

**Overall Organization of Unit
UNIT COVER PAGE**

Unit Title: I Can Be A Song Writer: A Project-Based Learning Activity

Grade Level: 4th (but flexible)

Subject/Topic Area(s): General Music - The Process of Writing a Song

Designed By: Casey Hall, Georgia State University

Flexible Unit Duration (Two Options):

Yearlong (Set of 4 Units, can be flexible) **OR** 15 Week Semester Adaptation

Brief Summary of Unit (Curricular Content and Unit Goals):

Welcome! This unit has developed from the idea of that even children can be songwriters, much like Johnny Mercer was! He did not even know how to read music, yet won Grammys and Oscars for his work in song writing. My goal in creating this unit is to provide a yearlong activity that could be easily threaded into your own curriculum. This project-based learning activity (PBL) provides a skeletal framework that can be used to teach music in a sequential order over an entire school year. Do not be overwhelmed!

What is Project-Based Learning (PBL)? It is a teaching method in which students gain knowledge and skills by working for an extended period of time to investigate and respond to an engaging and complex question, problem, or challenge. This seems to be a hot-button topic for many educators today. So, why not advocate for ourselves as music educators and apply it to your own music classroom? You may ask, won't the students get bored? Will they be engaged over such an extended period of time? NO! This project allows students to take full ownership of their work. The students will not be working on their song every day they come to your classroom. They will be learning the elements of music throughout the year, which directly correlates with steps to song writing.

This PBL activity is divided up into four "units" which sequentially teach the process it takes to write a song, as well as emphasizing the elements of music. Within each unit are 3-4 POWER LESSONS that are suggested but highly encouraged to ensure that the end result is successfully completed. These lesson plans are based on a 45-minute class period. At the end of each unit is a benchmark "assessment" that is a step towards completing their own song. As the year goes on, their songs start to develop more as you talk about rhythm, melody, harmony, expressions, and form. Essentially, by the end of the year your students will have written, composed, recorded, and produced their own songs. A student showcase may be a possible way to display their student work! At the end of the year, I give each of my students a "Grammy Award" for successfully song writing! See a more detailed explanation of the PBL below.

I designed this project-based learning activity as a *flexible* and *supplemental* addition to your already implemented curriculum. I sought for this project to in essence be a "living" project where it can be customizable for the needs of your students and your music program. However, to fully benefit from the activity's design, following the structure is suggested.

Overall Organization of Unit
Stage 1: DESIRED RESULTS

Established Goal(s): Students will be able to write, compose, and produce their own song.

Content Standard(s): Note: Due to the length of the PBL, **all** standards should be taught throughout the year based on the units given below.

Georgia Performance Standards:

- *M4GM.1* – Singing, alone and with others, a varied repertoire of music
- *M4GM.2* – Performing on instruments, alone and with others, a varied repertoire of music
- *M4GM.3* – Reading and notating music
- *M4GM.4* – Improvising melodies, variations, and accompaniments
- *M4GM.5* – Composing and arranging music within specified guidelines
- *M4GM.6* – Listening to, analyzing, and describing music
- *M4GM.7* – Evaluating music and music performances
- *M4GM.8* – Understanding relationships between music, the other arts, and disciplines outside the arts
- *M4GM.9* – Understanding music in relation to history and culture
- *M4GM.10* – Moving, alone and with others, to a varied repertoire of music

2014 National Standards:

Creating:

- *MU: Cr1.1.4a-* Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).
- *MU: Cr1.1.4b-* Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.
- *MU: Cr2.1.4a-* Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.
- *MU: Cr2.1.4b-* Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.
- *MU: Cr3.1.4a-* Evaluate, refine, and document revisions to personal music, applying teacher provided and collaboratively developed criteria and feedback to show improvement over time.
- *MU: Cr3.2.4a-* Present the final version of personal created music to others, and explain connection to expressive intent.

Performing:

- *MU: Pr4.1.4a-* Demonstrate and explain how they selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.
- *MU: Pr4.2.4a-* Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.

- *MU: Pr4.2.4b-* When analyzing selected music, read and perform using iconic and/or standard notation.
- *MU: Pr4.2.4c-* Explain how context (such as social and cultural) informs a performance.
- *MU: Pr4.3.4a-* Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).
- *MU: Pr5.1.4a-* Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.
- *MU: Pr5.1.4b-* Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.
- *MU: Pr6.1.4a-* Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.
- *MU: Pr6.1.4b-* Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.

Responding:

- *MU: Re7.1.4a-* Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
- *MU: Re7.2.4a-* Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural)
- *MU: Re8.1.4a-* Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.
- *MU: Re9.1.4a-* Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.

Connecting:

- *MU: Cn10.0.4a-* Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- *MU: Cn11.0.4a-* Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Understanding(s):

Students will know that...

- There are certain careers involved in song writing (i.e., lyricist/composer/producer).
- How the elements of music come together to make a song.
- Writing a song is a process.

Essential Question(s):

- How do musicians write a song?
- What does it take to be a lyricist/songwriter?
- What is the creative process in making a song?

Students will know: <ul style="list-style-type: none"> • How to write a song (as a result of engaging in the process). • How to express themselves. • What careers are in song writing. 	Students will be able to: <ul style="list-style-type: none"> • Write simple rhythms. • Write simple melodies. • Define music appropriately. • Use expressive techniques. • Record and perform a song.
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Overall Organization of Unit
Stage 2: ASSESSMENT EVIDENCE

Performance Tasks: <ul style="list-style-type: none"> • Write lyrics to a song based on a prompt. • Add rhythms to the lyrics. • Add simple melodies to the rhythms. • Add harmonic material to the melody. • Add expressive materials to the song. • Organize their song based on popular music trends of form. • Record the song and perform it.
<p>Key Criteria: Students will be evaluated based upon the Project-Based Learning (PBL) criteria (*educators are encouraged to modify the below grading criteria in order to align with the specific requirements of their school).</p> <ul style="list-style-type: none"> • Agency (25%) • Collaboration (20%) • Knowledge and Thinking (35%) • Oral Communication (10%) • Written Communication (10%) <p>More specifically, students will be evaluated on:</p> <ul style="list-style-type: none"> • Creativity, organization, clarity, and completion of assignments/projects. • Ability to work effectively in a group/individual setting. • Quality of group/individual presentation and evidence of individual participation and contributions to daily tasks. • Ability to reflect upon their work and that of their peers.
Other Evidence: <ul style="list-style-type: none"> • Rubrics • Grammy Checklist

Overall Organization of Unit
Stage 3: LEARNING PLAN
OPTION 1 - Yearlong Curriculum Unit

Unit 1: Beat, Rhythm, Duration, & Meter

- **Week #1:**
 - Introduce Johnny Mercer ([Presentation Slides](#))
 - Introduce the song-writing process timeline (see Appendix)
 - Introduce beat with activities that help emphasize learning
- **Week #2:**
 - Review beat
 - Introduce rhythm and simple rhythmic notation (quarter note/rest, beamed eighth notes)
 - Emphasize their differences!
- **Week #3: POWER LESSON #1: Rhythmic Notation**
 - Review beat & rhythm
 - Introduce extended rhythmic notation (sixteenth notes/rests, dotted notes/rests, whole notes/rests, half notes/rests, etc.)
- **Week #4: POWER LESSON #2: Composing Rhythms**
 - Review beat, rhythm, & rhythmic notation
 - Introduce how to compose rhythms
- **Week #5:**
 - Review beat, rhythm, and rhythmic notation
 - Composing Rhythms Assessment
- **Week #6:**
 - Review beat, rhythm, and rhythmic notation
 - Introduce meter
- **Week #7: POWER LESSON #3: Writing Rhythms to Lyrics**
 - Review beat, rhythm, rhythmic notation, meter
 - Introduce the process of composing rhythms to lyrics
- **Week #8: POWER LESSON #3: Part 2**
 - Continue previous lesson
 - Rhythmic Poem Assessment (see Appendix)
- **Week #9: Final Project Performance**
 - Perform rhythmic poems (lyrics + rhythms)

Unit 2: Pitch, Melody, & Harmony

- **Week #1:**
 - Introduce pitch
- **Week #2:**
 - Review pitch
 - Introduce melody
 - Emphasize how pitches create melodies!
- **Week #3: POWER LESSON #4: Melodic Notation**
 - Review pitch & melody
 - Introduce melodic notation
- **Week #4:**
 - Review pitch, melody, and melodic notation

- Activities to enhance the learning of melodic notation
- **Week #5: POWER LESSON #5: Harmony & Chords**
 - Review pitch, melody, and melodic notation
 - Introduce harmony and chords
- **Week #6:**
 - Review All Unit 2 Vocabulary
 - Reinforce learning of harmony and chords through activities in class
- **Week #7: POWER LESSON #6: Composing Melodies**
 - Review All Unit 2 Vocabulary
 - Introduce the process of composing melodies from rhythms
- **Week #8: POWER LESSON #6: Part 2**
 - Continue previous lesson
 - Composing Melodies Assessment (see Appendix)
- **Week #9: Final Project Performance**
 - Perform songs (lyrics + rhythms + melody + harmony)

Unit 3: Musical Expressions (Dynamics, Articulations, Tempos, & Timbres)

- **Week #1: POWER LESSON #7: Dynamics**
 - Introduce dynamics
 - Activities to enhance the learning of dynamics
- **Week #2: POWER LESSON #8: Articulations**
 - Review dynamics
 - Introduce articulation
 - Activities to enhance the learning of articulation
- **Week #3: POWER LESSON #9: Tempo**
 - Review dynamics and articulations
 - Introduce tempo
 - Activities to enhance the learning of tempo
- **Week #4: POWER LESSON #10: Timbres/Instrumentation**
 - Review dynamics, articulation, and tempo
 - Introduce timbre
 - Activities to enhance the learning of timbres
- **Week #5:**
 - Work on their compositions
 - Dynamics-focused
- **Week #6:**
 - Work on their compositions
 - Articulations-focused
- **Week #7:**
 - Work on their compositions
 - Tempo-focused
- **Week #8:**
 - Work on their compositions
 - Timbre/Instrumentation-focused
- **Week #9: Rough Draft Rehearsal of Final Project**
 - Perform their song (lyrics + rhythms + melody + harmony + expressions)

Unit 4: Form

- **Week #1: POWER LESSON #11: Form**
 - Introduce form
- **Week #2:**
 - Review form
 - Introduce various, popular song forms
 - Emphasize their differences!
- **Week #3: POWER LESSON #12: Organizing Sections within Songs**
 - Review form
 - Organize compositions
- **Week #4:**
 - Review form
 - Continue to organize compositions
 - Melodic Form Assessment
- **Week #5: PERFORMANCE PRACTICE**
 - In class time to perform their songs for the class
 - Record each child
- **Week #6: PERFORMANCE PRACTICE**
 - In class time to perform their songs for the class
 - Record each child
- **Week #7: PERFORMANCE PRACTICE**
 - In class time to perform their songs for the class
 - Record each child
- **Week #8: PERFORMANCE PRACTICE**
 - In class time to perform their songs for the class
 - Record each child
- **Week #9: In-Class Awards Ceremony—The (Your School Here) Grammy's**
 - Watch compilation video

Overall Organization of Unit
Stage 3: LEARNING PLAN
OPTION 2 - 15 Week Semester Curriculum Unit

Unit 1: Beat, Rhythm, Duration, & Meter

- **Week #1:**
 - Introduce Johnny Mercer ([Presentation Slides](#))
 - Introduce the song-writing process timeline (see Appendix)
 - Introduce beat with activities that help emphasize learning
- **Week #2: POWER LESSON #1: Rhythmic Notation**
 - Discuss beat & rhythm
 - Introduce extended rhythmic notation (sixteenth notes/rests, dotted notes/rests, whole notes/rests, half notes/rests, etc.)
- **Week #3: POWER LESSON #2: Composing Rhythms**
 - Review beat, rhythm, & rhythmic notation
 - Introduce how to compose rhythms
- **Week #4: POWER LESSON #3: Writing Rhythms to Lyrics**
 - Review beat, rhythm, rhythmic notation, meter
 - Introduce the process of composing rhythms to lyrics
 - Rhythmic Poem Assessment (see Appendix)
- **Week #5: Catch-Up Week**

Unit 2: Pitch, Melody, & Harmony

- **Week #6: POWER LESSON #4: Melodic Notation**
 - Discuss pitch & melody
 - Introduce melodic notation
- **Week #7: POWER LESSON #5: Harmony & Chords**
 - Review pitch, melody, & melodic notation
 - Introduce harmony & chords
- **Week #8: POWER LESSON #6: Composing Melodies**
 - Review All Unit 2 Vocabulary
 - Introduce the process of composing melodies from rhythms
 - Composing Melodies Assessment (see Appendix)
- **Week #9: Catch-Up Week**

Unit 3: Musical Expressions (Dynamics, Articulations, Tempos, & Timbres)

- **Week #10: POWER LESSON #7, 8, & 9: Dynamics, Articulations, & Tempo**
 - Introduce basics of each musical expression
 - Activities to enhance the learning of dynamics, articulation, + tempo
 - Connect expressions to song
- **Week #11: POWER LESSON #10: Timbres/Instrumentation**
 - Review dynamics, articulation, & tempo
 - Introduce timbre
 - Activities to enhance the learning of timbres
 - Connect expressions to song
- **Week #12: Catch-Up Week**
 - Continue to build song (lyrics + rhythms + melody + harmony + expressions)

Unit 4: Form

- **Week #13: POWER LESSON #11: Form**
 - Introduce form
 - Organize songs
- **Week #14: PERFORMANCE PRACTICE**
 - In class time to practice their songs for the class
- **Week #15: PERFORMANCE DAY + In-Class Awards Ceremony**
 - In class time to perform their songs for the class
 - Present In-Class Awards (Grammy's)

Power Lesson #1

Title: Rhythmic Notation	Unit 1: Beat, Rhythm, Duration, Meter	Grade: 4th
<p>Standards:</p> <p><i>Georgia Performance Standards:</i></p> <ul style="list-style-type: none"> • M4GM.3 – Reading and notating music <ul style="list-style-type: none"> a. <i>Read aloud rhythmic patterns including sixteenth notes, eighth notes, eighth rests, quarter notes, quarter rests, tied quarter notes, dotted quarter notes, half notes, half rests, dotted half notes, whole notes, and whole rests using traditional symbols</i> <p><i>2014 National Standards:</i></p> <ul style="list-style-type: none"> • MU: Cr2.1.4b- Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas. • MU: Pr4.2.4a- Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance. 		
<p>Goals/Learning Targets:</p> <ul style="list-style-type: none"> • Students will be able to visually recognize rhythmic patterns. • Students will be able to read simple rhythmic patterns. 		
<p>Anticipatory Set:</p> <p>Ask the class to raise their hands to contribute in a discussion of what they already know about rhythm and simple rhythmic symbols. Write a list on the board of what they can recall from previous classes, while prompting them and offering ideas and comments as needed. Point out the major connection between rhythm and beat. (Duration: 5 minutes)</p>		
<p>Procedures: (Duration: 35 minutes)</p> <ol style="list-style-type: none"> 1. Introduce extended rhythmic symbols to students, providing visuals for them to become visually and aurally familiar. <ul style="list-style-type: none"> *Note: extended rhythmic symbols will vary from classroom to classroom. 2. The teacher will create several 4-beat rhythms. (8-beat rhythms for advanced classes) 3. The students will respond verbally by reading each rhythm, either as a class or by individual volunteer. (Make sure they keep the steady beat!) 4. Repeat as needed. 5. Invite students to play a game of “Around the World” with rhythms. <ul style="list-style-type: none"> *Note: This game is very similar to the basketball game for shooting accuracy and consistency. There are many ways of playing this game, but this is what has worked in my classroom. 6. The teacher may wish to put students in partners or groups depending on class size. 7. The teacher writes 10-15 rhythms varying in difficulty on large poster board. 8. Each student/partners/group read the rhythm, if they get it correct, they may move on to the next rhythm. Each group has two chances to get it correct. If they do not get it correctly 		

within two attempts, the teacher moves on the next group.

*Note: Instead of allowing the next group to read the same rhythm as the previous group, change the rhythm so each group has a fair chance.

9. The game continues likewise. The goal of the game is to read all the rhythms correctly before all the other groups.

Closure: (Duration: 5 minutes)

Exit Ticket: The teacher will have individual rhythm cards for each student to recognize as they exit the classroom. If they get it incorrect, they must go to the back of the line and try again.

Required Materials and Equipment:

- Board visuals for rhythms (could be done in various ways that suit your classroom)
- 10-15, large 4-beat rhythms varying in difficulty
- Individual rhythm cards (could be written on index cards, for example)

Assessment and Follow-Up:

Informal assessments. Make note of students who struggled, as well as those who excelled.

Resources Used:

No outside resources were used in this lesson.

Power Lesson #2

Title: Writing Rhythms	Unit 1: Beat, Rhythm, Duration, Meter	Grade: 4th
<p>Standards:</p> <p><i>Georgia Performance Standards:</i></p> <ul style="list-style-type: none"> • M4GM.3 – Reading and notating music <ul style="list-style-type: none"> b. Read aloud rhythmic patterns including sixteenth notes, eighth notes, eighth rests, quarter notes, quarter rests, tied quarter notes, dotted quarter notes, half notes, half rests, dotted half notes, whole notes, and whole rests using traditional symbols. c. Notate rhythmic patterns including the use of eighth notes, quarter notes, quarter rests, tied quarter notes, dotted quarter notes, half notes, half rests, dotted half notes, whole notes, and whole rests in response to teacher performance. <p><i>2014 National Standards:</i></p> <ul style="list-style-type: none"> • MU: Cr1.1.4b- Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters. • MU: Cr2.1.4b- Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas. • MU: Pr4.2.4a- Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance. 		
<p>Goals/Learning Targets:</p> <ul style="list-style-type: none"> • Students will be able to visually recognize rhythmic patterns. • Students will be able to read simple rhythmic patterns. • Students will be able to create and notate simple rhythmic patterns. 		
<p>Anticipatory Set: (Duration: 3 minutes)</p> <p><i>Entrance Ticket:</i> The teacher will have individual rhythm cards for each student to recognize as they enter the classroom. If they get it incorrect, they must go to the back of the line and try again.</p>		
<p>Procedures: (Duration: 35 minutes)</p> <ol style="list-style-type: none"> 1. The teacher will quickly review with students, simple and extended rhythmic symbols. 2. The teacher will create several 4-beat rhythms on the board. (8-beat rhythms for advanced classes) 3. Have students respond by reading and clapping/patting the rhythms. 4. Have students create example 4-beat (or 8-beat) rhythms on the board. 5. Lead students in responding to student examples by reading and clapping/patting the rhythms. 6. Give each student a popsicle pack, pencil, eraser, and paper. 7. Let students explore their creativity by creating multiple rhythms with the popsicle sticks. 		

8. Once students have created a rhythm that they are satisfied with, direct students to write **four** of their own 4-beat rhythms on the piece of paper provided.
9. Have the students circle their favorite rhythm they created out of the five on their paper.
10. If students finish early, allow them to quietly practice their favorite rhythm to share with the class.

Closure: (Duration: 7 minutes)

Student performances: Randomly select students to perform their favorite rhythms.

Required Materials and Equipment:

- Pencils
- Erasers
- Rhythm Handout (see Appendix)
- Individual popsicle packs (15 popsicle sticks in sandwich bags)

Assessment and Follow-Up:

Informal assessment: Entrance ticket

Formal assessment: Rhythm Handout

Formal assessment: Student performance of favorite rhythms

Make note of students who struggled and those who excelled.

Resources Used:

No outside resources were used in this lesson.

Power Lesson #3

Title: Writing Rhythms To Lyrics, Part 1 & 2	Unit 1: Beat, Rhythm, Duration, Meter	Grade: 4th
<p>Standards:</p> <p><i>Georgia Performance Standards:</i></p> <ul style="list-style-type: none"> • M4GM.3 – Reading and notating music <ul style="list-style-type: none"> d. Read aloud rhythmic patterns including sixteenth notes, eighth notes, eighth rests, quarter notes, quarter rests, tied quarter notes, dotted quarter notes, half notes, half rests, dotted half notes, whole notes, and whole rests using traditional symbols. e. Notate rhythmic patterns including the use of eighth notes, quarter notes, quarter rests, tied quarter notes, dotted quarter notes, half notes, half rests, dotted half notes, whole notes, and whole rests in response to teacher performance. <p><i>2014 National Standards:</i></p> <ul style="list-style-type: none"> • MU: Cr1.1.4b- Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters. • MU: Cr2.1.4b- Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas. • MU: Pr4.2.4a- Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance. • MU: Pr4.2.4b- When analyzing selected music, read and perform using iconic and/or standard notation. • MU: Pr5.1.4a- Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances. 		
<p>Goals/Learning Targets:</p> <ul style="list-style-type: none"> • Students will be able to recognize rhythmic patterns. • Students will be able to read simple rhythmic patterns. • Students will be able to create and notate simple rhythmic patterns. • Students will be able to perform rhythmic patterns using body percussion as well as instruments. 		
<p>Anticipatory Set: (Duration: 5 minutes)</p> <p>Review with students the process of song writing timeline. Explain where the class is currently at, and what the next steps are. Teacher explains how rhythms in songs are made due to the lyrics of the song. Provide Lyrics Handout (see Appendix), pencils, and erasers.</p>		

Procedures: Part 1 (Duration: 35 minutes)

1. Using the *Accentuate the Positive* booklet, guide students in making the connection between lyrics and rhythm with the “Blues in the Night” example.
2. The teacher will explain that lyrics and rhythm fit together because of the number of syllables each word has matches with the number of notes needed.
3. Have students create 4 sets of 8-beat of their own musical sentences/lyrics- see Lyrics Handout in Appendix
 - *Note: These 4 sets of lyrics will eventually be 2 verses, 1 chorus, and 1 bridge. There should be one to two words per beat. The teacher may decide if there should be a directed topic of interest for the lyrics or not.
4. Assist the students in writing lyrics. Emphasize that most lyrics have rhyming words at the end.

Procedures: Part 2 (Duration: 35 minutes)

1. The teacher will lead by modeling how to create a rhythm based off of lyrics.
 - *Note: Use the *Accentuate the Positive* Booklet
2. Have students join in with your example of writing rhythms based off the teacher’s lyrics.
3. Assist students in writing their own rhythms to their lyrics. Make sure that students are correctly connecting the rhythms to the correct number of syllables in the words they have created.
4. Allow time for corrections and revisions.

Closure: (Duration: 5 minutes)

Group Participation: Perform the teacher’s lyrics set to rhythms as a “rap”

Required Materials and Equipment:

- Lyrics Handout (see Appendix)
- Pencils
- Erasers
- Rhythmic Poem Assessment (see Appendix)

Assessment and Follow-Up:

Informal assessments: Assisting teacher in creating rhythms

Formal assessments: Student created rhythms to their own lyrics

Resources Used:

No outside resources were used in this lesson.

Power Lesson #4

Title: Melodic Notation	Unit 2: Pitch, Melody, and Harmony	Grade: 4th
<p>Standards:</p> <p><i>Georgia Performance Standards:</i></p> <ul style="list-style-type: none"> • M4GM.1- Singing, alone and with others, a varied repertoire of music <ul style="list-style-type: none"> a. Sing melodies expressively using appropriate head voice accompanied and unaccompanied. e. Sing low Sol, low La, Do, Re, Mi, Sol, La, and high Do within the context of a song. • M4GM.3 – Reading and notating music <ul style="list-style-type: none"> c. Read simple melodies which include low Sol, low La, Do, Re, Mi, Sol, La, and high Do within a treble clef staff. d. Notate melodic patterns within a treble clef staff. e. Identify flats, sharps, and note names on the treble clef staff. <p><i>2014 National Standards:</i></p> <ul style="list-style-type: none"> • MU: Cr1.1.4b- Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters. • MU: Cr2.1.4b- Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas. • MU: Pr4.2.4a- Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance. • MU: Pr4.2.4b- When analyzing selected music, read and perform using iconic and/or standard notation. • MU: Pr5.1.4a- Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances. 		
<p>Goals/Learning Targets:</p> <ul style="list-style-type: none"> • Students will be able to visually recognize the differences between the staff and the Grand Staff. • Students will be able to visually recognize the differences between the treble and bass clefs. • Students will be able to visually recall the names of the lines and spaces on the treble clef staff. 		
<p>Anticipatory Set: (Duration: 5 minutes)</p> <p>Review with students the process of song writing timeline. Explain where the class is currently at, and what the next steps are. Teacher explains how melodies are organized pitches put in an order that is pleasing to listen. Much like in a puzzle, the puzzle pieces are like pitches that do not make that much sense unless you put them together to make a beautiful picture (or a melody in this case)!</p>		

Procedures: (Duration: 35 minutes)

1. The teacher will introduce the staff, Grand Staff, clefs, lines and spaces on the staff. The teacher will instruct that rhythms do not have a pitch unless they are placed on the lines and spaces of the staff. When you go up on the lines and spaces of the staff the pitches get higher, and vice versa.
2. The teacher will create a simple 4-beat rhythm, then place that rhythm on the staff to create a melody for students to sing.
3. Lead students in singing the song.
 *Note: Depending on the program, the teacher may or may not choose use a vocal syllable, solfege, or the number system.
4. The teacher will instruct students on the names of the lines and spaces of the treble staff.
 *Note: You may wish to teach these however you are comfortable. I use the popular "Every Good Boy Does Fine/ FACE spells face."
5. The teacher will provide the Lines and Spaces Handout (see Appendix), pencils and erasers.
6. Guide the students in creating their own acronym to remember the lines and spaces of the staff utilizing the Lines and Spaces Handout (see Appendix). These must be school appropriate!

Closure: (Duration: 5 minutes)

Volunteer Opportunity: Ask for some student volunteers to share their own acronyms with the rest of the class!

Required Materials and Equipment:

- Lines and Spaces Handout (see Appendix)
- Pencils
- Erasers

Assessment and Follow-Up:

Informal assessments: Creating their own acronyms for their own memorization of the lines and spaces of the staff!

Resources Used:

No outside resources were used in this lesson.

Power Lesson #5

Title: Harmony & Chords	Unit 2: Pitch, Melody, and Harmony	Grade: 4th
<p>Standards:</p> <p><i>Georgia Performance Standards:</i></p> <ul style="list-style-type: none"> • M4GM.1- Singing, alone and with others, a varied repertoire of music <ul style="list-style-type: none"> b. Sing melodies expressively using appropriate head voice accompanied and unaccompanied. e. Sing low Sol, low La, Do, Re, Mi, Sol, La, and high Do within the context of a song. • M4GM.3 – Reading and notating music <ul style="list-style-type: none"> c. Read simple melodies which include low Sol, low La, Do, Re, Mi, Sol, La, and high Do within a treble clef staff. d. Notate melodic patterns within a treble clef staff. e. Identify flats, sharps, and note names on the treble clef staff. • M4GM.6– Listening to, analyzing, and describing music <ul style="list-style-type: none"> f. Aurally distinguish between music in major and minor keys <p><i>2014 National Standards:</i></p> <ul style="list-style-type: none"> • MU: Cr.1.1.4a- Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural) • MU: Cr1.1.4b- Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters. • MU: Cr2.1.4b- Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas. • MU: Pr4.2.4a- Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance. • MU: Pr4.2.4b- When analyzing selected music, read and perform using iconic and/or standard notation. • MU: Pr5.1.4a- Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances. 		
<p>Goals/Learning Targets:</p> <ul style="list-style-type: none"> • Students will be able to aurally recognize the differences between major and minor tonalities. • Students will be able to recognize simple harmonic structures such as I-IV-V-I. • Students will be able to verbalize what a key is in music. 		

Anticipatory Set: (Duration: 5 minutes)

Review with students the process of song writing timeline. Explain where the class is currently at, and what the next steps are. Teacher explains how harmony is when two or more pitches are played together at the same time. Inform the students that harmony supports the melody by creating the groundwork for melodic composition.

Procedures: (Duration: 35 minutes)

1. The teacher will introduce harmony the students. Emphasize the difference between major and minor key tonalities and how they help determine the “mood” of the music.
2. The teacher will introduce chords. Emphasize how chords “carry the harmony” and that they are made up of 3 notes stacked like a snowman on the lines and spaces on the staff.
3. The teacher will guide understanding of simple harmonic structure and how these chords help choose pitches to put a melody together with.
*Note: This may be difficult for students to understand as it is a rather abstract concept to understand! Be patient and helpful!
4. Guide students to complete the Melody + Chords Handout (see Appendix)

Closure: (Duration: 5 minutes)

Group Participation: Perform the teacher’s lyrics (from Power Lesson #3) set to rhythms as a “rap” with a simple harmonic structure (I-IV-V-I).

Required Materials and Equipment:

- Melody + Chords Handout (see Appendix)
- Pencils
- Erasers

Assessment and Follow-Up:

Informal assessments: Understanding “Thumbs” (Up=I understand // Sideways=Struggling // Down=I do not understand)
Formal assessments: Melody + Chords Handout

Resources Used:

No outside resources were used in this lesson.

Power Lesson #6

Title: Composing Melodies	Unit 2: Pitch, Melody, and Harmony	Grade: 4th
<p>Standards:</p> <p><i>Georgia Performance Standards:</i></p> <ul style="list-style-type: none"> • M4GM.1- Singing, alone and with others, a varied repertoire of music <ul style="list-style-type: none"> c. Sing melodies expressively using appropriate head voice accompanied and unaccompanied. e. Sing low Sol, low La, Do, Re, Mi, Sol, La, and high Do within the context of a song. • M4GM.3 – Reading and notating music <ul style="list-style-type: none"> c. Read simple melodies which include low Sol, low La, Do, Re, Mi, Sol, La, and high Do within a treble clef staff. d. Notate melodic patterns within a treble clef staff. e. Identify flats, sharps, and note names on the treble clef staff. • M4GM.4 – Composing and arranging music within specified guidelines <ul style="list-style-type: none"> a. Create rhythmic and/or melodic motives to enhance literature. b. Create simple songs using any of the following: quarter notes, quarter rests, eighth notes, half notes, dotted half notes, whole notes or beamed sixteenth notes within a pentatonic scale using simple meter. <p><i>2014 National Standards:</i></p> <ul style="list-style-type: none"> • MU: Cr.1.1.4a- Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural) • MU: Cr1.1.4b- Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters. • MU: Cr2.1.4b- Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas. • MU: Pr4.2.4a- Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance. • MU: Pr4.2.4b- When analyzing selected music, read and perform using iconic and/or standard notation. • MU: Pr5.1.4a- Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances. 		
<p>Goals/Learning Targets:</p> <ul style="list-style-type: none"> • Students will be able to compose simple melodies on the treble clef staff. • Students will be able to compose melodies from their already composed rhythms. • Students will be able to sing their composed melodies using appropriate vocal technique. 		

Anticipatory Set: (Duration: 5 minutes)

Review with students the process of song writing timeline. Explain where the class is currently at, and what the next steps are. The teacher explains that melodies are composed by using notes out of the chords and some neighboring notes above or below the pitches in the chord. You can use skips or steps sometimes that are not in the chord as *passing or neighboring tones* within a chord.

Procedures: Part 1 (Duration: 35 minutes)

1. The teacher will bring back the lyrics and rhythms of “I love peanut butter pie” on the board from Power Lesson #3, as well as the harmonic structure used in Power Lesson #5.
2. Review with students the staff, note names of the lines and spaces on the treble clef staff, chords, and harmony.
3. Guide the students in a collaborative effort to “help the teacher” create a melody on the lines and spaces using the lyrics and rhythms of “I love peanut butter pie” (or your own lyrics, for example)

Procedures: Part 2 (Duration: 35 minutes)

1. Review with students the staff, note names of the lines and spaces on the treble clef staff, chords, and harmony, and the process to write a melody.
2. Guide the students in self-directed creativity time to create their own melodies to their lyrics and previous rhythms.

Closure: (Duration: 5 minutes)

Part 1: Group Participation: Perform the teacher’s newly written song together

Part 2: Volunteer Opportunity: Ask for student volunteers to sing their melodies with or without lyrics.

Required Materials and Equipment:

- Song Writing Handout (see Appendix)
- Pencils
- Erasers
- Composing Melodies Assessment (see Appendix)

Assessment and Follow-Up:

Informal assessments: Assisting teacher in creating melodies

Formal assessments: Student-created melodies to their own lyrics/rhythms

Resources Used:

No outside resources were used in this lesson.

Power Lesson #7

Title: Dynamics	Unit 3: Musical Expressions	Grade: 4th
<p>Standards:</p> <p><i>Georgia Performance Standards:</i></p> <ul style="list-style-type: none"> • M4GM.1- Singing, alone and with others, a varied repertoire of music <ul style="list-style-type: none"> a. Sing melodies expressively using appropriate head voice accompanied and unaccompanied. c. Respond with appropriate dynamics, phrasing, and interpretation to the cues of a conductor • M4GM.2 – Performing on instruments, alone and with others, a varied repertoire of music <ul style="list-style-type: none"> d. Perform instrumental parts expressively matching dynamics and tempo while responding to the cues of a conductor. • M4GM.3 – Reading and notating music <ul style="list-style-type: none"> c. Read dynamic markings: ff, f, p, and pp. • M4GM.6– Listening to, analyzing, and describing music <ul style="list-style-type: none"> b. Describe music using appropriate music vocabulary: allegro, moderato, adagio, syncopation, forte, mezzo, piano, upward, downward, step, skips, mood and timbre adjectives. <p><i>2014 National Standards:</i></p> <ul style="list-style-type: none"> • MU: Cr2.1.4a- Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context. • MU: Pr4.2.4a- Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance. • MU: Pr4.2.4b- When analyzing selected music, read and perform using iconic and/or standard notation. • MU: Pr5.1.4a- Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances. • MU: Re8.1.4a- Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent. 		
<p>Goals/Learning Targets:</p> <ul style="list-style-type: none"> • Students will be able to visually, verbally, and aurally recognize differences in dynamics. • Students will be able to express their musical ideas using dynamics. • Students will be able to compose expressive material for their songs using dynamics. 		

Anticipatory Set: (Duration: 5 minutes)

Review with students the process of song writing timeline. Explain where the class is currently at, and what the next steps are. Teacher explains what dynamics are and their use as contrasting materials in music.

Procedures: (Duration: 35 minutes)

1. Teacher finds activities that teach dynamics, their symbols and definitions.
Ex. Teacher guides students in making real-world connections with volume such as every day activities like crowds at a sporting event (forte) and a lullaby (piano), etc. The teacher shows the students the symbols and their definitions.
2. Teachers play music that shows variety of dynamics
3. Have students show dynamics through improvised locomotor and non-locomotor movement.

Closure: (Duration: 5 minutes)

Exit Ticket: Students leave class when they name a dynamic symbol on index cards

Required Materials and Equipment:

- Musical Expression Handout (see Appendix)
- Pencils
- Erasers
- Dynamic symbols on index cards

Assessment and Follow-Up:

Informal assessments: Exit tickets

Formal assessments: Musical Expression Handout

Resources Used:

No outside resources were used in this lesson.

Power Lesson #8

Title: Articulations	Unit 3: Musical Expressions	Grade: 4th
<p>Standards:</p> <p><i>Georgia Performance Standards:</i></p> <ul style="list-style-type: none"> • M4GM.1- Singing, alone and with others, a varied repertoire of music <ul style="list-style-type: none"> a. Sing melodies expressively using appropriate head voice accompanied and unaccompanied. c. Respond with appropriate dynamics, phrasing, and interpretation to the cues of a conductor • M4GM.2 – Performing on instruments, alone and with others, a varied repertoire of music <ul style="list-style-type: none"> e. Perform instrumental parts expressively matching dynamics and tempo (and articulations) while responding to the cues of a conductor. • M4GM.6– Listening to, analyzing, and describing music <ul style="list-style-type: none"> b. Describe music using appropriate music vocabulary: allegro, moderato, adagio, syncopation, forte, mezzo, piano, upward, downward, step, skips, mood and timbre adjectives. <p><i>2014 National Standards:</i></p> <ul style="list-style-type: none"> • MU: Cr2.1.4a- Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context. • MU: Pr4.2.4a- Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance. • MU: Pr4.2.4b- When analyzing selected music, read and perform using iconic and/or standard notation. • MU: Pr5.1.4a- Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances. • MU: Re8.1.4a- Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent 		
<p>Goals/Learning Targets:</p> <ul style="list-style-type: none"> • Students will be able to visually, verbally, and aurally recognize differences in articulations. • Students will be able to express their musical ideas using articulations. • Students will be able to compose expressive material for their songs using articulations. 		
<p>Anticipatory Set: (Duration: 5 minutes)</p> <p>Review with students the process of song writing timeline. Explain where the class is currently at, and what the next steps are. Teacher explains what articulations are and their use as contrasting materials in music.</p>		

Procedures: (Duration: 35 minutes)

1. Teacher finds activities that teach articulations, their symbols and definitions.
Ex. Teacher plays familiar music on piano or any other instrument and then changes the articulation of the music. Teacher guides students in understanding the various articulations in music such as legato (smooth and connected), staccato (detached), and tenuto (full duration) and how they effect the mood of the music.
2. Teachers play music that shows variety of articulations
3. Have students show articulations through movement

Closure: (Duration: 5 minutes)

Exit Ticket: Students leave class when they name a articulations symbol on index cards

Required Materials and Equipment:

- Musical Expression Handout (see Appendix)
- Pencils
- Erasers
- Articulation words/symbols on index cards

Assessment and Follow-Up:

Informal assessments: Exit Ticket

Formal assessments: Musical Expression Handout

Resources Used:

No outside resources were used in this lesson.

Power Lesson #9

Title: Tempo	Unit 3: Musical Expressions	Grade: 4th
<p>Standards:</p> <p><i>Georgia Performance Standards:</i></p> <ul style="list-style-type: none"> • M4GM.1- Singing, alone and with others, a varied repertoire of music <ul style="list-style-type: none"> a. Sing melodies expressively using appropriate head voice accompanied and unaccompanied. c. Respond with appropriate dynamics, phrasing, and interpretation to the cues of a conductor • M4GM.3 – Performing on instruments, alone and with others, a varied repertoire of music <ul style="list-style-type: none"> c. Perform instrumental parts expressively matching dynamics and tempo while responding to the cues of a conductor. • M4GM.6– Listening to, analyzing, and describing music <ul style="list-style-type: none"> b. Describe music using appropriate music vocabulary: allegro, moderato, adagio, syncopation, forte, mezzo, piano, upward, downward, step, skips, mood and timbre adjectives. <p><i>2014 National Standards:</i></p> <ul style="list-style-type: none"> • MU: Cr2.1.4a- Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context. • MU: Pr4.2.4a- Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance. • MU: Pr4.2.4b- When analyzing selected music, read and perform using iconic and/or standard notation. • MU: Pr5.1.4a- Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances. • MU: Re8.1.4a- Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent 		
<p>Goals/Learning Targets:</p> <ul style="list-style-type: none"> • Students will be able to visually, verbally, and aurally recognize differences in tempo. • Students will be able to express their musical ideas using tempo. • Students will be able to compose expressive material for their songs using tempo. 		
<p>Anticipatory Set: (Duration: 5 minutes)</p> <p>Review with students the process of song writing timeline. Explain where the class is currently at, and what the next steps are. Teacher explains what tempo is and their use as contrasting materials in music.</p>		

Procedures: (Duration: 35 minutes)

1. Teacher finds activities that teach tempos, their symbols and definitions.
Ex. When introducing tempo, mention how tempo is the speed of the beat, much like your heartbeat. The faster the tempo, the faster your heartbeats. The slower the tempo, the slower your heartbeats. As you listen to music of various tempi, have the students move their bodies to the music and test this idea out.
2. Teachers play music that shows variety of tempi.
3. Have students show tempi through movement.

Closure: (Duration: 5 minutes)

Exit Ticket: Students leave class when they name a tempo vocabulary on index cards

Required Materials and Equipment:

- Musical Expression Handout (see Appendix)
- Pencils
- Erasers
- Tempo words/symbols on index cards

Assessment and Follow-Up:

Informal assessments: Exit Ticket

Formal assessments: Musical Expression Handout

Resources Used:

No outside resources were used in this lesson.

Power Lesson #10

Title: Timbres/Instrumentation	Unit 4: Musical Expressions	Grade: 4th
<p>Standards:</p> <p><i>Georgia Performance Standards:</i></p> <ul style="list-style-type: none"> • M4GM.1- Singing, alone and with others, a varied repertoire of music <ul style="list-style-type: none"> c. Sing melodies expressively using appropriate head voice accompanied and unaccompanied. c. Respond with appropriate dynamics, phrasing, and interpretation to the cues of a conductor • M4GM.3 – Performing on instruments, alone and with others, a varied repertoire of music <ul style="list-style-type: none"> d. Perform instrumental parts expressively matching dynamics and tempo while responding to the cues of a conductor. • M4GM.6– Listening to, analyzing, and describing music <ul style="list-style-type: none"> c. Describe music using appropriate music vocabulary: allegro, moderato, adagio, syncopation, forte, mezzo, piano, upward, downward, step, skips, mood and timbre adjectives. <p><i>2014 National Standards:</i></p> <ul style="list-style-type: none"> • MU: Cr2.1.4a- Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context. • MU: Pr4.2.4a- Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance. • MU: Pr4.2.4b- When analyzing selected music, read and perform using iconic and/or standard notation. • MU: Pr5.1.4a- Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances. • MU: Re8.1.4a- Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent 		
<p>Goals/Learning Targets:</p> <ul style="list-style-type: none"> • Students will be able to visually, verbally, and aurally recognize differences in timbre. • Students will be able to express their musical ideas using timbre. • Students will be able to compose expressive material for their songs using timbre. 		
<p>Anticipatory Set: (Duration: 5 minutes)</p> <p>Review with students the process of song writing timeline. Explain where the class is currently at, and what the next steps are. Teacher explains how rhythms in songs are made due to the lyrics of the song. Provide Lyrics Handout (see Appendix), pencils, and erasers.</p>		

Procedures: (Duration: 35 minutes)

1. Teachers play music that shows variety of timbre/instruments.
2. Teacher finds activities that teach timbre/instruments, their symbols and definitions.
Ex. Teacher present a scene or prompt (such as a spooky house or underwater aquarium) for students to improvise music to. Students get the choice of what instruments or timbres that they want to represent the prompt. The students perform their ideas based on the teacher prompt after adequate time to practice.

Closure: (Duration: 5 minutes)

Exit Ticket: Students leave class when they name an instrument vocabulary on index cards

Required Materials and Equipment:

- Timbre/instruments Handout (see Appendix)
- Lyrics Handout (see Appendix)
- Pencils
- Erasers

Assessment and Follow-Up:

Informal assessments: Discussion observations

Formal assessments: Timbre/Instruments Handout

Resources Used:

No outside resources were used in this lesson.

Power Lesson #11

Title: Form	Unit 4: Musical Form	Grade: 4th
<p>Standards:</p> <p><i>Georgia Performance Standards:</i></p> <ul style="list-style-type: none"> • M4GM.1- Singing, alone and with others, a varied repertoire of music <ul style="list-style-type: none"> d. Sing melodies expressively using appropriate head voice accompanied and unaccompanied. c. Respond with appropriate dynamics, phrasing, and interpretation to the cues of a conductor • M4GM.5 – Composing and arranging music within specified guidelines <ul style="list-style-type: none"> c. Arrange rhythmic and melodic patterns creating simple form and instrumentation • M4GM.6 – Listening to, analyzing, and describing music <ul style="list-style-type: none"> a. Distinguish between repeating and contrasting sections, phrases, and simple formal structures- AB, ABA, rondo, introduction, and coda. <p><i>2014 National Standards:</i></p> <ul style="list-style-type: none"> • MU: Cr2.1.4a- Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context. • MU: Cr3.1.4a- Evaluate, refine, and document revision to personal music, applying teacher provided and collaboratively developed criteria and feedback to show improvement over time. • MU: Pr4.2.4a- Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance. • MU: Pr4.2.4b- When analyzing selected music, read and perform using iconic and/or standard notation. • MU: Pr5.1.4a- Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances. • MU: Re7.1.4a- Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural) • MU: Re8.1.4a- Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent 		
<p>Goals/Learning Targets:</p> <ul style="list-style-type: none"> • Students will be able to aurally and kinesthetically distinguish different formal sections of music. • Students will be able to practice and perform their musical form. 		

Anticipatory Set: (Duration: 5 minutes)

Review with students the process of song writing timeline. Explain where the class is currently at, and what the next steps are. Teacher explains how songs on the radio have to be organized into a particular order. Provide Form Handout (see Appendix), pencils, and erasers.

Procedures: (Duration: 35 minutes)

1. Teacher explain simple formal structures in music.
Ex. Using folk dances is a great way to introduce form in music. Explain to students that sections in music are sometimes the same, and sometimes different and we give those sections differing symbols to show their similarities or differences, i.e., A or B, circle or square.
2. Teacher will find different songs/musical pieces with various musical forms
3. Students will participate in lesson through movement and discussion
4. Students will put together an active listening musical map of a simple piece of music

Closure: (Duration: 5 minutes)

Individual Participation: Share form of their compositions

Required Materials and Equipment:

- Form Handout (see Appendix)
- Listening Map Handout (see Appendix)
- Pencils
- Erasers
- Recording of “12th Street Rag”

Assessment and Follow-Up:

Informal assessments: Discussion observations

Formal assessments: Form Handout

Resources Used:

No outside resources were used in this lesson.

Power Lesson #12

Title: Organizing Songs	Unit 4: Musical Form	Grade: 4th
<p>Standards:</p> <p><i>Georgia Performance Standards:</i></p> <ul style="list-style-type: none"> • M4GM.1- Singing, alone and with others, a varied repertoire of music <ul style="list-style-type: none"> e. Sing melodies expressively using appropriate head voice accompanied and unaccompanied. c. Respond with appropriate dynamics, phrasing, and interpretation to the cues of a conductor • M4GM.5 – Composing and arranging music within specified guidelines <ul style="list-style-type: none"> c. Arrange rhythmic and melodic patterns creating simple form and instrumentation • M4GM.6 – Listening to, analyzing, and describing music <ul style="list-style-type: none"> b. Distinguish between repeating and contrasting sections, phrases, and simple formal structures- AB, ABA, rondo, introduction, and coda. <p><i>2014 National Standards:</i></p> <ul style="list-style-type: none"> • MU: Cr2.1.4a- Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context. • MU: Cr3.1.4a- Evaluate, refine, and document revision to personal music, applying teacher provided and collaboratively developed criteria and feedback to show improvement over time. • MU: Pr4.2.4a- Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance. • MU: Pr4.2.4b- When analyzing selected music, read and perform using iconic and/or standard notation. • MU: Pr5.1.4a- Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances. • MU: Re7.1.4a- Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural) • MU: Re8.1.4a- Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent 		
<p>Goals/Learning Targets:</p> <ul style="list-style-type: none"> • Students will be able to organize their musical compositions. • Students will be able to aurally distinguish different sections of music. • Students will be able to practice and perform their musical form. 		

Anticipatory Set: (Duration: 5 minutes)

Review with students the process of song writing timeline. Explain where the class is currently at, and what the next steps are. Teacher explains even songs on the radio have to be organized into a particular order. Provide Final Song Handout (see Appendix), pencils, and erasers.

Procedures: (Duration: 35 minutes)

1. Teacher will model organizing songs by organizing the “class” song with collaborative student efforts in three different ways. For example, instead of the normal verse/chorus/verse/bridge/chorus, allow students to change the order into something different. Maybe they want to do verse/verse/chorus/bridge/chorus. Do this three different ways with students.
2. Teacher will direct students to do the same for their compositions, but order it in three different ways that they create using their own verse/chorus/bridge sections.
3. Students will practice each of their forms and choose their favorite to finalize their songs.

Closure: (Duration: 5 minutes)

Individual Participation: Share form of their compositions

Required Materials and Equipment:

- Final Song Handout (see Appendix)
- Pencils
- Erasers

Assessment and Follow-Up:

Informal assessments: Assisting teacher in organizing song form

Formal assessments: Student created organization of song

Resources Used:

No outside resources were used in this lesson.

Appendix

Accommodations:

For students with special needs, appropriate accommodations need to be made. These happen on a **case-by-case basis** and should be discussed with their parents and teachers. For instance, a student may need more individualized assistance to complete each task rather than whole-group instruction. The music teacher can offer as much help as possible, have a student-leader help the student out, or if possible a paraprofessional may be able to assist.

Adaptations:

This unit was piloted over the span of two years, using three different adaptations for teacher/student/program flexibility. You should mold this curriculum to suit the needs of your program and your students. Here are the three different adaptations that was piloted:

1. The teacher taught the unit as planned (Year-Long Unit) for each student.
 - a. It became VERY tedious to accomplish this for 25+ students within each class. However, the students were still successful. This takes much longer, so student interest was an issue.
2. The teacher taught the unit as planned (Semester Unit) for groups of students.
 - a. This was easier to accomplish because of the student groups. The students had opportunities to collaborate and develop their own song together (like a music singing group).
3. The teacher taught the unit as planned (Semester Unit) as a whole-class activity.
 - a. This was still highly collaborative as the entire class participated in the song writing process. Their song was very well done!

Teachers may present this unit as a chance for student voice and choice. By allowing students to decide if they want to do it whole-group, small group, or individual may give them more ownership of their own work through student voice and choice.

iPad Uses:

Through The Johnny Mercer Foundation and Georgia State University Library, iPads were funded for teacher-student use throughout this curriculum unit. Students used these devices to create/edit/refine their lyrics. They also used them as a recording device. The iPads were also used by the teacher throughout the unit as an assessment tool using the Nearpod application to gather data of student understanding. Further extension of the iPads could be using music creation applications such as GarageBand to create their own music tracks to their songs. For this curriculum unit pilot, the teacher developed the musical track using GarageBand.

Song Writing Timeline

Step #1:

Write the lyrics!

Step #2:

Add rhythms to your lyrics!

Step #3:

Add a melody to your rhythmic poem!

Step #4:

Add harmony to your song!

Step #5:

Add music expressions to your song!

Step #6:

Organize your song to your liking!

Step #7:

Perform and record your song to share with others!



How to Write an Award-Winning Song Checklist

Student Name: _____

Grade: _____ Teacher: _____

Writing Collaboration:

- ☐ I can write a rhyming poem with 8 lines.

My topic is _____.

Unit 1: Beat, Rhythm, and Meter

- ☐ I can write an eight beat rhythm in 4/4.
- ☐ I can put rhythms to the Words in my poem.
- ☐ I can read my poem set to my rhythms.

Unit 2: Melody and Harmony

- ☐ I can write and sing a simple melody.
- ☐ I can create a melody for my rhythmic poem.
- ☐ I can sing my song using solfege and words.
- ☐ I can add simple harmony for my song.

Unit 3: Musical Expressions

- ☐ I can use dynamics to express my ideas.
- ☐ I can use articulations to express my ideas.
- ☐ I can use tempos to express my ideas.

Unit 4: Form and Performance

- ☐ I can organize my song using musical form
- ☐ I can practice my own song.
- ☐ I can record my own song.
- ☐ I can perform my own song.

Name: _____ **Teacher:** _____ **Grade:** _____

Lyrics Handout

Write your lyrics for Verse 1, Verse 2, Chorus, and Bridge.

Write one sentence for each measure.

You should write 1-2 words per beat line.

Remember, lyrics usually rhyme at the end of each sentence!

Verse #1:

Handwriting practice lines consisting of a central vertical line and dashed lines on either side, forming a grid for letter formation.

Chorus:

[illegible]

Verse #2:

[illegible]

Bridge:

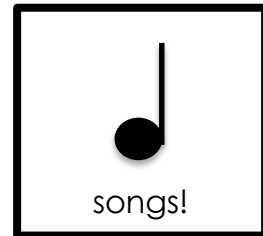
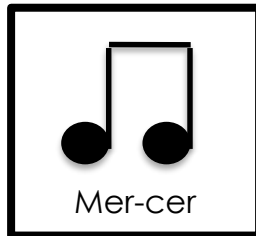
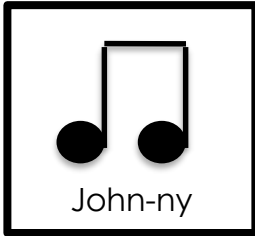
Name: _____ Teacher: _____ Grade: _____

Rhythmic Poem Assessment

Based off the activity we completed in the *Accentuate the Positive* Booklet, write two lyrical sentences of your own, then write it as a rhythmic poem!

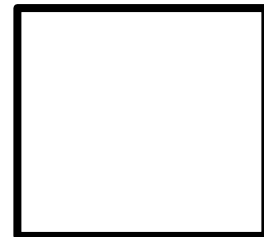
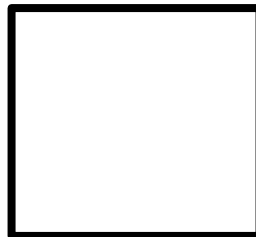
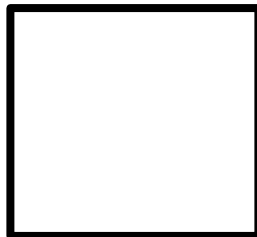
Example:

Johnny Mercer wrote great songs!



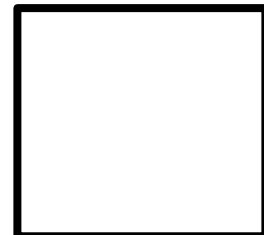
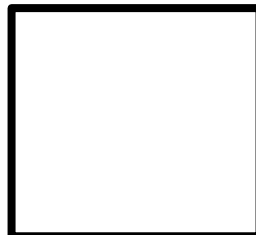
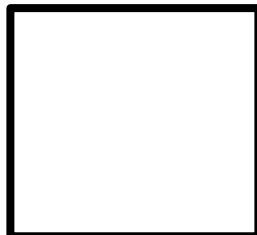
Sentence #1:

Rhythmic Poem #1:



Sentence #2:

Rhythmic Poem #2:



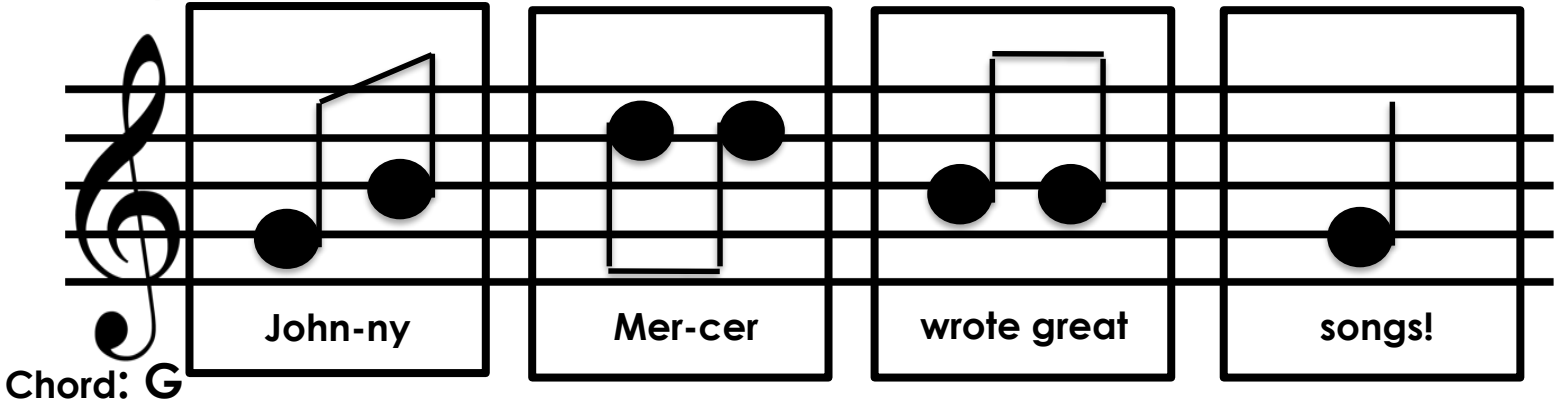
Name: _____ Teacher: _____ Grade: _____

Composing Melodies Assessment

Write a simple melody that fits within the chord provided using your rhythmic poems!

One or two notes per box!

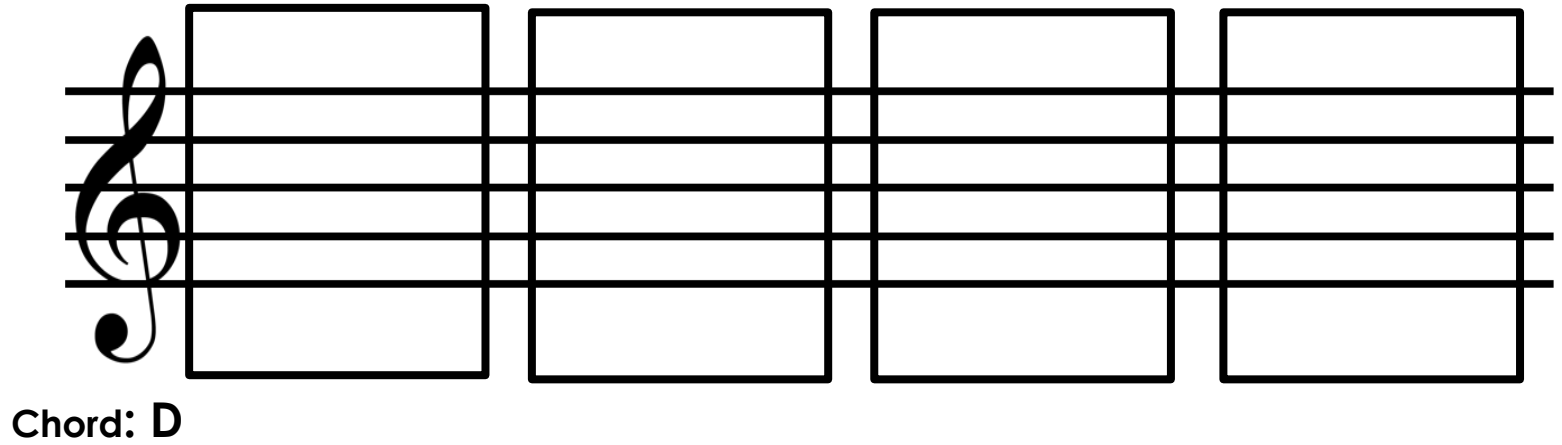
Example:



Example musical staff showing a melody for Chord: G. The staff is divided into four boxes, each containing a rhythmic poem and a melody. The notes are placed on the staff lines, and the lyrics are written below each box.

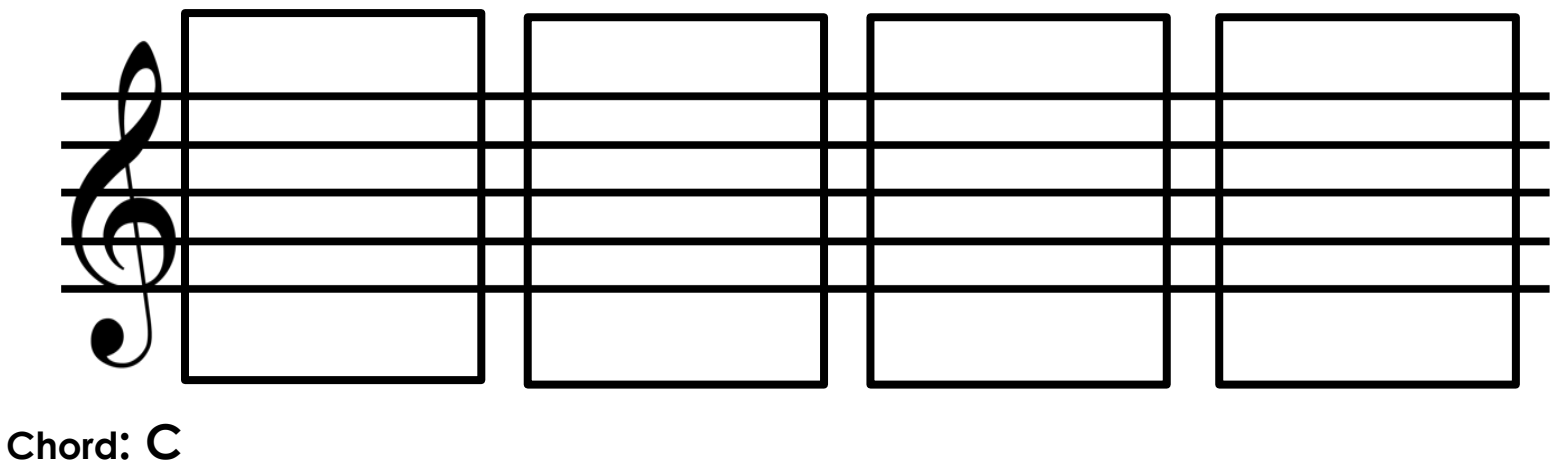
Box 1	Box 2	Box 3	Box 4
John-ny	Mer-cer	wrote great	songs!

Chord: G



Musical staff for Chord: D. The staff is divided into four empty boxes for writing a melody.

Chord: D



Musical staff for Chord: C. The staff is divided into four empty boxes for writing a melody.

Chord: C

Name: _____ Teacher: _____ Grade: _____

Rhythm Handout

Write four, 4-beat rhythms using appropriate notation. Be creative!

--	--	--	--

--	--	--	--

--	--	--	--

--	--	--	--

Name: _____ Teacher: _____ Grade: _____

Musical Expression Handout

Explain and write down your reasons for using musical expression elements in your song.
Use the Word Bank below. Be creative!

Legato	Allegro	Crescendo	Instrumentation	Forte
Tenuto		Piano	Moderato	Timbre
Mezzo Piano		Staccato	Largo	Texture
Pianissimo		Decrescendo		Accelerando
Fermata				
Presto				
Ritardando	Mezzo Forte	Fortissimo	Sforzando	

In what ways did you use Articulation in your song? _____

In what ways did you use Dynamics in your song?: _____

In what ways did you use Tempo in your song?: _____

Name: _____ **Song Writing Worksheet:** _____

Melody + Chords Handout

Write your lyrics on the lines provided and make a melody based off the chord!



Chord: _____



Chord: _____

Lyrics: _____

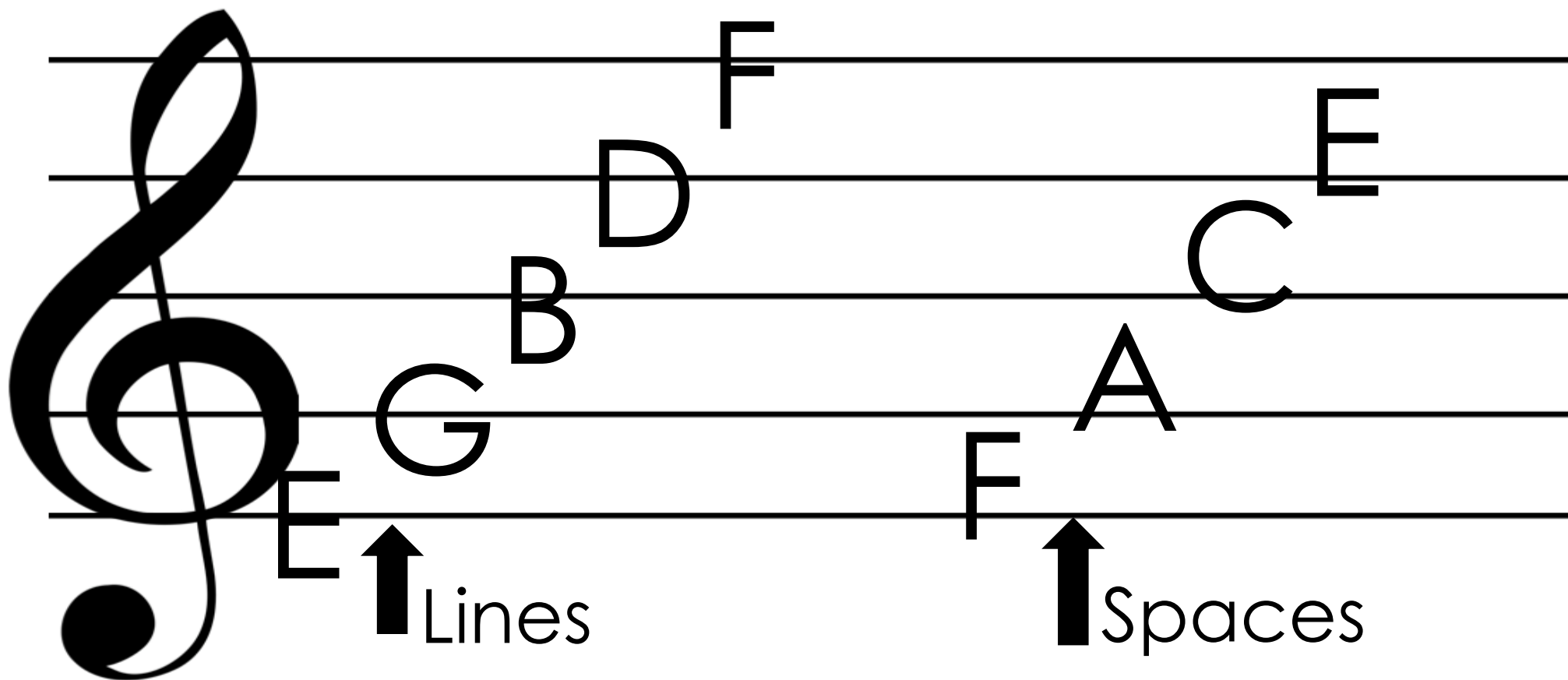


Chord: _____

Lyrics: _____

Lines + Spaces Worksheet:

Write your own acronym to remember the lines and spaces of the staff!



Lines: E _____ G _____ B _____ D _____ F _____

Spaces: F _____ A _____ C _____ E _____

Name: _____ Teacher: _____ Grade: _____

Timbre/Instruments Handout

Explain and write down your reasons for choosing specific timbres and instruments in your song.
Use the Word Bank below. Be creative!

Voices: Soprano, Alto, Tenor Bass

String Family: Violin, Viola, Cello, Bass, Harp

Brass Family: Trumpet, Horn, Trombone, Tuba

Woodwind Family: Piccolo, Flute, Clarinet, Saxophone, Oboe, Bassoon

Percussion Family: Drums, Mallet Instruments, Piano, etc

Electronic Instruments

Special Effects

Articulations: legato, staccato, tenuto

What kind of timbre/mood are you trying to create for your audience? _____

What kinds of instruments do you think will help you create that timbre/mood?: _____

What kind of expression techniques could help enhance the timbre/mood?: _____

Name: _____ Teacher: _____ Grade: _____

Form Handout

Explain and write down your reasons for the way you wish to organize your song.

Use the Word Bank below. Be creative!

Binary Form: A-B

Ternary Form: A-B-A

Rondo Form: A-B-A-C-A

Verse/Refrain

Call/Response

Verse/Chorus/Verse/Bridge/Chorus

What kind of form are you thinking about selecting and why? _____

Will this form add to the overall idea you are trying to compose/create? Why? _____

Could another form be used that could also enhance your musical and creative ideas?_

Name: _____ **Teacher:** _____ **Grade:** _____

Final Song Format Handout

Write down the organization for your completed song, including FORM, LYRICS, and CHORDS, as well as any and all MUSIC EXPRESSION/TIMBRE/INSTRUMENT information you can give!

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Name: _____ Teacher: _____ Grade: _____

Listening Map Handout
for "12th Street Rag" by Euday L. Bowman

INTRODUCTION



Interlude



Interlude



Interlude



Coda

Wolf Creek Elementary School And
The Johnny Mercer Foundation

PRESENT this certificate to:

in recognition For the

NOMINATION

For

Song of the year

for the awards period of
School Year 2016-2017

Music Teacher: _____

**For more information on
Johnny Mercer, Lesson Plans, and Activity Guides:**
www.johnnymercerfoundation.org

For additional resources on Johnny Mercer and Popular Music:
Special Collections & Archives
Georgia State University Library
Phone: (404) 413-2880
E-Mail: archives@gsu.edu
<https://library.gsu.edu/special-collections/>