

# Unit 5: Sight-Singing - Skips, Meter, and Key Signatures (Weeks 21-36)

Content Area: **Template**  
Course(s):  
Time Period: **Full Year**  
Length: **Full Year**  
Status: **Published**

## UNIT RATIONALE

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This unit continues the sight-singing work in the previous units by introducing melodies with skips, which are more difficult than melodies only containing stepwise motion. Rhythm continues to develop as the unit explores meter and how it affects the grouping of rhythms or notes. Music can be built around many different scales, and knowledge of key signatures will allow students to choose the correct scale when labeling notes with the Solfege syllables and sight-singing.

(Note: this unit runs concurrently with the Winter/Spring Concert Preparation units and timing is dictated by the students' progress of understanding in the previous Sight-Singing unit.)

## ESSENTIAL QUESTIONS

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- How can I effectively learn a new piece of music and follow along with the notes?
- How can I use the Solfege syllables and hand signs to help learn a piece of music?
- How do I successfully sing a major scale?
- How can I sing in tune?
- What does a step/skip look like in music?
- How many beats does a quarter/half/whole/eighth/sixteenth/dotted quarter/dotted half note or rest receive?
- What does a meter look like, and what does each number represent?
- What scale is this piece of music based upon?

## STANDARDS

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### NEW JERSEY STUDENT LEARNING STANDARDS: CONTENT AREA

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#### New Jersey (NJSL) - Grades 6-8 - Visual and Performing Arts (2020) - Music

##### 1.3A.8.Cr2b:

Use standard and/or iconic notation and/or recording technology to document personal rhythmic phrases, melodic phrases and harmonic sequences.

### 1.3A.8.Pr4c:

Analyze selected music by sight-reading in treble or bass clef using simple rhythmic, melodic and/or harmonic notation.

### 1.3A.8.Pr6a:

Perform music with technical accuracy, stylistic expression and culturally authentic practices to convey the creator's intent.

### 1.3A.8.Re9a:

Support with evidence personal interpretation of contrasting programs of music and explain how the application of the elements of music and expressive qualities, within genres, cultures and historical periods convey expressive intent.

MU.6-8.1.3A.8.Cr2b	Use standard and/or iconic notation and/or recording technology to document personal rhythmic phrases, melodic phrases and harmonic sequences.
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## **NEW JERSEY STUDENT LEARNING STANDARDS: CAREER READINESS, LIFE LITERACIES AND KEY SKILLS**

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CAEP.9.2.8.B.3	Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career.
CAEP.9.2.8.B.5	Analyze labor market trends using state and federal labor market information and other resources available online.
TECH.8.1.8.B.CS1	Apply existing knowledge to generate new ideas, products, or processes.
TECH.8.1.8.C.CS2	Communicate information and ideas to multiple audiences using a variety of media and formats.
TECH.9.4.8.TL.5	Compare the process and effectiveness of synchronous collaboration and asynchronous collaboration.

## **NEW JERSEY STUDENT LEARNING STANDARDS: COMPUTER SCIENCE AND DESIGN THINKING**

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CS.6-8.8.2.8.ITH.1	Explain how the development and use of technology influences economic, political, social, and cultural issues.
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## **PRE-ASSESSMENTS**

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Individual student progress/understanding from the previous sight-singing units  
Teacher informal assessment

## INSTRUCTIONAL PLAN

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### MODULE 1

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<b>Student Learning Intentions (SLI) WALT: (We are learning to...)</b>	Sight-sing melodies that include skips
<b>Student Learning Strategies</b>	Echoing teacher demonstration, in-class practice
<b>Success Criteria</b>	Students can sight-sing melodies that include skips using correct Solfege syllables, hand signs, and intonation
<b>Formative Assessment (drives instructional decisions)</b>	Teacher-directed informal assessment
<b>Activities and Resources</b>	Successful Sight-Singing for Middle School Chorus by Dale Duncan, sight-singing exercises, Forbidden Pattern, Follow the Hand, Skip vs. Step practice
<b>Suggested Modifications</b>	<p><b>Suggested Modifications (ELL, Sp. Ed, Gifted, At-risk of Failure)</b></p> <p><b>English Language Learners</b></p> <p>Native language support: The teacher provides auditory or written content to students in their native language.</p> <p>Adjusted Speech: The teacher changes speech patterns to increase student comprehension. This could include facing the students, paraphrasing, clearly indicating the most important ideas, and speaking more slowly.</p> <p>Visuals: The teacher uses graphics, pictures, visuals, and manipulatives. This helps ELL</p>

students better understand and comprehend the subjects at hand.

**Front-Loading Vocabulary:** The teacher front loads vocabulary. This means providing students with a list of important vocabulary words they will need to know for a book, lesson, etc. prior to the lesson being taught. Including pictures to go with the vocabulary words is also very beneficial for the students.

### **Special Education Students**

**Chunking:** The teacher presents information in a way that makes it easy for students to understand and remember. Chunking is based on the presumption that our working memory is easily overloaded by excessive detail. The best way to deliver information is to organize it into meaningful units. Because students with special needs get overloaded easily, chunking is an effective strategy to use with them.

**Checking for Understanding:** It is important to constantly check for understanding, especially for students who have accommodations. Teachers want to make sure students understand the concepts being covered in a way that makes sense to them.

**Extra time:** The teacher provides students with special needs extra time to complete work or answer questions. It is important to give students enough time to process their thoughts.

**Oral Reading:** The teacher will read work orally to students. Class work such as tests and literature circles may need to be read aloud to the student.

**Timers:** The teacher will use timers as an instructional tool. The use of timers is beneficial for students who have trouble completing tasks. Timers can be helpful so the student is aware of how much time they have to complete an

assignment.

### **Students with 504 Plans**

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### **Gifted & Talented Strategies**

**Extensions/Enrichments:** Teachers will provide gifted and talented students with extension/enrichment projects. Students will be challenged to further their understanding, to apply acquired knowledge, and/or to produce something in reference to acquired knowledge.

**Modify/Change Activities:** Teachers will monitor and modify activities to accommodate those students who need to be challenged further. Additional reading, problem-solving, writing, or project work is necessary for those students

who are ready to move on at a rate more accelerated than their peers. In this way, G & T students are provided the same opportunity for support as special needs students.

### Students at Risk of School Failure

**Directions or Instructions:** Make sure directions and/or instructions are given in limited numbers. Give directions/instructions verbally and in simple written format. Ask students to repeat the instructions or directions to ensure understanding occurs. Check back with the student to ensure he/she hasn't forgotten.

**Peer Support:** Peers can help build confidence in other students by assisting in peer learning. Many teachers use the 'ask 3 before me' approach. This is fine, however, a student at risk may have to have a specific student or two to ask. Set this up for the student so he/she knows who to ask for clarification before going to you.

**Alternate or Modified Assignments:** Always ask yourself, "How can I modify this assignment to ensure the students at risk are able to complete it?" Sometimes you'll simplify the task, reduce the length of the assignment or allow for a different mode of delivery. For instance, many students may hand something in, the at-risk student may jot notes and give you the information verbally. Or, it just may be that you will need to assign an alternate assignment.

**Increase One to One Time:** When other students are working, always touch base with your students at risk and find out if they're on track or needing some additional support. A few minutes here and there will go a long way to intervene as the need presents itself.

**Contracts:** It helps to have a working contract between you and your students at risk. This helps prioritize the tasks that need to be done and ensure completion happens. Each day write down what needs to be completed, as the tasks are done, provide a checkmark or happy face. The goal of using contracts is to eventually have the student come to you for completion sign-

	<p>offs.</p> <p><b>Hands On:</b> As much as possible, think in concrete terms and provide hands-on tasks. This means a child doing math may require a calculator or counters. The child may need to tape record comprehension activities instead of writing them. A child may have to listen to a story being read instead of reading it him/herself.</p> <p><b>Tests/Assessments:</b> Tests can be done orally if need be. Break tests down in smaller increments by having a portion of the test in the morning, another portion after lunch and the final part the next day.</p> <p><b>Seating:</b> Seat students near a helping peer or with quick access to the teacher. Those with hearing or sight issues need to be close to the instruction which often means near the front.</p>
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## MODULE 2

<b>Student Learning Intentions (SLI) WALT: (We are learning to...)</b>	Identify the meter of a piece of music
<b>Student Learning Strategies</b>	Echoing teacher demonstration, written warm-ups, in-class practice
<b>Success Criteria</b>	Students can correctly identify the meter of a piece of music, either by looking at the sheet music or listening to a piece of music.
<b>Formative Assessment (drives instructional decisions)</b>	Teacher-directed informal assessment, written warm-ups
<b>Activities and Resources</b>	Rhythm/meter exercises, performance repertoire (various from year to year), playlists of music with various meters and genres (YouTube, Spotify, etc.)

## Suggested Modifications

### MODULE 3

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<b>Student Learning Intentions (SLI) WALT: (We are learning to...)</b>	Identify the key of a piece of music
<b>Student Learning Strategies</b>	Echoing teacher demonstration, written warm-ups, in-class practice
<b>Success Criteria</b>	Students can correctly identify the key of a piece of written music, and can aurally identify if the piece of music is major or minor.
<b>Formative Assessment (drives instructional decisions)</b>	Teacher-directed informal assessment, written warm-ups
<b>Activities and Resources</b>	Key signature exercises, Circle of Fifths, performance repertoire (varies from year to year), playlists of music that contain both major and minor songs (YouTube, Spotify, etc.)
<b>Suggested Modifications</b>	

### REFLECTIONS

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### INTERDISCIPLINARY CONNECTIONS: NEW JERSEY STUDENT LEARNING STANDARDS FOR ELA, SOCIAL STUDIES, SCIENCE AND/OR MATHEMATICS

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LA.RST.6-8.4

Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 6-8 texts and topics.

LA.WHST.6-8.2.D

Use precise language and domain-specific vocabulary to inform about or explain the topic.

