

# Unit 04: So mi, AB form, Ia, verse and refrain

Content Area: **Template**  
Course(s):  
Time Period: **Full Year**  
Length: **7 Weeks**  
Status: **Published**

## Standards Alignment

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### New Jersey Student Learning Standards

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VPA.1.3.2	All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.
VPA.1.3.2.A	Dance
VPA.1.3.2.A.3	Define and maintain personal space, concentrate, and appropriately direct focus while performing movement skills.
VPA.1.3.2.A.4	Create and perform original movement sequences alone and with a partner using locomotor and non-locomotor movements at various levels in space.
VPA.1.3.2.B	Music
VPA.1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.
VPA.1.3.2.B.2	Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.
VPA.1.3.2.B.3	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.
VPA.1.3.2.B.4	Vocalize the home tone of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.
VPA.1.3.2.B.5	Improvise short tonal and rhythmic patterns over ostinatos, and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
VPA.1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
VPA.1.4.2	All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.
VPA.1.4.2.A	Aesthetic Responses
VPA.1.4.2.A.1	Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).
VPA.1.4.2.A.2	Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.
VPA.1.4.2.B	Critique Methodologies

## **Integration of Career Readiness, Life Literacies and Key Skills**

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CRP.K-12.CRP1	Act as a responsible and contributing citizen and employee.
CRP.K-12.CRP2	Apply appropriate academic and technical skills.
CRP.K-12.CRP3	Attend to personal health and financial well-being.
CRP.K-12.CRP4	Communicate clearly and effectively and with reason.
CRP.K-12.CRP5	Consider the environmental, social and economic impacts of decisions.
CRP.K-12.CRP6	Demonstrate creativity and innovation.
CRP.K-12.CRP7	Employ valid and reliable research strategies.
CRP.K-12.CRP8	Utilize critical thinking to make sense of problems and persevere in solving them.
CRP.K-12.CRP9	Model integrity, ethical leadership and effective management.
CRP.K-12.CRP10	Plan education and career paths aligned to personal goals.
CRP.K-12.CRP11	Use technology to enhance productivity.
CRP.K-12.CRP12	Work productively in teams while using cultural global competence.

## **Technology / Integration of Computer Science and Design Thinking**

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### **Interdisciplinary Connections: NJSLs for ELA, Social Studies, Science and/or Math Section**

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#### **Capacities of the Literate Individual**

#### **Students Who are College and Career Ready in Reading, Writing, Speaking, Listening, & Language**

They come to understand other perspectives and cultures.

#### Key Ideas and Details

LA.K-12.NJSLSA.R1 Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

LA.K-12.NJSLSA.R2 Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

LA.RI.1 Reading Informational Text

LA.RI.1.1 Ask and answer questions about key details in a text.

LA.RI.1.2 Identify the main topic and retell key details of a text.

LA.K-12.NJSLSA.SL Speaking and Listening

LA.K-12.NJSLSA.SL2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

#### Presentation of Knowledge and Ideas

LA.K-12.NJSLSA.SL4 Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

LA.SL.1.2 Ask and answer questions about key details in a text read aloud or information presented orally or through other media.

**Integration of Diversity, Equity and Inclusion; Climate Change; Informational and Media Literacy**  
**New Section**

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see Crosswalks

**21st Century Life and Careers**

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**Stage I: Desired Results**

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**Transfer/Overview/Rationale**

**Transfer / Overview / Rationale**

Unit Rationale

The purpose of this unit...

Sing and recognize so mi patterns. Identify the form of AB or verse and refrain songs.

**Meaning**

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**Essential Questions**

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Essential Questions

What is the staff?

How can we show so mi la, ta and titi on the staff?

Where in the scale are so, mi and la?

What is Verse-Refrain, AB form?

## **Enduring Understanding/Indicators of Understanding**

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Enduring Understanding/Indicators of Understanding

Musical notation is symbolic of what we hear.

Musical form organizes music.

Scale notes each have a solfege name.

## **Acquisition (Student Learning Objectives)**

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### **Knowledge**

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Knowledge  
Students will know...

How to read and write ta titi

How to read and write so mi and la on the staff

What is call and response form

The staff has lines and spaces

Tempo is faster or slower

Curwen hand signs for so mi and la.

Songs can be in the form of verse- refrain.

Verse -Refrain is a type of AB form.

Pitches can be a step or leap away from each other.

## **Skills**

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Skills

Student will be skilled at ...

Taking rhythmic dictation.

Singing and recognizing so mi la patterns.

Reading so mi la patterns

Playing so mi patterns on bells or other instruments or online

Recognizing instruments from other cultures

Showing rise and fall of melody with hands

Playing rhythmic accompaniments on bells and percussion

Using Curwen hand signs for so, mi and la

identifying same and different phrases

Listening for steps or skips.

Identifying two sections of a song.

Expressing tempo changes. tempo changes.

Singing in appropriate voice

### **Stage 3: Learning Plan**

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### **Resource and Mentor Texts**

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Resources and Mentor Texts

Kodaly methodology or other syllable system

Making Music, Silver Burdett units 3, 4, (5)

online music games (if available to students)

## **Formative Assessment Strategies**

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### Formative Assessment Strategies

Students take rhythm dictation

Students identify patterns written on board and played on drum

Students write so mi at board

Students draw staff

Students use Curwen hand signs when singing so mi and la patterns

Students show and describe tempo changes

Students show contrasting sections with contrasting body movements.

Students show AB sections with dance.

Students show tempo changes with body movements.

Students sing alone and in groups.

Students read aloud in groups.

Students play so mi and la ostinatos on bells.

## **Learning Activities/Unit of Study**

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Learning Activities/Unit of Study

Sing so mi songs, play music games.

Read so mi on the staff

write so mi on the staff

Discuss the relationship of the sound and sight of so and mi

Differentiate the beat ta and titi appear in patterns

Listen to stories from other cultures.

Sing call and response songs; compare to other call and response songs

Identify changes in tempo in music- faster and slower

Read and discuss text for each song.

Sing songs from many countries.

Play beat and rhythm with body percussion and instruments.

Identify skips and steps in songs.

Sing songs and play games using so mi and la.

Read so mi and la on the staff.

Listen to instruments from other countries.

Listen to music with tempo changes- show with body.

Read text, interpret, discuss.

Improvise melodies using so mi and la.

## **Modifications and/or Accommodations**

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### **Suggested Modifications (ELL, Sp. Ed, Gifted, At-risk of Failure)**

#### **English Language Learners**

**Native language support:** The teacher provides auditory or written content to students in their native language.

**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.

**Visuals:** The teacher uses graphics, pictures, visuals, and manipulatives. This helps ELL 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-offs.

**Hands On:** 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.

**Tests/Assessments:** 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.

**Seating:** 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.

