

## CAST Model District Unit Template

Unit Title  
**Creating in Music**

Subject:

Grade Level/Course: **Grade 4**

### Brief Description of Unit:

This unit is comprised of five learning experiences that will enable the student to develop an understanding of non-traditional notation. Students will be performing music with standard and non-standard notation as well as creating, alone and collaboratively, pieces using non-traditional notation for melody and rhythm.

### 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: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/Presenting:

**MU:Pr4.1.4a** Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.

**MU:Pr4.2.4b** When analyzing selected music, read and perform using iconic and/or standard notation.

**MU:Pr5.1.4b** Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.

#### Connecting:

**MU:Cn10.0.4a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music

### Enduring Understanding(s):

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

### Essential Questions:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- When is creative

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	work ready to share?
<p>Knowledge:</p> <ul style="list-style-type: none"> <li>● <b>Understand and demonstrate</b> elements of the <b>creative process: Imagine, Plan and Make, Revise and Refine, Present, Reflect</b></li> <li>● Understand and demonstrate the elements of music: <b>Pitch (melody), Rhythm, Dynamics, Tempo, Form</b></li> <li>● Understand and demonstrate methods for generating <b>musical ideas</b></li> <li>● <b>Recognize and articulate expressive intent</b> in music performance.</li> </ul>	<p>Skills:</p> <ul style="list-style-type: none"> <li>● <b>Read and notate</b> using standard notation.</li> <li>● <b>Create</b> simple melodic and rhythmic patterns</li> <li>● <b>Play</b> rhythmic and melodic classroom instruments with accurate technique (harmonic if appropriate)</li> <li>● Using technology to <b>record</b> ideas and products</li> </ul>
<p>Learning Objectives:</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>● Perform a body percussion piece using standard notation for rhythm</li> <li>● Perform a body percussion piece using non-traditional notation for rhythm</li> <li>● Create a body percussion piece using non-traditional notation for rhythm</li> <li>● Create a piece using found sound and non-traditional notation</li> <li>● Notate a familiar song using an original non-traditional melodic notation</li> <li>● Create a graphic notation piece using non-traditional notation for melodic and rhythm elements.</li> <li>● Students will conduct a performance of an original graphic notation piece played by classmates</li> </ul>	
<p>Learning Plan/Instructional Strategies:</p> <p>Students will demonstrate the creative process by engaging in creative work in a single class or over a series of classes. Students should be able to record ideas in progress using basic technology (Mp3 recorders, iPads, etc.) so that if project is done over time, work can continue from class to class. Teacher should model the creative process and should also present original work to the class as a model (the reading/performing examples could be original work by the teacher). Collaborative strategies should be employed before students work alone, following a gradual release of responsibility model. Adequate space for creating is needed in addition to an optional quiet space should some students not be able to work in a noisy environment. A “brain break” activity should be planned for those students who are unable to brainstorm ideas and need to step away from the activity.</p> <p>Note:</p> <ul style="list-style-type: none"> <li>● <b>Any of the learning experiences can be taught as a separate lesson and as part of the larger unit. Feel free to organize learning experiences horizontally throughout the year as fits your schedule.</b></li> <li>● <b>It is assumed that students have access to and can play a variety of classroom melodic and rhythmic</b></li> </ul>	

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**instruments. If a broad instrumentarium is not available, all can be done with found sound. Harmonic instruments (ukulele, guitar) may be used as well if appropriate for your students.**

**Learning Experience 1: Students will explore traditional rhythmic notation by performing a body percussion piece**

**Learning Experience 2: Students will explore non-traditional rhythmic notation by performing a piece and then creating a piece of their own**

**Learning Experience 3: Students will use found sound to compose a rhythmic piece using non-traditional notation**

**Learning Experience 4: Students will explore non-traditional notation for pitch by collaboratively notating and performing a familiar piece.**

**Learning Experience 5: Students will create a graphic notation piece incorporating both pitch and rhythmic elements represented by non-traditional notation. Students will present piece and act as conductor, choosing classmates to perform.**

### Resources:

- <http://faculty.weber.edu/tpriest/VisualListeningMaps/VisualListeningMaps.html> - Listening maps
- <http://www.teachingideas.co.uk/notation/graphic-notation> - Teaching Ideas Graphic Notation score ideas
- <https://www.youtube.com/watch?v=bBawmitub64> – Alex Chorley
- [https://www.youtube.com/watch?v=oVtX\\_CD3jaY](https://www.youtube.com/watch?v=oVtX_CD3jaY) – Sisman, SYN-phon
- <https://www.youtube.com/watch?v=ZsbcBVCWFjc> – LK Music Education
- <https://www.youtube.com/watch?v=yxteXpmkllk> – Rainstorm Graphic notation

### Rubrics/Checklists (attached in Assessments section):

- Creativity Self-Assessment Rubric
- Composition checklist
- Composer's Reflection
- Peer Assessment

### Repertoire/Media & Materials

- Examples on YouTube
- Listening map examples for familiar pieces
- Teacher – created compositions
- Classroom instruments (percussion, melody, harmonic)
- Paper, pencil, SmartBoard (optional, for projection), manipulatives, markers
- Rubrics, checklists (see Resources)

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### **Academic Vocabulary:**

Composition

Improvisation

Elements of creative process: Imagine, Plan/Make, Revise/Refine, Present, Reflect

Graphic notation

Notation

Conductor

Dynamics

Rhythm

Pitch

Form

Tempo

Percussion

Body percussion

Composer intent

Expressive intent

### **Other terms include:**

### **Differentiation/Modification:**

#### **Accommodations:**

Notation software for the score and technology for recording.

Use math-type manipulatives/pictures for creating a score if writing is an issue

Peer grouping for students with little independent creating skills

Substitute found sound for classroom instrumentarium (buckets, improvised percussion) in all Learning Experiences

#### **Modifications:**

Represent heard music through manipulatives or pictures rather than creating original music

# CAST Model District Unit Template

Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  
 Summative Assessment\*\* (use Attached template)



## A Composers Reflection...

What was my (our) intent – what did we want to accomplish with our piece?

How did I (we) do? What was good? What needs work?

What would I (we) do differently if I (we) could start again?

### Creativity Self-Assessment: Upper Grades/Larger Works

Student Name: \_\_\_\_\_ Date: \_\_\_\_\_

Items	Novice (1 Point)	Basic (2 Points)	Proficient (3 Points)	Exemplary (4 Points)
Creativity	I had no original ideas or treatments.	I had very few original ideas or treatments of ideas. Most were either borrowed from other compositions I had written or they were borrowed from other composers.	Mostly the ideas and treatments were new for me, but I had to borrow from something I had done in the past to get my creative thinking going.	I tried something very new for me. The ideas I generated and the treatments I used were different from anything I have imagined before.
Craftsmanship	I did not put thought into the construction of my piece and was just trying to finish as quickly as I could.	I did not put the thought necessary into my composition and the construction of ideas could use some work.	My composition took a lot of thought to put together, but I think I rushed or didn't pay attention in one or two areas and if I were to do it again, I would give more thought to a pleasing construction.	My composition was thoughtfully put together at every stage of creating.
Technique	I did not use accurate musical technique (playing, singing, conducting, using digital equipment) in the performance of my piece.	The musical technique (playing, singing, conducting, using digital equipment) I used to perform my piece was inconsistent and often not accurate.	The musical technique (playing, singing, conducting, using digital equipment) I used to perform my piece was mostly accurate with a few small mistakes.	The musical technique (playing, singing, conducting, using digital equipment) I used to perform my piece was consistently accurate.

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Peer Assessment: The 4 C's			
<b>Creativity</b> <i>contains new ideas or surprising elements</i>	<b>3 – Masterful</b> Comments:	<b>2 – Well Done</b> Comments:	<b>1 – I needed more</b> Comments:
<b>Clarity</b> <i>easy to understand</i>	<b>3 – Masterful</b> Comments:	<b>2 – Well Done</b> Comments:	<b>1 – I needed more</b> Comments:
<b>Coherence</b> <i>piece is put together in a way that makes sense (contains beginning, middle, end)</i>	<b>3 – Masterful</b> Comments:	<b>2 – Well Done</b> Comments:	<b>1 – I needed more</b> Comments:
<b>Conveys composer intent</b> <i>the sound of the piece accurately conveys the composer's intent</i>	<b>3 – Masterful</b> Comments:	<b>2 – Well Done</b> Comments:	<b>1 – I needed more</b> Comments:

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### Non-Traditional Notation Composition: A Composer's Checklist

Student Name: \_\_\_\_\_ Date: \_\_\_\_\_

#### Items

- Have I decided on instrumentation?
- Have I created an instrument key for performers?
- Have I decided on how the composition will look (vertical, horizontal, pathway, shape)?
- Have I decided on shapes or pictures to represent rhythmic (long, short) and/or pitch (high, low) sounds?
- Have I included any symbols or pictures for dynamics (loud, quiet), tempo (fast, slow), or form (repeat)?
- Have I practiced my piece (if applicable) and made revisions?
- Can I articulate my intent or my inspiration for this piece?
- Notes to myself...

Notes: