Note for students: This lesson plan template matches the model that is recommended in Preparing to Use Technology: A Practical Guide for Technology Integration. For support, consult your book to develop an original lesson plan.

Lesson Title: Musical Form

Lesson Author: Susan Ferdon

Grade Level: 5th Grade   **Subject Area:** General Music

Time Allotted for the Lesson: *Express in number of class meetings and/or number of hours.*

Three 40-minute class periods.

Short Description of Lesson: *Write a brief, yet concise, description of what occurs in this lesson (50 words).*

In this lesson, the students will review song forms learned in earlier grades: Verse and Refrain, Call and Response, A, AB, ABA, and ABACA (rondo). Students will be introduced to Theme and Variations form and practice identifying the form of various songs heard.

Classroom Layout and Grouping of Students: *Where will learning take place? How will the room be organized? How will students be grouped? (whole group, individuals, pairs, small groups, etc).*

The lesson will be a combination of whole group instruction, guided listening, and individual practice. During whole group instruction, students will be in assigned seats (four rows facing front/Promethean Board) for direct instruction and guided listening. During individual practice, students will be scattered throughout the room with a student desk, table, or Flipform™ available to use as a work surface.

State Curriculum Standards met in this lesson: *Go to the state curriculum standards at* http://www.isbe.net/ils/Default.htm *(use state standards where you are in preparation) and select the grade content/level appropriate standards that are being met in this lesson. Copy and paste below:*

State Goal for Learning 25: Know the language of the arts.
Learning Standard A: Understand the sensory elements, organizational principle and expressive qualities of the arts.
    Deerfield General Music Curriculum: 25A6
    Form: Recognize structure of song forms including AB, ABA, rondo, verse and refrain, theme and
          variations.

    Deerfield General Music Curriculum: 25A8
    Aural Discrimination: Differentiate meters (duple/triple) and song forms (AB, ABA, rondo).

National Education Technology Standards for Students (NETS•S) met in this lesson: *Go to the* http://cnets.iste.org/index.html *and select NETS•S 2007 grade level profile (K-2, 3-5, 6-8, 9-12) the appropriate indicator(s) and standard) that are being met in this lesson. Copy and paste below.*

NETS•S
1. Creativity and Innovation
Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology. Students:

c. use models and simulations to explore complex systems and issues.

5. Digital Citizenship
Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior. Students:
   b. exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity.

6. Technology Operations and Concepts
Students demonstrate a sound understanding of technology concepts, systems, and operations. Students:
   a. understand and use technology systems.

Instructional Objective(s): *Each instructional objective [learning outcome] for this lesson should identify the A, B, C and D – Audience, Behavior, Condition, and Degree. (Activities are NOT learning outcomes).*

1. Upon listening to five musical examples, students will identify the song's form with 80% accuracy.

Materials, Resources and Technology:
List all materials (textbook, other books, maps, crayons, research guides) technology resources (computers, printer, scanner, internet connection, cameras, etc) and web addresses that are needed for this lesson. If you are using copyrighted materials, you must include title, author, date, city and publisher.

Materials and resources needed for this lesson.
1. Student-owned recorders.
2. Worksheet: Variation on *Hot Cross Buns*
      Description: Students notate (traditional music notation or other method) their own variation on *Hot Cross Buns*. Notation provides sufficient detail for others to read and play the variation as intended by the student composer. Student includes short narrative describing which elements were varied in the composition.
3. Graphic/visual: Listening for Form (online)
      Description: Web-based review of song forms along with guided listening questions and interactive practice page.
4. Graphic/Visuals: Listening for Form (print)
      Description: Print version of the listening tree on one side with five questions screens (smaller) on the other side. Large-print version will have full-size versions for all pages. Print versions are in PDF format for ease of copying.
5. Musical examples from *Spotlight on Music* on iPod playlist.
6. Promethean flipchart for listening practice.

Technology resources needed for this lesson
1. Electronic keyboard for demonstration and accompaniment.
2. iPod and speakers.
3. Promethean Board and flipchart for group practice.
4. Netbooks for individual practice.
5. Activotes

Web Addresses needed for this lesson:
Website name (e.g. Yahoo), followed by the site's complete web address (e.g. http://www.yahoo.com)
1. http://edtech2.boisestate.edu/ferdons/506/form/home.htm
   This visual supports far transfer of learning and minimizing cognitive load.

In previous school years, students sang, listened to, and practiced identifying musical form: Verse and Refrain, Call and Response, A, AB, ABA, and ABACA (rondo). Students have had experience using Netbook computers and have navigated to Internet sites linked in NetTrekker (the district's preferred method of bookmarking sites for class use). Students have somewhat less experience with the Promethean Board.

Instructional Procedures

Lesson Set:
How will you open the lesson to motivate the students? How will you relate this lesson to previous learning & to real life experiences, to explain the importance of the learning to the students? (requires student involvement)

Understanding the structure of music helps us to listen with understanding, and learn more efficiently. Strategies and skills can be applied to songs in any musical style, including popular culture music students listen to for enjoyment.

Techniques and Activities:
*List the step-by-step activities in sequential order as they occur in the lesson. They clearly identify what is to take place in the lesson. Within the procedures a variety of classroom **teaching strategies (methods)** are identified. **Student centered activities** are included as well as **guided practice** of the learning is included.*

Day 1

1. Introduce Theme and Variations form and common ways composers vary the theme; students share variations they know of for *Happy Birthday*. Examples: Cha Cha Cha, Clapping version at Joe's crab Shack, Beatles song, dirge version, other restaurants/camp.
2. Identify what changed in known versions of the song (words, melody, rhythm, etc.).
3. Teacher plays variations on *Happy Birthday*. Students identify what element was changed (tempo, key, meter, tonality, rhythm, style).
3. Working alone or in groups of two, students create a variation on the theme of *Hot Cross Buns*. Students will create some form of notation for their variation so that there is a written record of their composition. That may take the form of a narrative description, iconic notation, or use aspects of traditional rhythm and/or pitch notation.
4. Class plays arrangement of *Hot Cross Buns,* on recorder, with all playing the theme and volunteers playing their own variation. Following the "performance" volunteers play their variation again and class identifies which elements (tempo, key, meter, tonality, rhythm, style) where changed in each student-composed variation.

Day 2

5. Review/Opener – Students share what they know about Theme and Variations form.
6. Introduce *Listening for Form* visual. Use the online version projected onto the Promethean Board for whole class viewing. Read and look at each page, reviewing terms and providing examples of various song forms to illustrate the ideas.
7. Use the visual to guide identification of known and unknown songs. For each song, go through the questions (roots of tree) to narrow down choices. Use practice page to see how song attributes align with various song forms.

Known Songs: *Oye Como Va* (A), *You're a Grand Old Flag* (AB), song from previous year's music show (V&R), *Bill Grogan's Goat* (C&R), *Mariachi Song* (rondo)
Unknown songs: *Variations on America* (Th&V), *Mango Walk* (A), Follow the Drinkin' Gourd (V&R), *Jamaican Rumba* (ABABA).

8. Distribute materials: NetBooks and Activotes.
9. Students go online to access Listening for Form visual. Students independently review information and listening strategies.
10. Students practice identifying form of known and unknown songs. Musical material will be taken from the 4th grade *Spotlight on Music* textbook along with Theme and Variation songs in the 5th grade book. Students use Activotes to send in their answers. Teacher uses information to adjust selection of musical examples. Students may use print version of the visual if they so choose (in particular, student with low vision).

Lesson Closure:
How will the lesson come to a close? The content should be summarized and related to future lessons, and actively involve the students.
Debrief: Which songs were easiest/hardest to identify? How did you use the visuals/web pages to guide your decision-making? Share results of voting. Based on the results, and your comfort level, do you think we need more practice? If so, which song forms should we focus on?

Adaptations for Special Learners: *How will you adapt the learning/equipment for students with special needs?*

Large print version of web-based materials for student with low vision. For special learners, reduce the number of song forms to choose from for each practice item. For example, if the song is in rondo form, have student choose between ABACA (rondo), ABA, and/or AB, rather than all seven song forms listed.

Supplemental Activities - Extension and Remediation: *Extensions are additional activities to expand learning on the lesson content. Remediation activities include methods to re-teach the learning for students who need more instruction/practice.*

Extension: Compose variation on a more complicated theme (length, pitches/rhythms used). Create multiple variations and/or variations that alter more than one element. Perform original theme and variations for the class.

Remediation: With a partner, compose two or more variations on *Mary Had a Little Lamb*. Variation 1 – alter rhythm by replacing some quarter notes with repeated eighth notes. Variation 2 - alter pitch by replacing some of the notes in your Variation 1.

Assessment/Evaluation: *How will you measure the student's success? Formally or informally? Formal evaluation of student work requires that a grade is taken while informal might be monitoring of work, or class discussion. This section should contain a description of the assessment process, the criteria for achievement, and performance levels. The criteria should directly align to objectives and instruction. Describe your plan for providing feedback to your students.*

Student success in identifying the form of various songs forms will be monitored through the use of Promethean Board software and Activotes. Practice examples will be selected based on that feedback. Formal assessment will take place at the end of the Form Unit, of which this lesson is one part. For end-of-unit assessment, a variety of songs will be selected and students will use Activotes to answer. Students

may reference print version of form visual during assessment which will be graded using the school's standard percentage/grade scale (90s = A, 80s = B, etc.).

Student Products: What artifact(s) or products will result from the lesson? (such as a report, newsletter, diagram, slideshow, drawing, etc.)

Voting results will be shared with students and a spreadsheet with student responses/answers will be exported for record-keeping and planning purposes.

Adapted from PDF: *Preparing to Use Technology: A Practical Guide to Curriculum Integration (2007)*

Use this side of the page to remind yourself of the questions you can think about while listening.

Use the other side of the page to follow your answers through the tree branches, to the form that matches the song you hear.
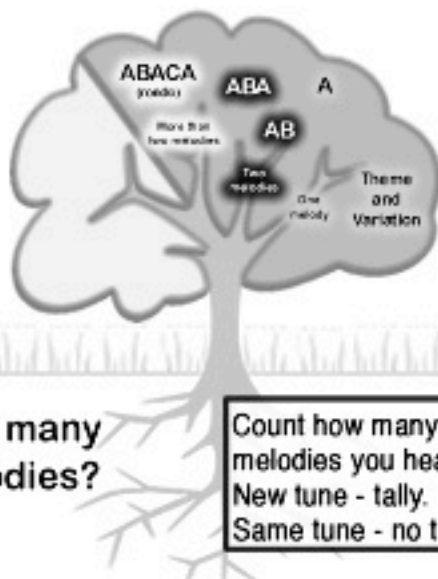
1
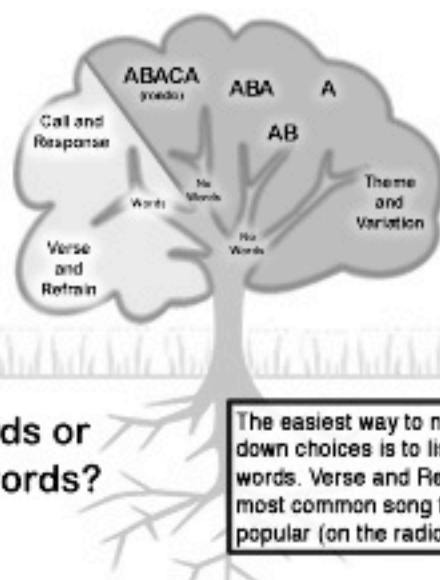
ABACA (rondo) ABA A
Call and Response
AB
No Words
Words
Theme and Variation
No Words
Verse and Refrain

Words or no words?

The easiest way to narrow down choices is to listen for words. Verse and Refrain is the most common song form in popular (on the radio) music.
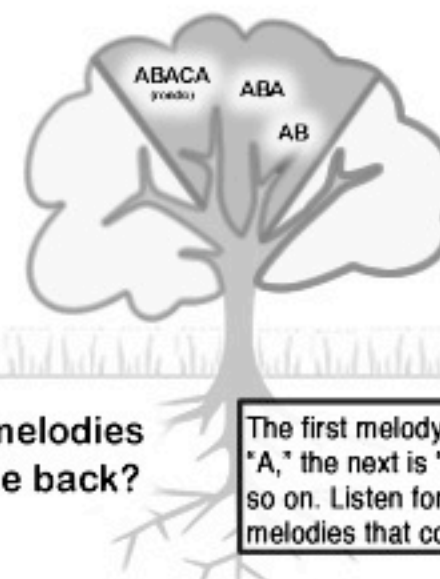
2

ABACA (rondo) ABA A
AB
More than two melodies
Two melodies
One melody
Theme and Variation

How many melodies?

Count how many different melodies you hear.
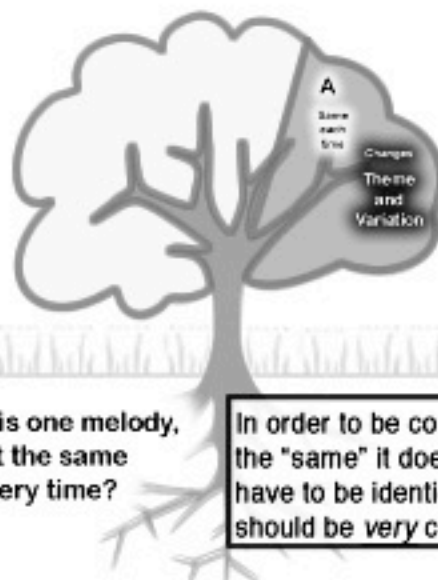New tune - tally.
Same tune - no tally.

3

ABACA (rondo) ABA
AB

Do melodies come back?

The first melody is called "A," the next is "B," and so on. Listen for melodies that come back.

4

A
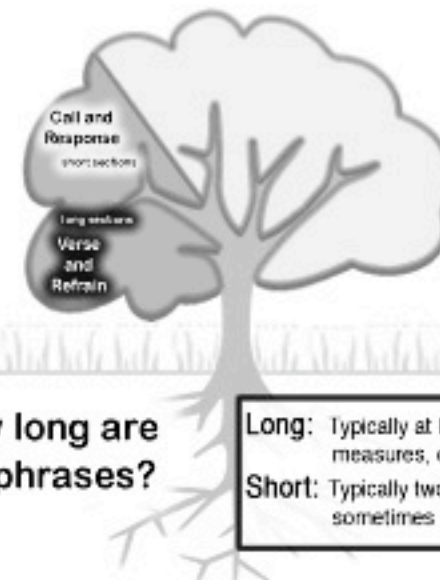Same each time
Changes
Theme and Variation

If there is one melody, is it the same every time?

In order to be considered the "same" it does not have to be identical, but it should be *very* close.

5

Call and Response
short sections
Long sections
Verse and Refrain

How long are the phrases?

Long: Typically at least 16 measures, often longer.
Short: Typically two measures, sometimes less.

Listening for Form

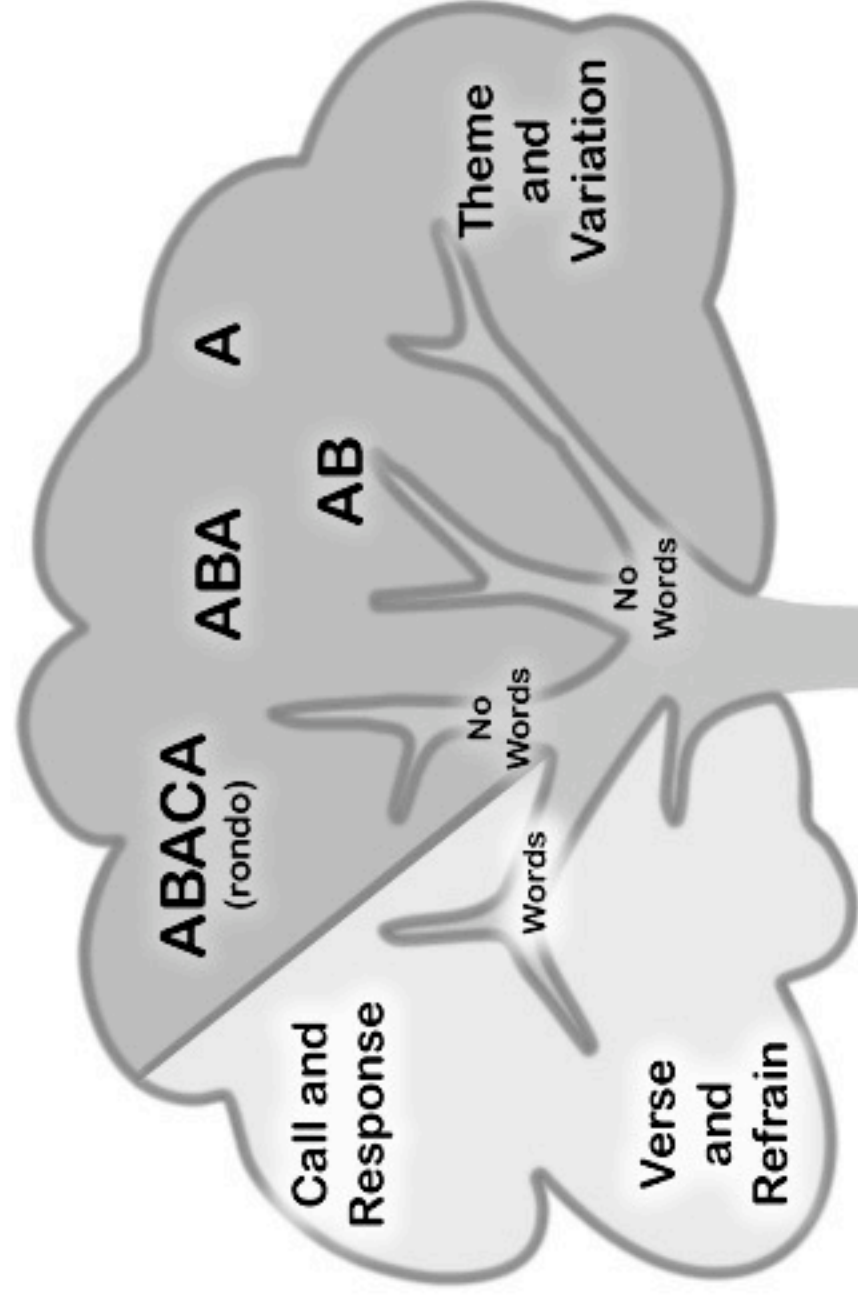ABACA (rondo)
More than two melodies

Call and Response
short sections

Words

long sections

Verse and Refrain

ABA

AB

Two melodies

A

Same each time

Changes

One melody

Theme and Variation
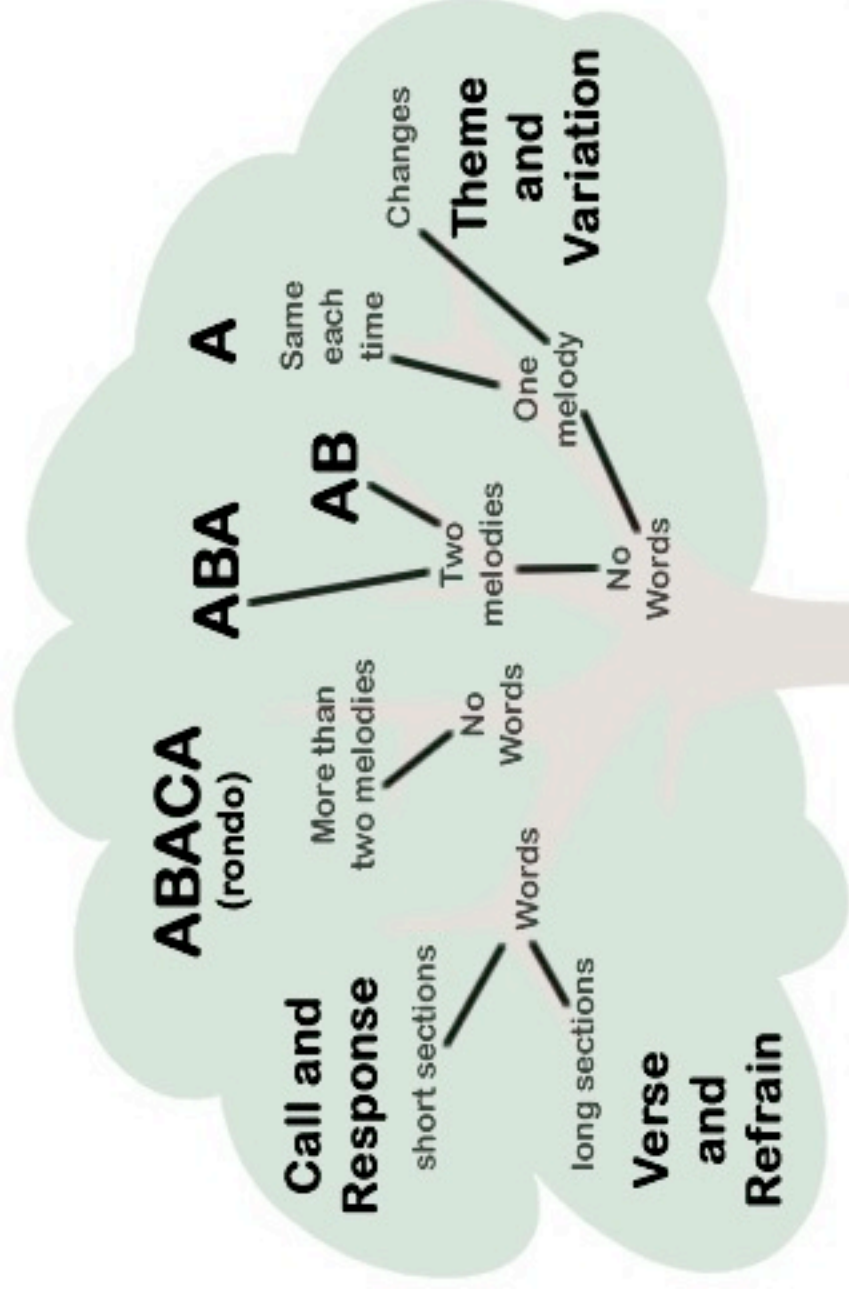
No Words

No Words

Words or no words?

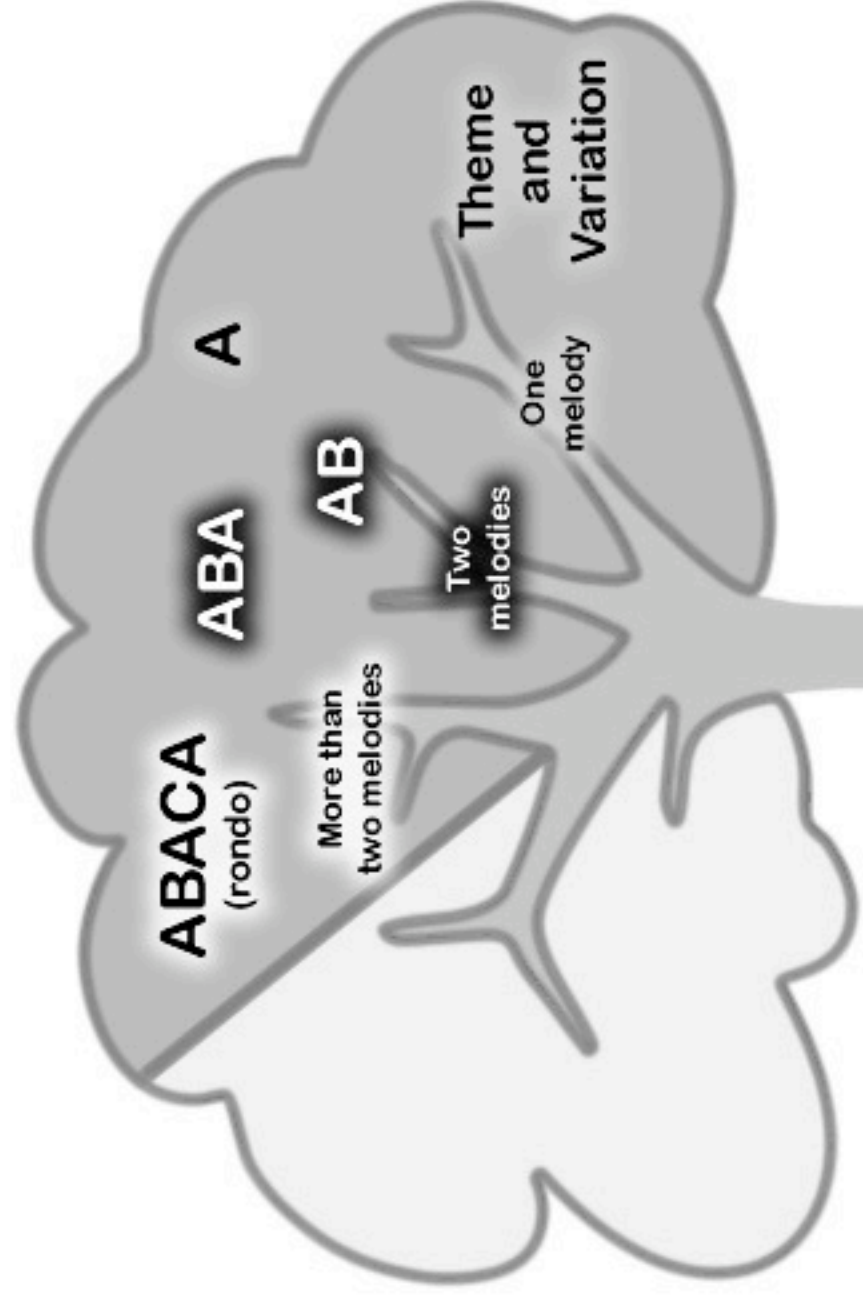How many melodies?

Is the melody the same every time?

Do melodies come back?

How long are the phrases?

Words or no words?

The easiest way to narrow down choices is to listen for words. Verse and Refrain is the most common song form in popular (on the radio) music.
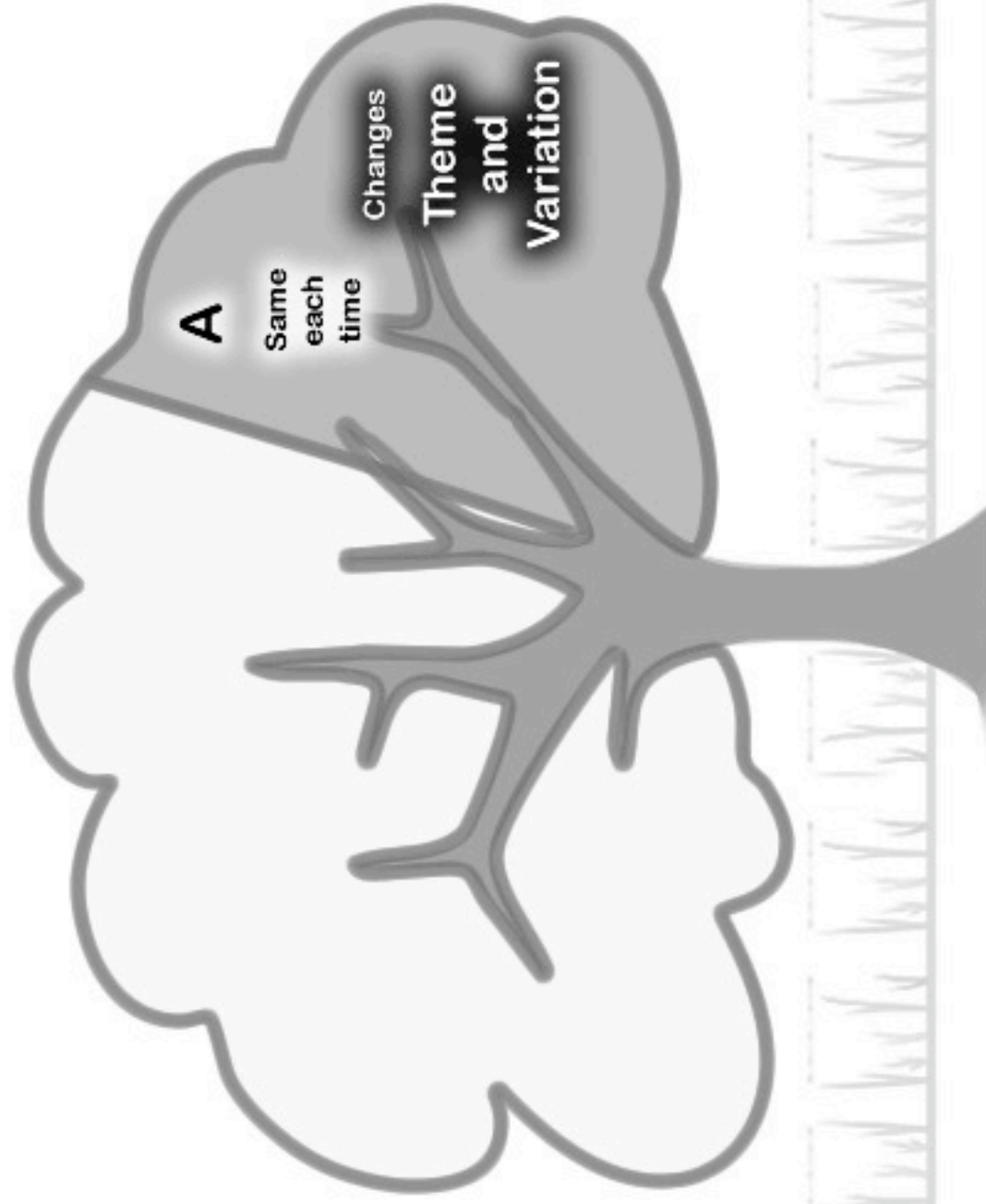
No Words:
- ABACA (rondo)
- ABA
- AB
- A
- Theme and Variation

Words:
- Call and Response
- Verse and Refrain

How many melodies?

ABACA
(rondo)

More than two melodies

ABA

AB

A

Two melodies

One melody

Theme and Variation

Count how many different melodies you hear.
New tune - tally.
Same tune - no tally.

ABACA
(rondo)

ABA

AB
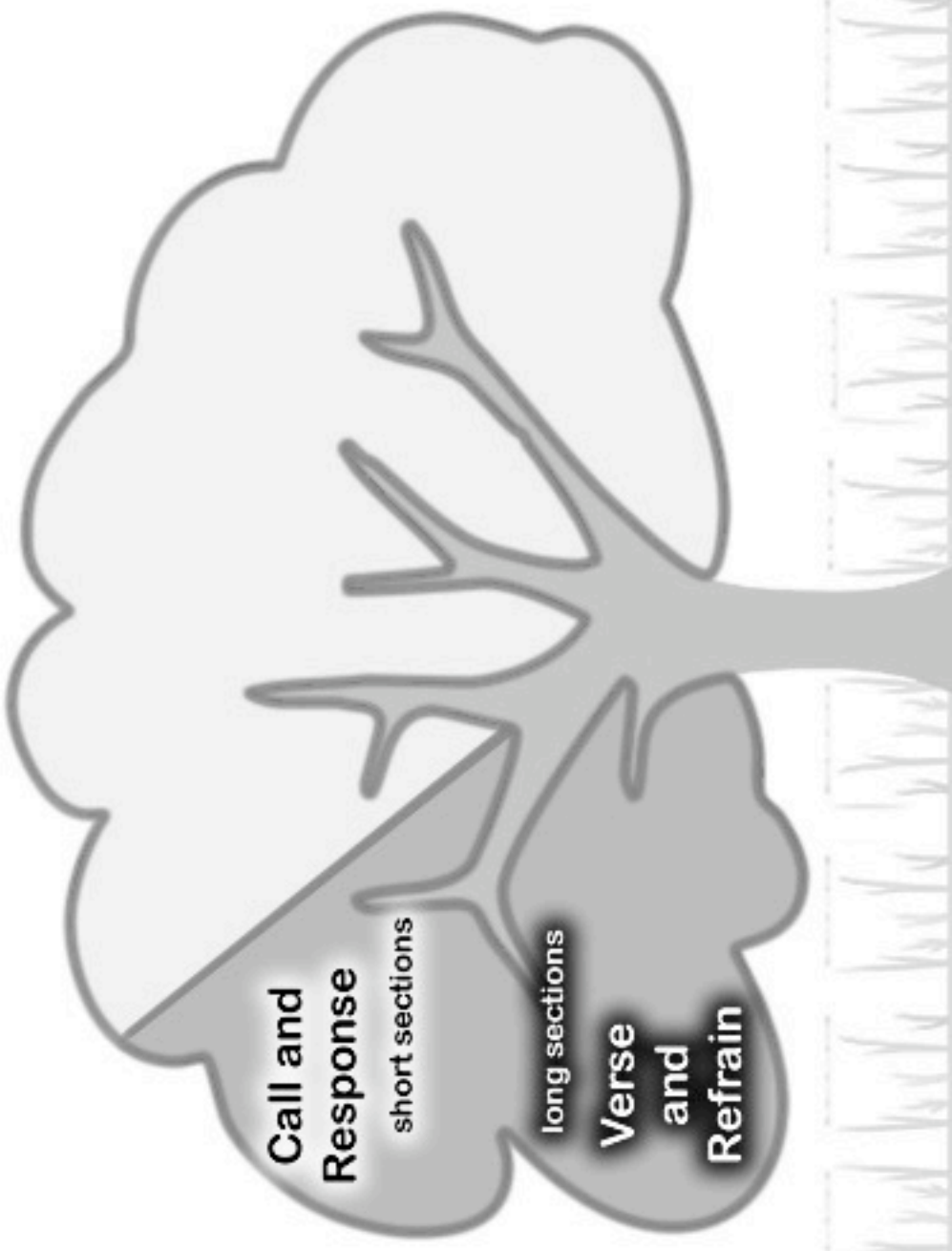
Do melodies
come back?

The first melody is called "A," the next is "B," and so on. Listen for melodies that come back.

A

Same
each
time

Changes

**Theme
and
Variation**

In order to be considered
the "same" it does not
have to be identical, but it
should be very close.

If there is one melody,
is it the same
every time?

How long are the phrases?

Call and Response
short sections

long sections
Verse and Refrain

Long: Typically at least 16 measures, often longer.

Short: Typically two measures, sometimes less.