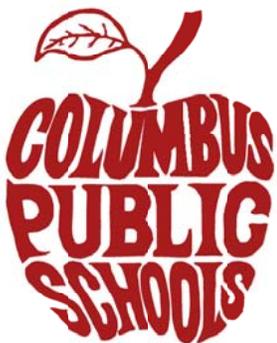


GENERAL MUSIC

Grade 6

CURRICULUM GUIDE

Aligned with the Ohio
Academic Content Standards



Division of
Academic Achievement
Support Services

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Full Year Guide

VOCAL MUSIC CURRICULUM GUIDES

GENERAL MUSIC GRADE 6

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THE PURPOSE OF THIS CURRICULUM GUIDE

The purpose of this Vocal Music Curriculum Guide is to provide teachers with deeply aligned curricular materials and examples of lessons. It contains standards, benchmarks and grade level indicators which are correlated with the Ohio Arts Academic Standards, the National Music Standards, the previous levels of learning, aligned teaching resources and texts, and differentiated teaching strategies for music students.

The Vocal Music Curriculum Guide is approved by the Columbus Board of Education as the official curriculum to be taught. It is the intent of the board that all teachers will follow the prescribed scope and sequence in order to maximize student achievement.

This curriculum document provides essential information and examples that will allow teachers to create specific lessons to maximize student learning. The strategies contained in this guide are designed to provide guidance to teachers on how to approach key concepts and skills. This curriculum guide cannot replace good teaching, but it can reinforce and guide teachers to provide all students with the skills, knowledge and experiences to master the Columbus Public Schools Vocal Music Curriculum.

TEACHERS GUIDE FOR USING THIS DOCUMENT

A curriculum guide is a document designed to lead teachers in the creation of lessons that will produce higher levels of learning for all students. The content of this guide has been carefully selected to provide a focused, aligned roadmap that is 100 percent correlated to district, state and national standards.

This curriculum guide was designed using the concept of “deep curriculum alignment.” Deep alignment occurs when lessons taught to students include activities, experiences and materials that match or exceed the content, context and cognitive levels of the standards and lead to improved student performance.

Teachers are asked to pay particular attention to the following components of this guide:

Standards, Benchmarks and Grade Level Indicators

The vocal music Content Standards for Columbus Public Schools are based on the nine National Music Standards. The Benchmarks and Grade Level Indicators are a blend of national achievement standards and standards, benchmarks and grade level indicators from the Ohio Academic Content Standards for Music. The **standards** are the overarching goals, the **benchmarks** are smaller pieces of the standards, and the **grade level indicators** (GLIs) outline what students must do to show mastery at each grade level.

Quarterly Scope and Sequence Charts

The grade level indicators have been divided into quarterly scope and sequence charts, which serve as pacing guides for each grading period. Some grade level indicators are used more than once throughout the year to allow students ample opportunity to master them. The philosophy of designing sample lesson plans is to provide strategies for teaching all grade level indicators, which may not result in lesson plans for each week.

Assessment

Assessment is one of the critical elements of deep alignment. Therefore, teachers should ensure that any assessment they create is consistent and aligned with the district grade level indicators. Assessments should also be aligned with the strategies that are used for instruction so that students receive “no surprises” when engaged in assessment. Assessment of each grade level indicator has been provided in this curriculum guide.

Summative Assessment

Summative Assessments provide ways that students demonstrate mastery of the grade level indicators. Performance, written and alternative assessments can be used. Summative Assessments should be planned before procedures so the assessments guide the strategies for teaching the lessons.

Pre-Assessment

Pre-Assessment activities provide information about what students already know so that they are able to work towards mastering the appropriate grade level indicators.

Formative Assessment

Formative Assessment occurs during the lesson so that the teacher will know the level of student comprehension and can make adjustments in instruction during the lesson instead of waiting until the lesson is completed.

Procedures

Procedures are written with differentiated instruction in mind. Differentiated instruction means choosing a variety of strategies that will enable students with varying needs to master the grade level indicators.

Writing Connections

Writing across the curriculum is an expectation of all instruction in Columbus Public Schools. The lessons in this curriculum guide contain Writing Connections that are used by CPS students; e.g., Type 1 and 2 Quick writes, comparison and contrast, graphic organizers, short answer response and the writing process. Teachers are expected to use these connections during instruction.

Interdisciplinary Connections

Interdisciplinary Connections are the Ohio Academic Content standards and benchmarks from English Language Arts and Social Studies. These standards and benchmarks correlate/integrate with the lessons and help CPS students become accustomed to utilizing content, context and cognitive levels of the Ohio Graduation Test.

Background Information

Background Information is provided for teachers if information needed to teach the lesson is not included in district adopted texts.

Re-Teach

Re-teach strategies are for students who did not comprehend the lesson and master the grade level indicators. Re-teach strategies involve breaking down strategies from the procedures into smaller chunks of learning; e.g., instead of applying several elements to a piece of music, apply one element at a time.

Enrichment/Extension

Enrichment/Extension provides strategies for students who have already mastered the grade level indicators. Since mastery may occur at the beginning, during or at the end of a lesson, they are a necessary component for differentiating instruction and providing more breadth and depth to learning.

General Music Scope and Sequence

Grade 6 – Grading Period 1

Week	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
1&2	Reading and Notating	Reads whole, half, quarter, eighth, sixteenth, dotted notes, and rests in 2/4, 3/4, and 4/4 time signatures.	GM65A1		
1&2	Reading and Notating	Reviews and utilizes standard symbols for dynamics, tempo, articulation, and expression.	GM65A3		Acquisition of Vocabulary – D Research – C
1&2	Performing On Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM62A2		
1&2	Performing On Instruments	Performs a rhythmic ostinato using an unpitched percussion instrument.	GM62A3		
1&2	Performing On Instruments	Responds appropriately to the cues of a conductor or section leader.	GM62B3		
1&2	Listening, Analyzing, and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM66A2	People in Societies – A, B, C	Communication: Oral and Visual – A
3	Reading and Notating	Reads whole, half, quarter, eighth, sixteenth, dotted notes, and rests in 2/4, 3/4, and 4/4 time signatures.	GM65A1		
3	Reading and Notating	Reviews and utilizes standard symbols for dynamics, tempo, articulation, and expression.	GM65A3		Acquisition of Vocabulary – D Research – C
3	Singing	Sings, independently and with others, utilizing correct posture, breath support and tone.	GM61A1	Social Studies Skills and Methods - D	
3	Singing	Sings songs using articulation, dynamics, and tempi with accuracy.	GM61A2		

3	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM61A4	People in Societies – C	
4	Reading and Notating	Reads whole, half, quarter, eighth, sixteenth, dotted notes, and rests in 2/4, 3/4, and 4/4 time signatures.	GM65A1		
4	Reading and Notating	Reviews and utilizes standard symbols for dynamics, tempo, articulation, and expression.	GM65A3		Acquisition of Vocabulary – D Research – C
4	Performing On Instruments	Performs a rhythmic ostinato using an unpitched percussion instrument.	GM62A3		
4	Performing On Instruments	Responds appropriately to the cues of a conductor or section leader.	GM62B3		
5	Reading and Notating	Reads whole, half, quarter, eighth, sixteenth, dotted notes, and rests in 2/4, 3/4, and 4/4 time signatures.	GM65A1		
5	Reading and Notating	Reviews and utilizes standard symbols for dynamics, tempo, articulation, and expression.	GM65A3		Acquisition of Vocabulary – D Research – C
5	Singing	Sings, independently and with others, utilizing correct posture, breath support and tone.	GM61A1	Social Studies Skills and Methods – D	
5	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM61A4	People in Societies – C	
5	Singing	Sings songs using articulation, dynamics, and tempi with accuracy.	GM61A2		
6	Listening, Analyzing, and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM66A1		Communication: Oral and Visual – A Writing Convention – A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
6	Performing On Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM62A2		

6	Performing On Instruments	Performs a rhythmic ostinato using an unpitched percussion instrument.	GM62A3		
6	Listening, Analyzing, and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM66A2	People in Societies – A, B, C	Communication: Oral and Visual – A
7	Listening, Analyzing, and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM66A1		Communication: Oral and Visual – A Writing Convention – A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
7	Listening, Analyzing, and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM66A2	People in Societies – A, B, C	Communication: Oral and Visual – A
7	Singing	Sings, independently and with others, utilizing correct posture, breath support and tone.	GM61A1	Social Studies Skills and Methods - D	
7	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM61A4	People in Societies – C	
7	Singing	Sings songs using articulation, dynamics, and tempi with accuracy.	GM61A2		
8	Reading and Notating	Reads whole, half, quarter, eighth, sixteenth, dotted notes, and rests in 2/4, 3/4, and 4/4 time signatures.	GM65A1		
8	Reading and Notating	Reviews and utilizes standard symbols for dynamics, tempo, articulation, and expression.	GM65A3		Acquisition of Vocabulary – D Research – C
8	Listening, Analyzing, and Describing	Listens to a varied repertoire of music and describes it utilizing music vocabulary.	GM66A1		Communication: Oral and Visual – A Writing Convention – A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
8	Listening, Analyzing, and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM66A2	People in Societies – A, B, C	Communication: Oral and Visual – A

9	Singing	Sings, independently and with others, utilizing correct posture, breath support and tone.	GM61A1	Social Studies Skills and Methods – D	
9	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM61A4	People in Societies – C	
9	Singing	Sings songs using articulation, dynamics, and tempi with accuracy.	GM61A2		
9	Performing On Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM62A2		
9	Performing On Instruments	Performs a rhythmic ostinato using an unpitched percussion instrument.	GM62A3		
9	Listening, Analyzing, and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM66A2	People in Societies – A, B, C	Communication: Oral and Visual – A
10	Reading and Notating	Reads whole, half, quarter, eighth, sixteenth, dotted notes, and rests in 2/4, 3/4, and 4/4 time signatures.	GM65A1		
10	Reading and Notating	Reviews and utilizes standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.	GM65A3		Acquisition of Vocabulary – D Research – C
10	Singing	Sings, independently and with others, utilizing correct posture, breath support and tone.	GM61A1	Social Studies Skills and Methods – D	
10	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM61A4	People in Societies – C	
10	Singing	Sings songs using articulation, dynamics, and tempi with accuracy.	GM61A2		

10	Performing On Instruments	Performs a rhythmic ostinato using an unpitched percussion instrument.	GM62A3		
10	Listening, Analyzing, and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM66A2	People in Societies – A, B, C	Communication: Oral and Visual – A



**COLUMBUS PUBLIC SCHOOLS
VOCAL MUSIC CURRICULUM GUIDE**



<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Hand Drumming: Easy 4/4 Heartbeat	Grade 6	General Music	Period 1, Weeks 1 - 2 Lessons 1 - 3

<p><u>CONTENT STANDARD 5</u></p> <p>Reading and notating music</p>

<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Identify and utilize the following: clef, key signature, meter, tempo, dynamic markings, and note values.	Reads whole, half, quarter, eighth, sixteenth, dotted notes and rests in 2/4, 3/4, and 4/4 time signatures.	Reads and writes whole, half, quarter, eighth, sixteenth, dotted, syncopated, tied, slurred, combined eighth and sixteenth notes, and rests in 2/4, 3/4, 4/4 and 6/8 time signatures.	Reads, whole, half, quarter, eighth, sixteenth, dotted notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures.
	GM65A1	GM55A1	GM75A1
<u>Benchmark A</u>	<u>Grade Level Indicator 3</u>	<u>Previous Level</u>	<u>Next Level</u>
Identify and utilize the following: clef, key signature, meter, tempo, dynamic markings, and note values.	Reviews and utilizes standard symbols for dynamics, tempo, articulation, and expression.	Reviews and utilizes standard symbols for dynamics, tempo, articulation, and expression.	Reviews and utilizes standard symbols for dynamics, tempo, articulation, and expression.
	GM65A3	GM55A3	GM75A3

CONTENT STANDARD 2

Performing on instruments, alone and with others, a varied repertoire of music

<u>Benchmark A</u>	<u>Grade Level Indicator 3</u>	<u>Previous Level</u>	<u>Next Level</u>
Perform a piece of music independently with technical accuracy and expression.	Performs a rhythmic ostinato using an unpitched percussion instrument. GM62A3	Performs ostinati on unpitched classroom instruments. GM52A4	Performs a rhythmic ostinato using a rhythm instrument (e.g., hand drums). GM72A3
<u>Benchmark B</u>	<u>Grade Level Indicator 3</u>	<u>Previous Level</u>	<u>Next Level</u>
Perform a part in an ensemble with technical accuracy and expression.	Responds appropriately to the cues of a conductor or leader. GM62B3	Responds appropriately to the cues of a conductor. GM51B1	Responds appropriately to the cues of a conductor or section leader. GM72B3

CONTENT STANDARD 2

Performing on instruments, alone and with others a varied repertoire of music.

<u>Benchmark A</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>	<u>Next Level</u>
Perform a piece of music independently with technical accuracy and expression.	Exhibits correct posture, playing position, breath, and bow/stick control. GM62A2	Exhibits correct posture, playing position, breath, and bow/stick control. GM52A3	Exhibits correct posture, playing position, breath, and bow/stick control. GM72A2

Hand-Drumming: Easy 4/4 Heartbeat

Unit Introduction

Drum circles are a common part of many world cultures. In this unit, students learn a hand-drumming ostinato called **Easy 4/4 Heartbeat**. While this lesson can be taught on any rhythm instrument (hand clapping, coffee cans, or desk tops may also be used in place of real drums), the instructions are given as if students are performing in a hand-drumming circle.

(See Background Information for unfamiliar vocabulary.)

Summative Assessment

- Students perform a selected rhythmic ostinato at varied dynamic levels and tempi.
- Students respond to a predetermined rhythmic signal (commonly referred to as a “call”) to stop the ostinato.
- Teacher uses *Easy 4/4 Heartbeat Performance Rubric* to determine student mastery of this lesson. This rubric is used throughout each of the three lessons and is totaled at the end of the two-week unit.

Pre-Assessment

- Students demonstrate rhythm instrument playing position and technique.
- If using hand drums, students demonstrate knowledge of **bass tone** and **open tone**.

Procedures

Lesson 1

Teacher reviews with students the note and rest values of whole, half, quarter, eighth, sixteenth, and dotted notes in 2/4, 3/4, and 4/4 time signatures by having students fill in blank *Rhythm Bingo* sheets with teacher-dictated measures of rhythm. Students play Rhythm Bingo using only one time signature at a time. The teacher provides the time signature(s).

Students learn the correct playing position and technique to take part in a drum-circle. Refer to Background Information for specifics on the activities below:

- Students sit in a circle facing the center. Teacher sends small groups of students to get the hand drums, reminding them to carry the instruments with two hands. Teacher models and reminds students to sit at **rest position** when they return to their seats.
- Teacher shows students proper **playing position** for using a hand-drum, starting with a couple of basic echoes using the **open tone**. Several echoes are found below:



- After students are comfortable playing **open tone**, they echo with **bass tone** only, and then with both **bass** and **open tones**.
- Students practice echoing **open** and **bass tones** while using correct **playing position**.
- Students complete *Hand Drumming Quiz* (Type 1 and 2 Quick writes, Formative Assessment).

Lesson 2

- Teacher reviews hand-drum **playing position**, **rest position**, and how to produce **open tone** and **bass tone**.
- Teacher introduces **Easy 4/4 Heartbeat** hand-drum ostinato (or any comparable beginning hand-drum ostinato) aurally, then by standard notation, and finally by box notation. (See the Background Information for notation of **Easy 4/4 Heartbeat**.)
- Students practice **Easy 4/4 Heartbeat** rhythm, noting the difference between the quarter, eighth, and sixteenth notes that make up the rhythm.
- Students complete *Looking at Easy 4/4 Heartbeat* worksheet and use this worksheet as a basis for discussing the differences between quarter, eighth, and sixteenth notes and the differences between box notation and standard notation (Type 2 Quick write, short answer response; Formative Assessment).
- Teacher completes Lesson 2 portion of the *Easy 4/4 Heartbeat Performance Rubric* (Summative Assessment).

Lesson 3

- Teacher reviews **rest position**, how to position the hand-drum for performance, how to produce **open tone**, **bass tone** and the **Easy 4/4 Heartbeat** rhythm that was introduced in Lesson 2.
- Teacher introduces the call-and-response pattern, **The Stop**. The “call” portion of **The Stop** is given by leader (teacher or an advanced student), while the ostinato is being played. The group gives the “response” to the aural cue of the leader, bringing the ostinato to an end. (See Background Information for notation of **The Stop**.)
- Teacher reviews the differences between **allegro** and **lento** tempo and **piano** and **forte** dynamics.
- Students work in pairs to test each other on how to play the drum in an allegro or lento tempo with piano and forte dynamics. Class also practices bringing the ostinato to an end with **The Stop**.
- Teacher completes Lesson 3 portion of *Easy 4/4 Heartbeat Performance Rubric* (Summative Assessment).

Writing Connections

Type 1 and 2 Quick writes, graphic organizer, short answer response

Interdisciplinary Connections

- Social Studies Skills and Methods D – Work effectively in a group.
- People in Societies A – Compare cultural practices, products, and perspectives of past civilizations in order to understand commonality and diversity of values.

Materials and Equipment

- Hand drums are preferred for these lessons. Teachers can be creative and teach the lessons with other rhythm instruments if hand drums are not available. Other options include using buckets or homemade frame-style drums.
- The drum leader (teacher or advanced student) uses a higher pitched drum that can project over the group (smaller djembes work well) or a cowbell to give the calls for **The Stop**.

Worksheets

- *Rhythm Bingo student sheet*
- *Hand Drumming Quiz*
- *Looking at Easy 4/4 Heartbeat* worksheets
- *Heartbeat Performance Rubric*
- *Picture the Tempo* worksheet
- *Dynamics Bingo*
- bingo markers/chips

Supplemental

- Conga Joy, by Bill Matthews
- World Music Drumming, by Dr. Will Schmid

Re-Teach

- Students may find it helpful to isolate the parts of **Easy 4/4 Heartbeat** and only add the **open tones** after they are comfortable with playing the **bass tones**.
- Students may find it helpful to say the words “One, Two, Three, Four, STOP!” as they are responding to **The Stop** call at the end of the ostinato. Words can also be applied to **Easy 4/4 Heartbeat** rhythm.

Enrichment/Extension

- Since there will be many different kinds of hand-drums in the drumming circle, students should take turns using the different drums. One way to make this interesting is to use a cue word (such as “Switch!”) to signal the group to move one spot clockwise around the circle. Teachers can count down from ten to zero to make a contest of it and encourage students to “switch” in three steps:
 1. Set your instrument two feet in front of you.
 2. Move one spot to your right.
 3. Sit at your new drum at **rest position**.
- Students can add shaker, clave, and agogo bell parts to the basic **Easy 4/4 Heartbeat** rhythm.
- “Pass the Rhythm” around the drumming circle: one student plays one **Easy 4/4 Heartbeat** rhythm and the next person repeats the pattern without pausing or losing tempo.
- The **Easy 4/4 Heartbeat** rhythm is indigenous to Jamaica. Classroom connections to the culture, history, geography, and people of Jamaica are endless. Students might read together in class books or explore the Internet to find out more about Jamaica. They might also be assigned an independent project researching a specific aspect of Jamaican culture.
- The names of standard notational symbols (half notes and rests, quarter notes and rests, etc.) are derived from fractions. Meaningful math connections are easy to find. Word puzzles, math games, or musical math worksheets can be found in music books or be created.
- Hand-drumming circles almost always accompany dance movement. Work with a community dance teacher or physical education teacher to connect hand drumming with movement studies in physical education classrooms or within music lessons.
- Many legends and stories surround drums and the music they create. Reading and writing connections pique students’ interest in the music they are creating in the drumming circle. Find a couple of examples to share with students then have students create their own.

BACKGROUND INFORMATION

Lesson 1

Hand-Drumming Terms

Playing Position: While there are many opinions on proper positioning for hand-drums, the drum should not be flush against the ground. “Hugging” the drum with the legs and tilting it forward or backward so the sound can escape from under the drum is a common position.

Rest Position: Common rest position is resting one hand on the drum with the other on top.

Open Tone: Strike the drum on the edge of the drumhead with the fingertips. “Bounce” off the drumhead like “touching a hot stove” or “bouncing a basketball.”

Bass Tone: Strike the drum in the center of the drumhead with the palm of the hand. “Bounce” off the drumhead like “touching a hot stove” or “bouncing a basketball.”

Lesson 2

How to Read “Box” Notation

Hand drumming circles commonly notate rhythms using “box notation.” Each cell contains four symbols, each lasting the equivalent of a sixteenth note. One cell is equivalent to one beat in standard notation. Beginner rhythms are usually written in 4-beat cycles equivalent to one measure. See the key below for definitions of each symbol in box notation.

- R = Rest
- = Rest
- O = Open Tone (use right hand)
- B = Bass Tone (use left hand)
- X = Strike Instrument

Easy 4/4 Heartbeat

Standard Notation for Drums:				
DRM:	B - - -	O - O -	O - O -	R - - -
SHKR:	X - X -	R - - -	X - X -	X - - -
CLV:	R - - -	X - X -	R - - -	X - X -

Lesson 3

The Stop

Stand. Notation for Call:				
Call:	X - - X	X - - -	X - - X	X - - -

Stand. Notation for Response:				
Response:	X - X -	X - X -	X - - -	- - - -
	ONE	TWO	THREE	FOUR
				STOP!

This CALL drum rhythm brings an ostinato to a stop. It may be played on any instrument, but is heard best on a bell or a lead (higher pitched) drum performed by a leader or a “conductor.” The Leader or “Conductor” plays the call at any time during the ostinato and the group answers after it with the RESPONSE to bring the groove to an end. For students, the CALL RHYTHM is the same as the rhythm for the words: “What’s for Lunch, What’s for Lunch”...(so they audibly pick it up while playing their ostinati).

Tum-ti Ta Tum-ti Ta or

Then their RESPONSE verbally and on the drum....“**One, two, three, four, stop!**”

RHYTHM BINGO

Name _____ Grade _____

DIRECTIONS: Your teacher will read or tap rhythms to you. They may consist of whole, half, quarter, eighth, sixteenth, dotted notes and rests, in 2/4, 3/4 or 4/4 time. There may be only one TIME SIGNATURE for this page, and your teacher will tell you before you start which TIME SIGNATURE to use. Your teacher may also give you extra FREE SPACES if he/she wishes.

The TIME SIGNATURE for this page is _____

		FREE SPACE YEEHAW! FREE SPACE		



Name _____

Date _____

Class _____

Hand-Drumming Quiz

	WHAT PART OF HAND?	WHAT PART OF DRUM?	HAND DOES WHAT AFTER STRIKING?	HIGH OR LOW PITCH?
OPEN TONE				
BASS TONE				

	<h1>REST POSITION</h1>
<p>HOW SHOULD YOU HOLD YOUR HANDS FOR REST POSITION?</p>	
<p>WHEN SHOULD YOU BE AT REST POSITION?</p>	

	<h1>PLAYING POSITION</h1>
<p>WHY SHOULD YOUR DRUM NEVER BE FLAT AGAINST THE GROUND WHEN PLAYING?</p>	



Name _____

Date _____

Class _____

Looking at Easy 4/4 Heartbeat

Here's what musicians read when they play the **Easy 4/4 Heartbeat** rhythm. The rhythm below contains eighth notes, quarter notes, and one rest. Label each note or rest on the spaces below the rhythm. EX: Box One has a quarter note. The line below should be marked $\frac{1}{4}$.

Standard Notation for Easy 4/4 Heartbeat:	♪ - - -	♪ - ♪ -	♪ - ♪ -	⏏ - - -
Write 1/4, 1/8, 1/16 or under each note or rest!	_	_ _	_ _	_

Here's another way musicians can read the **Easy 4/4 Heartbeat** rhythm. The **B** represents a bass tone, the **O** represents open tone and the dashes are rests. Same sound as the line above, just a different way of writing it!

Box Notation for Easy 4/4 Heartbeat:	B - - -	O - O -	O - O -	R - - -
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REMEMBER!

- R** = rest
- = rest
- O** = Open Tone
- B** = Bass Tone

CHALLENGE QUESTIONS: "HEY KIDS!! WHAT DO YOU KNOW??"

1. How many sixteenth notes make up a quarter note? _____
2. How many eighth notes make up a quarter note? _____
3. How many sixteenth rests make up a quarter rest? _____
4. How many eighth rests make up a quarter rest? _____



**COLUMBUS PUBLIC SCHOOLS
VOCAL MUSIC CURRICULUM GUIDE**



<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Sing It!	Grade 6	General Music	Period 1, Week 3 Lessons 1 - 2

<u>CONTENT STANDARD 1</u>			
Singing alone and with others a varied repertoire of music			
<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Sing an excerpt of music independently or in a group with musical accuracy.	Sings independently and with others utilizing correct posture, breath support and tone.	Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone.	Sings independently and with others, utilizing correct posture, breath support, tone, proper diction, phrasing and articulation.
	GM61A1	GM51A1	GM71A1
<u>Benchmark A</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>	<u>Next Level</u>
Sing an excerpt of music independently or in a group with musical accuracy.	Sings songs using articulation, dynamics, and tempi with accuracy.	Sings expressively, using articulation, dynamics, and tempi with accuracy.	Sings 2-part songs using articulation, dynamics, and tempi with musical accuracy.
	GM61A2	GM51A2	GM71A2
<u>Benchmark A</u>	<u>Grade Level Indicator 4</u>	<u>Previous Level</u>	<u>Next Level</u>
Sing an excerpt of music independently or in a group with musical accuracy.	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	Sing songs representing diverse genres and cultures with appropriate expression.	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.
	GM61A4	GM51A3	GM71A3

Sing It!

Unit Introduction

Students learn to sing in small groups and alone, choosing one of three known songs, incorporating correct posture, breath support, tone, rhythmic accuracy, articulation, dynamics and tempo in the appropriate cultural style. Students evaluate each other's performance. Students analyze lyrics of a song and summarize the meaning of the lyrics in writing.

Summative Assessment

Students sing, with others and alone, an excerpt of “Wang Ü Ger,” “Arirang,” or “Üsküdar.” Students demonstrate correct posture, breath support, tone, articulation, dynamics, and tempi with expression appropriate for the style of music being performed. Students use the *Evaluation Checklist* to evaluate each other's performance.

Teacher may allow students who are uncomfortable singing in front of a partner to sing into a tape recorder in a private area and let the evaluator work from the tape to score his/her partner's performance.

Pre-Assessment

Students sing the following songs from Share World Music K-6 – Supplemental Book:

- “Wang Ü Ger,” page 29 (CD 1, track 23; CD 1, track 24)
- “Arirang,” page 51 (CD 1, track 43; CD 1, track 44)
- “Üsküdar,” page 65 (CD 2, track 9; CD 2, track 10)

If you do not have Share World Music K-6 – Supplemental Book, check with your building book order person or the items can be found in textbooks from elementary grades: “Wang Ü Ger” (Share the Music 3, page 172; Share the Music 3, CD 4, track 20), “Arirang” (Share the Music 5, page 248; Share the Music 5, CD 5, track 34), “Üsküdar” (Share the Music 6, page 87; Share the Music 6, CD 2, track 17).

Procedures

Lesson 1

- Teacher reviews with students correct posture, breath support, and tone for singing.
- Teacher reviews the following concepts for each song: articulation, tempo, dynamics, rhythm, and style.
- Students sing the already known three songs listed above.
- Students choose one of the three short songs and practice in pairs and alone.

- Class reviews song information: cultures, state or country, traditions.
- Class finds China, Korea, and Turkey on a world map (Formative Assessment).
- Students analyze the song lyrics for meaning and summarize in writing on the *Song Summary* worksheet (Type 2 Quick-write, Formative Assessment).

Lesson 2

- Students re-read song lyrics and writing of the *Song Summary* worksheet to understand how to express style.
- Students form three groups, according to song choice, share their *Song Summaries*, and discuss how songs should be expressed in the particular culture of its origin.
- In the same three groups, students sing their common chosen song together to reinforce confidence.
- Teacher gives directions on the use of the *Evaluation Checklist*.
- Working in pairs, students use the *Evaluation Checklist* to check each other as they sing a song using correct expression of style, rhythm, tone, breath support, and posture for each other (Summative Assessment).

Writing Connections

Type 2 Quick-write

Interdisciplinary Connections

- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B – Apply effective reading comprehension strategies, including summarizing and making predictions, and comparisons using information in text, between text, and across subject areas.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies C – Make meaning through asking and responding to a variety of questions related to text.
- Writing Convention A – Use correct spelling.
- Writing Convention B – Use conventions of punctuation and capitalization in written work.
- Writing Convention C – Use grammatical structures to effectively communicate ideas in writing.
- People in Societies A – Compare cultural practices, products, and perspectives of past civilization in order to understand commonality and diversity of values.
- Social Studies Skills and Methods D – Work effectively in a group.

Materials and Equipment

- Share World Music K-6 CDs 1 and 2
- maps of the China, Korea and Turkey

Worksheets

- *Evaluation Checklist*
- *Song Summary*

Alternate: Share the Music 3, CD 4; Share the Music 5, CD 5; Share the Music 6, CD 2

Textbook

Share World Music K-6 Supplemental Book

Alternate: Share the Music 3, Share the Music 5, Share the Music 6

Technology Resources

Tape recorder with microphone and tape or CD recorder

Re-Teach

- Teacher groups students who need additional singing practice on their song in separate groups for more rehearsal.
- Teacher pairs students who know the songs well with students who do not, to help re-teach the songs.

Enrichment/Extension

- Teacher asks if any student in the room can sing or teach the class a song from their own culture. Parents or family members might also be invited to come into the class to share a song.
- Students may with a partner or alone, create a four-phrase song about a different kind of work.
- Students learn a call-and-response song in pairs from another culture.
- Students create a call-and-response song in pairs.

Evaluation Checklist Directions

YOUR TASK TODAY: To sing alone and with a partner, a familiar cultural song in the appropriate style with correct singing posture, breath control, pitches, rhythm, and lyrics for evaluation POINTS.

Choose a song of your choice from the following list:

“Wang Ü Ger,” page 29 (CD 1, track 23; CD 1, track 24)

“Arirang,” page 51 (CD 1, track 43; CD 1, track 44)

“Üsküdar,” page 65 (CD 2, track 9; CD 2, track 10)

Evaluation Checklist of Partner’s Song Performance

Partner’s Name _____ **Evaluator Name** _____

Song to be Performed: _____

DIRECTIONS: Here are 9 questions to help YOU **evaluate** your partner’s performance. If s/he performs each task correctly, give 1 point, if not, leave the line blank. Total the score at the end. Do not share your partner’s score with others.

Ask your partner to TELL you or SHOW you the answers to the following:

- | | |
|---|-------------|
| 1. Does singer know the COMPOSER of the song? | 1 pt. _____ |
| 2. Does singer know the STATE or COUNTRY of song? | 1 pt. _____ |
| 3. Can singer give SUMMARY of song LYRICS? | 1 pt. _____ |
| 4. Does singer use CORRECT POSTURE when singing? | |
| a. tall back | 1 pt. _____ |
| b. feet shoulder width apart | 1 pt. _____ |
| c. hands at sides | 1 pt. _____ |
| d. chest high | 1 pt. _____ |
| 5. Does singer use correct BREATH CONTROL? | |
| a. breaths taken in places that made musical sense | 1 pt. _____ |
| b. long notes held without running out of breath | 1 pt. _____ |
| c. shoulders down when breaths were taken | 1 pt. _____ |
| d. breaths were quiet and not distracting to song | 1 pt. _____ |
| 6. Does singer sing the MELODY as written? | 1 pt. _____ |
| 7. Does singer sing the RHYTHM of the MELODY as written? | 1 pt. _____ |
| 8. Does singer sing the LYRICS CLEARLY? | 1 pt. _____ |
| 9. Does singer sing the song in the correct TEMPO and cultural STYLE? | 1 pt. _____ |

TOTAL POINTS POSSIBLE: 15 TOTAL: _____

Song Summary

From Share World Music K-6 Supplemental Book

DO YOU KNOW YOUR SONG? Write a summary of your song’s LYRICS to understand it’s meaning and to understand how to express the song. Please use the answers to the questions below in your summary. You may write more, if you wish. Please use **proper grammar, capitalization, and punctuation** in your summary.

Choose one song from the following list:

“Wang Ü Ger” (page 29), “Arirang” (page 51), “Üsküdar” (page 65)

Song Summary Questions

Please use the answers to the following questions in your summary.

1. Who or what is the song about?
2. Where does the story take place?
3. What is going on in the story of the song?
4. What is the time period of the song?
5. What is the ending of the song about?



WRITE YOUR SONG SUMMARY BELOW



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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
How's Your Ear?	Grade 6	General Music	Period 1, Week 6 Lessons 1 - 2

<p><u>CONTENT STANDARD 6</u></p> <p>Listening to, analyzing, and describing music</p>
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<u>Benchmark A</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>	<u>Next Level</u>
Listen to a varied repertoire of music and evaluate selections using musical terminology.	Listens to and describes musical elements heard in the music of various cultures.	Listens to a varied repertoire of music and describes it utilizing music vocabulary (e.g., dynamics, tempo, meter, tonality).	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).
	GM66A2	GM56A1	GM76A2

How's Your Ear?

Unit Introduction

In this unit, students listen to versions of the same song and compare and contrast the musical elements heard. Students also listen to different songs and compare and contrast the musical elements heard. Students use musical terminology and information to express their aural preferences.

Summative Assessment

Students complete a chart comparing musical elements of two versions of “Joshua Fit the Battle of Jericho.” They also indicate which version they prefer and support their choice with musical terminology. Students listen to and compare and contrast musical elements in two different songs and express their preferences.

Pre-Assessment

Students review the musical concepts tempo, dynamics, form, and texture.

Procedures

Lesson 1

- Class reads through “Joshua Fit the Battle of Jericho” (Share the Music 6, page 72). Using page 90, which explains why the song was written (*to tell a story*), students complete *Background Worksheets*.
- Students listen to two different recordings of the song (CD2, track 11 and 21) and complete the *Listen & Compare 2 Versions* graphic organizer (Formative Assessment).
- Students discuss findings with a partner. Class listens one more time to each recording (Formative Assessment).
- Students individually complete *Joshua Fit the Battle of Jericho Quick Write* (Type 1 Quick write, Formative Assessment).

Lesson 2

- Class reviews and discusses Lesson 1, listening and comparing two versions of the same song.
- Teacher plays a brief excerpt of each recording and asks students to identify the versions. Students tell which aspects of each recording helped them identify the version (*tempo, dynamics, form, texture, instruments, voices, style*).
- Working in pairs, students listen to each recording and complete the *Listen & Compare 2 Different Songs* graphic organizer (Formative Assessment).

- Using two different songs the teacher chooses to compare, the accompanying CD's, and the *Which song did you like best? Quick Write*, students write four sentence explanations of the recording they prefer (Type 1 Quick write, Summative Assessment).
- Class is divided into two groups based on which recording they preferred. The groups discuss the reasons for their preference and present their findings to the class.

Writing Connections

Type 1 Quick-write, graphic organizer

Interdisciplinary Connections

- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies C – Make meaning through asking and responding to a variety of questions related to text.
- Research E – Communicate findings orally, visually, and in writing or through multimedia.

Materials and Equipment

- Share the Music Grade 6, CD 2
- stereo and CD player
- recordings of two different songs the teacher chooses to compare

Worksheets

- *Background Worksheet: “Joshua Fit the Battle of Jericho”*
- *Listen & Compare 2 Versions of the same Song: “Joshua Fit the Battle of Jericho”*
- *Listen & Compare 2 Different Songs*
- *“Joshua Fit the Battle of Jericho” Quick-Write*
- *“Which Song Did You Like Best and Why?” Quick-Write*

Textbook

Share the Music 6

Re-Teach

Students listen to two recordings of “Joshua Fit the Battle of Jericho” and work in small groups to determine similarities and differences in what they hear.

Extensions

Students choose music from Share the Music 6 to complete a comparative analysis using musical terminology.

“Joshua Fit the Battle of Jericho”

Directions:

To learn some background information about this song, read the information on page 90, in Share the Music 6. Answer the questions below about the spiritual, “Joshua Fit the Battle of Jericho.”

1. What style, or genre, is this song? _____

2. When was this song created and where? _____

3. What is another name for the style called “spiritual?” _____

4. Who wrote spirituals? _____

5. Why were spirituals written? _____

5. For what other reason were spirituals used? _____

6. What message did the song “Deep River” hold? _____

7. What is the message in the song, “Wade in the Water?” _____

Name: _____

Date: _____

Period: _____

Listen & Compare 2 Versions of the Same Song: "Joshua Fit the Battle of Jericho"

Directions:

- 1) Listen to Version 1 and write about it ONLY.
- 2) Listen to Version 2 and write about it ONLY.
- 3) Decide what is the SAME and DIFFERENT about both versions.
- 4) Write down your answers.

Compare 2 Versions of the same song	Version 1	Version 2	Same?	Diff?
Voice Types (What kind, and how many do you hear?)				
Instrumentation				
Tempo				
Dynamics				
Form (AB, etc.)				
Texture (How many things are happening at the same time?)				
Other Musical Qualities				

Name: _____

Date: _____

Period: _____

Joshua Fit the Battle of Jericho

QUICK-WRITE

Directions:

Which version of “Joshua Fit the Battle of Jericho” did you like best and why?

Write at least four complete sentences using musical terms and information from the *Listen and Compare 2 Versions of the Same Song: “Joshua Fit the Battle of Jericho”* graphic organizer.

Name: _____

Date: _____

Period: _____

Listen & Compare 2 Different Songs

Directions:

- 1) Listen to Version 1 and write about it ONLY.
- 2) Listen to Version 2 and write about it ONLY.
- 3) Decide what is the SAME and DIFFERENT about both versions.
- 4) Write down your answers.

Compare 2 Versions of the same song	Version 1	Version 2	Same?	Diff?
Voice Types (What kind, and how many do you hear?)				
Instrumentation				
Tempo				
Dynamics				
Form (AB, etc.)				
Texture (How many things are happening at the same time?)				
Other Musical Qualities				

Name: _____

Date: _____

Period: _____

Which song do you like best, and why?

QUICK-WRITE

Directions:

Which of the two songs did you like best and why?

Write at least four complete sentences using musical terms and information from the *Listen and Compare 2 Different Songs* graphic organizer.

General Music Scope and Sequence

Grade 6 – Grading Period 2

Week	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
1	History and Culture	Describes how elements of music are used to create various musical styles.	GM69A1		Literary Text – F, G Communications: Oral and Visual – A
1	History and Culture	Listens to and identifies stylistic elements and musical examples from Western literature and diverse cultures.	GM69A2	People in Societies – A, B, C	Literary Text – F, G Communications: Oral and Visual – A
1	Listening, Analyzing, and Describing	Listens to a varied repertoire of music and describes it utilizing music vocabulary.	GM66A1		Communication: Oral and Visual – A Writing Convention – A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
2	Listening, Analyzing, and Describing	Listens to a varied repertoire of music and describes it utilizing music vocabulary.	GM66A1		Communication: Oral and Visual – A Writing Convention – A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
2	Listening, Analyzing, and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM66A2	People in Societies – A, B, C	Communication: Oral and Visual – A
2	Performing on Instruments	Performs pentatonic music with characteristic tone on an instrument (e.g., recorder, guitar, keyboard instrument, string instrument).	GM62A1		
2	Performing on Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM62A2		
3	Listening, Analyzing, and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM66A2	People in Societies – A, B, C	Communication: Oral and Visual – A

3	Reading and Notating	Identifies the pattern of whole and half steps in a major scale.	GM65A5		Research – C
3	Reading and Notating	Reads 4-8-measure melodies in both treble and bass clefs.	GM65A2		
3	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM61A4	People in Societies – C	
3	Singing	Sings independently and with others utilizing correct posture, breath support and tone.	GM61A1	Social Studies Skills and Methods – D	
3	Reading and Notating	Recognizes key signatures for the following major keys: C, F, and G.	GM65A6		
4	History and Culture	Recognizes and describes how historical, political, and cultural events have influenced music.	GM69B1	People in Societies – C History – B, C, D, E, F, G	Literary Text – F, G
4	Listening, Analyzing, and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM66A2	People in Societies – A, B, C	Communication: Oral and Visual – A
4	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM61A4	People in Societies – C	
4	Singing	Sings independently and with others utilizing correct posture, breath support and tone.	GM61A1	Social Studies Skills and Methods – D	
4	Singing	Responds appropriately to the cues of a conductor or section leader.	GM61A5		
4	Listening, Analyzing, and Describing	Listens to a varied repertoire of music and describes it utilizing music vocabulary.	GM66A1		Communication: Oral and Visual – A Writing Convention – A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
5	History and Culture	Identifies selected composers and their works and places them in the appropriate historical period.	GM69C1	History – A Social Studies Skills and Methods – B	Literary Text – F, G

5	History and Culture	Listens to and identifies stylistic elements and musical examples from Western literature and diverse cultures.	GM69A2	People in Societies – A, B, C	Literary Text – F, G Communications: Oral and Visual – A
5	Listening, Analyzing, and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM66A2	People in Societies – A, B, C	Communication: Oral and Visual – A
6	History and Culture	Identifies selected composers and their works and places them in the appropriate historical period.	GM69C1	History – A Social Studies Skills and Methods – B	Literary Text – F, G
6	History and Culture	Listens to and identifies stylistic elements and musical examples from Western literature and diverse cultures.	GM69A2	People in Societies – A, B, C	Literary Text – F, G Communications: Oral and Visual – A
6	Listening, Analyzing, and Describing	Listens to a varied repertoire of music and describes it utilizing music vocabulary.	GM66A1		Communication: Oral and Visual – A Writing Convention – A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
6	Listening, Analyzing, and Describing	Identifies and describes forms within individual sections of a larger musical work (e.g., rondo, canon, theme and variations).	GM66B1		Communications: Oral and Visual – A
7	Reading and Notating	Reads 4-8-measure melodies in both treble and bass clefs.	GM65A2		
7	Singing	Sings canons and rounds in 2-3 parts with accuracy.	GM61A3		
7	Singing	Sings independently and with others utilizing correct posture, breath support, and tone.	GM61A1	Social Studies Skills and Methods – D	
7	Singing	Responds appropriately to the cues of a conductor or section leader.	GM61A5		
7	Listening, Analyzing, and Describing	Listens to a varied repertoire of music and describes it utilizing music vocabulary.	GM66A1		Communication: Oral and Visual – A Writing Convention – A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C

8	Reading and Notating	Reads 4-8-measure melodies in both treble and bass clefs.	GM65A2		
8	Performing On Instruments	Performs music in unison parts within an ensemble.	GM62B2	Social Studies Skills and Methods – D	
8	Performing On Instruments	Exhibits understanding of blend and balance in an ensemble.	GM62B1		
8	Performing On Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM62A2		
8	Performing On Instruments	Responds appropriately to the cues of a conductor or section leader.	GM62B3		
8	Listening, Analyzing, and Describing	Listens to a varied repertoire of music and describes it utilizing music vocabulary.	GM66A1		Communication: Oral and Visual – A Writing Convention – A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
9	Reading and Notating	Reads 4-8-measure melodies in both treble and bass clefs.	GM65A2		
9	Performing On Instruments	Performs music in unison parts within an ensemble.	GM62B2	Social Studies Skills and Methods – D	
9	Performing On Instruments	Exhibits understanding of blend and balance in an ensemble.	GM62B1		
9	Performing On Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM62A2		
9	Performing On Instruments	Responds appropriately to the cues of a conductor or section leader.	GM62B3		
9	Listening, Analyzing, and Describing	Listens to a varied repertoire of music and describes it utilizing music vocabulary.	GM66A1		Communication: Oral and Visual – A Writing Convention – A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C



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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Music - What's Your Style?	Grade 6	General Music	Period 2, Week 1 Lessons 1 - 2

<p><u>CONTENT STANDARD 9</u></p> <p>Understanding music in relation to history and culture</p>

<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Compare and contrast music from various historical periods and diverse cultures.	Describes how elements of music are used to create various musical styles. GM69A1	Describes distinguishing characteristics of music from various genres and cultures. GM59A1	Describes how elements of music are used to create various musical styles. GM79A1
<u>Benchmark A</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>	<u>Next Level</u>
Compare and contrast music from various historical periods and diverse cultures.	Listens to and identifies stylistic elements from Western literature and diverse cultures. GM69A2	Sings, listens to, and moves to the music of various cultural groups and historical periods (e.g., South African choral groups, Baroque, American folk songs, Native American drumming). GM59A2	Listens to and identifies stylistic elements from Western literature and diverse cultures. GM79A2

Music - What's Your Style?

Unit Introduction

Students hear a selection of many different styles of music and learn to identify musical elements and qualities that make the styles unique.

Summative Assessment

- Students discuss musical elements used in selections of the following styles of music: marching band, orchestral, barbershop, Appalachian, ragtime, and classical.
- Students identify specific musical elements by listening to selections and completing the *Musical Styles Listening Grid*.

Pre-Assessment

- Students identify different styles of music in listening examples.
- Students list various styles (e.g., heavy metal, rock and roll, Appalachian, barbershop, classical, marching band, orchestral, ragtime, rap).

Procedures

Lesson 1

- Students list every style of music they can think of on the board.
- Teacher plays short samples of several styles of music to pique the interest of the students and get them thinking about musical style.
- Class discusses and analyzes musical elements in the styles. Some styles may need to be added to the board for this lesson (Pre-Assessment).
- *Musical Styles Listening Grid* is distributed and its use is explained and discussed.
- After listening to “The Cancan,” by Jacques Offenbach (*Share the Music 6*, page 70; CD 2, track 9), students categorize it using the styles listed on the board (*orchestral music*).
- Students list various characteristics of orchestral music (e.g., instruments, families, conductor; Pre-Assessment), and then complete the orchestral section on the *Listening Grid*.
- Students listen to barbershop singing from *The Music Man* (video or CD), and discuss its musical elements and qualities. Barbershop musical elements and qualities are also listed on the board. Students fill out barbershop section on *Musical Styles Listening Grid*.
- Class discusses marching band music and its rhythmic characteristics.

- Class listens to “Muss i denn” (Share the Music Grade 6, page 19; CD 1, track 10), looks at the picture, and identifies the instruments being played. Students complete the marching band section of the *Musical Styles Listening Grid* (Formative Assessment).

Lesson 2

- Teacher and class review the three styles of music discussed in the previous lesson (Pre-Assessment).
- Students compare and contrast these three styles of music (Formative Assessment).
- Teacher plays an Appalachian song, “Walk by the River” (Share the Music 6, page 52; CD 1, track 33; CD 11, track 18), or another traditional Appalachian song. Students fill in the Appalachian section of the *Musical Styles Listening Grid* as they listen.
- Students find the Appalachian Mountains on a U.S. map. Class discusses the origin of Appalachian music (*brought over by Irish and Scottish immigrants*), instruments used in Appalachian music (*fiddle, banjo, dulcimer*), and the dominant rhythms (*usually came from Irish and Scottish dances*).
- Students listen to “The Entertainer,” by Scott Joplin (Share the Music Grade 7, page 49; CD 1, track 43). For information on ragtime see “Multicultural Perspectives: Ragtime” (Share the Music 6, page 128). Class discusses ragtime characteristics then students complete the ragtime section of the *Musical Styles Listening Grid*.
- Students listen to “Alla Turca,” by Mozart (Share the Music Grade 6, page 75; CD 2, track 12). Class discusses characteristics of classical music and how Mozart came to write this piece (page 75) then students complete the classical section of the *Musical Styles Listening Grid*.
- Students discuss the *Music Styles Listening Grid* as a whole, identifying similarities and differences in the styles (Summative Assessment).

Materials and Equipment

- *Music Styles Listening Grid*
- stereo with CD player
- Share the Music 6, CD1, 2, and 11
- Share the Music 7, CD 1
- *The Music Man* DVD, video, or CD
- U.S. map

Textbook

- Share the Music 6
- Share the Music 7

Writing Connections

Short answer response, graphic organizer

Interdisciplinary Connections

- Literary Text F – Identify similarities and differences of various literary forms and genres.
- Literary Text G – Explain how figurative language expresses ideas and conveys mood.
- Communications: Oral and Visual A – Use effective listening strategies, summarize major ideas, and draw logical inferences from presentations and visual media.
- People in Societies B – Analyze examples of interactions between cultural groups and explain the factors that contribute to cooperation and conflict.
- People in Societies C – Explain how contact between different cultures impacts the diffusion of belief systems, art, science, technology, language, and forms of government.

Re-Teach

Teacher isolates one specific musical element and has students listen to and identify that element in several selections. Using the same selections, the process is repeated with the other elements, one at a time.

Enrichment/Extension

- Students explore the Internet to learn more and hear barbershop singing at <<http://www.barbershop.org>>.
- Students bring in their own examples of two specific styles of music and identify, compare, and contrast the musical elements in the selections.
- Students perform their own selections of two specific styles of music and identify, compare, and contrast the musical elements in the selections.

Musical Styles Listening Grid

Name _____

Class _____

Directions:

Today you will complete only parts 1, 2, and 3. During the next music class you will complete the grid finishing parts 4, 5, and 6.

Place a check mark in the boxes that apply to each of the musical styles. Some characteristics will apply to more than one style.

<i>Musical Styles and Characteristics</i>	1 Marching Band	2 Orchestra	3 Barbershop	4 Appalachian	5 Ragtime	6 Classical
Strong, steady rhythms with emphasis on beats 1 and 3						
Syncopated Rhythms						
Stringed instruments very important in this music						
Songs sung in 4-part harmony, often by men						
Harmony sung in 3rds						
Type of music played on piano						
Music written to tell exciting stories						
Uses a lot of improvisation						



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<u>LESSON TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Performing a Three-Note Melody on the Guitar	Grade 6	General Music	Period 2, Week 2

CONTENT STANDARD 2

Performing on instruments, alone and with others, a varied repertoire of music

<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Perform a piece of music independently with technical accuracy and expression.	Performs melodies with characteristic tone on an instrument (e.g., recorder, guitar, keyboard instrument, stringed instrument).	Performs bourdons, melodic ostinati, and chords on a pitched classroom instrument (e.g., recorder, xylophone, keyboard instrument).	Performs with characteristic tone a 5-note scale and pentatonic music on an instrument (e.g., recorder, guitar, keyboard instrument, stringed instrument).
	GM62A1	GM52A2	GM72A1

Performing a Three-Note Melody on the Guitar

Introduction

In this lesson, students perform a three-note melody on the guitar. Students also identify the basic parts of an acoustic guitar. (Many of the same strategies apply to the electric guitar.)

Summative Assessment

- Each student plays “Hot Cross Buns” on the guitar with characteristic tone, correct posture, playing position, and control.
- Students identify the major parts of an acoustic guitar.

Pre-Assessment

Students read G, A, and B on a treble staff.

Procedures

- Students sit with guitars in cases. Teacher shows class each of the following steps *before* the guitars come out of the case.
 - Teacher demonstrates how to hold the pick between thumb and first two fingers of the right hand.
 - Teacher demonstrates how to position the guitar on right thigh tilting slightly back.
 - Using the *Anatomy of the Guitar* worksheet, teacher reviews the different parts of the guitar, highlighting which parts are most fragile (Formative Assessment). Teacher reminds students to always hold guitar by body or neck and not to turn the pegs.
- Teacher distributes *Anatomy of the Guitar* worksheet (graphic organizer, short answer response; Formative Assessment). Students take instruments out of cases. Teacher checks tuning of guitars. (NOTE: This process is quicker if a preliminary tuning of the guitars is done before class.) Students complete the *Anatomy of the Guitar* worksheet while spot checking the strings with the teacher’s guitar (already in tune), a tuner, or by ear. The strings of the guitar are: E, A, D, G, B, and E; lowest to highest.
- Students practice strumming the guitar with the pick, strumming the open strings first to get the proper **downward** motion. Class echoes open strumming patterns with teacher.
- After students feel comfortable with strumming all five strings with the pick, they can play individual strings. Students start with the highest or thinnest string (high E) and strum in a downward motion. Class echoes patterns on the open high E string with the teacher and continues with patterns on other open strings.

- Students use the fingering below to play “Hot Cross Buns.” Students put their fingers on the fingerboard to change pitches. The numbers represent the frets on the guitar.

Notes for “Hot Cross Buns:

G String: 4 2 0

- Students practice the song one note at a time. (NOTE: Teacher says the name of the string about to be played before the class plays it.)
- Students practice playing “Hot Cross Buns” for five minutes on their own. Teacher encourages students to keep their thumbs pressed against the center of the back of the guitar’s neck (Formative Assessment).
- Teacher shows students to use a “claw-hand” shape for the left hand by arching fingers like claws so that the strings are pressed by the tip of the finger and other strings are not muted by the rest of the left hand (Formative Assessment).
- Teacher encourages students to press down the string directly behind the fret.
- Teacher calls single rows (or groups: boys, girls, people with jeans on, etc...) to perform the song together.
- Teacher and students use the *Guitar Performance Rubric* to assess students’ progress (Summative Assessment).

Writing Connections

Graphic organizers, short answer response

Interdisciplinary Connections

- Social Studies Skills and Methods: Benchmark D – Work effectively in a group.
- People in Societies – A Compare cultural practices, products, and perspectives of past civilizations in order to understand commonality and diversity of values.

Materials and Equipment

- acoustic guitars (preferred for this lesson but electric guitars work just the same)
- guitar picks
- *Guitar Performance Rubric* worksheet
- *Anatomy of the Guitar* worksheet

Re-Teach

Students may need additional work on movement from one note to the other. Teacher groups students according to their dexterity or speed of playing.

Enrichment/Extension

- Students work in groups on other songs, playing on the G string only.
- Students compose songs to play on the guitar.
- Class combines guitar playing with other rhythm instruments and drums to make the lesson more interesting. This also works well if there are not enough guitars for every student.
- The four strings of the electric bass are the same as the lowest four strings on a guitar. If an electric bass is available, some students can play it during the lesson.
- Once students are comfortable playing songs on the G string, they can try the same thing on other strings. Teacher reminds students to keep left thumb on back of guitar neck and maintain “claw-hand” shape of left hand.

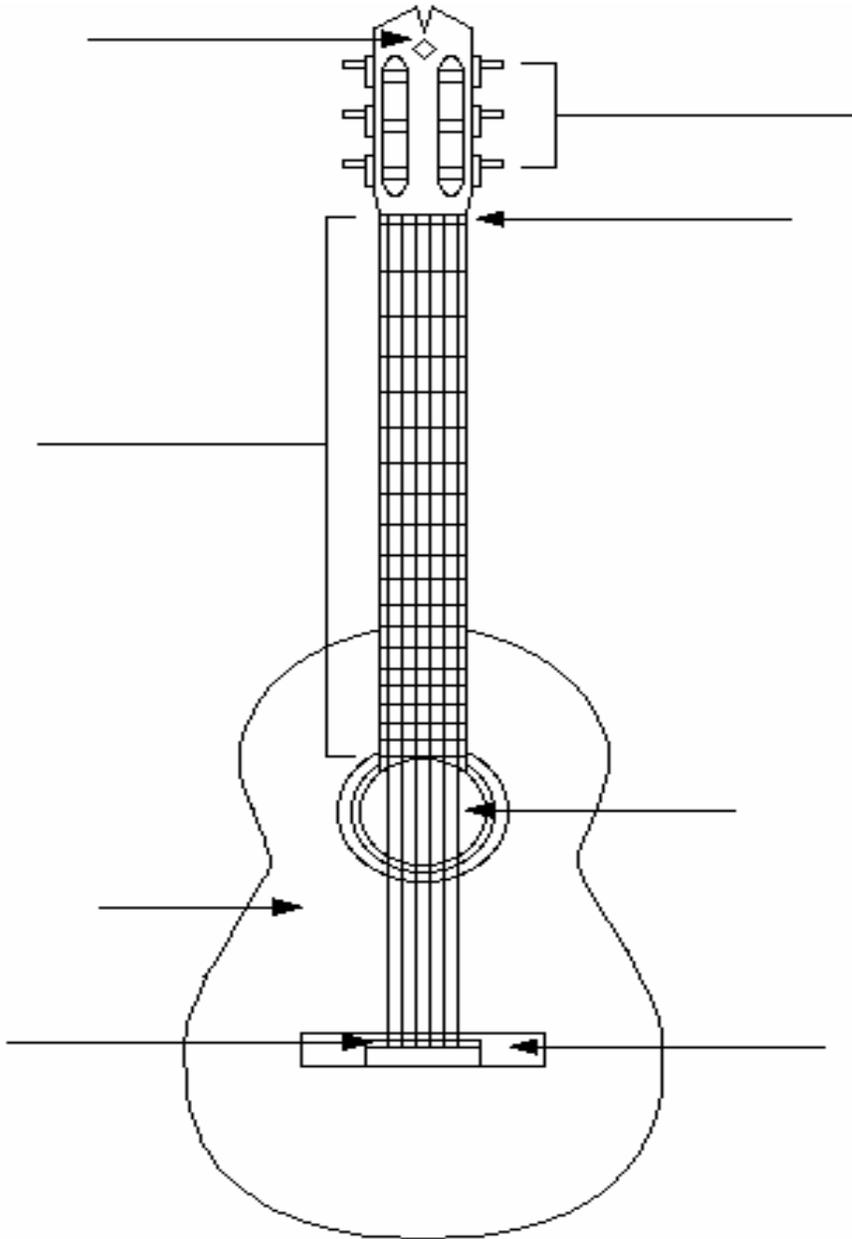


Name _____

Date _____

Class _____

JOKE: "You can tune a guitar, but you can't tune a fish!"
Ha! Ha! Ha!



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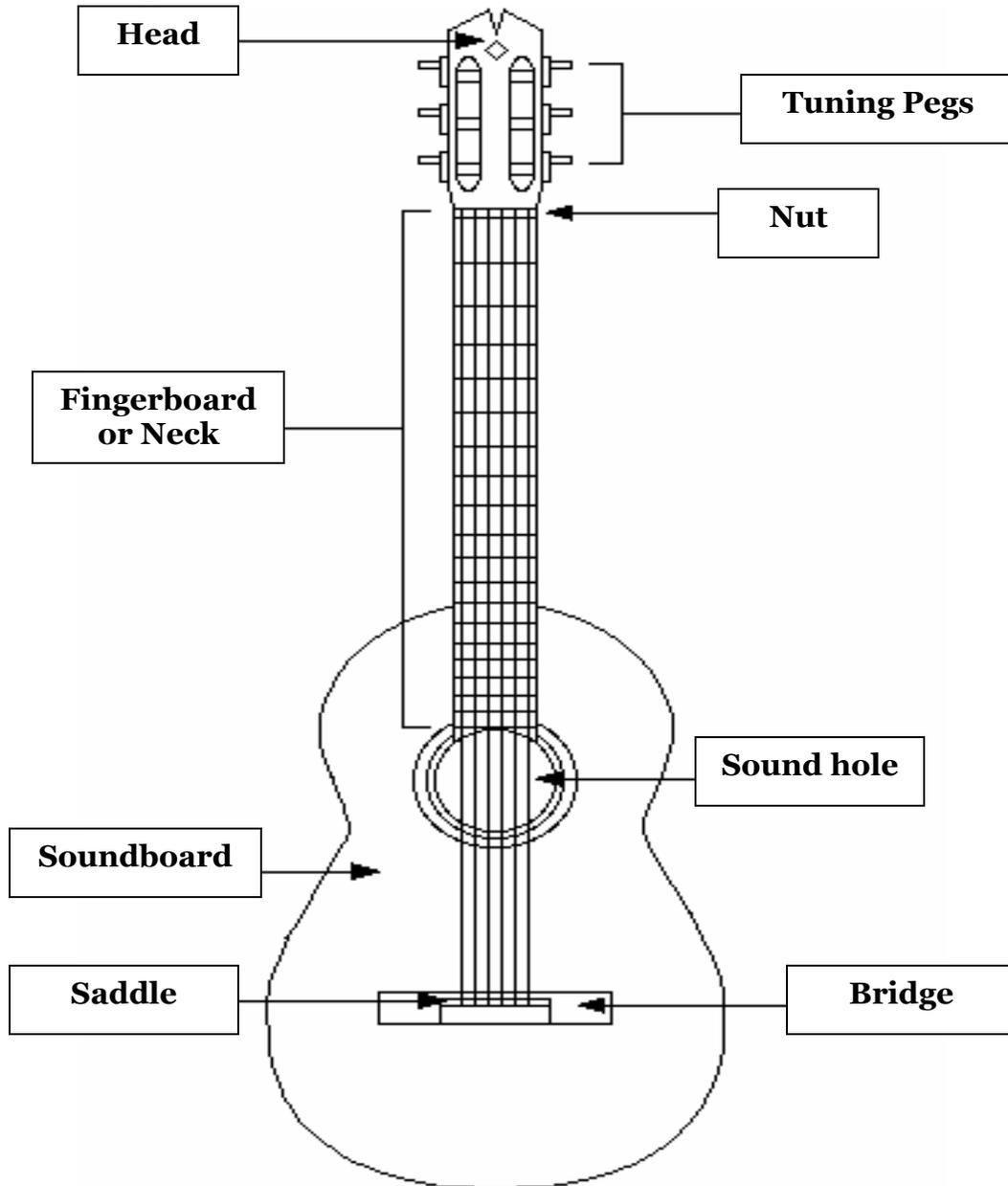
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Question to think about...
How do you tune a guitar?





**TEACHER'S
KEY**



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Question to think about...
How do you tune a guitar?





**COLUMBUS PUBLIC SCHOOLS
VOCAL MUSIC CURRICULUM GUIDE**



<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
C, F, and G: Major Scales	Grade 6	General Music	Period 2, Week 3 Lessons 1 - 2

<u>CONTENT STANDARD 5</u>			
Reading and notating music			
<u>Benchmark A</u> Identify and utilize the following: clef, key signature, meter, tempo, dynamic markings, and note values.	<u>Grade Level Indicator 6</u> Recognizes key signatures for the following major keys, C, F, and G. GM65A6	<u>Previous Level</u> N/A	<u>Next Level</u> Identifies and/or notates the following major key signatures and scales: C, F, G. GM75A5
<u>Benchmark A</u> Identify and utilize the following clef, key signature, meter, tempo, dynamic markings, and note values.	<u>Grade Level Indicator 2</u> Reads 4-8 measure melodies in both treble and bass clefs. GM65A2	<u>Previous Level</u> Reads and writes 4-8-measure melodies in the treble clef. GM55A2	<u>Next Level</u> Reads 8-12-measure melodies in both treble and bass clefs. GM75A2
<u>Benchmark A</u> Identify and utilize the following clef, key signature, meter, tempo, dynamic markings, and note values.	<u>Grade Level Indicator 6</u> Identifies the pattern of whole and half steps in the major scale. GM65A5	<u>Previous Level</u> N/A	<u>Next Level</u> Identifies and/or notates the following major key signatures and scales: C, F, and G. GM75A5

C, F, and G: Major Scales

Unit Introduction

In this unit, students read and notate pitches in C, F, and G major scales. Students also use their skills to read 4-8-measure melodies in both treble and bass clefs.

Summative Assessment

- Students identify the pattern of whole and half steps in major scales.
- Students write down C, F, and G scales and label the pitches of each.
- Students read a 4-8-measure melody in treble or bass clef and identify in which key the melody is written.

Pre-Assessment

- Students identify the names of the notes in the treble and bass clef (see activity).
- Students practice drawing different notes and rhythms on staff paper or on a staff on the chalkboard.
- Students demonstrate knowledge of music terminology including clef, key signature, meter, tempo, dynamic markings, and note values (*Music Terminology Review*).

Procedures

Lesson 1

- Teacher explains that all major scales follow the same exact pattern, W W H W W W H (W=Whole Step, H=Half Step)
- Students speak the W W H W W W H pattern as a chant using various rhythms to encourage memorization. Students also practice singing the major scale in solfege beginning on C and on G.
- Teacher explains the difference between whole and half steps using a picture of a keyboard to illustrate. Teacher calls out different intervals (C to D, C to C#, etc.) and asks students to identify which notes are moving by half steps and which ones are moving by whole steps (Summative Assessment).
- Students practice playing a C major scale on electronic keyboards, a piano, or paper keyboards. If keyboards are not readily available, students can use Orff instruments, tone bells, hand chimes, or Boomwhackers.
- Students play the G Major scale identifying which key is the black key (F#). “Is it a sharp or flat” (*sharp*)? “How did we know it was a sharp” (*note had to be raised by a half-step*)?

- Class continues this process with the F Major scale. Students discover the B has to be lowered to the black key one-half step down (*Bb*).
- Students sing the major scale in solfege beginning on C, beginning on F, and then beginning on G.
- Students write C, F, and G scales on staff paper and label each pitch (Formative Assessment).

Lesson 2

- Teacher shows several examples of 4-8-measure melodies on the overhead projector. Students identify notes in each measure (Formative Assessment).
- Teacher provides 4-8-measure melodic examples in treble and bass clefs, one each in the key of C, F, and G.
- Teacher divides class into two groups and assigns each group one treble and one bass clef 4-8 measure melody. Each group is responsible for identifying the notes of their melodies and the keys they are written in (Summative Assessment).
- Each group practices playing and/or singing their melodies, then performs them for the rest of the class (Summative Assessment).
- If time allows, the groups may trade melodies and practice the other examples.

Materials and Equipment

- keyboards and piano
- classroom percussion instruments
- paper keyboards
- overhead examples of melodies
- *Music Terminology Review*
- staff paper

Interdisciplinary Connections

- Social Studies Skills and Methods D – Work effectively in a group.
- Research C – Organize information in a systematic way.
- Communications: Oral and Visual A – Use effective listening strategies, summarize major ideas, and draw logical inferences from presentations and visual media.

Re-Teach

- Groups of students practice identifying notes in both treble and bass clefs.
- Students play 4-measure melodies in either treble or bass clef.
- Teacher/students use musical flash cards to help students remember musical terms such as clef, key signature, meter, tempo, dynamic markings, and note values.
- <http://www.practicespot.com/scaleschef> has worksheets that students can use to practice identifying scales and labeling pitches.

Enrichment/Extension

- Class discusses the blues scale. Students practice playing a blues scale starting on C, F, and G.
- Students compose a 4-8-measure melody in the key of C, F, or G major.

Music Terminology Review

Name _____ Class/Period _____

Directions: Match the musical symbol with the correct definition.

- | | | |
|--------------------|-----|--|
| 1. Key Signature | ___ | A. The speed of the beat |
| 2. Tempo | ___ | B. The number of sharps or flats – indicates which key the music is in |
| 3. Clef Signs | ___ | C. Levels of loudness and softness |
| 4. Dynamic Marking | ___ | D. The organization of beats into recurring sets |
| 5. Note Values | ___ | E. Signs used to indicate the range that the music is to be performed |
| 6. Meter | ___ | F. The number of beats per note |



Music Terminology Review

Teacher's Key

Class/Period _____

Directions: Match the musical symbol with the correct definition.

- | | | | | |
|----|-----------------|----------|----|---|
| 1. | Key Signature | B | A. | The speed of the beat |
| 2. | Tempo | A | B. | The number of sharps or flats – indicates which key the music is in |
| 3. | Clef Signs | E | C. | Levels of loudness and softness |
| 4. | Dynamic Marking | C | D. | The organization of beats into recurring sets |
| 5. | Note Values | F | E. | Signs used to indicate the range that the music is to be performed |
| 6. | Meter | D | F. | The number of beats per note |



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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Ride of the Valkyries	Grade 6	General Music	Period 2, Week 4

<p><u>CONTENT STANDARD 6</u></p> <p>Listening to, analyzing, and describing music</p>
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<u>Benchmark B</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Analyze the structure of larger musical works and the sections of which it is comprised.	Identifies and describes forms within individual sections of a larger music work (e.g., rondo, canon, theme and variations).	Identifies and describes terms related to form (e.g., repeat signs, D.C. al fine, D.S. al coda, first and second endings).	Identifies and describes forms within individual sections of a larger musical work (e.g., fugue, 12-bar blues, suite).
	GM66B1	GM56B1	GM76B1

Ride of the Valkyries

Introduction

In this lesson, students identify repeating and contrasting sections in “Ride of the Valkyries,” from *Die Walküre*, by Richard Wagner.

Summative Assessment

Students identify the form of “Ride of the Valkyries,” from *Die Walküre*, by Richard Wagner through physical motions representing different sections of the song.

Pre-Assessment

Using the “*Musical Form Listening Guide*,” students identify the musical form of:

- “A Zing-a-Za” (CD 1, track 11; AB form),
- “Muss i denn” (CD 1, track 10; AB form),
- “The Light at the End of the Tunnel” (CD 5, track 18; call-and-response), and
- “Dancin’ on the Rooftop” (CD 1, track 8; rondo).

Procedures

- Class reviews correct answers on the “*Musical Form Listening Guide*” (Formative Assessment).
- Teacher introduces “Ride of the Valkyries” (CD 10, track 24), a song from the opera *Die Walkure*, by Richard Wagner.

Note: *Die Walkure* is a story of a god who orders his nine daughters to bring heroes who died in battle to him so he can transform them into immortals. “Ride of the Valkyries” is performed at the beginning of Act III with the maidens riding through the air, carrying the heroes to their mountaintop castle.

- Students preview the listening map, identify sections that will be similar, and identify the visual cues ([Share the Music 6](#), Transparency T-3 or Resource Master LA-3).
- Students listen to “Ride of the Valkyries” and discuss how the theme was varied (*a to a’* and *b to b’*; Formative Assessment).

- As they listen to the music again, students do the following:
 - raise their right hands when they hear a or a’
 - raise their left hands when they hear b or b’
 - pat the beat on their knees during contrasting sections 3, 5, and 8 (Summative Assessment).

Materials and Equipment

- stereo and CD player
- Share the Music 6, CDs 8, 10, 11, and 18
- overhead transparency machine and screen (optional)
- Share the Music 6, Transparency T-3 or Resource Master LA-3 (listening map of “Ride of the Valkyries”)
- *Musical Form Listening Guide*

Textbook

- Share the Music 6

Re-Teach

Teacher reviews concepts of binary (AB), call-and-response, and rondo form.

Enrichment/Extension

Students listen to other parts of *Die Walküre*, by Richard Wagner, and discuss musical elements.

Musical Form Listening Guide

Name _____

Date _____ Grade _____

Listen to the following musical examples and identify the form by circling the correct answer.

SONG TITLE	CIRCLE THE CORRECT FORM
“A Zing-a-Za”	AB Call-and-Response Rondo
“The Light at the End of the Tunnel”	AB Call-and-Response Rondo
“Dancin’ on the Rooftop”	AB Call-and-Response Rondo
“Muss i denn”	AB Call-and-Response Rondo



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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
From Rag to Rap	Grade 6	General Music	Period 2, Weeks 5 - 6 Lessons 1 - 4

<p><u>CONTENT STANDARD 9</u></p> <p>Understanding music in relation to history and culture</p>

<u>Benchmark B</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Describe how events during various historical periods have influenced the development of music.	Recognizes and describes how historical, political, and cultural events have influenced music.	Explores and describes the function of music, roles of musicians, and conditions for performing music in several cultures of the world.	Recognizes and describes how historical, political, and cultural events have influenced music.
	GM69B1	GM59B1	GM79B1
<u>Benchmark C</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Identify composers and classify them according to chronological historical periods.	Classifies by composer and historical period a varied body of musical works	Sings, listens to, and moves to the music of various cultural groups and historical periods (e.g., South African choral groups, Baroque, American folk songs, Native American drumming).	Classifies by composer and historical period a varied body of musical works.
	GM69C1	GM59A2	GM79C1

CONTENT STANDARD 1

Singing alone and with others, a variety of repertoire of music

<u>Benchmark A</u>	<u>Grade Level Indicator 5</u>	<u>Previous Level</u>	<u>Next Level</u>
Sing an excerpt of music independently or in a group with musical accuracy.	Responds appropriately to the cues of a conductor or section leader. GM61A5	Responds appropriately to the cues of a conductor. GM51B1	Responds appropriately to the cues of a conductor or section leader. GM71A5

From Rag to Rap

Unit Introduction

Students study two decades of American music, the composers, the influences on the music, and reflect on the culture during these times.

Summative Assessment

- Students take a multiple-choice test about composers of 1950s and 1960s and the cultural events that helped shape their music.
- Students sing “Bandstand Boogie” and “Blowin’ in the Wind,” responding to conductor cues for solo and small group interpretations.

Pre-Assessment

Class identifies and discusses specific historical events, people, and/or music that help to define the 1950s and 1960s.

Procedures

Lesson 1

- Students listen to “Rock Around the Clock” (CD 1, track 14).
- Teacher asks students (Formative Assessment):
 - “Have you heard this song before?”
 - “Where did you hear it?”
 - “What does the song make you think of?”
- Students identify the composer (Share the Music 6, page 25). Teacher asks:
 - “Have you ever heard of this composer before?”
 - “Why do you think that this song is so well known?”
- Students identify where Freedman should be placed on a composer timeline. The timeline is created by the class and should be large enough for all students to see (Formative Assessment).
- Teacher asks students to tell what they know about the 1950s and then the class reads about the decade (Share the Music 6, page 284).
- Students listen to “A Sound Time Capsule: “The 1950s” (CD 6, track 28) and raise their hands when they hear a familiar tune.

- Teacher asks: “What instruments are new or being used in a new way during this decade?”
- Teacher reads the background of the electric guitar to students (Share the Music 6, Teacher Edition, page 286).
- Students listen to “A Sound Time Capsule: The 1950s” again and raise their hands when they hear an electric guitar.

Lesson 2

- Students listen to “Bandstand Boogie” (Share the Music 6, page 285; CD 6, track 29) and read page 284.
- Teacher explains that the song is the theme song for a popular TV show of the 1950s called *American Bandstand* (Share the Music 6, Teacher Edition, page 284).
- Students compare “Bandstand Boogie” to “Boogie Woogie Bugle Boy” (Share the Music 6, page 281; CD 6, track 26) in terms of their rhythmic patterns, tempos, and other stylistic elements that make each song representative of its decade.
- Students share historical facts and stories they have heard from their parents, other adults, movies, or books about the 1960s.
- Students read about the 1960s (Share the Music 6, page 288), folk music, and popular composers of the decade then discuss when “folk music” became popular music (*late 1950s through the 1960s*).
- Students find Bob Dylan’s place on the composer timeline (Formative Assessment).
- Class listens to “Blowin’ in the Wind,” by Bob Dylan (Share the Music 6, page 289; CD 7, track 3).
- Teacher asks the following questions and students write their answers (Type 2 Quick write):
 - “What war do you think the lyrics of the song refers to?” (*Vietnam War*)
 - “Do you consider this song a pro or an anti-war song? Why?”

Lesson 3

- Students read biography of Bob Dylan (Share the Music 6, Teacher Edition, page 288).
- Students listen to “1960s Medley” (CD 7, track 3).
- Teacher asks: “What other historic events took place during the 1960’s?” (*JFK assassinated, Martin Luther King assassinated, Berlin Wall is built in Germany*)
- Class listens to “1960s Medley” again. Students raise hands when they hear a song that reflects the culture of the 1960s.

- Students break into small groups and select a song from the medley to analyze the lyrics and associate them with a feeling or event of the decade.
- Students sing “Blowin’ in the Wind,” responding correctly to conductor cues. Small groups sing the verses while entire class sings last two lines of each verse (Summative Assessment).

Lesson 4

- Teacher does a brief overview of the composers and compositions that have been discussed in this unit.
- Students review the composer timeline and where each composer fits in (Formative Assessment).
- Teacher plays short excerpts from each decade studied and students verbally identify the composer’s name, name of the composition, and historical time period (Formative Assessment).
- Students take the “*From Rag to Rap!*” Unit Test (Share the Music 6, Resource Master 6-5 and 6-6; Summative Assessment).

Writing Connections

Compare and contrast, Type 2 Quick write

Materials and Equipment

- stereo with CD player
- Share the Music 6, CDs 1, 6, and 7
- Resource Master 6-6
- Resource Master 6-7 (*From Rag to Rap Unit Test*)

Textbook

- Share the Music 6
- Share the Music 6, Teacher Edition

Interdisciplinary Connections

- Literary Text F – Identify similarities and differences of various literary forms and genres.
- Literary Text G – Explain how figurative language expresses ideas and conveys mood.
- History A – Interpret relationships between events shown on multiple-tier time lines.
- Social Studies Skills and Methods D – Work effectively in a group.

Re-Teach

- Discuss the form and lyrical content of folk music.
- Research/review historical events pertaining to specific decades.

Enrichment/Extension

Students learn sign language for “Blowin’ in the Wind” ([Share the Music 6](#), Signing Master S-6-4).



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<u>LESSON TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Dance for the Nations	Grade 6	General Music	Period 2, Week 7

CONTENT STANDARD 1
Singing, alone and with others, a varied repertoire of music

<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Sing an excerpt of music independently or in a group with musical accuracy.	Sings, independently and with others, utilizing correct posture, breath support, and tone. GM61A1	Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone. GM51A1	Sings, independently and with others, utilizing correct posture, breath support, tone, diction, phrasing and articulation. GM71A1
<u>Benchmark A</u> Sing an excerpt of music independently or in a group with musical accuracy.	<u>Grade Level Indicator 3</u> Sings canons and rounds in 2-3 parts with accuracy. GM61A3	<u>Previous Level</u> Sings canons, rounds, and 2-part songs with accuracy. GM51B2	<u>Next Level</u> Sings canons and rounds in 3-4 parts with accuracy. GM71A3

Dance for the Nations

Introduction

In this lesson, students demonstrate their knowledge of singing using correct posture, breath support and tone. With these tools, they sing a canon or round in 2-3 parts with accuracy.

Summative Assessment

Students accurately sing a canon or round in 2-3 parts with correct posture, breath support, and tone.

Pre-Assessment

- Students sing alone or with others the melody of “Trav’ler” with musical accuracy (Share the Music 6, page 169; CD 4, track 9). Teacher calls on students to sing excerpts in class.
- Students identify a round or canon when a sample is played.
- Students demonstrate their basic knowledge of singing through using correct breath support, posture, and tone.

Procedures

- Students do a variety of vocal and physical warm-up exercises to prepare their voices and bodies to sing (Formative Assessment):
 - a. Students do an energizer activity by touching the head, then shoulders followed by knees and toes, knees and toes (repeat) add “eyes and ears and mouth and nose” finish with “head, shoulders, knees and toes, knees and toes.” Repeat from the beginning, while continuing to gesture to the specified body area substitute a “hum” for each body part starting with the head. Continue repeating the exercise until all “parts” are replaced with humming.
 - b. Students bend from the waist and let their upper body hang loose like a rag doll. Students stand tall again using the imaginary string that pulls up through the back and out the top of the head.
- Teacher asks class: “What criteria are needed for correct posture?” (Answers may include: *feet shoulder width apart, knees slightly bent, sternum lifted but not tight, arms at the side, head straight and in alignment with spine, chin level.*)
- Students breathe in for four beats and blow out for four individual beats (much like blowing out four individual candles on a cake). Breathe in again for four beats and blow out six “candles.” Continue exercise up to 10 candles (10 exhalations in one breath).

- Using a five-tone pattern of do through sol (ascending and descending), students perform the following exercise:
 - “Yah, Yah, Yah, Yah, Yoh, Yoh, Yoh, Yoh, Yoo,” modulating up by half-steps.
- Students sing “Travl’er,” in two parts.
- Teacher discusses the difference between a 2-part arrangement and a circle canon (round).
- Teacher defines canon/round (when two groups sing the same melody starting at different times). Students identify other examples of rounds or canons.
- Teacher sings “Row, Row, Row Your Boat,” as an example of a simple melody that can be performed as a round. Students learn/review “Row, Row, Row Your Boat,” then divide into two groups to perform the song as a round (Summative Assessment).
- Teacher introduces “Dance for the Nations” (Share the Music 6, page 172; CD 4, track 10), and plays the melody on the piano.
- After listening, teacher asks:
 - “Where do you think the round will begin?” (*after the fourth measure*)
 - “How do you know?” (*the numbers 1, 2 and 3 are listed above the music to show where each group begins*)
- Students stand tall and concentrate on the vowel sounds in each word to help develop correct tone while singing “Dance for the Nations” in unison to learn the song. Half the class sings while the other half listens and then they switch sides. After the students feel comfortable with the melody, divide into two parts (Summative Assessment).
- After successfully singing “Dance for the Nations” in two parts, students continue to practice until the round can be sung successfully in three parts (Summative Assessment).
- Each student writes a paragraph about a region outside of the United States that they would like to visit (Type 1 Quick write).

Materials and Equipment

- piano
- stereo and CD player
- Share the Music 6, CD 4

Textbook

Share the Music 6

Writing Connections

Type 1 Quick write

Interdisciplinary Connections

Social Studies Skills and Methods D – Work effectively in a group.

Re-Teach

- Students stand in circle groups and perform the round.
- Teacher provides PVC pipe elbow joints for students to sing into. The pipes create an amplified effect as they reach from the ear to the mouth, which helps students hear themselves more clearly.
- Students sing the round in two parts only. It may take several attempts before the class can sing in three parts with accuracy.

Enrichment/Extension

- Teacher chooses three groups to perform “Spoken Fugue for Three Voices” (Share the Music 7, page 148). After the students practice, teacher chooses groups of only three students each to perform the fugue.
- Teacher chooses groups of three or four students to perform “Dance for the Nations” for the class. Students might also perform the song as part of an assembly or concert.
- Students identify the flags on Share the Music 6, pages 172-173, and the continents they represent (*all the continents except Australia and Antarctica*).



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<u>LESSON TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Performing Unison Parts in an Ensemble	Grade 6	General Music	Period 2, Week 8

<u>CONTENT STANDARD 2</u>			
Performing on instruments, alone and with others, a varied repertoire of music			
<u>Benchmark B</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Perform a part in an ensemble with technical accuracy and expression.	Exhibits understanding of blend and balance in an ensemble. GM62B1	Performs in groups blending timbres and dynamic levels. GM52B3	Exhibits understanding of blend and balance in an ensemble. GM72B1
<u>Benchmark B</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>	<u>Next Level</u>
Perform a part in an ensemble with technical accuracy and expression.	Performs music in unison parts within an ensemble. GM62B2	Performs music representing diverse genres and cultures. GM52C1	Performs music in unison within an ensemble. GM72B2

Performing Unison Parts in an Ensemble

Introduction

In this lesson students play a rhythmic accompaniment on unpitched percussion instruments. Students discuss and demonstrate various combinations of blend and balance as an ensemble.

Summative Assessment

- Students accurately perform a written rhythmic accompaniment as an ensemble.
- Class discusses blend and balance within an ensemble. Students play a rhythmic accompaniment on instruments with a recording of “National Emblem” using varying dynamic levels to achieve appropriate blend and balance.

Pre-Assessment

- Students demonstrate knowledge of quarter notes, eighth notes, and their corresponding rests.
- Students perform various combinations of notes values in duple meter.

Procedures

- Teacher reviews notes values and duple meter with the class.
- Students create several measures that combine quarter notes, eighth notes, and corresponding rests in 2/4 time. Teacher writes student-composed measures on the board or overhead projector (Formative Assessment).
- Teacher selects eight of these measures and writes them in random succession on board or overhead.
- Class claps this rhythmic composition.
- Teacher selects unpitched percussion instruments of varying timbres and distributes them to class (if instruments are limited, some students may need to clap and/or snap designated rhythmic patterns).
- Students play the rhythmic composition with instruments in unison as an ensemble (Summative Assessment).
- Teacher asks:
 - “What instruments were the loudest?” (e.g., *drums*)
 - “What instruments were softest?” (e.g., *maracas*)
 - “What instruments held their sound for more than one beat?” (e.g., *triangle*)

- Class plays the rhythmic composition again, this time varying the dynamic level of the instruments so that the sounds *blend* together.
- Students repeat exercise until all instruments are at a comparable dynamic level (Formative Assessment).
- Students put instruments in *resting position* and listen to “National Emblem” (Share the Music 6, page 23; CD 1, track 12).
- Students identify predominant percussion instrument in “National Emblem” (*drums*).
- Teacher distributes “Drum Playalong” handout (Share the Music 6, Resource Master 1-4).
- Students accurately clap rhythmic accompaniment.
- Students accurately play rhythmic accompaniment on instruments with recording of “National Emblem” using varying dynamic levels to achieve appropriate blend and balance (Summative Assessment).

Interdisciplinary Connections

Social Studies Skills and Methods: Benchmark D – Work effectively in a group.

Materials and Equipment

- stereo and CD player
- Share the Music 6, CD1
- Share the Music 6, Teacher Resource Master 1-4
- chalk board or overhead projector
- various unpitched percussion instruments

Textbook

Share the Music 6

Re-Teach

Teacher reviews note values and meter signature, as needed.

Enrichment/Extension

Students create new rhythm patterns to accompany each section of “National Emblem.”

General Music Scope and Sequence

Grade 6 – Grading Period 3

Week	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
1	Singing	Sings, independently and with others, utilizing correct posture, breath support, and tone.	GM61A1	Social Studies Skills and Methods – D	
1	Singing	Sings songs using articulation, dynamics and tempi with accuracy.	GM61A2		
1	Listening, Analyzing and Describing	Listens to a varied repertoire of music and describes it utilizing music vocabulary.	GM66A1		Communication: Oral and Visual – A Writing Convention – A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
1	Evaluating	Demonstrates an understanding of reasons why people value music.	GM67A2		
2	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM61A4	People in Societies – C	
2	Singing	Responds appropriately to the cues of a conductor or section leader.	GM61A5		
2	Performing on Instruments	Exhibits understanding of blend and balance in an ensemble.	GM62B1		
2	Listening, Analyzing and Describing	Listens to a varied repertoire of music and describes it utilizing music vocabulary.	GM66A1		Communication: Oral and Visual – A Writing Convention – A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
2	Listening, Analyzing and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM66A2	People in Societies – A, B, C	Communication: Oral and Visual – A
3	Performing on Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM62A2		

3	Music and Other Disciplines	Uses technology to listen to, create, and perform music.	GM68B1		
3	Performing on Instruments	Performs a rhythmic ostinato using an unpitched percussion instrument.	GM62A3		
3	Evaluating	Practices audience etiquette in selected music settings.	GM67B1		
3	Evaluating	Experiences and evaluates a variety of live music performances and activities.	GM67B2		Literary Text – F, G Communications: Oral and Visual – A
4	Composing and Arranging	Creates and notates rhythm patterns in varied time signatures including 2/4 and 4/4.	GM64A1		Research – C
4	Composing and Arranging	Performs student-composed rhythm patterns alone and/or in groups	GM64A2	Social Studies Skills and Methods – D	
4	Evaluating	Practices audience etiquette in selected music settings.	GM67B1		
5	Composing and Arranging	Creates and notates melodic compositions using 2/4 and 4/4 time signatures.	GM64B1		Research – C
5	Reading and Notating	Performs student-composed melodic compositions alone and/or with others.	GM64B2	Social Studies Skills and Methods – D	
5	Evaluating	Practices audience etiquette in selected music settings.	GM67B1		
6	Composing and Arranging	Arranges a familiar melody (e.g., Twinkle, Twinkle Little Star) by altering articulation, dynamics and/or tempo.	GM64C1		Research – C
6	Composing and Arranging	Integrates technology while creating, arranging, and notating music.	GM64D1		Writing Process – H
6	Reading and Notating	Uses standard notation to record his/her musical ideas and the musical ideas of others.	GM65A4		Informational, Technical and Persuasive Text – C Writing Conventions – A, B, C Research – C
7	Listening, Analyzing and Describing	Listens to a varied repertoire of music and describes it utilizing music vocabulary.	GM66A1		Communication: Oral and Visual – A Writing Convention – A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C

7	Listening, Analyzing and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM66A2	People in Societies – A, B, C	Communication: Oral and Visual – A
7	Evaluating	Uses musical terminology to support personal preferences for specific music works (e.g., quality of performance, mood, content of lyrics, rhythm, melody, voicing, instrumentation).	GM67C1		Informational Technical and Persuasive Text – B
7	Evaluating	Demonstrates an understanding of reasons why people value music.	GM67A2		
7	Evaluating	Explains how and why people use and respond to music.	GM67A1		Literary Text – F, G Communications: Oral and Visual – A
7	Evaluating	Shows respect for diverse opinions regarding music preferences.	GM67A3		
8	Listening, Analyzing and Describing	Listens to a varied repertoire of music and describes it utilizing music vocabulary.	GM66A1		Communication: Oral and Visual – A Writing Convention – A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
8	Listening, Analyzing and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM66A2	People in Societies – A, B, C	Communication: Oral and Visual – A
8	Evaluating	Uses musical terminology to support personal preferences for specific music works (e.g., quality of performance, mood, content of lyrics, rhythm, melody, voicing, instrumentation).	GM6CA1		
8	Evaluating	Demonstrates an understanding of reasons why people value music.	GM67A2		
8	Evaluating	Shows respect for diverse opinions regarding music preferences.	GM67A3		
9	Music and Other Disciplines	Uses technology to listen to, create, and perform music.	GM68B1		

9	Music and Other Disciplines	Identifies problem solving and creative thinking skills used in music.	GM68B2		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
9	Music and Other Disciplines	Listens to and identifies stylistic elements in musical examples from Western literature and diverse cultures.	GM69A2	People in Societies – A, B, C	Literary Text – F, G Communications: Oral and Visual – A



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<u>LESSON TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
What Makes Music Matter? Civil Rights and Spirituals	Grade 6	General Music	Period 3, Week 1

<p><u>CONTENT STANDARD 6</u></p> <p>Listening to, analyzing, and describing music</p>
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<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Listen to a varied repertoire of music and evaluate selections using musical terminology.	Listens to a varied repertoire of music and describes it utilizing music vocabulary.	Listens to a varied repertoire of music and describes it utilizing music vocabulary (e.g., dynamics, tempo, meter, tonality).	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.
	GM66A1	GM56A1	GM76A1

<p><u>CONTENT STANDARD 7</u></p> <p>Evaluating music and music performance</p>

<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Explore varied music preferences.	Demonstrates an understanding of reasons why people value music.	Explains how and why people use and respond to music.	Demonstrates an understanding of reasons why people value music.
	GM67A2	GM57A1	GM77A2

What Makes Music Matter?

Introduction

During this lesson students listen to a spiritual and compare this song with a civil rights song using musical terminology.

Summative Assessment

Students compare the spiritual “Joshua Fit the Battle of Jericho” with the civil rights song “If I Had a Hammer.” Students explain the value of spirituals and civil rights songs (*What Makes Music Matter Worksheet # 3*).

Pre Assessment

Students identify music they value and how the elements of music impact the value (*What Makes Music Matter Worksheet #1*).

Procedures

- Students read about spirituals (*Share the Music 6*, page 90), and listen to the two versions of “Joshua Fit the Battle of Jericho” (CD 2, tracks 11 and 21).
- Students compare the two recordings then choose which version of “Joshua Fit the Battle of Jericho” they prefer and justify their preference (*What Makes Music Matter Worksheet # 2*, Formative Assessment).
- Students explain the importance spirituals had to enslaved African Americans (*What Makes Music Matter Worksheet #2*, Formative Assessment).
- Students compare the second recording of “Joshua Fit the Battle of Jericho” with one of the songs they value and theorize how enslaved African Americans would react to the song they value (*What Makes Music Matter Worksheet #3*, Summative Assessment).

Writing Connections

Venn Diagrams, graphic organizers

Materials and Equipment

- stereo and CD player
- *Share the Music 6*, CD 2 and 10
- *What Makes Music Matter Worksheet #1, #2 and #3*

Textbook

Share the Music 6

Interdisciplinary Connections

- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies C – Make meaning through asking and responding to a variety of questions related to text.
- People in Societies A – Compare cultural practices, products, and perspectives of past civilizations in order to understand commonality and diversity of values.

Re-Teach:

Students listen to other examples of spirituals, explain their importance, and compare them using musical terminology.

Enrichment/Extension:

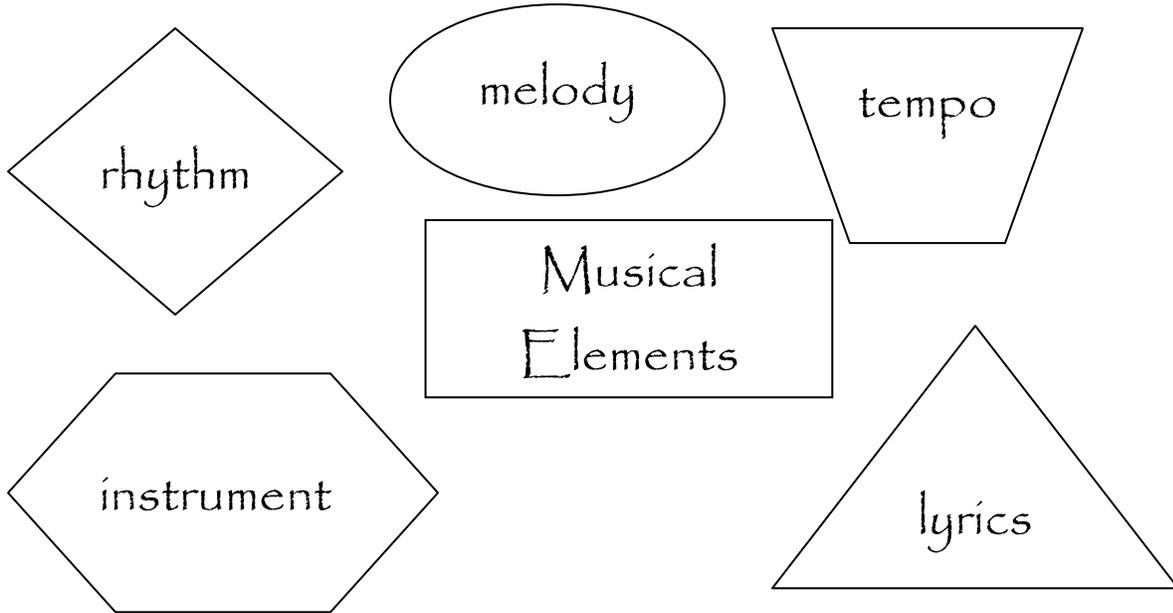
- Students learn to sing a variety of spirituals and have a “Spirituals Song Day.”
- Students design posters to illustrate the meaning behind the songs.

Name: _____

Date: _____

What Makes Music Matter?

Worksheet #1



Name a song that you enjoy listening to:	What do you do while you're listening? (sing, dance, do chores, homework, etc.)	Which musical elements make this song important to you <u>and why?</u> *

Name: _____

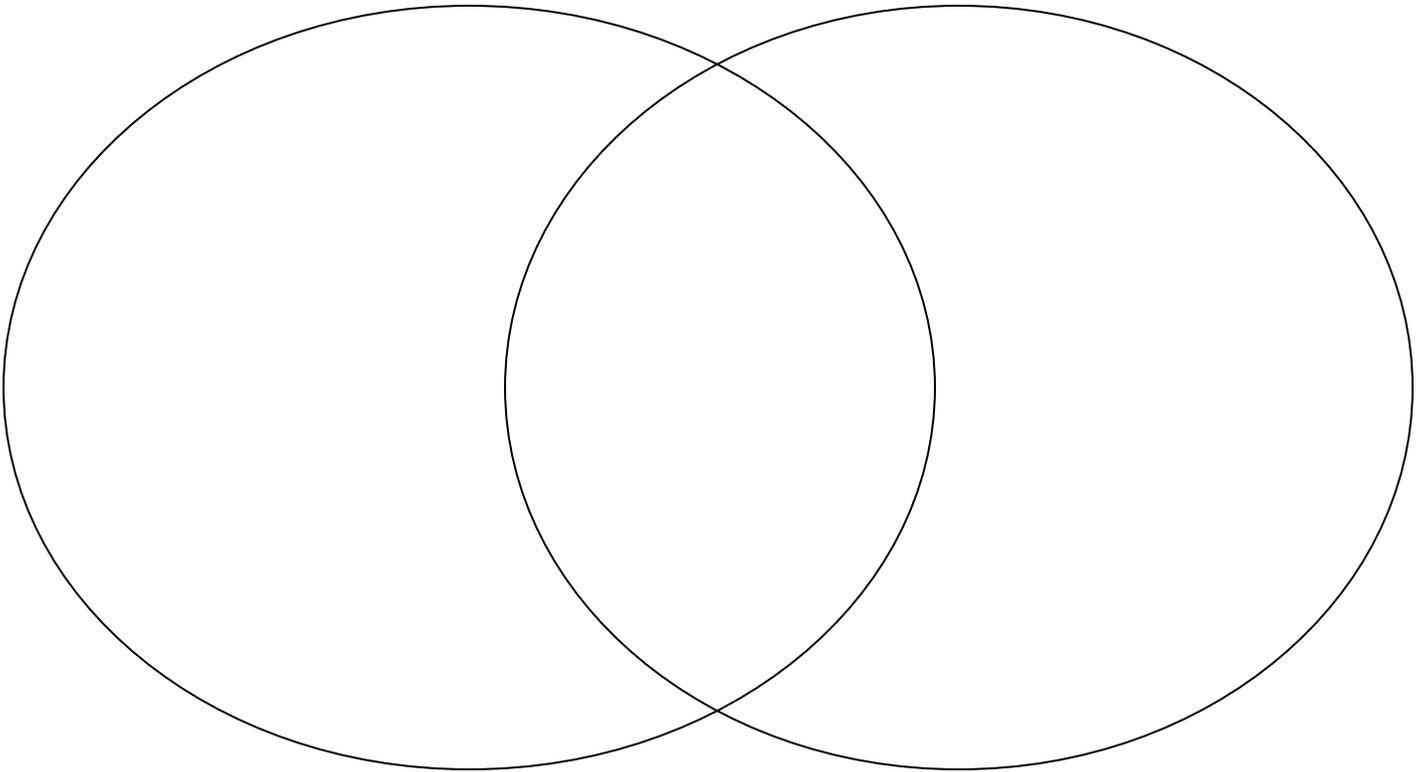
Date: _____

What Makes Music Matter?

Worksheet #2

Using the Venn diagram below, illustrate the differences and similarities between the two recordings of “Joshua Fit the Battle of Jericho”.

Be sure to use the Musical Elements!



Which version of the song did you enjoy more and why? _____

Why were spirituals important to enslaved African Americans? _____

*musical elements = lyrics, rhythms, tempo, melody, instrumentation, style, etc.

Name: _____

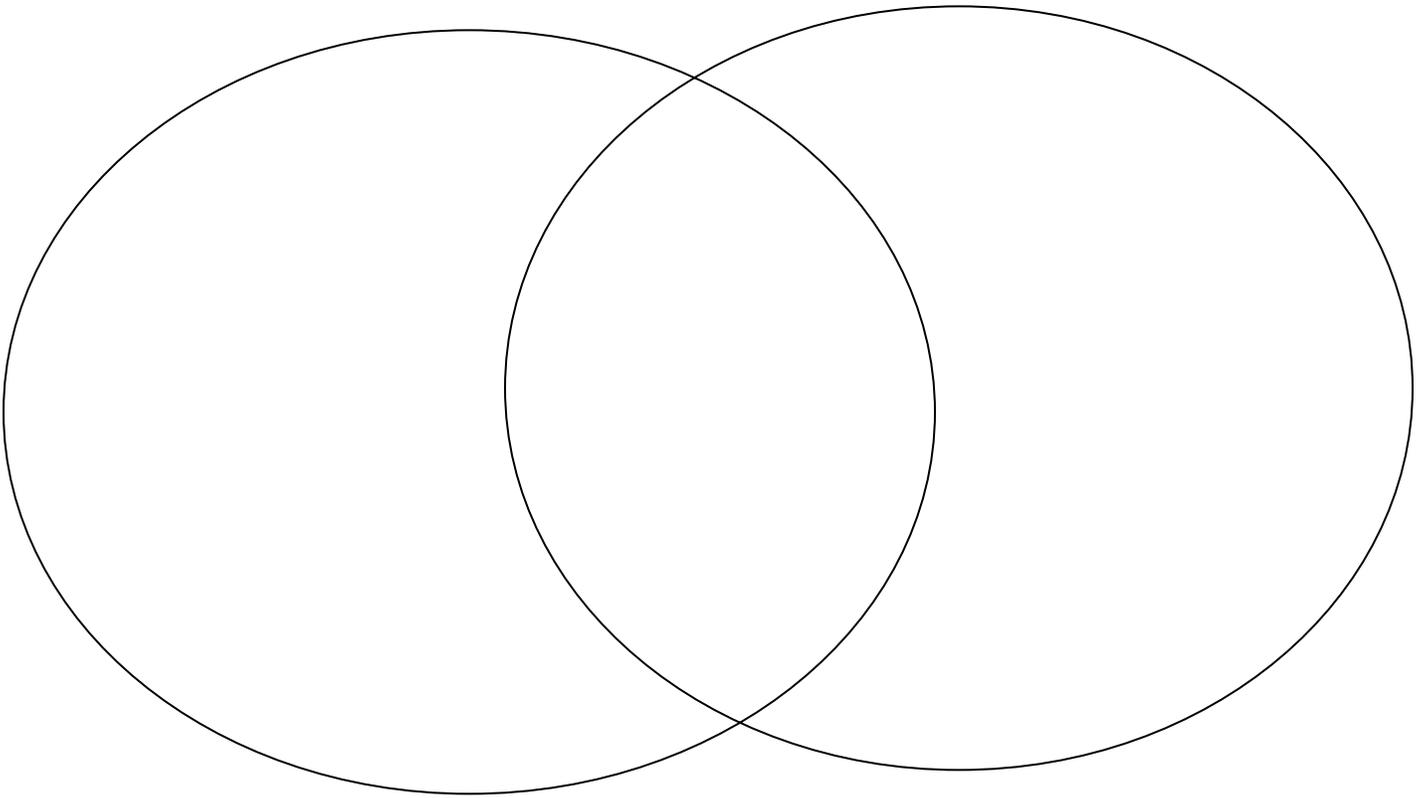
Date: _____

What Makes Music Matter?

Worksheet #3

Using the Venn diagram below, illustrate the differences and similarities between the second recording of “Joshua Fit the Battle of Jericho” and one of the songs you listed on Worksheet #1.

Be sure to use the Musical Elements!



Do you think enslaved African Americans would have enjoyed hearing your song? Why or why not?



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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Bravo Ostinato	Grade 6	General Music	Period 3, Week 3

CONTENT STANDARD 2

Performing on instruments, alone and with others, a varied repertoire of music

<u>Benchmark A</u>	<u>Grade Level Indicator 3</u>	<u>Previous Level</u>	<u>Next Level</u>
Perform a piece of music independently with technical accuracy and expression.	Performs a rhythmic ostinato using an unpitched percussion instrument. GM62A3	Performs ostinati on unpitched classroom instruments. GM52A4	Performs a rhythmic ostinato using a rhythm instrument. GM72A3

CONTENT STANDARD 8

Understanding relationships between music, the other arts, and other disciplines outside the arts

<u>Benchmark B</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Demonstrate ways that subject matter of other disciplines is interrelated with that of music.	Uses technology to listen to, create and perform music. GM68B1	N/A	Uses technology to listen to, create, and perform music. GM78B1

CONTENT STANDARD 7

Evaluating music and music performance

<p style="text-align: center;"><u>Benchmark B</u></p> <p>Describe how genre and performance setting (e.g., Picnic with the Pops, symphony hall, jazz concert) affect audience response.</p>	<p style="text-align: center;"><u>Grade Level Indicator 1</u></p> <p>Practices audience etiquette in selected music settings.</p> <p style="text-align: center;">GM67B1</p>	<p style="text-align: center;"><u>Previous Level</u></p> <p>Describes and demonstrates audience etiquette in selected music settings.</p> <p style="text-align: center;">GM57B1</p>	<p style="text-align: center;"><u>Next Level</u></p> <p>Practices audience etiquette in selected music settings.</p> <p style="text-align: center;">GM77B1</p>
<p style="text-align: center;"><u>Benchmark B</u></p> <p>Describe how genre and performance setting (e.g., Picnic with the Pops, symphony hall, jazz concert) affect audience response.</p>	<p style="text-align: center;"><u>Grade Level Indicator 2</u></p> <p>Experiences and evaluates a variety of live music performances and activities.</p> <p style="text-align: center;">GM67B2</p>	<p style="text-align: center;"><u>Previous Level</u></p> <p>Identifies and discusses aesthetic qualities of the performances of self and others.</p> <p style="text-align: center;">GM67C2</p>	<p style="text-align: center;"><u>Next Level</u></p> <p>Experiences and evaluates a variety of live music performances and activities.</p> <p style="text-align: center;">GM77B2</p>

Bravo Ostinato

Introduction

Students perform rhythmic ostinati in small groups as they identify and practice audience behaviors that are appropriate while listening to other students perform.

Summative Assessment

Using the *Audience Behavior Self-Assessment*, students complete a self-assessment of their behavior while other students perform.

Pre-Assessment

Students identify and define a rhythmic ostinato as played by the teacher (rhythmic dictation).

Procedures

- In small groups, students choose or are assigned the following:
 1. classroom instruments,
 2. a short excerpt of instrumental music (CD 2, track 5; CD 5, track 5; or CD 7, track 17), and
 3. an ostinato pattern.
- Students practice their patterns in small groups to prepare for class performances, making sure that every member of the group maintains the tempo and plays the pattern accurately.
- Students discuss how they feel about performing in front of the class (Formative Assessment).
- Students identify ways in which to deal with stage fright and ways the audience can help the performer do a better job.
- Teacher distributes and explains the *Audience Behavior Self-Assessment* worksheets to students.
- As students perform for the class, each class member completes *Audience Behavior Self-Assessment* worksheet for each day of performances (Summative Assessment).

Materials and Equipment

- various unpitched classroom rhythm instruments
- *Audience Behavior Self-Assessment* worksheets
- stereo with CD player
- Share the Music 6, CDs 2, 5, and 7

Re-Teach

Students complete *Audience Behavior Self-Assessment* worksheets to monitor their behavior during one performance then discuss their answers.

Enrichment/Extension

Students create a self-assessment for other types of performances.

Name _____

Date _____

Audience Behavior Self-Assessment

Who performed today? _____

Rate your behavior as an audience member. 3=Excellent 2=Average 1=Needs Work

- | | | | |
|--|---|---|---|
| 1. Encouraged performers with applause before the performance: | 3 | 2 | 1 |
| 2. Faced forward and paid attention during performance: | 3 | 2 | 1 |
| 3. Did not distract performers with noise or movement: | 3 | 2 | 1 |
| 4. Applauded at the end of the performance: | 3 | 2 | 1 |

Total Score: _____

Did you do anything else during the performances to show your support of the performers? _____





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<u>LESSON TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Samba Ostinato	Grade 6	General Music	Period 3, Week 4

<p><u>CONTENT STANDARD 4</u></p> <p>Composing and arranging within specified guidelines</p>
--

<p><u>Benchmark A</u></p> <p>Create, notate, and perform rhythm patterns.</p>	<p><u>Grade Level Indicator 1</u></p> <p>Creates and notates rhythm patterns using 2/4 and 4/4 time signature.</p> <p align="right">GM64A1</p>	<p><u>Previous Level</u></p> <p>Composes short pieces within a particular style, form, instrumentation, and compositional technique.</p> <p align="right">GM54A1</p>	<p><u>Next Level</u></p> <p>Creates and notates rhythm patterns in varied time signatures including 2/4, 3/4, and 4/4.</p> <p align="right">GM74A1</p>
<p><u>Benchmark A</u></p> <p>Create, notate, and perform rhythm patterns.</p>	<p><u>Grade Level Indicator 2</u></p> <p>Performs student-composed rhythm patterns alone and/or in groups.</p> <p align="right">GM64A2</p>	<p><u>Previous Level</u></p> <p align="center">N/A</p>	<p><u>Next Level</u></p> <p>Performs student-composed rhythm patterns alone and/or in groups.</p> <p align="right">GM74A2</p>

Samba Ostinato

Introduction

Students create their own rhythmic ostinato patterns to accompany the song “A Zing-a Za” and perform them in small groups in class.

Summative Assessment

Class composes an ostinato pattern, students perform the pattern in small groups, and each student completes a self-assessment of the composition and performance using the *Samba Ostinato Self-Assessment Worksheets*.

Pre-Assessment

- Students identify and define standard notation including quarter and eighth notes and rests.
- Students define 2/4 and 4/4 meter.

Procedures

- Teacher introduces the song “A Zing-a Za” to students (CD 1, track 11). Students clap or play the steady beat on classroom instruments. Students identify the meter of the song and recognize that the steady beat consists of quarter notes.
- Students create a rhythmic pattern to accompany the song and dictate the notation to the teacher or another student to be written on the board (Summative Assessment).
- Class practices the composed rhythm pattern then uses it to accompany the song (Formative Assessment).
- Class assesses the rhythm pattern, makes adjustments, practices, and uses it with the song until a satisfactory rhythm is achieved (Formative Assessment).
- Students perform composed rhythm pattern in small groups (one group on each verse) in front of the class (Summative Assessment).
- Using the *Samba Ostinato Self-Assessment Worksheet*, students complete self-assessments of their composition and performance (Summative Assessment).

Materials and Equipment

- *Samba Ostinato Self-Assessment Worksheets*
- classroom rhythm instruments
- stereo with CD player
- Share the Music 6, CD 1

Textbook

Share the Music 6

Writing Connections

Short answer response

Interdisciplinary Connections

- Research E – Communicate findings orally, visually, and in writing or through multimedia.
- Social Studies Skills and Methods D – Work effectively in a group.

Re-Teach

Students who are having trouble with notation can work in small groups to complete the notation on the *Samba Ostinato Self-Assessment Worksheets*.

Enrichment/Extension

- Students create additional ostinato patterns to accompany other songs.
- Students create and play more than one pattern together with the song.

Name: _____

Date: _____

Samba Ostinato Self-Assessment Worksheet

Notate the rhythm pattern your class composed today. Make sure to include the correct time signature and barlines!

How well did your group play today (put an X in one box)?

Fantastic! We all played the pattern correctly and kept the same tempo and everyone was participating.

Pretty well. A couple people missed a beat, but we kept it together and didn't give up!

Not so good. Our group could have done a better job. We just couldn't get it together.

What did **you** do well today? _____

What could you have done better? _____

Compose your own rhythm pattern for the song we did today. Make sure to include the correct time signature and barlines!



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<u>LESSON TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Make a Melody	Grade 6	General Music	Period 3, Week 5

<p><u>CONTENT STANDARD 4</u></p> <p>Composing and arranging within specified guidelines</p>
--

<u>Benchmark B</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Create, notate and perform a 4-measure melody using standard notation and treble clef.	Creates and notates melodic composition using 2/4 and 4/4 time signature.	Composes short pieces within a particular style, form, instrumentation, and compositional technique.	Creates and notates melodic compositions using 2/4, 3/4, and 4/4 time signatures.
	GM64B1	GM54A1	GM74B1
<u>Benchmark B</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>	<u>Next Level</u>
Create, notate and perform a 4-measure melody using standard notation and treble clef.	Performs student-composed melodic compositions alone and/or with others.	N/A	Performs student-composed melodic compositions alone and/or with others.
	GM64B2		GM74B2

Make a Melody

Introduction

In this lesson, student groups compose melodies from a given rhythm pattern and perform them for the class.

Summative Assessment

Using *Make a Melody* worksheets, student groups compose melodies that meet the provided criteria and present their melodies to the class.

Pre-Assessment

Teacher distributes *Make a Melody* worksheets to students. Students practice chanting the words using the rhythms provided.

Procedures

- Students read Share the Music 6, page 28.
- Students identify four ways pitches can move in a melody.
- Teacher divides class into groups of three to five students each.
- Students compose melodies using the *Make a Melody* worksheets and select one to practice and share with the class (Summative Assessment).
- Groups practice singing their melody with the aid of a keyboard or mallet instrument (Formative Assessment).
- Teacher moves from group to group observing progress and offering help, if needed.
- Groups take turns performing their compositions for the class (Summative Assessment).

Writing Connection

Graphic organizer

Materials and Equipment

- *Make a Melody* worksheets
- keyboard or mallet instruments

Textbook

Share the Music 6

Technology Resources

electronic keyboard instruments

Interdisciplinary Connections

Social Studies D – Work effectively in a group.

Re-Teach

Teacher leads students who need assistance in the creation of a melody.

Enrichment/Extension

Students create their own lyrics and rhythm or add additional verses to the melodies that they have created.

Group Members _____

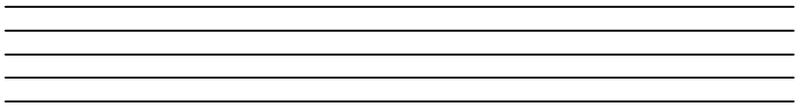
Date _____

Make a Melody!

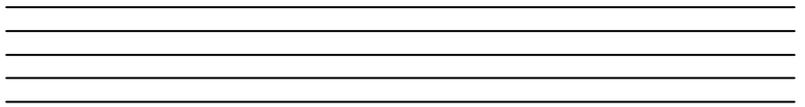
We are the | mu-sic ma-kers |



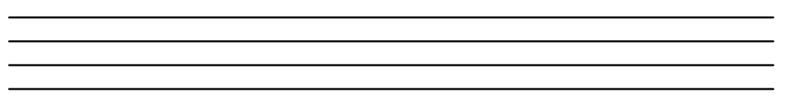
We are the | dream-ers of dreams |



We are the | mov-ers and sha-kers |



Of the world, for -e -ver, it seems. ||



Melody Making Rules:

1. Draw a treble clef at the beginning of each phrase.

2. Use pitches from the following:

low C D E G A high C

3. Begin and end on the low C note.

4. Use the rhythms provided with the lyrics.

5. Don't forget the time signature and the barlines!!



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<u>LESSON TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
What's the Rush?: Creating Tempo Changes	Grade 6	General Music	Period 3, Week 6

CONTENT STANDARD 4

Composing and arranging within specified guidelines

<u>Benchmark C</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Arrange a melody.	Arranges a familiar melody (e.g., Mary Had A Little Lamb) by altering articulation, dynamics, and/or tempo.	Arranges simple pieces for voices or instruments other than those for which the pieces were written.	Arranges a familiar melody (e.g., Twinkle, Twinkle Little Star) by altering articulation, dynamics and/or tempo.
	GM64C1	GM54A2	GM74C1
<u>Benchmark D</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Apply technology in creating, arranging and notating music.	Integrates technology while creating, arranging and notating music.	Investigates technology used for creating, arranging, and notating music.	Integrates technology while creating, arranging and notating music.
	GM64D1	GM54B1	GM74D1

CONTENT STANDARD 5

Reading and notating music

<u>Benchmark A</u>	<u>Grade Level Indicator 4</u>	<u>Previous Level</u>	<u>Next Level</u>
Identify and utilize the following: clef, key signature, meter, tempo, dynamic markings and note values.	Uses standard notation to record his/her musical ideas and the musical ideas of others.	Reads and writes 4-8-measure melodies in the treble clef.	Uses standard notation to record his/her musical ideas and the musical ideas of others.
	GM65A4	GM55A2	GM75A4

What's the Rush?: Creating Tempo Changes

Introduction

In this lesson students become familiar with several tempo markings by using the program “Finale Notepad 2005” to change the tempo of a familiar melody.

Summative Assessment

Students create a unique arrangement of a melody using tempo markings.

Pre-Assessment

Teacher plays or students sing a familiar melody (such as “Mary Had A Little Lamb”). The teacher plays or sings the same melody and alters the tempo. Students describe how the tempo was different in the second version of the song.

Procedures

- Teacher distributes “*WHAT'S THE RUSH?*” handouts and worksheets. Students use the software program Finale Notepad to add tempo markings to a familiar melody.
- Teacher reviews tempo selections tools in Finale Notepad program, paying special attention to the Smart Shape Tool.
- Class is divided into small working groups in order to work at computers.
- Teacher provides a melody in Finale Notepad for students to work on (if they are familiar with notation programs, they can enter the melody themselves).
- Teacher leads class in finding each change. Students alter tempo four different ways in the melody and complete “*WHAT'S THE RUSH?*” worksheets.
- If students use the alterations indicated on the handout they can hear their effects when they play back the melody. Students listen to how their alterations change the sound and make revisions, as needed (Summative Assessment).
- When students finish adding their tempo alterations, they save their compositions by doing a “Save As” and putting their name as the title.

Writing Connections

Short answer response

Materials and Equipment

- computers
- “*What’s the Rush*” handouts
- “*What’s the Rush*” worksheets

Technology Resources

Download “Finale Notepad 2005” from <<http://www.finalemusic.com/notepad/>>.

Interdisciplinary Connections

- Research C – Organize information in a systematic way.
- Social Studies D – Work effectively in a group.

Re-Teach

- Students alter the tempo once.
- Students review the concept of steady beat.

Enrichment/Extension

Students create their own melodies including tempo alterations.

Background Information

Take some time to become familiar with Finale Notepad before presenting it to the class. It is a user-friendly program and only takes a few minutes to understand. There are tutorials under the Help menu.

“WHAT’S THE RUSH?”

The term “tempo” refers to the speed at which a piece of music is performed, based on its underlying beat or pulsation.

A composer may choose to select the tempo the performer(s) follow. This direction is found at the very beginning of the music.

The tempo may vary throughout the piece, and at each change there will be a written direction as to how the speed is to be altered.

Listed below are different tempo markings (almost always in Italian) and their definitions.

Largo - very slow

Adagio - slow tempo, but not as slow as largo

Allegretto - a little slower than allegro

Allegro - fast and lively

Presto - very fast, faster than allegro

Name _____

Date _____

Period _____

WHAT'S THE RUSH? WORKSHEET

Write in the names and definitions of the tempo markings that you used to alter the melody:

Altered Tempo	Italian Name of the Altered Tempo	Definition
1		
2		
3		
4		

Why did you choose the tempi that you used (3 sentences)?



**COLUMBUS PUBLIC SCHOOLS
VOCAL MUSIC CURRICULUM GUIDE**



<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Musical Influence in Films	Grade 6	General Music	Period 3, Week 8 Lessons 1 - 4

<u>CONTENT STANDARD 6</u>			
Listening to, analyzing, and describing music			
<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Listen to a varied repertoire of music and evaluate selections using musical terminology.	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary. GM66A1	Listens to a varied repertoire of music and describes it utilizing music vocabulary (e.g., dynamics, tempo, meter, tonality). GM56A1	Describes and evaluates a piece of music based on elements of music and music vocabulary. GM76A1
<u>Benchmark A</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>	<u>Next Level</u>
Listen to a varied repertoire of music and evaluate selections using musical terminology.	Listens to and describes musical elements heard in the music of various cultures. GM66A2	Listens to a varied repertoire of music and describes it utilizing music vocabulary (e.g., dynamics, tempo, meter, tonality). GM56A1	Compares and contrasts a varied repertoire of music on the basis of how elements of music are used to make the works unique and expressive. GM76A2

CONTENT STANDARD 7

Evaluating music and music performance

<p style="text-align: center;"><u>Benchmark A</u></p> <p>Explore varied music preferences.</p>	<p style="text-align: center;"><u>Grade Level Indicator 1</u></p> <p>Explains how and why people use and respond to music.</p> <p style="text-align: center;">GM67A1</p>	<p style="text-align: center;"><u>Previous Level</u></p> <p>Explains how and why people use and respond to music.</p> <p style="text-align: center;">GM57A1</p>	<p style="text-align: center;"><u>Next Level</u></p> <p>Discusses personal preferences for specific music works (e.g., quality of performance, mood, content of lyrics, rhythm, melody, voicing, instrumentation).</p> <p style="text-align: center;">GM77A2</p>
<p style="text-align: center;"><u>Benchmark A</u></p> <p>Explore varied music preferences.</p>	<p style="text-align: center;"><u>Grade Level Indicator 3</u></p> <p>Shows respect for diverse opinions regarding music preferences.</p> <p style="text-align: center;">GM67A3</p>	<p style="text-align: center;"><u>Previous Level</u></p> <p>Shows respect for diverse opinions regarding music preferences.</p> <p style="text-align: center;">GM57A3</p>	<p style="text-align: center;"><u>Next Level</u></p> <p>Discusses personal preferences for specific music works (e.g., quality of performance, mood, content of lyrics, rhythm, melody, voicing, instrumentation).</p> <p style="text-align: center;">GM77A2</p>
<p style="text-align: center;"><u>Benchmark C</u></p> <p>Evaluate the quality and effectiveness of a music performance.</p>	<p style="text-align: center;"><u>Grade Level Indicator 1</u></p> <p>Uses musical terminology to support personal preferences for specific music works.</p> <p style="text-align: center;">GM67C1</p>	<p style="text-align: center;"><u>Previous Level</u></p> <p>Develops criteria to describe the quality of a musical work.</p> <p style="text-align: center;">GM57C1</p>	<p style="text-align: center;"><u>Next Level</u></p> <p>Describes characteristics that make one's music of choice applicable to daily experiences.</p> <p style="text-align: center;">GM77C2</p>

Musical Influence in Films

Unit Introduction

Students view the musical or excerpts of *The Sound of Music* and write original endings to the story of the von Trapp family by creating monologues for the life of a selected character. Students select music on their own to accompany their character's monologue. Accompaniment does not have to be from the viewed film.

Summative Assessment

- Students complete *Musical Elements* guide sheet comparing musical elements and mood.
- Using the *Monologue Guidelines* and *Assessment Rubric*, students create and present monologues based on chosen characters from *The Sound of Music*.
- Students utilize appropriate musical accompaniments for monologues.

Pre-Assessment

- Students discuss how musical elements enhance the character and/or mood of a selected excerpt from *The Sound of Music*.
- Students discuss how musical elements enhance the overall mood of other familiar films (e.g., *Jaws* or *Star Wars*).

Procedures

Lesson 1

- As a class, students create a list of musical elements composers may choose to use in compositions to reflect mood, emotions or actions. Examples include dynamics, instrumentation, lyrics, melody, rhythm, and tempo.
- Teacher distributes the *Musical Elements Worksheet* (graphic organizer).
- Class listens to one musical selection from *The Sound of Music* (e.g., "Do, Re, Mi"). Small groups discuss the following question: "Do the composer's choices regarding the musical elements reflect mood, emotion, or action?" Groups will come to different conclusions. One student from each group acts as recorder to document opinions on *Musical Elements* guide sheet.
- Teacher distributes and discusses *Monologue Guidelines* (writing process) and *Assessment Rubric*.

Lesson 2

Creating the Monologue

- Each student chooses a character and a musical accompaniment for his/her monologue. This accompaniment can be used for the introduction, conclusion, or can be played while the monologue is being performed.
- Teacher reminds students to refer back to the *Musical Elements Worksheet* to help them to make appropriate musical selections.
- Monologue rough drafts are shared in pair-and-share activity (Formative Assessment).

Lessons 3 and 4

Presenting the Monologue

- Students continue to review monologues while utilizing independent listening stations to listen to music from home and/or from the teacher's music library.
- Students present monologues to class using music appropriate to the action or mood.
- Teacher uses *Assessment Rubric* to evaluate student participation/presentation.

Writing Connections

Graphic organizer

Materials and Equipment

- paper and pencil
- television and VCR or DVD player
- VHS or DVD: *The Sound of Music*
- independent listening stations
- musical recordings from students' home or teacher library
- "*Musical Influence in Films Musical Elements Worksheet*"
- "*Musical Influence in Films Monologue Guideline Sheet*"
- "*Musical Monologue Assessment Sheet*"

Textbook

Share the Music 6

Technology Resources

Web sites: Exploring the Sound of Music <www.Artsedge.kennedy-center.org>

Interdisciplinary Connections

- Communication: Oral and Visual Benchmark C – Vary language choice and use effective presentation techniques, including voice modulation and enunciation
- People and Societies: Benchmark B – Analyze examples of interactions between cultural groups and explain the factors that contribute to cooperation and conflict

Re-Teach

Give students two songs to choose between for the monologue. Review how to construct a monologue. Check with students frequently for understanding of the task at hand.

Extension/Enrichment

Students research and present musical selections that define a particular film or genre (e.g., the music for *Jaws* or *Star Wars*). Students explain, using music terminology, why the particular piece describes their selection so well.

Musical Influence in Films
Musical Elements Worksheet

Name _____ Grade _____ Date _____

Musical Selection Title: _____

Composer: _____

Musical Element	Description	Mood/Emotion/Action
<p style="text-align: center;">Dynamics: <i>“loudness and softness of music”</i></p>		
<p style="text-align: center;">Instrumentation: <i>“choice of instruments used in selection”</i></p>		
<p style="text-align: center;">Lyrics: <i>“words of a selection”</i></p>		
<p style="text-align: center;">Melody: <i>“arrangement of pitches to create a tonal theme”</i></p>		

Musical Influence in Films
Monologue Guideline Sheet

Name _____ Grade _____ Date _____

(Use this flyer to assist you with your Musical Guidelines.)

We're looking for
A Few Good Writers!

Re-write the ending to *The Sound of Music!*
Yes! *Sound of Music* is coming to Columbus!

Each night, following the show, one lucky writer will have his/her work read for a live audience.

Entrants must be between the ages of 10 and 15.

Only one actor will return to the stage each night. A **monologue** (long dramatic speech given by one person) must be written based on an original life story for one *The Sound of Music* character. The "one character event" must tell the tale of the character's life following the scene where the von Trapp family crosses the mountains to Italy. Be creative! Be unique!

The key to being creative and unique is to include music with the presentation of this monologue. The musical choice is critical! You must complete the "Musical Monologue Assessment Sheet." Use musical terms that describe the connection between the music, the character, and the monologue.

(This flyer is strictly an example of monologue guidelines)

Musical Monologue Assessment Sheet

(Top portion to be filled out by student prior to presentation)

Student Name: _____

Character Selection: _____

Musical Accompaniment Title: _____

I chose this music because:

	Speaking	Clarity of Monologue Theme	Accompaniment Support of Theme
3	<p style="text-align: center;">Highly Effective</p> <p>Consistent voice modulation and enunciation</p>	<p style="text-align: center;">Exceptionally Clear</p> <p>The writer's theme is exceptionally clear and can be easily followed by the audience</p>	<p style="text-align: center;">Highly Reinforced</p> <p>The writer's theme is highly reinforced by the use of musical elements in the accompaniment</p>
2	<p style="text-align: center;">Effective</p> <p>Consistent voice modulation or enunciation</p>	<p style="text-align: center;">Partially Clear</p> <p>The writer's theme is partially clear and can be followed by the audience</p>	<p style="text-align: center;">Partially Reinforced</p> <p>The writer's theme is partially reinforced by the use of musical elements in the accompaniment</p>
1	<p style="text-align: center;">Ineffective</p> <p>Does not include voice modulation and enunciation</p>	<p style="text-align: center;">Unclear</p> <p>The writer's theme is unclear and difficult to follow</p>	<p style="text-align: center;">No Reinforcement</p> <p>The writer's attempt to reinforce his/her theme with musical elements is ineffective</p>



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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Folk Songs of England	Grade 6	General Music	Period 3, Week 9

CONTENT STANDARD 8

Understanding relationships between music, the other arts, and other disciplines outside the arts

<u>Benchmark</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>	<u>Next Level</u>
Demonstrate ways that subject matter of other disciplines is interrelated with that of music.	Identifies problem solving and creative thinking skills used in music.	Identifies the use of similar elements in music and other art forms and compares how ideas and emotions are expressed in each art form using the same elements.	Identifies problem solving and creative thinking skills used in music.
	GM68B2	GM58A2	GM78B2

CONTENT STANDARD 9

Understanding music in relation to history and culture

<u>Benchmark</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>	<u>Next Level</u>
Compare and contrast music from various historical periods and diverse cultures.	Listens to and identifies stylistic elements and musical examples from Western literature and diverse cultures.	Describes distinguishing characteristics of music from various genres and cultures.	Listens to and identifies stylistic elements and musical examples from Western literature and diverse cultures.
	GM69A2	GM59A1	GM79A2

Folk Songs of England

Introduction

In this unit, students listen to a 16th century English folk song and distinguish which phrases and words in the song are different from English spoken today in the United States. Students identify the form of this folk song and compare and contrast it to modern songs of various styles.

Summative Assessment

- Students listen to the song “Greensleeves” and rewrite the lyrics of the song using more familiar words and phrases.
- Students identify the form of “Greensleeves” and select a familiar modern song of identical form (AB or verse/chorus).
- Students rewrite the words of their selected modern song to reflect the lyrics as if they were written in 16th century England.

Pre-Assessment

Students name their favorite “love” song. The class discusses familiar terms and phrases used in modern love songs.

Procedures

Lesson 1

- Students listen to recording of “Greensleeves” (Share the Music 6, page 180; CD 4, track 16), imagining that they are in England 400 years ago hearing this song.
- Students discuss which phrases and words reflect the emotion of modern love songs (Formative Assessment).
- Working in small groups, students rewrite the words to “Greensleeves” using more familiar words and expressions. The new words and expressions need not match the rhythm of the original song (Summative Assessment).
- Students select representatives to share the groups’ modern renditions of “Greensleeves.”

Lesson 2

- Students review the familiar words and expressions used in their renditions of “Greensleeves” from Lesson 1.
- Students listen to “Greensleeves” (Share the Music 6, page 180; CD 4, track 16), and review the form (AB or verse/chorus).

- Students identify some expressions that they use today that people of England 400 years ago might not understand (Formative Assessment).
- Students work in small groups to research and select the lyrics of modern popular songs that match the form of “Greensleeves” (Summative Assessment).
- Students use the “*WHAT DID YOU SAY?*” worksheet to list modern words and expressions of their selected songs then define them so that a person from 16th century England might understand their meaning (Summative Assessment).
- Students select representatives to share with the class the information from the “*WHAT DID YOU SAY?*” worksheet.

Materials and Equipment

- stereo with CD player
- Share the Music 6, CD 4
- “*WHAT DID YOU SAY?*” worksheet

Textbook

Share the Music 6

Interdisciplinary Connections

Concepts of Print, Comprehensive Strategies and Self-Monitoring Strategies C – Make meaning through asking and responding to a variety of questions related to text

Re-Teach

Review concept of “form” in music.

Enrichment/Extension

Students listen to “Scarborough Fair,” identify musical form, and analyze the meaning of the lyrics.

“WHAT DID YOU SAY?”

GROUP NAMES _____

DATE _____ GRADE/PERIOD _____

Directions: Select a modern popular song that has lyrics that match the form of “Greensleeves.”

List the modern words and expressions of your selected song then define them so that a person from 16th century England might understand their meaning.

Modern term/expression _____

16th century translation _____

General Music Scope and Sequence

Grade 6 – Grading Period 4

Week	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
1	Listening, Analyzing, and Describing	Listens to a varied repertoire of music and describes it utilizing music vocabulary.	GM66A1		Communication: Oral and Visual – A Writing Convention – A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
1	Singing	Sings songs using articulation dynamics and tempi with accuracy.	GM61A2		
1	Singing	Sings, independently and with others, utilizing correct posture, breath support, and tone.	GM61A1	Social Studies Skills and Methods - D	
2	Improvising	Sings or plays a given 2-measure phrase and alters it by adding duple rhythms.	GM63A1		
2	Improvising	Sings or plays a given 2-measure phrase and alters it by adding or removing notes in the melody.	GM63B1		
2	Music and Other Disciplines	Identifies problem solving and creative thinking skills used in music.	GM68B2		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
2	Listening, Analyzing, and Describing	Listens to a varied repertoire of music and describes it utilizing music vocabulary.	GM66A1		Communication: Oral and Visual – A Writing Convention – A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
3	Improvising	Improvises an ostinato accompaniment for a given musical excerpt.	GM63C1		
3	Performing On Instruments	Responds appropriately to the cues of a conductor or section leader.	GM62B3		

3	Improvising	Sings or plays a given 2-measure phrase and alters it by interpreting it in a different mood (e.g., majestic, calm, energetic).	GM63D1		
3	Listening, Analyzing, and Describing	Listens to a varied repertoire of music and describes it utilizing music vocabulary.	GM66A1		Communication: Oral and Visual – A Writing Convention – A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
4	Music and Other Disciplines	Uses technology to listen to, create, and perform music.	GM68B1		
4	Performing On Instruments	Exhibits ability to perform in a variety of musical genres.	GM62C1		
4	History and Culture	Identifies exemplary music role models and describes their activities and achievements in the music field.	GM69D1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C Writing Convention – A, B, C Research – B, C, E
4	Music and other Disciplines	Describes the role of a listener, creator, and performer in the arts.	GM68A2		
5	Listening, Analyzing, and Describing	Listens to a varied repertoire of music and describes it utilizing music vocabulary.	GM66A1		Communication: Oral and Visual – A Writing Convention – A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
5	History and Culture	Identifies exemplary music role models and describes their activities and achievements in the music field.	GM69D1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C Writing Convention – A, B, C Research – B, C, E
5	Music and Other Disciplines	Describes the role of listener, creator, and performer in the arts.	GM68A2		
5	Music and Other Disciplines	Identifies similarities and differences in the meanings of common terms used in the various arts (e.g., texture, phrasing, balance).	GM68A1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D

6	History and Culture	Identifies exemplary music role models and describes their activities and achievements in the music field.	GM69D1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C Writing Convention – A, B, C Research – B, C, E
6	Music and Other Disciplines	Identifies similarities and differences in the meanings of common terms used in the various arts (e.g., texture, phrasing, balance).	GM68A1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D
6	Music and Other Disciplines	Describes the role of a listener, creator, and performer in the arts.	GM68A2		
6	Music and Other Disciplines	Integrates music and other art forms into a music presentation.	GM68B3		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Writing Process – A, B, C, D, E, F, G, H Writing Conventions – A, B, C Research – B, D, E Communications: Oral and Visual – C
7	Music and Other Disciplines	Identifies similarities and differences in the meanings of common terms used in the various arts (e.g., texture, phrasing, balance).	GM68A1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D
7	Music and Other Disciplines	Integrates music and other art forms into a music presentation.	GM68B3		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Writing Process – A, B, C, D, E, F, G, H Writing Conventions – A, B, C Research – B, D, E Communications: Oral and Visual – C
8	Music and Other Disciplines	Identifies problem solving and creative thinking skills used in music.	GM68B2		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C

8	Music and Other Disciplines	Integrates music and other art forms into a music presentation.	GM68B3		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Writing Process – A, B, C, D, E, F, G, H Writing Conventions – A, B, C Research – B, D, E Communications: Oral and Visual – C
9&10	Music and Other Disciplines	Identifies problem solving and creative thinking skills used in music.	GM68B2		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
9&10	Music and Other Disciplines	Integrates music and other art forms into a music presentation.	GM68B3		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Writing Process – A, B, C, D, E, F, G, H Writing Conventions – A, B, C Research – B, D, E Communications: Oral and Visual – C



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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Bag It!	Grade 6	General Music	Period 4, Week 2

<p><u>CONTENT STANDARD 3</u></p> <p>Improvising melodies, variations and accompaniments</p>
--

<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Improvise by altering rhythms of a given selection of music.	Sings or plays a given 2-measure phrase and alters it by adding duple rhythms.	Improvise melodies in a call-and-response setting.	Sings or plays a given 4-measure phrase and alters it by adding duple rhythms.
	GM63A1	GM53A1	GM73A1
<u>Benchmark B</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Improvise by altering the melody of a given selection of music.	Sings or plays a given 2-measure phrase and alters it by adding or removing notes in the melody.	Improvise melodic embellishments on given melodies.	Sings or plays a given 4-measure phrase and alters it by adding or removing notes in the melody.
	GM63B1	GM53A2	GM83B1

Bag It!

Introduction

During this unit, students experiment with a familiar melody by altering it rhythmically and melodically.

Summative Assessment

Using the *BAG IT! Worksheet*, students melodically and rhythmically alter the given 2-measure excerpt(s) of “Hot Cross Buns.”

Pre-Assessment

- Students aurally identify “Hot Cross Buns” as played or sung by the teacher.
- Students look at notation of a melody (on board or overhead), identify the quarter note as the dominant note value, and identify that a pair of eighth notes is equal to the value of a quarter note.

Procedures

Lesson 1

- Students practice “Hot Cross Buns” on recorders.
- Teacher distributes *BAG IT! Worksheet*. Students notate the first two measures of the original melody.
- Students alter and notate these two measures by replacing their choice of quarter notes with pairs of eighth notes.
- Students create and notate a second variation by replacing some notes with rests (Formative Assessment).
- Students practice their altered melodies on recorders.
- When students complete their variations, they volunteer to play their melodies in front of the class or have them played by another student or teacher (Summative Assessment).
- Teacher collects *BAG IT! Worksheet* so they can be used for Lesson 2.

Lesson 2

- Students practice original melody of “Hot Cross Buns” on recorders.
- Teacher distributes students’ *BAG IT! Worksheet* (on which work was done in the last lesson). Students notate the last two measures of the “Hot Cross Buns” melody.
- Students alter and notate the last two measures by replacing their choice of eighth notes with a quarter note or their choice of quarter notes with a pair of eighth notes.
- Students alter and notate a second version of the last two measures by replacing some notes with rests (Formative Assessment).
- Students practice their altered melodies on recorders.
- When students have completed their variations, they volunteer to play the melodies in front of the class or have them played by the teacher or another student (Summative Assessment).

Materials and Equipment

- *BAG IT! Worksheet*
- recorders (or other pitched instruments with tones BAG)

Re-Teach

Students who have difficulty playing “Hot Cross Buns” on recorders work with melody bells or other pitched instrument.

Enrichment/Extension

- Students revise 2-measure excerpts of other songs by adding duple rhythms and removing or adding melody notes.
- Students compose their revisions using notation software such as Sibelius or Finale Notepad.

“BAG IT!” Worksheet

(page 1)

Name _____

Date _____ Period _____

What is the title of the melody we are working with today? _____

Who is the composer of the melody? _____

ORIGINAL MELODY

Lesson 1: Write the notes of the first two measures of the melody on half of the staff below.

Lesson 2: Write the notes of the second two measures of the melody on half of the staff below.

Lesson 1

Lesson 2



Lessons 1 and 2: Practice playing the melody on the recorder.

One quarter note is equal to two eighth notes: 

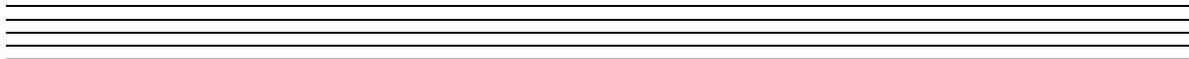
VERSION ONE

Lesson 1: Replace at least four quarter notes with pairs of eighth notes. Notate your new version of the melody on the first half of the staff below:

Lesson 2: Replace at least one quarter note with a pair of eighth notes and two pairs of eighth notes with quarter notes. Notate your new version of the melody on the second half of the staff below:

Lesson 1

Lesson 2



Lessons 1 and 2: Practice playing your new melody on the recorder.

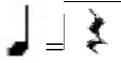
“BAG IT!” Worksheet

(page 2)

Name _____

Date _____ Period _____

A pair of eighth notes is the same as two separate eighth notes: 

A quarter note is equal to a quarter rest: 

An eighth note is equal to an eighth rest: 

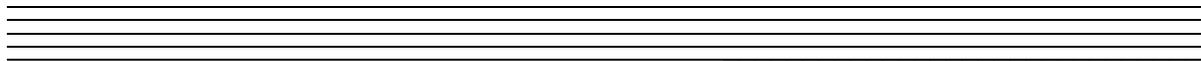
VERSION TWO

Lesson 1: Choose at least two notes to change or replace with rests. Notate your new version of the melody on the first half of the staff below. Double check measures to make sure they have the right number of beats.

Lesson 2: Choose at least two notes to change or replace with rests. Notate your new version of the melody on the second half of the staff below. Double check measures to make sure they have the right number of beats.

Lesson 1

Lesson 2



Lessons 1 and 2: Practice playing your new melody on the recorder.



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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Lean On Improv	Grade 6	General Music	Period 4, Week 3

<p><u>CONTENT STANDARD 3</u></p> <p>Improvising melodies, variations and accompaniments</p>
--

<u>Benchmark C</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Create an accompaniment for a given selection of music.	Improvises an ostinato accompaniment for a given 2-measure phrase. GM63C1	Improvises an ostinato accompaniment on pitched or unpitched instruments for a given musical excerpt. GM53B1	Improvises an accompaniment for a given 4-measure phrase. GM73C1
<u>Benchmark D</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Create an accompaniment for a given selection of music.	Sings or plays a given 2-measure phrase and alters it by interpreting it in a different mood (e.g., majestic, calm, energetic). GM63D1	Improvises melodic embellishments on given melodies. GM53A2	Sings or plays a given 4-measure phrase and alters it by interpreting it in two contrasting styles (e.g., march, blues). GM73D1

Lean On Improv

Unit Introduction

In this unit, small groups of students create rhythmic ostinati for the first full two measures of the chorus of “Lean on Me,” interpret different moods for the ostinati, and present their interpretations to the class. The class identifies the moods being expressed.

Summative Assessment

Students perform an interpretation of the chorus to “Lean on Me,” incorporating improvised ostinati on a classroom instrument or with body percussion.

Pre-Assessment

- Students describe different kinds of moods that can be expressed with music (e.g., sadness, cheerfulness, excitement, suspense).
- Students identify familiar songs that express different moods (music from films or popular songs).
- Students identify how these moods can be expressed musically (e.g., dynamic levels, tempo, rhythms, instrumentation).
- Students identify various combinations of note/rest values to correctly complete a measure of duple meter.

Procedures

Lesson 1

- Students listen to the recording of “Lean on Me” (Share the Music 6, page 144-45; CD 3, track 20).
- Students identify the predominant note value of “Lean on Me” (*eighth notes*, Formative Assessment).
- Students learn to sing the chorus of “Lean on Me” (page 145) and add clapping on the off-beat (Formative Assessment).
- Students discuss the mood of the song with and without “claps” and discuss the questions:
 - “Which version of the song seems more exciting?”
 - “Why?”
- Students divide into small groups and create another “sound” to be made on the off-beat of the chorus.

- Student groups perform their choices as the rest of class sings the chorus of “Lean on Me.”

Lesson 2

- Students review singing the chorus of “Lean on Me,” using some of the “sounds” selected from the previous lesson.
- Teacher distributes *Rhythm Improvisation Worksheet*, explaining that an interesting rhythmic accompaniment (ostinato) uses more than claps on beats two and four (off-beat clapping).
- In small groups, students create six possible rhythmic combinations by circling (or not circling) the numbers 1 2 3 4 5 6 7 8. Circled numbers represent quarter notes while the un-circled numbers represent rests. Two consecutive numbers in one circle equals a half note, three equal a dotted-half, and four equal a whole note.
- Each student group selects favorite rhythmic combinations and practice singing the “Lean on Me” chorus a cappella with the selected rhythms.
- Each group decides which “mood” is best for their rhythmic ostinato interpretation for the “Lean on Me” chorus and how to achieve that mood (tempo, dynamics, instrumentation).
- Each group improvises an ostinato accompaniment to provide appropriate tone color to their performance using classroom instruments and/or body percussion (Formative Assessment).
- Using classroom instruments and/or body percussion, students practice their interpretations
- Each group performs their interpretation while the rest of the class sings the chorus of “Lean on Me,” using the group’s selected tempo. Class identifies how each group altered the rhythm of the chorus to create the mood and the mood each group expressed through the selection of instruments and tempo (Summative Assessment).
- Students write about someone that they have helped or someone that they have leaned on in times of trouble (Type 1 Quick write).

Writing Connections

Type 1 Quick write

Materials and Equipment

- *Rhythm Improvisation Worksheet*
- various pitched and unpitched classroom instruments
- stereo with CD player
- Share the Music 6, CD 3

Textbook

Share the Music 6

Interdisciplinary Connections

Social Studies D – Work effectively in a group.

Re-Teach

- Students identify musical elements that create mood in various musical examples.
- Students identify note value combinations for duple meter.

Enrichment/Extension

Students transfer the rhythmic patterns created on the *Rhythm Improvisation Worksheet* to actual note values on staff paper and play the ostinati while reading the notes.

RHYTHM IMPROVISATION WORKSHEET

GROUP MEMBERS

Circle the numbers (beats) in the number sequence below that will have sound. The numbers not circled will represent a rest or silent beat. You may circle consecutive numbers together to represent a sound that lasts longer than one beat.

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

Each line represents a new rhythmic pattern



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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Montage of Performance Styles	Grade 6	General Music	Period 4, Week 4 Lessons 1-2

CONTENT STANDARD 2

Performing on instruments, alone and with others, a varied repertoire of music

<u>Benchmark C</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Perform a varied repertoire on an instrument.	Exhibits ability to perform in a variety of musical genres.	Performs music representing diverse genres and cultures.	Exhibits ability to perform in a variety of musical genres.
	GM62C1	GM52C1	GM72C1

CONTENT STANDARD 8

Understanding relationships between music, the other arts, and other disciplines outside the arts

<u>Benchmark A</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>	<u>Next Level</u>
Compare and contrast common terms used in and for the interpretation of music and the other arts.	Describes the role of a listener, creator, and performer in the arts.	N/A	Compares and contrasts how the roles of creators, performers, and others involved in music are similar to or different from those in other art forms.
	GM68A2		GM78A2

CONTENT STANDARD 9

Understanding music in relation to history and culture

<u>Benchmark D</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Identify various careers in music.	Identifies exemplary music role models and describes their activities and achievements in the music field. GM69D1	Identifies exemplary music role models and describe their activities and achievements in the music field. GM59C1	Identifies non-performing careers in music (e.g., engineer, producer, and ethnomusicologist). GM79B1

Montage of Performance Styles

Unit Introduction

In this unit, students listen to a variety of jazz recordings. They read and respond to background information on selected jazz artists and perform a selected syncopated bass line.

Summative Assessment

- Students complete the *Montage of Performance Styles* worksheet, comparing musical elements.
- Each student indicates which performance s/he prefers and supports his/her choice with musical terminology.

Pre-Assessment

- Students define and discuss the following musical elements: syncopation, beat, rhythm, melody, and dynamics.
- Teacher assesses class' knowledge of the following rhythmic values by reviewing concepts from previous lessons: quarter note, eighth note, and eighth rest.

Procedures

Lesson 1

- Class reads the first paragraph of Share the Music 6, page 152.
- Teacher writes the following musical terms on the board/overhead: syncopation, beat, rhythm, melody, dynamics.
- Students read about selected jazz artists (Share the Music 6, pages 152-55).
- Students listen to four excerpts in “Montage of Performance Styles” (CD 3, track 33). Students tell whether they like each recording and why using musical terminology (Formative Assessment).
- Students complete *Montage of Performance Styles* worksheet (Type 1 Quick write, Summative Assessment).

Lesson 2

- Students listen to “Montage of Performance Styles” (CD 3, track 33) and share their reflections from the *Montage of Performance Styles* worksheet.
- Students clap the bass rhythm of “Stand by Me” (Share the Music 6, page151).
- To reinforce the concept of syncopation, class listens to “Stand by Me” (Share the Music 6, page 150; CD 3, track 29), paying particular attention to the bass accompaniment (page 151).
- Teacher teaches “Stand by Me” melody and refrain to class.
- Students clap bass line rhythm (page 151) adding finger snaps on the eighth rests.
- Students rehearse this pattern in small and large groups until all students can perform with confidence.
- Half of class sings “Stand by Me” melody with recording (Share the Music 6, page 150-151; CD 3, track 29), while other half claps and snaps the bass pattern, then reverse parts.
- Teacher introduces pitched instruments for the bass part (keyboards, melody bells).
- Students play bass line on pitched instruments then add to “Stand by Me” recording.
- Students sing “Stand by Me” and play bass line.

Writing Connections

Type 1 Quick write

Interdisciplinary Connections

Writing Convention B – Uses grammatical and mechanical conventions in written compositions.

Materials and Equipment

- Share the Music 6, CD 3
- stereo and CD player
- pitched instruments

Textbook

Share the Music 6

Re-Teach

- Students listen to two selections from “Montage of Performance Styles” (CD 3, track 33) and work in small groups to complete *Montage of Performance Styles* worksheet.
- Students work in small groups of three or four, with one pitched instrument to each group. Students rehearse bass patterns for each other.

Enrichment/Extension

- Students choose two other examples of jazz and complete a comparative analysis using a Venn diagram and music terminology.
- Students improvise another accompaniment for “Stand by Me” using pitched or unpitched instruments.

Montage of Performance Styles

Name _____ Date _____

Listen to the following four examples of jazz styles by composer Keith Jarrett. Describe the playing style for each selection using the musical terminology below:

Syncopation **Beat** **Rhythm** **Melody** **Dynamics**

1. *"I Hear a Rhapsody"* _____

2. *"Improvisation: Part 2A"* _____

3. *"Spirits: No.5"* _____

4. *"Prelude No.1 in C Major"* _____



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<u>LESSON TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Poems and Lyrics	Grade 6	General Music	Period 4, Weeks 5

CONTENT STANDARD 8

Understanding relationships between music, the other arts, and other disciplines outside the arts

<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Compare and contrast common terms used in and for the interpretation of music and the other arts.	Identifies similarities and differences in the meanings of common terms used in the various arts (e.g., texture, phrasing, balance).	Defines basic art terms (e.g., texture, color, form, balance, movement) associated with various art forms and use them to describe musical events.	Identifies similarities and differences in the meanings of common terms used in the various arts (e.g., texture, phrasing and balance).
	GM68A1	GM58A1	GM78A1

Poems and Lyrics

Introduction

In this lesson, students study a poem and a song that have a similar topic. Students analyze the poem and song, identifying similarities and differences in the meaning of common terms used in music and poetry (e.g., balance, repetition, phrasing, mood).

Summative Assessment

Students use a Venn Diagram to compare and contrast the lyrics of “Trav’ler,” (Share the Music 6, pages 169-170; CD 4, track 9), the poem “Traveling On” (Share the Music 6, page 168), and identify similarities and differences in balance, repetition, phrasing, and mood.

Pre-Assessment

- Students verbally identify the theme of “Trav’ler” (Share the Music 6, pages 169-170; CD 4, track 9), “Traveling On” (Share the Music 6, page 168), and discuss ways to travel (*plane, car, or through your imagination*).
- Students verbally define balance, repetition, phrasing, and mood.

Procedures

- Students look at the music and listen to “Trav’ler” (Share the Music 6, pages 169-170; CD 4, track 9), paying particular attention to the lyrics and raising their hands at the beginning of each phrase (Formative Assessment).
- Teacher asks students to identify ways to anticipate a new phrase in the lyrics and lists these tools on the board or overhead (*punctuation mark, complete idea, repetition of vowel sounds*).
- Students listen to “Trav’ler” again and identify form (sections) of the piece. Students identify the differences/similarities between the beginning, middle, and end and how they identified them.
- Teacher or student reads the poem, “Traveling On” (Share the Music 6, page 168). Students raise their hand at the beginning of each phrase (Formative Assessment).
- Teacher or student reads the poem again, identifying the form (sections) of the piece. Students identify the number of lines in the stanza and whether or not the poem’s form changes.
- Students use a Venn Diagram to compare and contrast the song lyrics and the poem and identify similarities and differences in balance, repetition, phrasing, and mood (Summative Assessment).

Materials and Equipment

- stereo and CD Player
- Share The Music 6, CD 4
- Venn Diagram worksheet

Textbook

Share the Music 6

Writing Connection

Graphic organizer

Interdisciplinary Connection

Language Arts G – Explains how figurative language expresses ideas and conveys moods.

Re-Teach

Teacher reviews the terms form, repetition (rhyme), and phrasing.

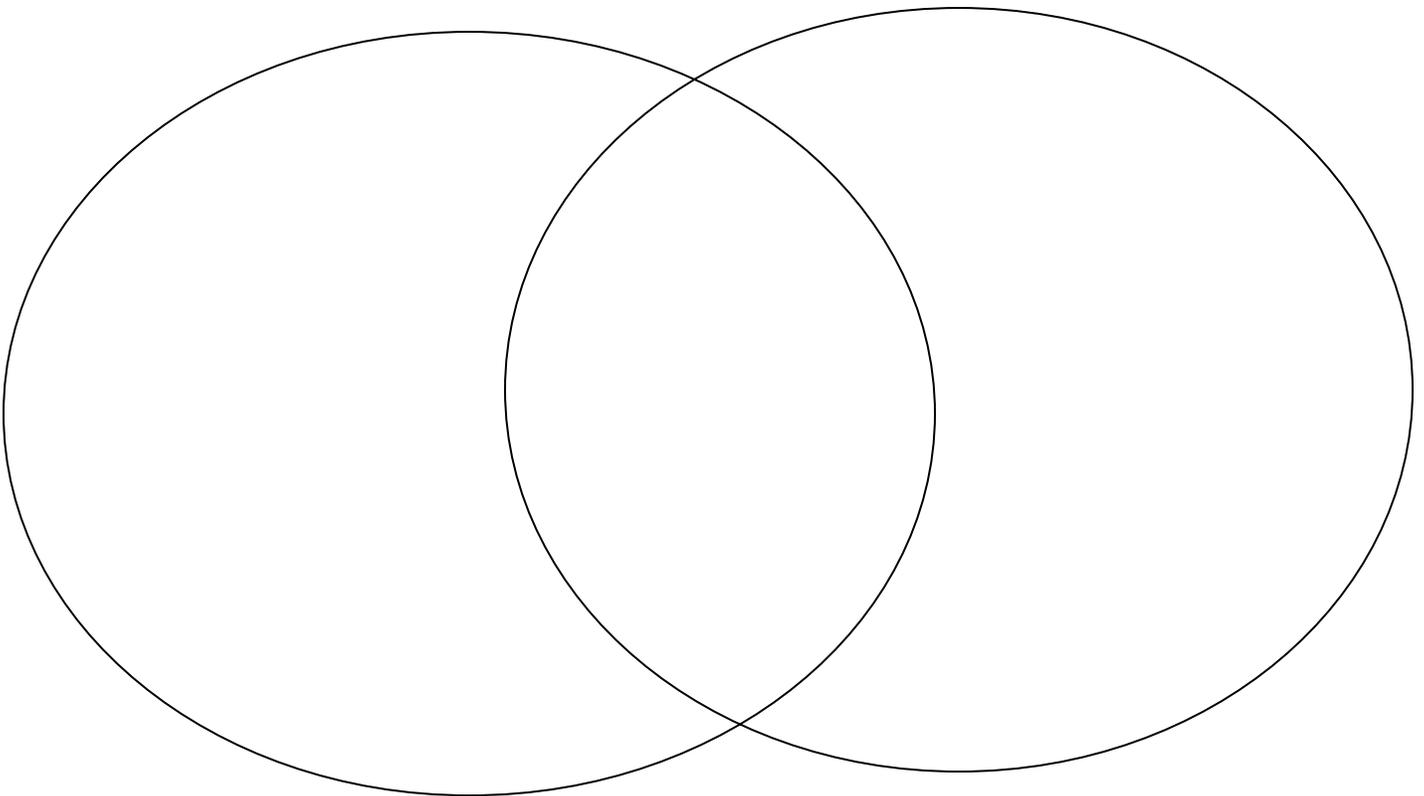
Enrichment/Extension

Students read the biographies of the composer/author and discuss the life experiences that influenced the creation of these works (Share the Music 6 – Teacher Edition, *Meeting Individual Needs*, pages 168-169).

Venn Diagram

Name _____

Using the Venn diagram below, illustrate the similarities and differences between the song “Travl’er” and the poem “Traveling On”.





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<u>LESSON TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Curtain Up!	Grade 6	General Music	Period 4, Week 6

CONTENT STANDARD 8

Understanding relationships between music, the other arts, and other disciplines outside the arts

<u>Benchmark B</u>	<u>Grade Level Indicator 3</u>	<u>Previous Level</u>	<u>Next Level</u>
Demonstrate ways that subject matter of other disciplines is interrelated with that of music.	Integrates music and other art forms into a music presentation.	Use various art forms to interpret music.	Integrates music and other art forms into a music presentation.
	GM68B3	GM58A3	GM78B3

Curtain Up!

Introduction

In this lesson students incorporate original dance movements to the song “*Another Op’nin,’ Another Show.*”

Summative Assessment

Students perform in pairs (then as a full class if sufficient room) their marcato movements to the song “*Another Op’nin,’ Another Show.*”

Pre-Assessment

- Students define articulation, marcato, and legato.
- Students listen to “*Another Op’nin,’ Another Show*” (Share the Music 6, page 217; CD 5, track 8), and discuss the marcato articulation of the voices.
- Students discuss movements that could be considered marcato (e.g., soldiers marching) or legato (e.g., ice-skating).

Procedures

- Students sing the song using marcato articulation and walk to the beat using energetic, abrupt movements, while changing direction every four steps (Formative Assessment).
- Students create ways of saying hello with movement.
- Students choose partners and choreograph the song using marcato movement and their ways of saying hello.
- Partners create two poses: one for “another op’nin’” and one for “another show.”
- Partners get together in groups of six to perform their original movements for the class as the class sings “*Another Op’nin,’ Another Show*” (Summative Assessment).

Materials and Equipment

- Share the Music 6, CD 5
- stereo and CD player

Textbook

Share the Music 6

Re-Teach

- Review the articulation terms *marcato* and *legato*.
- Students work in groups of four, doing identical movements

Enrichment/Extension

Students look through the words of the song and pick out phrases that suggest pantomime and choreograph gestures for those phrases.

General Music Grade 6

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Benchmark A: Sing an excerpt of music independently or in a group with musical accuracy.

GLI 1: Sings, independently and with others, utilizing correct posture, breath support, and tone. GM61A1

GLI 2: Sings songs using articulation, dynamics, and tempi with accuracy. GM61A2

GLI 3: Sings canons and rounds in 2-3 parts with accuracy. GM61A3

GLI 4: Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed. GM61A4

GLI 5: Responds appropriately to the cues of a conductor or section leader. GM61A5

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform a piece of music independently with technical accuracy and expression.

GLI 1: Performs pentatonic music with characteristic tone on an instrument (e.g., recorder, guitar, keyboard instrument, string instrument). GM62A1

GLI 2: Exhibits correct posture, playing position, breath, and bow/stick control. GM62A2

GLI 3: Performs a rhythmic ostinato using an unpitched percussion instrument. GM62A3

Benchmark B: Perform a part in an ensemble with technical accuracy and expression.

GLI 1: Exhibits understanding of blend and balance in an ensemble. GM62B1

GLI 2: Performs music in unison parts within an ensemble. GM62B2

GLI 3: Responds appropriately to the cues of a conductor or section leader. GM62B3

Benchmark C: Perform a varied repertoire on an instrument.

GLI 1: Exhibits ability to perform in a variety of musical genres.
GM62C1

Content Standard 3: Improvising melodies, variations and accompaniments

Benchmark A: Improvise by altering rhythms of a given selection of music.

GLI 1: Sings or plays a given 2-measure phrase and alters it by adding duple rhythms. GM63A1

Benchmark B: Improvise by altering the melody of a given selection of music.

GLI 1: Sings or plays a given 2-measure phrase and alters it by adding or removing notes in the melody. GM63B1

Benchmark C: Create an accompaniment for a given selection of music.

GLI 1: Improvises an ostinato accompaniment for a given musical excerpt. GM63C1

Benchmark D: Improvise by altering the stylistic elements of a given selection of music.

GLI 1: Sings or plays a given 2-measure phrase and alters it by interpreting it in a different mood (e.g., majestic, calm, energetic).
GM63D1

Content Standard 4: Composing and arranging within specified guidelines

Benchmark A: Create, notate, and perform rhythm patterns.

GLI 1: Creates and notates rhythm patterns in varied time signatures including 2/4 and 4/4. GM64A1

GLI 2: Performs student-composed rhythm patterns alone and/or in groups. GM64A2

Benchmark B: Create, notate, and perform a 4-measure melody using standard notation and treble clef.

GLI 1: Creates and notates melodic compositions using 2/4 and 4/4 time signatures. GM64B1

GLI 2: Performs student-composed melodic compositions alone and/or with others. GM64B2

Benchmark C: Arrange a melody.

GLI 1: Arranges a familiar melody (e.g., Twinkle, Twinkle Little Star) by altering articulation, dynamics and/or tempo. GM64C1

Benchmark D: Apply technology in creating, arranging, and notating music.

GLI 1: Integrates technology while creating, arranging, and notating music. GM64D1

Content Standard 5: Reading and notating music

Benchmark A: Identify and utilize the following: clef, key signature, meter, tempo, dynamic markings, and note values.

GLI 1: Reads whole, half, quarter, eighth, sixteenth, dotted notes, and rests in 2/4, 3/4, and 4/4 time signatures. GM65A1

GLI 2: Reads 4-8-measure melodies in both treble and bass clefs. GM65A2

GLI 3: Reviews and utilizes standard symbols for dynamics, tempo, articulation, and expression. GM65A3

GLI 4: Uses standard notation to record his/her musical ideas and the musical ideas of others. GM65A4

GLI 5: Identifies the pattern of whole and half steps in a major scale. GM65A5

Content Standard 6: Listening to, analyzing, and describing music

Benchmark A: Listen to a varied repertoire of music and analyze selections using musical terminology.

GLI 1: Listens to a varied repertoire of music and describes it utilizing music vocabulary. GM66A1

GLI 2: Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality). GM66A2

Benchmark B: Analyze the structure of larger music works and the sections of which it is comprised.

GLI 1: Identifies and describes forms within individual sections of a larger musical work (e.g., rondo, canon, theme and variations). GM66B1

Content Standard 7: Evaluating music and music performance

- Benchmark A: Explore varied music preferences.
- GLI 1: Explains how and why people use and respond to music. GM67A1
 - GLI 2: Demonstrates an understanding of reasons why people value music. GM67A2
 - GLI 3: Shows respect for diverse opinions regarding music preferences. GM67A3
- Benchmark B: Describe how genre and performance setting (e.g., Picnic with the Pops, symphony hall, jazz concert) affect audience response.
- GLI 1: Practices audience etiquette in selected music settings. GM67B1
 - GLI 2: Experiences and evaluates a variety of live music performances and activities. GM67B2
- Benchmark C: Evaluate the quality and effectiveness of a music performance.
- GLI 1: Uses musical terminology to support personal preferences for specific music works. GM67C1

Content Standard 8: Understanding relationships between music, the other arts, and other disciplines outside the arts

- Benchmark A: Compare and contrast common terms used in and for the interpretation of music and the other arts.
- GLI 1: Identifies similarities and differences in the meanings of common terms used in the various arts (e.g., texture, phrasing, balance). GM68A1
 - GLI 2: Describes the roles of a listener, creator, and performer in the arts. GM68A2
- Benchmark B: Demonstrate ways that subject matter of other disciplines is interrelated with that of music.
- GLI 1: Uses technology to listen to, create, and perform music. GM68B1
 - GLI 2: Identifies problem solving and creative thinking skills used in music. GM68B2
 - GLI 3: Integrates music and other art forms into a music presentation. GM68B3

Content Standard 9: Understanding music in relation to history and culture

Benchmark A: Compare and contrast music from various historical periods and diverse cultures.

GLI 1: Describes how elements of music are used to create various musical styles. GM69A1

GLI 2: Listens to and identifies stylistic elements and musical examples from Western literature and diverse cultures. GM69A2

Benchmark B: Describe how events during various historical periods have influenced the development of music.

GLI 1: Recognizes and describes how historical, political, and cultural events have influenced music. GM69B1

Benchmark C: Identify composers and classify them according to chronological historical periods.

GLI 1: Classifies by composer and historical period a varied body of musical works. GM69C1

Benchmark D: Identify various careers in music.

GLI 1: Identifies exemplary music role models and describe their activities and achievements in the music field. GM69D1

Ohio Graduation Test Integration Key
English Language Arts
General Music Grade 6

Standard	Benchmark
Acquisition of Vocabulary	D – Use knowledge of symbols, acronyms, word origins, and derivations to determine the meanings of unknown words.
Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies	B – Apply effective reading comprehension strategies, including summarizing and making predictions, and comparisons using information in text, between text, and across subject areas.
	C – Make meaning through asking and responding to a variety of questions related to text.
	D – Apply self-monitoring strategies to clarify confusion about text and to monitor comprehension.
Informational, Technical and Persuasive Text	B – Recognize the difference between cause and effect and fact and opinion to analyze text.
	C – Explain how main ideas connect to each other in a variety of sources.
Literary Text	F – Identify similarities and differences of various literary forms and genres.
	G – Explain how figurative language expresses ideas and conveys mood.
Writing Process	A – Generate writing topics and establish a purpose appropriate for the audience.
	B – Determine audience and purpose for self-selected and assigned writing tasks.
	C – Clarify ideas for writing assignments by using graphics or other organizers.
	D – Use revision strategies to improve the overall organization, the clarity and consistency of ideas within and among paragraphs, and the logic and effectiveness of word choices.
	E – Select more effective vocabulary when editing by using a variety of resources and reference materials.
	F – Edit to improve fluency, grammar, and usage.
	G – Apply tools to judge the quality of writing.
	H – Prepare writing for publication that is legible, follows and appropriate format, and uses techniques such as graphics.
Writing Convention	A – Use correct spelling.
	B – Use conventions of punctuation and capitalization in written work.
	C – Use grammatical structures to effectively communicate ideas in writing.

Research	B – Formulate open-ended research questions suitable for inquiry and investigation and develop a plan for gathering information.
	C – Organize information in a systematic way.
	D – Acknowledge quoted and paraphrased information and documents sources used.
	E – Communicate findings orally, visually, and in writing or through multimedia.
Communications: Oral and Visual	A – Use effective listening strategies, summarize major ideas, and draw logical inferences from presentations and visual media.
	C – Vary language choice and use effective presentation techniques, including voice modulation and enunciation.

Ohio Graduation Test Integration Key

Social Studies

General Music Grade 6

Standard	Benchmark
History	A – Interpret relationships between events shown on multiple-tier time lines.
	B – Describe the political and social characteristics of early civilizations and their enduring impact on later civilizations.
	C – Describe the characteristics of feudal societies and the transition to the Renaissance and Reformation in Europe.
	D – Describe the effects of interactions among civilizations during the 14 th through the 18 th centuries.
	E – Explain the causes and consequences of the American Revolution, with emphasis on both Colonial and British perspectives.
	F – Explain the political and economic challenges faced by the United States after the Revolutionary War and the actions that resulted in the adoption of the U.S. Constitution.
	G – Analyze the causes and consequences of the American Civil War.
People in Societies	A – Compare cultural practices, products, and perspectives of past civilizations in order to understand commonality and diversity of values.
	B – Analyze examples of interactions between cultural groups and explain the factors that contribute to cooperation and conflict.
	C – Explain how contact between different cultures impacts the diffusion of belief systems, art, science, technology, language, and forms of government.
Social Studies Skills and Methods	B – Organize historical information in text or graphic format and analyze the information in order to draw conclusions.
	D – Work effectively in a group.