

STEP 1

BEGIN WITH THE END IN MIND

What grade level are you imagining for your curriculum project?

5th Grade; 16 students, single class, all approximately the same age/development level
50 minute music classes, twice a week for 3 weeks in October (total of 6 lessons)

What do you want students to be able to do by the end of the unit and how will they get there?

Students will rehearse and perform Alleluia Gracia Deo, Banaha, and Sansa Kroma for the Fall Choir Showcase. In the Fall Choir Showcase, [Sansa Kroma](#) will be performed from memory with correct pitches and expressive dynamics in two part harmony. [Alleluia Gracia Deo](#) and [Banaha](#) will be performed with correct pitches and rhythmic accuracy in a two part round. Alleluia Gracia Deo will be performed in concert on La-based solfege. Banaha will be performed with drums played by students as they sing in a round. In the class before the performance, students will have the choice of performing one song (Sansa Kroma, Alleluia Gracia Deo, or Banaha) in small groups (2-4 singers; 1-2 on each part). Students will be expected to perform their selected song from memory with correct pitches and rhythms and appropriate expressive dynamics.

In the class following the Fall Choir Showcase students will discuss their experiences learning the repertoire on a written final assessment. Using appropriate musical vocabulary, students will articulate attitudes and complete a personal reflection on the performance. Students will be asked to list musical elements they liked in each song and in three sentences discuss what went well, what didn't go well, and what they can do to better their next concert performance. Students will also be asked to list two things they learned about these songs. Acceptable answers can include the location where the songs originated, a fun fact about their history, or the meaning of the songs. Spelling and grammar will not be assessed, as this assessment is focusing on an appropriate use and understanding of musical vocabulary.

Following the written assessment will be a listening activity game where students will raise colored index cards to indicate whether the audio played aloud is a Round, has Harmony, or is in a Major, Minor tonality. Students will be asked to close their eyes and raise the correct index cards in the air to discourage sharing answers. The game serves as an informal assessment of their aural skills in determining tonality and identifying a round versus harmony. Once everyone has raised their colored cards, the teacher will give the signal for students to open their eyes and look around the room at everyone's answers.

In the lessons leading up to this assessment, the students will be exposed to new musical vocabulary words they can use to better understand and explain the sounds they hear. Musical vocabulary including: Round, Harmony, Dynamics, Major, Minor, Leading Tone, and Melody will all be introduced within the first three lessons through listening exercises and class

discussion. Students will have the chance to practice these terms as they compose their own major and minor four measure phrases using 1-3 of these terms in the fourth lesson. Using Noteflight (an online notation software) students will compose their own melodies above one major and one minor chord progression. Students will be graded on creativity, appropriate use of a cadential leading tone, and use of at least one dynamic marking. There will be brief, but frequent review of these terms in every class to help students internalize the terms.

What is the primary objective(s) for this activity or experience?

Students will be able to...

- Sing Alleluia Gracia Deo and Banaha with correct pitches and rhythmic accuracy in a two part round in large and small groups from memory
- Sing Sansa Kroma with correct pitches and expressive dynamics in large and small groups from memory
- Raise the correct colored emoticon index card to accurately identify major and minor tonalities when listening to audio recordings
- Describe concert repertoire and reflect upon concert performance in short, written sentences using correct musical vocabulary

What musical concepts must students know and learn in order to successfully achieve the activity and objective(s)?

Using the [Kodály Sequence of Concepts](#), identify concepts students will have likely learned (that are central to this unit) and concepts students will need to learn to achieve the activity and objective(s).

Previously Learned Concepts*	3-5 New Concepts to Prepare, Present, and/or Practice**
<ul style="list-style-type: none"> ● Ta (Quarter Note Rhythms/Rests) ● Ta-Di (Eighth Note Rhythms) ● 4/4 Time Signature ● Accidentals (Sharps and Flats) ● Repeats ● Major Tonality Solfege ● Key Signatures (C, F, G, a, d, e) ● Dynamics (piano, forte, crescendo, decrescendo) 	<ul style="list-style-type: none"> ● Minor Mode (Prepare, Present, Practice) <ul style="list-style-type: none"> ○ Solfege (Si) ● Round: Two-Parts (Prepare, Present, and Practice) ● Harmony: Two-Parts (Prepare, Present, and Practice) ● Key Signatures (Bb, D, g, b)

** Do not list every possible concept, just the ones that are central or necessary for your unit to be successful. The purpose of identifying previously learned concepts is to help develop some context when determining the kinds of activities that may or may not be appropriate for your lessons.*

*** Your unit may only prepare concepts, or it may prepare one and PPP two others. There are many possibilities here.*

What specific skills, abilities, or tasks (sing, play, move, listen, create, or read) must students know and learn in order to successfully achieve the activity and objective(s)?

Previously Learned Skills <ul style="list-style-type: none">• Vocal Independence• Internal Pulse• Critical Listening Skills	New Skills to Learn <ul style="list-style-type: none">• Performing in Two-Part Harmony• Round Identification (aural)• Major/Minor differentiation (aural/visual)• Watching/Taking Cues from Conductor
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STEP 2

SCOPE & SEQUENCE

Lesson	Concept(s) / Skills	Objectives	Standards	Music, Other Literature, & Activities	Assessment
#	<p>New Concept: 0-1 new concepts in lesson; e.g., ta-di</p> <p>Reviewed Concept(s): 0-2 concepts in lesson; e.g., quarter rest</p> <p>Skills: 0-2 new skills in lesson; e.g., create 4-beat pattern</p>	<p>Objectives: Students will be able to...</p> <ul style="list-style-type: none"> 1-4 objectives The objectives should be specific, observable, and measurable. Further, they should begin with a verb and represent multiple levels of understanding. Objectives can be skill-, knowledge-, or affective-based e.g., compose a 4-beat pattern using ta-ti and quarter rest on rhythm sticks e.g., perform composed 4-beat pattern individually with a steady beat 	<p>National Core Arts Standards:</p> <ul style="list-style-type: none"> MU:Cr1.1.4b - Generate musical ideas (such as rhythms, melodies... <p>PA Standards:</p> <ul style="list-style-type: none"> 9.1.3.A - Know and use the elements and principles of each... 	<ul style="list-style-type: none"> List specific songs, poems, stories, listenings, etc. used in the lesson. Selected activities should be used to support concepts, skills, and objectives. 	<ul style="list-style-type: none"> Assessments should be tied to the objectives. Assessments can be performing, creating, listening, observing, reading, moving, writing, etc. Assessments can be summative, formative, formal, informal, group, individual. e.g., Go around the room, have students individually play 4-beat pattern and score for 4 beats, use of ta-di and quarter rest, and steady beat using ✓-, ✓, and ✓+ to grade.
1	<p>New Concept:</p> <ul style="list-style-type: none"> Major/Minor Tonalities Harmony D Major Key Signature <p>Reviewed Concept(s):</p> <ul style="list-style-type: none"> Takadimi Steady Beat 	<p>Objectives: Students will be able to...</p> <ul style="list-style-type: none"> Perform A and B section of Sansa Kroma in two-part harmony with correct pitches and rhythms Differentiate major and 	<p>National Core Arts Standards:</p> <ul style="list-style-type: none"> MU:Re7.2.5a: Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the 	<ul style="list-style-type: none"> Listening Activity: Discussion of major/minor tonalities and listening exercise with coloring sheet to practice Rehearsal of Sansa Kroma: Learn 	<ul style="list-style-type: none"> Informal/Formative Tonality Identification Assessment: Students color in a worksheet with happy and sad faces as they listen to recordings of major and minor piano pieces. The worksheet

	<ul style="list-style-type: none"> • 4/4 and $\frac{3}{4}$ time • Accidentals <p>Skills:</p> <ul style="list-style-type: none"> • Active/Engaged Listening • Singing in 2-Part Harmony • Vocal Independence • Expressing musical attitudes 	<p>minor modes in audio recordings by coloring in the corresponding symbols (happy faces for major and sad faces for minor)</p>	<p>elements of music, and context (such as social, cultural, and historical).</p> <ul style="list-style-type: none"> • MU:Pr4.2.5c: Explain how context (such as social, cultural, and historical) informs performances. <p><u>PA Standards:</u></p> <ul style="list-style-type: none"> • 9.2.5.1: Identify, explain and analyze philosophical beliefs as they relate to works in the arts. 	<p>notes/rhythms for A and B parts of Sansa Kroma, practice in two-part harmony</p>	<p>will be collected at the end of class and compared to an answer key to determine how students are doing with aural recognition.</p> <ul style="list-style-type: none"> • Informal/Formative Pitch and Rhythm Assessment: As students become more comfortable with the A and B section of Sansa Kroma, they will stand in a circle in the middle of the classroom with those singing the upper part on one side of the circle and those singing the lower part on the other side. Students will be asked to step to the beat as they sing with the audio track. The teacher will walk around the circle with score in hand listening for rhythmic and pitch accuracy across both parts while singing in two-part harmony
2	<p>New Concept:</p> <ul style="list-style-type: none"> • Round • Harmony <p>Reviewed Concept(s):</p> <ul style="list-style-type: none"> • Drum Technique • Takadimi 	<p>Objectives: Students will be able to...</p> <ul style="list-style-type: none"> • Demonstrate understanding of the rhythm of Banaha by drumming the correct rhythms with correct drumming technique on 	<p><u>National Core Arts Standards:</u></p> <ul style="list-style-type: none"> • MU:Cr1.1.5a: Improvise rhythmic, melodic, and harmonic ideas and explain connection to specific purpose and context 	<ul style="list-style-type: none"> • Drumming Activity: Students drum the rhythm of Banaha as they learn to sing the melody and chance to improvise • Rehearsal of Banaha: Learn notes/rhythms, 	<ul style="list-style-type: none"> • Informal/Formative Rhythm Assessment: After learning the notes and rhythms of Banaha, students will be asked to drum the rhythm as they sing. The teacher will observe the

	<p>Skills:</p> <ul style="list-style-type: none"> • Active/Engaged Listening • Steady Beat 	<p>the classroom drums</p> <ul style="list-style-type: none"> • Improve and perform a 4 beat rhythmic pattern including at least one rest on a classroom drum with steady pulse and rhythmic accuracy • Explain in a complete sentence to the teacher one thing they learned about Ghanaian culture, referencing accurate information presented earlier in class 	<p>(such as social, cultural, and historical)</p> <ul style="list-style-type: none"> • MU:Re7.1.5a: Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes or contexts. • MU:Cn11.0.5a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. <p>PA Standards:</p> <ul style="list-style-type: none"> • 9.2.5.G: Relate works in the arts to geographic regions [Ghana]. • 9.2.5.K: Identify, explain and analyze traditions as they relate to works in the arts. 	<p>attempt in a round</p> <ul style="list-style-type: none"> • Rehearsal of Alleluia Gracia Deo: Learn notes/rhythms, attempt in a round • Review of Sansa Kroma: Brief review and learn C section 	<p>students' drumming technique and accuracy of rhythm throughout the drumming exercise. There will be no grade assigned for this activity</p> <ul style="list-style-type: none"> • Informal/Formative Improvisation Assessment: Students will be asked to improvise a 4 beat rhythmic pattern on a classroom drum for the class. They must improvise for 4 beats with good drumming technique. Students will be allowed to make any sounds they like with the instrument as long as the instrument stays on the floor and they do not harm themselves, other students, or the instruments. There will be no grade assigned for this activity • Informal/Formative Cultural Context Assessment: At the end of class, the teacher will go down the line of students and ask each to explain something new they learned today about Ghanaian culture in a complete sentence. Acceptable answers
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					<p>can include something they learned about Ghana, Sansa Kroma Banaha, or the importance of music/drumming. Students will be encouraged to share something original that their peers haven't already shared. There will be no grade assigned for this activity</p>
3	<p>New Concept:</p> <ul style="list-style-type: none"> • "Si" • Harmonic Minor • Leading Tone <p>Reviewed Concept(s):</p> <ul style="list-style-type: none"> • Leading Tone • Accidentals (#s and bs) • Key Signatures • Natural Minor <p>Skills:</p> <ul style="list-style-type: none"> • Determining key signatures • Describing visual and aural cues with musical vocabulary 	<p>Objectives: Students will be able to...</p> <ul style="list-style-type: none"> • Use correct musical vocabulary to describe visual cues that indicate major/minor tonalities while analyzing a short excerpt • Demonstrate aural recognition of natural and harmonic minor scales by running to the appropriate side of the room in a musical game • Sing Alleluia Gracia Deo on the correct La-based solfege with correct pitch and rhythm 	<p>National Core Arts Standards:</p> <ul style="list-style-type: none"> • MU:Cn10.0.5a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing and responding to music • MU: Pr4.2.5b: When analyzing selected music, read and perform using standard notation. <p>PA Standards:</p> <ul style="list-style-type: none"> • 9.1.5.C: Know and use fundamental vocabulary within each of the arts forms. • 9.3.5.A: Identify critical processes in the examination of works in 	<ul style="list-style-type: none"> • Leading Tone Discussion: Review "Ti" and discuss the tension it creates. Relate "Si" as the Leading Tone in Minor • Si Leading Tone vs. Sol Natural Minor Game: Red Light/Green Light game; students step on each note of the scale and have to run forward if they hear "si", and turn and run back to the wall if the hear "sol" • Notational Cues: Minor pieces often start and end on "La", Major pieces start and end on "Do" • Harmony/Round Practice: Spend the rest of class time 	<ul style="list-style-type: none"> • Informal/Formative Visual Analysis Assessment: Teacher will guide students through a discussion of visual cues and then pass out an example for students to try in small groups. A color coding key will be provided and students will be expected to circle, box, and underline visual tonality indicators in the correct color and pass the worksheet back to the teacher at the end of class. A ✓-, ✓, and ✓+ scale will be used to assign a grade based on group participation and accuracy of evidence

			the arts and humanities.	rehearsing Alleluia, Gracia Deo and [Song that needs most work - Sansa Kroma]	<p>circled</p> <ul style="list-style-type: none"> • Informal/Formative Natural and Harmonic Minor Ear Training Assessment: Students participate in a Red Light/Green Light and Tag mashup game where they must run away or tag a partner when a harmonic or natural minor scale is played. There will be no grade assigned for this activity • Informal/Formative La-based Solfege Assessment: After identifying which type of minor the piece is in, students will sing Alleluia Gracia Deo on the correct La-based solfege with correct pitch and rhythm. There will be no grade assigned for this activity
4	<p>New Concept:</p> <ul style="list-style-type: none"> • Smooth Voice Leading (Prepare) <p>Reviewed Concept(s):</p> <ul style="list-style-type: none"> • Takadimi • Harmonic Minor (Si) • Leading Tone <p>Skills:</p> <ul style="list-style-type: none"> • Composing in a given 	<p>Objectives: Students will be able to...</p> <ul style="list-style-type: none"> • Compose two, 4 measure melody lines in a Major or Minor tonality • Notate and resolve a leading tone in two short, 4 measure compositions • Create an original 	<p><u>National Core Arts Standards:</u></p> <ul style="list-style-type: none"> • MU:Cr1.1.5b: Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes. • MU:Cr2.1.5b: Use 	<ul style="list-style-type: none"> • Composition Project: Students compose two, 4 measure melodic lines using the solfege for major and minor tonalities (majority of class time) • Play Your Composition: If students finish early, they will have their 	<ul style="list-style-type: none"> • Informal/Formative Composition Assessment: Students create two original compositions on Noteflight or a pitched classroom instrument that adhere to the guidelines of the composition project. The compositions must

	<p>tonality</p> <ul style="list-style-type: none"> Finding tonalities based on visual cues Composing a melody line intended for the voice 	<p>composition on Noteflight or a pitched classroom instrument that includes at least one dynamic marking and contains a unique melody line</p>	<p>standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two chord harmonic musical ideas.</p> <p><u>PA Standards:</u></p> <ul style="list-style-type: none"> 9.1.5.J: Apply traditional and contemporary technologies for producing, performing, and exhibiting works in the arts or the works of others. 	<p>choice of drums or Orff instruments to practice the rhythm and melody of their composition</p> <ul style="list-style-type: none"> Sight Reading Warm Up: Including Major/Minor tonalities, Takadimi, Key Signatures, Leading Tone Cadences, and chordal accompaniment to refresh the concepts needed for the composition project Briefly run through Banaha, Alleluia Gracia Deo, and Sansa Kroma to keep the songs fresh in their minds; note larger problem spots to work on for next class 	<p>both be 4 measures in length, include at least one dynamic marking, use and resolve a leading tone, and contain a unique melody line different from their peers. Students must compose one 4 measure phrase in a major tonality, and another in a minor tonality and both compositions should include the solfege syllables in the melody. Students will be graded using a rubric that assesses all of the above project requirements. Extra credit points will be awarded to students who compose a singable melody that does not jump large intervals</p>
5	<p>New Concept:</p> <ul style="list-style-type: none"> Rehearsal Etiquette <p>Reviewed Concept(s):</p> <ul style="list-style-type: none"> Expressive Dynamics Leading Tone Cadences <p>Skills:</p> <ul style="list-style-type: none"> Applying teacher feedback 	<p>Objectives: Students will be able to...</p> <ul style="list-style-type: none"> Perform Banaha and Alleluia Gracia Deo in a two-part round in groups of 4 students with correct pitches, lyrics/solfege, and rhythms Perform Sansa Kroma 	<p><u>National Core Arts Standards:</u></p> <ul style="list-style-type: none"> MU:Pr6.1.5a: Perform music alone or with others, with expression, technical accuracy, and appropriate interpretation. MU:Pr5.1.5a: Apply teacher-provided and 	<ul style="list-style-type: none"> Rehearsal for Performance: Banaha, Alleluia Gracia Deo, Sansa Kroma checking for correct notes/rhythms and use of expressive dynamics in two-part harmony and/or rounds Small Group 	<ul style="list-style-type: none"> Informal/Summative Small Groups Round Assessment: Divide the class into small groups and have them perform their choice of Banaha or Alleluia, Gracia Deo in a round; structured as a fun class activity, not a

	<ul style="list-style-type: none"> • Vocal Independence • Listening while performing 	<p>in small groups in a two-part harmony with correct pitches and expressive dynamics</p> <ul style="list-style-type: none"> • Apply teacher feedback to improve quality and contrast of dynamics in vocal performance 	<p>established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.</p> <p>PA Standards:</p> <ul style="list-style-type: none"> • 9.1.5.D: Describe and use knowledge of a specific style within each art form through a performance or exhibition of a unique work. 	<p>Assessment: Students are split into small groups and asked to perform their favorite piece for the class</p> <ul style="list-style-type: none"> • Movement Activity: Students sing as they walk around the classroom. At the end we'll come together and discuss what was different, and what was unexpected 	<p>blatant assessment; 0-4 numerical rubric used to grade for accuracy of pitch and rhythm and cooperation with other voice parts</p> <ul style="list-style-type: none"> • Informal/Summative Small Groups Harmony Assessment: Divide the class into small groups different from the round assessment and have them perform a section of Sansa Kroma in two-part harmony; 0-4 numerical rubric used to grade for accuracy of pitch and rhythm and cooperation with other voice parts • Informal/Summative Application of Feedback Assessment: A section of the numerical rubric for small group performances will be added that scores the application of rhythmic, pitch, and lyric corrections given in class in addition to another section that scores the use expressive dynamics discussed in the rehearsal in the small group performances
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6	<p>New Concept:</p> <ul style="list-style-type: none"> • N/A <p>Reviewed Concept(s):</p> <ul style="list-style-type: none"> • Major/Minor Tonality • Round • Harmony <p>Skills:</p> <ul style="list-style-type: none"> • Writing about musical experiences and preferences • Applying musical vocabulary to repertoire • Discussing cultural values in relation to repertoire • Aurally identifying Major/Minor tonalities 	<p>Objectives: Students will be able to...</p> <ul style="list-style-type: none"> • Use correct musical vocabulary to articulate musical preferences and reflect upon concert performance in a brief writing assignment • Demonstrate aural recognition of major/minor tonalities in audio recordings by raising the correct colored index card that represents the correct tonality • Express value in performing music from various regions of the world using complete sentences and independent ideas in a brief writing assessment 	<p>National Core Arts Standards:</p> <ul style="list-style-type: none"> • MU:Re9.1.5a: Evaluate musical works and performances, applying established criteria, explain appropriateness to the context, citing evidence from the elements of music. • MU:Pr4.2.5c: Explain how context (such as social, cultural, and historical) informs performances. <p>PA Standards:</p> <ul style="list-style-type: none"> • 9.1.5.I: Describe arts events that take place in schools and in communities. • 9.2.5.A: Explain the historical, cultural, and social context of an individual work in the arts. 	<ul style="list-style-type: none"> • Concert Reflection: Open Prompts (i.e. Tell me 3 things that went well at this concert. List 3 things that you would like to improve on for the next concert) that allow students to describe their concert experience and how they plan to improve in future performances • Cultural Reflection: Open Prompts (i.e. What did you find interesting about the origins of our concert material?) • Listening Assessment: Students raise colored index cards based on the tonalities they hear 	<ul style="list-style-type: none"> • Informal/Summative Performance Assessment: Outside of class, students perform Banaha with drums, Alleluia Gracia Deo on solfege, and Sansa Kroma for parents/peers in the Fall Choir Showcase; ✓-, ✓, and ✓+ used to grade for attendance and participation • Formal/Summative Attitudes Assessment: Students perform a reflection writing assignment that showcases their musical and cultural understanding of the pieces performed and their perception of how the concert went. Graded on correct use of musical vocabulary, thoughtfulness, and originality of ideas • Formal/Summative Aural Assessment: A brief listening exam is taken. Students listen to excerpts and must determine if they hear a major or minor tonality using colored "happy" and "sad" index cards. Students are graded using a ✓-, ✓, and ✓+
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					scale based on accuracy of identifying the tonality with the correct corresponding index card
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STEP 3

LESSON PLANNING

Note: After sketching out your scope and sequence, begin writing your lesson plans. Empty templates for all six of your lessons are below. As you write your lessons, you may find that you need to reorder or change skills, concepts, or make other corrections to your scope and sequence document... that is okay! Just make sure you update your scope and sequence document so that it accurately reflects each of your lesson plans.

LESSON 1

Lesson Topic/Concept: Major/Minor Tonalities

2014 National Core Arts Standards for Music (Link)
<ul style="list-style-type: none">• MU:Re7.2.5a: Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).• MU:Pr4.2.5c: Explain how context (such as social, cultural, and historical) informs performances.
PA Academic Standards (Link)
<ul style="list-style-type: none">• 9.2.5.I: Identify, explain and analyze philosophical beliefs as they relate to works in the arts.
Objectives*
<p>Students will be able to...</p> <ul style="list-style-type: none">• Perform A and B section of Sansa Kroma in two-part harmony with correct pitches and rhythms• Differentiate major and minor modes in audio recordings by coloring in the correct corresponding symbols (happy faces for major and sad faces for minor)
Materials
<ul style="list-style-type: none">• Teacher Score of Sansa Kroma• Sansa Kroma Backing Track• Loud Speaker (if the classroom doesn't already have one)• Printed Copies of Listening Activity Worksheet• Colored Pencils and Crayons

Procedures

1. **Welcome/Centering Activity** (5 mins)
 - a. Students stand and mirror teacher's movement/stretch as the teacher/students check in and share one good thing about their days [~3 mins]
 - i. GOAL: to warm up the body and get out any jitters; focus them for music class
 - b. Teacher leads students through a short mindfulness/breathing exercise as they stand [~2 mins]
 - i. GOAL: to warm up breath and to get the students centered in their bodies
 - c. Teacher Announcements
2. **Major/Minor Tonality Listening Activity** (15-20 mins)
 - a. Introduce Listening for Major/Minor
 - i. Major songs typically sound Happy
 1. Explain, Draw smiley face on the board, Play major piano chords to help tune the student's ears
 - ii. Minor songs typically sound Sad
 1. Explain, Draw a sad face on the board, Play minor piano chords to help tune students ears
 - iii. Practice
 1. Teacher plays either a major or minor chord and after hearing the chord multiple times asks students to hold up a 1 on their fingers if they think it is major, or hold up a 2 if they think it is minor
 - iv. [YouTube Video](#) (Mr. Henry's Music World)
 1. Provides more visuals to engage students and help them to associate major with happy and minor with sad
 - a. Reinforces the concept by explaining it once more in a different way with icons and audio cues
 2. End the video at 2:23 and ask students if they think Mr. Henry's lost pickle story would have a major or minor song to accompany
 3. Ask students to come up with their own scenarios for major (happy) songs and minor (sad) songs
 - b. Worksheet Coloring Activity
 - i. TRANSITION: Pass out [Listening Activity Worksheet](#) along with colored pencils and crayons to each group as students come up with scenarios
 - ii. Read the instructions aloud before playing the first listening example
 - iii. Play listening excerpts one at a time, prompting students to color in the correct happy or sad face for the tonality they hear
 - iv. Collect worksheet to later compare with answer key
3. **Vocal Warm Ups** (5-10 mins)
 - a. Lip Trills/Hums to get breath flowing
 - b. Vowel Exercises; warming up vowel shapes/soft palette
 - c. Major Scale exercises in D Major (Sansa Kroma Key)
 - i. 2 groups; setting up to practice 2-Part Harmony
 - ii. Quick Review of D Major

1. Scale with 2 sharps (F# and C#)
2. Review accidental names (Sharps # and Flats b)
3. Look at key in reference to our “Key Collection”; visual display on one wall of the classroom; mirrors the Circle of Fifths; a cutout key is used to “unlock” the next key signature in the circle
4. TRANSITION: Sansa Kroma is projected onto the screen, and the teacher leads the students through identifying the key signature and singing a few exercises with D major solfege and note names

4. **Music Rehearsal** (20-25 mins)

- a. Listening to Sansa Kroma
 - i. Play song on aloud on the speaker, prompting students to listen to the new key along with how many voice parts they hear
 - ii. Discuss how many voices heard and define harmony (when more than one note is sung/played at the same time)
 - iii. Harmony requires us to listen while we sing; practice this today
- b. Sansa Kroma A Section
 - i. Melody (found in mm. 5-8, 8-13, 20-28, 41-47)
 1. Whole class rote learns the notes and rhythms of the 4 measure melody; call and response, repeating after the teacher while stepping to the beat
 - ii. Harmony (found in mm. 8-13, 20-28, 41-47)
 1. Whole class rotates learns the notes and rhythms of the 4 measure harmony; call and response, repeating after the teacher while stepping to the beat
 - iii. Sing with Melody and Harmony
 1. Divide students into sections they will be singing in for the concert and inform them which section is singing the Melody, and which is singing the harmony
 2. Attempt to sing the 4 measure melody in two-part harmony, listening carefully for correct pitches and rhythm; step away from the podium if needed
 - a. Sing these 4 measures a few times until students feel confident and are mostly accurate with pitch and rhythm
- c. Sansa Kroma B Section
 - i. Melody and Harmony (found in mm. 13-20)
 1. Both learned at the same time, teacher indicates when the parts briefly split into harmony and teaches using the piano to support students with parts
 - a. Move slowly through the measures, slow then fast practice, adding on little by little
 2. To help know when the parts split, the teacher can raise their hand with the number 2
 3. Once students feel comfortable, attempt B section up to tempo acapella looking for correct pitches and rhythms
- d. Putting it All Together
 - i. Begin with the accompaniment track and rehearse parts A and B together (mm.1-20) a few times, listening for correct pitches and rhythms when the group splits into harmony

5. **Closing/Send Off** (1-3 mins)

- a. Clean up and reset of the room
- b. Class performs their determined send-off song/movement from the beginning of the year (something they chose/made up for themselves)

Differentiation

For a student with a physical disability, such as visual impairment or blindness, the coloring and video activity can be redesigned. Instead of having that student color in their own worksheet, I might have the class work as teams to color in their worksheet and pair that student with someone else designated to color the teams worksheet. I might also create a tactile aid, for example I could add Braille strips to colored index cards and have students wave their index cards in the air when prompted to identify tonality. To accommodate a student with visual impairment, I might play the video and pause occasionally to describe to the class what they see on the board. This will help the visually impaired student to create mental images to associate with the different tonalities and also help to reinforce the icons in the video for the rest of the class. Learning the parts of Sansa Kroma aurally shouldn't be much of a problem, though I would take care in clearly and verbally explaining what the groups look like. I would also be sure to give auditory cues for when to come in. I would be sure to check in with this student periodically to make sure they feel comfortable and confident in the material.

Assessment

- **Informal/Formative Tonality Identification Assessment:** Students color in a worksheet with happy and sad faces as they listen to recordings of major and minor piano pieces. The worksheet will be collected at the end of class and compared to an answer key to determine how students are doing with aural recognition
- **Informal/Formative Pitch and Rhythm Assessment:** As students become more comfortable with the A and B section of Sansa Kroma, they will stand in a circle in the middle of the classroom with those singing the upper part on one side of the circle and those singing the lower part on the other side. Students will be asked to step to the beat as they sing with the audio track. The teacher will walk around the circle with score in hand listening for rhythmic and pitch accuracy across both parts while singing in two-part harmony

LESSON 2

Lesson Topic/Concept: Round Listening and Drumming to Banaha

2014 National Core Arts Standards for Music (Link)
<ul style="list-style-type: none">• MU:Cr1.1.5a: Improvise rhythmic, melodic, and harmonic ideas and explain connection to specific purpose and context (such as social, cultural, and historical)• MU:Re7.1.5a: Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes or contexts.• MU:Cn11.0.5a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
PA Academic Standards (Link)
<ul style="list-style-type: none">• 9.2.5.G: Relate works in the arts to geographic regions [Ghana].• 9.2.5.K: Identify, explain and analyze traditions as they relate to works in the arts.
Objectives*
<p><i>Students will be able to...</i></p> <ul style="list-style-type: none">• Demonstrate understanding of the rhythm of Banaha by drumming the correct rhythms with correct drumming technique on the classroom drums• Improvise and perform a 4 beat rhythmic pattern including at least one rest on a classroom drum with steady pulse and rhythmic accuracy• Explain in a complete sentence to the teacher one thing they learned about Ghanaian culture, referencing accurate information presented earlier in class
Materials
<ul style="list-style-type: none">• Classroom Drums, one for each student and the teacher• Powerpoint presentation on Ghanaian culture and the history of Sansa Kroma• Printed Copies of Exit Ticket• Sansa Kroma Backing Track
Procedures
<ol style="list-style-type: none">1. <u>Welcome/Centering Activity</u> (5 mins)<ol style="list-style-type: none">a. Students stand and mirror teacher's movement/stretch as the teacher/students check in and share one good thing about their days [~3 mins]<ol style="list-style-type: none">i. GOAL: to warm up the body and get out any jitters; focus them for music classb. Teacher leads students through a short mindfulness/breathing exercise as they stand [~2 mins]<ol style="list-style-type: none">i. GOAL: to warm up breath and to get the students centered in their bodiesc. Teacher Announcements2. <u>Drumming Activity</u> (20-25 mins)<ol style="list-style-type: none">a. TRANSITION: Students walk to the pre-set semi circle of classroom drums

facing the projection screen in two groups: those singing the top line of Sansa Kroma and those singing the bottom line

- b. Banaha is projected onto the screen, the teacher lowers the lights slightly as students find a drum and sit in resting position behind it
- c. Students participate in a review of drumming sounds and technique by patting the rhythms of Banaha phrase by phrase choosing when to play low vs. high sounds
 - i. The teacher will introduce phrases 2 measures of text at a time, then combine to perform the whole 4 measure phrases of text as a whole
 - 1. 2 Measure Phrases: Sisi, sisi dolada // Yaku sine ladu banaha // Banaha, banaha // Yaku sine ladu banaha
 - 2. 4 Measure Phrases: Sisi, sisi dolada, Yaku sine ladu banaha // Banaha, banaha, Yaku sine ladu banaha
- d. When students feel comfortable drumming the rhythms, a call and response activity is initiated by the teacher as they drum the rhythm while singing the melody
 - i. The call and response activity will move phrase by phrase, introducing the pitches to the rhythms learned
 - ii. Occasionally, the teacher may drop out as students continue to play and sing so they can move around the semi-circle listening for correct pitch and rhythm
- e. Students will then be asked to assume resting position while a [YouTube](#) video is played on screen. Students will be asked to pay special attention to the drummer in the back.
 - i. After the video, the class will take some time to talk about the instruments, improvisations, and movements they just heard and saw
 - ii. The class will also discuss how Banaha originates in Congo and is a children's movement song about bananas. We will also talk about the importance of improvisation, movement, and drumming in Congolese culture.
- f. Each student will then have the opportunity to perform an improvisation while the class drums a steady beat. Students will have 4 beats to improvise and make whatever sounds they like on the instrument as long as it stays on the floor and does not harm any person or the instrument.
- g. Students will then have the opportunity to perform Banaha in a two-part round as they sing and drum their rhythms. The teacher will be clear in cueing the groups in and can assist the group by drumming rhythms or singing the melody if the group starts to slip. If time allows, the class will try performing the song a few times, reversing the group order and adding a third group to increase difficulty.
- h. TRANSITION: Students will pick up their classroom drum and take it back to the music closet where the drums live and return to their seats as Sansa Kroma plays on the loudspeaker to remind them of the melody

3. Music Rehearsal (15-20 mins)

- a. Background Information on Sansa Kroma
 - i. Guided discussion with students on where Sansa Kroma comes from
 - 1. Translation of the Text; What does the song mean? When and Why do we sing it? Where is the song from?
 - ii. Powerpoint used to show pictures and maps to contextualize where

Ghana is and the origin of Sansa Kroma

- b. Brief vocal warmups
 - i. Humming and Lip Trills to get air flowing
 - ii. Sirens, starting from the middle register moving up then down, and exercises with descending contour to warm up the voice and practice matching pitch to the piano
 - 1. Starting in the middle-upper range helps to move students out of their chest voice, which can be difficult for young singers and prepares them to sing in their head voice for Sansa Kroma
 - iii. Preview of Sansa Kroma claps: Students will clap and repeat after the teacher, clapping the rhythms as they speak the Takadimi syllables aloud
 - 1. As students become more confident they will clap with the accompaniment and later verbal syllables will be taken away
 - 2. Listening for correct rhythm with claps
 - c. Review of A and B Sections in Sansa Kroma (mm. 1-20)
 - i. Play the recording of Sansa Kroma aloud as students hum through their melody lines
 - ii. Runthrough of Sansa Kroma A and B sections, paying attention to correct notes/rhythms and lyrics in two-part harmony
 - d. Sansa Kroma C Section (mm. 33-40) with Clapping (mm. 29-32)
 - i. Melody (mm.33-40)
 - 1. The group on the top line will learn their measures first by rote while the second group completes a short Exit Ticket
 - a. Students will be asked to work individually so that each student comes up with their own ideas
 - 2. The groups will then switch as the bottom line learns their measures while the top line group completes their exit tickets
 - 3. Once both groups have learned their music and completed their exit tickets, instruct students to put their exit tickets under their chairs
 - 4. Attempt to sing the C section with both parts in harmony with help from the piano
 - a. Adding little by little until and addressing problem areas as they arise
 - e. Putting it All Together
 - i. After the group has learned the C section, perform the piece from beginning to end with the accompaniment track, listening for correct pitches, rhythms, and lyrics
4. **Learning Reflection Exit Ticket** (5-10 mins)
- a. Students will go down the line and share one interesting fact they learned about Ghana, Sansa Kroma, Banaha, or the significance of music/drumming in one complete sentence from their [Exit Ticket](#) aloud to the class
 - b. The teacher will demonstrate with the format “Today I learned that...” and call on students one at a time to share
5. **Closing/Send Off** (1-3 mins)
- a. Clean up and reset of the room
 - b. Class performs their determined send-off song/movement from the beginning

of the year (something they chose/made up for themselves)

Differentiation

For a student with a sensory disability, the drumming activity might become overwhelming with all students participating at the same time. To revise this activity, I might restructure the improvisations so that students only play in small groups and with lighter taps to reduce the strength of the sound. Similarly, I can have students play the rhythm of Banaha individually or in small groups. Alternatively, I might consider using other materials to replicate drums that do not make as loud of a noise. I might ask students to tap lightly on paper plates or pat a large textbook, something with a flat surface that can sit on the floor and serve as a rhythm tool. I might even let students choose their own household/classroom object to serve as their drum for the day. Drumming technique can still be assessed (students striking the “drum” with a flat hand, low and high sound positioning) as well as rhythmic accuracy. With this accommodation, I may have to rely more on visual observation to assess student’s rhythmic accuracy as the objects may not be as resonant as a classroom drum.

Assessment

- **Informal/Formative Rhythm Assessment:** After learning the notes and rhythms of Banaha, students will be asked to drum the rhythm as they sing. The teacher will observe the students’ drumming technique and accuracy of rhythm throughout the drumming exercise. There will be no grade assigned for this activity
- **Informal/Formative Improvisation Assessment:** Students will be asked to improvise a 4 beat rhythmic pattern on a classroom drum for the class. They must improvise for 4 beats with good drumming technique. Students will be allowed to make any sounds they like with the instrument as long as the instrument stays on the floor and they do not harm themselves, other students, or the instruments. There will be no grade assigned for this activity
- **Informal/Formative Cultural Context Assessment:** At the end of class, the teacher will go down the line of students and ask each to explain something new they learned today about Ghanaian culture in a complete sentence. Acceptable answers can include something they learned about Ghana, Sansa Kroma, Banaha, or the importance of music/drumming. Students will be encouraged to share something original that their peers haven’t already shared. There will be no grade assigned for this activity

LESSON 3

Lesson Topic/Concept: Analysis and Aural Training in Harmonic Minor

2014 National Core Arts Standards for Music (Link)
<ul style="list-style-type: none">• MU:Cn10.0.5a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing and responding to music.• MU: Pr4.2.5b: When analyzing selected music, read and perform using standard notation.
PA Academic Standards (Link)
<ul style="list-style-type: none">• 9.1.5.C: Know and use fundamental vocabulary within each of the arts forms.• 9.3.5.A: Identify critical processes in the examination of works in the arts and humanities.
Objectives*
<p><i>Students will be able to...</i></p> <ul style="list-style-type: none">• Use correct musical vocabulary to describe visual cues that indicate major/minor tonalities while analyzing a short excerpt• Demonstrate aural recognition of natural and harmonic minor scales by running to the appropriate side of the room in a musical game• Sing Alleluia Gracia Deo on the correct La-based solfege with correct pitch and rhythm
Materials
<ul style="list-style-type: none">• Printed Copies of Tonality Analysis Worksheet• Masking Tape (to draw lines on floor for aural training game)• Colored Pencils• Sansa Kroma Backing Track
Procedures
<ol style="list-style-type: none">1. <u>Welcome/Centering Activity</u> (5 mins)<ol style="list-style-type: none">a. Students stand and mirror teacher's movement/stretch as the teacher/students check in and share one good thing about their days [~3 mins]<ol style="list-style-type: none">i. GOAL: to warm up the body and get out any jitters; focus them for music classb. Teacher leads students through a short mindfulness/breathing exercise as they stand [~2 mins]<ol style="list-style-type: none">i. GOAL: to warm up breath and to get the students centered in their bodiesc. Teacher Announcements2. <u>Leading Tone Aural Training</u> (15-20 mins)<ol style="list-style-type: none">a. Teacher leads students through a discussion reviewing how leading tones look in the diatonic major and natural minor scales<ol style="list-style-type: none">i. Students will sing through each scale on solfege (Moveable Do and

- La-based minor) with Kodály hand signs
 - ii. On the leading tone of the major key, the teacher will stop the students before they sing “do”. Then discussion will continue as the teacher prompts questions to help students understand the tendency of “ti” to resolve to “do”. Students will sing the scale again and resolve to “do” and talk about how the resolution of the leading tone feels to them
- b. Introduce the concept of “si”, raising “sol” in the natural minor scale to create a stronger sense of dissonance and resolution
 - i. Present “si” as a mirror of “ti” but in minor keys; when we use “si” instead of “sol”, we call it harmonic minor
 - ii. To further the aural understanding of this concept, the teacher will play the natural and harmonic minor scales and emphasize the difference in pull from “sol” to “la” and from “si” to “la”
- c. Play Harmonic and Natural Minor Game
 - i. Have students pair up with a partner and give each partner a number 1 or 2
 - ii. All number 1s will stand in a horizontal line along one wall of the classroom facing the line of all number 2s in the middle of the room
 - 1. Number 2s will face the wall, away from the number 1s so their back is turned to them
 - 2. Number 1s will line up so they are parallel to their partner in the Number 2 line
 - iii. The teacher will play the beginning of a natural or harmonic minor scale on the piano and Number 1s will step towards their partner as each pitch is played
 - 1. If students step out of turn they must go back to the wall and start their journey over
 - 2. The teacher will play with varying tempos, volumes, and articulations to make sure students are listening to the pitches played
 - iv. Once the scale reaches the leading tone, if a harmonic scale with “si” is played, the 2s must turn around and tag the 1s before they reach the wall
 - 1. If a natural minor scale with “sol” is played, the 1s must tag the 2s before they reach the opposite wall
 - v. Multiple rounds will be played and the 1s and 2s will alternate which group is approaching and which group is stationary in the middle of the room

3. **Visual Analysis Practice** (10-15 mins)

- a. Teacher leads students through an analysis of a few musical phrases in major and minor tonalities
 - i. A short phrase in a major tonality will be projected onto the screen, the teacher will then ask comprehension questions to review accidentals, finding a key signature, and finding “do”
 - ii. The teacher will then ask students to add solfege to the phrase, paying special attention to the leading tone, and noting the phrase starts and ends on “do”
 - iii. Students will listen to the phrase as the teacher plays it on the piano, a group poll asking students to vote which tonality they heard can be

- done to assess aural recognition
- iv. A [T-chart](#) on the whiteboard is created, and students provide visual cues to help identify major tonalities in music (starting and ending on “do” in the key signature, finding “ti” that resolves to “do”)
- v. A second musical phrase in the parallel minor will be examined through the same process, finding the key signature with accidentals, finding do, adding solfege, listening to and determining the tonality
- vi. The second time around, the teacher will point out the excerpt starts and ends on “la” and has the raised 7th scale degree “si”
- vii. The students will add the characteristics of a minor tonality to the right side of the T-chart (starting and ending on “la” in the key signature, finding the raised “si” that resolves to “la”)
- viii. A third example will be completed as a class. The students will use the visual cues listed in the T-chart to deduce the tonality without hearing it on the piano. Once they are confident in their answer, the phrase will be played and students will affirm or revise their final answer
- b. Students will then complete the [Tonality Analysis Worksheet](#) with a small group of 4-5 students, and will turn the worksheet in at the end of class
 - i. A ✓ - will be given to groups that did not work at a team or had mostly incorrect identification shapes, a ✓ given to groups that mostly worked well together and had mostly correct identification shapes, and a ✓ + to groups that worked remarkably well and had entirely accurate identification shapes

4. **Music Rehearsal** (15-20 mins)

- a. TRANSITION: Students will listen to the teacher play through Alleluia Gracia Deo and vote on whether it sits in a major or minor tonality
- b. After brief vocal warmups with M3 and m3 intervals in minor keys, the class will move on to singing through Alleluia Gracia Deo with the song projected onto the screen while the piano supports with melody and chords
 - i. As students feel more comfortable singing notes and rhythms with the support of the piano, they will sing on solfege without accompaniment for the teacher to assess accuracy of pitch and rhythm
 - ii. Students will have the opportunity to try Alleluia Gracia Deo in a two-part round, with the teacher supporting with solfege and parts on the piano. If time allows, students will have the chance to perform the round in three groups.
- c. Students will then perform a runthrough of Sansa Kroma with the backing track from memory, with correct lyrics, notes, and rhythms
 - i. The teacher will spend some time correcting lyrics, notes, and rhythms and will then teach students the last few measures of the piece
 - ii. The class will also spend some time looking at dynamics and come up with ways to interpret the song on their own by using dynamics to add contrast
 - iii. At this point, all material in the song has been learned

5. **Closing/Send Off** (1-3 mins)

- a. Clean up and reset of the room
- b. Class performs their determined send-off song/movement from the beginning of the year (something they chose/made up for themselves)

Differentiation

- For students with certain degrees of color-blindness, using color to identify visual cues might be problematic and could impact their level of success. To combat this exclusion, I have included shapes, such as squares, circles, and underlines, to the Key so that even if students struggle to find the right color I can still assess their understanding of the concept. I chose not to abolish the use of color entirely, as color coding may help other students to categorize and identify visual cues. Highlighting and coloring might help students prioritize directions and build associations with color and visual cue to use in future analysis. To assist color-blind students in the aural training game, I would avoid using colors to indicate lines on the floor, assign teams, or in instruction to tell students where to go. For this reason, we will use 1s and 2s to identify partners and direct students to start in the right positions.

Assessment

- **Informal/Formative Visual Analysis Assessment:** Teacher will guide students through a discussion of visual cues and then pass out an example for students to try in small groups. A color coding key will be provided and students will be expected to circle, box, and underline visual tonality indicators in the correct color and pass the worksheet back to the teacher at the end of class. A ✓-, ✓, and ✓+ scale will be used to assign a grade based on group participation and accuracy of evidence circled
- **Informal/Formative Natural and Harmonic Minor Ear Training Assessment:** Students participate in a Red Light/Green Light and Tag mashup game where they must run away or tag a partner when a harmonic or natural minor scale is played. There will be no grade assigned for this activity
- **Informal/Formative La-based Solfege Assessment:** After identifying which type of minor the piece is in, students will sing Alleluia Gracia Deo on the correct La-based solfege with correct pitch and rhythm. There will be no grade assigned for this activity

LESSON 4

Lesson Topic/Concept: Composition with a Given Tonality

2014 National Core Arts Standards for Music (Link)
<ul style="list-style-type: none">• MU:Cr1.1.5b: Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.• MU:Cr2.1.5b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two chord harmonic musical ideas.
PA Academic Standards (Link)
<ul style="list-style-type: none">• 9.1.5.J: Apply traditional and contemporary technologies for producing, performing, and exhibiting works in the arts or the works of others.
Objectives*
<p><i>Students will be able to...</i></p> <ul style="list-style-type: none">• Compose two, 4 measure melody lines in a Major or Minor tonality• Notate and resolve a leading tone in two short, 4 measure compositions• Create an original composition on Noteflight or a pitched classroom instrument that includes at least one dynamic marking and contains a unique melody line
Materials
<ul style="list-style-type: none">• Laptops with access to Noteflight (composing software) and headphone port• Headphones to connect to Laptops• Orff Instruments and Mallets• Staff Paper• Classroom Drums, one for each student and the teacher• Printed copies of Alleluia Gracia Deo• Sansa Kroma Backing Track
Procedures
<ol style="list-style-type: none">1. <u>Welcome/Centering Activity</u> (5 mins)<ol style="list-style-type: none">a. Students stand and mirror teacher's movement/stretches as the teacher/students check in and share one good thing about their days [~3 mins]<ol style="list-style-type: none">i. GOAL: to warm up the body and get out any jitters; focus them for music classb. Teacher leads students through a short mindfulness/breathing exercise as they stand [~2 mins]<ol style="list-style-type: none">i. GOAL: to warm up breath and to get the students centered in their bodiesc. Teacher Announcements2. <u>Vocal Warm Ups</u> (5-10 mins)<ol style="list-style-type: none">a. Humming and Lip Trills to warm up breath and the voice

- b. Sight Reading Exercise with splits into two-part harmony
 - i. Students will sight-read and sing through a [short sight reading exercise](#) that splits into two-part harmony occasionally
 - ii. Before singing, the teacher will prompt students to identify features they see on the page that will help them situate themselves in the key
 - 1. Key Signature, Leading Tone, Tonality, Starting and Ending solfege
 - iii. Students will be asked to speak the rhythm of the exercise using Takadimi syllables, and then sing the excerpt on solfege

3. **Music Rehearsal** (15-20 mins)

- a. Review and Round Performance of Banaha
 - i. Students will move over to the preset drums and sit behind on in resting position
 - ii. With Banaha projected on the front screen, students will drum the rhythms with the teacher, paying special attention to the syncopation in the Yaku sine ladu banaha phrases
 - iii. Once students have successfully patted the rhythm, have them sing through Banaha as they pat, assessing for correct pitch and rhythm
 - 1. Have students perform the vocal line acapella without patting if needed to better assess and check to make sure they are prepared to sing acapella in a round
 - iv. On the last acapella run through, the teacher will sing and drum Banaha in a round while the students hold their part as they drum
 - v. Students will then have the chance to try it on their own in two groups with clear cues from the teacher on what the groups are and when to come in
 - 1. The entrance times will also be color-coded and marked on the score
- b. Sansa Kroma Review and Review Expressive Dynamics
 - i. The class will resume the conversation regarding the use of expressive dynamics in Sansa Kroma. Students will recall we use dynamics to keep the piece interesting and make it our own
 - ii. We will then sing through the piece in two-part harmony with the backing track, pausing when needed to establish our own dynamics and ensure the whole group applies them
 - iii. The teacher will assist the group by giving visual cues to enforce the loud or soft dynamics the class wishes to add
- c. Alleluia Gracia Deo on Solfege
 - i. The teacher will distribute paper copies of Alleluia Gracia Deo to the students which they will use as they sing through the piece on solfege
 - ii. The students will not be allowed to write solfege on the page so they are practicing their sight-reading abilities
 - iii. The teacher will explain that this piece will be performed on solfege in the concert (an informance!) to show parents the skills we have been working on

4. **Composition Project** (25-35 mins)

- a. A brief review of the characteristics of major and minor tonalities is done by asking students to list visual and aural cues in a T-chart on the whiteboard

- i. Guided discussion so that all cues are on the board for students to reference during their composition project
- b. Teacher writes requirements for the project on the front white board
 - i. 4 measures in length
 - ii. Include at least one dynamic marking
 - iii. Use and resolve a leading tone
 - iv. Contain a unique melody line different from their peers
 - v. One composition in a major tonality, and one in a minor tonality
- c. Students have the choice of composing digitally on the computers with Noteflight (a free notation software) or on a pitched instrument (piano, or Orff instrument)
 - i. Additionally, students can choose to notate online or in writing with staff paper
 - ii. Students will be asked to send their digital compositions or hand in their paper compositions at the end of the activity
 - iii. When students finish their composition, they will be asked to share it with the teacher who will look to confirm all of the required elements are there and students will be expected to apply any corrections given before moving on to the choice activity
- d. Students that finish early will choose from a variety of classroom activities to grow musical skill and independence while other students complete their compositions
- e. When all students have completed their projects, they will have the opportunity to play their compositions for the class
 - i. Teacher will project the student compositions onto the screen and guide a discussion that encourages students to find the leading tone and identify the tonality

5. **Closing/Send Off** (1-3 mins)

- a. Clean up and reset of the room
- b. Class performs their determined send-off song/movement from the beginning of the year (something they chose/made up for themselves)

Differentiation

Use of the computer software might prove to be an obstacle for a student with a sensory disability. In this case, I might offer a different way of composing that doesn't require headphones or looking at a computer screen for a long time. I would take students that opted for the alternative assignment and let them choose an Orff instrument to compose on. I would let them choose their tonality (Major or Minor) and outline the expectations for the rest of the assignment. To provide more support for these students, I might create a page that is color-coded with clear instructions on what musical elements need to be in the composition. The page would include the Leading Tone cadence and dynamic marking requirements found in the virtual composition project. I would encourage students to explore their instruments' sounds, volumes, and to find the leading tone of the key they are working in (I would encourage students to work in C major or A minor on the Orff instruments unless the bars were manipulated to sit in a different key). After some exploratory time, I might provide color-coded cards with the letter names and musical notation of the notes for the students to organize in front of them to notate as they compose. At the end of class, I would ask the students participating in this assignment to play for me their original composition. The

composition would be graded on meeting the leading tone and dynamic marking requirements along with the accuracy of notes played in comparison to the notation cards given.

Assessment

- **Informal/Formative Composition Assessment:** Students create two original compositions on Noteflight or a pitched classroom instrument that adhere to the guidelines of the composition project. The compositions must both be 4 measures in length, include at least one dynamic marking, use and resolve a leading tone, and contain a unique melody line different from their peers. Students must compose one 4 measure phrase in a major tonality, and another in a minor tonality and both compositions should include the solfege syllables in the melody. Students will be graded using a rubric that assesses all of the above project requirements. Extra credit points will be awarded to students who compose a singable melody that does not jump large intervals

LESSON 5

Lesson Topic/Concept: Performance Preparation and Small Group Assessment

2014 National Core Arts Standards for Music (Link)
<ul style="list-style-type: none">• MU:Pr6.1.5a: Perform music alone or with others, with expression, technical accuracy, and appropriate interpretation.• MU:Pr5.1.5a: Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.
PA Academic Standards (Link)
<ul style="list-style-type: none">• 9.1.5.D: Describe and use knowledge of a specific style within each art form through a performance or exhibition of a unique work.
Objectives*
<p><i>Students will be able to...</i></p> <ul style="list-style-type: none">• Perform Banaha and Alleluia Gracia Deo in a two-part round in groups of 4 students with correct pitches, lyrics/solfege, and rhythms• Perform Sansa Kroma in small groups in a two-part harmony with correct pitches and expressive dynamics• Apply teacher feedback to improve quality and contrast of dynamics in vocal performance
Materials
<ul style="list-style-type: none">• Classroom Drums, one for each student and the teacher• Large open space; can be outdoors if the classroom doesn't provide ample space• Printed copies of Alleluia Gracia Deo• Sansa Kroma Backing Track
Procedures
<ol style="list-style-type: none">1. <u>Welcome/Centering Activity</u> (5 mins)<ol style="list-style-type: none">a. Students stand and mirror teacher's movement/stretch as the teacher/students check in and share one good thing about their days [~3 mins]<ol style="list-style-type: none">i. GOAL: to warm up the body and get out any jitters; focus them for music classb. Teacher leads students through a short mindfulness/breathing exercise as they stand [~2 mins]<ol style="list-style-type: none">i. GOAL: to warm up breath and to get the students centered in their bodiesc. Teacher Announcements2. <u>Music Rehearsal</u> (20-25 mins)<ol style="list-style-type: none">a. Banaha with Drums<ol style="list-style-type: none">i. The class will run their performance of Banaha, working to refine and

- correct notes, rhythms, and to ensure all students know how the piece will be performed in their Fall Showcase
 - ii. Things to Look for: Correct rhythms while drumming, Balanced volume of parts in the round, Confident improvisations, Proper drumming technique Group understanding of the roadmap of the piece
 - iii. Respond to student questions and check for literary understanding by asking comprehension questions about Takadimi, drumming technique, and Congolese culture
- b. Alleluia Gracia Deo on La-based solfege
 - i. The class will run their performance of Alleluia Gracia Deo, working to read and sing the correct solfege syllables, pitches, and rhythms in a three-part round
 - ii. Things to Look for: Correct solfège syllables for a minor tonality, Flowing and connected phrases, Rhythmic and note accuracy when singing in a round, Group understanding of the roadmap of the piece
 - iii. Answer student questions, and have the song projected onto the screen to aid the students in reviewing how to find the key, and visual cues that help them determine tonality. Review how to find the leading tone and the difference between natural and harmonic minor (“sol” versus “si”)
- c. Sansa Kroma
 - i. The class will run their performance on Sansa Kroman from memory with the backing track. Students should be performing with expressive dynamics and note and rhythmic accuracy
 - ii. Things to Look for: Group understanding of which parts are in unison/harmony or have staggered entrances, Use of appropriate expressive dynamics, Harmony is performed with correct notes and is balanced in volume
 - iii. Address student concerns and areas of confusion, being sure to carefully cue students before they begin to sing. Prompt discussion on Ghanaian culture and the meaning behind Sansa Kroma
- d. Across All Pieces
 - i. Leaning into the Leading Tone dissonance and resolve, Using dynamics appropriately to express meaning, Discuss importance and origins of the concert repertoire

3. **Small Group Assessment** (15-20 mins)

- a. Students perform their choice of a round (Banaha or Alleluia Gracia Deo) in a predetermined small group (about 4 students)
 - i. If Banaha is chosen, students will be assessed on proper drumming technique and accuracy of pitch and rhythm while singing with other voice lines
 - ii. If Alleluia Gracia Deo is chosen, students will be assessed on correctness of solfege syllables and accuracy of pitch and rhythm while singing with other voice lines
- b. Students will perform Sansa Kroma in predetermined small groups (about 4 students)
 - i. Students will be assessed on accuracy of pitch, rhythm, and lyrics
- c. A numerical rubric with clearly defined characteristics will be used to assign a number 0-4 which will translate to a grade for the performance

- d. After all groups have performed both songs, the class will move through a discussion to review the origin of each concert piece and refresh their knowledge of the traditions we studied in class
 - i. This serves as a review so ideas are fresh in their minds for the written assignment in the next lesson

4. **Movement Activity** (5-10 mins)

- a. Students clear their chairs to make a wide space in the room for the activity
- b. Students and teachers meet in the middle of the classroom in a circle to receive their number groups and hear the activity instructions
 - i. Students count off in the circle into groups of three
 - ii. Students will scatter all across the room, facing any direction
 - iii. When the teacher cues in their numbered group, the students start to walk around the room as they sing Banaha
 - 1. Students begin to sing and walk as their Group is cued by the teacher standing in a place where all students can see and hear
 - 2. Students will be instructed to walk slowly to the beat and avoid walking into any other students or objects in the room
 - 3. The teacher can use a drum to help keep the beat, though for the purpose of this activity students will not drum
 - iv. The song will be sung from start to finish twice
 - 1. When students have completed their final repeat, they are instructed to slow down and stop where they end up
 - v. If time allows, students will get the chance to perform the same movement activity with Alleluia Gracia Deo
 - vi. GOAL: To challenge the students' vocal independence and get them to hear the song differently as they move around the room as they sing

5. **Closing/Send Off** (1-3 mins)

- a. Clean up and reset of the room
- b. Class performs their determined send-off song/movement from the beginning of the year (something they chose/made up for themselves)

Differentiation

The movement activity in this lesson is structured in a way that makes it inaccessible to those who are wheelchair bound and have difficulty changing direction quickly. The activity also requires a spacial awareness that all students might not possess. To include all students, I might split the class into two groups, one group that remains still and another group that winds between as they sing. I would be sure to assign physically able students and wheelchair bound students to the stationary group as to not single-out students with disabilities. Another way I could redesign the activity might be to have the students change who they sing next to, or have them sing in different areas. This allows all students to hear the songs differently as they move to different spaces. The goal of the activity remains the same, to expose students to the same song in a variety of contexts, to develop critical listening skills, and to get them to use musical vocabulary to describe what they hear.

Assessment

- **Informal/Summative Small Groups Round Assessment:** Divide the class into small

groups and have them perform their choice of Banaha or Alleluia, Gracia Deo in a round; structured as a fun class activity, not a blatant assessment; 0-4 numerical rubric used to grade for accuracy of pitch and rhythm and cooperation with other voice parts

- **Informal/Summative Small Groups Harmony Assessment:** Divide the class into small groups different from the round assessment and have them perform a section of Sansa Kroma in two-part harmony; 0-4 numerical rubric used to grade for accuracy of pitch and rhythm and cooperation with other voice parts
- **Informal/Summative Application of Feedback Assessment:** A section of the numerical rubric for small group performances will be added that scores the application of rhythmic, pitch, and lyric corrections given in class in addition to another section that scores the use expressive dynamics discussed in the rehearsal in the small group performances

LESSON 6

Lesson Topic/Concept: Unit Assessment

2014 National Core Arts Standards for Music (Link)
<ul style="list-style-type: none">• MU:Re9.1.5a: Evaluate musical works and performances, applying established criteria, explain appropriateness to the context, citing evidence from the elements of music.• MU:Pr4.2.5c: Explain how context (such as social, cultural, and historical) informs performances.
PA Academic Standards (Link)
<ul style="list-style-type: none">• 9.1.5.I: Describe arts events that take place in schools and in communities.• 9.2.5.A: Explain the historical, cultural, and social context of an individual work in the arts.
Objectives*
<p><i>Students will be able to...</i></p> <ul style="list-style-type: none">• Use correct musical vocabulary to articulate musical preferences and reflect upon concert performance in a brief writing assignment• Demonstrate aural recognition of major/minor tonalities in audio recordings by raising the correct colored index card that represents the correct tonality• Express value in performing music from various regions of the world using complete sentences with independent ideas in a brief writing assessment
Materials
<ul style="list-style-type: none">• Printed Copies of Final Unit Assessment• 20 Laminated, Red Index Cards with Smiley Face• 20 Laminated, Blue Index Cards with Sad Face
Procedures
<ol style="list-style-type: none">1. <u>Welcome/Centering Activity</u> (5 mins)<ol style="list-style-type: none">a. Students stand and mirror teacher's movement/stretch as the teacher/students check in and share one good thing about their days [~3 mins]<ol style="list-style-type: none">i. GOAL: to warm up the body and get out any jitters; focus them for music classb. Teacher leads students through a short mindfulness/breathing exercise as they stand [~2 mins]<ol style="list-style-type: none">i. GOAL: to warm up breath and to get the students centered in their bodiesc. Teacher Announcements2. <u>Written Assessment</u> (20-25 mins)<ol style="list-style-type: none">a. Teacher passes out copies of the Final Unit Assessment for the students to complete. Students will have 25 minutes to complete this assignment and are

welcome to raise their hands to ask the teacher to clarify any part of the test.

- b. The teacher will read each section's instructions aloud for all students before they begin the test, and colored pencils will be available on the table if marking up the music helps students determine the tonality.

3. **Listening Assessment Game** (10-15 mins)

- a. Teacher passes out Red and Blue index cards with Happy and Sad faces out to the students
- b. Teacher introduces the Red card with the Smiley Face as the major tonality card, and the Blue card with the Sad Face as the minor tonality card and has students practice raising the respective card when the teacher calls for each tonality
- c. Once students are confident in which card is which tonality, the teacher will explain the listening game: Raise the correct colored card when you think you hear a major or minor tonality
- d. The game begins, starting with piano chords. Students are instructed to wait before they raise their cards until the teacher gives the go signal
- e. The teacher should be watching students answers, checking for accuracy and paying attention to consistency of answers and any cheating
- f. After students identify piano chords, the game can advance to short excerpts of pieces in either tonality. Since the curriculum didn't practice much of this, this section will be graded on participation and academic honesty. This part of the activity can be used to assess students aural understanding and to plan future material
- g. A grade of ✓-, ✓, or ✓+ will be awarded for this assessment based on accuracy of card raising to identify tonality and participation

4. **Musical Skill Building Game** (15-20 mins)

- a. The class will play a musical version of Pilolo: a Ghanaian children's game where they search to find hidden sticks and the one with the smallest stick is out
- b. The teacher hides cards with different music notes around the room for students to find
- c. The students will have time to search around the room to find a note while music plays over the loudspeakers. The students will get to pick their favorite songs to play during this activity.
- d. For Round 1 of the game, the teacher will call out a random note name and whichever student has that note will come to the front of the room and pick a classroom instrument of their choice to play along with the songs as the game continues. This way of playing continues, as the students hide the card they just had and the teacher calls multiple notes until one student is left
- e. For Round 2, the cards will be swapped with musical vocabulary and will include symbols including crescendo/decrescendo, forte, piano, treble/bass clefs, note/rest durations, time signatures. Students will work to hide and find cards until one student is left

5. **Closing/Send Off** (1-3 mins)

- a. Clean up and reset of the room
- b. Class performs their determined send-off song/movement from the beginning of the year (something they chose/made up for themselves)

Differentiation

The unit test includes written, short answer questions that prompt students to express attitudes and discuss the cultural significance of the songs we perform in the Fall Showcase. Expression of opinions in writing might prove difficult to some students with physical disabilities. Instead, I might offer an alternative option for students to sit in small groups and discuss their experiences. I would be able to circulate to each group and prompt questions to assess the students' understanding of the music's context. If small group work heightens anxiety and doesn't give all students a chance to contribute to the conversation, I might offer a time to meet with me and/or an aide separately to discuss personal attitudes and cultural context. Additionally, in both the written and oral assessments students will be graded on originality and creativity of ideas, rather than grammatically correct sentences.

Assessment

- **Informal/Summative Performance Assessment:** Outside of class, students perform Banaha with drums, Alleluia Gracia Deo on solfege, and Sansa Kroma for parents/peers in the Fall Choir Showcase; ✓ -, ✓ , and ✓ + used to grade for attendance and participation
- **Formal/Summative Attitudes Assessment:** Students perform a reflection writing assignment that showcases their musical and cultural understanding of the pieces performed and their perception of how the concert went. Graded on correct use of musical vocabulary, thoughtfulness, and originality of ideas
- **Formal/Summative Aural Assessment:** A brief listening exam is taken. Students listen to excerpts and must determine if they hear a major or minor tonality using colored 'happy' and 'sad' index cards. Students are graded using a ✓ -, ✓ , and ✓ + scale based on accuracy of identifying the tonality with the correct corresponding index card