

Music

SEL MATRIX & SAMPLE LESSON PLANS



MUSIC



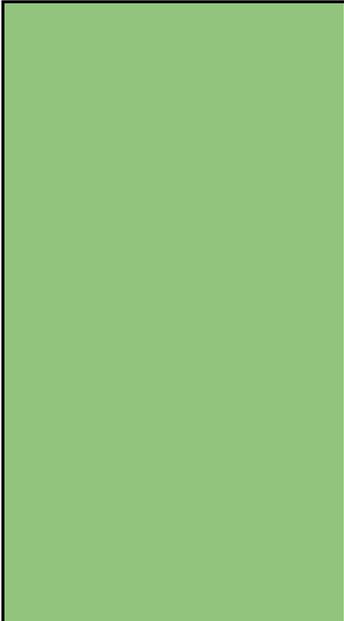
Arts and Social Emotional Learning Matrix - Music

SEL Competency	Creating	Performing	Responding	Connecting
Self-awareness (Identity development)	<p>SUMMARY: Creating or modifying original work that represents internalized identities and perspectives through sound expressions.</p> <hr/> <p>Classroom Call and Response Standards: 1, 2, 3, 6 K-5 Gen ed. Full classroom Co-create "quick-order drill" style call and response song based upon SEL Competency as relates to story/book being read in language arts.</p> <p>Soundtrack Creation Standards: 1, 2, 3, 10 K-12 Music. Respond to provided stimuli, creating "soundtrack" with supplemental process description. Stimulus could be cultural dishes, religious ceremonies, family phrases, internalized identity, etc.</p> <p>Story of Your Life Standards: 1, 2, 3, 10 K-12 Music. Create song lyrics that share who you are and what you want people to know about you. Discuss structure of form and creation process throughout the lesson or choose to make an entire unit on composition with this being the SEL component.</p> <p>Play The Picture Standards: 1, 2, 6 HS vocal and instrumental ensembles. "Play the picture." Devised co-created music. Project image of photograph or painting on screen. Give students 5 minutes to absorb the image. Conductor (teacher or student-leader) begins to cue and conduct the ensemble as they extemporaneously co-create a piece of music based upon their combined emotional response to the image.</p>	<p>SUMMARY: Performing works that represent internalized identities and perspectives through sound expressions.</p> <hr/> <p>Classroom Call and Response Standards: 1, 2, 3, 6 K-5 Gen ed: Each class of the given grade level presents/shares their call and response song (as outlined above) with each of the other grade-level classes. Perhaps the presenting class encircles the host class. Call and response is then taught to the host class as well. By the end of the period each class has performed and learned a new call-and-response song. Process repeated as needed for all grade-level classrooms.</p> <p>Global Playlists Standards: 2, 8, 10, 11 Students curate a playlist that represents their identities. Although more provided, present 2-3 most influential songs. Collect individual playlists and generate a "Class playlist" that is used during class (collection removes individual markers and fosters a class community). Make a full playlist available.</p>	<p>SUMMARY: Contextualizing concrete and implied characteristics of sound expressions that represent internalized identities and perspectives.</p> <hr/> <p>Musical Feelings Standards: 8, 9, 10, 11 K-12 - Journaling - Choose music that aligns to classroom activity/study for the day. Draw a picture or quick write a few sentences on "how the music makes you feel?" and "explain your answer with why you think you feel that way."</p> <p>Picture Music Standards: 8, 9, 10, 11 K-3 "Draw a picture on the back of your eyelids" or imagine creating a picture in your head while listening to music that relates to class activity/study for the day. Then share with another student or class describing the scenery and why it was chosen. (Think, Pair, Share)</p> <p>Play The Picture Standards: 1, 2, 6 HS instrumental and vocal ensembles. Combining devised music and AB's journaling idea. Students and teachers draw and/or quick write their immediate reflections to the devised music they all just co-created. (Think, Pair, Share) Invite volunteers to share their reflections with class as appropriate.</p> <p>Make it Stick Standards: 7, 8, 9, 10, 11 Utilize collaboration walls (Jamboard, Padlet, etc.) to have students collaboratively respond to specific stimulus (music, pictures, monologues, etc.). Create categories of response to focus thinking (E.g., cultural, school, personal, alternatives).</p>	<p>SUMMARY: Contextualizing concrete and implied artistic decisions that represent internalized identities and perspectives of various sound expressions.</p> <hr/> <p>Musical Feelings Standards: 8, 9, 10, 11 K-12 - Journaling - Choose music that aligns to classroom activity for the day. Draw a picture or quick write a few sentences on "how the music makes you feel?" and "explain your answer with why you think you feel that way."</p> <p>Picture Music Standards: 8, 9, 10, 11 K-3 "Draw a picture on the back of your eyelids" or imagine creating a picture in your head while listening to music that relates to class activity/study for the day. Then share with another student or class describing the scenery and why it was chosen. (Think, Pair, Share)</p> <p>DS Play the Picture Standards: 1, 2, 6 HS instrumental and vocal ensembles. Combining devised music and AB's journaling idea. Students and teachers draw and/or quick write their immediate reflections to the devised music they all just co-created. (Think, Pair, Share) Invite volunteers to share their reflections with class as appropriate.</p>

<p>Self- management (Agency and Efficacy)</p>	<p>SUMMARY: Creating or modifying original work that generates emotional and behavioral balance within diverse learning environments, through sound expressions.</p> <hr/> <p>Current Topics and Multi Perspectives Standards: 1, 2, 3, 10, 11 Provide a challenging topic that is complex and can be viewed as correct from multiple perspectives. Ask students to generate 2+ responses to it, representing their perspective and their understanding of the opposing perspective.</p> <p>Four Measure Composition Standards: 1, 2, 3 Students will regulate self-critical emotions through composition. Develop and refine a four-measure melody from provided criteria. Students create four measures of rhythm and four measures of note names (durations/notes based on current proficiency level listed in AZ standards). Combine each of the four measures of rhythm and melody in any order. Students may be critical of their work, but not of themselves. Refine by switching rhythms/melodies until personal goals are achieved. <i>Example HERE</i></p> <p>Play The Picture Standards: 1, 2, 6 HS vocal and instrumental ensembles. "Play the picture." Devised co-created music. Project image of photograph or painting on screen. Give students 5 minutes to absorb the image. Conductor (teacher or student-leader) begins to cue and conduct the ensemble as they extemporaneously co-create a piece of music based upon their combined emotional response to the image.</p> <p>Roundabout Relationship Group Singing</p>	<p>SUMMARY: Performing works that generate emotional and behavioral balance within diverse learning environments, through sound expressions.</p> <hr/> <p>Community Response in Sound Standards: 1, 2, 3, 10, 11 create an artistic project that initiates the gathering a various stakeholder that are focused on addressing a specific concern within the community (sound artists from a variety of styles coming to together to create a neighborhood soundtrack where tagging is occurring)</p>	<p>SUMMARY: Contextualizing concrete and implied characteristics of sound expressions that generate emotional and behavioral balance within diverse learning environments.</p> <hr/> <p>Performance Evaluation Standards: 9 Students evaluate and reflect on recent personal performances. Students write/describe two positives about each song and one constructive criticism. Example evaluating concepts to look for - Intonation/Tempo, Tone/Diction, Balance/Blend, Interpretation (dynamics, phrasing, facial expressions), and overall feelings of achievement from each piece. Must come away feeling more positives and ways to move forward - regulates emotions and future behaviors.</p>	<p>SUMMARY: Contextualizing concrete and implied artistic decisions that generate emotional and behavioral balance within diverse learning environments through sound expressions.</p> <hr/> <p>See My Sounds and See Me Standards: 4, 5, 6, 10, 11 Review identity markers from the past that frame how communities & cultures see themselves or are seen by "outsiders." Perform/present works from those perspectives, creating explicit connections between the works and their own understandings of those perspectives.</p> <p>Time Machine Standards: 10, 11 K-12 Tie into the cultural timeline with focus on style of music, as it reflects with student interpretation of how works of art, architecture, and dance culminate into a visible reflection of artistic intentions.</p>
--	--	--	---	--

	<p>Standards: 1, 2, 3, 4, 5, 6 K-12. Create 4 groups to co-create 4 new verses to Row, Row, Row your Boat based upon school-based or ADE (Arizona Department of Education) SEL (Social Emotional Learning) concepts. Each group sings their version then it is all put together as a round/partner song. Then each group teaches their verse to each of the other groups. By the end, all have learned each verse.</p>			
<p>Social awareness (Belonging and Engagement)</p>	<p>SUMMARY: Creating or modifying original work that fosters empathy for others' identities, experiences, and perspectives within local and global communities, through sound expressions.</p> <hr/> <p>Play The Picture Standards: 1, 2, 6 HS vocal and instrumental ensembles devise co-created pieces of music based upon a projected image of a photograph, sculpture or painting on screen. Give students 10 minutes to absorb and discuss the image. Conductor (teacher or student-leader) begins to cue and conduct the ensemble as all extemporaneously co-create a piece of music based upon their combined emotional response to the projected image.</p> <p>This can become a cross-curricular experience by having a student visual artist create the painting, photo, or sculpture. This process can also include dancers from the LEA's dance program improvising to the devised/chance piece of music.</p> <p>Current Topics & Multi-Perspectives Standards: 1, 2, 3, 10, 11 see suggestion in "Self-Awareness" ...in group setting, generate responses (scripts, soundtracks, etc.) that show collective thinking and belonging within a larger group (class, school, community, gender, etc.)</p>	<p>SUMMARY: Performing works that foster empathy for others' identities, experiences, and perspectives within local and global communities, through sound expressions.</p> <hr/> <p>Together we Grow Standards: 1, 2, 3, 10, 11 Utilize collected projects as foundation for performance ("Night of student Projects"). Consider an informal setting that allows participants to meander and casually collect diverse experiences. Provide a space for participants to contribute to a collective (Sculpture, word wall, mural, sound garden, etc.).</p> <p>Songs are Stories That You Sing Standards: 4, 5, 6, 7, 8, 9 K-12 choral or general music classes learn a 4-part arrangement of "Swing Low Sweet Chariot". With non-choral programs it can split parts 1, 2, 3, 4 rather than SATB. Perform in concert or parent-share format. You can also split the audience into four groups and teach them the arrangement. Each audience section is led by the corresponding group of students. As part of the rehearsal process students research the history of oral tradition in African American spirituals and storytelling. Then apply the research process to the stories of their own families and cultural heritage. More advanced ensembles can delve into the tradition of</p>	<p>SUMMARY: Contextualizing concrete and implied characteristics of sound expressions that foster empathy for others' identities, experiences, and perspectives within local and global communities.</p> <hr/> <p>Building Communities Across Bridges Standards: 1, 2, 3, 5, 6, 10, 11 Use multi-model expression in a loosely structured and improvised environment. Examples: visual artist creating during dance performance; theatre troupe acting out choir lyrics, musicians creating as audience enters space, etc. The activity connects artists across mediums and allows for discovery with the audience</p> <p>Listening Journals Standards: 7, 8 Choose music that connects with current repertoire. Provide prompts that evaluate and connect the interpretation of musical elements to the student personally. Ex. Describe 3 different moments in the song at which you hear some dramatic shift in the music or an element of the music that was changed/ added/removed. Have you ever experienced "shifts" in your own life? <i>Example</i> HERE</p> <p>Songs are Stories That You Sing Standards: 4, 5, 6, 7, 8, 9 K-12 choral or general music classes learn a 4-part arrangement of "Swing Low Sweet Chariot". With non-choral</p>	<p>SUMMARY: Contextualizing concrete and implied artistic decisions that foster empathy for others' identities, experiences, and perspectives within local and global communities, through various sound expressions.</p> <hr/> <p>Hearing Time Travel Standards: 7, 8, 9, 10, 11 collect a sequence of stimuli (pictures, sounds, plays, etc.) that show the same event from different perspectives or the same perspective over a period of time. students generate relevant additions to provided items (augmenting from their perspective) and continuation items based on their current perspectives or expectations.</p> <p>Listening Journals Standards: 10, 11 Choose music that connects with current repertoire. Provide prompts that evaluate and connect the interpretation of the text to the student and their community. Ex. <i>"If I die, I can't sing, and if I can't sing, I'll die, so we can sing for one another now let's give it a try."</i> What does this lyric mean to you? Consider the lyrics in the context of your school and community and how we "sing for one another" in the real world. <i>Example</i> HERE</p> <p>Songs are Stories That You Sing Standards: 4, 5, 6, 7, 8, 9</p>

ARIZONA DEPARTMENT OF EDUCATION/ ACADEMIC STANDARDS IN THE ARTS

	<p>Classroom Call and Response Standards: 1, 2, 3, 6 K-5 Gen ed. Full classroom Co-create "quick-order drill" style call and response song based upon SEL Competency as relates to story/book being read in language arts.</p>	<p>improvised "call and response" text as well.</p> <p>SATB SCORE: LINK HERE MIDI MP3: LINK HERE INSTRUCTION VIDEO: LINK HERE</p> <p>Roundabout Relationship Group Singing Standards: 1, 2, 3, 4, 5, 6 K-12. Create 4 groups to co-create 4 new verses to Row, Row, Row your Boat based upon school-based or ADE SEL concepts. Each group sings their version then it is all put together as a round/partner song. Then each group teaches their verse to each of the other groups. By the end, all have learned each verse.</p>	<p>programs it can split parts 1, 2, 3, 4 rather than SATB. Perform in concert or parent-share format. You can also split the audience into four groups and teach them the arrangement. Each audience section is led by the corresponding group of students. As part of the rehearsal process students research the history of oral tradition in African American spirituals and storytelling. Then apply the research process to the stories of their own families and cultural heritage. More advanced ensembles can delve into the tradition of improvised "call and response" text as well.</p> <p>SATB SCORE: LINK HERE MIDI MP3: LINK HERE INSTRUCTION VIDEO: LINK HERE</p>	<p>K-12 choral or general music classes learn a 4-part arrangement of "Swing Low Sweet Chariot". With non-choral programs it can split parts 1, 2, 3, 4 rather than SATB. Perform in concert or parent-share format. You can also split the audience into four groups and teach them the arrangement. Each audience section is led by the corresponding group of students. As part of the rehearsal process students research the history of oral tradition in African American spirituals and storytelling. Then apply the research process to the stories of their own families and cultural heritage. More advanced ensembles can delve into the tradition of improvised "call and response" text as well.</p> <p>SATB SCORE: LINK HERE MIDI MP3: LINK HERE INSTRUCTION VIDEO: LINK HERE</p>

<p>Relationship skills</p>	<p>SUMMARY: Creating or modifying original work that fosters diverse connections and partnerships with others through sound expressions.</p> <hr/> <p>Roundabout Relationship Group Singing Standards: 1, 2, 3, 4, 5, 6 K-12. Create 4 groups to co-create 4 new verses to Row, Row, Row your Boat based upon school-based or ADE SEL concepts. Each group sings their version then it is all put together as a round/partner song. Then each group teaches their verse to each of the other groups. By the end, all have learned each verse.</p> <p>Play The Picture Standards: 1, 2, 6 HS vocal and instrumental ensembles. "Play the picture." Devised co-created music. Project image of photograph or painting on screen. Give students 5 minutes to absorb the image. Conductor (teacher or student-leader) begins to cue and conduct the ensemble as they extemporaneously co-create a piece of music based upon their combined emotional response to the image.</p> <p>Song Circles Standards: 1, 6 Students actively listen and improvise by singing notes through aleatoric music. Once a student sings the first note, another student may begin to sing that note or any note above/below. The song ends when all singers feel a natural stop.</p> <p>Classroom Call and Response Standards: 1, 2, 3, 6 K-5 Gen ed. Full classroom Co-create "quick-order drill" style call and response song based upon SEL Competency as relates to story/book being read in language arts</p>	<p>SUMMARY: Performing works that foster diverse connections and partnerships with others through sound expressions.</p> <hr/> <p>Play The Picture Performance Standards: 1, 2, 3, 4, 6, 7 HS vocal and instrumental ensembles. Devised music as above. Display student-created artwork (sculpture or projection of painting or photo). *NOTE: I have seen this work quite effectively with a jazz ensemble, large sculpture onstage and dancers devising a movement piece as well. Wonderful opportunity for interdisciplinary co-creation/collaboration.</p> <p>Songs are Stories That You Sing Standards: 4, 5, 6, 7, 8, 9 K-12 choral or general music classes learn a 4-part arrangement of "Swing Low Sweet Chariot". With non-choral programs it can split parts 1, 2, 3, 4 rather than SATB. Perform in concert or parent-share format. You can also split the audience into four groups and teach them the arrangement. Each audience section is led by the corresponding group of students. As part of the rehearsal process students research the history of oral tradition in African American spirituals and storytelling. Then apply the research process to the stories of their own families and cultural heritage. More advanced ensembles can delve into the tradition of improvised "call and response" text as well.</p> <p>SATB SCORE: LINK HERE MIDI MP3: LINK HERE INSTRUCTION VIDEO: LINK HERE</p>	<p>SUMMARY: Contextualizing concrete and implied characteristics of sound expressions that foster diverse connections and partnerships with others.</p> <hr/> <p>Collaborate and Connect Standards: 7, 8, 9 K-12 Music. Establish a relationship/partnership with other students from another school that will encourage diverse relationships to be made by utilizing technology in the classroom. Partner up with other sections of like-minded instrumentation/voices and work together on the same song or music lesson for the day.</p> <p>Songs are Stories That You Sing Standards: 4, 5, 6, 7, 8, 9 K-12 choral or general music classes learn a 4-part arrangement of "Swing Low Sweet Chariot" (midi-audio and choral score can be linked.) With non-choral programs it can split parts 1, 2, 3, 4 rather than SATB. Perform in concert or parent-share format. You can also split the audience into four groups and teach them the arrangement. Each audience section is led by the corresponding group of students. As part of the rehearsal process students research the history of oral tradition in African American spirituals and storytelling. Then apply the research process to the stories of their own families and cultural heritage. More advanced ensembles can delve into the tradition of improvised "call and response" text as well.</p> <p>SATB SCORE: LINK HERE MIDI MP3: LINK HERE INSTRUCTION VIDEO: LINK HERE</p>	<p>SUMMARY: Contextualizing concrete and implied artistic decisions that foster diverse connections and partnerships with others, through various sound expressions.</p> <hr/> <p>Collaborate and Connect Standards: 7, 8, 9, 10, 11 K-12 Music. Establish a relationship/partnership with other students from another school that will encourage diverse relationships to be made by utilizing technology in the classroom. Partner up with other sections of like-minded instrumentation/voices and work together on the same song or music lesson for the day.</p> <p>Songs are Stories That You Sing Standards: 4, 5, 6, 7, 8, 9 K-12 choral or general music classes learn a 4-part arrangement of "Swing Low Sweet Chariot" (midi-audio and choral score can be linked.) With non-choral programs it can split parts 1, 2, 3, 4 rather than SATB. Perform in concert or parent-share format. You can also split the audience into four groups and teach them the arrangement. Each audience section is led by the corresponding group of students. As part of the rehearsal process students research the history of oral tradition in African American spirituals and storytelling. Then apply the research process to the stories of their own families and cultural heritage. More advanced ensembles can delve into the tradition of improvised "call and response" text as well.</p> <p>SATB SCORE: LINK HERE MIDI MP3: LINK HERE INSTRUCTION VIDEO: LINK HERE</p>
-----------------------------------	---	---	---	--

<p style="text-align: center;">Responsible Decision Making (Belonging and Engagement)</p>	<p>SUMMARY: Creating or modifying original work that demonstrates solution driven opportunities and collaborations through sound expressions.</p> <hr/> <p>Play The Picture Standards: 1, 2, 6 HS vocal and instrumental ensembles devise co-created pieces of music based upon a projected image of photograph, sculpture or painting on screen. Give students 10 minutes to absorb and discuss the image. Conductor (teacher or student-leader) begins to cue and conduct the ensemble as all extemporaneously co-create a piece of music based upon their combined emotional response to the projected image.</p> <p>This can become a cross-curricular experience by having a student visual artist create the painting, photo, or sculpture. This process can also include dancers from the LEA's dance program improvising to the devised/chance piece of music.</p>	<p>SUMMARY: Performing works that demonstrate solution driven opportunities and collaborations through sound expressions.</p> <hr/> <p>Sectional Study Idea Standards: 4, 5, 6 K-12 Music. Using the current song of study, group students according to strengths and weaknesses (Kagan Cooperative Learning Structures) ensuring that each student is proficient at a certain part of the song's musical integrity. Then have students perform sections for demonstrating advanced skills, while embracing student leadership, (can be accomplished on all instrumentation)</p>	<p>SUMMARY: Contextualizing concrete and implied characteristics of sound expressions that demonstrate solution driven opportunities and collaborations.</p> <hr/> <p>Dynamic Placement Standards: 1, 2, 3, 5, 6, 7, 8, 9, 10 K-12 Music. Lesson for music composition: Group students according to Kagan Cooperative Learning Groups (Based on PLC (Professional Learning Community) results for student evaluation- students should be able to be leveled based on abilities- typically 1-4 with 1 being strongest skills and 4 being lowest) Each student is assigned a job in the creation process that aligns best with their proficiency level, e.g., dynamic placement decisions, melodic decisions, rhythmic note value uses, and uses of musical symbols throughout. This type of lesson can be modified to assist the lower and upper leveled student proficiencies. Students then respond to each other's assessment of how and what to use while composing.</p> <p>Form with Kodaly 5 Part Lesson Standards 7, 11 K-3 General Music Explain how every piece of music has parts independent of other parts, while each part serves a very important responsibility, (Form). Discuss the importance of each section, just as students can make decisions about how they choose to interact with the responsibility of connecting and engaging with others as it takes place in this 5-part lesson. Opening: Chinese Dance by Pytor Tchaikovsky: (AB Form) clap on A stomp on B COP: Hungarian Rhapsody V by Johannes Brahms: A theme: side-close 4x to R (8 beats). side-close 4x to L (8 beats). Repeat. B theme: clap hands in high for 8 beats, then clap hands low 8 beats.</p>	<p>SUMMARY: Contextualizing concrete and implied artistic decisions that demonstrate solution driven opportunities and collaborations through various sound expressions.</p> <hr/> <p>Text Interpretation Standards: 10, 11 Analyze text and elements of music in repertoire independently, small groups, then the whole group shares out. Discuss topics - e.g., how the repertoire was influenced by the composer's beliefs, the historical context of what was going on in the world at the time the music was written (is there a connection), and what diversity (if any) do you find in the music.</p> <p>Concert Creation Project Standards: 10, 11 Research your audience (demographic diversity, beliefs/values, city history, annual events, etc.) and create a concert with two ensembles, three pieces each. Of the six pieces, you must have at least three different languages, styles, and time periods represented. Your goal is to educate and enlighten your audience through music chosen to perform.</p>
--	---	---	---	---

			<p>On slow phrase kick slowly 8 beats then clap and kick back 8 beats. Repeat.</p> <p>C theme: link arms and turn 8 beats. Link arms and turn other direction 8 beats. On slow section each partner takes a turn bowing to the other. Do this twice. Then on the fast part change places from outside to inside the circle. Repeat this three times.</p> <p>Theme A: step-close to the right 8 beats and step-close to the left 8 beats.</p> <p>Theme B: Repeat entire B section as before. Then on final three chords give a grand bow.</p> <p>Closing: Fur Elise by Ludwig von Beethoven: A Section: Sprinkles fairy dust then fly, fly, fly; B Section: turn, turn, turn (movement is only to first page of music)</p>	
--	--	--	---	--

Music & SEL

	<h3 style="margin: 0;">K-2 Snow Day</h3> <p style="margin: 0;"><i>Throughout this lesson students will utilize and interpret Self-Awareness and Self-Management.</i></p>
Lesson Objective(s):	Students will be able to perform simple quarter note and eighth note rhythms by chanting along with iconic notation.
Arts Standard(s):	<p><i>Artistic Process - Creating</i></p> <ul style="list-style-type: none"> • Anchor Standard #1 - Generate and conceptualize artistic ideas and work <ul style="list-style-type: none"> ○ MU.CR.1.Ka With appropriate guidance, explore, experience, and improvise musical concepts (e.g., beat, melodic contour). • Anchor Standard #2 - <ul style="list-style-type: none"> ○ MU.CR.2.Kb With appropriate guidance, organize personal musical ideas using notation (e.g., iconic notation and/or recording technology). <p><i>Artistic Process - Performing</i></p> <ul style="list-style-type: none"> • Anchor Standard #4 - Select, analyze, and interpret artistic work for performance <ul style="list-style-type: none"> ○ MU.PR.4.Kc With appropriate guidance, read and perform rhythmic and melodic patterns using notation (e.g., iconic notation).
Essential Question(s):	<ol style="list-style-type: none"> 1. What is a steady beat? 2. How do we define simple rhythm? 3. What are quarter notes and how are they related to the steady beat? 4. What are eighth notes and how do they fit within the steady beat? 5. How do musicians improve the quality of their performance?
Vocabulary:	<p>Steady Beat- Consistent pulse found within sound or music. Often a metronome is used to establish and maintain a steady beat when musicians are learning/performing repertoire. This also helps to improve the musician's performance. However, the conductor/director is often responsible for conducting the steady beat.</p> <p>Iconic Notation- Representation of sound and its treatment using lines, drawings, pictures</p> <p>Simple Rhythms- A classic example of a simple rhythm is 4/4-time signature, which means there are 4 beats. in each bar or measure. This is the most common rhythm. The most common meter in music is 4/4. In 4/4, the numbers tell you that each bar or measure contains four quarter notes, and the quarter note receives one beat.</p> <p>Quarter Note- Music symbol that receives a quarter of the whole measure/bar in 4/4-time signature/meter.</p> <p>Eighth Note- Music symbol that receives an eighth of the whole measure/bar in 4/4-time signature/meter.</p>
SEL (Social Emotional Learning) Competency(s):	Self-Awareness and Self-Management.
Equity Elaborations:	Self-Awareness and Self-Management Competencies: Managing one's emotions and how they perceive a snow day as they relate to the excitement of what snow is and how much fun snow can be when played in. All students can share in the thrill and chill of fun in the snow!

	<p>Exhibiting self-discipline and self-motivation while completing the activities. If a student performs a rhythm incorrectly, they will adjust and try again until they can successfully perform the iconic notation.</p> <p>Self-Awareness</p> <ul style="list-style-type: none"> • Engaging in identity exploration and coming to a resolution regarding one's identity • Examining the importance of both personal and collective identities • Recognizing one's biases and deriving constructive meanings of social identities • Grounding in and affirming of cultural heritage(s) • Recognizing how everything is interconnected in and across diverse contexts <p>Self-Management</p> <ul style="list-style-type: none"> • Coping with acculturative stress • Coping with discrimination/prejudice • Developing a sense of agency and resiliency • Addressing personal & group challenges to achieve self & collective goals
<p>Lesson Procedure: <i>(Approx. Duration)</i></p>	<ol style="list-style-type: none"> 1. Identify what snow is, if students have seen it in real life, and describe how it makes us feel. 2. Have students discuss routines for playing in snow, such as what we wear to play in the snow. 3. Review how to keep a steady beat while naming items we use to play in the snow. 4. Discuss simple rhythm patterns that have 1 and 2 sounds to the beat. 5. Read rhythms to recorded music.
<p>Assessments:</p>	<p>Checking for understanding: Teacher will use teacher feedback to assist in student understanding while students are performing the developmental activities.</p> <p>End of Lesson: Teacher will use a formative observation rubric for completion of activity while each student performs a rhythm line.</p>
<p>Related Standards/ Competencies:</p>	
<p>Resources:</p>	<p>Snow Day PowerPoint Lesson CFA (Common Formative Assessments) General Music Rubrics NCCAS (National Coalition for Core Arts Standards) Glossary Core-Music-Standards-EUs-EQs-Definitions</p>

	<h2 style="text-align: center;">3-5 Songs Are Stories That You Sing: Swing Low, Sweet Chariot</h2> <p style="text-align: center;">Connecting vocal music, AZ SEL Competencies, Equity Elaborations, and Performing Arts Processes & Anchor Standards while engaging cross-curricular, cultural, and historical understandings.</p>
<p>Lesson Objective(s):</p>	<p>Students will be able to</p> <ul style="list-style-type: none"> • Use repertoire to demonstrate a developing understanding of various musical structure and context in repertoire performed. • Use peer feedback and self-reflection to identify technical challenges in a varied repertoire of music. • Demonstrate an awareness of the context of the music through prepared performances <p>by learning the song, Swing Low, Sweet Chariot.</p>
<p>Arts Standard(s):</p>	<p>Artistic Process – Performing</p> <ul style="list-style-type: none"> • Anchor Standard 4 – Select, analyze, and interpret artistic work for performance. <ul style="list-style-type: none"> ○ MU.PR.4.PE.N.c Use repertoire to demonstrate a developing understanding of various musical structure and context in repertoire performed. • Anchor Standard 5 – Develop and refine artistic techniques and work for presentation. <ul style="list-style-type: none"> ○ MU.PR.5.PE.N.b Use peer feedback to refine individual and ensemble performances of a varied repertoire of music. • Anchor Standard 6 – Convey meaning through the presentation of artistic work. <ul style="list-style-type: none"> ○ MU.PR.6.PE.Nc Demonstrate an awareness of the context of the music through prepared performances. <p>Artistic Process – Connecting</p> <ul style="list-style-type: none"> • Anchor Standard 11 – Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding <ul style="list-style-type: none"> ○ MU.CN.11.5b Describe how context (e.g., social, cultural, historical) can inform a performance.
<p>Essential Question(s):</p>	<ol style="list-style-type: none"> 1. How does understanding the structure and context of musical works inform performance? How do students use repertoire to demonstrate a developing understanding of various musical structures and context in repertoire performed? How do context and the manner in which musical work is presented influence audience response? 2. How do musicians improve the quality of their performance? How do students use peer feedback and self-reflection to identify technical challenges in a varied repertoire of music? 3. How does a song’s history and context inform creating, performing, and responding to music? How do students demonstrate an awareness of the context of music through prepared performances?
<p>Vocabulary:</p>	<p>ABA: Musical form consisting of three sections, A, B, and A; two are the same, and the middle one is different (ternary form)</p> <p>Arrangement: Setting or adaptation of an existing musical composition</p> <p>Arranger: Person who creates alternative settings or adaptations of existing music</p> <p>Collaboratively: Working together on a common (musical) task or goal</p> <p>Context, cultural: Values, beliefs, and traditions of a group of people that influence musical meaning and inform culturally authentic musical practice</p>

	<p>Harmonization: Process of applying stylistically appropriate harmony, such as chords, countermelodies, and ostinato, to melodic material</p> <p>Harmony: Chordal structure of a music composition in which the simultaneous sounding of pitches produces chords, and their successive use produces chord progressions</p> <p>Historical context: Conditions of the time and place in which music was created or performed and that provide meaning and influence the musical experience</p>
<p>SEL (Social Emotional Learning) Competency(s):</p>	<p>Self-awareness: Identity development</p> <p>Self-management: Agency and Efficacy</p> <p>Social awareness: Belonging and Engagement</p> <p>Relationship skills</p> <p>Responsible Decision Making: Belonging and Engagement</p>
<p>Equity Elaborations:</p>	<p>Self-awareness: Students will gain a greater understanding of personal and sociocultural identities, strengths and limitations, goals and values, and self-efficacy.</p> <p>Social awareness: Students will gain a greater understanding of the perspective of those with similar and different backgrounds and cultures, empathizing and feeling compassion, and creating a community that recognizes student, family, school, and community resources and supports.</p> <p>Responsible Decision Making: Students will consider diversity, salience, and climate pursue co-created, inclusive, mutually beneficial solutions, and reflecting on the broader ethical consequences of decisions for intragroup, intergroup, and institutional relations.</p>
<p>Lesson Procedure: (Approx. Duration)</p>	<ol style="list-style-type: none"> 1. Day 1 <ol style="list-style-type: none"> a. The teacher introduces the song, Swing Low Sweet Chariot. Fisk Jubilee Singers (1909) Recording b. The teacher will provide a general knowledge base on African American spiritual, oral history & storytelling, musical traditions (See resources below) <ol style="list-style-type: none"> i. Introduce song (5 min) ii. Lead discussion on history of African American spirituals and the history of Swing Low Sweet Chariot (10 - 15 minutes) iii. Provide an overview of ABA Structure in music. iv. Checking for understanding? What does the letters ABA mean when talking about the structure of a song? 2. Days 2, 3, 4, 5: <ol style="list-style-type: none"> a. Review background context from day 1 (5-10 min) <ol style="list-style-type: none"> i. Reflect on how understanding grows/evolves/changes based on learning more of the song. Possible sentence stem could be: At first I thought ____, but now I think ____. b. Students learn and rehearse all 4 parts (SATB or 1,2,3,4) of Swing Low <ol style="list-style-type: none"> i. Based on student level, strategies such as "I do, We do, You do" may be utilized during direct instruction. ii. Checking for Understanding – How is ABA format used in the song? Students reflect on their process and if level appropriate, provide peer-feedback by sectionals listening for teacher-determined criteria. iii. With teacher guidance and support, students will reflect on how socio-cultural identities are communicated through the song lyrics, melody, and form. <p>Extension: How does this relate to modern music?</p> <p>Optional: All students learn all four parts to increase understanding of harmonization and collaborative singing.</p> <ol style="list-style-type: none"> iv. Approx. 15 minutes per day 3. Continue rehearsal process as needed in preparation for performance/sharing time <ol style="list-style-type: none"> a. Students will provide peer-feedback by listening to other sections perform. Students will provide constructive feedback and practice relationship skills of clear communication and active listening. b. Students will engage in self-assessment/reflection, considering their personal goals for learning music and how their performance contributes to the whole

	<p>group. Students will also reflect on the lyrics of the song and how the perspective of the lyricist is similar or different from their own personal perspective.</p> <p>4. Performance/Sharing Time</p> <p>a. Approx. 10-15 minutes</p> <p>Optional: Students can then teach the audience to sing each of the four parts thereby creating an interactive lesson in oral traditions via performance/sharing time</p>
Assessments:	<p>Checking for understanding:</p> <p>Student pre-lesson assessment</p> <ul style="list-style-type: none"> • What is an “arrangement” of a song? • How would you define the word harmony? • What do you think of when you hear the phrase “historical perspective”? • How are social and cultural identities preserved and shared through this song? • What does the letters ABA mean when talking about the structure of a song? • Reflect on how understanding the song’s context changes or influences performance choices. • How do spirituals teach us about history and culture? <p>End of Lesson:</p> <p>Student post-lesson assessment</p> <ul style="list-style-type: none"> • How many harmony parts were in this arrangement? <ul style="list-style-type: none"> ○ Bonus: Who was the arranger for this song? Who was the original composer for this song? • Which harmony part(s) did you sing? • What historical perspectives did you gain? • Identify which lyrics (words) are in the “A” section • Identify which lyrics (words) are in the “B” section • How do you think this song was used as a “map” to the north for enslaved African Americans along the Underground Railroad during the Civil War?
Related Standards/ Competencies:	<p>This process engages in</p> <ul style="list-style-type: none"> • Historical perspectives of music as both a tool of expression and providing a “map” to the north and freedom for enslaved African Americans via the Underground Railroad <p><i>Artistic Process – Connecting</i></p> <ul style="list-style-type: none"> • Anchor Standard 10 – Synthesize and relate knowledge and personal experiences to make art <ul style="list-style-type: none"> ○ MU.CN.10.5a Explain why particular pieces of music are important to your family or cultural heritage.
Resources:	<p>Piano and/or MP3 player</p> <ul style="list-style-type: none"> • Optional Guitar, Bass Guitar, Ukulele <p>Sheet music</p> <p>General historical knowledge of African American spiritual, oral storytelling, musical traditions</p> <ul style="list-style-type: none"> • Teacher Resource: Library of Congress Panel on African American Spirituals of the Civil War • Teacher Resource: African American Registry: Swing Low Sweet Chariot, a story • Teacher Resource: Library of Congress Article ““Swing Low, Sweet Chariot”– The Fisk University Jubilee Quartet (1909)” • Recording: Fisk Jubilee Singers (1909) Recording • Teacher Resource: Gerth Archives and Special Collections, California State University Dominguez Hills Article “Songs of the Underground Railroad” <p>SATB SCORE: LINK HERE</p> <p>MIDI MP3: LINK HERE</p> <p>INSTRUCTION VIDEO: LINK HERE</p>

 <p>MUSIC</p>	<h2 style="text-align: center;">6-8 Blending and Expression in Sections (Choral Unification)</h2> <p style="text-align: center;">Throughout this lesson students will utilize and interpret Self-Awareness, Self-Management, Social awareness, Relationship Skills, and Responsible Decision Making</p>
<p>Lesson Objective(s):</p>	<p>Students will be able to</p> <ul style="list-style-type: none"> • Apply prior knowledge of the music performed. • Analysis of correct pitches within sections and correcting missed pitches. • Perform parts of the music that need additional concentration • Interpret and perform music using expression markings <p>by blending and expressing in sections.</p>
<p>Arts Standard(s):</p>	<p><i>Artistic Process – Performing</i></p> <ul style="list-style-type: none"> • Anchor Standard #4 - Select, analyze, and interpret artistic work for performance <ul style="list-style-type: none"> ○ MU.PR.4.PE.1c Use repertoire to demonstrate a developing understanding of various musical structure and context in repertoire performed. • Anchor Standard #5 - Develop and refine artistic work for presentation <ul style="list-style-type: none"> ○ MU.PR.5.PE.1a Develop strategies to address technical challenges in a varied repertoire of music. ○ MU.PR.5.PE.1b Use feedback from ensemble peers and other sources to refine performances. • Anchor Standard #6 - Convey meaning through the presentation of artistic work <ul style="list-style-type: none"> ○ MU.PR.6.PE.1b Demonstrate attention to expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
<p>Essential Question(s):</p>	<p>These are reflective questions to use throughout the unit done similarly to Socratic questioning. Students will need to work through these discussion-based inquiries to help develop the teacher and the student's expectations for the group's success.</p> <ul style="list-style-type: none"> • What are we listening for? • What sounds good? Bad? • How do we define and measure success? • How do we critique ourselves in order to improve? • How do I manipulate my sound to change it? • What is the student's musical role? How is that role determined? • What are music fundamentals? • How do we integrate fundamentals into our rehearsal and performances? • How do musicians improve the quality of their performance?
<p>Vocabulary:</p>	<p>Blend in a choir is key to getting a unified sound. It is all very well when individuals can sing confidently, but if certain voices are sticking out, it is not a choir anymore – it is just a group of soloists! Blending well can be achieved in two ways: Balance and Tone Quality</p> <p>Balance</p> <ul style="list-style-type: none"> • As a director of a choir, it is important to listen out for discrepancies in balance amongst different parts. By "balance" here we mean the relative volume of each part. Depending on the piece of music, the volume of each part should not necessarily be the same. Good balance does not just mean every part has the same volume. It means every part has an appropriate volume. • As a singer, you should always be aware of the balance your choir is aiming for in each section of each piece and stay conscious of how your own singing is contributing to that. Are you and the others in your section singing too loudly or too quietly? Adjust your volume and maybe have a word with your fellow singers or the choir director if you feel something is out of balance.

	<p>Tone Quality is a combination of the following depending on what the director is trying to achieve:</p> <ul style="list-style-type: none"> • timbre-the quality given to a sound by its overtones: such as, the resonance by which the ear recognizes and identifies a voiced speech sound and/or the quality of tone distinctive of a particular singing voice or musical instrument • the character of musical tones with reference to their richness or perfection • the character of the effect produced by a harmonic combination of musical tones • The overall style of tone. This can range from a very pure, broad, resonant tone as used in classical choral music, to a narrower, concentrated sound used more in pop and gospel music. • The vowel and consonant sounds (“enunciation”) used. <p>To make the members of a choir sound more like one person, a general agreement on how to pronounce words must be established. Again, this varies depending on the style of music performed.</p> <ul style="list-style-type: none"> • Tone quality is much harder to perfect in a choir than balance. It is mostly up to the singers themselves rather than the director to improve it because it requires them to not only listen to themselves and each other, but to adapt their voice accordingly. This awareness and response is extremely important in all types of singing, whether performing with a choir or as a soloist. <p>Intonation</p> <ul style="list-style-type: none"> • the ability to play or sing notes in tune <p>Technique the manner in which technical details are treated</p>
<p>SEL (Social Emotional Learning) Competency(s):</p>	<p>Throughout this lesson: students will utilize and interpret</p> <ul style="list-style-type: none"> • Self-Awareness: by being aware of how they fit into the blend and balance of the ensemble, • Self-Management: correcting their individual sound due to self-awareness reflection, • Social Awareness: by assessing how the student plays a part in the overall ensemble. The student must know how they influence the whole and how the whole influences the individual. This requires an awareness of the social aspects of the ensemble. • Relationship Skills: by building and assessing individual relationships with the ensemble, students are able to have the confidence in establishing their abilities to make decisions on how their individual sound holistically contributes to the ensemble. • Responsible Decision Making: by creating relationships with members of the ensemble the students are able to make decisions on how their sound influences the overall dynamic of the group. <p>In many cases, the amount of sound a student will create at this age level is based upon their SEL comfort within the group. If students feel safe and accepted, they are more likely to contribute to the sound in a positive manner that can readily change the way the ensemble is able to interpret and perform the music.</p>
<p>Equity Elaborations:</p>	<p>Social, Self-Awareness, and Self-Management Competencies:</p> <ul style="list-style-type: none"> • Managing one’s emotions. • Exhibiting self-discipline and self-motivation. • Setting personal and collective goals. • Using planning and organizational skills. • Showing the courage to take initiative. <p>Relationship Skills and Responsible Decision-Making Competencies:</p> <ul style="list-style-type: none"> • Communicating effectively. • Developing positive relationships. • Demonstrating cultural competency. • Resolving conflicts constructively. • Resisting negative social pressure.

	<ul style="list-style-type: none"> • Showing leadership in groups <p>Social and Self-awareness, and Relationship skills includes developing cultural competency within the group and can promote more inclusive learning environments that affirm the strengths and experiences of all individuals, including those who have been marginalized in our education systems.</p> <p>Self-management, Relationship Skills, and Responsible decision-making include setting collective goals and taking action to improve ensemble wellbeing.</p>
Lesson Procedure: (Approx. Duration)	<ol style="list-style-type: none"> 1. Warm-up: The teacher will vocalize students using normal choral warm-ups that emphasize excellent choral performance technique. If the teacher is not available (i.e., Substitute without playing skills), students will lead vocal warm-ups. Students will include sight-reading/singing as part of their vocal warm-up. ~15 2. Developmental Activity: The students will analyze their vocal parts within their section for pitch accuracy. ~10 3. Guided Practice: The class will openly discuss parts of the rubric for individual assessment and/or group performance that needs more attention. ~10 4. Independent Activity: The students will record and perform parts of the music that need constructive reinforcement. Later students will fill out their vocal rubric evaluating their own performance. ~15 5. Closure: If time permits, students will reflect on goals met and goals still to meet during our next rehearsals. ~5
Assessments:	The teacher and students are to utilize the performance assessment rubric. The students are familiar with the rubric and understand what they need to accomplish from it.
Related Standards/ Competencies:	
Resources:	See Rubrics Attached Below

SOUND QUALITY				
Tone Quality				
Poor	Fair	Good	Excellent	Superior
A lack of understanding of how to produce a healthy, basic tone. Lack of awareness of vowel unification.	Weak or forced tonal production much of the time. Tone lacks full resonance. Vowels not well unified.	A basic tonal concept but with inconsistencies throughout the entire range. Vowels are fairly well unified.	Tonal problems are infrequent. Occasional lapses in tone quality in the outer ranges.	The tone is uniform, consistent, and well controlled throughout. Lapses are infrequent and minor in nature
Balance and Blend				
Poor	Fair	Good	Excellent	Superior
The ensemble is consistently out of balance. Sections are overpowering other sections. Individuals are often heard to the detriment of the performance.	At times, the ensemble achieves proper balance. The ensemble often has members that are playing/singing either too loud or too soft resulting in an imbalance in sound.	The ensemble has a proper blend. There are some lapses when sections are overpowering other sections.	The ensemble achieves an excellent blend most of the time with infrequent balance problems.	The ensemble achieves a pyramid balance in dynamics and ranges throughout the performance. A particular section rarely overpowers another section.
Intonation				
Poor	Fair	Good	Excellent	Superior
There is a lack of tonal center that results in poor intonation.	The ensemble is somewhat in tune. When problems occur, minimal attempts are made to correct them.	The ensemble is mostly in tune but inconsistent. There are some attempts to correct the problems.	The ensemble is well tuned most of the time with infrequent pitch problems. Problems that occur are due to range and dynamic extremes.	The ensemble performs in tune in all dynamics and ranges throughout the performance. There may be rare lapses in intonation.

TECHNICAL				
Technique				
Poor	Fair	Good	Excellent	Superior
Technical facility not evident.	Technical facilities are limited. Problems are evident in complex passages as well as relatively easier passages.	Technical dexterity/facility is evident some of the time. Problems occur during difficult passages.	The ensemble performs with dexterity and flexibility most of the time. Problems occur infrequently during difficult passages.	The ensemble performs with dexterity and flexibility throughout the performance.
Rhythm				
Poor	Fair	Good	Excellent	Superior
There is little or no rhythmic accuracy displayed throughout the entire performance. Rhythmic interpretation is improper for the performance. Little or no attention is paid to the tempo markings. There is a lack of internal pulse.	Rhythms are seldom vertically aligned, and tempos are inconsistent throughout the performance. There is little sense of rhythmic accuracy in simple passages and rhythms are often weak in rapid or complicated passages.	Rhythms are vertically aligned, and tempos are accurate some of the time. Precision of the ensemble is inconsistent.	Rhythms are vertically aligned, and tempos are accurate most of the time. Variations are infrequent and only occur in the most difficult passages.	Rhythms are vertically aligned, and tempos are accurate throughout the performance. Rhythmic interpretation is appropriate for the music.
Diction				
Poor	Fair	Good	Excellent	Superior
Diction is inconsistent and inappropriate.	Correct diction is infrequent.	Correct diction is performed some of the time.	Diction is proper and consistent with only minor variations.	Diction is clear, appropriate, and consistent.

MUSICALITY				
Interpretation				
Poor	Fair	Good	Excellent	Superior
The performance is stylistically inaccurate. There are no discernible phrases.	There is little stylistic interpretation of the music. There is minimal attempt to shape phrases.	The performance is stylistically accurate some of the time. There is a basic attempt to shape phrases.	The performance is stylistically accurate most of the time. Most of the phrases have a musical shape.	The performance is stylistically accurate. Great attention is paid to the shaping of phrases.
Musicianship				
No sense of phrasing or musical style.	Very little meaningful stylistic interpretation of musical passages. Style is undeveloped and inconsistent. Musical phrasing is mostly mechanical and non-musical with few of the musical terms.	Stylistic accuracy is demonstrated some of the time. Stylistic interpretation is demonstrated some of the time but is often rigid and mechanical. Musical phrasing is basic but not always consistent, including some of the stated musical terms.	Stylistically accurate and consistent most of the time. Some passages may lack stylistic interpretation but do not detract from the performance. Musical phrasing is natural most of the time including most of the stated musical terms.	Stylistically accurate and consistent throughout. Seldom rigid or mechanical. Excellent and meaningful phrasing and interpretation including all stated musical terms.

SAMPLE



9-12 Play the Picture

Collaborative improvised-devised-chance music organically brings AZ SEL Competencies, Equity Elaborations, and Performing Arts Processes & Anchor Standards into play while also creating opportunities for musical expression and cross-curricular learning.

Lesson Objective(s):

Students will be able to:

- Simultaneously co-create, organize, develop, and perform an improvised piece of devised/chance music including, but not limited to, composing and improvising melodies, rhythmic passages, and ensemble arrangements.
- Preserve drafts, improvisations, and performances through audio and/or video recordings.
- Demonstrate attention to
 - Technical accuracy in improvised performances
 - Expressive qualities in improvised performances of music representing diverse cultures, styles, and genres.
 - Understanding expressive intent by connecting with an audience.
- Students will be able to relate and share thoughts and feelings through co-created, devised, instrumental musical work by improvising in response to their individual and shared experience(s) with an existing piece of visual artwork (painting, sculpture, photograph, digital art, etc.).

by playing the picture.

Arts Standard(s):

Artistic Process – Creating

- Anchor Standard #1 - Generate and conceptualize artistic ideas and work
 - MU.CR.1.PE.HS1a Compose and improvise ideas for **arrangements, sections,** and short **compositions** for specified **purposes** that reflect characteristic(s) of music from a variety of **cultures** studied in rehearsal.
 - MU.CR.1.HI.HS1a Generate melodic, rhythmic, and harmonic ideas for **improvisations, compositions** (e.g., **theme and variation, 12-bar blues**) and three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country strumming, finger picking patterns).

Artistic Process – Responding

- Anchor Standard #7 – Perceive and Analyze Artistic Work
 - MU.RE.7.HI.HS1b Compare passages in musical selections and explain how the **elements of music** and **context** (**social** and **cultural**) inform the response.
- Anchor Standard #9 – Interpret intent and meaning in artistic work
 - MU.RE.8.HI.HS1a Explain and support **interpretations** of the **expressive intent** and meaning of musical selections, citing as evidence the treatment of the **elements of music, context** and (when appropriate) the **setting of the text**.

Artistic Process – Connecting

- Anchor Standard #10 – Synthesize and relate knowledge and personal experiences to make art
 - MU.CN.10.HI.HS1a **Demonstrate** how interests, knowledge, and skills relate to personal choices and **intent** when creative, **performing,** and **responding** to music.
- Anchor Standard #11 – Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
 - Explain and analyze how **context** can inform the **expressive intent** and meaning of a musical **performance**.

Essential Question(s):

1. What happens when musicians use their imaginations and learned musical skills to co-create a collaborative, improvisatory piece of music based upon an existing piece of visual art?
2. How do student musicians gain a greater understanding of expressing both individual and ensemble artistic intent with an audience through a performance?

Vocabulary:	<p>Analyze: Examine in detail the structure and context of the co-created music as it pertains to individual and group response to external artistic inspiration</p> <p>Collaboratively: Working together to co-create a common musical task or goal</p> <p>Connection: Engaging the relationship among artistic ideas, personal meaning, and/or external context</p> <p>Elements of music: Utilizing basic characteristics of sound (pitch, rhythm, harmony, dynamics, timbre, texture, form, and style/articulation) that are manipulated to create music</p> <p>Imagination: Ability to generate in the mind ideas, concepts, sounds, and images that are not physically present and may not have been previously experienced (See Audiate)</p> <p>Improvisation: Music created and performed spontaneously or "in-the-moment," often within a framework determined by the musical style</p> <p>Additional vocabulary</p> <p>Chance music: Aleatory music, also called chance music, (aleatory from Latin alea, "dice"), is 20th-century music in which chance or indeterminate elements are left for the performer to realize.</p> <p>Devised music: Adapted from Devised theater - frequently called collective creation - is a method of theater-making (music-making) in which the script or (if it is a predominantly physical work) performance score originates from collaborative, often improvisatory work by a performing ensemble.</p>
SEL (Social Emotional Learning) Competency(s):	<p>Self-awareness: Identity development</p> <p>Self-management: Agency and Efficacy</p> <p>Social awareness: Belonging and Engagement</p> <p>Relationship skills</p> <p>Responsible Decision Making: Belonging and Engagement</p>
Equity Elaborations:	<p>Self-Awareness: Each student will gain a greater understanding of their own emotions, personal and sociocultural identities, strengths and limitations, goals and values, self-efficacy, recognizing how thoughts, feelings, and actions are interconnected.</p> <p>Self-management: Each student will also develop skills and attitudes that regulate emotions and behaviors. Learning to delay gratification, manage stress, control impulses, and persevere to achieve personal and group educational goals.</p> <p>Social Awareness: As a co-creative, musical ensemble, students will increase individual and shared understanding of the perspectives of those with similar and different backgrounds and cultures, empathizing and feeling compassion, and creating a community that recognizes student, family, school, and community resources and supports.</p> <p>Relationship Skills: Students will explore the process of establishing and maintaining healthy and rewarding relationships and navigating diverse social norms and demands. Communicating clearly, listening actively, collaborating, negotiating conflict constructively, promoting collective wellbeing, and seeking help when it is needed.</p> <p>Responsible Decision Making: As a co-creative ensemble all students and staff will engage in identifying problems, analyzing situations, considering diversity, inclusive, mutually beneficial solutions, and reflecting on the broader ethical consequences of decisions for intragroup, intergroup, and institutional relations.</p>
Lesson Procedure: (Approx. Duration)	<ol style="list-style-type: none"> 1. Students/staff observe a piece of visual art (painting, sculpture, digital art, or photograph) for a set time limit (artwork can be a projected image as well) <ol style="list-style-type: none"> a. Provide students with a brief overview of 7 principles of visual art: balance, contrast, emphasis, movement, pattern, rhythm, and unity/variety. b. Engage students in a discussion comparing and contrasting these principles with their knowledge of music composition and improvisation c. Consider how these various elements of design impact thoughts, feelings, emotional responses d. Students take notes/free-write/draw as desired or instructed <ol style="list-style-type: none"> i. These notes will be source material for students to generate their improvisations ii. Approx. 5-10 minutes 2. Students/staff discuss their observations, sharing their notes, connections of visual arts principles to possible musical principles, and decide major or minor key through group consensus <ol style="list-style-type: none"> a. Have students reflect on what themes were common in the group and what ideas had variance. Consider how the group negotiates and communicates to arrive at consensus prior to improvisation.

- b. Approx. 5-10 minutes
3. Students reflect and brainstorm a short melodic phrase (4 bars approx.) that represents their individual interpretation. Considering rhythm, key signature, time signature, rests/silence and other technical elements chosen by the teacher or that emerged in the class discussion.
 4. Conductor (student or teacher) gives downbeat
 5. Ensemble begins to "play the artwork." Each individual musician plays their phrase interpretation based upon their own response to the artwork.
 - a. The conductor will select students randomly to play their bar phrase, linking student phrases together
 - b. Students will use listening and awareness, allowing their phrase to change or remain static in response listening to the whole group composition.
 - c. Conductor cues sections and provides tempo and dynamic leadership as well in response to student
 - d. Approx. 10-15 minutes to allow for organic development
 - e. Experience shows that sections and ensembles begin to "find common musical ground" and the chance/devised piece creates its own sense of shape, form, and structure
 - i. Possible guiding questions:
 - How did the ensemble engage in chance
 - How did it feel to engage in this improvisation for an extended period of time?
 - What common threads emerged early, and what emerged late? (Consider elements and principles of music in addition to melodic commonalities).
 - Explain how this context informed the expressive intent of you as an individual and as us as an ensemble?
 6. Follow-up "adapted Socratic seminar" discussion based upon co-created work, personal and ensemble experiences, renewed observations on the piece of visual art, etc.
 - a. Students will explain and support their interpretations and expressive intents using genre specific vocabulary and citing evidence by referencing their source material notes, the class conversation, and their personal experience improvising as a class.
 - b. Approx. 10-15 minutes
 7. Entire project fits within standard classroom/rehearsal period
 8. Performance: Repeat truncated version of the classroom process as part of a public performance
- Optional:** Invite your school's dance program to co-create a chance/devised movement piece with choreography based upon this chance music and the existing artwork
- Optional:** Invite students from art program to co-create "chance/devised" visual art based upon a recording of this music

Assessments:**Checking for understanding: Student pre-lesson/project evaluation**

- How would you define the word "analyze" as it pertains to the structure and context of co-created music?
- Name three elements of music.
- How would you define or describe the differences between the following terms
 - Improvisation
 - Chance music
 - Devised music

End of Lesson: Student post-lesson/project evaluation

- What skills did you utilize to analyze (both individually and as an ensemble member) the artwork used to inspire your musical performance?
- Which elements of music did you find most effective in co-creating your portion of this piece of music?
- Which of the following would you consider best describes the piece you co-created and why?
 - Improvisation
 - Chance music
 - Devised music

Related Standards/ Competencies:
Artistic Process – Creating

- Anchor Standard #2 - Organize and develop artistic ideas and work
 - MU.CR.2.PE.HS1a Select and develop **arrangements, sections**, and short **compositions** for specific **purposes** that **demonstrate** understanding of characteristic(s) of music from a variety of **cultures** studied in rehearsal.
 - MU.CR.2.PE.HS1b Preserve draft **compositions** and improvisations through audio or video recording and through **standard notation** (using notating in a manner consistent with the **genre** and with the appropriate skill connected with the level).
 - MR.CR.2.HI.HS1a **Select**, develop, and use **standard notation** or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of **improvisations, compositions** (e.g., **theme and variation**, 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country strumming, finger picking patterns).

Artistic Process – Performing

- Anchor Standard #4 – Select, Analyze, and Interpret Artistic Work for Performance
 - MU.PR.4.HI.HS1c Describe in **interpretations** an understanding of the **context** (**social, cultural, or historical**) and expressive **intent** in a varied **repertoire** of music selected for **performance** that includes melodies, **repertoire pieces**, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country strumming, finger picking patterns).
- Anchor Standard #6 - Convey meaning through the presentation of artistic work
 - MU.PR.6.PE.HS1b **Demonstrate** an understanding of **expressive qualities** of music in prepared and improvised performances of a varied **repertoire** representing diverse **cultures, styles**, genres, and historical periods.
 - MU.PR.6.PE.HS1c **Demonstrate** an understanding of **intent** as a means for connecting with an audience through prepared performances.
 - MU.PR.6.HI.HS1a **Perform** with **expression** and **technical accuracy** in individual and small group **performances** of a varied **repertoire** of music that includes melodies, **repertoire pieces**, and chordal accompaniments (e.g., arpeggio, country strumming, finger picking patterns), demonstrating **sensitivity** to the audience and an understanding of the **context** (**social, cultural, or historical**).

Resources:

Piece of visual art (painting, sculpture, photograph or digital art. Actual piece or image projected on screen)
Instruments for specific ensemble(s)

- Concert Band
- Orchestra
- Jazz band

Optional: previous research on chance and devised music traditions. Classical composers include:

- *John Cage*
- *Karlheinz Stockhausen*
- *Pierre Boulez*
- *Witold Lutoslawski*

Improvisational Jazz Artists include

- *Miles Davis*
- *Charlie Parker*
- *Thelonious Monk*
- *Keith Jarrett*