

“Pathways to the Standards; Driving Purposefully Toward Knowledge, Skills & Understanding”

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Knowledge, Skills & Understandings Embedded into the 2014 Core Music Standards

Performance Standards: Establish the goals or student learning objectives the project will address

Enduring Understandings: Establish the “big ideas” and what is needed to know about them

Essential Questions: Invite questioning that will provoke inquiry and transfer of learning on the students’ part

Knowledge & Skills: What key knowledge/skills will students need to partake in this project & what will they be able to do as a result?

- How do knowledge & skills differ?

Assessment: Will the students engage in an authentic performance task? How will the task be evaluated? How will students reflect on their own learning? Is there any other evidence to assess students (journals, pair & shares, observations, homework etc)

The Learning Plan: WHERE TO?

W- Help the students know **Where** the unit is going and **What** is expected. Helps the teacher know where the students are coming from (prior knowledge, interest, understanding)

H- Hook the students and hold their interest


E- Equip the students by helping them experience key ideas, and exploring the issues

R- Provide opportunities to **Rethink & Revise** their understandings (this takes TIME)

E- Allow students to **Evaluate** their work & its implications

T- Tailor the project to different needs, interests, abilities of learners (differentiation)

O- Be **Organized** to maximize initial & sustained engagement and effective learning

R: 
M: do re mi so

Let Us Chase the Squirrel



PATHWAY TO Rhythm: Eurhythmics quick reaction exercise

"Squirrel in the Trees" exploring 4, h,2

- Divide the class in half: the "trees" and the "squirrels."
- The "trees" scatter around the room, allowing room for the "squirrels" to travel in and about the "trees." "What interesting shapes do different types of trees make?" Weeping willows, strong oaks, etc.
- The "trees" stay frozen in their shapes until they hear half notes, then they sway in time, showing the sustained sound with their bodies.



(sway, sway, sway, sway)

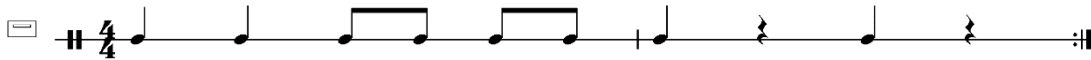
- The "squirrels" move in and about the "trees."
 - Start by establishing a steady beat. ()
 - Explore the subdivision. ()
 - Play rhythmic patterns and ask the students to put the patterns in their feet as they move. Remember to include patterns from the song.
- Alternate the "trees swaying ("squirrels" are frozen) and the "squirrels" moving ("trees" are still). Mix the patterns to create a quick reaction game.
- Students change roles.

PATHWAY TO Pitch: I add a duck-duck-geese style game; a student walks around the circle during the song and taps someone on "tree." The song is learned through the whole song method if not focusing on pitch reading. (After the game is played a few times, students can usually sing the entire song with text.)

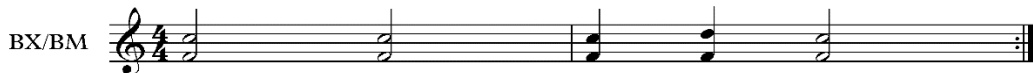


PATHWAY TO Ensemble: Moving bordun with WB ostinato and two color parts

- Students read the rhythm of the **WB ostinato** using rhythm syllables.



- Divide the class in half. Half sings the song. Half claps the **WB ostinato**. Trade parts.
- Move a small number of students to the **WB** to perform with the singers.
- Prepare the **BX/BM** part with patting. Because this is the first time the students have experienced a **moving bordun**, you will need to point out that the upper hand (right hand for the students, left hand for the teacher who is mirroring) moves from the front of the leg to the outside of the leg. This represents the moving fifth in the **moving bordun**.
- Divide the class in half. Half sings the song. Half pats the **BX/BM** part. Trade parts.
- Demonstrate and explain the **moving bordun** before assigning students to play it with the singers. Give as many students the opportunity to try this part as time will allow.



- Put singers and these two instrumental parts together.
- Sing the song and clap on “hick’ry.” Transfer to **pentatonic tone clusters** on **SX/AX**.
- Put together all the parts learned up to this point.
- Prepare the **GL** glissandos with the body. You may wish to do a sweep from pat to clap and back down. Or you may wish to sweep across the lap as if it is a barred instrument. Either way works. The first makes a more pleasing sound. The second is more kinesthetically accurate. Once you have prepared with the body, transfer to **GL**.
- Put all the parts together with singing.

PATHWAY TO Composition: Composing with 2-beat building blocks

- The class creates an 8-beat rhythmic **ostinato** by arranging four rhythmic building blocks.
- Perform the **ostinato** on **UTP** of choice.

ma-ple tree

birch

oak tree

weep-ing wil-low

black wal-nut

- Most of the class sings the song, while a small group performs the **rhythmic ostinato** that the class composed.
- Individuals, or small groups, compose their own **rhythmic ostinati**.

Let Us Chase the Squirrel

Traditional/arr. Hepburn

Let us chase the squir - rel. Up the hick - 'ry, down the hick - 'ry.

GL

SX/AX

P

BX/BM

Let us chase the squir - rel. Up the hick - 'ry tree.

GL

SX/AX

P

BX/BM

Assessment:

Composition Projects	Name & Class: _____
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► How will we know if your group is successful at the end?

► Instruments (timbre) chosen:	Why?
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Final Exit Ticket-After Listening to the recording

What needs improvement on your performance?

What did you do the best in your performance?

WHERE DID WE GO? HOW DID WE GET THERE?

Knowledge, Skills & Understandings from the NAFME website:

Plan and Make			
Select and develop musical ideas for defined purposes and contexts			
<p><i>Standard: MU:Cr2.1.2a</i> Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent</p>			
<p>Enduring Understanding Musicians' creative choices are influenced by their expertise, context, and expressive intent.</p>	<p>Essential Question How do musicians make creative decisions?</p>		
<p>Knowledge: <i>(as employed in various cultures and in a manner that fits the cognitive and physical developmental abilities of students)</i></p> <p>Structure</p> <ul style="list-style-type: none"> • Dynamics • Meter • Tempo • Articulation • Texture (thick or thin) • Style <p>Context: Alone or with others</p> <p>Evaluation Criteria</p> <ul style="list-style-type: none"> • Student articulates his or her personal reasons for selecting a pattern or idea for music that represented expressive intent using a rubric. • Student articulates how elements of music are organized in different ways to demonstrate meaning and emotion and represent ideas/mental images 	<p>Skills: <i>(as employed in various cultures and in a manner that fits the cognitive and physical developmental abilities of students)</i></p> <p>Performing</p> <ul style="list-style-type: none"> • Use of chanting, moving, singing, and playing grade level skills <p>Creating</p> <ul style="list-style-type: none"> • Students create music to evoke an emotion, imitate styles, or make a connection to something in their life • Create music to accompany readings and dramatizations <p>Aural & Notational Skills</p> <ul style="list-style-type: none"> • Use of grade level rhythm and pitches • Use of traditional, iconic or invented musical symbols to represent expressive intent • Identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing • Identify simple musical devices, such as form, contrast, and texture <p>Evaluating</p> <ul style="list-style-type: none"> • Musical choices appropriately/inappropriately reflect expressive intent/ mental image of mood, action, character, event or emotion, i.e. happy vs. sad, heavy vs. light, etc. • Appropriate/inappropriate explanation of musical decisions and means used to evoke feelings and emotions 		
<p>Vocabulary</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; vertical-align: top;"> <ul style="list-style-type: none"> • Tempo • Expression • Dynamics (piano/forte) • Staccato/Legato • Tempo (fast/slow) </td> <td style="width: 50%; vertical-align: top;"> <ul style="list-style-type: none"> • Pitch (high/low) • Rhythm (short/long) • Tonality (Major/Minor) • Form • Contrast • Texture </td> </tr> </table>		<ul style="list-style-type: none"> • Tempo • Expression • Dynamics (piano/forte) • Staccato/Legato • Tempo (fast/slow) 	<ul style="list-style-type: none"> • Pitch (high/low) • Rhythm (short/long) • Tonality (Major/Minor) • Form • Contrast • Texture
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