

DELAWARE VALLEY SCHOOL DISTRICT

PLANNED INSTRUCTION

A PLANNED COURSE FOR:

Elementary General Music Instruction

Grade Level: Fourth Grade

Date of Board Approval: 2018

Planned Instruction

Title of Planned Instruction: Elementary General Music

Subject Area: Music

Grade(s): Fourth Grade

Course Description:

In this course, students will continue to expound upon their knowledge of all musical concepts learned in previous years, adding to their repertoire of knowledge in the realms of pitch and rhythm. Students will learn sixteenth note rhythms, single eighth note rhythms, and single eighth rests. Students will also add the pitches “fa” and “ti” to their melodic foundation, completing the diatonic scale. Classroom instruments will continue to be a large part of preparation and reinforcement of these music fundamentals. Good vocal production will be consistently required, as well as independent singing through the use of canons and partner songs. 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:

- Review all material learned in third grade general music. **8days**
- Notation, reading, and performance of the pentatonic scale. **11days**
- **Goals:**
 - i. Understand and apply all material learned third grade general music.
 - ii. Notate, read, and perform the pitches of the pentatonic scale accurately.

2. Marking Period Two:

- Notation, reading, and performance of beamed sixteenth note rhythms. **8days**
- Notation, reading, and performance of the pitch “fa.” **11days**
- **Goals:**
 - i. Notate, read, and perform beamed sixteenth note rhythms accurately.
 - ii. Notate, read, and perform the pitch “fa” accurately.

3. Marking Period Three:

- Notation, reading, and performance of eighth rests and anacrusis. **8days**
- Notation, reading, and performance of the pitch “ti.” **11days**
- **Goals:**
 - i. Notate, read, and perform eighth rests and anacrusis rhythms accurately.
 - ii. Notate, read, and perform the pitch “ti” accurately.

4. Marking Period Four:

- Notation, reading, and performance of sixteenth-eighth note combinations. **8 days**
- Review all fourth grade material. **11days**
- **Goals:**
 - i. Notate, read, and perform sixteenth-eighth note rhythms accurately.
 - ii. Show understanding of all fourth grade material.

Curriculum Plan

Unit#1: Pentatonic Scale

MarkingPeriod: First Marking Period (18 Days)

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.1.1.4a, MU:Cr1.1.4b, MU:Cr2.1.4a, MU:Cr2.1.4b, MU:Cr3.1.4a, MU:Cr3.2.4a, MU:Pr4.1.4a, MU:Pr4.2.4a, MU:Pr4.2.4b, MU:Pr4.2.3c, MU:Pr4.3.4a, MU:Pr5.1.4a, MU:Pr5.1.4b, MU:Pr6.1.4a, MU:Pr6.1.4b, MU:Re7.1.4a, MU:Re8.1.4a, MU:Re9.1.4a, MU:Cn10.04a, MU:Cn11.04.a,

Anchor(s):

R4.A.1, R4.A.2, R4.B.1, R4.B.2, R4.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: The pentatonic scale is a fundamental musical concept about pitch and interval, through which students may better comprehend the reading, notation, performance, and improvisation of music.

DELAWARE VALLEY SCHOOL DISTRICT

Goals: Students will be able to demonstrate an understanding of the construction of the pentatonic scale, using a pattern of intervals, through composing, improvising, singing, reading, labeling, and singing the pitches.

Objectives:

1. Students will be able to define the pentatonic scale. (DOK 1)
2. Students will be able to identify the interval patterns in the pentatonic scale. (DOK 2)
3. Students will be able to demonstrate pentatonic scale intervals in improvisation and dictation. (DOK 2)
4. Students will be able to recognize, interpret, and create compositions using the pentatonic scale within given constructs. (DOK Levels 1, 2, and 4)

Core Activities and Corresponding Instructional Methods:

1. Direct instruction on the pentatonic scale.
2. Use of a pattern of intervals to draw pitches on a staff and form a pentatonic scale
3. Echo the pentatonic scale, beginning on any scale degree.
4. Read the pentatonic scale from the musical staff.
5. Compose short pieces using the pitches and intervals of the pentatonic scale.

Assessments:

- o **Diagnostic:** Classroom observation, classroom discussion
- o **Formative:** Classroom observation, classroom discussion, performance assessment
- o **Summative:** classroom observation, classroom discussion, performance assessment

Extensions:

1. Students will create their own pattern of intervals and draw the pitches on the staff to form a pentatonic 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 rhythmic 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.
2. Given a set of intervals, students will label the pitches.

DELAWARE VALLEY SCHOOL DISTRICT

3. Given a set of intervals, students will play the pitches on classroom instruments.

Materials and Resources:

Any song containing the pentatonic scale.

DELAWARE VALLEY SCHOOL DISTRICT

Unit#2: Beamed Sixteenth Note Rhythms

MarkingPeriod: Second Marking Period (18 Days)

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.1.1.4a, MU:Cr1.1.4b, MU:Cr2.1.4a, MU:Cr2.1.4b, MU:Cr3.1.4a, MU:Cr3.2.4a, MU:Pr4.1.4a, MU:Pr4.2.4a, MU:Pr4.2.4b, MU:Pr4.2.3c, MU:Pr4.3.4a, MU:Pr5.1.4a, MU:Pr5.1.4b, MU:Pr6.1.4a, MU:Pr6.1.4b, MU:Re7.1.4a, MU:Re8.1.4a, MU:Re9.1.4a, MU:Cn10.04a, MU:Cn11.04.a,

Anchor(s):

R4.A.1, R4.A.2, R4.B.1, R4.B.2, R4.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: Beamed sixteenth notes are a fundamental musical concept of rhythm, through which students may better comprehend the reading, notation, performance, and improvisation of music.

DELAWARE VALLEY SCHOOL DISTRICT

Goals: Students will be able to recognize, demonstrate, notate, label, compose, and improvise using beamed sixteenth notes.

Objectives:

1. Students will be able to define beamed sixteenth notes. (DOK 1)
2. Students will be able to identify patterns of beamed sixteenth notes in composition both visually and aurally. (DOK 2)
3. Students will be able to demonstrate beamed sixteenth notes in improvisation and dictation. (DOK 2)
4. Students will be able to recognize, interpret, and create compositions using beamed sixteenth note rhythms within given constructs. (DOK 1, 2, and 4)

Core Activities and Corresponding Instructional Methods:

1. Direct instruction on beamed sixteenth note rhythms.
2. Use of beamed sixteenth notes in instrumental accompaniment.
3. Echo beamed sixteenth note rhythms, within the context of rhythmic patterns.
4. Read rhythms containing beamed sixteenth note rhythms.
5. Compose short pieces using beamed sixteenth notes as an available rhythm.

Assessments:

- o **Diagnostic:** Classroom observation, classroom discussion, echo patterns, steady beat exercises
- o **Formative:** Classroom observation, classroom discussion, echo patterns, compositions, rhythm reading exercises
- o **Summative:** classroom observation, classroom discussion, individual echo rhythms, written assessment, group compositions

Extensions:

1. Students will create their own rhythms using beamed sixteenth notes.
2. Students will play the "Poison Rhythm" game and the "Train Rhythm" game.
3. Given a known song, students will add rhythmic accompaniment using beamed sixteenth note patterns.
4. Students will lead rhythmic games.

Correctives:

1. Given a pattern of rhythms, students will label the rhythms.
2. Given a pattern of rhythms, students will play the rhythms on classroom instruments.
3. Students will take known rhythmic patterns and replace one of the figures with beamed sixteenth notes to read and to play.

DELAWARE VALLEY SCHOOL DISTRICT

Materials and Resources:

Chicken on a Fencepost
Cripple Creek
Galway Piper

Ging Gang Gooley
Woodchuck rhythm canon

DELAWARE VALLEY SCHOOL DISTRICT

Unit#3: The Pitch “Fa”

MarkingPeriod: Second Marking Period (18 Days)

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.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.1.1.4a, MU:Cr1.1.4b, MU:Cr2.1.4a, MU:Cr2.1.4b, MU:Cr3.1.4a, MU:Cr3.2.4a, MU:Pr4.1.4a, MU:Pr4.2.4a, MU:Pr4.2.4b, MU:Pr4.2.3c, MU:Pr4.3.4a, MU:Pr5.1.4a, MU:Pr5.1.4b, MU:Pr6.1.4a, MU:Pr6.1.4b, MU:Re7.1.4a, MU:Re8.1.4a, MU:Re9.1.4a, MU:Cn10.04a, MU:Cn11.04.a,

Anchor(s):

R4.A.1, R4.A.2, R4.B.1, R4.B.2, R4.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: The pitch “fa” is a fundamental musical concept of pitch and interval, through which students may better comprehend the reading, notation, performance, and improvisation of music.

DELAWARE VALLEY SCHOOL DISTRICT

Goals: Students will be able to recognize, demonstrate, notate, label, compose, and improvise using the pitch “fa.”

Objectives:

1. Students will be able to define the pitch “fa.” (DOK 1)
2. Students will be able to identify patterns of intervals that include the pitch “fa.” (DOK 2)
3. Students will be able to demonstrate intervals using “fa” in improvisation and dictation. (DOK 2)
4. Students will be able to recognize, interpret, and create compositions using “fa” within given constructs. (DOK 1, 2, and 4)

Core Activities and Corresponding Instructional Methods:

1. Direct instruction on the pitch “fa.”
2. Use of a pattern of intervals to draw pitches on a staff and form a scale including “fa.”
3. Echo patterns including “fa,” beginning on any scale degree.
4. Read the pitch “fa” from the musical staff.
5. Compose short pieces using all known pitches and intervals, including “fa.”

Assessments:

- o **Diagnostic:** Classroom observation, classroom discussion, interval echo singing
- o **Formative:** Classroom observation, classroom discussion, echo patterns, compositions, note reading exercises
- o **Summative:** classroom observation, classroom discussion, individual interval singing, written assessment

Extensions:

1. Students will create their own pattern of intervals including “fa,” and draw the pitches on the staff.
2. Given a known song, students will create an ostinato including “fa” to perform vocally and/or instrumentally.
3. Given a rhythmic base, students will improvise an accompaniment to a known song using the pitch “fa.”
4. Students will take melodic dictation including “fa.”

Correctives:

1. Students will participate in an echo-sing activity.
2. Given a starting pitch, students will sing the pitches another student signs or points to on a staff or tone ladder.

Materials and Resources:

Any song containing the pitch “fa”

DELAWARE VALLEY SCHOOL DISTRICT

Unit#4: Eighth Rests and Anacrusis

MarkingPeriod: Second Marking

Period(18 Days)

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.1.1.4a, MU:Cr1.1.4b, MU:Cr2.1.4a, MU:Cr2.1.4b, MU:Cr3.1.4a, MU:Cr3.2.4a, MU:Pr4.1.4a, MU:Pr4.2.4a, MU:Pr4.2.4b, MU:Pr4.2.3c, MU:Pr4.3.4a, MU:Pr5.1.4a, MU:Pr5.1.4b, MU:Pr6.1.4a, MU:Pr6.1.4b, MU:Re7.1.4a, MU:Re8.1.4a, MU:Re9.1.4a, MU:Cn10.04a, MU:Cn11.04.a,

Anchor(s):

R4.A.1, R4.A.2, R4.B.1, R4.B.2, R4.B.3, M4.A.1, M4.D.1

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: Eighth rests and anacrusis are fundamental musical concepts of rhythm, through which students may better comprehend the reading, notation, performance, and improvisation of music.

DELAWARE VALLEY SCHOOL DISTRICT

Goals: Students will be able to recognize, demonstrate, notate, label, compose, and improvise using eighth rests and anacrusis.

Objectives:

1. Students will be able to define eighth rests and anacrusis. (DOK 1)
2. Students will be able to identify patterns including eighth rests and anacrusis. (DOK 2)
3. Students will be able to demonstrate eighth rests and anacrusis in improvisation and dictation. (DOK 2)
4. Students will be able to recognize, interpret, and create compositions using eighth rests and anacrusis within given constructs. (DOK 1, 2, and 4)

Core Activities and Corresponding Instructional Methods:

1. Direct instruction on eighth rests and anacrusis.
2. Use of eighth rests and anacrusis in instrumental accompaniment.
3. Echo eighth rests and anacrusis, within the context of rhythmic patterns.
4. Read rhythms containing eighth rests and anacrusis.
5. Compose short pieces using eighth rests as an available rhythm.

Assessments:

- o **Diagnostic:** Classroom observation, classroom discussion, echo patterns
- o **Formative:** Classroom observation, classroom discussion, echo patterns, compositions, rhythm reading exercises
- o **Summative:** classroom observation, classroom discussion, individual echo rhythms, written assessment, group compositions

Extensions:

1. Students will create their own rhythms including eighth rests and anacrusis.
2. Given a known song, students will add rhythmic accompaniment using eighth rests and anacrusis to be performed vocally and/or instrumentally.
3. Students will take rhythmic dictation including eighth rests and anacrusis.

Correctives:

1. Students will participate in an echo-rhythm activity.
2. Students will replace figures in known rhythmic patterns with eighth rests and anacrusis, then read and perform the new rhythm.

Materials and Resources:

Any song that contains eighth rests and/or anacrusis

DELAWARE VALLEY SCHOOL DISTRICT

Unit#5: The Pitch “Ti”

MarkingPeriod: Third Marking Period

(18 Days)

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.1.1.4a, MU:Cr1.1.4b, MU:Cr2.1.4a, MU:Cr2.1.4b, MU:Cr3.1.4a, MU:Cr3.2.4a, MU:Pr4.1.4a, MU:Pr4.2.4a, MU:Pr4.2.4b, MU:Pr4.2.3c, MU:Pr4.3.4a, MU:Pr5.1.4a, MU:Pr5.1.4b, MU:Pr6.1.4a, MU:Pr6.1.4b, MU:Re7.1.4a, MU:Re8.1.4a, MU:Re9.1.4a, MU:Cn10.04a, MU:Cn11.04.a,

Anchor(s):

R4.A.1, R4.A.2, R4.B.1, R4.B.2, R4.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: The pitch “ti” is a fundamental musical concept of pitch and interval, through which students may better comprehend the reading, notation, performance, and improvisation of music.

DELAWARE VALLEY SCHOOL DISTRICT

Goals: Students will be able to recognize, demonstrate, notate, label, compose, and improvise using the pitch “ti.”

Objectives:

1. Students will be able to define the pitch “ti.” (DOK 1)
2. Students will be able to identify patterns of intervals that include the pitch “ti.” (DOK 2)
3. Students will be able to demonstrate intervals using “ti” in improvisation and dictation. (DOK 2)
4. Students will be able to recognize, interpret, and create compositions using “ti” within given constructs. (DOK 1, 2, and 4)

Core Activities and Corresponding Instructional Methods:

1. Direct instruction on the pitch “ti.”
2. Use of a pattern of intervals to draw pitches on a staff and form a scale including “ti.”
3. Echo patterns including “ti,” beginning on any scale degree.
4. Read the pitch “ti” from the musical staff.
5. Compose short pieces using all known pitches and intervals, including “ti.”

Assessments:

- **Diagnostic:** Classroom observation, classroom discussion, interval echo singing
- **Formative:** Classroom observation, classroom discussion, echo patterns, compositions, note reading exercises
- **Summative:** classroom observation, classroom discussion, individual interval singing, written assessment

Extensions:

1. Students will create their own pattern of intervals including “ti,” and draw the pitches on the staff.
2. Given a known song, students will create an ostinato including “ti” to perform vocally and/or instrumentally.
3. Given a rhythmic base, students will improvise an accompaniment to a known song using the pitch “ti.”
4. Students will take melodic dictation including “ti.”

Correctives:

3. Students will participate in an echo-sing activity.
4. Given a starting pitch, students will sing the pitches another student signs or points to on a staff or tone ladder.

Materials and Resources:

Any song containing the pitch “ti”

DELAWARE VALLEY SCHOOL DISTRICT

Unit#6: Eighth Note/Sixteenth Note Rhythm Combinations

Marking Period: Fourth Marking Period (18 Days)

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.1.1.4a, MU:Cr.1.1.4b, MU:Cr.2.1.4a, MU:Cr.2.1.4b, MU:Cr.3.1.4a, MU:Cr.3.2.4a, MU:Pr.4.1.4a, MU:Pr.4.2.4a, MU:Pr.4.2.4b, MU:Pr.4.2.3c, MU:Pr.4.3.4a, MU:Pr.5.1.4a, MU:Pr.5.1.4b, MU:Pr.6.1.4a, MU:Pr.6.1.4b, MU:Re.7.1.4a, MU:Re.8.1.4a, MU:Re.9.1.4a, MU:Cn.10.04a, MU:Cn.11.04.a,

Anchor(s):

R4.A.1, R4.A.2, R4.B.1, R4.B.2, R4.B.3, M4.A.1, M4.D.1

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: Eighth/sixteenth note combinations are a fundamental musical concept of rhythm, through which students may better comprehend the reading, notation, performance, and improvisation of music.

Goals: Students will be able to recognize, demonstrate, notate, label, compose, and improvise using eighth/sixteenth note combinations.

DELAWARE VALLEY SCHOOL DISTRICT

Objectives:

1. Students will be able to define eighth/sixteenth note combinations. (DOK 1)
2. Students will be able to identify patterns of eighth/sixteenth note combinations in composition both visually and aurally. (DOK 2)
3. Students will be able to demonstrate eighth/sixteenth note combinations in improvisation and dictation. (DOK 2)
4. Students will be able to recognize, interpret, and create compositions using eighth/sixteenth note combinations within given constructs. (DOK 1, 2, and 4)

Core Activities and Corresponding Instructional Methods:

1. Direct instruction on eighth/sixteenth note combinations.
2. Use of eighth/sixteenth note combinations in instrumental accompaniment.
3. Echo eighth/sixteenth note combinations, within the context of rhythmic patterns.
4. Read rhythms containing eighth/sixteenth note combinations.
5. Compose short pieces using eighth/sixteenth note combinations as an available rhythm.

Assessments:

- o **Diagnostic:** Classroom observation, classroom discussion, echo patterns
- o **Formative:** Classroom observation, classroom discussion, echo patterns, compositions, rhythm reading exercises
- o **Summative:** classroom observation, classroom discussion, individual echo rhythms, written assessment, group compositions

Extensions:

1. Students will create their own rhythms using eighth/sixteenth note combinations.
2. Given a known song, students will create an ostinato including eighth/sixteenth note combinations to perform vocally and/or instrumentally.
3. Given a known song, students will add rhythmic accompaniment using eighth/sixteenth note combinations.
4. Students will take rhythmic dictation including eighth/sixteenth note combinations.

Correctives:

1. Students will participate in a rhythm-echo activity.
2. Students will take known rhythmic patterns and replace one of the figures with eighth/sixteenth note combinations to read and to play.

Materials and Resources:

Galway Piper
Drunken Sailor
German Round

DELAWARE VALLEY SCHOOL DISTRICT

APPENDIX

www.pdesas.org/standard