

PLANNED INSTRUCTION

A PLANNED COURSE FOR:

Elementary General Music Instruction

Grade Level: Third Grade

Date of Board Approval: _____ 2018 _____

Planned Instruction

Title of Planned Instruction: Elementary General Music

Subject Area: Music Grade(s): Third

Course Description: Students will continue to build upon musical concepts learned in previous grades, adding Dotted Quarter Note and Single Eighth Note to rhythm, and (the pitch syllables) Low La, Low Sol and High Do to melody. Classroom instruments will become a large part of preparation and reinforcement. Good vocal production will be stressed as well as aural skills further developed. The elementary general music curriculum is one which spirals from kindergarten through fifth grade; therefore, all concepts taught are ongoing throughout the students' entire elementary music education.

Time/Credit for the Course: 72 days

Curriculum Writing Committee: Robert Burns, Emily Kondracki, Brian Krauss, Jessica Stokes

Curriculum Map

1. Marking Period One -Overview with time range in days: 18 Days

Marking Period One –Goals:

- Review of all previously learned musical (knowledge). 10 days
- Aural introduction to new rhythmic (Tai-Ti) and melodic (Intervals and the pitch, Low La) concepts. 8 days (*development of aural recognition – should we include rhythmic syllables?*)

Understanding of:

- Basic rhythm and melody skills
- Identification and Definition of Interval
- Aural preparation of the Dotted Half Note, Single Eighth Note rhythm
- Aural preparation of the pitch, Low La
- Basic musical vocabulary – *Could we list vocabulary words used?*

2. Marking Period Two –Overview with time range in days: 18 Days

Marking Period Two –Goals:

- Recognize, perform, notate, and read dotted quarter note and single eighth note combination

Understanding of:

- Recognize, perform, notate and read Dotted Quarter Note and Single Eighth Note combination (Figure) 16 days

3. Marking Period Three -Overview with time range in days: 18 Days

Marking Period Three -Goals

- Recognize, perform, notate, and read Low La in context of solfege.

Understanding of:

- Recognize, perform, notate, and read Low La in context of solfege.

4. Marking Period Four –Overview with time range in days: 18 Days

Understanding of:

- Basic rhythm and melody skills
- Identification and Definition of Interval
- Aural preparation of the Dotted Half Note, Single Eighth Note rhythm
- Aural preparation of the pitch, Low La
- Basic musical vocabulary – *Could we list vocabulary words used?*
- Low La
- Dotted quarter and single eighth note

Curriculum Plan

Unit 1: Intervals **Time Range in Days:** First and Second Marking Periods (36 Days)

Standard(s):

Pennsylvania State Standards

Standards Addressed:

9.1.3.A; 9.1.3.B; 9.1.3.C; 9.1.3.D; 9.1.3.E; 9.1.3.F; 9.1.3.G; 9.1.3.H; 9.1.3.I; 9.1.3.J; 9.1.3.K; 9.2.3.A; 9.2.3.B; 9.2.3.C; 9.2.3.D; 9.2.3.E; 9.2.3.F; 9.2.3.G; 9.2.3.H; 9.2.3.I; 9.2.3.J; 9.2.3.K; 9.2.3.L; 9.3.3.A; 9.3.3.B; 9.3.3.C; 9.3.3.D; 9.3.3.E; 9.3.3.F; 9.3.3.G; 9.4.3.A; 9.4.3.B; 9.4.3.C; 9.4.3.D;

National Core Music Standards:

MU: Cr1.1.3a; Cr1.1.3b; Cr2.1.3a; Cr2.1.3b; Cr3.1.3a; Cr3.2.3a; Pr4.1.3a; Pr4.2.3a; Pr4.2.3b; Pr4.2.3c; Pr4.3.3 a; Pr5.1.3a; Pr5.1.3b; Pr6.1.3a; Pr6.1.3b; Re7.1.3a; Re7.2.3a; Re8.1.3a; Re9.1.3a; Cn10.0.3a; Cn11.03a

Big Idea # 1: The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.

Essential Questions: How do musicians improve their skills?

Concepts: Musicians use the process of creating/recreating, rehearsing, reflecting and revising to improve their skills.

Competencies: Perform and create music, focusing on the process of creating/recreating, rehearsing, reflecting and revising.

Big Idea #2: The arts provide a medium to understand and exchange ideas.

Essential Questions: How can music notation allow people to share ideas?

Concepts: Music notation is a written language that allows people to share ideas.

Competencies: Read and notate more complex rhythms and melodies.

Overview: Intervals are fundamental melodic elements of musical understanding, creation, and performance.

Focus Question(s):

- What is an Interval?
- How do we measure Intervals?

Goals: Students will be able to show Intervals through the performance of recognizing, in-tune singing, showing, reading, drawing and labeling on the staff and as a pattern of Intervals.

Objectives:

1. Students will be able to define Intervals in terms of value. (DOK Level 1)
2. Students will be able to identify patterns of Intervals in known and new songs/chants, in both duple and compound meter. (DOK Level 2)

3. Students will be able to show Intervals in improvisation and dictation. (DOK Level 2)
4. Students will be able to recognize, interpret, and create Intervals within given constructs. (DOK Levels 1, 2, 4)

Core Activities and Corresponding Instructional Methods:

1. Direct instruction.
 - A. Identify the term “Interval” as the distance between pitches.
 - B. Draw a Melody Ladder using the Pentatonic from Do.
 - C. Identify Intervals by sight, using the terms “Step” and “Skip” when referring to the distance between the pitches. Choose and identify all possibilities.
 - D. Identify by sound, both from teacher’s voice and classroom instruments.
2. Students will sing Intervals starting on any scale degree as an individual activity.

Assessments:

- **Diagnostic:** Classroom observation, classroom discussion
- **Formative:** Classroom observation, classroom discussion, echo patterns
- **Summative:** Classroom observation, classroom discussion, written assessment

Extensions:

1. Students will use compose their own Intervals and perform for the class.
2. Students will perform known songs singing the Intervals.
3. Instructor and/or students create ostinati containing the Intervals to be performed with known songs, chants, and recorded music on instruments or using body-score.
4. Students will improvise melodies containing Intervals in a call and response activity with the instructor.
5. Students will participate in a “Melody Train” activity using body-score or instruments to perform the Intervals along the tracks.

Correctives:

1. Students will create and perform flash cards containing Intervals.

Materials and Resources:

- Orff instruments
- Songs: Any grade appropriate

Unit 2: Dotted Quarter Note and Single Eighth Note Figure (Ta-i Ti) **Time Range in Days:** 36 Days

Standard(s):

Pennsylvania State Standards

Standards Addressed:

9.1.3.A; 9.1.3.B; 9.1.3.C; 9.1.3.D; 9.1.3.E; 9.1.3.F; 9.1.3.G; 9.1.3.H; 9.1.3.I; 9.1.3.J; 9.1.3.K; 9.2.3.A; 9.2.3.B; 9.2.3.C; 9.2.3.D; 9.2.3.E; 9.2.3.F; 9.2.3.G; 9.2.3.H; 9.2.3.I; 9.2.3.J; 9.2.3.K; 9.2.3.L; 9.3.3.A; 9.3.3.B; 9.3.3.C; 9.3.3.D; 9.3.3.E; 9.3.3.F; 9.3.3.G; 9.4.3.A; 9.4.3.B; 9.4.3.C; 9.4.3.D;

National Core Music Standards: MU: Cr1.1.3a; Cr1.1.3b; Cr2.1.3a; Cr2.1.3b; Cr3.1.3a; Cr3.2.3a; Pr4.1.3a; Pr4.2.3a; Pr4.2.3b; Pr4.2.3c; Pr4.3.3 a; Pr5.1.3a; Pr5.1.3b; Pr6.1.3a; Pr6.1.3b; Re7.1.3a; Re7.2.3a; Re8.1.3a; Re9.1.3a; Cn10.0.3a; Cn11.03a

Big Idea # 1: The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.

Essential Questions: How do musicians improve their skills?

Concepts: Musicians use the process of creating/recreating, rehearsing, reflecting and revising to improve their skills.

Competencies: Perform and create music, focusing on the process of creating/recreating, rehearsing, reflecting and revising.

Big Idea #2: The arts provide a medium to understand and exchange ideas.

Essential Questions: How can music notation allow people to share ideas?

Concepts: Music notation is a written language that allows people to share ideas.

Competencies: Read and notate more complex rhythms and melodies.

Big Idea #3: Humans have expressed experiences and ideas through the arts throughout time and across cultures.

Essential Questions: How are musical traditions a part of culture?

Concepts: Different cultures have different musical traditions.

Competencies: Compare and contrast the characteristics of musical traditions from different cultures

Overview: Dotted Quarter Notes and Single Eighth Notes as a Figure are fundamental rhythmic elements of musical understanding, creation, and performance.

Focus Question(s):

- What is a Dotted Quarter Note?
- What is a Single Eighth Note?
- What is a Figure?

Goals: Students will be able to show the Dotted Quarter Note-Eighth Figure through the performance of recognizing, showing, reading, drawing and labeling

Objectives:

1. Students will be able to define Dotted Quarter Notes and Single Eighth Notes as a Figure in terms of value. (DOK Level 1)
2. Students will be able to identify patterns of Dotted Quarter Notes and Single Eighth Notes as a Figure in known and new songs/chants, in both duple and compound meter. (DOK Level 2)
3. Students will be able to show Dotted Quarter Notes and Single Eighth Notes as a Figure in improvisation and dictation. (DOK Level 2)
4. Students will be able to recognize, interpret, and create quarter notes and eighth notes within given constructs. (DOK Levels 1, 2, 4)

Core Activities and Corresponding Instructional Methods:

1. Direct instruction on Dotted Quarter Notes and Single Eighth Notes as a Figure.
 - a. Sing a song containing the Dotted Quarter Note-Eighth figure.
2. Use of Dotted Quarter Notes and Single Eighth Notes as a Figure in instrumental accompaniment.
 - . Isolate the pattern from the song that contains the Dotted Quarter Note-Eighth in an obvious position and perform as an ostinato.
 - a. Using a second ostinato (Ta TiTi Ta Ta) start placing words from the previous ostinato on this rhythm starting with the most obvious. Explain to the class that every sound that comes out of their mouths must be represented as a note of rhythm.
 - b. When identifying the sound on the second eighth note of the beamed figure have students identify what is happening on the previous eighth note. They are still saying the sound from the previous quarter note. To show these two sounds go together in music, tie them together.
 - c. Identify new rhythm as Ta-I Ti.
 - d. Discuss contractions.
 - e. Identify the Dotted Quarter Note as the contraction of a quarter note tied to a single eighth note.
3. Echoing Dotted Quarter Note and Single Eighth Note Figure rhythms on instruments or with body percussion.
4. Reading rhythms containing Dotted Quarter Notes and Single Eighth Notes as a Figure.
5. Composing Dotted Quarter Note and Single Eighth Note Figure rhythms.

Assessments:

- **Diagnostic:** Classroom observation, classroom discussion
- **Formative:** Classroom observation, classroom discussion, echo patterns
- **Summative:** Classroom observation, classroom discussion, written assessment

Extensions:

- a. Students will use compose their own Dotted Quarter Note and Single Eighth Note Figure rhythms and perform for the class.
- b. Students will perform known songs and chants with half of the class speaking the Dotted Quarter Note and Single Eighth Note Figure rhythm and the other half speaking the remaining rhythm.
- c. Instructor and/or students create ostinati containing the Dotted Quarter Note and Single Eighth Note Figure rhythms to be performed with known songs, chants, and recorded music on instruments or using body percussion.
- d. Students will improvise rhythms containing Dotted Quarter Notes and Single Eighth Notes as a Figure in a call and response activity with the instructor.
- e. Students will participate in a “Rhythm Train” activity using body percussion or instruments to perform the rhythms along the tracks.

Correctives:

- a. Students will create and perform flash cards containing Dotted Quarter Notes and Single Eighth Notes as a Figure.
- b. Students will walk the beat and clap the Dotted Quarter Note and Single Eighth Note Figure rhythms of known songs and chants.

Materials and Resources:

- Popsicle sticks
- Orff instruments
- Rhythm instruments
- Songs:
 - America the Beautiful.....wom3
 - Blow Ye Winds.....wom3
 - Steal Away.....
 - The Bell Cow.....tkm

Unit 3: Low La

Time Range in Days: 36 days

Standard(s):

Pennsylvania State Standards

Standards Addressed:

9.1.3.A; 9.1.3.B; 9.1.3.C; 9.1.3.D; 9.1.3.E; 9.1.3.F; 9.1.3.G; 9.1.3.H; 9.1.3.I; 9.1.3.J; 9.1.3.K; 9.2.3.A; 9.2.3.B; 9.2.3.C; 9.2.3.D; 9.2.3.E; 9.2.3.F; 9.2.3.G; 9.2.3.H; 9.2.3.I; 9.2.3.J; 9.2.3.K; 9.2.3.L; 9.3.3.A; 9.3.3.B; 9.3.3.C; 9.3.3.D; 9.3.3.E; 9.3.3.F; 9.3.3.G; 9.4.3.A; 9.4.3.B; 9.4.3.C; 9.4.3.D;

National Core Music Standards: MU: Cr1.1.3a; Cr1.1.3b; Cr2.1.3a; Cr2.1.3b; Cr3.1.3a; Cr3.2.3a; Pr4.1.3a; Pr4.2.3a; Pr4.2.3b; Pr4.2.3c; Pr4.3.3 a; Pr5.1.3a; Pr5.1.3b; Pr6.1.3a; Pr6.1.3b; Re7.1.3a; Re7.2.3a; Re8.1.3a; Re9.1.3a; Cn10.0.3a; Cn11.03a

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Big Idea #2: The arts provide a medium to understand and exchange ideas.

Essential Questions: How can music notation allow people to share ideas?

Concepts: Music notation is a written language that allows people to share ideas.

Competencies: Read and notate more complex rhythms and melodies.

Overview: Low La as a pitch syllable is a fundamental melodic elements of musical understanding, creation, and performance.

Focus Question(s):

- What is the pitch Low La?
- Where does Low La belong in melody?

Goals: Students will be able to show the pitch Low La through the performance of recognizing, in-tune singing, showing, reading, drawing and labeling on the staff.

Objectives:

Students will be able to define the pitch Low La in terms of value. (DOK Level 1)

Students will be able to identify patterns of the pitch Low La in known and new songs, in both duple and compound meter. (DOK Level 2)

Students will be able to show the pitch Low La in improvisation and dictation. (DOK Level 2)

Students will be able to recognize, interpret, and create the pitch Low La within given constructs. (DOK Levels 1, 2, 4)

Core Activities and Corresponding Instructional Methods:

1. Given starting pitch, students sing what the teacher plays on the piano appropriate terminology.
 - A. Sing a song containing Low La.
 - B. Draw rhythm of the song on the board.
 - C. Have students identify lowest sound in the song and circle the corresponding note o rhythm.
 - D. Identify starting pitch of song.
 - E. Sing through song, identifying and labeling each note of rhythm by pitch name until the lowest note is isolated.
 - F. Identify new pitch as Low La, showing hand sign.
 - G. Sing through the song using pitch names and hand signs.
2. Given starting pitch, sing what the teacher signs or points to on a staff or tone ladder
3. Direct instruction.

Assessments:

- **Diagnostic:** Classroom observation, classroom discussion
- **Formative:** Classroom observation, classroom discussion, echo patterns
- **Summative:** Classroom observation, classroom discussion, written assessment

Extensions:

Students will use compose their own the pitch Low La and perform for the class.
Students will perform known songs singing the pitch Low La.
Instructor and/or students create ostinati containing the pitch Low La to be performed with known songs, chants, and recorded music on instruments or using body-score.
Students will improvise melodies containing the pitch Low La in a call and response activity with the instructor.
Students will participate in a “Melody Train” activity using body-score or instruments to perform the pitch Low La along the tracks.

Correctives:

2. Students will create and perform flash cards containing the pitch Low La.

Materials and Resources:

- Alabama Gal.....tkc
- I’ve Been to Haarlem.....tkc
- Baa, Baa Black Sheep.....j5
- Jubilee.....sa
- The Bell Cow.....tkm

APPENDIX

www.pdesas.org/standard