

**LISBON SCHOOL DEPARTMENT
UNIT DESIGN OUTLINE**

Unit Title: Unit 4 Mi Re Do Patterns

Unit Designers: Jonathan Carsley, Matt Watras

Level(s): Second Grade Time Span: Eight to Ten Weeks

Content Area:

Career Prep
 English Language Arts

Health/PE
 Mathematics

M&C Languages
 Science & Tech

Social Studies
 Visual & Perf. Arts

Summary of Unit:

In this unit students learn to echo, decode, create, read, and write m-r-d patterns in G Major. Students echo and decode 3 & 4 note tonal patterns. Students begin the unit learning the placement of B, A, G on the staff. Students then synthesize this with the previous knowledge of rhythm patterns from 2/4 and 6/6 meters. With practice, students develop the ability to utilize this vocabulary of tonal patterns to decode and read familiar and unfamiliar songs in 2/4 and 6/8 time.

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)
7. Evaluating music and music performance (7a)
8. Understanding relationships between music, the other arts, and disciplines outside the arts (8a, 8b)
9. Understanding music in relation to history and cultures (9e)

Maine Learning Results:

- A. Disciplinary Literacy- Music: Students sow 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, bith 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 at a basic level how composers create melodies by organizing pitch in time
2. Understand that a phrase is a complete musical thought that has a beginning, middle, and end
3. Understand that melodies and phrases have shape
4. Understand the basic vocabulary of the staff: letter names, lines and spaces, treble clef
5. Understand that melodies often begin and end on the resting tone or tonic

Skills

1. Echo familiar and unfamiliar tonal patterns in triple meter using solfège syllables
2. Decode familiar and unfamiliar three and four note patterns on M-R-D
3. Decode familiar and unfamiliar tunes, singing on pitch using syllables
4. Able to utilize M-R-D patterns in duple to improvise and create (compose) original patterns
5. Read M-R-D from notation
6. Able to copy and create (compose) simple M-R-D patterns in 2/4
7. Able to perform their original compositions as a group or along on syllables and/or on an instrument

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 and decode familiar and unfamiliar patterns
2. Sing in tune using the correct solfège syllables to decode familiar and unfamiliar songs.
3. Create and improvise patterns using tonal patterns.
4. Read simple M-R-D patterns.

5. Copy patterns down from both an aural cue (ie: dictation) and visual cue (ie: copying).

Formal

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

1. Read a simple M-R-D pattern from standard notation and sing it.
2. Composing a simple M-R-D pattern and writing it with standard notation
3. Perform a simple M-R-D pattern on pitched instruments such as xylophone or recorder.

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 and can hear high and low sounds
3. Understand the difference between steady and unsteady beat
4. A repertoire of folksongs to extract tonal patterns from

Skills

1. Sings using the head voice
2. Able to hear and feel 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. Pitch is the location of a note related to its highness or lowness.
2. Resting tones can be used to differentiate major (“do”) and minor (“la”) tonalities.
3. Melody is the linear organization of pitches.
4. Melody is created using steps, leaps, and repeated tones.
5. A phrase is a complete musical idea punctuated with cadence points.
6. Melodic contour is the general shape or direction of a melody.

7. Tonal patterns can be arranged to form original compositions with or without rhythm.

8. Pitch can be notated on the staff.

Essential Questions that Guide and Focus This Unit:

1. What is a pitch?

2. How can the resting tone (tonic) be used to identify tonality?

3. How do you identify a melody?

4. What are the components of melody?

5. What is melodic contour?

6. What is a musical phrase? How do you identify a phrase?

7. How does pitch and rhythm combine in a musical texture?

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 Attached 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 tonal 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 4

2. CS Rote:

- a. "Echo Me"
- b. "Who Sings What"
- c. "Human Piano"

3. CS Decode: Familiar

- a. "Spell This"
- b. "Phrase by Phrase"

- c. "Forbidden Pattern"
- 4. CS Decode: Unfamiliar
 - a. "Spell This"
 - b. "I'm Thinking of Something that Begins with and sounds Like ____"
 - c. "Sing Aloud Only"
- 5. CS Create:
 - a. "Think for Yourself"
 - b. "Drop and Add"
 - c. "Create Over a Drone"
- 6. CS Reading Rote:
 - a. Reading rhythm patterns from flashcards & transparencies
- 7. CS Reading Decode: Familiar
 - a. "Read from Books of Transparencies"
 - b. "Read This Song"
 - c. "Read and Remember"
 - d. "Read in Canon"
 - e. "Secret Pattern"
- 8. CS Reading Decode: Unfamiliar
 - a. "Read in Canon"
 - b. "Hand Staff"
 - c. "Human Notes"
- 9. CS Writing Rote:
 - a. "Floor Staff"
 - b. "Copy These Patterns" worksheets
- 10. CS Writing Decode: Familiar
 - a. "Fill in the Blank"
 - b. "Floor Staff"
- 11. CS Writing Decode: Unfamiliar
 - a. "Don't Write This!"
- 12. CS Writing Create:
 - a. "Placemat Composition"
 - b. "Create a Pattern that Includes"
 - c. "With These Words Make a Tune"

How technology will be used to increase student achievement:

An overhead projector will be used to project transparencies and listening maps for the reading component of the curriculum.

Compact Disc recordings of selected listening to be used for auditory training to help develop student's ability to discriminate one pattern from another.

Digital video and audio recording equipment will be used to record student's original compositions and to build a portfolio of their work.

Instructional Resources:

Conversation Solfège: Level 1 Teachers Manual, Overhead projector and song & pattern transparencies, Unit 4 duple C/S Flashcards, Conversational Solfège Level 1 CD and CD player for listening examples. Book of Canons by John Feierabend

Additional authentic folksong sources: *My Little Rooster, Bought Me a Cat, John the Rabbit*, and *Little Black Bull* by Jill Trinka, James Forseth *Tonal Flashcards*

Whiteboard/chalkboard, markers/chalk, pitched and un-pitched percussion, pitched instruments such as recorder or xylophone, 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.