

ACADEMY OF DOVER CHARTER SCHOOL
 MUSIC SCOPE AND SEQUENCE
 August 2021



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AOD's music program will help and encourage students to gain independence and learn more music skills. They will be given opportunities to strengthen their knowledge of musical concepts and history through experience, exploration, discovery, and self-expression. The Music Classroom will center on active participation in music-making through the band, strings, and choral programs. Their work will culminate in Winter and Spring concerts to allow students and families to share in their musical experiences and education.

DELAWARE MUSIC STANDARDS FOR K-8

CREATING

ANCHOR STANDARD 1: Generate and conceptualize artistic ideas and work.

ANCHOR STANDARD 2: Organize and develop artistic ideas and work.

ANCHOR STANDARD 3: Refine and complete artistic work.

PERFORMING

ANCHOR STANDARD 4: Select, analyze, and interpret artistic work for presentation.

ANCHOR STANDARD 5: Develop and refine artistic techniques and work for presentation.

ANCHOR STANDARD 6: Convey meaning through the presentation of artistic work.

RESPONDING

ANCHOR STANDARD 7: Perceive and analyze artistic work

ANCHOR STANDARD 8: Interpret intent and meaning in artistic work.

ANCHOR STANDARD 9: Apply criteria to evaluate artistic work.

CONNECTING

ANCHOR STANDARD 10: Synthesize and relate knowledge and personal experiences to make art.

ANCHOR STANDARD 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

| | K | 1 | 2 | 3 | 4 |
|-----------------|--|--|---|---|--|
| ELEMENTS | Basic Rhythm Steady beat Difference between fast and slow Difference between loud and soft Difference between long and short Movement | Basic Rhythm Steady beat Difference between fast and slow Difference between loud and soft Difference between long and short Movement Melodic direction Difference between high and low pitches | Basic Rhythm Steady beat Difference between fast and slow Difference between loud and soft Difference between long and short Movement Melodic direction Difference between high and low pitches Musical note names Scales Staff | Basic Rhythm Steady beat Difference between fast and slow Difference between loud and soft Difference between long and short Movement Melodic direction Difference between high and low pitches Musical note names Scales Staff Recognize outline of a song Treble clef Meter Signatures | Basic Rhythm Movement Melodic direction Musical note names Scales Staff Recognize outline of a song Treble clef Meter Signatures Recognize theme & variations |
| PLAYING | | Play simple rhythms Echo simple melodies Echo short rhythms and melodic patterns Tone color | Sing C Major Scale on "Do, Re, Mi, etc" Echo short rhythms and melodic patterns | Sing C Major Scale on "Do, Re, Mi, etc" Sing simple melodies Sing simple melodies accompanied and unaccompanied | Play simple melodies on various instruments Sing simple melodies accompanied and unaccompanied |
| RHYTHM | | Become familiar with whole, Half, and quarter note | Become familiar with whole, Half, and quarter note Become familiar with whole, half, and quarter | Review whole, Half, eighth, and quarter note 4/4 2/4 and 3/4 meter Review whole, half, and quarter rest | Review whole, Half, eighth, and quarter note Review whole, half, and quarter rest Review 4/4 2/4 and 4/3 |

| | | | rest | | meter |
|------------------------------------|---|---|---|--|---|
| LISTENING AND UNDERSTANDING | Recognizing instruments (guitar, piano, trumpet, flute, violin, drum) | Composers Orchestra Opera Ballet Jazz | Observe difference between piano, keyboard, and organ Instrument families | Review instrument families 4/4 2/4 and 4/3 meter Recognize the difference between vocal ranges (soprano, alto, tenor, bass) Gregorian chant | Review instrument families 4/4 2/4 and 4/3 meter Recognize the difference between vocal ranges (soprano, alto, tenor, bass) Gregorian chant Introduce sharps & flats Bar lines Names of lines and spaces Recognize harmony |
| SONGS | London bridge Row your boat This old man The wheels on the bus Go tell aunt rhody In the hall of the mountain king Bingo The bear went over the mountain | America the beautiful For he's a jolly good fellow La cucaracha Oh! Susanna On top of old smokey She'll be coming around the mountain Take me out to the ball game When the saints go marching in Yankee Doodle | Casey Jones Follow the Drinking Gourd Home on the range The Star- Spangled banner Then Johnny comes marching home This land is your land | America ("My country 'tis of thee") Down in the valley You're a grand ol Flag Alouette | Auld Lang Syne Cockles and Mussels Comin' through the Rye I love the Mountains My Grandfather's Clock |

| | 5 | 6 | 7 | 8 |
|-----------------|--|--|--|--|
| ELEMENTS | <p>Melodic direction Musical note names Scales Staff Recognize outline of a song Treble clef Meter Signatures Recognize theme & variations Recognize legato movement Sharps, flats, & Naturals</p> | <p>Melodic direction Musical note names Scales Staff Recognize outline of a song Treble clef Meter Signatures Recognize theme & variations Recognize legato movement Recognize italian terms (grave, largo, adagio, etc) Identify chords Octave Dynamics Sharps, flats, & Naturals</p> | <p>Melodic direction Musical note names Scales Staff Recognize outline of a song Treble clef Meter Signatures Recognize theme & variations Recognize legato movement Recognize italian terms (grave, largo, adagio, etc) Identify chords & names Octave Dynamics Sharps, flats, & Naturals</p> | <p>Melodic direction Musical note names Scales Staff Recognize outline of a song Treble clef Meter Signatures Recognize theme & variations Recognize legato movement Recognize italian terms (grave, largo, adagio, etc) Identify chords & names Octave Dynamics Sharps, flats, & Naturals</p> |
| PLAYING | <p>Play simple melodies on various instruments Sing complex melodies accompanied and unaccompanied Echo complex rhythms</p> | <p>Play simple melodies on various instruments Sing complex melodies accompanied and unaccompanied Echo complex rhythms</p> | <p>Play complex melodies on various instruments accompanied by other melodies Sing complex melodies accompanied and unaccompanied Echo complex rhythms</p> | <p>Play complex melodies on various instruments accompanied by other melodies Sing complex melodies accompanied and unaccompanied Echo complex rhythms</p> |
| RHYTHM | <p>Review whole, Half, eighth, and quarter note Review whole, half, and</p> | <p>Review whole, Half, eighth, and quarter note Review whole, half, and</p> | <p>Review whole, Half, eighth, and quarter note Review whole, half, and</p> | <p>Review whole, Half, eighth, and quarter note 4/4 2/4 and 3/4 meter</p> |

| | | | | |
|------------------------------------|--|--|--|--|
| | <p>quarter rest Review 4/4 2/4 and 4/3 meter Introduce grouped 16th notes & paired eighth notes Tied & dotted notes</p> | <p>quarter rest Review 4/4 2/4 4/3 3/4 6/8 meter Review grouped 16th notes & paired eighth notes Tied & dotted notes</p> | <p>quarter rest Review 4/4 2/4 4/3 3/4 6/8 meter Review grouped 16th notes & paired eighth notes Tied & dotted notes</p> | <p>Review whole, half, and quarter rest Tied & dotted notes</p> |
| LISTENING AND UNDERSTANDING | <p>Review instrument families 4/4 2/4 and 4/3 meter Recognize the difference between vocal ranges (soprano, alto, tenor, bass) Gregorian chant Introduce sharps & flats Tied & dotted notes Bar lines Names of lines and spaces Recognize harmony Sing & play melodies while reading scores Sing round and canons 2 & 3-part singing</p> | <p>Review instrument families 4/4 2/4 and 4/3 meter Recognize the difference between vocal ranges (soprano, alto, tenor, bass) Gregorian chant Introduce sharps & flats Tied & dotted notes Bar lines Names of lines and spaces Recognize harmony Sing & play melodies while reading scores Sing round and canons 2 & 3-part singing</p> | <p>Review instrument families 4/4 2/4 and 4/3 meter Recognize the difference between vocal ranges (soprano, alto, tenor, bass) Gregorian chant Introduce sharps & flats Tied & dotted notes Bar lines Names of lines and spaces Recognize harmony Sing & play melodies while reading scores Sing round and canons 2 & 3-part singing</p> | <p>Review instrument families 4/4 2/4 and 4/3 meter Recognize the difference between vocal ranges (soprano, alto, tenor, bass) Gregorian chant Introduce sharps & flats Tied & dotted notes Bar lines Names of lines and spaces Recognize harmony Sing & play melodies while reading scores Sing round and canons 2 & 3-part singing</p> |
| SONGS | <p>Battle Hymn of the Republic Danny Boy God Bless America Greensleeves Havah Nagilah Red River Valley Sakura</p> | <p>Baroque, Classical, and Romantic music</p> | <p>Baroque, Classical, and Romantic music American Music Jazz African American Music Musical Theater</p> | <p>Baroque, Classical, and Romantic music American Music Jazz African American Music Opera Musical Theater</p> |

4th-8th grade band

TOPICS:

BREATH: MEMORIZING AND EXECUTING A VARIETY OF VOCAL DRILLS WHILE PRACTICING GOOD VOCAL SKILLS

DICTION/VOWEL FORMATION: VOCALIZING VOWELS, CONSONANTS AND MULTIPLE LANGUAGES

RANGE/PITCH/INTONATION: SINGING ON PITCH AND CORRECTLY PLACING SOUND, CONTROLLING BREATH; EAR TRAINING

POSTURE: FACIAL/BODY RESONATORS, CORRECT SEATING AND STANDING

VOCAL HEALTH: VOCAL ANATOMY, VOCAL REST, AND PERFORMANCE PRACTICE

MELODY: PERFORMING A VARIETY OF REPERTOIRE WITH PITCH ACCURACY, UNISON BLEND, TWO PART, CHORD PROGRESSION AS WELL AS HARMONY AND TEXTURE

HARMONIC BLEND: HARMONIES THROUGH ROUNDS AND DUETS

MUSIC SKILLS: GROUP/INDIVIDUAL COMPOSITION, MUSIC NOTATION, RHYTHM READING, TONAL PATTERNS

REHEARSAL ROUTINE: PREPAREDNESS, UNDERSTANDING OF CUES AND CUT OFFS

VOCAL WARM-UPS: MEMORIZATION AND EXECUTION OF VOCAL DRILLS

SIGHT SINGING: SINGING SCALES AND SIGHT READING

CONCERT REPERTOIRE: INDIVIDUAL/GROUP INSTRUCTION AND VOCAL MODELING

CONCERT PERFORMANCE: SPRING/WINTER CONCERT

CONCERT ETIQUETTE: PERFORMANCE PRACTICE, DRESS CODE, AND ATTENDANCE

CULTURAL MUSIC: ACCULTURATING TO A VARIETY OF CULTURAL REPERTOIRE

MUSIC GAMES: PLAYING COOPERATIVE GAMES TO IMPROVE MUSICIANSHIP

MUSICIANSHIP: KNOWLEDGE OF MUSIC NOTATION, RHYTHMIC NOTATION, TEXTURE, SYMBOLS, DYNAMICS, TIME AND KEY SIGNATURES, INTERVALS, MELODIC DICTATION, FORMS, AND AUDIATIO

4th-8th grade chorus

TOPICS:

REHEARSAL ROUTINE: PREPAREDNESS, UNDERSTANDING OF CUES AND CUT OFFS

INSTRUMENT CARE: CLEANING THE INSTRUMENT, REED CARE, OILING OF VALVES

BALANCE: MELODY AND HARMONY; PYRAMID OF SOUND

TONE PRODUCTION: PRODUCE GOOD CLEAR TONE

NOTES AND RHYTHMS: COUNTING NOTES AND RESTS AND PLAYING SYNCOPATED RHYTHMS AND STEADY BEATS

INTONATION: PLAYING IN TUNE WITH OTHERS. TIGHTENING AND LOOSENING ACCORDINGLY

DYNAMICS: UNDERSTANDING THE MEANING OF DYNAMICS AND EXECUTING THEM

KEY SIGNATURE: KNOWING THE KEY OF THEIR OWN INSTRUMENT RELATED TO CONCERT PITCH; IDENTIFY THE KEY ON ANY PIECE OF MUSIC.

TIME SIGNATURE: IDENTIFY THE TIME SIGNATURE AND PLAY ACCORDINGLY

NOTE NAMES AND FINGERINGS: IDENTIFY NOTE NAMES QUICKLY AND ACCURATELY

SCALES: PLAY 7 CONCERT SCALES; QUARTER NOTE = 80-120 BPM

INSTRUMENT IDENTIFICATION: IDENTIFY INSTRUMENTS STATING THEIR INSTRUMENT FAMILY AND HOW THEY ARE PLAYED

VOCAL WARM-UPS: MEMORIZATION AND EXECUTION OF VOCAL DRILLS

SIGHT READING: PLAYING SCALES AND SIGHT PLAYING

CONCERT REPERTOIRE: INDIVIDUAL/GROUP INSTRUCTION AND INTONATION MODELING

CONCERT PERFORMANCE: SPRING/WINTER CONCERT

CONCERT ETIQUETTE: PERFORMANCE PRACTICE, DRESS CODE, AND ATTENDANCE

CULTURAL MUSIC: ACCULTURATING TO A VARIETY OF CULTURAL REPERTOIRE

MUSICIANSHIP: KNOWLEDGE OF MUSIC NOTATION, RHYTHMIC NOTATION, TEXTURE, SYMBOLS, DYNAMICS, TIME AND KEY SIGNATURES, INTERVALS, FORMS

Band and Chorus Assessments:

- 1.INDIVIDUAL ASSESSMENT
- 2.COLLABORATIVE ASSESSMENT
- 3.PEER CRITIQUE AND REVIEW
- 4.REPERTOIRE ASSESSMENT
- 5.INSTRUCTOR OBSERVATION (VISUAL AND AURAL)
6. SELF-REFLECTION
- 7.NOTE ACCURACY TESTS
- 8.IDENTIFICATION TESTS

| | 4 | 3 | 2 | 1 |
|--|----------|----------|-----------|----------|
| PITCH STUDENT PERFORMED ALL THE CORRECT NOTES | ALWAYS | MOSTLY | SOMETIMES | NEVER |
| RHYTHM STUDENT PERFORMED THE RHYTHM CORRECTLY | ALWAYS | MOSTLY | SOMETIMES | NEVER |
| TEMPO STUDENT KEPT A STEADY SPEED THROUGHOUT | ALWAYS | MOSTLY | SOMETIMES | NEVER |
| -tone QUALITY STUDENT PLAYED/SANG WITH A CLEAR QUALITY SOUND | ALWAYS | MOSTLY | SOMETIMES | NEVER |
| POSTURE STUDENT IS SITTING UP STRAIGHT WITH THEIR BACK NOT AGAINST THE CHAIR | ALWAYS | MOSTLY | SOMETIMES | NEVER |

| KINDERGARTEN-FIRST SINGING LESSON | | |
|---|--|---|
| <p>STANDARDS: (MU: Cr1.1.K) b With guidance, generate musical ideas (such as movements or motives).</p> | <p>RESOURCES: Little Sally Walker Rhyme</p> | <p>LESSON GOALS: Students will understand steady beat Students will be able to chant and maintain steady beat simultaneously Students will be able to sing a simple melody</p> |
| <p>LESSON OBJECTIVES: Students will demonstrate an understanding of <i>steady beat</i> as they participate in this passing game. Singing, alone and with others, a varied repertoire of music; and Performing on instruments, alone and with others, a varied repertoire of music.</p> | | |
| <p>PROCEDURES</p> | | |
| <p>Step 1</p> <p>Teach <i>Little Sally Walker</i>. Begin by chanting the lyrics phrase by phrase. When your students have learned the first phrase, move on to the next phrase. Maintain a steady beat throughout this process by tapping the quarter note on your knees.</p> <p style="padding-left: 40px;">Little Sally Walker, Sitting in a saucer, Rise Sally rise, Wipe out your eyes, Turn to the east, And turn to the west, And turn to the one that you like best.</p> <p>Step 2</p> <p>Ask students to sit in a circle. Choose a student to stand in the middle of the circle. This student will be the first "it" child.</p> | | |

Step 3

Ask students to chant the "Little Sally Walker" rhyme while patching a steady beat on their knees. The "it" student follows the directions provided by the chant.

Little Sally Walker - Sit in the middle of the circle.

Sitting in a saucer - Remain seated.

Rise Sally rise - Stand up.

Wipe out your eyes - Wipe eyes.

Turn to the east - Spin in one direction with right arm extended and index finger pointing at students in the circle.

And turn to the west - Spin in the opposite direction.

And turn to the one that you like best - Stop spinning. This student is the next "it" child.

Step 4

Repeat several times to allow 4-5 students to be selected as the "it" child.

Assessment

Students will be assessed visually and aurally. Their goal is to be able to sing the song "Little Sally Walker" while maintaining a steady beat which they will keep while passing the cup.

Grading Scale (Rubric):

- 1- Student is able to sing all words of "Little Sally Walker"
- 2- Student is able to sing most words of "Little Sally Walker" while keeping a somewhat steady beat
- 3- Student is able to sing all words of "Little Sally Walker" while keeping a somewhat steady beat
- 4- Student is able to sing all words of "Little Sally Walker" while keeping a steady beat

| SECOND-THIRD GAME LESSON | | |
|--|---|---|
| <p>STANDARDS: (MU: Cr1.1.K) b With guidance, generate musical ideas (such as movements or motives).</p> | <p>RESOURCES: Entry Kentry Sheet Music Large Plastic cup or bean bag Tubanos, hand drums, and/or rhythm sticks</p> | <p>LESSON GOALS: Students will understand steady beat Students will be able to chant and maintain steady beat simultaneously Students will be able to sing a simple melody</p> |
| <p>LESSON OBJECTIVES: Students will demonstrate an understanding of <i>steady beats</i> as they participate in this passing game. Singing, alone and with others, a varied repertoire of music; and Performing on instruments, alone and with others, a varied repertoire of music.</p> | | |
| <p>PROCEDURES</p> | | |
| <p>Step 1</p> <p>Teach the lyrics to <i>Entry Kentry</i>. Begin by chanting the lyrics phrase by phrase. When your students have learned the first phrase, move on to the next phrase. Maintaining a steady beat throughout this process by tapping the whole note on your knees will increase the success of the students during game play.</p> | | |
| <p>Step 2</p> <p>Learn the melody to <i>Entry Kentry</i>. Ask the students to perform the song phrase by phrase as you play the melody on the piano. When your students have learned the first phrase, move on to the next phrase. When the students seem confident, ask them to sing the song all the way through with you at the piano.</p> | | |
| <p>Step 3</p> <p>Teach the students how to pass the plastic cup (or bean bag). Ask the students to sit in a circle. Ask them to draw a big McDonald's 'M' in the air. Tell them, "This is the way you should pass the cup. Pick it up, and set it down in the shape of the Golden Arch."</p> | | |
| <p>Step 4</p> <p>Practice passing the cup. Pass the cup each measure (whole note). Ask the students to keep the beat (the whole note) on their knees as they pass the cup around the</p> | | |

circle. When they are successful, try playing the music as they pass the cup.

Game Instructions

The objective of this passing game is for one student to become the final player, eliminating one player with each round. Each time the cup is set in motion, it continues to be passed around the circle until the song ends. The student receiving the cup at the end of the song is out. When a player is sent out, they receive a drum or a rhythm stick and continue to participate developing their steady beat skills as a 'music maker' until the end of the game.

Assessment

Students will be assessed visually and aurally. Their goal is to be able to sing the song "Entry Key" while maintaining a steady beat which they will keep while passing the cup.

Grading Scale (Rubric):

- 1- Student is able to sing all words of "Entry Key"
- 2- Student is able to sing most words of "Entry Key" while keeping a somewhat steady beat
- 3- Student is able to sing all words of "Entry Key" while keeping a somewhat steady beat
- 4- Student is able to sing all words of "Entry Key" while keeping a steady beat

| FOURTH-FIFTH GRADE RHYTHM LESSON | | |
|--|---|---|
| <p>STANDARDS: (MU:Cr1.1.4) b Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.</p> <p>(MU:Cr2.1.4) b Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two chord harmonic musical ideas.</p> <p>(MU:Cr3.2.4) a Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent.</p> | <p>RESOURCES:</p> <p>Non-pitched percussion instruments Pencils Papers</p> | <p>LESSON GOALS: Students will recognize eighth and quarter note rhythmic patterns Students will be able to create their own rhythmic pattern Students will be able to read simple rhythmic patterns</p> |
| <p>LESSON OBJECTIVES:</p> <p>Students work in cooperative groups (bands) to perform the rhythms of a rhyme/speech piece on non-pitched percussion instruments. The winning band is awarded a 'Battle of the Bands' certificate.</p> | | |
| <p>PROCEDURES</p> | | |
| <p>Step 1</p> <p>Tell students, "Today you will have the opportunity to participate in a Battle of the Bands. Each of the winners of the Battle of the Bands will be awarded this certificate. (Show certificate.) Before we divide the class into bands, let's go to the white board."</p> | | |
| <p>Step 2</p> <p>Review eighth note/quarter note rhythm patterns to prepare students for the activity.</p> | | |
| <p>Step 3</p> <p>Ask students to get into groups with four students per group.</p> | | |

Step 4

Provide each band with non-pitched percussion instruments and two copies of the selected rhyme/rhythm worksheet.

Step 5

Tell students, "The rhyme/rhythm worksheets will provide you with rhythmic ideas for your music. Speak the words, listen to the rhythms and use them in your music. You will have 10 minutes to work on your piece. You can choose to perform the rhyme with instruments only or play and chant the rhyme. At the end of the practice time we will listen to each band perform.

Bands will be judged based on:

- 1) Tempo (Did the band have a steady beat?)
- 2) Rhythm (Were the rhythms performed correctly?)
- 3) Balance (Could all the instruments be heard? If students chant the rhyme could every voice be heard?)

Step 6: Practice. Teacher will circulate the classroom to help students.

Step 7

Tell students, "It's time to begin the 'Battle of the Bands.' Please place rhyme/rhythm worksheets and instruments on the floor."

Step 8: Review evaluation criteria.

Step 9

Listen to and evaluate each performance. Ask the class how they did. Was the beat steady? Were the rhythms performed correctly? Could all the parts be heard? Ask students to clap for each performance while you point to a number on the Applause-O-Meter. Record the score on the white board.

Step 10

Award the best band with Battle of the Bands certificates. (Two certificates are included. One certificate requires a name and one certificate has no line for a name so it can be quickly handed to the student.)

Assessment

Students will be assessed visually and aurally by their peers and teacher.
A rubric will be followed:

| RUBRIC | 1- Mastered | 2- Satisfactory | 3- Unsatisfactory |
|--------------------------|-------------|-----------------|-------------------|
| Creativity & Originality | | | |
| Accuracy of notes | | | |

| SIXTH GAME LESSON | | |
|---|---|--|
| <p>STANDARDS: (MU:Cr2.1.6) b Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and two- chord harmonic musical ideas.</p> | <p>RESOURCES: Materials White Board Marker</p> | <p>LESSON GOALS: Students will read simple rhythms Students will write simple rhythms</p> |
| <p>LESSON OBJECTIVES: Students will demonstrate an understanding of simple rhythms by reading and performing rhythms to win tic-tac-toe squares in this musical twist on the classic "Tic-Tac-Toe" game. Reading and notating music</p> | | |
| <p>PROCEDURES</p> <p>Step 1: Draw the nine box game board on the white board.</p> <p>Step 2</p> <p>Write a four beat rhythm in each of the nine boxes appropriate to the skill level of the class. Quarter notes, eighth notes and quarter rests work well with primary age classes.</p> <p>Step 3</p> <p>Practice each rhythm by modeling it for the class. Give a few students the opportunity to demonstrate the rhythm for the class before you model it. Quiz students periodically on the last rhythm you practiced.</p> <p>Step 4</p> <p>Divide the class into two (2) teams and then ask them to find a partner. Boys vs. Girls always works well.</p> <p>Step 5</p> | | |

Assign the 'X' to one team and the 'O' to the other. Then select the team who will begin the game.

Game Instructions

From the starting team, invite the first pair to the white board. Ask them to select a rhythm from the tic-tac-toe game board. Tell them that they will have an opportunity to practice the rhythm before they perform it for the class.

When they are ready, count off 1-2-3-4.

If they clap the rhythm correctly their team will receive an 'X' or 'O' in the square. If they clap the rhythm incorrectly, no 'X' or 'O' will be placed in the square.

Teams alternate whether the rhythm is clapped correctly or not.

Repeat inviting pair after pair to the white board until either team achieves Tic-Tac-Toe-Three-in-a-Row or the game ends in a cat's game.

Assessment

Students will be assessed visually on how accurate their note placement is. They will also be assessed on how well they are reading the rhythms on the board. Students will also be quizzed before playing the game. Each student will have a chance to read a rhythm on the board and clap it back to the teacher.

Grading Scale (Rubric):

- 3- Student is able to clap each beat of their rhythm correctly
- 2- Student is able to clap some beats of their rhythm correctly
- 1- Student is unable to clap any beat of their rhythm correctly

| SEVENTH-EIGHTH MUSICAL FORM LESSON | | |
|---|--|---|
| <p>STANDARDS: (MU:Cr3.1.7) a Evaluate their own work, applying selected criteria such as appropriate application of elements of music including style , form , and use of sound sources.</p> <p>(MU:Cr3.1.8) a Evaluate their own work by selecting and applying criteria including appropriate application of compositional techniques, style, form, and use of sound sources.</p> | <p>RESOURCES: Recording of Johannes Brahms' Hungarian Dance No.5</p> | <p>LESSON GOALS: Students will be able to Students will write simple rhythms</p> |
| <p>LESSON OBJECTIVES: Students will learn about Johannes Brahms and his music through a fun-filled lesson on musical form. Listening to, analyzing, and describing music.</p> | | |
| <p>PROCEDURES</p> <p>Ask students, "Who knows this song? Raise your hand if you think you recognize it." Play a recording or piano arrangement of Brahms' Lullaby.</p> <p>Step 2: Ask students, "What is it?" "Who wrote it?"</p> <p>Step 3</p> | | |

Tell students, "The piece I just played was written by German composer Johannes Brahms." Show them a picture of the composer.

Step 4

Share a few historical or fun facts about Johannes Brahms. Below are two fun facts that are not to be missed.

In 1889 Thomas Edison, an American inventor, visited Brahms in Vienna and invited him to perform for an experimental recording. Brahms played an abbreviated version of Hungarian Dance No.1 on the piano. The performance is one of the earliest recordings by a major composer.

Brahms was one of the few music composers who could devote his time completely to composing without having to accept other employment. In fact, he spent so much time composing that he sometimes neglected his appearance. Sometimes, when he forgot to attach his suspenders, he would have to hold his pants up while conducting to keep them from falling down.

Step 5

Tell students, "Today we will be learning about musical form and listening to Johannes Brahms' Hungarian Dance No.5. Musical form has to do with the way music is put together.

As you listen to the recording I will show you how the music is put together. Each time a new section begins I will assign an alphabet letter to it. The first section will be A, the second section will be B, the third section will be C, and the fourth section will be D. Some of the sections repeat. If you hear a section of the music that you heard before, raise your hand before I write the alphabet letter on the board.

Step 6: Start the recording.

Form: A A B B C D A B Codetta

Step 7

Tell students, "When we listen to this recording again we will put baseball moves to

the music."

Step 8: Tell students, "Please stand up, spread out around the room, and face me."

Step 9

Tell students, "The A section is the warm-up section. You can copy my warm-up routine or do your own." Students may pretend to jog in place, stretch, or do jumping jacks.

Step 10

Start the recording. Tell students, "Warm-up as you listen to section A of Johannes Brahms' Hungarian Dance No.5."

Step 11

The next section is the B section. Tell students, "You will be at bat during this section of the music."

Step 12

Start the recording. Students will swing the bat 3 times during each statement of this theme. Twice before the slow passage (swing on the syncopated note) and once after the slow passage (swing on the loud note immediately following the slow passage).

Step 13

The next section is the C section. Tell students, "During this section of the music you will run the bases."

Step 14: Start the recording. Run around the room as a class in clockwise motion.

Step 15

The next section is the D section. Tell students, "During this section of the music you will perform an instant replay of the game."

Step 16

Start the recording. Hold the bat at ready position during the slow passage and then swing on the loud note immediately following the slow passage. Drop the bat and run the bases on the fast passage. Repeat.

Step 17

Perform the movements for the reprise of the A and B sections. Play a little of each section for the students before they begin the movement. Ask them to identify the section and the movement that accompanies it.

Step 18: Tell students, "The work ends with a codetta. The word coda is Italian for 'tail.'" It refers to music that is placed at the tail-end of a piece to bring it to its conclusion. A codetta is like a coda except shorter.

Step 19

Tell students, "When we hear the three note codetta we will jump up and throw our baseball hats in the air."

Step 20: Start recording. Jump up and throw our baseball hats in the air.

Step 21: Quiz students on historical or fun facts about Johannes Brahms.

Step 22

Lead the students through a guided practice of the entire piece without stopping.

Step 23: Quiz students on historical or fun facts about Johannes Brahms.

Step 24: Ask students to show their understanding of the form of this work by performing the movements to Hungarian Dance No.5 on their own.

Assessment

Students will be assessed visually and aurally throughout the lesson. They will be assessed at the start when asked about returning sections as the music is playing. They will be assessed through the movements they perform as they correspond to the section of the song that they are hearing.

At the end of the lesson, students will take a formative assessment in the form of a small quiz. The quiz will test what they remember about Brahms.

Grading Scale (Rubric): (Yes or No)

Student can distinguish between Section A and Section B _____

Student can distinguish between Section B and Section C _____

Student can distinguish between the Codetta and sections A, B, and C _____

Student has trouble keeping track of the 4 sections _____