 about other children prodigies.</li> <li>• Have students discuss the lives of other composers they know.</li> </ul>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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	<p>Skills and Benchmarks (CPIs)</p>		
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Lesson No. 6:</b> Texture/Harmony (1.1, 1.2, 1.3)</p> <p><b>Objective:</b> Perform a speech piece while playing a six part layered percussion accompaniment.</p> <p><b>Materials:</b> "Bundle-Buggy Boogie Woogie" CD 5:37; "Kitchen stomp" CD 5:39; Non-pitched percussion instruments.</p>	<ul style="list-style-type: none"> <li>• Discuss the importance of good diction, expression, and dynamics when performing a speech piece.</li> <li>• Listen to "Bundle Buggy Boogie Woogie."</li> <li>• Have students echo speak after you, phrase by phrase.</li> <li>• Students should choose places to add dynamics or a change in voice level.</li> <li>• Add movement on beats 2 and 4.</li> <li>• Ask students to read and clap each of the rhythm patterns on page 122.</li> </ul> <p>• Have students play</p>	<p>Invite students to perform "Bundle, buggy boogie woogie" with selected students playing the percussion ostinatos on page 122.</p> <p>Observe and assess each students' ability to independently play a percussion part in the layered accompaniment.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of layering ostinatos.</p> <p><b>Tier 2:</b> Students will apply the concept of layering ostinatos to perform with a speech piece.</p> <p><b>Tier 3:</b> Students will apply</p>

<p><b>Lesson No. 6:</b> Texture/Harmony (Continue from previous page.)</p>	<p>each ostinato on non-pitched percussion instruments, then layer each.</p> <ul style="list-style-type: none"> <li>• Perform "Bundle-buggy boogie woogie" with the accompaniment.</li> <li>• Read "Music makers" on page 123; then listen to "Kitchen stomp." Ask "What sounds do you hear? And "How do the musicians achieve different textures?"</li> <li>• Invite the students to create their own stomp composition.</li> </ul>	<p>their knowledge of creating, texture by performing a layered percussion accompaniment with a speech piece.</p>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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Skills and Benchmarks(CP/Is)	<p><b>Unit 3:</b> Review and assessment.</p> <p><b>Objective:</b> Review all concepts taught in Unit 3.</p> <p><b>Materials:</b>          "Weevily wheat" CD 5:17;          "What do you hear? 3" CD 5:40;          "Osamu Kosamu" CD 5:2;          "Bundle-buggy boogie woogie" CD 5:37;          Resource book pages B-10; B-11.</p>	<ul style="list-style-type: none"> <li>• Read and answer the questions on page 124 or use Resource book page B-10 to complete "What do you know?"</li> <li>• Listen to the sound bank to identify the instrument by sound on page 124 or Unit 3 assessment worksheet on page B-10, then complete "What do you hear? 3"</li> <li>• Listen to "Osamu Kosamu" then ask students to create movement that shows the rhythm of the melody.</li> <li>• Review "Bundle-Buggy boogie woogie" to reinforce the concept of layering ostinatos to create texture.</li> </ul>	<p>Assess the students' ability to complete the review and assessment activities.</p> <p><b>Tier 1:</b> Students will begin to grasp the concepts taught in Unit 3.</p> <p><b>Tier 2:</b> Students will continue to show their understanding of the concepts taught in Unit 3.</p> <p><b>Tier 3:</b> Students will apply their knowledge and understanding of the concepts taught in Unit 3 to complete all parts of the review and assessment activities.</p>
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**Unit 4: Building Our Musical Skills**

Essential Questions	Instructional Objectives/	Activities	Assessments
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	<p>Skills and Benchmarks(CPIs)</p> <p><b>Lesson No. 1:</b> Expression Through dynamics. (1.1,1.2,.1.3,1.4)</p> <p><b>Objective:</b> Respond through movement to the dynamics in a song.</p> <p><b>Materials:</b>          “The lion sleeps tonight” CD 6:4;          “T’hola, T’hola” CD 6:7;          “The lion sleeps tonight” CD 6:6;          Non-pitched percussion instruments.</p> <p><b>Lesson No. 1:</b> Expression</p>		
<ul style="list-style-type: none"> <li>• What’s the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> <li>• When is artistic judgement vital and when is it besides the point?</li> </ul>		<ul style="list-style-type: none"> <li>• Use the activities in “Across the curriculum” on pages 130 and 132 to introduce students to South African and Zulu art and culture.</li> <li>• Play “The lion sleeps tonight” and “T’hola, T’hola” and ask: “How are these songs different?”</li> <li>• Create a dynamic chart for performing “The lion sleeps tonight,” then perform and discuss its success.</li> <li>• Perform the movement with the song and adjust the size of the movements to reflect the dynamics.</li> <li>• Divide the class into</li> </ul>	<p>Have the students sing “The lion sleeps tonight” with the appropriate dynamics, while making large and smaller movements to show the dynamics.</p> <p>Observe the students’ ability to convey dynamic contrast through movement.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of using movement to show dynamic contrast.</p> <p><b>Tier 2:</b> Students will apply the concept of dynamics to perform a song with movements.</p> <p><b>Tier 3:</b> Students will apply their knowledge of movement to accurately perform a song with dynamic changes.</p>

Through dynamics.

(Continue from previous page.)

- groups and write a four line poem about a lion.
- Practice saying the poem varying the dynamics, then adding percussion instruments.
- Listen to and then sing "T'hola, T'hola" with the proper dynamics.
- Look at the bottom of page 133 and experiment with their voices to interpret the graphic notation.
- Divide the class into small groups to create their own vocal piece using the vocal icons on page 133, then add the rhythms from page 130.

Essential Questions

Instructional Objectives/

Activities

Assessments

	<p>Skills and Benchmarks(CP/s)</p> <p><b>Lesson No. 2:</b> Rhythm (1.1,1.2,1.3)</p> <p><b>Objective:</b> Sing a song from notation that includes a dotted quarter note, two eighth notes, and one eighth note and two sixteenth notes.</p> <p><b>Materials:</b>          “AlaDa’lona” (Arabic)          CD 6:18;          “AlaDa’Loma” (English)          CD 6:19;          Non-pitched percussion instruments.          Sound banks page 467.</p>	<ul style="list-style-type: none"> <li>• Read “Cultural connections” on page 136 to introduce students to some Middle Eastern instruments.</li> <li>• Listen to “AlaDa’Lona” then sing, while tapping the steady beat.</li> <li>• Play and clap the rhythms on page 137 and pick out which ostinatos use the new rhythm pattern.</li> <li>• Invite students to find the sixteenth and two eighth notes together in “AlaDa’Loma” on page 136. Read the rhythms of the song using rhythm syllables then sing the song.</li> </ul>	<p>Read about the instruments in the sound bank. Choose classroom instruments to perform the ostinatos on page 137. Have students sing “AlaDa’Loma” while following the notation on page 136. Observe students’ ability to read and sing the eighth note and two sixteenth notes pattern.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of using the new rhythm pattern.</p> <p><b>Tier 2:</b> Students will apply the concept of the new eighth note and two sixteenths note rhythm to perform the song with singing and clapping.</p> <p><b>Tier 3:</b> Students will apply their knowledge of the new rhythm pattern to perform the song along with the ostinatos.</p>
<p>Essential Questions</p> <ul style="list-style-type: none"> <li>• What’s the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p>Instructional Objectives/</p>	<p>Activities</p>	<p>Assessments</p>

<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Skills and Benchmarks(CP/s)</b></p> <p><b>Lesson No. 3:</b> AABA Sectional Form. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Perform contrasting movements to show contrasting song sections.</p> <p><b>Materials:</b>          "Over the rainbow" CD 6:27;          "Over the rainbow" (Judy Garland) CD 6:29;          "Over the rainbow" (Aretha Franklin) CD 6:30.          Mallet instruments, Pitched and non-pitched instruments.</p> <p><b>Lesson No. 3:</b> AABA</p>	<ul style="list-style-type: none"> <li>• Read "Introduce" on page 141 and discuss it with the students.</li> <li>• Listen to "Over the rainbow" sung by Judy Garland. Follow the words on page 140 – 141 and ask how the students' would sing it.</li> <li>• Sing the song with the recording then ask "which lines have exactly the same pitches and rhythms and which lines are different?"</li> <li>• Label these sections as A and B, then ask which section the coda is most like.</li> <li>• Listen to "Over the rainbow" sung by Aretha Franklin.</li> <li>• Have them use</li> </ul>	<p>Have students sing "Over the rainbow" performing creative movements of their choice for the phrases labeled A and contrasting movements for the phrases labeled B.</p> <p>Observe that the students perform contrasting movements for the two sections.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of AABA sectional form.</p> <p><b>Tier 2:</b> Students will apply the concept of contrasting movements to show the different sections of a song.</p> <p><b>Tier 3:</b> Students will apply</p>
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	<p>Sectional Form. (Continue from previous page.)</p>	<p>standard terminology to explain their comparison of the two versions.</p> <ul style="list-style-type: none"> <li>• Read "Music makers" on pages 142 – 143 about Judy Garland and Aretha Franklin.</li> <li>• In small groups, have students learn the poem "Prism in the window" and invite them to prepare dramatizations to perform the poem.</li> <li>• Create an accompaniment using pitched and non-pitched percussion instruments to perform with the poem.</li> <li>• Divide class into groups to find other songs in the book with two contrasting sections.</li> </ul>	<p>their knowledge of AABA sectional form to create contrasting movements and use various instruments to show contrasting sections of a song.</p>
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Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Benchmarks(CPIs)</b></p> <p><b>Lesson No. 4:</b> Melodic contour. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Perform hand movements to show melodic contour.</p> <p><b>Materials:</b>  “Ode to Joy” (excerpt) CD 7:6;  “Ode to joy” (German) CD 7:7;  “Ode to joy” (English) CD 7:8;  Tuned bells or recorder.</p>	<ul style="list-style-type: none"> <li>• Read “Introduce” page 151 then discuss it with the students.</li> <li>• Read “Cultural connections” page 151 about Beethoven.</li> <li>• Listen to “Ode to joy” (excerpt) and follow the listening map; then use hand motions to draw in the air, the melodic contour.</li> <li>• Ask “Does this music move mostly by steps or skips?”</li> <li>• Sing the English version of “Ode to joy” using hand motions to show the melodic contour.</li> <li>• Listen and learn the song in German.</li> <li>• Help the students learn to play “Ode to joy” on bells or recorder.</li> <li>• Have the students read</li> </ul>	<p>Have students listen to “Ode to Joy” and review the hand motions.</p> <p>Observe the students’ ability to independently perform this activity.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of melodic contour through the use of hand motions.</p> <p><b>Tier 2:</b> Students will apply the concept of hand motions to identify and perform a song.</p> <p><b>Tier 3:</b> Students will apply their knowledge of melodic contour to perform, “Ode to joy” by singing, using hand motions and performing on bells or recorders.</p>
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	<p>contour. (Continue from previous page.)</p>	<p>page 150 and read, to them “Cultural connections” on page 152 about the Winter Olympics.</p> <ul style="list-style-type: none"> <li>• Read “Spotlight on” page 153 about the conductor Seiji Ozawa and then have the students read “Music makers” about Beethoven.</li> <li>• Encourage students to research Beethoven and Symphony No. 9, write a journal entry pretending to be Beethoven.</li> <li>• Share journal pages with the class.</li> </ul>	
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Essential Questions	Instructional Objectives/	Activities	Assessments
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	Skills and Benchmarks(CP/Is)		
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Lesson No. 5:</b> Percussion Timbre. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Play a percussion ensemble piece.</p> <p><b>Materials:</b> "Toccata for percussion" CD 7:11; "Wulong" (Dragon Dana) CD 7:13; "Lion xiqu" (excerpt) CD 7:14; Small hand cymbals, large and small gongs, and drums.</p>	<ul style="list-style-type: none"> <li>• Have students find an instrument in the room they can strike, shake or scrape to make a sound.</li> <li>• Have students close their eyes as other students play their instruments and identify them by sound only.</li> <li>• Review what timbre means.</li> <li>• Read the description of orchestral percussion instruments on pages 154-155.</li> <li>• Listen to "Toccata for percussion" and categorize them.</li> <li>• Divide students into groups and assign an</li> </ul>	<p>Have students play "Wulong" first with body percussion then with percussion instruments.</p> <p>Observe the students' ability to maintain his or her individual part, and if they are all performing together.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of the timbre of percussion instruments by sight and sound.</p> <p><b>Tier 2:</b> Students will apply the concept of categorizing percussion instruments by sight and sound, then performing as a percussion ensemble.</p> <p><b>Tier 3:</b> Students will apply</p>

	<p><b>Lesson No. 5:</b> Percussion Timbre. (Continue from previous page.)</p>	<p>instrument to each group. Play "Toccata for percussion" and ask students to raise their hand or stand up when they hear their instrument.</p> <ul style="list-style-type: none"> <li>• Have students read the information on page 156 about Luogu ensemble then you read on page 156 "Cultural connections about the ensemble.</li> <li>• Listen to "Wu long" then, using instruments practice the percussion parts on page 157. Use rhythm symbols to learn the parts then perform.</li> <li>• Listen to "Lianxiu" and compare it to "Wu long."</li> <li>• List all percussion instruments on the board and have students describe the look and sound.</li> <li>• Use the sound bank on page 466 for more instruments.</li> </ul>	<p>their knowledge of the timbre of percussion instruments by recognizing them by sight and sound and then performing alone and in a group with a percussion ensemble.</p>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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<p>• What's the difference between a thoughtful and a thoughtless artistic judgement?</p> <p>• How does creating and performing in the arts differ from viewing the arts?</p> <p>• How do underlying structures unconsciously guide the creation of art works?</p> <p>• Does art define culture or does culture define art?</p>	<p><b>Skills and Benchmarks(CPIs)</b></p> <p><b>Lesson No. 6:</b> Texture\Harmony (1.1,1.2,1.3)</p> <p><b>Objective:</b> Sing a song with a counter melody.</p> <p><b>Materials:</b> "Amazing grace" CD 7:18; "Amazing grace" CD 7:20.</p>	<ul style="list-style-type: none"> <li>• Read and discuss how the lyrics was written for "Amazing grace" was written.</li> <li>• Have students analyze the painting on page 161. Notice that the painting has many layers and that they will be adding a layer to the song.</li> <li>• Discuss the impact music has on a culture and read "Across the curriculum": on page 160.</li> <li>• Listen to "Amazing grace" and identify the diverse styles heard in the music (sacred harp, traditional hymn and African American spiritual.) Invite students to sing "Amazing grace." Sing or play the counter melody on top of page 161.</li> <li>• Ask: "Does the counter melody change the texture?"</li> <li>• Listen to the second version of "Amazing grace" sung by Judy Collins and compare both versions.</li> </ul>	<p>Divide the class into two groups. One group will sing "Amazing grace" while the other group sings the counter melody, then switch parts.</p> <p>Observe each groups' ability to sing the counter melody with "Amazing grace."</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of creating texture by singing a counter melody.</p> <p><b>Tier 2:</b> Students will apply the concept of texture by performing a counter melody and describing its' style.</p> <p><b>Tier 3:</b> Students will apply their knowledge of how to create texture by performing, creating and describing how a counter melody changes the textures of a song.</p>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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Skills and Benchmarks(CPIs)	<p><b>Unit 4:</b> Review and assessment.</p> <p><b>Objective:</b> Review all concepts taught in Unit 4.</p> <p><b>Materials:</b>          “The lion sleeps tonight” CD 6:4;          “AlaDa’Lona” CD 6:18;          “Amazing grace” CD 7:18;          “Wu long” CD 7:13;          “Ode to joy” CD 7:7;          Resource book page B-7.</p>	<ul style="list-style-type: none"> <li>• Listen to “The lion sleeps tonight” and review the dynamics.</li> <li>• Read and answer questions using page 164 or Unit 4 Assessment worksheet, Resource book page B-14, “What do you know?”</li> <li>• Listen to “AlaD’Lona” and review the rhythm patterns on page 164 and complete “What do you hear?”</li> <li>• Review “Amazing grace” and have groups of students stand up and show the melodic contour of their assigned phrase.</li> <li>• Have the students perform “Wu long” with rhythm syllables and body percussion.</li> <li>• Review “Ode to Joy” and have students create steady beat movements to show the sections of</li> </ul>	<p>Assess the students’ ability to complete the review and assessment activities.</p> <p><b>Tier 1:</b> Students will begin to grasp the concepts taught in Unit 4.</p> <p><b>Tier 2:</b> Students will continue to show their understanding of the concepts taught in Unit 4.</p> <p><b>Tier 3:</b> Students will apply their knowledge and understanding of the concepts taught in Unit 4 to complete all parts of the review and assessment activities.</p>
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**Unit 5: Discovering New Musical Horizons**

Essential Questions	Instructional Objectives/ Activities	Assessments
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	<p>Skills and Benchmarks(CPIs)</p>		
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Lesson No. 1:</b> Expression/ sudden tempo changes. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Listen to music and create "Tempo maps" to show tempo changes.</p> <p><b>Materials:</b> "Can you Canoe?" (speech piece.) CD 7:29; "Hungarian dance no. 19" CD 7:31; Hand drums. Wood blocks and triangles.</p> <p><b>Lesson No. 1:</b></p>	<ul style="list-style-type: none"> <li>• Invite students to read "Can you canoe?" on page 170.</li> <li>• Ask if anyone can identify the locations, then share the information from "Across the curriculum" on page 171.</li> <li>• Write an objective statement on the board and have the students speak it at various tempos.</li> <li>• Have students identify and define the tempo terms on page 171 then speak "Can you canoe? Using andante, moderato, and allegro tempos.</li> <li>• Patrice the accompani-</li> </ul>	<p>Using their music writing journals and while listening to "Hungarian dance no. 19" have students draw listening maps that indicate the tempo changes.</p> <p>Assess the students' understanding by having them explain through discussion or entry in the journal, how their maps represent the music.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of verbalizing their interpretation of the music.</p> <p><b>Tier 2:</b> Students will apply the concept of tempo changes to describe expression in the music.</p> <p><b>Tier 3:</b> Students will apply</p>

	<p>Expression/ sudden tempo changes. (Continue from previous page.)</p>	<p>ment parts on page 171 using body percussion then instruments.</p> <ul style="list-style-type: none"> <li>• Play “Hungarian dance no. 19” and ask students to describe the tempo changes.</li> <li>• Read “Music makers” on page 171 about Johannes Brahms.</li> </ul>	<p>their knowledge of tempo terms to perform and describe expression in music through tempo changes.</p>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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<p>• What's the difference between a thoughtful and a thoughtless artistic judgement?</p> <p>• How does creating and performing in the arts differ from viewing the arts?</p> <p>• How do underlying structures unconsciously guide the creation of art works?</p> <p>• Does art define culture or does culture define art?</p> <p>• When is artistic judgement vital and when is it besides the point?</p>	<p><b>Skills and Benchmarks(CPIs)</b></p> <p><b>Lesson No. 2: Meter in three. (1.1,1.2,1.3,1.4)</b></p> <p><b>Objective:</b> Perform original movements to accompany songs in meter in three.</p> <p><b>Materials:</b>          "Santa claus" Tagalog CD 7:32;          "Santa claus" (English) CD 7:33;          "Doraji" CD 7:36;          "Bluebells" CD 7:37;          "Sanjo" CD 7:41.</p> <p><b>Lesson No. 2: Meter in</b></p>	<ul style="list-style-type: none"> <li>• Read and perform the information from "Introduce" along with "Cultural connections" on page 173 about the Philippines.</li> <li>• Listen to "Santa claus" and identify the strong beat. Encourage the students to create movements that emphasize beat one. Have the students demonstrate their movements.</li> <li>• Invite the class to give constructive comments.</li> <li>• Identify the language as Tagalog.</li> <li>• Listen to and then sing "Santa clau" in English.</li> <li>• Have students locate</li> </ul>	<p>Have the students sing "Santa claus" and "Doraji" while performing steady beat movement patterns that reflect the tempo and the meter of each song.</p> <p>Assess each students' ability to maintain the steady beat in three four meter.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of performing in meter in three.</p> <p><b>Tier 2:</b> Students will apply the concept of meter in three to create movement and perform to the song.</p> <p><b>Tier 3:</b> Students will apply their knowledge of meter in three to create, perform and critique movements with the music.</p>
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	<p>three. (Continue from previous page.)</p>	<p>Korea on a map then share the information from "Spotlight on" page 174 about Korea.</p> <ul style="list-style-type: none"> <li>• Listen to "Doraji" and ask students to create movement in triple meter to accompany the song.</li> <li>• Discuss how the two songs are different.</li> <li>• Play "Doraji" sung by adults and accompanied by Korean instruments.</li> <li>• Read "Cultural connections" page 175 about Korean music.</li> <li>• Compare the two versions of the song – adult and childrens' voices.</li> <li>• Read "Music makers" on page 175 about the performer Hi-za-yoo.</li> <li>• Play "Sanjo" to demonstrate the sound of the Korean instrument, the kayagum.</li> </ul>	
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Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Benchmarks(CPIs)</b></p> <p><b>Lesson No. 3: Rondo form.</b> (1.1,1.2,1.3)</p> <p><b>Objective:</b> Perform a speech rondo accompanied by contrasting movements.</p> <p><b>Materials:</b> "Heave Ho" (Going, going, gone." CD 8:15; "The snow" (speech piece) "ABACA Dabble" CD 8:17 "Rondo; Allegro" CD 8:18; Hand drums, wood blocks, and maracas.</p>	<ul style="list-style-type: none"> <li>• Draw three circles on the board. Ask a student to draw a contrasting shape between the circles. Then repeat with apples and other fruit.</li> <li>• Tell students when you build a piece of music this way, it is called a "Rondo."</li> <li>• Look at the three poems on pages 182 – 183 and ask them to identify the theme that links the poems. (winter)</li> <li>• Ask how they might go about making a rondo out of these poems.</li> <li>• Pat a steady, duple beat when speaking "Heave-Ho", then switch to a pat clap pattern to prepare for the drum part on page 183.</li> <li>• Speak "Going, going gone" and "The snow."</li> <li>• Have the class in half. Half the students perform the rhythm patterns on page 183 using body percussion and the other half will speak the poem. Switch parts.</li> <li>• When confident, perform them in rondo form.</li> <li>• Switch body percussion to</li> </ul>	<p>Have students perform a rondo speech piece by combining "Heave-Ho," "The gong, going gone" and "The snow" using contrasting steady beat movements to accompany each section of the piece.</p> <p>Assess each students' understanding of rondo form by observing correct movements from each student during contrasting sections of the speech piece.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of rondo form through performing a speech piece.</p> <p><b>Tier 2:</b> Students will apply the concepts of rondo form to perform a speech piece with contrasting movements.</p> <p><b>Tier 3:</b> Students will apply</p>
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<p><b>Lesson No. 3: Rondo</b> form. (Continue from previous page.)</p>		<p>the instruments and divide the class: Half will perform "Going, going, gone" and other half will perform "The snow" and everyone performs "Heave-Ho."</p> <ul style="list-style-type: none"> <li>• Listen to "ABACA" Dabble."</li> <li>• Identify the rondo form by verbalizing, creating hand signals, and signaling each section as they hear it.</li> <li>• Have students read and perform the movement to "ABACA" Dabble."</li> <li>• Refer to the listening map for "Rondo: Allegro.</li> <li>• Write the rondo pattern ABACABA (Coda) on the board and ask how this differs from ABACA Dabble."</li> <li>• Play "Rondo: Allegro" as students follow the listening map.</li> <li>• Have students work in groups of three to create new poems or art works from "Skills reinforcement" and "Across the curriculum" on page 189.</li> </ul>	<p>their knowledge of rondo form by performing a speech piece with percussion parts and then showing contrasting movements.</p>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Skills and Benchmarks(CP/Is)</b></p> <p><b>Lesson No. 4:</b> Melody (1.1,1.2,1.3)</p> <p><b>Objective:</b> Sing a song, read from notation that contains; <i>Do, Re, Mi, Fa, So, La, Ti, Do.</i></p> <p><b>Materials:</b>          "Missy La, Massa La" CD 8:25;          "A-cling, a-cling" CD8:30          Barred instruments.</p>	<ul style="list-style-type: none"> <li>• Look at the picture and painting on pages 188 – 191 and explain the setting is in the Caribbean. Ask the students what they know about music from the Caribbean.</li> <li>• Share the information from "Spotlight on" on page 188 about Trinidad. Explain the game song from "Movement" on page 189.</li> <li>• Using a neutral syllable and sing a short melody containing "Ti."</li> <li>• Echo sing each pattern and play on a barred instruments.</li> <li>• Play "Missy-La, Massa-La" and have the students sing the song with the lyrics, read lines three and four with pitch syllables and hand signs.</li> <li>• Sing the first two</li> </ul>	<p>Invite the students to sign "Missy La, Massa La" while following the notation on page 188 first using hand signs and pitch syllables and again using the song text.</p> <p>Assess each students' ability to recognize and sing "Ti" at sight.</p> <p><b>Tier 1:</b> Students will begin to grasp to concept of the new pitch "Ti."</p> <p><b>Tier 2:</b> Students will apply the concept of the new pitch "Ti" to perform the song with both pitch syllables and hand signs.</p> <p><b>Tier 3:</b> Students will apply</p>
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**Lesson No. 4: Melody**

(Continue from previous page.)

- measures with pitch syllables but hum "Ti."
- Ask: "Where does this note fall in the scale?"
- Introduce "Ti" and demonstrate the hand sign.
- Sing all known notes using pitch syllables and hand signs. Then explain the distance between "Ti" and "Do" is a half step.
  - Read the entire song with pitch syllables and hand signs.
  - Listen to "A-cling, a-cling" and identify the instruments in the listening map on page 190.
  - Invite the students to sing "Do" and "Ti" with hand signs.
  - Direct students to ring and sing the examples in "Show what you know?" on page 191.

their knowledge of the new pitch "Ti" by singing the song with pitch syllables and hand signals and performing the three measures from "Show what you know?" on page 191.

Essential Questions

Instructional Objectives/

Activities

Assessments

	Skills and Benchmarks(CP/Is)		
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Lesson No. 5: Ensemble –Timbres. (1.1,1.2,1.3)</b></p> <p><b>Objective:</b> Identify the sounds of a variety of instrumental and vocal ensemble.</p> <p><b>Materials:</b>  “Orfferondo” CD 8:35;  “Scherzo” (excerpt) CD 8:31;  “Rag puria kailian-gat in tintal” (excerpt) CD 8:32;  “Canzoni prima “ (excerpt) CD 8:33;  “That’s the way” CD 8:34.  Recorder, glockenspiel, xylophones, triangle, wood block, tambourine, and finger cymbals, guiro, and hand drum.</p> <p><b>Lesson No. 5: Ensemble</b></p>	<ul style="list-style-type: none"> <li>• Read and discuss “Introduce” on page 193 and compare it to being a musician.</li> <li>• Have the students read page 192 along with vocabulary box about ensembles.</li> <li>• As students listen to the following selections, have them write characteristics of each ensemble in terms of size, expression, timbre and style.</li> <li>• Listen to “Scherzo” and discuss instruments in the trio. Identify this style as European classical and share the information on page 194.</li> <li>• Introduce the Northern</li> </ul>	<p>Have students listen to each recording. Using their music journals or paper, write a description of the different timbres produced by each ensemble.</p> <p>Collect the journals and check their answers for accurate descriptions of instruments, style and ensembles.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of describing the different timbres of various instrumental and vocal ensembles.</p> <p><b>Tier 2:</b> Students will apply the concept of timbre to identify the characteristics of various instrumental and vocal ensembles.</p> <p><b>Tier 3:</b> Students will apply</p>

	<p>-Timbres. (Continue from previous page.)</p>	<p>Indian raga. “Ragpuriakalyan-ga in tintal” and imitate the playing of the instruments in this paragraph on page 194.</p> <ul style="list-style-type: none"> <li>• Share the information from “Cultural connections” on page 195 about Indian classical music.</li> <li>• Play “Canzoni prima” played by the Canadian brass and read the information from this paragraph.</li> <li>• Play “That’s the way” performed by Rockapella. Have the students read “Music makers” on page 193.</li> <li>• Have the students perform “Orfferondo” with classroom instruments as an ensemble.</li> </ul>	<p>their knowledge of timbre to characterize the different instrumental and vocal ensembles by size, instrumentation and style of music.</p>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p>Skills and Benchmarks(CPIs)</p> <p><b>Lesson No. 6:</b> Texture/Harmony. (1.1,1.3)</p> <p><b>Objective:</b> Play a two chord accompaniment (one and four chord)</p> <p><b>Materials:</b> "Frog music" CD 8:45; Orff instruments, resonator bells or keyboard, autoharp (if available.)</p>	<ul style="list-style-type: none"> <li>• Share the information in "Spotlight on" on page 200 about frogs.</li> <li>• Read the poem "Advice for a frog" from "Across the curriculum," then have the students read to words to "Frog music."</li> <li>• Draw a diagram of song, D, G, A, B, C, and D in resonator bells on the board.</li> <li>• Invite students to figure out how to play the melody of "Frog music."</li> <li>• Ask other students to play quarter notes on G and D using bells keyboard or orff instruments.</li> <li>• Discuss the one five note as chord roots.</li> <li>• Add other instrumental parts on page 201. Add the singers as a round.</li> </ul>	<p>Have students sing "Frog music" while following the notation and playing the chord roots on keyboard or bells. Observe whether the students are able to play the correct chords at the right moment in the song.</p> <p><b>Tier 1:</b> Students will begin to grasp to concept of creating texture by performing a two chord accompaniment.</p> <p><b>Tier 2:</b> Students will apply the concept of creating texture with a two chord accompaniment while singing.</p> <p><b>Tier 3:</b> Students will apply their knowledge of creating texture by performing a two chord accompaniment on various mallet and orff instruments.</p>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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<p>Skills and Benchmarks(CPIs)</p>	<p><b>Unit 5:</b> Review and Assessment.</p> <p><b>Objective:</b> Review all concepts taught in Unit 5.</p> <p><b>Materials:</b>          "The computer" CD 8:42;          "Missy-La, Massa-La" CD 8:25;          "Heave-Ho" "Going, going gone" "The snow" CD 8:15          Resource book pages B-17, B-18.          "What do you hear?" CD 8:49.</p>	<p>Assess the students' ability to complete the review and assessment activities.</p> <p><b>Tier 1:</b> Students' will begin to grasp the concepts taught in Unit 5.</p> <p><b>Tier 2:</b> Students will continue to show their understanding of the concepts taught in Unit 5.</p> <p><b>Tier 3:</b> Students will apply their knowledge and understanding of the concepts taught in Unit 5 to complete all parts of the review and assessment activities.</p>
<p>Read and answer the questions from "What do you know?" on page 204 or from the Unit 5 assessment worksheet" on page B-17 from the Resource book.</p> <p>Review the types of instruments that belong in each ensemble and their characteristics.</p> <p>Listen to "What do you hear?" and choose the ensemble you hear on page 204 or the Unit 5 assessment worksheet from the Resource book page B-18.</p> <p>Review the pitch syllables of "Missy-La, Massa La" and sing the song with pitch syllables and hand signs, then with the words.</p> <p>Perform "Heave-Ho" "Going, going, gone" "The</p>	<p>Unit 6: Making Music Our Own</p>	<p>Assessments</p>
<p>Essential Questions</p>	<p>Instructional Objectives/ Skills and</p>	<p>Activities</p>

<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Benchmarks(CP/s)</b></p> <p><b>Lesson No. 1: Accents (1.1,1.2,1.3)</b></p> <p><b>Objective:</b> Sing a song, performing accents where appropriate.</p> <p><b>Materials:</b>          "America, the free"          CD 9:3;          "Thunder and lightning polka" CDCd 9:5;          Non pitched percussion instruments.</p> <p><b>Lesson No. 1: Accents</b></p>	<ul style="list-style-type: none"> <li>• Write the question, "What does freedom mean to you?" on the board. Select three students to read aloud emphasizing the words "Freedom," means to you."</li> <li>• Explain this emphasis is called on "Accent" experiment with other questions.</li> <li>• Play "America, the free" and have the students find the accented notes and point out the symbol.</li> <li>• Sing with the recording and perform with accents.</li> <li>• Look at the painting "Three musicians" by Pablo Picaso on page 212, then share the information from "Spotlight on" page 213 about the artist.</li> <li>• Ask "How did the artist use color to accent shapes and objects?"</li> <li>• Divide students into small groups to create a poem</li> </ul>	<p>Have the students sing "America, the free" performing accents where appropriate.</p> <p>Observe the students' ability to sing the accents expressively.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of performing with accents.</p> <p><b>Tier 2:</b> Students will apply the concept of accents to perform accents by singing and using instruments.</p> <p><b>Tier 3:</b> Students will apply their knowledge of accents to perform a song with accents and to recognize accents from printed notation.</p>
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	<p>(Continue from previous page.)</p>	<ul style="list-style-type: none"> <li>describing the painting.</li> <li>Have students create a non-pitched percussion introduction and a coda for the poem which would include accented notes.</li> <li>Select three contrasting rhythm patterns from "America, the free" and have the students perform.</li> <li>Alter the original accents and have the students play.</li> <li>Ask "What instruments would you use to compose a piece about thunder and lightning.</li> <li>Listen to "Thunder and lightning polka."</li> <li>Follow the listening maps and find the accents in the notation.</li> <li>Encourage students to raise their hands when they hear the accented notes.</li> <li>Ask "What instruments create the "thunder and lightning" accents. (Cymbals and drums.)</li> </ul>	
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Essential Questions	Instructional Objectives/	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> <li>• When is artistic judgement vital and when is it besides the point?</li> </ul>	<p><b>Skills and Benchmarks(CP/Is)</b></p> <p><b>Lesson No. 2:</b> Meter in four. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Create a composition using familiar rhythm patterns.</p> <p><b>Materials:</b> "Dry bones come skipping" CD 9:15; "Fossils" (excerpt) CD 9:17; "Bones" (poem) "Gotta find a foot print" (poem); Non pitched percussion instruments.</p> <p><b>Lesson No. 2:</b> Meter in</p>	<ul style="list-style-type: none"> <li>• Explore the art on page 218 – 219. Read the poem "Bones" page 219 and see how many bones the students can name.</li> <li>• Look at the song, "Dry bones come skipping" on page 218.</li> <li>• Tap the rhythms and compare. Ask: "Where does the song tell you to end a when it goes back to the beginning?"</li> <li>• Review D.C. al Capo and Fine.</li> <li>• Sing the song and identify its' form.</li> <li>• Invite students to create a piece using body percussion or instruments with familiar rhythms. Choose a poem from page 219 performing it with instruments or movement.</li> <li>• Have them perform for</li> </ul>	<p>Have students create a four measure body percussion ostinato using familiar patterns.</p> <p>Create an ABA speech piece and perform it along with the four measure body percussion parts.</p> <p>Observe students' ability to perform accurately, the rhythm pattern in the piece they created.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of creating a composition using familiar rhythm patterns.</p> <p><b>Tier 2:</b> Students will apply the concept of meter to create and perform a composition with familiar rhythms.</p> <p><b>Tier 3:</b> Students will apply</p>
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<p>four. (Continue from previous page.)</p>	<p>the class and give feedback if the compositions meet the ABA criteria.</p> <ul style="list-style-type: none"> <li>• Read "Across the curriculum" on page 221 about fossils.</li> <li>• Have students read "Music makers" on page 220 about Camille Saint-Saens.</li> <li>• Tap the rhythm of the body percussion pattern on page 220.</li> <li>• Listen to the first minute of "Fossils" and identify the rhythm when they hear it, then identify the instruments and the family.</li> <li>• Move to the rhythm and identify the form of this piece. (ABACA)</li> <li>• Divide the class into four groups, one group for each section of the poem "Gotta find a footprint."</li> </ul>	<p>their knowledge of meter to create perform a four measure body percussion ostinato along with the song and the poem using familiar rhythm patterns.</p>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p>Skills and Benchmarks(CPIs)</p> <p><b>Lesson No. 3:</b> Theme and variations. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Perform a body percussion pattern to accompany the main melody (theme) of a theme and variations.</p> <p><b>Materials:</b>          "Minka" (Ukraine) CD 9:21;          "Minka" (English) CD 9:22;          "Russain sailor's dance" CD 9:25;          Xylophones or keyboards.</p> <p><b>Lesson No. 3:</b> Theme and</p>	<ul style="list-style-type: none"> <li>• Compare the shape and design of the balalaikas with other string instruments.</li> <li>• Play "Minka" and listen to its sound, then share the information from "Cultural connections" page 222 about this folk instrument from Russia.</li> <li>• Read the rhythm of "Minka" then sing the song and tells what happens to the tempo.</li> <li>• Play the accompaniment for "Minka" on the xylophones.</li> <li>• Read the rhythms on the bottom of page 224. Clap and say the rhythms, then move to the rhythm.</li> <li>• Listen to "Russian</li> </ul>	<p>Listen to "Russian sailor's dance" and perform the body percussion with the theme each time it returns.</p> <p>Have students change some aspect of the way they perform each variation.</p> <p>Observe the students' ability to listen and respond to changes from section to section and to play with the recording.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of theme and variations.</p> <p><b>Tiere 2:</b> Students will apply the concept of theme and variation to perform a body percussion accompaniment.</p> <p><b>Tier 3:</b> Students will apply</p>
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	<p>variations. (Continue from previous page.)</p>	<p>sailor's dance" and point out that this is the rhythm of the main melody.</p> <ul style="list-style-type: none"> <li>• Move to the theme using the body percussion pattern.</li> <li>• Listen to the entire selection and have the students listen for all the ways that the theme is changed or varied.</li> <li>• Read "Spotlight on" on page 225 about the Russian nesting boxes.</li> <li>• Ask: "How was the theme varied?"</li> <li>• Create a class theme and variation by changing dynamics, tempo, instruments, and movement.</li> <li>• Read the vocabulary box and pages 223-224.</li> </ul>	<p>their knowledge of theme and variation to perform an accompaniment through body percussion while changing on each variation.</p>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Skills and Benchmarks(CP/s)</b></p> <p><b>Lesson No. 4:</b> Melodic sequence. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Create movements to show melodic sequences.</p> <p><b>Materials:</b>          "Thula, thula, ngoana" CD 9:27;          "Sleep, sleep baby" CD 9:28;          "Tengo, tengo, tengo" CD 9:35;          "I have three sheep" CD 9:36;          "Slavonic dance Op. 46, No. 1" (excerpt) CD 9:34.          Glockenspiel, wood blocks, bass xylophone.</p> <p><b>Lesson No. 4:</b> Melodic</p>	<ul style="list-style-type: none"> <li>• Study the colorful African textiles used on page 226. Listen to "Thula, thula, ngoana" then read "Across the curriculum" page 227 about this African work song.</li> <li>• Look at the notation on page 227 to identify the first pitch as "<b>M</b>" and read using hand signs and pitch syllables.</li> <li>• Ask: "How many times does the pattern repeat?"</li> <li>• Read "Cultural connections" on page 226 then sing "Thula, thulangoana."</li> <li>• Think of some kind of work that a person might do while singing this song.</li> <li>• Create movements that illustrate the work they chose, and reflect the melodic sequence.</li> </ul>	<p>Have students sing "Thula, thula, ngoana" and perform their own created movements to show the descending sequence.</p> <p>Observe their ability to show the descending sequence independently.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of melodic sequence by creating movements.</p> <p><b>Tier 2:</b> Students will apply the concept of melodic sequence to perform a song with pitch syllables, and movements.</p> <p><b>Tier 3:</b> Students will apply</p>
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	<p>sequence. (Continue from previous page.)</p>	<p>227 about Anton Dvorak and "Cultural connections" page 228 about Slavoic dances.</p> <ul style="list-style-type: none"> <li>Familiarize students with the main theme and its sequence. Listen to "Slavonic dance Op. 46 No. 1"</li> <li>Have students read the paragraph on page 228 then listen to "Tengo, tengo, tengo" and compare the song to "Thula, thulangoana" using standard terminology.</li> <li>Sing and conduct a two beat pattern.</li> <li>Sing each part of the sequence with pitch syllables.</li> <li>Divide the class in two. Groups one play line one of "Tengo, tengo, tengo" on melody instruments. Group two respond by playing the sequence.</li> <li>Follow the sequence on page 229.</li> </ul>	<p>their knowledge of melodic sequence to sing and perform with an instrumental accompaniment on percussion instruments.</p>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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	<p>Skills and Benchmarks(CP/s)</p>		
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Lesson No. 5:</b> Keyboard instrument Timbre. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Identify timbres of different keyboard instruments.</p> <p><b>Materials:</b>          "Gigue" (excerpt) CD 10:1;          "Toccata in D Minor" CD 10:2;          "Waltz in D flat" CD 10:3;          "Prelude in A major" CD 10:4;          "Close encounters of the third kind" (excerpt) CD 10:5.          Xylophones, metalophone, glockenspiel, and keyboards.</p> <p><b>Lesson No. 5:</b> Keyboard</p>	<ul style="list-style-type: none"> <li>• Have students find and name keyboards in the room or school.</li> <li>• Talk about their differences.</li> <li>• Play Johann Sebastian Bach's "Gigue" and tap the beat.</li> <li>• Discuss the "harpsichord" and have the students read the information on page 232.</li> <li>• Use the mallet instruments and have the students play the pitches <b>C,D,F,G</b>, and <b>A</b> in octaves. Improvise a four or eight beat call-and-response phrase.</li> <li>• Play "Toccata in D minor" and have the students identify the instrument as the organ. Read the information on page 233 about the organ and read "Music makers."</li> <li>• Compare the organ to the harpsichord.</li> <li>• Play a fast three beat pattern on a drum then</li> </ul>	<p>Have students listen to the excerpts from this lesson and point to the pictures of the instruments they hear.</p> <p>Observe students' ability to identify and categorize keyboard timbres as they point to the pictures.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of distinguishing the timbres of various keyboard instruments.</p> <p><b>Tier 2:</b> Students will apply the concept of timbre to identify keyboard instruments by sight and sound.</p> <p><b>Tier 3:</b> Students will apply their knowledge of keyboard instruments by their timbre.</p>

instrument Timbre.

(Continue from previous page.)

have students create movements that show a three beat pattern.

- Play the "Waltz in D flat" also called the "Minuet waltz."
- Play "Prelude in a major" and identify the instrument as the piano.
- Have students read about the piano "Music makers" about Vladimir Ashkenazy.
- Read "Spotlight on" page 233 about Chopin.
- Play "Close encounters of the third kind" and discuss the different kind of electronic instrumental sounds.
- Discuss the listening examples from this lesson represent three diverse musical periods: Baroque: "Gigue" and "Toccata in D Minor"
- Romantic: "Waltz in D flat" and "Prelude in A major."
- Modern: "Close encounters of the third kind."

Essential Questions

Instructional Objectives/

Activities

Assessments

Skills and Benchmarks(CP/s)			
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 6:</b> Texture/Harmony – Rounds (1.1,1.3)</p> <p><b>Objective:</b> Sing a thin and thicker texture of a round.</p> <p><b>Materials:</b> "Let music surround you" CD 10:6; "Symphony No. 1 (excerpt) CD 10:8; Keyboard, xylophones, or bells.</p> <p><b>Lesson No. 6:</b></p>	<ul style="list-style-type: none"> <li>• Write the words "unison" and "round" on the board. Encourage the students to define each in their own words.</li> <li>• Play "Let music surround you" and have students raise one hand when they hear unison and two hands when they hear a round.</li> <li>• Ask: "How does the texture of a round change?"</li> <li>• Invite the students to sing "Let music surround you" first in unison, then as a round.</li> <li>• Create movements and then divide the class into four groups.</li> <li>• Have each group</li> </ul>	<p>Have students sing "Let music surround you" as a round.</p> <p>Observe each students' ability to maintain a part and create a thin and thicker texture while singing rounds.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of how to create texture through sounds.</p> <p><b>Tier 2:</b> Students will apply the concept of rounds to create texture and harmony through singing and movement.</p> <p><b>Tier 3:</b> Students will apply their knowledge of texture and harmony by creating and performing rounds by singing, creating movement and performing on percussion instruments.</p>

	<p>Texture/Harmony – Rounds (Continue from previous page.)</p>	<p>perform the movement starting at a different place in the song.</p> <ul style="list-style-type: none"> <li>• Play the melody on top of page 237 on keyboards, xylophones, or bells.</li> <li>• Play “Symphony No. 1” by Mahler and have the students signal when they hear the melody and then as a round.</li> <li>• Read page 237 about how Mahler changed the texture in his symphony.</li> </ul>	
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Essential Questions	Instructional Objectives/	Activities	Assessments
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<p>Skills and Benchmarks(CPIs)</p>	<p><b>Unit 6:</b> Review and assessment.</p> <p><b>Objective:</b> Review all concepts taught in Unit 6.</p> <p><b>Materials:</b>          "What do you hear?6"          CD 10:18;          "Russian sailor's dance"          CD 9:26;          "Dry bones come skipping"          CD 9:15;          "Let music surround you"          CD 10:6          Resource book page B-21.          Non-pitched percussion instruments.</p>	<ul style="list-style-type: none"> <li>• Read and answer the questions from "What do you know?" on page 246 or from the Unit 6 assessment worksheet on B-21 of the Resource book.</li> <li>• Complete "What do you hear?6" and choose the keyboard instrument you hear on page 246 or from the Unit 6 assessment worksheet on B-21 of the Resource book.</li> <li>• Review theme and variations and listen to "Russian Sailor's dance."</li> <li>• Create and perform body percussion to show the sections. Using familiar rhythms listen to "Dry bones come skipping" and create rhythm ostinatos for section A and B.</li> <li>• Have the students sing "Let music surround you" as a round.</li> </ul>	<p>Assess the students' ability to complete the review and assessment activities.</p> <p><b>Tier 1:</b> Students will begin to grasp the concepts taught in Unit 6.</p> <p><b>Tier 2:</b> Students will continue to show their understanding of the concepts taught in Unit 6.</p> <p><b>Tier 3:</b> Students will apply their knowledge and understanding of the concepts taught in Unit 6 to complete all parts of the reviews and assessment activities.</p>
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**Jersey Core Curriculum Content Standards**  
**Academic Area**

**Standard 1.1**

**“The Creative Process”**

All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual arts.

**Standard 1.2**

**“History Of The Arts And Culture”**

All students will understand the role, development and influence of the arts throughout history and across cultures.

**Standard 1.3**

**“Performance”**

All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

**Standard 1.4**

**“Aesthetic Responses And Critique Methodologies”**

All students will demonstrate and apply an understanding of art philosophies, judgement, and analysis to works of art, in dance, music, theatre, and visual arts.

**New Jersey Scoring Rubric**



<b>General Music</b>				
<b>4</b>	<b>Advanced Proficient Exemplary Response</b>			
		<b>3</b>	<b>Proficient Competent Response</b>	Recognize most of the elements and principles of music.
		<b>2</b>	<b>Basic Minimal Response</b>	Shows some signs of recognition of the elements and principles of music.
		<b>1</b>	<b>In Progress Superficial Response</b>	Minimal signs are evident of the elements and principles of music.
		<b>0</b>	<b>Unscorable Unacceptable Response or No Attempt</b>	Shows no sign or interest in any or all elements and principles of music.
<b>Vocal Qualities</b>				

<i>Pitch</i>	Consistently sings notes with accuracy	Occasional distortion of true musical tones/notes	Inconsistent use of correct vocal frequencies	Lack of understanding of tonality	No effort to perform task or follow direction
<i>Volume</i>	Student can be heard consistently throughout the audience	Generally able to be heard	Rarely able to project vocally	Lack of ability to project voice	
<i>Rate</i>	Student consistently vocalizes articulately in an understandable tempo-rhythm	Occasional articulation errors impacted by speed	Limited ability to express vocal variety via tempo change	Speech pattern indecipherable due to inappropriate speed / diction	
<i>Breath support</i>	Consistent, controlled diaphragmatic breathing	Fluctuation in control of supporting breath	Incomplete understanding of breathing in vocalizing	Strident vocal quality due to insufficient breath control	
<i>Inflection</i>	The student expresses themselves vocally using a range of tonality ranging in high to low pitch	Vocal range is apparent but not used consistently	Vocal range is extremely limited and expresses little emotion	The student's vocal delivery is flat, void of expressivity	
<i>Phonation</i>	Student consistently articulates sounds with a relaxed, open throated voice	There is occasional audible vocal tension in the throat	There is considerable vocal tension	The student lacks vocal control and sings with practically no resonance or vocal power	