

DELAWARE VALLEY SCHOOL DISTRICT

PLANNED INSTRUCTION

A PLANNED COURSE FOR:

Elementary General Music Instruction

Grade Level: Fifth Grade

Date of Board Approval: _____ 2018 _____

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Planned Instruction

Title of Planned Instruction: Elementary General Music

Subject Area: Music

Grade(s): Fifth Grade

Course Description: In this course, students will continue to build upon musical concepts learned in the previous grades, adding to their knowledge in the areas of rhythm and pitch. Rhythmically, students will learn the Dotted Eighth Note/Single Sixteenth Note Figure, the Eighth Note-Triplet Figure, and build upon their understanding of Time Signature (Meter) while exploring numerical rhythm reading. Melodically, students will explore Key Signature – how it applies to both vocalists and instrumentalists – while adding Accidentals to their melodic foundations, completing the chromatic scale. Students will also develop an understanding of Chords, their creation, and use as Accompaniment. Classroom instruments will continue to be a large part of preparation and reinforcement. Good vocal production and aural skills will be stressed, as well as independent singing through the use of canons, partner songs, and 2-part singing.

Time/Credit for the Course: 72 days

Curriculum Writing Committee:

Jessica L. Armstrong, Robert A. Burns, Jr., Emily Kondracki, Brian A. Krauss

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Curriculum Map

- **Marking Period One:**
 - Review of all previously learned musical (knowledge). 10 days
 - Aural introduction to new rhythmic (Dotted Eighth/Sixteenth Note figure – “Trip-ka”) and melodic (Diatonic Scale) concepts. 8 days
 - Identify meaning and purpose of Time Signature. 10 days
 - **Goals:**
 - i. Understand and apply all material learned in fourth grade general music, including appropriate vocabulary.
 - ii. Notate, read, and perform the pitches of the Diatonic Scale.
 - iii. Aural preparation of the Dotted Eighth Note, Single Sixteenth Note rhythm.
 - iv. Notate, read, and perform primary rhythms using numerical counting system.

- **Marking Period Two:**
 - Recognize, perform, notate and read Dotted Eighth Note and Single Sixteenth Note combination – “Trip-ka” (Figure) 10 days
 - Expand numerical counting of rhythms to include 4-beamed Sixteenth Note figures. 4 days
 - Identify meaning and purpose of Key Signature. 8 days
 - Notate, read, and perform rhythms containing 4-beamed Sixteenth Notes using numerical system.
 - Define, identify, and create Chords. 18 days
 - **Goals**
 - i. Notate, read, and perform Dotted Quarter Note, Single Sixteenth Note figures – “Trip-ka”.
 - ii. Notate, read, and perform rhythms including 4-beamed Sixteenth Note figures using numerical counting system.
 - iii. Identify location of “Do” (Tonality) using Key Signature.

- **Marking Period Three:**
 - Use Chords to develop Chord Progressions, making connections to various musical styles. 18 days
 - Expand numerical counting of rhythms to include Eighth Note – Sixteenth Note combinations, the Dotted Quarter Note, and the Single Eighth Note. 10 days
 - Define and identify Accidentals. 8 days
 - **Goals**
 - i. Identify and create Chord progressions within various musical styles.

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- ii. Notate, read, and perform rhythms containing Eighth Note – Sixteenth Note combinations, the Dotted Quarter Note, and the Single Eighth Note.
 - iii. Define and identify Accidentals.
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- **Marking Period Four:**
 - Define, identify and create rhythms containing Triplet Figures using both Quarter Notes and Eighth Notes. 12 days

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Curriculum Plan

Unit 1: Diatonic Scale

Time Range in Days: 8 days

Marking Period: Marking Period One

Standard(s):

PA Department of Education Academic Standards for the Arts and Humanities

9.1.5A, 9.1.5.B, 9.1.5.C, 9.1.5.D, 9.1.5.E, 9.1.5.H, 9.1.5.K, 9.2.5.A, 9.2.5.G, 9.2.5.K,
9.3.5.A, 9.3.5.E

National Association for Music Education Core Music Standards

MU:Cr.1.1.5a, MU:Cr1.1.5b, MU:Cr2.1.5a, MU:Cr2.1.5b, MU:Cr3.1.5a, MU:Cr3.2.5a,
MU:Pr4.1.5a, MU:Pr4.2.5a, MU:Pr4.2.5b, MU:Pr4.2.5c, MU:Pr4.3.5a, MU:Pr5.1.5a,
MU:Pr5.1.5b, MU:Pr6.1.5a, MU:Pr6.1.5b, MU:Re7.1.5a, MU:Re8.1.5a, MU:Re9.1.5a,
MU:Cn10.05a, MU:Cn11.05.a,

Anchor(s):

R5.A.1, R5.A.2, R5.B.1, R5.B.2, R5.B.3

Big Idea(s):

The skills, techniques, elements, and principles of the arts can be learned, studied, refined, and practiced.

Essential Questions: How do musicians use rehearsal to improve their skills?

Concepts: A personalized rehearsal schedule can help a musician improve his or her skills.

Competencies: Create a personalized rehearsal schedule and predict how each element of the schedule will affect their skills.

Artists use tools and resources, as well as their own experiences and skills to create art.

Essential Questions: Why do people create music based on their personal experiences?

Concepts: People can create music that reflects personal experiences.

Competencies: Create a musical work that tells a story about personal experiences.

The arts provide a medium to understand and exchange ideas.

Essential Questions: How can music communicate themes and ideas?

Concepts: There are styles of music that are specifically written to communicate themes and ideas.

Competencies: Describe themes and ideas through listening and performance of a variety of musical styles, e.g. program music, theatrical music

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People have expressed experiences and ideas through the arts throughout time and across cultures.

Essential Questions: What role does music play in culture?

Concepts: Music plays an important role in culture.

Competencies: Analyze the role of music in their own culture, including musical works created by Pennsylvania artists.

There are formal and informal processes used to assess the qualities of works in the arts.

Essential Questions: Why must people be able to talk about music and have clear opinions to determine the quality of musical works?

Concepts: People must be able to articulate their thoughts and defend their position in order to engage in critical analysis.

Competencies: Critique their own performances using the different types of artistic criticism.

Overview: The Diatonic Scale is a fundamental musical concept about pitch and interval, through which students may better comprehend the reading, notation, performance, and improvisation of music.

Goals: Students will be able to demonstrate an understanding of the construction of the Diatonic Scale, using a pattern of intervals, through the performance of recognizing, in-tune singing, showing, drawing, reading, and labeling on the staff and through improvisation.

Objectives:

1. Students will be able to define the Diatonic Scale. (DOK Level 1)
2. Students will be able to identify the patterns of intervals that comprise the Diatonic Scale. (DOK Level 2)
3. Students will be able to show Diatonic Scale intervals in improvisation and dictation. (DOK Level 2)
4. Students will be able to recognize, interpret, and create compositions using the Diatonic Scale within given constructs. (DOK Levels 1, 2, 4)

Core Activities and Corresponding Instructional Methods:

1. Direct instruction on the Diatonic Scale.
2. Use of a pattern of intervals to draw notes as a Melody Ladder or on a staff and form a scale.
3. Echoing the Diatonic Scale, beginning on any scale degree.
4. Reading the Diatonic Scale from the musical staff.

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5. Composing short pieces using the pitches and intervals of the Diatonic Scale.

Assessments:

Diagnostic: Classroom observation, classroom discussion, interval echo singing

Formative: Classroom observation, classroom discussion, echo patterns, white board compositions, note reading exercises

Summative: Classroom observation, classroom discussion, individual interval singing, written assessment

Extensions:

1. Students will create their own pattern of intervals and draw the notes on the staff to form a scale.
2. Students will transpose known melodies from one tonality to another.
3. Given a known song, students will identify the appropriate scale based upon the tonal center of the melody.
4. Given a rhythm base, students will improvise an accompaniment to a known song using the pentatonic scale.

Correctives:

1. Students will sing songs based on different scale patterns and discuss the differences heard.
2. Given a set of intervals, students will label the pitches.
3. Given a set of intervals, students will play the pitches on classroom instruments.

Materials and Resources:

- i. Any Diatonic songs

Unit 2: Time Signature

Time Range in Days: 10 days

Marking Period: Second Marking Period

Standard(s):

PA Department of Education Academic Standards for the Arts and Humanities

9.1.5A, 9.1.5.B, 9.1.5.C, 9.1.5.D, 9.1.5.E, 9.1.5.H, 9.1.5.K, 9.2.5.A, 9.2.5.G, 9.2.5.K,
9.3.5.A, 9.3.5.E

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Anchor(s):

R5.A.1, R5.A.2, R5.B.1, R5.B.2, R5.B.3

Big Idea(s):

The skills, techniques, elements, and principles of the arts can be learned, studied, refined, and practiced.

Essential Questions: How do musicians use rehearsal to improve their skills?

Concepts: A personalized rehearsal schedule can help a musician improve his or her skills.

Competencies: Create a personalized rehearsal schedule and predict how each element of the schedule will affect their skills.

Artists use tools and resources, as well as their own experiences and skills to create art.

Essential Questions: Why do people create music based on their personal experiences?

Concepts: People can create music that reflects personal experiences.

Competencies: Create a musical work that tells a story about personal experiences.

The arts provide a medium to understand and exchange ideas.

Essential Questions: How can music communicate themes and ideas?

Concepts: There are styles of music that are specifically written to communicate themes and ideas.

Competencies: Describe themes and ideas through listening and performance of a variety of musical styles, e.g. program music, theatrical music

People have expressed experiences and ideas through the arts throughout time and across cultures.

Essential Questions: What role does music play in culture?

Concepts: Music plays an important role in culture.

Competencies: Analyze the role of music in their own culture, including musical works created by Pennsylvania artists.

There are formal and informal processes used to assess the qualities of works in the arts.

Essential Questions: Why must people be able to talk about music and have clear opinions to determine the quality of musical works?

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Concepts: People must be able to articulate their thoughts and defend their position in order to engage in critical analysis.

Competencies: Critique their own performances using the different types of artistic criticism.

Overview: Time Signatures are fundamental for the thorough understanding of Meter and rhythmic relationships. Also necessary for the development of numerical rhythm reading skills.

Focus Question(s):

What is a Time Signature (Meter)?

How is Time Signature(Meter) identified?

How is Time Signature (Meter) used?

Goals: Students will be able to show Time Signature through the performance of recognizing, showing, reading, drawing and labeling.

Objectives:

1. Students will be able to define Time Signature. (DOK Level 1)
2. Students will be able to identify Time Signature in known and new songs. (DOK Level 2)
3. Students will be able to show Time Signatures in improvisation and dictation. (DOK Level 2)
4. Students will be able to recognize, interpret, and create Time Signatures within given constructs. (DOK Levels 1, 2, 4)

Core Activities and Corresponding Instructional Methods:

1. Direct instruction on the use note duration, Barline, and Measure .
2. Given a Measure, students will identify the Time Signature (Meter).
3. Students will read rhythms/melodies in different Time Signature (Meters) using appropriate vocabulary.
4. After reading a rhythm/melody written in Time Signature (Meter), change Time Signature and re-read using new note values.

Assessments:

Diagnostic: Classroom observation, classroom discussion

Formative: Classroom observation, classroom discussion, echo patterns

Summative: Classroom observation, classroom discussion, written assessment

Extensions:

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1. Given a melody, students will identify the Time Signature based upon observed note values and number of beats per measure.

Correctives:

1. Given a Time Signature, students will be able to identify note values and number of beats per measure.

Materials and Resources:

- Orff instruments
- Rhythm instruments
- Various song references

Unit 3: The Dotted Eighth Note-Single Sixteenth Note Figure (Trip-ka) **Time Range in Days:** 10 days.

Marking Period: Marking Period One

Standard(s):

PA Department of Education Academic Standards for the Arts and Humanities

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Anchor(s):

R5.A.1, R5.A.2, R5.B.1, R5.B.2, R5.B.3

Big Idea(s):

The skills, techniques, elements, and principles of the arts can be learned, studied, refined, and practiced.

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Essential Questions: Why do people create music based on their personal experiences?

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Essential Questions: How can music communicate themes and ideas?

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Essential Questions: Why must people be able to talk about music and have clear opinions to determine the quality of musical works?

Concepts: People must be able to articulate their thoughts and defend their position in order to engage in critical analysis.

Competencies: Critique their own performances using the different types of artistic criticism.

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

Focus Question(s):

What is a Dotted Eighth Note?

What is a Single Sixteenth Note?

What is a Figure?

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

Objectives:

1. Students will be able to define Dotted Eighth Notes and Single Sixteenth Notes as a Figure in terms of value. (DOK Level 1)

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2. Students will be able to identify patterns of Dotted Eighth Notes and Single Sixteenth 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 Eighth Notes and Single Sixteenth Notes as a Figure in improvisation and dictation. (DOK Level 2)
4. Students will be able to recognize, interpret, and create Dotted Eighth Notes and Single Sixteenth Notes within given constructs. (DOK Levels 1, 2, 4)

Core Activities and Corresponding Instructional Methods:

1. Direct instruction on Dotted Eighth Notes and Single Sixteenth Notes as a Figure. a. Sing a song containing the Dotted Eighth Note-Single Sixteenth Note Figure.
2. Use of Dotted Eighth Notes and Single Sixteenth Notes as a Figure in instrumental accompaniment.
 - a. Isolate the pattern from the song that contains the Dotted Eighth Note-Single Sixteenth Note Figure in an obvious position and perform as an ostinato.
 - b. Identify new rhythm as Trip-ka.
 - c. Identify the Dotted Eighth Note-Single Sixteenth Note Figure.
3. Echoing Dotted Eighth Note and Single Sixteenth Note Figure rhythms on instruments or with body percussion.
4. Reading rhythms containing Dotted Eighth Notes and Single Sixteenth Notes as a Figure.
5. Composing Dotted Eighth Note and Single Sixteenth Note Figure rhythms.

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 Dotted Eighth Note and Single Sixteenth Note Figure rhythms and perform for the class.
2. Students will perform known songs and chants with half of the class speaking the Dotted Eighth Note and Single Sixteenth Note Figure rhythm and the other half speaking the remaining rhythm.
3. Instructor and/or students create ostinati containing the Dotted Eighth Note and Single Sixteenth Note Figure rhythms to be performed with known songs, chants, and recorded music on instruments or using body percussion.
4. Students will improvise rhythms containing Dotted Eighth Notes and Single Sixteenth Notes as a Figure in a call and response activity with the instructor.
5. Students will participate in a "Rhythm Train" activity using body percussion or instruments to perform the rhythms along the tracks.

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Correctives:

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

Materials and Resources:

- Orff instruments
- Rhythm instruments
- Songs:
 - o Battle Hymn of the Republic
 - o Fire in the Lower Deck
 - o The Mermaid
 - o The Standard on the Braes o' Mar

Unit 4: Key Signature

Time Range in Days: 8 days

Marking Period: Second Marking Period

Standard(s):

PA Department of Education Academic Standards for the Arts and Humanities

9.1.5.A.; 9.1.5.B.; 9.1.5.C.; 9.1.5.D.; 9.1.5.E.; 9.1.5.F.; 9.1.5.G.; 9.1.5.H.; 9.1.5.I.; 9.1.5.J.; 9.1.5.K.; 9.2.5.A.; 9.2.5.B.; 9.2.5.C.; 9.2.5.D.; 9.2.5.E.; 9.2.5.F.; 9.2.5.G

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Anchor(s):

R5.A.1, R5.A.2, R5.B.1, R5.B.2, R5.B.3

Big Idea(s):

The skills, techniques, elements, and principles of the arts can be learned, studied, refined, and practiced.

Essential Questions: How do musicians use rehearsal to improve their skills?

Concepts: A personalized rehearsal schedule can help a musician improve his or her skills.

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Competencies: Create a personalized rehearsal schedule and predict how each element of the schedule will affect their skills.

Artists use tools and resources, as well as their own experiences and skills to create art.

Essential Questions: Why do people create music based on their personal experiences?

Concepts: People can create music that reflects personal experiences.

Competencies: Create a musical work that tells a story about personal experiences.

The arts provide a medium to understand and exchange ideas.

Essential Questions: How can music communicate themes and ideas?

Concepts: There are styles of music that are specifically written to communicate themes and ideas.

Competencies: Describe themes and ideas through listening and performance of a variety of musical styles, e.g. program music, theatrical music

People have expressed experiences and ideas through the arts throughout time and across cultures.

Essential Questions: What role does music play in culture?

Concepts: Music plays an important role in culture.

Competencies: Analyze the role of music in their own culture, including musical works created by Pennsylvania artists.

There are formal and informal processes used to assess the qualities of works in the arts.

Essential Questions: Why must people be able to talk about music and have clear opinions to determine the quality of musical works?

Concepts: People must be able to articulate their thoughts and defend their position in order to engage in critical analysis.

Competencies: Critique their own performances using the different types of artistic criticism.

Overview: Key Signatures are fundamental for the accompaniment, creation, and performance of music.

Focus Question(s):

What is a Key Signature?

How is Key Signature identified?

How is Key Signature used?

Goals: Students will be able to show Key Signature through the performance of recognizing, showing, reading, drawing and labeling.

Objectives:

1. Students will be able to define Key Signature. (DOK Level 1)

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2. Students will be able to identify Key Signature in known and new songs. (DOK Level 2)
3. Students will be able to show Key Signatures in improvisation and dictation. (DOK Level 2)
4. Students will be able to recognize, interpret, and create Key Signatures within given constructs. (DOK Levels 1, 2, 4)

Core Activities and Corresponding Instructional Methods:

1. Direct instruction on the use Sharps, Flats, and Natural signs.
2. Given a Key Signature, students will identify the 'tonal center'.
3. Students will read melodies in different keys using appropriate vocabulary.
4. Students will read melodies containing Sharps, Flats, and Naturals as Accidentals
5. After reading a melody written in one key, change Key Signature and re-read using new tonal center as basis for vocabulary.

Assessments:

Diagnostic: Classroom observation, classroom discussion

Formative: Classroom observation, classroom discussion, echo patterns

Summative: Classroom observation, classroom discussion, written assessment

Extensions:

1. Given a melody, students will identify the Key Signature based upon the tonal center.

Correctives:

1. Given a Key Signature, students will be able to identify the tonal center.

Materials and Resources:

- Orff instruments
- Rhythm instruments
- Various song references

Unit 5: Chords

Time Range in Days: 18 days

Marking Period: Second Marking Period

Standard(s):

PA Department of Education Academic Standards for the Arts and Humanities

9.1.5.A.; 9.1.5.B.; 9.1.5.C.; 9.1.5.D.; 9.1.5.E.; 9.1.5.F.; 9.1.5.G.; 9.1.5.H.; 9.1.5.I.; 9.1.5.J.;
9.1.5.K.; 9.2.5.A.; 9.2.5.B.; 9.2.5.C.; 9.2.5.D.; 9.2.5.E.; 9.2.5.F.; 9.2.5.G:

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Anchor(s):

R5.A.1, R5.A.2, R5.B.1, R5.B.2, R5.B.3

Big Idea(s):

The skills, techniques, elements, and principles of the arts can be learned, studied, refined, and practiced.

Essential Questions: How does rehearsal affect a musician's skills?

Concepts: Musicians rehearse to improve skills.

Competencies: Document the rehearsal process and explain how it affects performance.

Artists use tools and resources, as well as their own experiences and skills, to create art.

Essential Questions: How does music sound when it is performed by different groups?

Concepts: Different groups of voices or instruments have different sounds.

Competencies: Experiment with different instrument/voice groupings and explain how those choices affect music.

The arts provide a medium to understand and exchange ideas.

Essential Questions: How can music tell a story?

Concepts: There are styles of music that are written to tell stories.

Competencies: Perform and describe music that tells a story.

There are formal and informal processes used to assess the qualities of works in the arts.

Essential Questions: How do people use different models of artistic criticism to determine the quality of music works?

Concepts: People use different models to determine the quality of musical works.

Competencies: Read, discuss, and respond to different examples of artistic criticism.

Overview: Chords are fundamental for the accompaniment, creation, and performance of music.

Focus Question(s):

What is a Chord?

How are Chords identified?

How are Chords created?

How are Chords used?

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Goals: Students will be able to show Chords through the performance of recognizing, showing, reading, drawing and labeling.

Objectives:

1. Students will be able to define Chords. (DOK Level 1)
2. Students will be able to identify patterns of Chords in known and new songs/chants, in both duple and compound meter. (DOK Level 2)
3. Students will be able to show Chords in improvisation and dictation. (DOK Level 2)
4. Students will be able to recognize, interpret, and create Chords within given constructs. (DOK Levels 1, 2, 4)

Core Activities and Corresponding Instructional Methods:

1. Define a chord as two or more pitches played together at the same time. Pitches are identified as the Root, Third, Fifth, Seventh, etc.
2. Chords are identified by Roman Numerals.
3. Chords are based on a scale system.
4. Chords are used from accompaniment.
5. The Roman Numeral identifies which pitch out of the scale the root of that particular chord will be.
6. Choose a certain scale and spell chords using the Roman Numeral to identify the root, and counting up the scale to the other pitch(es).
7. Draw a melody on the board that contains the chords being studied and perform.
8. Label the chords accordingly to create a Progression to be played on classroom instruments.

Assessments:

Diagnostic: Classroom observation, classroom discussion

Formative: Classroom, group, and individual observation, classroom discussion, echo patterns

Summative: Individual observation – performance of chords and improvisation using chords, classroom discussion, written assessment

Extensions:

1. When given a melody, students will identify the chord progression.
2. Given a chord progression, students will draw the pitches on a staff.

Correctives:

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1. Students will be divided into two or more groups. Each group will sing a different note of the chord. Groups will change notes as indicated by hand signs from the teacher.

Materials and Resources:

- Orff instruments
- Rhythm instruments
- Various song references

UNIT 6: The Quarter Note / Eighth Note Triplet Figure **Time Range in Days:** 10 days

Marking Period: Second Marking Period

Standard(s):

PA Department of Education Academic Standards for the Arts and Humanities

9.1.5.A.; 9.1.5.B.; 9.1.5.C.; 9.1.5.D.; 9.1.5.E.; 9.1.5.F.; 9.1.5.G.; 9.1.5.H.; 9.1.5.I.; 9.1.5.J.;
9.1.5.K.; 9.2.5.A.; 9.2.5.B.; 9.2.5.C.; 9.2.5.D.; 9.2.5.E.; 9.2.5.F.; 9.2.5.G:

National Association for Music Education Core Music Standards

MU:Cr.1.1.5a, MU:Cr1.1.5b, MU:Cr2.1.5a, MU:Cr2.1.5b, MU:Cr3.1.5a, MU:Cr3.2.5a,
MU:Pr4.1.5a, MU:Pr4.2.5a, MU:Pr4.2.5b, MU:Pr4.2.5c, MU:Pr4.3.5a, MU:Pr5.1.5a,
MU:Pr5.1.5b, MU:Pr6.1.5a, MU:Pr6.1.5b, MU:Re7.1.5a, MU:Re8.1.5a, MU:Re9.1.5a,
MU:Cn10.05a, MU:Cn11.05.a,

Anchor(s):

R5.A.1, R5.A.2, R5.B.1, R5.B.2, R5.B.3

Big Idea(s):

The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.

Essential Questions: How do musicians use rehearsal to improve their skills?

Concepts: A personalized rehearsal schedule can help a musician improve his or her skills.

Competencies: Create a personalized rehearsal schedule and predict how each element of the schedule will affect their skills.

Artists use tools and resources as well as their own experiences and skills to create art.

Essential Questions: Why do people create music based on their personal experiences?

Concepts: People can create music that reflects personal experiences.

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Competencies: Create a musical work that tells a story about personal experiences.

The arts provide a medium to understand and exchange ideas.

Essential Questions: How can music communicate themes and ideas?

Concepts: There are styles of music that are specifically written to communicate themes and ideas.

Competencies: Describe themes and ideas through listening and performance of a variety of musical styles, e.g. program music, theatrical music.

Overview: Quarter Note / Eighth Note Triplet as a Figure are fundamental rhythmic elements of musical understanding, creation, and performance.

Focus Question(s):

What is a Triplet Figure?

Goals: Students will be able to show the Quarter Note / Eighth Note Triplet through the performance of recognizing, showing, reading, drawing and labeling.

Objectives:

1. Students will be able to define Quarter Note / Eighth Note Triplet as a Figure in terms of value. (DOK Level 1)
2. Students will be able to identify patterns of Quarter Note / Eighth Note Triplet 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 Quarter Note / Eighth Note Triplet as a Figure in improvisation and dictation. (DOK Level 2)
4. Students will be able to recognize, interpret, and create Quarter Note / Eighth Note Triplet within given constructs. (DOK Levels 1, 2, 4)

Core Activities and Corresponding Instructional Methods:

1. Direct instruction on Quarter Note / Eighth Note Triplet as a Figure.
 - a. Sing a song containing the Quarter Note / Eighth Note Triplet Figure.
2. Use of Quarter Note / Eighth Note Triplet as a Figure in instrumental accompaniment.
 - a. Isolate the pattern from the song that contains the Quarter Note / Eighth Note Triplet Figure in an obvious position and perform as an ostinato.
 - b. Identify new rhythm.
 - c. Identify the Quarter Note / Eighth Note Triplet Figure.

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3. Echoing Quarter Note / Eighth Note Triplet Figure rhythms on instruments or with body percussion.
4. Reading rhythms containing Quarter Note / Eighth Note Triplet as a Figure.
5. Composing Quarter Note / Eighth Note Triplet Figure rhythms.

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 Quarter Note / Eighth Note Triplet Figure rhythms and perform for the class.
2. Students will perform known songs and chants with half of the class speaking the Quarter Note / Eighth Note Triplet Figure rhythm and the other half speaking the remaining rhythm.
3. Instructor and/or students create ostinati containing the Quarter Note / Eighth Note Triplet Figure rhythms to be performed with known songs, chants, and recorded music on instruments or using body percussion.
4. Students will improvise rhythms containing Quarter Note / Eighth Note Triplet as a Figure in a call and response activity with the instructor.
5. Students will participate in a "Rhythm Train" activity using body percussion or instruments to perform the rhythms along the tracks.

Correctives:

1. Students will create and perform flash cards containing Quarter Note / Eighth Note Triplet as a Figure.
2. Students will walk the beat and clap the Quarter Note / Eighth Note Triplet Figure rhythms of known songs and chants.

Materials and Resources:

- Orff instruments
- Rhythm instruments
- Any song that contains the Quarter Note or Eighth Note Triplet Figure

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APPENDIX

WWW.PDESAS.ORG/STANDARD