

LISBON SCHOOL DEPARTMENT
UNIT DESIGN OUTLINE

Unit Title: Unit 1 quarter and paired eighth note patterns in 2/4 meter (CS Unit 1)

Unit Designers: Jonathan Carsley, Matthew Watras

Level(s): Grade 2 Time Span: 10-12 weeks

Content Area:

Career Prep Health/PE M&C Languages Social Studies
 English Language Arts Mathematics Science & Tech Visual & Perf. Arts

Summary of Unit:

In this unit students learn to echo, decode, create, read, and write various patterns using quarter and eighth notes found in 2/4 meter. Students explore and assimilate rhythm patterns by learning folk songs and simple games, simple rhymes, and through listening to classical music.

Content Standards/Performance Indicators:

National Standards

1. Singing, alone and w/ others, a varied repertoire of music (1a, 1b, 1d, 1e).
2. Performing on instruments, alone and with others, a varied repertoire of music (2b, 2d, 2e, 2f)
3. Improvising rhythm patterns within a given meter (3a, 3c)
4. Composing music within specified guidelines (4b, 4c)
5. Reading and notating music (5a, 5d)
6. Listening to, analyzing, and describing music (6a, 6b)

Maine Learning Results:

A. Disciplinary Literacy- Music: Students show literacy in the discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A1. Music Difficulty Students accurately perform music in easy keys, meters, and rhythms with limited ranges, both instrumentally and vocally, while modeling proper posture and technique, alone and with others

A2. Students identify and read musical notation, symbols, and terminology of dynamics

- a. read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures
- b. identify symbols and traditional terms referring to dynamics, tempo, and articulation

Key Knowledge And Skills Students Will Acquire:

(As a result of this unit, students will know/ understand/ be able to)

Knowledge

1. Understand the basic concepts of rhythm: pulse, beat, and tempo
2. Understand that rhythm patterns exist in many of the folk tunes students already know
3. Understand how to recognize quarter and eighth note patterns visually and aurally

Skills

1. Echo familiar and unfamiliar patterns in duple meter using quarter and paired eighth notes on rhythm syllables (du and du-de)
2. Decode familiar and unfamiliar patterns that use quarter and paired eighth notes on rhythm syllables
3. Decode familiar and unfamiliar tunes that use quarter and paired eighth note notes, singing the song on pitch using rhythm syllables
4. Create and improvise patterns using quarter and paired eighth notes
5. Read rhythm patterns that use quarter and paired eighth notes in 2/4 meter
6. Able to copy and create patterns in 2/4 that use quarter and paired eighth notes and notate them in standard notation
7. Able to perform and improvise patterns and songs that use quarter and paired eighth notes on instruments

How students will provide evidence of their understandings:

(Formal and informal assessments – please be specific)

Informal

Informal assessments are completed in class when material is introduced to students. Examples are:

1. Echo or decode familiar or unfamiliar patterns
2. Sing on pitch using the correct rhythm syllables to decode familiar and unfamiliar songs.
3. Create and improvise rhythm patterns contained in this unit.
4. Read familiar or unfamiliar quarter and eighth note patterns.
5. Copy patterns down from both an aural cue (ie: dictation) and visual cue (ie: copying).

Formal Assessments

The instructor can make formal assessments after the students have had time to assimilate the knowledge. Examples are:

1. Read an unfamiliar rhythm pattern in 2/4 meter.
2. Compose a simple rhythmic pattern using quarter and eighth notes and write it in standard music notation.
3. Perform a simple rhythmic pattern using quarter and eighth notes on simple non-pitched percussion.

Key Pre-Requisite Knowledge and Skills:

(Before beginning this unit, students should know/ understand/ be able to ...)

Knowledge

1. Understand the difference between singing voice and speaking voice
2. Understand the difference between steady and unsteady beat
3. A repertoire of folksong to use as teaching material for rhythmic understanding

Skills

1. Sings using the head voice
2. Able to hear and feel the beat
3. Able to hear and match pitch

Enduring Understandings:

(To be used as an instructional tool with students. This includes a concept/ theme/issue (the ‘big idea’) that can transfer to other topics, fields, and adult life. Enduring Understandings are purposefully broad and are deliberately framed as a generalization. For example, *Change causes conflict* or *Accurate planning and measurement saves time, money and waste*)

1. A steady beat is a pulse that does not change, similar to a second hand on a clock.
2. Each beat can be sub-divided into two parts (these are the paired eighth notes).
3. Musical notation is the most effective way to write down music.
4. Quarter and eighth notes patterns can be arranged to form original compositions.

Essential Questions that Guide and Focus This Unit:

How and why do you sub-divide beat?

1. What is the different between rhythm and pulse?
2. What vocabulary is required to describe tempo?

3. How do you notate simple patterns in 2/4 meter?
4. How can quarter and paired eighth notes be combined to make new patterns?

Overarching Question(s): (OPTIONAL)

(To be used as an instructional tool with students. An overarching question recurs naturally throughout one's learning and in the progressive teaching of a subject, has no obvious "right" answer, is deliberately framed to provoke and sustain student interest, and raises important questions. For example, *What is the American Dream (is it fact or fiction)?*, *How has changing technology changed society?*, *Why do we need beliefs and values?*, or *What makes a "good decision" good?*

See overarching understanding separate document

Teaching And Learning Experiences Used To Help Students Understand:

(Activities, varied grouping structures, etc.)

Students should learn songs and rhymes (readiness activities-CS Steps 1 & 2) that include the rhythm patterns that will later be studied in this unit. These songs and rhymes should be taught by rote. In other word, train the ear before the eye (sound before sight). The following activities are merely suggestions for developing rhythmic skills for each stage of the 12 steps of music literacy sequence. Other techniques can be found in the Conversational Solfege Level I Teacher's Manual on pages 19-58:

1. CS Rote Readiness: Songs & Rhymes in Unit 1
2. CS Rote:
 - a. "Echo Me"
 - b. "Layering with Ostinati"
 - c. "Clap Your Syllable"
3. CS Decode: Familiar
 - a. "Jungle Message"
 - b. "Phrase by Phrase"
 - c. "Body Percussion Patterns"
 - d. "Bounce the Ball"
4. CS Decode: Unfamiliar
 - a. "Spell This"
 - b. "I'm Thinking of Something that Begins with and sounds Like ____"
 - c. "Now feel this"
5. CS Create:
 - a. "Walk the Plank"
 - b. "Creating in Canon"
 - c. "Create in Various Forms" ie: binary, ternary, rondo, & jazz
 - d. "Don't Repeat Me"
6. CS Reading Rote:
 - a. Reading rhythm patterns from flashcards & transparencies
7. CS Reading Decode: Familiar
 - a. "Read in Canon"

- b. "Think it, Say It"
 - c. "Animal Rhythms"
 - d. "Clap for Your Rhythm"
 - e. Rhythm Reading Maps to Classical Music
8. CS Reading Decode: Unfamiliar
- a. "Read in Canon"
 - b. "Think it, Say It"
 - c. "I Think I Made an Error"
9. CS Writing Rote:
- a. "Human Rhythm"
 - b. "Copy These Patterns" worksheets
10. CS Writing Decode: Familiar
- a. "Error Detections"
 - b. "Write this Rhyme"
11. CS Writing Decode: Unfamiliar
12. CS Writing Create:
- a. "Write a Round"
 - b. "Compose using Various Forms" ie: binary, ternary, rondo, & jazz
 - c. "Layering Ostinati"

How technology will be used to increase student achievement:

1. An overhead projector will be used to project transparencies and listening maps for the reading component of the curriculum.
2. Compact Disc recordings of selected listening to be used for auditory training to help develop student's ability to discriminate one pattern from another.
3. Digital video and audio recording equipment can be used to record student's original compositions to build a portfolio of their work.

Instructional Resources:

1. *Conversation Solfege: Level 1 Teachers Manual* (unit 1) by John Feierabend, Overhead projector and song & pattern transparencies (unit 1), Unit 1 C/S Flashcards, Conversational Solfege Level 1 CD and Compact Disc player for listening examples
2. Additional authentic folksong sources: *My Little Rooster, Bought Me a Cat, John the Rabbit, and Little Black Bull* (Jill Trink); *150 American Folk Songs* (Peter Erdei); *Sail Away: 155 American Folk Songs* (Eleanor Locke); *My Singing Bird: 150 Folk Songs* (Kodaly Center of America Publishing)
3. Whiteboard/chalkboard, markers/chalk, pitched and un-pitched percussion, paper and writing tools for notation and composition

Attach a copy of the unit assessment, including a STANDARDS-BASED rubric or criteria for evaluation of student achievement.