

Many many really good ideas, although some of them have missed the target audience (you're closer to college students than high schoolers). You also have an excellent eye for procedural detail. The missing link here is the idea that Objectives and Learning activities are one-day activities, not multi-day. Also make sure you're specifying a particular skill or set of skills; not just giving them a broad opportunity to practice old ones. Take a second crack at the REDO.

MED 544 Ben Gonczi

Small Learning Activity List and Associated NGSS Standards: You will create and post a list of Learning Activities and their associated (a) Objectives, and (b) NGSS Standards. The list should be based on the "Perform, Respond, Create" Venn diagram shown in class.

#### I. Perform

1. Standard 1: MU.68.S.2.2: Transfer performance techniques from familiar to unfamiliar pieces.

- i. Objective: SWBAT more quickly recognize [eighth note?] triplet rhythms and perform them accurately **OK**

**Also consider: SWBAT transcribe eighth note triplets to standard percussion notation.**

**REDO:** SWBAT transcribe eighth note triplet rhythms to standard percussion notation, as well as perform them accurately.

- ii. Learning Activity: ~~Prior to this lesson, in 7 and 8 grade choir, teacher will begin embedding a round song into the students' daily warm-up routine. This round song will incorporate a triplet in the melodic rhythm. Teacher will teach students this song by displaying fragments of the melody notated on the projector screen, and will point out and prompt students to think about the way in which a triplet looks on paper, and the way in which a triplet feels to perform. After performing this round every day during warm-ups for an entire week, teacher will, in this class period, introduce a piece they intend for the students to perform in their upcoming concert that also incorporates a triplet rhythm as a key element of its melody. Students will be reminded of how the triplet feels when singing their warm-up round, and will practice applying this feeling to singing their part in the newly introduced repertoire, hopefully expediting the learning process of the piece as a whole.~~ **OK, but this is a little overkill in terms of detail. There are worse things! The only things that are necessary here are the activities that specifically lead to the Objective. I've marked these in green, and struck items that I think are unnecessary.**

**REDO:** Teacher will introduce a round song in the form of a choral warm-up. This song will incorporate an eight-note triplet in the melodic rhythm. Teacher will teach students this song by displaying fragments of the melody notated on the projector screen, and will point out and prompt students to think about the way in which a triplet looks on paper, and the way in which a triplet feels to perform. Students will be reminded of how the triplet feels when singing their

warm-up round, and will practice applying this feeling to singing their part in a newly introduced piece of concert repertoire that also contains eight-note triplet rhythms.

2. Standard 2: MU.912.S.2.1: Apply the ability to memorize and internalize musical structure, accurate and expressive details, and processing skills to the creation or performance of music literature.

- i. Objective: SWBAT successfully memorize and perform a section of music from their ensemble repertoire so that they may perform in small groups for a part-testing quiz held within one class period. Students will be assessed both by the accuracy of pitches and rhythms, as well as by the way in which they put effort into collaborating and practicing with their peers in an effortful manner. **REDO: You are doing a great job describing everything, including assessment procedures and some actual teaching procedures. You have thought of everything EXCEPT the actual content they will be introduced to this day. You are thinking like an ensemble conductor. In this case, what you have here actually isn't an Objective that introduces new material... it's a rehearsal (practice) of material they already knew. Even the part-testing quiz is review/assessment. What about the piece they are learning represents the new skill?**

**REDO:** SWBAT, after receiving the audition music for this year's All-State choir, successfully sight-read, rehearse, and perform a section of the brand-new excerpt. Students will be assessed in their reflections of their rehearsal/learning processes.

- ii. Learning Activity: Students will be prompted in the previous class period that, for homework, they should practice and memorize an 16-24 bar section of a piece we are working on in class. Students will be assigned a number and placed in octets with which they will perform during their part tests. During this class period, students will get into their small groups and rehearse with each other for 5-10 minutes before all students sing the excerpt as a large group, without looking at their music. After building the students' confidence in this way, a random order will be picked for each group to go, after which each student octet will perform the memorized **OK, although again what is the new content? "The piece we are working on in class" isn't quite the right language.**

**REDO:** Students will be given this year's All-State choir audition music at the beginning of class, seeing it for the first time. Teacher will guide students through a listening of the entire piece. Afterwards, teacher will lead students through learning and singing through the first half of the excerpt, teaching pitches and rhythms where it is needed, and allowing students to take ownership of performing and learning the music where they are capable. Students will then be assigned a number and placed in octets with which they will take 5-10 minutes to separate from the larger class and learn the second half of the music on their own. After this time has passed, all students will regroup and sing the second half of the

excerpt as a class as to gauge initial improvement all around. After building the students' confidence in this way, a random order will be picked for each group to perform the second half of the excerpt on their own. Before they sing, each group will be asked to reflect on their rehearsal/learning process in front of the class, through which classmates will be prompted to "steal" learning techniques from their peers if they seem to have been successful.

## II. Respond

excerpt from the chosen piece. Each group will have two opportunities to perform their excerpt

### 1. Standard 1: MU.912.C.1.2:

- i. Objective: SWBAT, ~~after presented with two selections from Heathers the Musical that share the same musical motif~~, define ~~with the class~~ **what** motivic development is and **describe** how it **can be** ~~could have been~~ effective in evoking emotions in listeners; ~~each student will share once by class' end.~~

**REDO:** SWBAT define motivic development and describe how it can be effective in evoking emotions in listeners.

- ii. Learning Activity: Students will be presented with excerpts from "Our Love is God" and "I am Damaged" from *Heathers the Musical*, and will be asked to take note of the "Our Love is God" melodic motif. Directly before this, students will be warned about the mature level of thematic content that *Heathers* contains, and will be asked to handle these concepts in a mature way so that efficient musical conversation can be achieved. Students will then outwardly share with the class the effect this thematic reintroduction had on them, as well as the potential effect it could have on other listeners (i.e. Did it give you chills?). **OK, yeah but seriously don't touch this content with a 10-foot pole. There are LOTS of other shows you could use to teach about melodic motives that don't contain explicit sexual references, murder, and other highly questionable content. "Into the Woods" comes to mind. I can't think of a reason to focus on this particular show other than perhaps to make a case that 'students can handle mature content?' Yes, they CAN when necessary, but it's not necessary in a lesson about melodic motives.**

### 2. Standard 2: MU.68.C.1.4: Identify, aurally, a variety of vocal styles and ensembles.

- i. Objective: SWBAT, after listening to recordings of three different professional operatic tenors, use accurate musical vocabulary and imaginative descriptors to classify key aspects of each singer's voice that makes their sound differ/unique/professional/pleasing/displeasing. Students will write their observations down and submit it to teacher at the end of class. **OK**
- ii. Learning Activity: In a previous class, teacher lead students through a listening activity in which teacher displayed recordings of Andrea Bocelli and Luciano Pavarotti singing "Nessun Dorma" by Giacomo Puccini. After each listening, teacher used musical vocabulary (resonance, portamento, vibrato) and imaginative descriptors (bright, heavy, covered, floating) to describe each singer's voice and

performance, and prompted students to provide a descriptor of their own to each performer at their volition. At the beginning of today's class, teacher will play recordings of Hermann Prey, Dietrich Fischer-Dieskau, and Fritz Wunderlich singing "Widmung" by Robert Schumann. Each singer's performance will be played twice through. Students will be prompted to listen critically to each performer's voice, looking for qualities that were pointed out by teacher in previous class. Teacher will instruct students to use the accurate musical vocabulary and imaginative descriptors modeled to them last class to write down observations about the three singers' voices, and will be expected to submit their written findings to teacher at the end of class. **OK**

### III. Create

a. Standard 1: MU.68.H.1.3: Describe how American music has been influenced by other cultures.

Compare, using correct music vocabulary, the aesthetic impact of two or more performances of a musical work to one's own hypothesis of the composer's intent.

- i. Objective: ~~SWBAT conceptualize and~~ trace the history and origins of what we know today as Western Musics, both of the European Classical and North American Contemporary flavors **REDO, (mmm flavor) topic too large. I wonder how this is going to be accomplished in a single day. Consider**
  - i. **SWBAT: describe similarities and differences between the musics of the Moors/Arabic peoples and that of the early Franco-Flemish people.**
  - ii. **SWBAT: define the "Myth of Westernness" (whose term is this? your case will be stronger if you tell them this is someone else's philosophy, rather than your own)**

**REDO:** SWBAT, using musical vocabulary and imaginative descriptors, cultivate a list of similarities and differences between the musics of the early Moors/Al-Andalusian peoples and that of the early Franco-Flemish people.

- ii. Learning Activity: Students will be provided with a graphic organizer that is set up as a family tree template. At the bottom resides the most recent musical area (contemporary North American Music). Stemming from this "musical relative" are several boxes that represent increasingly distant musical relatives that students will have to deduce, either from research or from clues included in the tree. In between these boxes will be space to write a short bit about the historical connection between each of the related musics. Some of the answers will be filled in, as to give students certain pre-chosen points off of which to research and trace off of. For example, students will be given the fact that there is a link between music of the Moors/Arabic peoples and that of early Franco-Flemish peoples, and will from there have to research to discover the sharing of music that occurred when the Moors occupied the Iberian peninsula up until the Spanish Reconquista. The hope is to deconstruct the idea of the Myth of Westernness that makes Western/European music seem so distant from the influence of people of color and "Eastern" ethnic groups, as well as to give students a chance to independently explore the origins of music. **OK, maybe, this is really high-level material... many college**

classes don't have this degree of sophistication. I suspect you will not really have much success with this content, especially if you have to get through it in a single day. Consider for a moment that most Americans couldn't find the Iberian peninsula on a map... how will you provide enough context for them to understand all this in a day? (Heck, most people don't even know what a 'peninsula' even is.) You are missing your target audience. I like the family tree idea though.

**REDO:** At the beginning of class, students will be provided with a graphic organizer that has space to jot down notes on one side, and is set up as a Venn-Diagram on the other side. The left circle of the Venn-Diagram will be labeled “Moorish/Al-Andalusian”, and the right circle will be labeled “Franco-Flemish”. The teacher will prompt them to listen closely, and to take note of ANY significant musical elements (harmony, vocal style, instrumentation, melodic contour) that stick out to them on the note-jotting side. Teacher will first lead students through a listening of an early Al-Andalusian song, asking them to jot down notes; the same will occur again, this time with an early Franco-Flemish song. Next, a second listening of each piece will occur, and students will be prompted to begin using their initial notes and further aural observations to fill out the Venn-Diagram side of their worksheets. Many more listenings will be provided until students generally feel satisfied with their observations of the similarities and differences between each type of music. Students will be asked to share some of their observations to the class.

- b. Standard 2: MU.68.S.1.3: Arrange a short musical piece by manipulating melody, form, rhythm, and/or voicing.
- Objective: SWBAT analyze and understand the harmonic structure of a popular song enough to audiate and figure out a three-part harmony that they can record themselves singing into Garageband during one class period. **OK - to be clear, they are trying to (a) dictate a melody by ear from a popular song, and (b) compose/arrange a 3-pt harmony to that melody? I assume you mean a triadic, root position-style melody, right? I think you will find this to be exceptionally challenging to most students because pop music does not always fall cleanly into harmonic concepts of I-V-iv etc. There are ornamental, passing, and other non-chord tones that fall outside triadic motion that will be difficult (impossible) for them to deal with. Much better here if YOU provide the melody for them. They would still have to determine possible roman numerals that could work for that melody, which would take a whole day. The second day on this assignment would involve selecting the correct notes from the selected roman numeral chords and adding the other two notes to each note of the melody. The third day would be introducing the concept of passing tones and the fourth day opern practice. Slow down and take smaller steps.**

**REDO:** SWBAT, provided with a notated version of the melody, audiate and notate (using standard western notation) two other parts to create a three-part harmony to the chorus of the song “Can’t Help Falling in Love with You”.

- ii. Learning Activity: At the beginning of class, students will be asked to list their favorite song—the song that comes to their mind first is the perfect answer. **This attitude feels like it should be correct; that is, anything they pick is OK, but in reality it opens the door for them to pick something that will simply frustrate them unnecessarily. What if they pick a song that doesn't have a melody? Or one that's just impossible?** They will then be tasked with, over the class period and for homework, working out a three-part harmony to the chorus of this song, with the hopes that this is a song that the student knows like the back of their hand. Teacher will then demonstrate what this should look like by playing a pre-recorded example of them singing in three part harmony over the chorus of a popular song that most of the students will know from the radio and/or from internet trends. Teacher will spend class time observing students in order to scaffold and facilitate possible breakthroughs in hearing the harmonies, or to provide harmonic suggestions to get students started. Students will be suggested to notate all three lines first, after which they can record all three into Garageband, but whatever process works best for them is the process they should use. Students will present their three-part harmony recordings at the beginning of next class.

**REDO:** At the beginning of class, students will be given a piece of staff paper. Three staves will be present. In the middle staff, the chorus melody of the song “Can’t Help Falling in Love with You” will be notated, along with the chords that go along with it. Students will be tasked with, after examining these two elements, figuring out and notating two other parts (one above and one below the melody) that would create a harmonically accurate three-part vocal harmony to the song. Students will be prompted to use both their aural resources and knowledge of simple music theory (triads, roman numeral notation, chord qualities) to help them along. Before the end of class, students will reveal their answers, and their answers will be compared to an “answer key” displays one possible correct option, so that students may assess how close they were. Of course, varying voice leading and chord inversions will be taken into account. **EXTENSION:** If time at the end of class after students are critiqued and the preferred harmonies have been revealed and compared to students’ answers, students will be split into three groups, and will attempt to sing either the low, middle, or high harmony as an ensemble.

#### IV. Perform + Respond

- a. Standard 1: MU.912.S.1.4: Perform and notate, independently and accurately, melodies by ear.
- i. Objective: SWBAT accurately notate a simple prewritten melody on staff paper after at least seven listenings, as well as vocally model the melody they have notated back to teacher. Students will be assessed on tonal and rhythmic accuracy both on paper and in their vocal demonstrations. **OK, but I am confused by the instruction to "notate a prewritten melody." Do you mean "dictate a melody upon hearing?" Also, seven listenings is a lot. I usually wrap it up after 5. Also do consider what aspects of the melody will be introduced in this activity. Are they learning about octaves, perhaps?**
- ii. **SWBAT: accurately identify and notate octave leaps (upward and downward) when appearing in Cmajor treble clef melodies. When doing dictation exercises, you should start with stepwise motion, and only**



**introduce a new element (like a 5th) every few days or so. This is a little ambitious.**

**REDO:** SWBAT accurately notate simple melodies, that incorporate a minor second interval, on staff paper after at least five listenings, as well as vocally model the melody they have notated back to teacher. Students will be assessed on tonal and rhythmic accuracy both on paper and in their vocal demonstrations.

- iii. Learning Activity: In 12<sup>th</sup> grade music theory, teacher will begin a unit on aural notation skills. In week one, teacher will play simple prewritten melody for students comprising of only quarter note rhythms and ranging only a major second intervallically. Students will be asked to notate the simple pitches and rhythms after up to seven listens, and will be prompted to vocalize what they have written on their paper to both build vocal modeling skills, and to check for accuracy. Through weeks one through three, rhythms will increase in complexity to incorporate interspersed rests, eighth note rhythms, simple syncopation, and, depending on assessments of student comprehension, triplets. Range and frequency of larger and larger leaps will also increase in complexity as weeks progress and students acquire more practice. At the final class of week three, students will be administered a quiz in the same structure in which they have been learning the skill (notate in seven listens, vocally model back) to check for understanding and monitor progress and growth in this concept. **REDO. This is a Unit. A Learning Activity is what you do in a single day to achieve that day's Objectives.**

**REDO:** In 12<sup>th</sup> grade music theory, teacher will give each student a blank piece of staff paper at the beginning of class. Students will be tasked with listening to three different melodic lines prepared by the teacher. Teachers will prompt students with a warning that these examples will include a new interval: the minor second. Upon hearing each melody, students will be tasked with notating them on their staff paper, circling the notes which are a minor second away from each other. Students will hear each melodic example five times, possibly six if need be. After each melody has been heard five times and students are done notating, students will be volunteered to vocally demonstrate what they have written for any one of the three melodies in front of the class, and the class will discuss the overall accuracy of the student's work before the actual melody is played once again to check for correctness.

b. Standard 2: MU.68.O.3.2: Perform the expressive elements of a musical work indicated by the musical score and/or conductor, and transfer new knowledge and experiences to other musical works.

- i. Objective: SWBAT begin to respond appropriately to a variety of conducting gestures, and will make themselves aware of the physical sensations they experience and the bodily mechanisms they engage as they successfully follow cues to move between dynamic levels, articulate staccato, convey syllabic stress, etc. Student success will be conveyed by praise. **OK, mostly. What specific conducting patterns are you introducing today? Otherwise this is worded as a general review session,**

**not an introduction of new material. Based on your Learning Activity, it seems like your SWBATs are as follows:**

- ii. **SWBAT: identify and appropriately respond to staccato and legato motions in standard choral conducting gestures while singing. SWBAT: demonstrate correct singing technique(s) for: (a) crescendo, (b) staccato.**
- iii. **(also consider variants): SWBAT: define crescendo.**

**REDO:** SWBAT identify and appropriately respond to conducting gestures suggesting: (a) staccato, (b) legato, (c) crescendo, and (d) decrescendo, and will be able to comment on the physical sensations they experience and the bodily mechanisms they engage as they successfully follow said cues. Student success will be conveyed by praise and/or constructive criticism.

- iv. Learning Activity: In the beginning weeks of 6 grade choir, teacher will assess how students respond to different conducting gestures (crescendo, decrescendo, staccato, ritards and accelerandos, etc.) by having students sing one consistent note on a neutral syllable, stagger-breathing to sustain the note until a cutoff gesture is given. After assessing which gestures students were and were not responsive to, teacher will outline for students the gestures and associated musical changes/effects that they struggled with, demonstrating vocally what they are expected to do as each individual gesture is initiated, as well as describing the physicality behind, for example, increasing in volume (no tension in throat, big expansive breath like a balloon, higher engagement of abdominal muscles). Students will then be prompted to respond to these gestures again on the same sustained note and neutral syllable, and will be monitored for improvement. As this occurs, teacher will ask students to participate in a body awareness exercise, encouraging them to recognize how it physically feels to achieve a properly supported crescendo, or a properly articulated, tensionless staccato. **OK**

#### V. Respond + Create

- 1. Standard 1: MU.912.F.1.2: Incorporate or adapt new, emerging, or previously unfamiliar technology to create an innovative composition, music project, or related product.
  - i. Objective: SWBAT operate garageband effectively enough to make a 8- bar looping beat, both by recording and using sounds from real life objects, and by using instrument patches and plug-ins. **REDO - which of these things are you introducing today?**

**REDO:** SWBAT operate garageband efficiently enough to record sounds emitted from real life objects, and play around with the arrangement of these sound clips in time “on the grid”.

- ii. Learning Activity: Students will be presented with various selections from the discography of Jacob Collier, listening to both songs from his albums, and to his tiktoks. Teacher will ask students to pay close attention to the ways in which he uses the natural sounds of household objects as pieces of a musical puzzle, synthesizing them together to create a unique sounding beat with its own characteristic sound. Teacher will then task students with creating a beat in



Garageband that mimics Jacob Collier's style and creative process. Students will be instructed on how to record these sounds, whether using their cell phone microphone, or using a dynamic or cardioid microphone to record them directly into Garageband. Teacher will then present a brief tutorial on how to navigate the user interface of Garageband and synthesize and arrange these sounds in time. While arranging their sounds and making their beat, students will be asked to pay close attention to the way in which the specific character of their everyday sounds affects the mood/aesthetic of their beat. **OK**

2. Standard 2: MU.912.F.2.1: Design or refine a résumé for application to higher education or the workforce that highlights marketable skills and knowledge gained through music training.

- i. Objective: SWBAT identify the ways in which they feel they fit into the world of music, and will, thinking about their ideal music career and musical skills and goals, be able to advocate for themselves in a job application setting. **OK**
- ii. Learning Activity: Students will be prompted to engage in a series of metacognitive activities as "exit tickets" over the course of several classes. Students will be asked to write and submit short essay responses in reply to reflective questions like, "What musical growth have you observed within yourself over your educational career?", and, "What are you most proud of yourself for in your life so far?" Students will be encouraged to be realistic, meaning that they should not only aim to be honest with themselves about their limitations and the things they have not yet achieved, but that they should strive to never downplay or delegitimize the accomplishments they have already accrued. After a specified number of exit tickets have been collected, teacher will reveal to students at the beginning of this class that the questions that they have been answering have all been geared towards helping students build a bio/ résumé that will train them to begin advocating for themselves in the professional (musical or non-musical) world. Students will be handed back all of their exit ticket responses, and will be assigned with constructing a mock-résumé cover page intended for the employer/industry of their choice, as practice for selling themselves and advocating for themselves as a young professional. **OK**

## VI. Create + Perform

1. Standard 1: MU.68.S.1.6: Compose a melody, with or without lyrics, over a standard harmonic progression.
  - i. Objective: SWBAT compose a melody, no more than 8 bars in length, over a chosen chord progression, with or without lyrics, that functions as their "theme song" and will justify how their chosen chord progression and composed melody represents them. Students will begin work the class period in which the concept is introduced, and will finish it for homework so that it may be presented and performed in the next class period. **REDO, but close. This is closer to a Learning Activity. What are the "rules" of melody composition that you're teaching them today? Something about form? Passing tones?**

**REDO:** SWBAT identify ways in which the combination of harmonic progression, melodic contour, and lyrics affect the listener, and will use

these observations to, for homework, compose an 8-bar melody that functions as their “theme song”. Students will be assessed by both their justification behind their musical decisions, and their eventual performance of the melody.

- ii. Learning Activity: At the beginning of class, students will be asked to recall theme songs of beloved characters from their familiar cultures (i.e. spiderman theme song), and will be prompted to consider what about the musical content of these tunes make them such good theme songs for their specific character. Students will then be introduced to the concept of crafting their own theme song, as teacher turns their attention an example of a theme song they wrote to represent their own self/life, pointing out specific musical choices (potential lyrical content, emotional association with ascending/descending lines, relationship between harmonic emotion and lyrics) they made in order to influence the character/aesthetic of their composition, or that helped to make the tune feel further individualized; students will keep these decisions and considerations in their toolbox as they write. Students will then be able to choose a chord progression that speaks to them from an array of prewritten progressions so that they may focus solely on composing melodic material, and lyrics if they choose to include them. The assignment will be started in the introductory class period, with the expectation that it will be finished for homework and presented by singing the melody over accompaniment in the next class. **OK, but there are a lot of Procedures here too. Not all of these things are needed for a LA.**

- 2. Standard 2: MU.912.O.3.2: Interpret and perform expressive elements indicated by the musical score and/or conductor.
  - i. Objective: SWBAT look at and analyze a musical phrase/excerpt and interpret appropriate/intuitive phrasing, dynamics, and articulation, as well as perform this interpretation of the given musical example. **REDO, which of these are new today? Or are you teaching them how to "analyze" an excerpt today or how to "interpret" a phrase? I suspect you mean more of the latter than the former - but also consider that you might not be teaching them here with this language; rather, you're just providing them an exercise / activity within which they can teach themselves the skill.**

**Right, I was thinking of this as more of a self-guided activity where students would use prior choral experience to influence their decisions, and the learning could come from demonstrating their phrasing, hearing others demonstrate theirs, and receiving constructive criticism from the teacher**

**REDO:** SWBAT begin thinking like a composer, using their prior choral experiences inform their own interpretation of a phrase of music from Eric Whitacre’s “A Boy and a Girl”, writing original phrase markings down on

an articulation-less copy of the piece. Students will be assessed by their performance of the piece in which they apply their own phrase markings.

- ii. Learning Activity: In a previous class, teacher will begin teaching students the notes of Eric Whitacre's "A Boy and A Girl," covering measures 1-13. In this class period, students will be presented with a score of this piece that is devoid of all dynamic and articulation markings. Students will be asked to look over measures 1-13 of the piece, silently audiate how they interpret the piece to sound, and will mark up the score to reflect the expressive, dynamic, phrase-shaping, and articulative elements that reflect their aural interpretation of the piece, or even that just reflect what the music looks like it should do. Students will then go around performing their interpretations of this excerpt, and will be asked to take note of significant differences between each person's interpretation of the excerpt. **OK**

## VII. Perform + Respond + Create

1. Standard 1: MU.912.O.2.1: Transfer accepted composition conventions and performance practices of a specific style to a contrasting style of music.
  - i. Objective: SWBAT operate Garageband competently enough to record instrumental tracks, either acoustically or via MIDI instruments, arrange them in time, edit them, and perform vocally along with a recorded, edited Garageband project, using the melody from a song in the context of a different musical style than that of its origin. **OK**
  - ii. Learning Activity: For a final project, students will be tasked with identifying a song that they know well, identifying what musical style(s) it falls under by analyzing elements of instrumentation, character of vocal performance, lyrical content, percussive style, etc. After deducing this about their chosen song, they will be randomly assigned a different musical style to which they must apply the melody of their original song, by researching the musical elements of their assigned style and using their knowledge to record a new accompaniment to their song in Garageband that mimics their assigned style. After recording and arranging the project, students must present their final product by playing the Garageband accompaniment and singing the melody of their chosen song over it, being sure to remain cognizant of the stylistic elements of their assigned musical style in delivering their vocal performance. As an example, a student may pick Creep by Radiohead, and then may be assigned the style of Bossa Nova; they would have to research and apply elements to their Garageband project such as the Bossa Nova's iconic clave rhythm and its use of acoustic guitar, and may be expected to sing their melody with a lighter tone than they would if they were singing Creep in its original grunge style. **OK**
2. Standard 2: MU.68.S.3.5: Notate rhythmic phrases and/or melodies, in varying simple meters, performed by someone else.
  - i. Objective: SWBAT, in two class periods or less, write a simple melody which includes the tonal range of an octave, an interesting structure and

sense of contour, and rhythms as complex as sixteenth notes with potential syncopation, as well sight-read and perform their peers' composed melodies for the class, and notate others' performed melodies on paper in standard Western notation. **OK**

- ii. Learning Activity: Students will begin class with the exercise of writing, using standard Western notation, a 4-bar melody with the tonal range of an octave or less, and with rhythms as or less complex than sixteenth notes. Students will be asked to note whether or not their melody has a rising action of sorts, a climactic moment (tonally, rhythmically), and a satisfying descent and conclusion. After doing so, students will be instructed to switch papers with a random peer, and will be asked to take 5 minutes to look at the melody they just received, and silently audiate how it sounds in their heads. Then, students will take turns performing this newly received melody for their peers, who will all be tasked with notating each new melody using standard Western notation. Each student will perform the melody at least three times; this will help improve the overall performance of the melody and reinforce sight singing skills of the performing student, and will give the students notating multiple opportunities to listen and write what they hear. Each student will participate in writing a melody, performing a melody, and notating performed melodies to the best of their abilities, either within the current class period as time allows, or in the beginning of the next class period.

**OK**