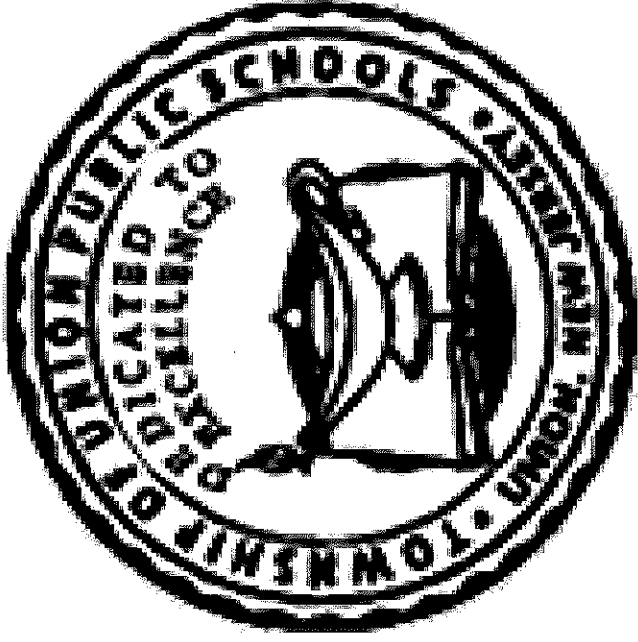
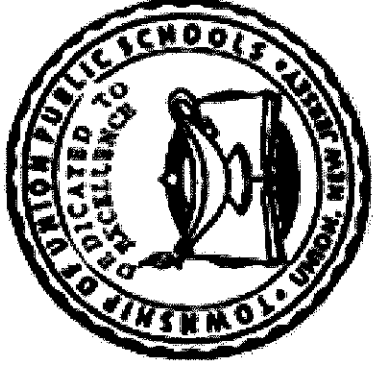


**TOWNSHIP OF UNION PUBLIC SCHOOLS**

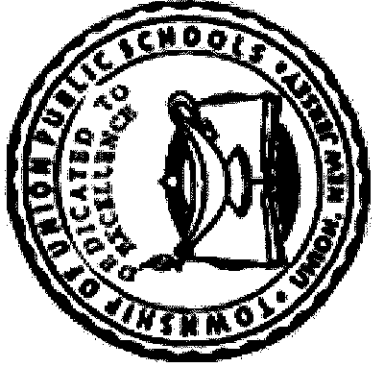


**Third Grade General Music**  
**Curriculum Guide**  
**2015-2016**



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## DEPARTMENT SUPERVISORS

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Mathematics/Science K-8 .....	Ms. Maureen Corbett
Guidance K-12/SAC .....	Ms. Bridget Jackson
Language Arts/Library Services 9-12 .....	Ms. Mary Malyska
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**Curriculum Committee  
Academic Area**

**Third 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 principals.**
- **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**

### **Third Grade General 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 3	Teacher's Edition	Additional Materials
Making Music Grade 3	Student Text book	Various Rhythm Instruments
Making Music Grade 3	Big Book	Electric keyboard (if available)
Making Music Grade 3	CD Collection	Listening map transparencies
Making Music Grade 3	Resource Book	

## 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**

**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. 6 Weeks

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

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	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/Dynamics (1.1, 1.3)</p> <p><b>Objective:</b> Perform steady beat movements that reflects the dynamics of a song.</p> <p><b>Materials:</b> "Supercalifragilisticexpialidocio" CD 1:3; "In my own little corner" CD 1:5</p>	<ul style="list-style-type: none"> <li>• Ask the students about this song from "Mary Popins."</li> <li>• Play the recording of "Supercalifragilisticexpialidocio" and ask how many syllables are there in this word.</li> <li>• Have students identify any other words they do not know in this song.</li> <li>• Sing the song, then read about the cockney dialect in Cultural Connections on page eight.</li> <li>• Discuss the dynamic markings used in the song and then identify the dynamic markings on page 7 – 8.</li> <li>• Read the text on page eight.</li> <li>• Place the dynamics and definitions on the board, then sing the song with the correct dynamics.</li> <li>• Create and perform movements that reflect the dynamics.</li> <li>• Read about Julie Andrews on page 9.</li> <li>• Listen to "In my own little corner" and discuss the dynamics used in the song.</li> </ul>	<p>While singing "Supercalifragilisticexpialidocio" have students move to the steady beat using larger and smaller movements to show louder and softer dynamics in music.</p> <p>Tier 1: Students will begin to show their ability to recognize various dynamic markings through signing and movement.</p> <p>Tier 2: Students will continue to demonstrate their ability to recognize various dynamic markings through singing and movement.</p> <p>Tier 3: Students will apply their understanding of various dynamic markings to create and perform proper movements.</p>
<p><b>Essential Questions</b></p>	<p><b>Instructional Objectives/ Skills and Benchmarks(CP/s)</b></p>	<p><b>Activities</b></p>	<p><b>Assessments</b></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 guide the creation of art works?</li> </ul>	<p><b><u>Lesson No. 2: Rhythm Patterns.</u></b> (1.1,1.3)</p> <p><b><u>Objective:</u></b> Perform rhythm patterns to accompany a speech piece.</p> <p><b><u>Materials:</u></b>          "Name, Name, What's Your Name? CD 1:6.          Percussion instruments.</p>	<ul style="list-style-type: none"> <li>• Have the students read the text and vocabulary boxes on page ten.</li> <li>• Perform, "Name, Name, What's Your Name?" with the recording.</li> <li>• Pat a steady beat in unison and match their voice ranges to the words high and low.</li> <li>• Perform each rhythm pattern separately then divide the class into three groups, saying the speech piece and playing one percussion part.</li> <li>• Play the accompaniments on page 11, then divide the class into groups of four: Three students choose a line to play and the fourth will speak the speech piece with his or her name.</li> <li>• Read and discuss the quote from William Shakespeare on page 11, then share the information from "Across the curriculum."</li> </ul>	<p>Have the students perform "Name, Name, What's Your Name?" while groups play the patterns on page 11 using percussion instruments. Assess students' ability to accurately read rhythms.</p> <p><b><u>Tier 1:</u></b> Students will begin to show their ability to read and perform rhythm patterns.</p> <p><b><u>Tier 2:</u></b> Students will continue to demonstrate their ability to read rhythms while performing the speech piece.</p> <p><b><u>Tier 3:</u></b> Students will apply their understanding of reading rhythms to perform an accompaniment.</p>
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<p><b>Essential Questions</b></p>	<p><b>Instructional Objectives/ Skills and Benchmarks(CP/s)</b></p>	<p><b>Activities</b></p>	<p><b>Assessments</b></p>
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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><u>Lesson No. 3: AB Form</u></b> (1.1,1.2,1.3)</p> <p><b><u>Objective:</u></b> Move to show two different sections of a song.</p> <p><b><u>Materials:</u></b> "Ambos a dos" CD 1:31; "Go two by two" CD 1:32; "Joy to the world" CD 1:35.</p>	<ul style="list-style-type: none"> <li>• Play the recording of "Ambos a dos," then ask what language is used.</li> <li>• Read a Spanish – speaking countries from "Spotlight on" on page 20.</li> <li>• Teach the Spanish lyrics then sing the song in both English and Spanish.</li> <li>• Discuss which lines have similar words.</li> <li>• Identify the as AB form.</li> <li>• Discuss the photos on page 21.</li> <li>• Instruct students to march in place on the A section then spin in place on the B section.</li> <li>• Play recording of "Joy to the World" and follow the notation.</li> <li>• Identify instruments that they hear.</li> <li>• Describe what makes the A and B sections different.</li> <li>• Have students select a partner and create movement to show the different sections.</li> </ul>	<p>Direct students to sing "Joy to the world" with two groups assigned to sing the verse and refrain, and a third group to perform movements.</p> <p>Observe students ability to change the movements at the appropriate place on the music.</p> <p><b><u>Tier 1:</u></b> Students will begin to show their ability to perform a song in AB Form.</p> <p><b><u>Tier 2:</u></b> Students will continue to demonstrate their ability to create movement to show AB form.</p> <p><b><u>Tier 3:</u></b> Students will apply their understanding of AB Form by singing and creating movement.</p>
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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 guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Lesson No. 4: Melodic direction. (1.1,1.3)</b></p> <p><b>Objective:</b> Perform phrases with notes that move up, down and repeat on a mallet instruments.</p> <p><b>Materials:</b>          "I Don't Care If the rain comes down." CD 1:37;          "Raindrop Prelude" CD 1:41;          "Prelude In E Minor" CD 1:42          "Musette" CD 2:6          Xylophone or Resonator Bells.          Resource book C-2 and I-5.</p>	<ul style="list-style-type: none"> <li>• Ask students where rain comes from.</li> <li>• Have students experiment with vocal ranges by making siren sounds from high to low.</li> <li>• While listening to "I Don't Care If The Rain Comes Down," follow the notation on page 24.</li> <li>• Ask how the notes in the red and green boxes move.</li> <li>• Have the students sing the recording.</li> <li>• Read the information on Frederic Chopin on page 26 and from "Spotlight on"</li> <li>• Play "Raindrop Prelude and ask the students to raise their hand when they hear the music as notated on page 26.</li> </ul> <p>(Continue from previous page)</p>	<p>Assess the students' ability to sing and perform accurate melodic direction.</p> <p><b>Tier 1:</b> By reading from notation, students will begin to show their ability to recognize melodic direction.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to identify melodic direction by reading notation and performing on mallet instruments.</p> <p><b>Tier 3:</b> Students will apply their understanding of melodic direction by accurately singing, performing and identifying movement through reading notation.</p>



		<ul style="list-style-type: none"> <li>• Ask which pitch stays the same.</li> <li>• Play the recording of "Musette" then use the comparison chart on page C-2 from the Resource Book, and discuss the differences.</li> <li>• Using the mallet instruments – pitches D, E and F# have the students take turns playing the first two lines of the song on page 24.</li> <li>• Listen to and follow along on page 27, "Prelude in E Minor."</li> <li>• Using the Resource Book page I-5, review the melodic direction. Circle the word that shows the melodic direction of the notation.</li> </ul>	
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Essential Questions	Instructional Objectives/	Activities	Assessments
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<p>Skills and Benchmarks(CPIs)</p>	<p><b>Lesson No. 5: Vocal Timbres of Soloists and Groups.</b>(1.1, 1.2, 1.3, 1.4)</p> <p><b>Objective:</b> Identify different solo voices.</p> <p><b>Materials:</b>          "Mud" CD 1:53;          "The Hippopotamus song" CD 1:55          Xylophone.</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 art criticism vital and when is it beside the point?</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss how each voice has its own timbre or tone color.</li> <li>• Play the recording of "Mud." Listen and describe who is singing and categorize the various soloists, (children and adults.)</li> <li>• Help students learn the song "Mud" then ask for volunteers to sing each phrase of the verse alone.</li> <li>• Ask if you were not looking at the soloists, how could you tell who was singing.</li> <li>• Perform various pitches on the xylophone and ask how it changes the timbre of the song.</li> <li>• Read information about "The Hippopotamus song" on page 33 and be prepared to answer the questions.</li> <li>• Play the recording and ask students to describe the two vocal timbres.</li> <li>• Read the information on Michael Flanders and Donald Swann on page34.</li> </ul>
	<p>Separate students into four groups to perform "Mud." Each student should try to create a distinct timbre.</p> <p>The students will listen to each other and assess each groups' effort to create timbre.</p> <p>Read Across the Curriculum on page 34 and have students create sound effects that reflect the poem.</p> <p><b>Tier 1:</b> Students will begin to show their ability to create different timbres.</p> <p><b>Tier 2:</b> Students will continue to develop the skills to create and assess various vocal timbres.</p> <p><b>Tier 3:</b> Students will apply their ability to properly create and assess performances with various vocal and instrumental timbres.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	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>Lesson No. 6:</b> <u>Texture/Harmony</u> (1.1,1.2,1.3)</p> <p><b>Objective:</b> Play rhythmic ostinatos to accompany a folk song.</p> <p><b>Materials:</b> "La pulga de San Jose" CD 2:7 Non pitched percussion instruments. Sound bank CD 15:18</p>	<ul style="list-style-type: none"> <li>• Read from "Cultural connections about Latin American markets, then listen to the conga drums.</li> <li>• Play "La pulga de San Jose" and fine words endings that are repeated.</li> <li>• Read the vocabulary box on page 41 on ostinatos.</li> <li>• Teach the students to sing "La pulga de san Jose" on pages 40-41.</li> <li>• Clap the rhythms on page 41 and have students select appropriate instruments (guiro, claves, etc.) and identify them as being Latin American.</li> <li>• Divide the class into four groups. Have each group create rhythmic ostinatos or phrases.</li> <li>• Combine all parts while the class sings along with the recording.</li> </ul>	<p>Have the students sing "La pulga de San Jose" while tapping a four beat ostinato in their palms. Add in several students playing their rhythms on their percussion instruments. Assess by observing whether students can maintain their ostinato while the class sings.</p> <p><b>Tier 1:</b> Students will begin to show their ability to perform a rhythmic ostinato.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to perform a rhythmic ostinato while singing.</p> <p><b>Tier 3:</b> Students will apply their skills of rhythms to create and perform ostinatos while singing.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
	<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>            "Au clair de la lune" Page 18            "What do you know?"            "What do you hear?"            CD 2:10-11.12.13.14.            "I don't care if the rain comes down" page 24.            Resource book pages B-3;B-4.            "Ding, dong diggidigdon"            CD 1:15.</p>	<ul style="list-style-type: none"> <li>• Use the student text or assessment worksheet Resource book page B-3 and B-4.</li> <li>• Have the students complete "What do you know?" and "What do you hear?" on melodic direction.</li> <li>• Review various dynamic markings while performing "I don't care if the rain comes down page 24."</li> <li>• Pat out the ostinatos on page 43. Perform while singing "Ding, dong, diggidigging."</li> </ul>	<p>Assess the students while they are completing this review.</p> <p><b>Tier 1:</b> Students will begin to show their ability to recognize and perform melodic direction, dynamics and rhythmic ostinatos.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their understanding of melodic direction, dynamics and rhythmic ostinatos.</p> <p><b>Tier 3:</b> Students will apply their skills in recognizing melodic direction, dynamics and rhythmic ostinatos.</p>


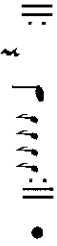
## Unit 2: Exploring Music

Essential Questions	Instructional Objectives/ 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> <li>• When is art criticism vital and when is it beside the point?</li> </ul>	<p><b>Skills and Benchmarks(CPIs)</b></p> <p><b>Lesson No. 1:</b> Tempo changes. (1.1,1.2,1.3,1.4)</p> <p><b>Objective:</b> Show tempo changes by creating and performing a rhythm ostinato accompaniment to recorded music.</p> <p><b>Materials:</b>          "Train is A-Comin" CD 2:17;          "Interview with Joseph Joubert" CD 2:19;          "Choo Choo Joubert" CD 2:20          Cabasa, drum, metronome.</p>	<ul style="list-style-type: none"> <li>• Read the paragraph on page 48, then share the information about the underground railroad from "Across the curriculum." Then play the recording of "Train is A-Comin."</li> <li>• Discuss the words and their message.</li> <li>• Sing the song and learn all the verses, then sing from memory.</li> <li>• Learn the ostinatos on page 49 and explain the difference of each ostinato.</li> <li>• On the board, write the terms adagio, moderato, allegro, accelerando and ritardando.</li> <li>• Read the top of page 50, then clap a simple ostinato with the tempos.</li> </ul>	<p>Have students create and notate their own rhythmic ostinato for "Choo Choo Joubert."</p> <p>Have the students perform their created ostinatos showing the different tempos of "Choo Choo Joubert."</p> <p>After each group performs, have the rest of the class critique the performances' use of different tempos matching the recording.</p> <p><b>Tier 1:</b> Students will begin to show their ability to identify and perform to various tempo changes.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to perform and create rhythmic ostinatos while changing tempos.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
	<p><b>Lesson No. 1: Tempo</b> changes. (1.1,1.2,1.3,1.4)</p> <p>(Continue from previous page)</p>	<ul style="list-style-type: none"> <li>• Have students create an introduction and coda to “Train is a-comin.”</li> <li>• Show a metronome at various tempos.</li> <li>• Read the information about Joseph Joubert on page 50 then listen to “interview with Joseph Joubert.</li> <li>• Discuss the difference between a composer, arranger and accompaniment.</li> <li>• Using the listening map on page 51, listen to “Choo-choo Joubert” and discuss the tempo changes.</li> <li>• Ask how many times they hear the melody of “Train is a-comin.”</li> </ul>	<p><b>Tier 3:</b> Students will apply their skills to perform, create and assess rhythmic ostinato to recorded music.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	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>Lesson No. 2: Syncopation</b>  </p> <p><b>Objective:</b> Read a song that includes syncopation.</p> <p><b>Materials:</b>          "Mister ram goat-O."          CD 2:26          World map.</p>	<ul style="list-style-type: none"> <li>• Lead a discussion about pets and their names.</li> <li>• Find Trinidad on the map, then read the information about Trinidad from "Across the curriculum and Cultural Connections" on page 54-55.</li> <li>• Play "Mister Ram Goat-O" and have the students sing and clap on "Bam-ban-dy-a."</li> <li>• Write the pattern on the board.</li> <li>•  :  </li> <li>• Divide the class in half. Have one side clap the ostinato and the other half sing and clap the words. Then switch parts.</li> <li>• Read the text on page 55 and clap the rhythm patterns.</li> </ul>	<p>Separate the class into small groups and point to the syncopation, then clap the rhythm of the response.</p> <p>Evaluate the students ability to clap accurately. Sing the entire song with different groups clapping until all have been assessed.</p> <p><b>Tier 1:</b> Students will begin to show their ability to recognize a syncopated rhythm pattern.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to perform syncopation while singing.</p> <p><b>Tier 3:</b> Students will apply their skills to accurately perform a syncopated rhythmic ostinato while singing.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/Is)	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>Lesson No. 3:</b> Call and Response (1.1,1.2,1.3)</p> <p><b>Objective:</b> Move to demonstrate the responses in a call-and-response song.</p> <p><b>Materials:</b> "Great Day" CD 2:35 Percussion instruments</p>	<ul style="list-style-type: none"> <li>• Explain the "Great Day" is an African American spiritual in call-and-response style.</li> <li>• Read "Spotlight on page 58 about spirituals.</li> <li>• Have the students read the text on top of page 58 along with the vocabulary box.</li> <li>• Look at the notation of the song and find the call-and-response words.</li> <li>• Listen to the recording of "Great Day" and raise a hand when they hear the response.</li> <li>• Divide the class in two groups. All students will sing the refrain. Half will sing the "call" and other half will sing the "response."</li> <li>• Ask the students to play the rhythm in the call-and-response. Have one side sing and the other half play.</li> </ul>	<p>Discuss the movement activity on page 59. Explain they should perform these movements when they sing the response phrase.</p> <p>Practice the movements while singing. Assess the students' success in performing the movements during the response.</p> <p><b>Tier 1:</b> Students will begin to show their ability to perform the movements during the response.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to perform the movements while singing the response.</p> <p><b>Tier 3:</b> Students will apply their skills to perform movements while singing and playing instruments during the response.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	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. 4</b> Melody (1.1,1.2,1.3)</p> <p><b>Objective:</b> Sing and use hand sings to show low "la" in relation to known notes.</p> <p><b>Materials:</b> "One Morning Sun" CD 2:43.</p>	<ul style="list-style-type: none"> <li>• Tell the students that "One morning sun" is an African American spiritual.</li> <li>• Discuss questions from "Across the curriculum" on page 68.</li> <li>• Listen to "One Morning Sun."</li> <li>• Read the poem "On This Day" on page 69 and compare the imaginative thoughts in the poem and the song lyrics.</li> <li>• Review the pitch syllables <b>Do, Re, Mi, So,</b> and <b>La</b> with hand signals. Sing the first three measures and listen the new pitch.</li> <li>• Ask if it is higher or lower and if it is a step or skip below <b>Do</b>.</li> <li>• Tell the students the new note is called low <b>La</b>, and draw the notes on the board.</li> <li>• Sing the last phrase of the song with pitch syllables and hand signs.</li> </ul>	<p>Have students determine where low <b>La</b> is on the staff on page 69. Then ask them to sing the song with pitch syllables and hand signs.</p> <p><b>Tier 1:</b> Students will begin to show their ability to identify low <b>La</b> with pitch syllables and hand signs.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to perform low <b>La</b> with pitch syllables and hand signs.</p> <p><b>Tier 3:</b> Students will apply their skills to show the new note, low <b>La</b> with pitch syllables and hand signs while singing.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	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. 5:</b> Vocal Timbre. Children's voices, male and female adult voices. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Sing using good tone quality and diction.</p> <p><b>Materials:</b> "Family Tree" CD 2:53 Recorders. World maps. Sound Bank CD 15:22</p>	<ul style="list-style-type: none"> <li>• Ask students if they know what a "family tree" is. Look at the words in the song to find all the different people and where they came from.</li> <li>• Have students read "Music Makers" on page 75 about Tom Chapin then listen to the guitar from the sound bank.</li> <li>• Listen to "Family Tree" and categorize the voices.</li> <li>• Point out that each voice has different vocal timbre.</li> <li>• Sing the song using good diction and dynamics.</li> <li>• Have students show the phrases of the refrain by moving their arms from one side to the other.</li> <li>• Create a different move for each of the four phrases.</li> <li>• Look at the map on page 74-75 and match the locations with the stars.</li> </ul>	<p>Ask students to listen to "Family Tree." Have them use movements to categorize the voices by: Child, adult male, adult female or all three.</p> <p><b>Tier 1:</b> Students will begin to show their ability to categorize different vocal timbres.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to categorize different vocal timbres through movement.</p> <p><b>Tier 3:</b> Students will apply their skills to categorize different vocal timbres through movement.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	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>Lesson No. 6:</b> Texture and Harmony. Call-and-response echo. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Sing a Call-and-response song with overlapping parts to create harmony.</p> <p><b>Materials:</b>          "I'm on my way" CD 3:1          "Old Texas" CD 3:3;          "On the trail" from the Grand Canyon Suite CD 3:5</p>	<ul style="list-style-type: none"> <li>• Share with the class that both "I'm on my way" and "Old Texas" are in call-and-response form, also called "echo songs."</li> <li>• Read "Cultural connections" on page 76 about the impact of African American music.</li> <li>• Play "I'm on my way" and explain the last four measures are not echoed because it is the ending of the song.</li> <li>• Play "Old Texas" and ask how long we hold the long notes.</li> <li>• Teach both songs by echo singing. Hold the long notes by tapping.</li> <li>• Divide the class in two groups sing and clap the call and the other on the response.</li> <li>• Listen to "On the trail" and read about Ferde Grofe from "Spotlight on" on page 77.</li> </ul>	<p>Have one group or student sing the call in the verse of "I'm on my way" or "Old Texas." Have the rest of the class sing the echoes. Assess the soloist or small group's ability to sing at the appropriate time in the song and to hold out long notes.</p> <p><b>Tier 1:</b> Students will begin to show their ability to create harmony through singing call-and-response or "echo songs."</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to create harmony through call-and-response or "echo" songs.</p> <p><b>Tier 3:</b> Students will apply their skills to perform harmony through singing call-and-response or "echo" songs.</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 No. 2</b> Review and assessment.</p> <p><b>Objective:</b> Review all concepts taught in Unit 2.</p> <p><b>Materials:</b> "What do you know?" "What do you hear2?" CD 3:11, 12, 13, 14. "I'm on my way" Resource book pages B-7, B-8.</p>	<ul style="list-style-type: none"> <li>• Use student text page 80 or use assessment worksheet Resource book page B-7 to review tempo terms and melodic direction.</li> <li>• Use student text page 80 or use the assessment worksheet Resource book page B-8.</li> <li>• Listen to "What do you hear2" and point to or circle the correct tempo.</li> <li>• Review harmony by singing "I'm on my way" page 76.</li> <li>• Use student text page 81 and perform the call-and response speech piece.</li> </ul>	<p>Assess the students' ability to complete the review of Unit #2.</p> <p><b>Tier 1:</b> Students will begin to show their ability to understand and perform tempo change, melody, call-and-response, "echo" songs and harmony.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to understand tempo change, melody, call-and-response, "echo" songs and harmony.</p> <p><b>Tier 3:</b> Students will apply their skills to show their understanding of tempo change, melody, call-and-response, "echo" songs and harmony.</p>
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**Unit 3: Learning the Language of Music**

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. 1:</b> Expression: Legato and Staccato Articulation. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Move to reflect staccato and legato sounds.</p> <p><b>Materials:</b>          "El gallo pinto" CD 3:18;          "The Painted Rooster" CD 3:19;          "Gavotte" CD 3:22.</p>	<ul style="list-style-type: none"> <li>• Ask students to name things with long and short sounds, then identify them as staccato and legato.</li> <li>• Put the words on the board.</li> <li>• Play "El gallo pinto" and identify the staccato (trumpets) and legato (violins) sounds.</li> <li>• Have students sing a familiar song, "Twinkle, twinkle, little star" both legato and staccato.</li> <li>• Teach the Spanish words then sing "El gallo pinto."</li> <li>• Discuss the letter "P" that is used in the Spanish words. Teach the word "alliteration."</li> <li>• Play recording and have the students raise hands when they hear a word that begins with "P."</li> </ul>	<p>Put students in small groups or with a partner to create movements for "Gavotte."</p> <p>Assess students' ability to create appropriate movements that reflect staccato and legato.</p> <p>Observe whether the students change their style when the sections change.</p> <p><b>Tier 1:</b> Students will begin to show their ability to show their ability to identify the difference between staccato and legato through movement.</p> <p><b>Tier 2:</b> Students will continue to demonstrate the difference between legato and staccato through movement and aural recognition.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
	<p><b>Lesson No. 1:</b> Expression – Legato and Staccato Articulation.</p> <p>(Continue from previous page)</p>	<ul style="list-style-type: none"> <li>• Listen to “El gallo pinto” again and teach the moves from page 87.</li> <li>• Play the recording of “Gavotte” and share the information from “Spotlight on” page 86. Ask the students what solo instrument was playing (flute.)</li> <li>• Listen to “Gavotte” again and follow the listening map on page 88. Name the illustration that matches the articulation.</li> <li>• Look at the paintings on page 89 and discuss which painting is a visual example of legato and then staccato.</li> </ul>	<p><b>Tier 3:</b> Students will apply their skills to show their ability to recognize the difference between legato and staccato in relation to movement, aural recognition, and correlation to visual art.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments

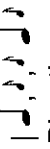
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Lesson No. 2: Rhythm</b> (1.1,1.2.1.3)</p> <p><b>Objective:</b> Read and play rhythm ostinatos that contain sixteenth notes.</p> <p><b>Materials:</b> "Love somebody" CD 3:31 Non pitched percussion and mallet instruments.</p>	<ul style="list-style-type: none"> <li>• Discuss "Tune In" on page 95, then read the information from "Across the curriculum" page 94.</li> <li>• Review sixteenth notes and remind them that four sixteenth notes are all heard on one beat.</li> <li>• Listen to "Love Somebody" and have the students raise their hands when they hear the sixteenth notes.</li> <li>• Have the students identify the sixteenth notes from the notation on page 94. Pat the rhythm while saying the rhythm syllables.</li> <li>• Look at the rhythms on page 95. Divide class in half the class clap the rhythms and the other half sing, then switch.</li> <li>• In "Show what you know" page 95, have the students create a four beat rhythm ostinato on percussion instruments.</li> </ul>	<p>Separate the class into small groups. Ask each group to read the song using rhythm syllables.</p> <p>Access the students' ability to perform the syllables accurately.</p> <p><b>Tier 1:</b> Students will begin to show their ability to perform notated rhythms using sixteenth notes.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to perform notated rhythms using sixteenth notes with pitch syllables and percussion instruments.</p> <p><b>Tier 3:</b> Students will apply their skills to perform notated sixteenth notes and create rhythmic ostinatos with percussion instruments.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	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>Lesson No. 3:</b> AB Form (1.1,1.3)</p> <p><b>Objective:</b> Sing a song in AB form following D.C. al fine markings.</p> <p><b>Materials:</b> "Never smile at a crocodile" CD 3:40.</p>	<ul style="list-style-type: none"> <li>• Ask the students about the physical characteristics of a crocodile. Discuss that this song comes from the movie "Peter Pan."</li> <li>• Play the recording of "Never smile at a crocodile" while students follow along with the notation on page 100 – 101.</li> <li>• Have the students read the text and the vocabulary box on the top of page 101.</li> <li>• Have them point to the D.C. al fine marking in the song.</li> <li>• Ask where do you go next in the song? (To the beginning.) And where do you stop? (the word fine.)</li> <li>• Have the class learn to sing the A section, then the B section.</li> <li>• Have students work with a partner and create a clapping game for the A section. Students should move to a new partner on the B section.</li> </ul>	<p>Have small groups of students sing "Never smile at a crocodile."</p> <p>Assess students' ability to follow the D.C. al fine marking and sing the song correctly.</p> <p><b>Tier 1:</b> Students will begin to show their ability to perform a song following the D.S. al fine marking.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to perform a song following the D.S. al fine marking.</p> <p><b>Tier 3:</b> Students will apply their music reading skills to accurately perform a song following the D.S. al fine marking.</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(CP/Is)</b></p> <p><b>Lesson No. 4: Melody (1.1.1.3)</b></p> <p><b>Objective:</b> Sing a song based on a pentatonic scale.</p> <p><b>Materials:</b>          "Old man Mosie" Cd 4:15          "Advice to small children" (poem)          Xylophone.</p>	<ul style="list-style-type: none"> <li>Ask the students, when was the last time they were sick and went to the doctor.</li> <li>Read aloud the poem, "Advice to small children."</li> <li>Review the sound and field of syncopation with echo clapping combination.</li> </ul>  <ul style="list-style-type: none"> <li>Play the recording of "Old man Mosie" and follow along with the notation on page 108 as they listen.</li> <li>Ask what words do you hear syncopation?</li> <li>Ask what words do you sing, <b>Mi, Re, Do</b> patterns?</li> <li>Ask which lines only use <b>So</b> and <b>La</b>?</li> <li>Sing these on pitch syllables and hand signals.</li> <li>Look at the ostinato on page 109 and identify each pitch, then sing the ostinato.</li> <li>Divide class, half sing the ostinato and other half sings the song. Switch parts.</li> </ul>	<p>Using "Show what you know" and xylophones, play the ostinato on page 109.</p> <p>Have small groups sing "Old man Mosie" with pitch syllables and hand signs.</p> <p>Assess the accuracy of the performance.</p> <p><b>Tier 1:</b> Students will begin to show their ability to perform a song based on a pentatonic scale, with pitch syllables and hand signs.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to perform a song based on a pentatonic scale with pitch syllables and hand signs and xylophones.</p> <p><b>Tier 3:</b> Students will apply their skills to perform a song based on a pentatonic scale with pitch syllables, hand signals and an ostinato on a xylophone.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/Is)	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. 5</b> Timbre of string instruments. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Identify the timbres of string instruments that are played both "pizzicato" and "arco."</p> <p><b>Materials:</b>          "Frere Jacques" CD 4:17;          "Winter, movement 2" from "The Four Seasons" Cd 4:18          "Movement 4" from "String Quartet No.5" CD 4:19.          Large rubber bands, medium sized sturdy containers, emery boards, chop sticks, pencils, rulers.          "Sound bank" CD 15:43, CD 15:42, 15:16, CD 15:36.</p>	<ul style="list-style-type: none"> <li>• Discuss with the students what they know about string instruments. List names on the board.</li> <li>• By using various listed materials, construct simple string instruments and how to produce various sounds by vibration.</li> <li>• Have the students look at the photographs on pages 110-111 and read the captions.</li> <li>• Introduce the violin, viola, cello, string bass on pages 112-113.</li> <li>• Use the sound bank and listen to each instrument.</li> <li>• Ask, "What do these instruments have in common? How are they different? Which can play the highest and lowest sound? How many string are on each instruments?"</li> </ul>	<p>Have the students listen to "Frere Jacques" again. As each new instrument enters, have students point to the picture of the instrument on page 112-133.</p> <p><b>Tier 1:</b> Students will begin to show their ability to visually and aurally recognize the timbres of various string instruments.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to visually and aurally recognize the timbre of various string instruments and the technique of "pizzicato and arco."</p> <p><b>Tier 3:</b> Students will apply their skills to visually and aurally recognize the timbres of various string instruments and the technique of "pizzicato and arco."</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
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	<p><b>Lesson No. 5</b> Timbre of string instruments. (Continue from previous page.)</p>	<ul style="list-style-type: none"> <li>• Discuss how each instrument can play many sounds. Play the recording of "Frère Jacques" and divide the class into four groups and assign each group an instrument.</li> <li>• Have each group raise hands when their instruments enter.</li> <li>• Help students notice "pizzicato or arco" playing.</li> <li>• Play "Winter."</li> <li>• Ask students how many instruments are in a quartet.</li> <li>• Discuss a "String Quartet" 2 violins, a viola, and a cello.</li> <li>• Play movement four.</li> <li>• Point out what makes this piece different from "Winter." (no string bass)</li> <li>• Share the information from "Spotlight on" page 111 on the Julliard String Quartet.</li> </ul>	
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/Is)	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>Lesson No. 6:</b> Texture and Harmony. (1.1,1.3)</p> <p><b>Objective:</b> Sing a melodic ostinato.</p> <p><b>Materials:</b>          "Hard to get up this mornin' soon" CD 4:20.          Pitched or mallet instruments.          Resource book page I-9.</p>	<ul style="list-style-type: none"> <li>• Play the opening refrain of "Had to get up this mornin' soon" and ask what word they might use in place of soon. (early)</li> <li>• Sing the refrain and listen to the verses to hear how early it was.</li> <li>• On pitched instruments, have students play the melody pattern on page 115.</li> <li>• Read the vocabulary box about a melodic ostinato.</li> <li>• Play this pattern over and over with the refrain of "Had to get up this mornin' soon."</li> <li>• Sing the melodic ostinato on page 115 then combine it with the refrain.</li> <li>• If time allows, the students can work in small groups to complete the crossword puzzle. Resources bookpage I-9.</li> </ul>	<p>Ask the students in groups of two or three to sing the melodic ostinato independently as others sing the refrain.</p> <p>Assess the students' ability to maintain the separate part.</p> <p><b>Tier 1:</b> Students will begin to show their ability to perform a melodic ostinato.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to independently perform a melodic ostinato while others perform the refrain.</p> <p><b>Tier 3:</b> Students will apply their skills of performing the melodic ostinato on pitched instruments and singing while others perform the refrain.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPI/s)	Activities	Assessments
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	<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>          “What do you know?”          “What do you hear3?”          CD 4:24,25,26.          Resource book page B-11,B-12.          Mallet instruments.</p>	<ul style="list-style-type: none"> <li>Using the student text page 118 or the “assessment worksheet unit 3” from Resource book page B-11, review the terms on pages 87 and 113 and complete “What do you know?”</li> <li>Using the students’ text page 118 or the “Assessment worksheet unit 3” from Resource book page B-12, review the information on string instruments and complete “What do you hear3?”</li> <li>Using mallet instruments, ask the students to create a pentatonic melody using C,D,F,G,A.</li> </ul>	<p>Assess the students’ ability to complete the review unit 3.</p> <p><b>Tier 1:</b> Students will begin to show their understanding of the concepts; legato, staccato, pizzicato, arco, string instruments and melody.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their understanding of the concepts: legato, staccato, pizzicato, arco, string instruments, and melody.</p> <p><b>Tier 3:</b> Students will apply their skills to show their understanding of the concepts: legato, staccato, pizzicato, arco, string instruments and melody.</p>
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### Unit 4: Building Our Musical Skills

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/Is)	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 Tempo Changes. (1.1,1.2,1.3)</b></p> <p><b>Objective:</b> Move in the tempo of a song.</p> <p><b>Materials:</b> "Draw me a bucket of water" CD 4:31; "Ennango, movement II" CD 4:34. Xylophone.</p>	<ul style="list-style-type: none"> <li>• Read top of page 124 and discuss how and where you would get water.</li> <li>• Tell the students about Bessie Jones and the Georgia Sea Islands.</li> <li>• Play the recording of "Draw me a bucket of water" and invite the students to follow the lyrics of the song, then sing the song.</li> <li>• Ask what section of the song is performed at a slow tempo (first page) and which is performed at a fast tempo, (second page.)</li> <li>• Point in the music when the tempo change is and if it was gradual or sudden.</li> <li>• Introduce the term "subito" then read the vocabulary box on page 125, place the notes on the board and have the students play this accompaniment on the xylophone.</li> </ul>	<p>Play the recording of "Draw me a bucket of water." Have groups of four play the movement game.</p> <p>Assess the students' ability to match the tempo of their movements to the song.</p> <p><b>Tier 1:</b> Students will begin to show their ability to accurately move to tempo changes.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to understand music terms to accurately perform tempo changes through movements.</p> <p><b>Tier 3:</b> Students will apply their skills to accurately use music terms to perform a movement game with tempo changes.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/Is)	Activities	Assessments
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	<p><b>Lesson No. 1</b> Tempo Changes. (1.1,1.2,1.3) (Continue from previous pages.)</p>	<ul style="list-style-type: none"> <li>• Ask the students how and where did they play the tempo change.</li> <li>• Invite students to perform a movement game to this African American culture.</li> <li>• Have the class look at the pictures on pages 126 – 127 and teach the movements.</li> <li>• Review musical terms for tempos and create two symbols on the board for “Allegro, and Adagio.”</li> <li>• Play recording of</li> <li>• “Ennango” and as they listen, pick out tempo changes.</li> <li>• Ask what instruments and tempos wereheard? What word would describe the tempo changes?</li> </ul>	
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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. 2: Meter in 3 (1.1,1.2,1.3)</b></p> <p><b>Objective:</b> Read and sing a song that includes quarter, half and dotted half notes in <math>\frac{3}{4}</math> meter.</p> <p><b>Materials:</b> "The Juniper Tree" CD 4:40 Percussion instruments.</p>	<ul style="list-style-type: none"> <li>• Have the students read "Tune in" on page 130 on the juniper tree.</li> <li>• Play the recording of "The Juniper Tree" while the students tap a steady and follow the notation on page 130.</li> <li>• Point out the "tree" icons every three beats and that the song moves in a pattern of three beats.</li> <li>• Have students look for the bar lines on page 131 and sing "The Juniper Tree" as they follow notation.</li> <li>• Have students read the paragraph on top of page 131 then point out the double bar line at the end of the song. Ask what do we call the space bar lines?</li> <li>• Review with the students that the first beat of the measure is a stronger beat. Model a "pat-clap-clap" pattern to show the strongfirst beat.</li> </ul>	<p>Have students sing "The Juniper Tree" using rhythm syllables and tapping a strong-weak pattern as they sing.</p> <p>Assess the students' ability to sing the rhythms as they tap the meter. Sing the song with the lyrics.</p> <p><b>Tier 1:</b> Students will begin to show their ability to perform a song in meter in three.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to sing and clap to sing in <math>\frac{3}{4}</math> meter.</p> <p><b>Tier 3:</b> Students will apply their skills in performing a song and rhythms in <math>\frac{3}{4}</math> meter.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	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. 3:</b> Form – Introduction and Coda. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Create an introduction and a coda.</p> <p><b>Materials:</b>  “Kumbachur atzel” CD 5:1;  “Hear the rooster crowing” CD 5:2;  “Tzili Zugim” CD 5:5;  “Alto and bass xylophones.</p>	<ul style="list-style-type: none"> <li>• Tell students they will sing a song in Hebrew.</li> <li>• Read the information about the Hebrew language in the “Cultural connection” on page 139.</li> <li>• Have students read the information on page 139 then listen to “Kum bachur atzel.”</li> <li>• Ask what did you hear before the singing began? Introduce the words “Introduction.”</li> <li>• Help the students learn the Hebrew lyrics then sing the song.</li> <li>• Explain that the instrumental music at the end of the song is called a “Coda.”</li> <li>• Have students play the ostinatos on page 139 to accompany the song.</li> <li>• Listen to “Tzili Zugim” and have students raise their hand when the introduction is over and the song begins.</li> </ul>	<p>Have the students play the introduction or the coda and sing the song “Kum bachur atzel.”</p> <p>Observe whether students’ introductions and codas are appropriate for the song.</p> <p><b>Tier 1:</b> Students will begin to show their ability to create an introduction or a coda.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to create an introduction and a coda to accompany a song.</p> <p><b>Tier 3:</b> Students will apply their skills to create an introduction and a coda while performing a song.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	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. 4: Do and High Do.</b> (1.1, 1.2, 1.3.)</p> <p><b>Objective:</b> Read and sing with pitch syllables on octave leap from <b>Do</b> to high <b>Do</b>.</p> <p><b>Materials:</b>          "Hop up, my ladies" CD 5:11          "The Magnificent seven" CD 5:16.          Mallet instruments, xylophones.</p>	<ul style="list-style-type: none"> <li>• Lead a discussion on modes of transportation before automobiles.</li> <li>• Play recording of "Hop up, my ladies." Ask the students to sing the song with the words.</li> <li>• Review the notes and pitch syllables: <b>Do, Re, Mi, So, and La</b>.</li> <li>• Have students read the notation and identify the additional pitch (high <b>Do</b>.)</li> <li>• Read the definition of an octave on page 143. Find <b>Do</b> to high <b>Do</b> in the refrain.</li> <li>• Ask when is the leap from <b>Do</b> to high <b>Do</b>? What is the difference between the two notes?</li> <li>• Demonstrate how to play the first two measures of the refrain on a xylophone. Have all students take turns playing.</li> </ul>	<p>Have the students sing "Hop up, my ladies" in small groups using hand signs and syllables.</p> <p>Observe students' ability to sing the octave leap from <b>Do</b> to high <b>Do</b> with accuracy.</p> <p>Have students sing the entire song.</p> <p><b>Tier 1:</b> Students will begin to show their ability to read and sing using an octave leap.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to read and perform a song using an octave leap with syllables and hand signs.</p> <p><b>Tier 3:</b> Students will apply their skills to accurately perform a song using an octave leap with hand signs and syllables.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
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	<p><b>Lesson No. 4:</b>  <b>Do and High Do.</b>  (1.1,1.2,1.3.)  <b>(Continue from previous page.)</b></p>	<ul style="list-style-type: none"> <li>• Read the information from "Tune In" and "Spotlight on" page 144.</li> <li>• As they are listening to "The Magnificent Seven," follow the listening map on page 144. Point out the ropes follow the melody line.</li> <li>• Ask where do you hear and see the octave leap? What ensemble do you hear? How does the piece move?</li> <li>• Students should answer using the proper musical terms.</li> </ul>	
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Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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	<p><b>Benchmarks(CP/Is)</b></p> <p><b>Lesson No. 5:</b> Timbre Keyboard Percussion (1.1,1.2,1.3)</p> <p><b>Objective:</b> Identify percussion instruments by sight and sound.</p> <p><b>Materials:</b> "Whirlwind" Cd 5:19; "Interview with Evelyn Glennie" CD 5:20; "Memories of a seashore" CD 5:21; "Pick-a-rib" CD 5:22 Xylophones, assorted classroom instruments. Sound bank Cd 15:44,28,41.</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>	<ul style="list-style-type: none"> <li>• Hold up a pair of mallets; ask what instruments do you know that are played with mallets?</li> <li>• What instruments played with mallets are made of wood or metal?</li> <li>• Discuss that they are called "Mallet instruments."</li> <li>• Have students read about the xylophone on page 148.</li> <li>• Listen to "Whirlwind" and describe the music in relation to the instrument and the tempo.</li> <li>• Read about Evelyn Glennie on page 149 and from "Spotlight on" page 148. Then listen to the recorded interview.</li> <li>• Read about the marimba on page 150.</li> <li>• Listen to "Memories of the seashore" and describe the sound of the marimba.</li> <li>• Have students read "Music Makers" page 150 about Keiko Ale.</li> <li>• Read about the vibraphone on page 157 and have the students compare it to the marimba and xylophone.</li> </ul>	<p>List the name of these three instruments from this lesson.</p> <p>Play an excerpt from the recording and have the students identify the timbre of the instruments verbally or in writing.</p> <p>Assess students' ability to identify the instruments.</p> <p><b>Tier 1:</b> Students will begin to show their ability to recognize the timbre of various mallet instruments.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to recognize the timbres of various mallet instruments by sight and sound.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/Is)	Activities	Assessments
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	<p><b>Lesson No. 5:</b> Timbre Keyboard Percussion (1.1, 1.2, 1.3)  (Continues from previous page)</p>	<ul style="list-style-type: none"> <li>• Listen to “Memories of the seashore” and describe the sound of the marimba.</li> <li>• Have students read “Music Makers” page 150 about Keiko Ale.</li> <li>• Read about the vibraphone on page 157 and have the students compare it to the marimba and xylophone.</li> <li>• Play “Pick-a-rib” and direct students to listen to the sound. Ask what style of music do you think this song is?</li> <li>• Read “Music Makers” on page 151 about Lionel Hampton.</li> <li>• Set up mallet or other keyboard percussion instruments and have all students take turns improvise on each.</li> </ul>	<p><b>Tier 3:</b> Students will apply their skills to recognize the differences in various mallet instruments by sight and sound.</p>
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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>• When is art criticism vital and when is it besides the point?</li> </ul>	<p><b>Lesson No. 6:</b> Partner songs. (1.1,1.3,1.4)</p> <p><b>Objective:</b> Sing two partner songs to create harmony.</p> <p><b>Materials:</b>          "This old man" CD 5:23;          "Michael Finnegan"          CD 5:25          "This old man/Michael Finnegan" CD 5:27.          Percussion instruments.</p>	<ul style="list-style-type: none"> <li>• Play recording of "This old man" and have students sing along and add movements.</li> <li>• Sing the first verse of "This old man" without the recording.</li> <li>• Listen to "Michael Finnegan" then sing the first verse without the recording.</li> <li>• Play the partner song and explain when these two melodies are sung together, they create harmony.</li> <li>• Have the students sing the first verse of "This old man" while you sing "Michael Finnegan" repeat the song and have students join you until the class is equally divided with both songs.</li> </ul>	<p>Invite the students to make a list of criteria or goals for singing in harmony, such as: 1. Everyone sings in a group.          2. Both songs can be heard equally.</p> <p>Arrange students into two groups and review both songs, then perform as a partner song.</p> <p>Have the groups assess their performances using their criteria or goals.</p> <p><b>Tier 1:</b> Students will begin to show their ability to perform a partner song.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to perform and critique a partner song.</p> <p><b>Tier 3:</b> Students will apply their skills to perform and critique a partner song.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
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	<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>          "Hop, up, my laides" page 142.          "What do you know?"          "What do you hear4?"          CD 5:30,31,32.          Resource book pages B-15,B-16.</p>	<ul style="list-style-type: none"> <li>Using the student text page 142 or use "Assessment worksheet Unit 4" from Resource book page B-15, review the new high <b>Do</b> with the notation of "Hop up, my ladies."</li> <li>Review tempo on page 125 and the mallet instruments on pages 148-151.</li> <li>Complete "What do you know? And "What do you hear4? On page 156 or Resource book page B-1:16.</li> <li>Review the terms introduction and coda on pages 138-139.</li> </ul>	<p>Assess the students' ability to complete the review of Unit 4.</p> <p><b>Tier 1:</b> Students will begin to show their understanding of tempo change, introduction, coda, melody, timbre of mallet instruments and partner songs.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their understanding of tempo changes, introduction, coda, melody, timbre of mallet instruments, and partner songs.</p> <p><b>Tier 3:</b> Students will apply their skills to show their understanding of tempo changes, introduction coda, melody, timbre of mallet instruments, and partner songs.</p>
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**Unit 5: Discovering New Musical Horizons**

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	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: Dynamic Contrast. (1.1,1.2,1.3)</b></p> <p><b>Objective:</b> Listen to different dynamics in music.</p> <p><b>Materials:</b>          "Hush,hush" CD 5:36;          "Do Lord" Cd 6:1          "Alleluia" from mass for the 21<sup>st</sup> century. CD 5:38.          "Interview with Carman Moore" CD 5:39.          Classroom percussion instruments.</p>	<ul style="list-style-type: none"> <li>• Introduce "Hush,hush" as an African-American spiritual. Read from "Cultural connections" on page 162 about spirituals.</li> <li>• Explain they will hear examples of different dynamic levels.</li> <li>• Look at the words to "Hush,hush, for clues about how loudly or softly to sing.</li> <li>• Have students follow the notation on page 162 then learn to sing the song.</li> <li>• Students should experiment singing each line of "Hush,hush" at a different dynamic level.</li> <li>• After listening, they should identify the dynamic level as "mezzo piano."</li> <li>• Ask "Is Hush, hush" sung by adults or by children? What accompaniment do you hear? To which category does the organ belong?</li> </ul>	<p>Review the recordings of "Hush, hush" and "Do Lord" and ask the students to describe the singing.</p> <p>Discuss how an introduction does or does not set the mood of the song.</p> <p>Assess the students' ability to accurately describe the appropriate dynamic level.</p> <p><b>Tier 1:</b> Students will begin to show their ability to use the proper dynamic terms in describing music.</p> <p><b>Tier 2:</b> Students will continue to demonstrate the ability to discuss the mood of the music by using the appropriate dynamic terms.</p>
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Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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	<p><b>Benchmarks(CP/Is)</b></p> <p><b>Lesson No. 1: Dynamic Contrast. (1.1,1.2,1.3)</b> (Continue from previous page.)</p>	<ul style="list-style-type: none"> <li>• Have the class read "Music makers" on page 163 then listen to "Interview with Carman Moore."</li> <li>• Play the recording of "Alleluia" and discuss how the composer used instruments to change the dynamics.</li> <li>• Point out the "forte" dynamic level.</li> <li>• Play the recording of "Do Lord" after listening, read "Cultural connections" on page 165 about the style of Gospel music.</li> <li>• Divide the class into groups and plan performances of "Hush, hush" and "Do Lord" with instruments and different dynamics.</li> <li>• Teach the percussion accompaniment and discuss how it changes the dynamic levels.</li> </ul>	<p><b>Tier 3:</b> Students will apply their skills to accurately perform and describe various dynamic terms which affect the mood of the music.</p>
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<p><b>Essential Questions</b></p>	<p><b>Instructional Objectives/ Skills and</b></p>	<p><b>Activities</b></p>	<p><b>Assessments</b></p>
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	<p><b>Benchmarks(CPIs)</b></p>	<p><b>Lesson No. 2:</b> Meter in three and Meter in two. (1.1,1.3)</p> <p><b>Objective:</b> Play percussion instruments to accompany a song with meters in three and two.</p> <p><b>Materials:</b> “Coffee grows in white oak trees” CD 6:8 Percussion instruments.</p>	<ul style="list-style-type: none"> <li>• Read the paragraph on the top of page 168.</li> <li>• Play the recording of “Coffee grows in white oak trees” and invite the students to sing along.</li> <li>• Have students point to the place where the music changes to meter in two. Have students pat knees for the section in meter in three and clap for the section in meter in two.</li> <li>• Have students point out step, skip and repeated pitch in the notation.</li> <li>• Read the second paragraph on top of page 169. Separate the class into pairs a select un-pitched percussion instruments.</li> <li>• Assign the first person to play on the down beat, and the other play on two beats when the meter is in three.</li> <li>• When the meter is in two, each person will play one beat.</li> </ul>	<p>In small groups, ask the students to sign and play the first beat of each measure with their instruments.</p> <p>Assess their ability to play on the down beat in measures where the meter is in three and measures where the meter is in two.</p> <p><b>Tier 1:</b> Students will begin to show their ability to accurately perform in meters in threes and two.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to perform a song with meters in threes and twos.</p> <p><b>Tier 3:</b> Students will apply their skills and perform by singing and with instruments a song with meter in three and two.</p>
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Essential Questions	Assessments
Instructional Objectives/ Skills and	Activities

<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(CPI/s)</b></p> <p><b>Lesson No. 3:</b> Identify AABA Form. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Perform contrasting steady beat movements to indicate the different sections of a song in AABA Form.</p> <p><b>Materials:</b>          "Railroad corral" CD 6:17;          "Cattle" from "The plow that broke the plains" CD 6:19;          Percussion instruments.</p>	<ul style="list-style-type: none"> <li>• Read "Tune in" on top of page 175 about work songs.</li> <li>• Play the recording of "Railroad corral" and ask when they think the cowhands sang this song.</li> <li>• Share the information from "Cultural connections" page 175 about the American west.</li> <li>• Have students identify words in the song they may not know then read the definitions on page 175.</li> <li>• Listen to and then sing along with "Railroad corral" and ask student which sections sound the same and which sound different.</li> <li>• Encourage students to determine the form as AABA.</li> </ul>	<p>In small groups, have the students perform the moving activity to the song "Railroad corral."</p> <p>Assess whether students used the correct movements to match the AABA form.</p> <p><b>Tier 1:</b> Students will begin to show their ability to use different moves to show different sections of music in AABA form.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to use different moves and instruments to show the different sections of music in AABA form.</p>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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<p>Skills and Benchmarks(CPIs)</p>	
<p><b>Lesson No. 3:</b> Identify AABA Form. (1.1,1.2,1.3)</p> <p>(Continue from previous page.)</p>	
<ul style="list-style-type: none"> <li>• Have the students read the movement instruction on page 176 and perform the movements to show the different sections.</li> <li>• Divide the class into small groups and use percussion instruments to create an accompaniment for the song, using different instruments to show the form.</li> <li>• Play recording of "Cattle" and discuss the tempo and the instruments.</li> <li>• Look at the sculpture on page 177 and compare it to the recording of "Cattle."</li> </ul>	
<p><b>Tier 3:</b> Students will apply their skills to perform different moves, create an accompaniment and sing to show the different sections of music in AABA form.</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><b>Skills and Benchmarks(CPIs)</b></p> <p><b>Lesson No. 4: Melody</b> <b>(1.1.1,1.2,1.3)</b></p> <p><b>Objective:</b> Sing a pentatonic song with pitch syllables.</p> <p><b>Materials:</b> "Now let me fly" CD 6:20 Mallet instruments.</p>	<ul style="list-style-type: none"> <li>• Introduce "Now let me fly" as a spiritual and read "Cultural connections" on page 178.</li> <li>• Encourage students to sing the refrain on pitch syllables.</li> <li>• Ask, who do you hear in the verse?</li> <li>• Direct students to the notes on top of page 179. Have the students sing with hand signs and pitch syllables.</li> <li>• Ask, how many different notes did we sing?</li> <li>• How many different pitches did we sing?</li> <li>• Review the term D.C. al fine then sing from the beginning from the notation.</li> <li>• Encourage the students to use music terminology in describing the notation.</li> <li>• Discuss that the five pitches in this song make a pentatonic melody.</li> </ul>	<p>Select small groups to sing each of the verses and have the entire class sing the refrain with pitch syllables.</p> <p>Assess students' ability to sing the pitch syllables accurately.</p> <p><b>Tier 1:</b> Students will begin to show their ability to accurately perform a pentatonic song with pitch syllables.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to accurately perform a pentatonic song with pitch syllables.</p> <p><b>Tier 3:</b> Students will apply their skills to accurately perform a pentatonic song with pitch syllables.</p>
<p><b>Essential Questions</b></p>	<p><b>Instructional Objectives/ Skills and</b></p>	<p><b>Activities</b></p>	<p><b>Assessments</b></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(CPIs)</b></p> <p><b>Lesson No. 5:</b> Brass instruments. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Identify aural examples of brass instrument timbres.</p> <p><b>Materials:</b>          "Interview with Deanna Swoboda" CD 6:36;          "Flight of the bumblebee" CD 6:37;          "Lullaby" CD 6:38;          "Allegro maestro" from "Water music." CD 6:39.          "Brass Rap" CD 6:40.          Classroom instruments, funnel hose, mouth piece.</p>	<ul style="list-style-type: none"> <li>• Have students follow the directions on top of page 187 to construct a "hosaphone."</li> <li>• Discuss the various sizes of tubas. Read "Music makers" on page 188 then listen to "Interview with Deanna Swoboda."</li> <li>• Describe the sound of the tuba then listen to "Flight of the bumblebee" and then "Lullaby."</li> <li>• Discuss the differences in the sound of the tuba in these two pieces.</li> <li>• Listen to "Allegro Maestro" and ask how many instruments do you hear?</li> <li>• Read "Spotlight on" about the Canadian brass.</li> <li>• Have students read page 189 about a brass quintet.</li> <li>• Play "Bras Rap" and have students respond where appropriate.</li> </ul>	<p>Written assessment:          Hand out paper and pencils and explain that they are going to write down the name of the instrument they hear.</p> <p>*Refer to page 189 in the Teacher's edition for the eight sections of this written assessment.</p> <p><b>Tier 1:</b> Students will begin to show their ability to identify brass instruments by sight and sound.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to identify brass instruments by sight and sound.</p> <p><b>Tier 3:</b> Students will apply their skills to identify brass instruments by sight and sound.</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 does underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Benchmarks(CPIs)</b></p> <p><b>Lesson No. 6:</b> Texture from Canons. (1.1,1.3)</p> <p><b>Objective:</b> Create a performance with many layers of sound.</p> <p><b>Materials:</b>          "Table Manners" CD 6:41;          "There was an old man" CD 6:43</p>	<ul style="list-style-type: none"> <li>• Have students read about canons in the vocabulary box on the top of page 190.</li> <li>• Play the recordings of "Table manners" and "There was an old man" then identify the dynamic symbols.</li> <li>• Speak the speech pieces in unison with the suggested dynamics.</li> <li>• Practice performing in a canon.</li> <li>• Ask the students to create more layers by adding the percussion accompaniment on page 191.</li> <li>• Perform first in unison with the accompaniment, then in a canon.</li> <li>• Divide the class into small groups and ask each group to create movement for the speech piece of their choice.</li> <li>• Movements should reflect the tempo and dynamics of the piece.</li> </ul>	<p>Divide the class into small groups and invite the students to create texture in any way they choose.          Assess each group in ability to create texture through their performance.</p> <p><b>Tier 1:</b> Students will begin to show their ability to create texture through speaking in unison or a canon with movement.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to create texture by speaking in unison, in a canon, adding movement or an accompaniment.</p> <p><b>Tier 3:</b> Students will apply their skills to perform a canon by creating movement, adding instruments and an accompaniment.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
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	<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>          “What do you know?”          “What do you hear 5A?”          CD 7:4,5,6;          “What do you hear 5B?”          CD 7:7,8.          Resource book pages B-18,B-19.</p>	<ul style="list-style-type: none"> <li>Using the student text pages 194-195 or the “Assessment worksheet Unit 5.</li> <li>Complete “What do you know? About pitch syllables and form on page 194 or Resource book page B-18.</li> <li>Review instrument timbres and complete “What do you hear 5A?”</li> <li>Review meter and complete “What do you hear 5B?” on page 194 or Resource book page B-19.</li> <li>Assign partners and have each group follow the directions on page 195 and create their own canon.</li> </ul>	<p>Assess the students’ ability to complete the review of Unit 5.</p> <p><b>Tier 1:</b> Students will begin to show their understanding of pitch syllables, form, instrument timbre, meter and canons.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their understanding of pitch syllables, form, instrument timbre, meter and creating texture with canons.</p> <p><b>Tier 3:</b> Students will apply their skills to show their understanding of pitch syllables, form, instrument timbre, meter and creating texture with canons.</p>
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**Unit 6: Making Music Our Own**

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	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> Dynamics (1.1,1.2,1.3)</p> <p><b>Objective:</b> Listen to and recognize crescendo and decrescendo.</p> <p><b>Materials:</b>          "Valse Noble" from "Carnaval" CD 7:11;          "Singing Time" poem.</p>	<ul style="list-style-type: none"> <li>• Say: dynamic change helps a performance to be more expressive.</li> <li>• Have students read the paragraph on top of page 200. Point out the symbols for crescendo and decrescendo.</li> <li>• Explain that dynamics can be shown not just in music, but in speech and the way we move our bodies.</li> <li>• Point to each line of the poem "Singing Time" and identify each symbol.</li> <li>• Read the poem with the marked dynamics.</li> <li>• Have students read "volume control" and "Music Makers" about Joann Falletta on page 200.</li> <li>• Explain that you are going to show dynamics by conducting.</li> </ul>	<p>Have students use "Valse Noble: and the movements. Assess whether the students use large and smaller movements at the correct points in the music.</p> <p><b>Tier 1:</b> Students will begin to show their ability to recognize crescendo and decrescendo dynamic levels.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to show, through movement; the difference between crescendo and decrescendo.</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>Lesson No. 1: Dynamics (1.1,1.2,1.3)</b> (Continue from previous page.)</p>	<ul style="list-style-type: none"> <li>• Have students read about Robert Schumann and "Carnaval" from Music makers" on page 203.</li> <li>• Play the recording of "Valse Noble"</li> <li>• Explain that you are going to show dynamics by conducting.</li> <li>• Have students read about Robert Schumann and "Carnaval" from Music makers" on page 203.</li> <li>• Play the recording of "Valse Noble."</li> <li>• Ask students to raise their hands when they hear a crescendo and lower their hands when they hear a decrescendo.</li> <li>• Have the class read the movement instructions on page 202. Listen again to "Valse Noble" and perform the movement to show the loudest part and when the volume decreases.</li> </ul>	<p><b>Tier 3:</b> Students will apply their skills of creating movement to show the crescendo and decrescendo dynamic levels.</p>
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<p><b>Essential Questions</b></p>	<p><b>Instructional Objectives/ Skills and</b></p>	<p><b>Activities</b></p>	<p><b>Assessments</b></p>
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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. 2 Rhythm – Meter in Four.</b> (1.1,1.2,1.3)</p> <p><b>Objective:</b> Sing a song in meter in four.</p> <p><b>Materials:</b> "Turn the class over" CD 7:12. Plastic cups.</p>	<ul style="list-style-type: none"> <li>• Have students pat a steady beat as they listen to "Turn the glass over."</li> <li>• Explain that Haarlem is a city in the Netherlands and that Dover is in the British Isles.</li> <li>• Teach the students the traditional dance from "Across the curriculum."</li> <li>• Write the pattern    : ♪ ♪ ♪ ♪ :   on the board.</li> <li>• Have the students sing "Turn the glass over" while they perform the ostinato pattern.</li> </ul>	<p>Have students sign "Turn the glasses over" with the body percussion ostinato.</p> <p>Be sure students perform beat one stronger.</p> <p>Assess their understanding of the beat pattern.</p> <p><b>Tier 1:</b> Students will begin to show their ability to perform a song in meter in four.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to show through singing and movement, the best pattern of a song in meter in four.</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>Lesson No. 2 Rhythm – Meter in Four.</b>  <b>(Continue from previous page.)</b></p>	<ul style="list-style-type: none"> <li>• Ask how many beats are in the pattern? Which beat was the strongest?</li> <li>• Teach students the cup game from American folk culture, using the instruction in “movement on page 205.</li> <li>• Encourage them to sing the song as they play.</li> </ul>	<p><b>Tier 3:</b> Students will apply their skills to perform a song with an ostinato pattern in meter in four.</p>
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<p><b>Essential Questions</b></p>	<p><b>Instructional Objectives/ Skills and</b></p>	<p><b>Activities</b></p>	<p><b>Assessments</b></p>
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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 align="center"><b>Benchmarks(CPIs)</b></p> <p><b>Lesson No. 3:</b> Rondo Form (1.1,1.2,1.3)</p> <p><b>Objective:</b> Perform a rondo for voices and percussion instruments.</p> <p><b>Materials:</b>          "Bananas and cream"          CD 7:26;          "A rondo for lunch"          CD 7:29;          "Country dance" CD 7:28.          Wood instruments, tambourine, hand drums, triangle.          Sound bank page 436.          Harpsichord.</p>	<ul style="list-style-type: none"> <li>• Refer to the detailed exercise on page 211 to introduce rondo form.</li> <li>• Listen to "Bananas and cream" speech piece and ask them to describe how they might speak each section using varied vocal inflections: crescendo, decrescendo, staccato, legato, whisper perform as a class.</li> <li>• Speak and clap the rhythm of the A section, then use the drums.</li> <li>• For the B section, speak and clap only the words: fruit, cow, sugar, and now, then use a triangle.</li> <li>• Speak and clap the rhythm of the C section then use the wood instruments.</li> </ul>	<p>Using "Skills reinforcement" on page 211, have the students compose an instrumental piece in rondo form.</p> <p>Assess their understanding of rondo form as they perform their composition.</p> <p><b>Tier 1:</b> Students will begin to show their ability to create and perform a composition in rondo form.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to create and perform a composition in rondo form.</p> <p><b>Tier 3:</b> Students will apply their skills to create and perform a composition in rondo form.</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><u>Lesson No. 3: Rondo Form</u></b> <b>(Continue from previous page.)</b></p>	<ul style="list-style-type: none"> <li>• Play recording of “Country dance” as students follow the listening map on page 211.</li> <li>• Discuss the different visual patterns to show the strong first beat and point out the repeat sign.</li> <li>• Tell the students they heard a rondo form.</li> <li>• On page 212, teach the movements while listening to “Country dance.”</li> <li>• Play recording of “A rondo for lunch” and follow the movements on page 212 for each section of this speech piece.</li> <li>• Create an introduction and a coda for this piece.</li> <li>• Perform with body percussion, instruments and with the introduction and coda on page 213.</li> </ul>	

<p><b>Essential Questions</b></p>	<p><b>Instructional Objectives/ Skills and</b></p>	<p><b>Activities</b></p>	<p><b>Assessments</b></p>
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	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. 4:</b> Pitch, Letter Names. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Sing a song using letter names: B,A, and G.</p> <p><b>Materials:</b>          "Hot cross buns" version one CD 7:38;          "Hot cross buns" version two CD 7:43.          Recorder, keyboards, alto xylophone.</p>	<ul style="list-style-type: none"> <li>• Introduce these songs as two versions of a folk song from England. Read the information from "Across the curriculum" on page 218.</li> <li>• Have students read top of page 218 then sing the song following the notation.</li> <li>• Read the paragraph on page 219 then ask the students the questions "What is the difference between the two versions on page 219.</li> <li>• Discuss the music alphabet. Read the box on the top of page 220.</li> <li>• Introduce the Treble or G clef.</li> <li>• Have students look for the alphabet pattern on the full staff. Sing the letter names.</li> <li>• If recorders are available, have students echo play G,A, and B.</li> </ul>	<p>In small groups have students sing version one of "Hot cross buns" while following the notation. Have them sing first with the letter names, then with the lyrics.</p> <p>Assess students' ability to sing the letter names and pitches correctly.</p> <p><b>Tier 1:</b> Students will begin to show their ability to perform a song with letter names.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to perform a song with letter names.</p> <p><b>Tier 3:</b> Students will apply their skills to create and perform a song with letter names.</p>

Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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	<p><b>Benchmarks(CPIs)</b></p> <p><b>Lesson No. 4:</b> Pitch, Letter Names. (Continue from previous page.)</p>	<ul style="list-style-type: none"> <li>• Divide the class into two groups: One play and the other sings "Hot cross buns."</li> <li>• Look at "Hot cross buns" version two on page 221. Clap and say the pitches to this version.</li> <li>• Discuss what is similar and what is different.</li> <li>• Listen to version two of "Hot cross buns" and point out the octave leap.</li> </ul>	
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<p><b>Essential Questions</b></p>	<p><b>Instructional Objectives/ Skills and</b></p>	<p><b>Activities</b></p>	<p><b>Assessments</b></p>
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	<p><b>Benchmarks(CPIs)</b></p> <p><b>Lesson No. 5:</b> Electronic instruments. (1.1,1.2,1.4)</p> <p><b>Objective:</b> Hear the difference in manipulated electronic music.</p> <p><b>Materials:</b> "Interview with Rick Bassett" part one CD 7:45; "Interview with Rick Bassett" part two CD 7:46; Journals.</p>	<ul style="list-style-type: none"> <li>• Explain this lesson will be an interview with a recording engineer.</li> <li>• Have class read the information on top of page 222 and look at the photographs on pages 222-223.</li> <li>• Ask students what else they see in the photographs beside the mixing board.</li> <li>• From "Spotlight on" page 223, read about music careers.</li> <li>• Play the first interview and discuss the different career choices Rick Bassett has made.</li> <li>• Discuss the questions.</li> <li>• Have the class read the definitions on page 223 then play the second recording to hear how the engineer can change and manipulate sounds.</li> <li>• Lead a discussion about the differences in the sounds Bassett creates.</li> </ul>	<p>Have students write a brief paragraph in their journals about what they learned about electronic music.</p> <p>Ask them to list some instruments in the electronic category.</p> <p><b>Tier 1:</b> Students will begin to show their understanding of electronic music by verbalizing what they learned.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their understanding of electronic music by verbalizing what they learned.</p> <p><b>Tier 3:</b> Students will apply their skills to verbalize their understanding of new things they learned about electronic music.</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>• When is art criticism vital and when is it besides the point?</li> </ul>			

<b>Essential Questions</b>	<b>Instructional Objectives/ Skills and</b>	<b>Activities</b>	<b>Assessments</b>
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	<p><b>Benchmarks(CP/Is)</b></p> <p><b>Lesson No. 6:</b> Texture and Harmony. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Play ostinatos to accompany a song.</p> <p><b>Materials:</b> "A small job" CD 7:47,48. Mallet and selected percussion instruments.</p>	<ul style="list-style-type: none"> <li>• Have students read the words to the song "A small job" and "Tune in" on page 224.</li> <li>• Ask why is this a silly song? Read "Across the curriculum" on page 224 about oak trees.</li> <li>• Play recording of "A small job" and have students sing along.</li> <li>• Read the paragraph on page 224 and the vocabulary box on page 225.</li> <li>• Read the definition of "Bordun" from the glossary, and practice each bordun on page 225.</li> <li>• Each one is a different kind of ostinato.</li> <li>• Have students practice each pattern on instruments.</li> <li>• Sing the song and choose one bordun.</li> <li>• Sing the song as a canon and then add the accompaniment.</li> <li>• Tell students it adds both texture and harmony.</li> </ul>	<p>Have students sing "A small job" in unison while performing one of the bourduns.</p> <p>Rotate groups until all students have played and sung song.</p> <p>Access students' ability then play the bourduns correctly.</p> <p><b>Tier 1:</b> Students will begin to show their ability to accompany a song to create harmony.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their ability to accompany a song to create harmony.</p> <p><b>Tier 3:</b> Students will apply their skills to perform a song with an accompaniment to create harmony.</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>			

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/Is)	Activities	Assessments
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	<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 know?"          "What do you hear 6?"          CD 8:1,2,3.          Resource book pages B-21,22.</p>	<ul style="list-style-type: none"> <li>Using the student text page 232 or the "Assessment worksheet Unit 6" complete "What do you know?" about meter, letter names and music vocabulary on page 232 or Resource book page B-21.</li> <li>Review definitions of crescendo and decrescendo then complete "What do you hear 6?" on page 232 or Resource book page B-22.</li> <li>Divide the class into groups of four to create a four line poem as an A section. Ask group to choose two other activities as a B and C section.</li> <li>When complete, have each group prepare their "Rondo."</li> </ul>	<p>Assess the students' ability to complete the review of Unit 6.</p> <p><b>Tier 1:</b> Students will begin to show their understanding of meter, letter names, dynamics, and rondo form.</p> <p><b>Tier 2:</b> Students will continue to demonstrate their understanding of meter, letter names, dynamics and rondo form.</p> <p><b>Tier 3:</b> Students will apply their skills to show their understanding of meter, letter names, dynamics and rondo form.</p>
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**New Jersey Core Curriculum Content Standards**  
**Acedemic 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**

*General Music*

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

<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	