

Instructional Unit Title: Let's Make Musical Sounds

The teacher may provide a variety of familiar musical material and other musical content so that students can begin exploring the structural components of well-known songs.

The teacher may model notation reading strategies (using familiar song/musical material) so that students can begin to appreciate the role and significance of pitch notation (treble staff) and rhythm notation in song performance.

The teacher may use familiar song/musical material so that student can recognize, identify, and categorize expressive qualities (e.g., tempo, articulation, dynamics) of well-known music.

The teacher may lead students in different musical experiences (singing, playing instruments, moving, etc.) using familiar song/musical material so that students can explore a variety of Ostinati (melodic and rhythmic) patterns (use of harmony).

The teacher may present instrumental music (recorded or teacher-performed) so that students can begin using musical elements (e.g., fast/slow, high/low, loud/quiet, same/different) to attach meaning/emotion to a (musical) piece.

The teacher may model the planning process for altering musical arrangements so that students can begin to recognize the importance of the intentional work needed to re-present/create familiar song/musical material.

The teacher may play examples from familiar song/musical material so that students can determine Ostinati (melodic and rhythmic) patterns (use of harmony) that could be changed or altered to create new piece of music.

The teacher may play examples from familiar song/musical material so that students can determine expressive qualities (e.g., tempo, articulation, dynamics) that could be changed or altered to create new piece of music.

The teacher may play examples from familiar song/musical material so that students can begin to explore pitch or rhythm elements that could be changed or altered to create a new piece of music.

The teacher may present contrasting song material (by the composer of or from the era of a particular familiar song/musical material) so that students can analyze similar and different musical elements (e.g., composer/musical intent, expressive qualities).

The teacher may model the use of a performance checklist so that students can understand the power of self-evaluation in critically analyzing and improving musical arrangements and performance.

(Post Performance Assessment)
The teacher may model performance reflection so that students can understand the importance of evaluation and reflection in the creative process and for determining the extent to which an artist has achieved his/her goals.

PERFORMANCE ASSESSMENT: You are a musical arranger and you have been asked to update familiar songs in a new and unique way that will appeal to young audiences. To prepare for this project, you will explore popular/familiar songs (known melodies, pentatonic melodies, patriotic songs, etc.), and the musical form and style they use. Upon choosing the song you will work with, you will then determine a way to update the arrangement. You will perform your version of the song to elementary school students at an upcoming music assembly.

This unit was authored by a team of Colorado educators. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students. To see the entire instructional unit sample with possible learning experiences, resources, differentiation, and assessments visit <http://www.cde.state.co.us/standardsandinstruction/instructionalunitsamples>.