

# Unit: Grade 4 - Harmony

Content Area: **Music**  
Course(s): **Generic Course**  
Time Period: **Generic Time Period**  
Length: **Weeks**  
Status: **Published**

## Unit Overview

---

In this unit, students will know that harmony can be created by adding various vocal and instrumental accompaniments to a melody and will perform ostinati (I and V7), rounds and countermelodies/partner songs.

## Transfer

---

Students will be able to independently use their learning to...

- distinguish between unison and harmony singing
- sing simple accompaniments (ostinati, round partner song) to create harmony
- perform instrumental accompaniments
- build harmonic vocabulary
- utilize thinking and problem solving skills
- strive for accuracy
- gather data through all the senses

For more information, read the following article by Grant Wiggins.

[http://www.authenticeducation.org/ae\\_bigideas/article.lasso?artid=60](http://www.authenticeducation.org/ae_bigideas/article.lasso?artid=60)

## Meaning

---

## Understandings

---

Students will understand that...

- music can have melody and harmony
- unison is when all voices are singing the same pitch/part at the same time
- harmony is created when two or more pitches are sung or played together
- harmony can be created by voice and by playing a repeating pattern (ostinati) on classroom instruments
- harmony can be created by singing in a round/canon
- harmony can be created by singing a countermelody/partner song
- each voice/part should be heard
- harmony contributes to the form/structure of a song

### **Essential Questions**

---

Students will keep considering...

- Am I singing the same pitches or part as the teacher or my classmates?
- Are the voices singing the same or different pitches or parts?
- Are the instruments performing the same or different pitches or parts?
- Are the instruments playing the same or different pitches or parts as the voices?
- How are the parts different?
- Can I hear both parts?

### **Application of Knowledge and Skill**

---

### **Students will know...**

---

Students will know...

- harmony is singing or playing different pitches or parts at the same time
- harmony can be created vocally or by playing accompaniment on classroom instruments
- harmony can be created by adding an ostinati (repeating pattern) to a song
- harmony can be created by singing in a round/canon
- harmony can be created by singing a countermelody/partner song
- chordal harmony is created when 2 or more pitches of an arpeggio are played at the same time

### **Students will be skilled at...**

---

Students will be skilled at...

- distinguish between unison and harmony
- performing simple rounds to create harmony
- performing partner songs/countermelodies
- performing simple vocal/instrumental accompaniment to create harmony
- creating original accompaniment using instruments
- recognizing and describing accompaniment

### **Academic Vocabulary**

---

unison

harmony

same

different

melody

accompaniment  
ostinato  
round  
countermelody/partner song  
choral harmony  
tonic (I)  
dominant (V7)  
arpeggio  
balance  
blend  
pitch  
identify  
differentiate  
perform  
create

## **Learning Goal-Harmony**

---

The students will be able to distinguish texture and perform accompaniments to create harmony.

VPA.1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notational systems.
VPA.1.1.5.B.2	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.
VPA.1.2.5.A.1	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.
VPA.1.3.5.B.2	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.
VPA.1.3.5.B.3	Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.
VPA.1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.

VPA.1.4.5.B.1	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.
VPA.1.4.5.B.2	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.
VPA.1.4.5.B.3	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

## **Target 1--Unison Singing**

---

Students will sing in unison with and without accompaniment

- sing resting tone of a song
- echo simple melodic patterns (tonic I and dominant V7)
- encourage vocal development by giving feedback regarding techniques for improving vocal production
- sing songs with awareness of intonation

- Students will sing a song in unison with and without accompaniment
- Students will sing tonic (I) and/or dominant (V7) melodic patterns

VPA.1.2.5.A.1	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.
VPA.1.3.5.B.2	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.

## **Target 2--Performing Harmony**

---

Students will perform ostinato, round/canon and/or simple countermelodies to create harmony

- sing/play ostinati to accompany a melody-i.e do-sol-do-bilaterally and alternating, arpeggiated bordun
- sing round or 2 part cannon to create harmony
- perform simple countermelody/partner songs to create harmony
- introduce concept of balance
- compose simple accompaniments using ostinati, chordal harmony and/or arpeggios (I & V)
- evaluate performance for self assessment and peer critique

- Students will create simple accompaniment for a melody

- Students will sing 2 part round/canon to create harmony
- Students will sing simple countermelody to create harmony
- Students will sing/play ostinati to create harmony
- Students will use positive critique to analyze performance

VPA.1.1.5.B.2	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.
VPA.1.3.5.B.2	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.
VPA.1.3.5.B.3	Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.
VPA.1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.
VPA.1.4.5.B.1	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.
VPA.1.4.5.B.2	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.

### **Target 3--Differentiate Types of Harmony**

---

Students will distinguish between ostinato, round and/or partner song harmony

-identify unison or harmony

-recognize and describe accompaniment i.e. repeating pattern (ostinati) with a song or same song sung at different times and partner song as two melodies played/sung at the same time

-identify harmony as ostinato, round and/or partner song

-build vocabulary

- Students will distinguish between ostinato and round harmony
- Students will recall facts and basic harmony concepts/terminology

CRP.K-12.CRP2.1	Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.
VPA.1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notational systems.
VPA.1.4.5.B.3	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

### **Target 4--Chordal Texture**

---

Students will distinguish between the tonic (I) and dominant (V7)

-echo patterns on neutral syllable

-echo patterns with solfege

-decode patterns from neutral syllables to solfege

-improvise patterns on neutral syllable

-perform melodic tonic and dominant solfege patterns from notation

- Students will decode patterns with solfege
- Students will echo patterns with neutral and/or solfege
- Students will improvise I and V7 on neutral syllable
- Students will perform from notation

VPA.1.1.5.B.1 Identify the elements of music in response to aural prompts and printed music notational systems.

VPA.1.1.5.B.2 Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.

## **Formative Assessment and Performance Opportunities**

---

- Class Participation
- Exit Questions
- Individual Performance
- Peer Critique
- Teacher Observation

## **Summative Assessment**

---

- Performance Assessment
- Verbal/Written Response

## **21st Century Life and Careers**

---

### **Standards:**

Civic Financial Responsibility

9.1.5.CR.1

## Career Awareness and Planning

9.2.5.CAP.1

9.2.5.CAP.4

## Creativity and Innovation

9.4.5.CI.3

## Critical Thinking and Problem Solving

9.4.5.CT.4

## Digital Citizenship

9.4.5.DC1

9.4.5.DC.2

9.4.5.DC.5

9.4.5.DC.7

## Information and Media Literacy

9.4.5.IML.6

## Technology Literacy

9.4.5.TL.3

---

## **Accommodations/Modifications**

(ELL, Special Education, Gifted and Talented, Students at Risk for Failure)



Notation modification (writing in notes), solo performance for excelled students, review IEP/504 plans and make listed modifications, collaborate with ESL department to make necessary modifications for ELL students, differentiated instructional strategies that allow students of different intelligence to achieve success

## **ELL:**

---

- Build Background/Vocabulary
- Chunking Information
- Flexible Grouping
- Increased Eye Contact
- Manipulatives/Instruments
- Multi-Sensory Instruction
- Peer Buddies
- Repeat Directions
- Reword Directions
- Scaffolded Questioning

## **Special Education:**

---

- Assistive Technology
- Build Background/Vocabulary
- Chunking Information
- Extended Time
- Flexible Grouping
- Increased Eye Contact
- Modified Assignments
- Multi-Sensory Instruction
- Peer Buddies
- Preferential Seating
- Repeat Directions
- Reword Directions
- Scaffolded Questioning
- Tiered Activities

- Visual Cues/Models

## **Special Education:**

---

- Assistive Technology
- Build Background/Vocabulary
- Chunking Information
- Extended Time
- Flexible Grouping
- Increased Eye Contact
- Modified Assignments
- Multi-Sensory Instruction
- Peer Buddies
- Preferential Seating
- Repeat Directions
- Reword Directions
- Scaffolded Questioning
- Tiered Activities
- Visual Cues/Models

## **Students at Risk of Failure:**

---

- Assistive Technology
- Build Background/Vocabulary
- Modified Assignments
- Preferential Seating
- Repeat Directions
- Scaffolded Questioning
- Tiered Activities
- Visual Cues/Model

## **Gifted and Talented:**

---

- Extension Activities
- Open-ended questions that stimulate thinking skills
- Opportunities for Critical Thinking
- Peer Collaboration
- Solo Performance (for excelled students)
- Student Choice Activities

- Tiered Activities

## **Unit Resources**

---

Use Lists and attach Documents.

- classroom rhythm instruments
- Instructional technology resources such as Brain Pop, Google Classroom, Wixie, Flipgrid, Kahoot, YouTube
- Silver Burdett-Making Music teacher manual, recordings, Big Book
- Supplemental resources including songs, games, and activities from songbooks, recordings, on-line resources, workshops
- Teacher created resources i.e. worksheets, assessments, instructional videos/tutorials
- Teacher modeling

## **Interdisciplinary Connections**

---