

LDOE Curriculum Guides Music K-4 Model Lesson Suggestions

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KINDERGARTEN

Kindergarten Lesson (AP 6)

Title Modeling Audience Behavior

Time Frame 2/30 minute sessions

Overview Students discuss, identify, and model appropriate behavior for a variety of musical performances.

Standard Aesthetic Perception

Arts Benchmark	
Recognize and demonstrate behavior appropriate for various musical environments.	M-AP-E6

Foundation Skills Linking and Generating Knowledge, Citizenship

Student Understandings

Students become knowledgeable about appropriate behavior when attending performances in various venues. Students exhibit the appropriate behavior when listening to peer or guest performers or when attending a musical event.

Grade-Level Expectations (GLEs)	
Kindergarten	English Language Arts
40.	Respond to video/film versions of a story read aloud through activities such as role-playing, illustrating, and discussing without interruption (ELA-4-E6)

Interdisciplinary Connections

Students respond to video performances by role-playing behavior that is appropriate for the style of music performed.

Vocabulary

audience, performance

Materials and Equipment

computer with Internet connection and media player

Prior Knowledge

Students have exposure to a variety of musical environments and listening skills.

Sample Lesson

Tell students to raise their hands if they have ever been to a library. Ask them to share how they behaved there. Then ask if they behaved the same way on the playground. Tell them that they must behave certain ways at certain places and during certain activities.

Today, they will listen to different kinds of music that were performed at different places. Some of it was performed in concert halls, at outdoor festivals, in parades, and at parties. Ask students if they think people behaved the same way at all of those places.

At some of the performances, people clapped their hands, tapped their feet, hummed, sang, moved to the beat of the music, and even danced. At other performances, people had to sit still and remain perfectly quiet while they listened to the music. Have students practice those two kinds of behaviors on cue. Tell students the following. “When I raise my hand in the air, you may clap and sway and hum; but, when I place my index finger to my mouth, you must remain still and quiet.” During this lesson, they must decide which of the two behaviors is appropriate for the music that is playing.

Play the following clips of video and audio performances. Tell students the name(s) of the performers, the event (ex. festival), and the location of the performance (ex. outdoors). Model the appropriate behaviors as each clip plays, and tell students what is appropriate and expected of them before each clip begins. This information is provided under each Internet link.

Audio clip - Sergei Prokofiev, Lt Kijé Suite performed by Czecho-Slovak Philharmonic Orchestra – Concert hall performance http://www.classicsforkids.com/music/music_view.asp?ID=20

The audience is expected to sit quietly and still, to listen to the instruments, to observe the musicians and conductor, to listen for changes in the music (i.e. faster, slower, louder, or softer), to listen for repeats in the music, to smile, and to enjoy.

Video clip - Walter Mouton & Scot Playboys - Cajun music and dance – Dance hall performance http://www.louisianafolklife.org/Resources/main_prog_streaming_video.html#mardigrasindian
(Scroll up to Cajun music and Dance and click on RealPlayer)

The audience may sit or stand during performances and is free to participate by clapping, patting, singing, moving, or dancing. If students know how the Cajun people dance, invite them to do so. Otherwise, students should sit, clap, snap, and move to the music as they watch the musicians and dancers.

Audio clip - The Moores School Symphony Orchestra and Chorale – Concert hall performance <http://www.music.uh.edu/audio/index.html>

The audience is expected to sit quietly and still, to listen to the instruments, to observe the musicians and conductor, to listen for changes in the music (i.e. faster, slower, louder, or softer), to listen for repetitions in the music, to smile, and to enjoy.

Audio clip – Hot Tamale Brass Band performing “When the Saints Go Marching In” – Second-line and street parade performance <http://www.hottamalebrassband.com>.

Brass bands often play outside in street parades and the audience is free to sit, to stand, or to walk. People in second-line behind parades may clap, talk, sing, hum, move to the beat, or dance. Students may stand and march, clap, snap, and sing.

Video clip - Clifton Chenier and zydeco band - Outdoor festival performance http://www.louisianafolklife.org/Resources/main_prog_streaming_video.html#zydecosont

This performance takes place at an outdoor festival and the audience may sit, stand, clap, tap, sing, hum, talk, move to the beat or dance. Request that students remain seated, clap, snap, sing, and move from side to side.

Audio clip - Dallas Symphony Orchestra – Concert hall performance <http://dallassymphony.com/MP3/PianoConcertoNo2inGOp443AllegroConF.mp3>

In a concert hall, the audience is expected to sit quietly and still, listen to the instruments, observe the musicians and conductor, listen for changes in the music (i.e. faster, slower, louder, softer), listen for repetitions in the music, smile, and enjoy.

After each clip, comment on the appropriateness of the behavior presented by students. Ask students to share their thoughts about the music, the words and the language if any, and to name instruments that they heard. Culminate the lesson by asking students to tell which performance(s) they enjoyed the most and why.

Extensions

Repeat the lesson and substitute different video and audio clips of performances. Take students on learning experiences that will expose them to a variety of musical styles. Invite different kinds of musicians to perform at school. The local organizations and websites listed below under Resources may provide information on field-trip opportunities as well as in-school performances for students.

Sample Assessments

Formative

Through observation, determine students' successes in identifying and modeling behavior that is appropriate for the context and style of music performed.

Resources

Audio and video clips of Louisiana traditional culture – Louisiana Folklife Program are available at http://www.louisianafolklife.org/Resources/main_prog_streaming_video.html

The following are websites for regional orchestras.

<http://www.rapidessymphony.org/>

<http://www.acadianasymphony.org/>

<http://batonrougesymphony.org/>

<http://www.shreveportsymphony.com/>

<http://www.lpomusic.com/index.php?q=node/90>

Kindergarten Lesson (CE 2)

Title Louisiana Foods

Time Frame 30 – 45 minutes

Overview Students will create their own rhythmic chant/speech pieces, using correct rhythm notation, with “food words” relative to Louisiana, and will add instrumentation for classroom percussion instruments. Students also listen to the songs, “Today is Monday” and “Today is Monday in Louisiana,” and sing using correct pitch.

Standard Creative Expression

Arts Benchmark	
Recognize basic notational symbols and express vocabulary that conveys precise musical meanings.	M–CE–E2

Foundation Skills Communication, Linking and Generating Knowledge

Student Understandings

Students read music notation symbols by performing melodic and rhythmic patterns using speaking, singing, body percussion, and classroom instruments. Understanding of basic music vocabulary is demonstrated through accurate interpretation in musical experiences.

Vocabulary

speech piece – rhyming or non-rhyming rhythmic chant, rhythmic building blocks – quarter note, eighth-note pair, half note, quarter rest, patsch – patting thighs, form – sequence showing a pattern (AB, cumulative, call and response), cumulative song, binary form

Materials and Equipment

map of Louisiana or globe, pictures of food items, calendar, classroom percussion instruments (rhythm sticks, tone blocks, wood blocks, hand drums), books and recording of “Today is Monday,” by Eric Carle and “Today is Monday in Louisiana,” by Johnette Downing, rhythmic building blocks, bags of flash card manipulatives of individual quarter notes, eighth-note pairs, half notes and quarter rests (prepare Ziplock bags with 10-15 of each for each group—cards may be homemade)

Prior Knowledge

Students have a basic understanding of quarter notes, eighth notes, quarter rest; days of the week; foods relative to Louisiana; experience playing various classroom percussion instruments.

Sample Lesson

First read aloud *Today is Monday* by Eric Carle. Teach the corresponding song using the written music in the back of the book and/or recording. Use the calendar to review the days of the week and have students recall what food went with each day.

Chart the days of the week and each food item using a graphic organizer ([view literacy strategy descriptions](#)). Use images of food and/or label them.

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Today is Monday	string beans			roast beef			ice cream
Today is Monday in Louisiana	red beans		gumbo		crawfish		

Lead students on an imaginary trip to New Orleans or the Deep South. Use the map or globe to locate the city and state. Discuss that Louisiana has its own culture and foods that are native to Louisiana. Tell students to imagine that they are visiting from another state. What types of music would they hear? (Jazz) What kinds of trees or flowers would they see? (Cypress trees and Magnolia Trees) What other sites might they see? (The Mississippi river, French Quarter, streetcars, azalea bushes, moss, swamps, and alligators) Discuss what types of foods they would want to taste, and make a list.

Announce the title of the next book, *Today is Monday in Louisiana* by J. Downing. Discuss important facts about the author/composer. Visit Downing's website (see resources). Make a prediction about the book. Do you think it will be the same/different as "Today is Monday?"

List foods items that students might think are in the book. Read the book aloud. Chart the new discoveries on the graphic organizer (see above). Sing or listen to the new version of the song, "Today is Monday in Louisiana." Compare and contrast the two books and the two songs using a Venn diagram or graphic organizer ([view literacy strategy descriptions](#)).

Create a list of foods native to Louisiana. Discover the rhythm of each word (i.e., red beans = two quarter notes, jambalaya = two eighth-note pairs.) Chart the rhythm patterns of these words and those included in the rhythm example below. Students create a word chain using Rhythmic Building Blocks of music by working in small groups. Sample words: po-boy, gumbo, sugarcane, shrimp creole, muffuletta, boudin, etouffe, hot sauce, seafood, crawfish...



Note:
"yum" may be notated
as quarter note, rest!

Working in small groups, students select words and patterns from the chart, and arrange them in any order they choose. Using flash card manipulatives, students add rhythmic notation to the word chain and create body percussion to accompany it. Write each notated word chain on the board.
 Eighth notes = snap or patsch Quarter notes = clap Quarter rests = shake hands apart
 Half notes = stamp

Perform each group's chant using body percussion. Students decide which chant/speech piece is the best for performance. Students then choose appropriate unpitched classroom percussion instruments to represent each food item. Example: Po-boy=tone block Crawfish pie=sand blocks.

Perform/Sing/Play instruments to "Today is Monday in Louisiana," again using the pictures from the book as a guide. At the turn of each page, have students chant the word chain/speech piece and play instruments, thus creating a "B" section in the music. The "A" section is the singing of the song and the "B" section is the speaking of the chant/speech piece. Have students identify the form as a repeating AB pattern.

Sample Assessments

Formative

Observe students performing the correct body percussion to the word chain. Assess students' work in placing appropriate notation to food words, correctly identifying the form, and correctly creating an appropriate word chain for Louisiana foods.

Resources

Carle, E. (1997) *Today Is Monday*. Putnam Juvenile.

Downing, J. (2006) *Today Is Monday in Louisiana*. Gretna, LA. Pelican.

The below site is a 4WWL Eyewitness News interview with Johnette Downing.

<http://johnnettedowning.com/samples.html>

These websites link you to Johnette Downing.

<http://johnnettedowning.blogspot.com/>

<http://www.johnnettedowning.com/>

This is the official web site for Eric Carle.

<http://www.eric-carle.com/home.html>

This site is a video of the song "Today is Monday." <http://www.youtube.com/watch?v=2oqOGGpmsQY>

This site provides definitions of musical terms. http://en.wikipedia.org/wiki/Category:Musical_form

Kindergarten Lesson (CA 3)

Title Movement to Program Music – “Carnival of the Animals” by C. Saint-Saëns
Time Frame 30 – 45 minutes or two 30 minute sessions
Overview Students demonstrate appropriate tempos (fast/slow) through body movements as they listen to various pieces from Camille Saint-Saëns’ *Carnival of the Animals*. Students identify sounds that are high/low, fast/slow, and loud/quiet. Students become familiar with *Carnival of the Animals*.

Standard Critical Analysis

Arts Benchmark	
Recognize characteristics of music that make a musical selection appropriate for a particular purpose.	M-CA-E3

Foundation Skills Linking and Generating Knowledge

Student Understandings

Students listen to and perform music that contains characteristics representative of music used for various purposes. Students identify the characteristics such as text, rhythms and meter, musical instruments, tempo and dynamics, and connect specific characteristics with purposes, events, or cultural origins of the music.

Grade-Level Expectations (GLEs)	
Kindergarten	Science
19.	Demonstrate and identify sounds as soft or loud (PS-E-C1)

Interdisciplinary Connections

Students demonstrate sounds as soft or loud by moving to the music.

Vocabulary: tempo, program music, staccato, legato

Materials and Equipment

recording of *Carnival of the Animals* by Camille Saint-Saëns, images of lions, chickens, donkeys, turtles, elephants, kangaroos, fish, birds, and a swan, images of a piano, string instruments, brass instruments, percussion (including glockenspiel), flute, map or globe

Prior Knowledge

Students can identify musical instruments (piano, strings, brass, percussion, and flute) by sight and sound. To move responsively to music, students recognize short and long sounds, discriminate between fast/slow, high/low, and loud/soft.

Sample Lesson

Display pictures of animals and instruments. Have the students discuss the character of each animal and how it might move. Use a word grid ([view literacy strategy descriptions](#)), (see below), to describe the tempo, sounds, music elements, or movements each animal makes. Extend the chart and use the word grid for describing the musical instruments in the same manner. After describing the animals and musical instruments, students predict which instrument would best be suited for each animal and why. They listen to excerpts of each piece of the music (without knowing its title) and guess with which animals they correspond. Introduce the composer, Saint-Saëns, and show, using a map or globe, where

he was born. Introduce interesting facts about his life. (He gave his first piano recital when he was 5 years old, composed his first work at age seven, wrote this musical piece as a joke and never intended it to be published. It is his most famous work.)

Listen to each piece, one piece at a time, and let students respond freely with creative movement. Encourage students to demonstrate what they hear. Discuss the character of sound the composer selected to represent the animal. Identify sounds that are high/low, slow/fast, and loud/soft.

1. Lions - listen and imitate the lion's roar made with piano and strings.
2. Cocks and Hens - piano and strings imitate the pecking – fast tempo.
3. Wild Donkeys - imitate the running speed of the animal – fast tempo.
4. Tortoise - imitate the slow pace – double bass produces low sounds which place the animal low to the ground. Slow tempo
5. Elephant - low sounds produced by the double bass – elephants doing a clumsy dance – medium tempo.
6. Kangaroos – pianos mimic the hopping – staccato and legato
7. Aquarium – legato sounds, mysterious and flowing, glockenspiel used to create an underwater world.
8. Birds – flute used to mimic birdcalls – fast tempo – resembles a whole flock flying high/low.
9. Swan – portrayed by the cello, legato movement resembling the grace and beauty of a swan as it moves across water.

Ask students if the music moved at the same speed as the animal would move? “Why do you believe the composer used a particular instrument to represent animals?” Discuss why high/low sounds or fast/slow sounds might best describe “The Tortoise” and “Aviary.”

Sample Assessments

Formative

Play at random each musical excerpt. Students respond appropriately through body movement upon hearing, identify appropriate musical instrument, and tell its title.

Summative

Students match corresponding pictures of musical instruments with animals.
They discuss the way the composer uses the sounds to represent the animals.

Resources

Information about the musical work and the composer may be found at the following websites.

<http://www.naxos.com/composerinfo/bio21142.htm>

http://en.wikipedia.org/wiki/The_Carnival_of_the_Animals

Examples of word grids:

Animal	Fast	Slow	High	Low	Loud	Soft
Lion						
Hens						
Donkey						
Tortoise						
Elephant						
Kangaroo						
Fish						
Birds						

Animal	Strings	Piano	Brass	Flute	Percussion
Lion					
Hens					
Donkey					
Tortoise					
Elephant					
Kangaroo					
Fish					
Birds					

Kindergarten Lesson (CA 4)

Title Musical Patterns

Time Frame 2/30 minute sessions

Overview Students identify musical instruments by name and timbre. They will complete patterns of musical sounds as well as musical instruments.

Standard Critical Analysis

Arts Benchmark	
Identify relationships among music, other arts, and disciplines outside the arts.	M-CA-E4

Foundation Skills Communication, Linking and Generating Knowledge

Student Understandings

Students identify elements common to music and the other arts, such as repetition and contrast. Students make connections between music and disciplines outside the arts, describing the use of music to enhance other learning. Development of literacy is also enhanced through auditory and visual processing in music.

Grade-Level Expectations (GLEs)	
Kindergarten	Math
24.	Recognize, copy, name, create, and extend repeating patterns (e.g., ABAB, AABB, ABBA) using concrete objects, shapes, pictures, numbers, and sounds (P-1-E)

Interdisciplinary Connections

Students extend repeating patterns using pictures of instruments.

Vocabulary: tambourine, maracas, drums, jingle bells, cymbals, xylophone

Materials and Equipment

copies of worksheet, scissors, glue sticks

Sample Lesson

Display the musical instruments on a table in front of the class, and ask students if they can name them. Support their answers by stating the name of each instrument, playing it, and having students repeat the name. Introduce each instrument in this manner several times, then randomly play the instruments and ask students to name them. During this process, tell students to pay attention to the special sound that each instrument makes. (10 minutes)

Next, place the instruments behind a poster board, cardboard box, or piece of fabric so that they are no longer visible to students. Randomly play each instrument and ask students to name it by the sound that it makes. (5 minutes)

Review the concept of patterns by writing the following example on the board and telling students to complete it (X O X O __). Provide additional examples as necessary. Tell students that patterns can also be made with sounds. For example: Play the xylophone, drum, xylophone, and drum. Ask students to name the instruments in the order that they heard them. Next, play the cymbals, jingle bells, cymbals, _____. Ask students which instrument should come next. Play several examples of auditory

patterns and have students provide the name of the missing instrument. For example: Triangle, tambourine, triangle, _____. (15 minutes)

Provide each student with a cardstock worksheet and review the instruments on each line. Have students cut out the four instruments on the first row (cymbals, drum, maracas, and tambourine). First, tell students that they are going to play a listening game with those instruments. That is, they are going to arrange their pictures in order according to the sounds that they hear. With the musical instruments still out of the students' sight, randomly play those four instruments. Have students place the pictures at their desk in the order in which they were played. It may be necessary to repeat this several times. After arranging their pictures, tell students to name the instruments in the correct order. Observe each student's success in identifying timbres and naming instruments. (15 minutes)

Last, have students use the four pictures to complete the patterns on the remaining part of the worksheet. As a group, have them verbalize each pattern by naming the instruments (ex. triangle, tambourine, triangle, and tambourine). Culminate the lesson by telling students that they completed patterns two ways - by listening with their ears and by looking with their eyes. By a show of hands, ask them which way they liked best. (15 minutes).

Sample Assessments

Formative

Students identify instruments by their sounds.

Summative

Use the checklist to determine and record each student's success with understanding the concept of patterns, using scissors, identifying name and timbre instruments, and completing the worksheet.

1. Cut out instruments and play listening game. 2. Paste instruments to complete the patterns.



Student's Name _____



Teacher's Checklist

Lesson: Patterns of Sounds and Instruments

Students' Names	Understands Patterns	Cuts with Scissors	Identifies Instruments by Name	Identifies Instruments by Timbre	Completes Worksheet

Kindergarten Lesson (HP 1)

Title Cajun Song and Dance

Time Frame 30 minutes

Overview Students sing a popular Cajun song and perform a dance routine as they sing.

Standard Historical and Cultural Perspective

Arts Benchmark	
Recognize musical styles representative of various cultures.	M-HP-E1
Recognize families of musical instruments and instruments of various cultures.	M-HP-E3

Foundation Skills Communication, Linking and Generating Knowledge

Student Understandings

Students identify stylistic characteristics typical of music of various cultures. These characteristics may include instrumentation, language, text, metric groupings, style of singing, articulation, dance patterns, and other recognizable features.

Grade-Level Expectations (GLEs)	
Kindergarten	English Language Arts
12.	Respond to stories, legends, songs, and other literature from diverse cultural and ethnic groups by participating in activities such as answering questions, role-playing, and drawing (ELA-6-E1)

Interdisciplinary Connections

Students respond to songs from diverse cultural and ethnic groups by participating in role-playing activities.

Vocabulary: Cajun, triangle, accordion, fiddle (violin)

Materials and Equipment

recording of the song, "Allons Danser, Colinda," examples or pictures of instruments commonly played in Cajun bands (accordion, fiddle, triangle, guitar, drum)

Prior Knowledge: Students are able to clap and step to the steady beat.

Sample Lesson

Play a recording of "Allons Danser, Colinda." Repeat the song and tell students to clap along. Ask students to raise their hands if they have heard the song before. Ask them what language they think the musicians are singing. Tell them that it is a type of French called Cajun, and the people who are singing are also called Cajuns. Ask students to raise their hands if their families are Cajun. Tell students that Cajun people came to Louisiana from Canada, and most of them settled in the same area of the state when they arrived.

Use books, pictures, and video clips from the following website to introduce pictures of Cajun musicians and bands.

http://www.louisianafolklife.org/Resources/main_prog_streaming_video.html#mardigrasindian (Video of Cajun music and dance - Louisiana Folk Life website). Point out the instruments used in Cajun music (particularly the accordion, triangle, fiddle). State their names and have students repeat.

Teach students to sing the refrain of the song (printed below). Say the words Allons Danser, Colinda, and have students repeat several times. Have students listen to the song until they are familiar with the melody. They may clap the beat of the song as they listen, and then sing the melody and clap the beat. Students may sing on “la” during the last line. Repeat the song several times.

Refrain:

Allons danser, Colinda!

Allons danser, Colinda!

Allons danser, Colinda!

Pour faire fâché les vieilles femmes!

Teach students a dance routine to perform as they sing. Have students form a circle and clap and step in place to the beat. They will step and clap throughout the song. To facilitate the movement, have students count to four as they step and clap (1 2 3 4, 1 2 3 4, 1 2 3 4, etc). During the verses, they will step in place. During the refrain they will:

Step toward center four times.

Step back four times.

Step-slide to the right two times.

Step in place four times.

After students establish the dance routine, have them sing instead of count.

Sample Assessments

Formative

Observe the students’ overall levels of engagement during singing and dancing. Were students able to sing the melody, follow the rhythm, and pronounce words to the song? During the dance, did students remember the routine, change movements in time, and maintain the beat? Were students able to sing as they danced?

Resources

Beethoven, J., Brumfield, S., Campbell, P.S., Connors, D.N., Duke, R.A., et al. (2008). *Silver Burdett making music* (teacher’s ed., Kindergarten). Glenview, IL: Pearson-Scott Foresman.

Benoit, L. (2005). Allons Danser, Colinda. On *Ma Petite Femme* [CD]. Cecilia, LA: Old Man Records.

Video of Cajun music and dance (Louisiana Folk Life website)

http://www.louisianafolklife.org/Resources/main_prog_streaming_video.html#mardigrasindian

Traditional Cajun music played by the late Joe Falcon (sound clip)

http://www.mustrad.org.uk/reviews/j_falcon.htm

Allons Danser Colinda (sound clip)

<http://www.leebenoit.com/femme.htm>

FIRST GRADE

First Grade Lesson (CA 2)

Title Skip to My Lou

Time Frame One 30-40 minute lesson

Overview Students sing songs and identify same and different parts of the music in a performance while listening.

Standard Critical Analysis

Arts Benchmark	
Identify simple music events (e.g., dynamic change, meter change, same/ different sections) while listening to a work.	M-CA-E2

Foundation Skills Problem Solving, Linking and Generating Knowledge

Student Understandings

As students listen to musical selections, they identify the characteristics of the music and any changes that occur as the music progresses. Students apply what they've learned about the various concepts of music as they listen, and describe the characteristics using musical terminology.

Grade-Level Expectations (GLEs)	
Grade 1	English Language Arts
53.	Use active listening strategies (e.g., making eye contact, asking questions, restating acquired information and procedures) to acquire information and understand procedures (ELA-4-E5)

Interdisciplinary Connections

Students use active listening strategies to discuss similarities and differences in songs.

Vocabulary

steady beat or heartbeat, comparatives -- fast/slow; loud/soft; smooth/jerky; loud/soft; same/different; neutral syllable

Materials and Equipment

recording of "Ballet of the Unhatched Chicks" by Maurice Ravel

Prior Knowledge

Students have sung all songs in this lesson. Students have experience in playing circle games, moving independently and as a mirror image of the teacher. They can keep a steady beat (big pats) on their legs or on other parts of their bodies. Students are able to demonstrate little taps with their hands to demonstrate "the words of the song." Students know to form a circle when they enter the classroom.

Sample Lesson

Students form a circle and sing the song, "Looby Loo." After the circle is formed and the song has been sung one time, sing any common "hello song" to greet the children. Students sing the song again and play the game while singing. After playing the game at least one time, direct students to raise their

hands when the music “changes” in the song. This time the students sing the refrain and one or two verses but do not play the game. The object is to get the students to discover that one section is the “Here we go looby loo” part and the other section begins “You put your right hand in.” Students identify these sections as “same” and “different.”

Sing, “Hot Cross Buns,” on a neutral syllable and asks students to identify the song but keep the answer in their heads. Ask the students to begin singing the song that is in their heads with a known prompt, i.e., “Here we go,” “Ready and sing,” on the starting pitch, “so we can find out if everyone thought of the same song.” Students sing the song two or three times and pat the steady beat. Ask the students to determine which parts of the song are the “same” and which are “different.” Students cross their arms over their chests with their hands on their shoulders when they sing the “hot cross buns” sections. They put their hands on their head when the music changes. Students put their hands on their heads when they sing “one-a-penny, two-a-penny” and go back to the first position when they sing “hot cross buns” again.

Direct students to sit in their places and listen to a piece of music that has the same and different sections. Say that the music also tells a story, and that after they figure out the same and different parts, they will talk about the story the music is telling. Again, give students specific signals to indicate same and different sections. Students listen to “Ballet of the Unhatched Chicks” and indicate the sections. After listening to the music the first time, guide a discussion about the music and how it changes. Then ask the students how baby chicks get out of their eggs. Students respond with several answers and movements to show how the chicks “get out.” Tell students to imagine a baby chick trying to peck its way out of an egg as they listen to the music a second time. Using the same signals as before, show the same and different sections. Finally, have the students act out “Ballet of the Unhatched Chicks” by trying to “peck their way out” of their eggs. Give each student a specific area in which to move.

Ask the students about another song they know that has same and different sections. Help the students to begin singing the song, “Skip to My Lou.” The students are directed to skip around the circle as they sing the refrain of the song, “Skip, skip, skip to my Lou,” etc., and to follow the leader on the verses (e.g., walking into the circle four steps and back during the verse, flapping arms around the circle). After singing the song, students explain how the song is divided into same/different sections. As the students prepare to leave the classroom in a single file line, they sing the good-bye song, “Twinkle, Twinkle, Little Star.”

Sample Assessments

Formative

Observe students patting the steady beat, signaling same and different sections of a piece of music with a predetermined signal, identifying a known song, discussing similarities and differences in songs contained in the lesson.

Resources

- Beethoven, J., Brumfield, S., Campbell, P.S., Connors, D.N., Duke, R.A., et al. (2008). *Silver Burdett making music* (teacher’s ed., Kindergarten). Glenview, IL: Pearson-Scott Foresman. p. 210.
- Bond, J., Boyer-Alexander, R., Campbelle-Holman, M., Davidson, M. C., de Frece, R., Goetze, M., et al. (2004). *Share the music* [Kindergarten -- “Ballet of the Unhatched Chicks”, (CD3:3); grade 3 -- Hot Cross Buns, p 359 (CD8:31)]. New York: Macmillan/McGraw-Hill.

- Bond, J., Boyer, R., Campbelle-Holman, M., Crocker, E., Davidson, M. C., de Frece, R., et al. (2008).
Spotlight on music [grade 1 -- Skip to My Lou, T102 (CD4:20); grade 2 -- Hot Cross Buns, p.
258 (CD13:27)].
- Eisen, A. & Robertson, L. (2002). An American methodology: An inclusive approach to musical
literacy (rev. ed.). Lake Charles, LA: Sneaky Snake.
-

First Grade Lesson (HP 3)

Title The String Family

Time Frame 30-45 minutes

Overview Students identify string instruments visually and aurally, explore the ways in which sound is produced on the instruments, and demonstrate the way in which the instruments are played.

Standard Historical and Cultural Perspective

Arts Benchmark	
Recognize families of musical instruments and instruments of various cultures.	M-HP-E3

Foundation Skills Linking and Generating Knowledge

Student Understandings

Students identify the instruments of the string family. They recognize characteristics of instruments that are common to various historical periods of music and to authentic music of world cultures.

Grade-Level Expectations (GLEs)	
Grade 1	Science
19.	Describe and demonstrate the volume of sound (e.g., soft, loud) (PS-E-C1)

Interdisciplinary Connections

Students describe and demonstrate the volume of sound by creating and playing a shoebox harp.

Vocabulary: strings, violin, viola, cello, bass, harp, string ensemble

Materials and Equipment

pictures of string instruments, Benjamin Britten's *The Young Person's Guide to the Orchestra*, recordings of string ensembles and solo instruments, access to Internet, shoeboxes and rubber bands of varying thicknesses

Prior Knowledge

Students should have an understanding of basic dynamics and tempos, be able to perform simple rhythms, and be aware of the string family of instruments.

Sample Lesson

Play selections from Benjamin Britten's *The Young Person's Guide to the Orchestra* as students enter the music classroom or as the music lesson begins. Students are asked if they recognize the music and what instruments they hear.

A string ensemble can be made of two or more string instruments (violin, viola, cello, bass, or harp). These are the instruments of the string family. Share or display pictures of these instruments so that students may pick out the similarities that put them into a family. Students are asked about the characteristics of the string family. "What do these instruments have in common?" Student answers may include: they are made from wood, they have strings, and they have tuning pegs. These are the similarities that make the instruments sound and look alike, and so they are in a family together.

Play individual sound samples from www.dsokids.com or www.nyphilkids.org of the violin, viola, cello, bass, and harp. After listening to samples, the class is divided into three to five groups, each one representing one of the string instruments (the violin and viola can be one group, and the cello and bass can be combined into one group if necessary). Students can hold the pictures of their instruments to show their representations. Play a selection from Benjamin Britten's *Young Person's Guide to the Orchestra*. When certain instruments are featured, the students should raise their hands or the picture of the instrument their group represents. For example, when the violin is playing, the students in the violin (or violin/viola) group raise their hands. Students practice active listening in order to hear the instruments that they represent.

After listening to the strings in *The Young Person's Guide to the Orchestra*, students learn how string instruments make sounds. All sounds are created from vibrations. What part of the instrument is vibrating to make sound? For string players, the strings vibrate to make sound. You can see the string move back and forth very quickly when it is vibrating. String players make the strings vibrate by brushing a bow across the strings or by plucking them with their fingers. Strings of different thicknesses and lengths have different sounds. The shorter and thinner strings sound higher, while the thicker and longer strings sound lower. For a reference, this website may be helpful:
http://pbskids.org/rogers/R_house/object1.htm.

Students make shoebox harps to better understand the process. Demonstrate for the students. Take a small shoebox without its lid and stretch three or four rubber bands across it. Students construct their harps. Now demonstrate first by plucking the strings with the fingers to hear the varying low and high sounds. Students try this next. Then students experiment making soft (piano) sounds and loud (forte) sounds plucking the strings. Play simple rhythms for the students to imitate by saying, "One, Two, my, turn." Then play a simple four-beat rhythm. After the teacher says, "One, Two, your, turn," students play the four-beat rhythm. Do this at varying tempos so that students are able to recognize the differences in fast (allegro) and slow (adagio).

Extension

Students can get together in small groups to create their own small ensembles made from shoebox harps and perform for each other. Students should share ideas, and together decide how they will play together. When students are watching their peers, they must remember proper audience behavior (quiet and respectful to the performers).

Sample Assessments

Formative

Students show that they recognize the sound of the various string instruments by raising their hands at the sound of the instrument, or holding up the picture of the instrument. Students answer questions about characteristics that make the instruments a part of the same family.

Resources

For instrument making:

http://pbskids.org/rogers/R_house/object1.htm

<http://www.dsokids.com/2001/dso.asp?PageID=101>

For pictures of instruments and descriptions of the string family and instruments:

<http://library.thinkquest.org/15413/instruments/strings.htm>

<http://datadragon.com/education/instruments/strings.shtml>

For pictures, descriptions and sound samples:

<http://www.dsokids.com/2001/instrumentchart.htm>

<http://www.nyphilkids.org/lockerroom/main.phtml>

SECOND GRADE

Second Grad Lesson (AP6)

Title Ready for the Stage

Time Frame 30-40 minutes

Overview Students role-play appropriate behaviors for performers and audience members in a concert hall.

Standard Aesthetic Perception

Arts Benchmark	
Recognize and demonstrate behavior appropriate for various musical environments.	M-AP-E6

Foundation Skills Linking and Generating Knowledge, Citizenship

Student Understandings

Students demonstrate appropriate behavior when attending performances in various venues, such as listening attentively and quietly, showing respect and appreciation for the performers, and moving only prior to or following the performance. They exhibit the appropriate behavior when listening to performers or when attending a musical event.

Grade-Level Expectations (GLEs)	
Grade 2	English Language Arts
48.	Identify the role of discussion leader, contributor, and active listener (ELA-4-E7)

Interdisciplinary Connections

Students identify the roles of performer and an audience member by role-playing.

Vocabulary: role-playing, audience, concert, concert hall, theatrics, actor, actress, intermission, pantomime, applaud, duet, solo, vocal, operas

Materials and Equipment

paper for programs, a variety of instruments (models and posters)

Prior Knowledge

Students have knowledge of and exposure to a variety of musical instruments and exposure to a variety of musical environments

Sample Lesson

Before students arrive, rearrange the room to create a concert hall with distinct stage and seating for the audience. As students enter, pass out programs listing their names, and a heading (ex. 2nd Grade Talent Showcase) that announces the event, date, time, and grade. Include an intermission on the program.

Tell students that they are going to role-play the parts of a performer and audience member during a concert. They are now members of the audience, but each of them will be called to the stage where

they will then become a performer. During concerts, performers and members of the audience both have certain things that they must do.

Ask students to raise their hands if they have ever been to a performance in a concert hall. Allow them to share what they could and could not do. Then, demonstrate and discuss the following concert hall etiquette. When a performer walks onto the stage, the audience applauds and the performer bows to acknowledge the applause. During a performance of classical music, the audience sits quietly so as not to distract the performer and so that everyone can hear and appreciate the music. When the performer finishes, the audience applauds again, and the performer(s) bows again before leaving the stage.

Restate some of the information that students gave earlier and reinforce it with the following. During the concert, audience members only leave the concert hall between musical selections and at intermission. They try not to cough out loud, and do not talk, sing, hum, or clap their hands during the performance. There are some exceptions – particularly during concerts designed for students or on special occasions when the performer or conductor may request audience participation.

To authenticate the role of performer, have students engage in theatrics and pantomime by demonstrating with body movements and facial expressions how to play a musical instrument of their choice. Give students time to select from the instruments (models and posters) that are available.

Upon entering the stage, students are to give their names and tell the instruments that they will pantomime using complete sentences. Example: “My name is Kenny. I will demonstrate how to play a piano.” In this case, the student should not forget the piano bench.

Inform students that although they will not perform music when they come to the stage, they will still be performing. They will become theatrical performers meaning they will become actors. Tell students that you will role-play the part of a performer first. Incorporate the following format:

Performer:	Enters stage
Audience:	Applauds
Performer:	Bows, states name, identifies instrument, begins performance
Audience:	Listens quietly, pays attention, smiles
Performer:	Ends
Audience:	Applauds
Performer:	Bows again, exits stage

Allow several students to volunteer to individually perform on stage. Inform students that they performed solos, which means that one person performed at a time. However, duets and group performances, as well as vocal performances, such as operas and choir concerts, in which groups of people perform together; require the same kind of behavior from performers and the audience.

By a show of hands, ask students to tell which role they enjoyed best – that of a performer on stage or that of an audience member. What did some like about being on stage? Why did some prefer remaining in the audience? How did they feel when people applauded them?

Extension

Schedule another performance in which students have the opportunity to prepare musical selections including solos, duets, or ensembles. Prepare a printed program as well as a mini-reception for the event. Invite a guest musician to perform for the class. Arrange a fieldtrip for students to hear a

performance in a concert hall. The local organizations listed below under Resources may be very helpful in providing information about fieldtrip opportunities as well as in-school performances.

Sample Assessments

Formative

Through observation determine each student's success at demonstrating behavior that is appropriate for a performer as well as an audience member.

Resources

Audio and video clips of Louisiana traditional culture – Louisiana Folklife Program is available at http://www.louisianafolklife.org/Resources/main_prog_streaming_video.html

The following are websites for regional orchestras.

<http://www.rapidessymphony.org/>

<http://www.acadianasymphony.org/>

<http://batonrougesymphony.org/>

<http://www.shreveportsymphony.com/>

<http://www.lpomusic.com/index.php?q=node/90>

Second Grade Lesson (HP 1)

Title Zydeco Zeal

Time Frame Two-30 minute lessons

Overview Students explore the musical style and musical instruments characteristic of Zydeco and Black Creole cultures through the recordings and performances of Clifton Chenier.

Standard Historical and Cultural Perspective

Arts Benchmarks	
Recognize musical styles representative of various cultures.	M-HP-E1
Recognize families of musical instruments and instruments of various cultures.	M-HP-E3

Foundation Skills Communication, Linking and Generating knowledge

Student Understandings

Students recognize musical styles representative of the Zydeco and Black Creole cultures, and the instruments that are characteristic of the style of performance. Presentations by creators and performers of the music provide an understanding of the culture from which the music is derived.

Grade-Level Expectations (GLEs)	
Grade 2	English Language Arts
55.	Deliver informal presentations that demonstrate an understanding of a topic (ELA-4-E4)

Interdisciplinary Connections

Students maintain the topic of conversation by participating in a question and answer process on Zydeco music.

Vocabulary

Zydeco, Creole, accordion, rub-board

Materials and Equipment

computer with Internet and media player, recording of music by Clifton Chenier

Sample Lesson

Play a song recorded by [Clifton Chenier](#) (1925-1987). Tell students the music is called Zydeco (zy-duh-coe). This style of music started in the southwestern part of Louisiana. Use a map of Louisiana to show where zydeco began.

Explain that Clifton Chenier performed the music he had just heard. He is called the King of Zydeco. Ask students why they think he is called the king?

Share the following information. Chenier created the Zydeco style and spread it around the world with his hit songs, records, CDs, television appearances, and hundreds of performances. He also received many awards for his music. Clifton Chenier created Zydeco music by mixing parts of other kinds of music together. Chenier was born in Loreauville, Louisiana, in Iberia Parish (show on map). He moved to New Iberia and worked in the sugar field cutting sugar cane. Later, he worked as a truck driver during the day

and played music at night and on weekends. He started to play music in his twenties. When he was in his thirties, he quit his day job and played music full-time.

Visit the website -Welcome to Zydeco Kingdom - [Tribute to Clifton Chenier](#). Click OK and play more of Chenier's music. Have students listen for the words of the song. Call attention to the words of the song and explain that Chenier sang in a language called Creole. It is a language spoken by Black Creole people who live in Southwest Louisiana. He sang most of his songs in Creole and added English words to some of them.

Show pictures of Chenier and his accordion. That is the instrument that he played the most. He received his first accordion from a neighbor, and his father taught him the basics of the instrument. Describe how the instrument is played and have students pretend to play the instrument.

Call attention to the picture of Chenier and his brother, Cleveland. His brother is wearing another important instrument played in Zydeco music. It's called the rub-board. Chenier got the idea for this instrument from the washboard, which was used to wash clothes. Cleveland played the rub-board in Chenier's band. Again, demonstrate how the instrument is played and have students pretend to play along.

View the video clip at the following website -[Clifton Chenier and band performing at a festival](#). Ask students how the music makes them feel. Tell students that Zydeco music is very lively. Some people call it dance music. Chenier once said, "If you can't dance to Zydeco, you can't dance-period."

Enable students to deepen their understanding and appreciation of Zydeco music and the life of Clifton Chenier by employing a collaborative strategy called [question the author/musician \(view literacy strategy descriptions\)](#). Facilitate the question and answer (Q&A) process by developing a poster of the type of questions (see below) that you expect students to ask the King of Zydeco. Introduce the chart to students and indicate that these are the types of questions they are to ask Mr. Chenier. Arrange students in pairs and allow time for them to think of additional questions to ask him. Re-assemble the group and invite students to begin the Q&A process using questions from the chart as well as questions that they devised.

Goal	Query
Learn about Zydeco music	What is Zydeco music? Did you give it that name? Do you know any other Zydeco musicians?
Learn about Black Creole culture	How did you learn to speak Creole? Do other people in your family speak Creole? Do they all speak English too?
Learn about Clifton Chenier	Where were you born? Did you grow up there too? How did you learn to play the accordion? How old were you when you learned to play? Do you know how to play any other instruments?

Assist in the Q&A process by engaging students in discussions, providing them with enough information to arrive at answers, responding to their questions, and asking them additional questions. Make a note of unanswered questions and encourage students to conduct independent research to find answers.

Extensions

Have students listen to the music of contemporary Zydeco musicians and compare their styles with that of Clifton Chenier. Example: Audio clip of [music](#) by Terrance Simien. Other contemporary Zydeco musicians include: C. J. Chenier, Chubby Carrier and Geno Delafosse.

Sample Assessments

Formative

Observe the engagement of students when listening to the music as well as their engagement during the question and answer strategy. By a show of hands, note the student pairs that formulated additional questions to ask the King of Zydeco.

Resources

Chenier, C. (2003). *The Best of Clifton Chenier*. [CD]. El Cerrito, CA: Arhoolie.

Audio clips and information about Creole music may be found at the following websites.

<http://www.coldbacon.com/music/clifton.html>

http://www.louisianafolklife.org/Resources/main_prog_streaming_video.html#zydecosont

<http://blues.about.com/od/bluesartistsad/p/blproclifton.htm>

Second Grade Lesson (HP 4)

Title How Do You Get to Carnegie Hall?

Time Frame 30-60 minutes

Overview Students understand the process necessary for becoming a professional musician and identify the various types of professions available for performers.

Standard Historical and Cultural Perspective

Arts Benchmark	
Recognize professions in music and identify the roles of musicians in various cultures.	M-HP-E4

Foundation Skills Communication, Resource Access and Utilization

Student Understandings

Students identify the various types of careers that exist in music, not only as they experience music daily, but in the roles people play in bringing music to populations in places and cultures other than their own.

Grade-Level Expectations (GLEs)	
Grade 2	English Language Arts
11.	Make statements about how previous reading and life experiences relate to information in texts (ELA-1-E6)
21.	Write compositions of one or more paragraphs, organized with central idea and a coherent beginning, middle, and end (ELA-2-E1)

Interdisciplinary Connections

Students discuss and write about their experiences with music.

Vocabulary: musician, performer, orchestra, rehearsal, conductor, instrument, practice

Materials and Equipment

pictures of various instruments, different venues, www.nyphilkids.org, paper and pencil, crayons or colored pencils

Prior Knowledge

Students have learned about the small and large ensembles as well as the families of the orchestra (strings, percussion, winds).

Sample Lesson

Ask students if they have ever heard the saying, “How do you get to Carnegie Hall? Practice, practice, practice!” Tell them that Carnegie Hall is a famous music venue (concert hall) in New York City, and that many musicians from around the world hope to play there. The most talented musicians get the opportunity to play or sing in this hall. Many famous orchestras play in Carnegie Hall. Remind the students of the families of instruments in an orchestra, and have the students identify instruments from pictures. Explain that it takes almost 100 musicians to make up an orchestra, and that musicians have to study their instruments for many years before they can play in an orchestra. Ask students if they know any people who make a living performing on instruments or singing. This takes about 5-10 minutes.

Have students go to the New York Philharmonic Orchestra's website for students and read about selected musicians. The website contains interviews with members of the orchestra and also has listening samples for students to hear the instruments the musician play. They can also see pictures of the instruments that each of the musicians plays. After reading and listening to the interviews, the students discuss the requirements to become a performer. (Possible answers: many years of practice and hard work, the love of playing and performing.) Ask students about some of their own experiences in studying, playing or listening to music. Each student writes a three-sentence paragraph about this experience and provides a drawing to accompany the sentences. This takes 25-30 minutes.

Sample Assessments

Formative

Ask students what they recall about the musicians that were on the website.

Ask students what it takes to become a performer.

Collect the students' drawings and paragraphs about their musical experiences.

Resources

The New York Philharmonic Orchestra's website for students provides lots of resources. They have information about instrument families, composers and even the musicians of their orchestra:

www.nyphilkids.org

Second Grade Lesson (CE 1)

Title Simon Says Rhythm Game

Time Frame 30 minutes

Overview Students recognize and repeat rhythmic patterns using rhythm sticks. Students use these patterns in echoing games and in reading simple rhythmic patterns.

Standard Creative Expression

Arts Benchmark	
Recognize and imitate simple melodies and rhythmic patterns using voice, musical instruments, or other sound sources.	M–CE–E1

Foundation Skills Communication, Linking and Generating Knowledge

Student Understandings

Students demonstrate ability to remember and reproduce basic melodies and rhythmic patterns through singing and playing classroom instruments. They perform rhythmic patterns through speaking and singing, using body percussion, and playing a variety of classroom instruments.

Grade-Level Expectations (GLEs)	
Grade 2	English Language Arts
44.	Use active listening strategies, including asking for clarification and explanations (ELA-4-E5)

Interdisciplinary Connections

Students use listening strategies to repeat patterns in a game.

Vocabulary: claves, quarter note

Materials and Equipment

pair of rhythm sticks for each student (These may be cut from dowels found at hardware stores),
pair of claves, chart paper, chalkboard or smart board

Prior Knowledge

Students have practiced performing rhythm patterns through the use of body percussion, have the ability to maintain a steady beat (pulse) while listening to and performing music, and have a basic understanding that a note can represent one beat.

Sample Lesson

At the beginning of the class, ask if anyone already knows how to play “Simon Says.” If so, allow him/her to share and add whatever details are needed to describe the game. To begin, tell students that you are going to say something about the game before it starts. Then, state the following: “We will play this ‘Simon Says’ game using musical instruments. I will use a pair of claves, and each of you will use a pair of rhythm sticks.”

Next, pair students and ask them to think of questions they would like to ask about the game based on what the teacher said. Write their questions on the board, and tell students that they will discuss them later; however, they may discover the answers while playing the game.

Provide each student with a pair of rhythm sticks, and as the leader (Simon), use the claves to perform the rhythms. (Claves generally carry a deeper pitch and will provide timbre that is distinct from the rhythm sticks). Tell the students, “Simon says, listen and repeat!” Then, tap a sequence of one-measure (4-beat) rhythms, having students repeat/echo each one.

Examples of 4-beat rhythm patterns include: 1) Quarter note, quarter note, quarter note, quarter note; 2) Half note, quarter note, quarter note; 3) Quarter note, half note, quarter note; 4) 2 eighth notes, quarter note, 2 eighth notes, quarter note; 5) Quarter note, 2 eighth notes, quarter note, 2 eighth notes; 6) 4 eighth notes, quarter note, quarter note.



Initially, have students repeat rhythms as a unit. Then, vary the game by using the following techniques:

- ☐ Divide the class into two groups and have one group repeat rhythms while the other group listens.
- ☐ Tap rhythms for the two groups alternately.
- ☐ Develop a sequence of rhythms that involves alternating between a repeated rhythm and a new one. For example, the following pattern sequence could be used: 1) quarter note, quarter note, 2 eighth notes, quarter note; 2) half note, half note; 3) 2 eighth notes, quarter note, 2 eighth notes, quarter note; or 4) half note, half note.
- ☐ Tap a rhythm and randomly point to an individual student to repeat it. It may be necessary to break the rhythm into parts and employ the “part-to-whole” concept for some students.
- ☐ Increase the difficulty of the game by adding syncopated beats, more eighth notes, and by increasing the length of each pattern to eight beats.
- ☐ Give the claves to individual students and allow them to tap rhythms for the class.

Show students three of the rhythms that they tapped by writing them on the board. Number each rhythm and include the one with four quarter notes. Then, tap the rhythm with all quarter notes and ask students which rhythm they think it was (i.e., #1, #2, #3). Tap it again and ask students if all the beats sound the same. Which rhythm has notes that all look the same? Tell students to tap the rhythm with all quarter notes.

Review the questions raised by students about the game and ask if any of their questions have already been answered. In essence, directions for the “Simon Says” game are given through sounds rather than words, and students respond likewise. Listening skills (auditory discrimination, comprehension, memory, recall, etc.) are required in order to accurately process and respond to the stimuli presented. Social skills (self control and turn taking) are also important components.

Extensions

Math (see Making Connections Site: Musical Math Problems)

http://mconn.doe.state.la.us/lessonplans.php?task=LP_view&lesson_id=12593&dispPage

Sample Assessments

Formative

Through observation, determine which students had difficulty repeating rhythms. Which students tried to acquire rhythms by counting the taps or tapping along as rhythms were given, rather than simply listening?

Resources

Abramson, R. (1998). *Feel it! Rhythm games for all*. Miami, FL: Warner Bros.

Glass, H. & Hallum, R. (2003). *Rhythm stick activities* [CD]. Baldwin, NY: Educational Activities.

Second Grade Lesson (CA 4)

Title Musical Match-Ups

Time Frame 30 - 45 minutes

Overview Students sing, clap rhythms, identify and match rhythmic patterns. They demonstrate an understanding of note values through performance and by creating and calculating math problems.

Standard Critical Analysis

Arts Benchmark	
Identify relationships among music, other arts, and disciplines outside the arts.	M-CA-E4

Foundation Skills Communication, Linking and Generating Knowledge

Student Understandings

Students identify value of musical notation and make connections with its relationship to mathematics. The metric grouping of notes and their relationship through time is experienced in a variety of ways, through auditory and visual processing in music.

Grade-Level Expectations (GLEs)	
Grade 2	Mathematics
13.	Find the missing number in an equation involving addition or subtraction (A-2-E) (N-4-E)

Interdisciplinary Connections

Students create number sentences using musical notes.

Vocabulary: music notes (whole, half, quarter)

Materials and Equipment

copies of worksheet, pencils

Prior Knowledge

Students understand music notes and duration value and have necessary addition skills

Sample Lesson

Begin the lesson by singing the familiar song, "Frère Jacques." Call attention to the fact that each line of the song is repeated. Sing the song again. Sing the first line in each phrase and have students sing the repeated lines. Tell students the rhythmic patterns in the song are repeated in the same manner. Have students clap the song without singing. [Clap](#) the first line of each phrase, and then have students clap the repeated lines (5 minutes).

Show students the way the rhythm of the song looks by writing the following pattern on the board.



Have students clap the rhythm and identify repeated patterns. Then ask them to match the rhythm with the melodic phrases of the song. Provide students with worksheets and tell students that they are going to match these rhythms in a different way. Call attention to the two columns of patterns on the worksheet.

Tell students to find the patterns that match in both columns and draw a line to connect the two. (10 minutes)

After matching the patterns, have students name the notes in each pattern in the left column. They may use the scale at the bottom of the worksheet if necessary. Next, have students write the duration value under the notes in each pattern in the right column and add those numbers. For example, the first pattern is $2 + 2 = 4$. When finished, ask students to identify what is common about all of the patterns. (The sum of the values in each pattern is four.) (10 minutes)

To culminate the lesson, have students perform the rhythms in the right column either by clapping or tapping on a rhythmic instrument. Ask students to identify the patterns that were in the song “Frère Jacques” and sing the associated melodic phrase (15 minutes).

Sample Assessments

Formative

Use the checklist below to assess student performance in identifying and naming music notes, matching rhythmic patterns, applying duration value to notes, and adding numbers.

Resources




Beethoven, J., Brumfield, S., Campbell, P.S., Connors, D.N., Duke, R.A., et al. (2008). *Silver Burdett making music* (teacher’s ed., grade 2). Glenview, IL: Pearson-Scott Foresman.

Bond, J., Boyer, R., Campbelle-Holman, M., Crocker, E., Davidson, M.C., et al. (2008). *Spotlight on music* (teacher’s ed., grade 4). New York: Macmillan/McGraw-Hill.

An mp3 of the rhythmic example is available at <http://www.louisianaschools.net/ide/saa/2883.html>.

Name: _____ Draw lines to match the patterns.

		
<input type="checkbox"/> 2 eighth notes = 1 count	<input type="checkbox"/> 1 quarter note = 1 count	<input type="checkbox"/> 1 half note = 2 counts

Teacher's Checklist
Lesson: Musical Match Ups

Students' Names	Identifies & Names Music Notes	Matches Rhythmic Patterns	Applies Duration Value to Notes	Adds Numbers

THIRD GRADE

Third Grade Lesson (CA1)

Title Form / Rondo

Time Frame 30 - 45 minutes

Overview Students use manipulatives and movement to signal and demonstrate various sections of music while listening to “The Viennese Musical Clock.”

Standard Critical Analysis

Arts Benchmark	
Identify the music form (e.g., AB, ABA) and describe in simple terms how the elements of music are used in various works.	M–CA–E1

Foundation Skills Communication, Linking and Generating Knowledge

Student Understandings

Students identify the overall musical form of songs or other musical selections and express the form through movement and visual representation. They also describe the music in terms of what they hear taking place in the music.

Grade-Level Expectations (GLEs)	
Grade 3	English Language Arts
52.	Locate information found in graphic organizers such as timelines, charts, graphs, schedules, tables, diagrams, and maps (ELA-5-E6)
	Mathematics
43.	Represent and solve problems using data from a variety of sources (e.g., tables, graphs, maps, advertisements) (D-3-E)

Interdisciplinary Connections

Students locate Vienna on a map or globe, plot a course, decide on appropriate transportation, and predict the number of hours to travel. They view or discuss the types of clocks, their origins, and their uses. They listen to, watch the ticking of the second hand, and relate the face of the clock to a steady beat, measures, and time signature.

Vocabulary: steady beat, form, rondo, Zoltán Kodály, Vienna

Materials and Equipment

recording of “Hary - Janos Suite: The Viennese Musical Clock,” rondo manipulative, PowerPoint® (see attachment/link), clock with second hand, and globe or map

Prior Knowledge

Students have an understanding of steady beat, AB, ABA patterns in music, continents, and types of transportation.

Sample Lesson

While listening to the music, “Viennese Musical Clock” by Zoltán Kodály, students quietly display the steady beat and signal (by raising hands) when a new section occurs. Ask: “How did you recognize when a new section began?” (ex., the tone of the piece changed, different instruments played, or it was

smooth instead of choppy.) Show a real clock with second hand and compare the ticking of the second hand with that of a steady beat. Listen to the music a second time. Students label each section using appropriate letters with their manipulatives ("A" for the first section, "B" for the second, "A" when "A" returns repetitively, "C" for the third, and so on). A PowerPoint® [presentation](#) can be created prior to the lesson and/or used to model rondo while students simultaneously respond with manipulatives. Students answer directed questions about what is happening musically within each section of the music.

Describe the music of each section. (examples: march, smooth and flowing, loud, soft, few instruments, many instruments, percussion? horns?)
Did the music sound happy or sad? (happy)
How many different sections did you hear in the music? (4)
How many sections in all? (7)
How did you know when the next section began or the prior section ended? (different instruments, smooth vs. choppy)
What was common between all sections of the music? (steady beat)

After correctly labeling each section of the rondo and describing the character of each, students work in small groups so that each group creates a movement for each section and performs for the whole class. Students may also divide themselves and individually represent a particular section of the rondo.

Sample Assessments

Formative

Discern appropriate discussions of the musical elements of each section and the students' ability to recall important facts about Z. Kodály. Observe students' use of the manipulatives for quick checks and observe students' performance in creating movements to label each section of the music.

Resources

Visit the following website for images of Viennese Clocks.

<http://www.derekroberts.com/drclocks/catalogue/index.htm>

The following websites contain information about the composer.

http://www.classicsforkids.com/teachers/lessonplans/Kodály/Kodály_bioyoung.pdf

<http://www.naxos.com/composerinfo/bio18828.htm>

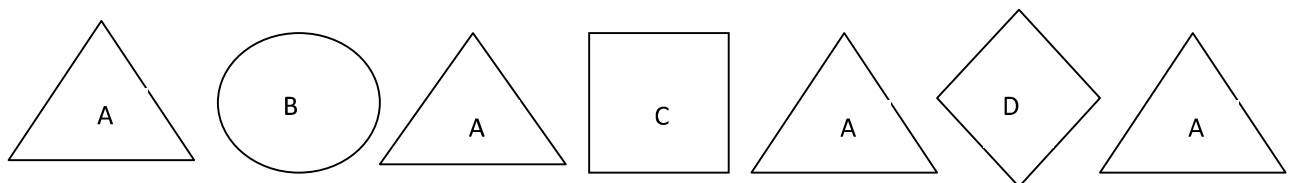
http://oake.org/php/aboutZoltán_Kodály.php

<http://www.concierge.com/destination/vienna/photos/slideshow?pos=10&play=&loop=0&slideShowId=&hotelId=&cnt=13>

A PowerPoint® presentation for this lesson is available at

<http://www.louisianaschools.net/lde/saa/2883.html>

Manipulative: Laminated and labeled shapes made from construction paper or card stock and stored in envelopes or Ziplock bags for individual use. Use other shapes for more letters.



Third Grade Lesson (CE 3)

Title The Sound of Jazz

Time Frame Two 45-minute sessions

Overview Students perform syncopated and improvised rhythmic patterns using non-pitched percussion instruments. They explore these elements of jazz along with the life and music of Louis Armstrong.

Standard Creative Expression

Arts Benchmark	
Improvise or compose and perform simple musical ideas such as echoing melody or short rhythmic patterns.	M – CE – E3

Foundation Skills Communication, Linking and Generating Knowledge

Student Understandings

Students improvise simple rhythmic patterns through speaking, singing, body percussion, body movement, and/or classroom instruments. Students improvise simple patterns and more complex syncopated patterns and compare them.

Grade-Level Expectations (GLEs)	
Grade 3	English Language Arts
40.	Give rehearsed oral presentations that include the following: <ul style="list-style-type: none"><input type="checkbox"/> expression of an opinion about a text, topic, or idea<input type="checkbox"/> relevant facts and details from multiple sources (ELA-4-E4)

Interdisciplinary Connections

Students give rehearsed oral presentations on jazz music.

Vocabulary

improvisation, syncopation, jazz music, Louis Armstrong

Materials and Equipment

non-pitched percussion instruments; cassette tape recorder and blank cassette; CD: "The Fabulous Louis Armstrong," *If I Only Had a Horn: Young Louis Armstrong* by Roxane Orgill; computer with Internet and media player

Sample Lesson

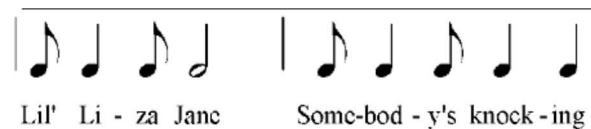
Write the following rhythmic pattern on the board. Provide students with rhythm sticks and tell them to count and tap it.



Ask students to tell what kind of notes these are and how many counts each one gets. Then, write the next rhythmic pattern on the board.



Ask students what is different about this rhythm. This arrangement of the quarter and eighth notes creates a syncopated rhythm. “When a stressed sound occurs ‘off’ the beat, we feel syncopation.” This pattern is found in the song phrases *li’l Liza Jane* and *somebody’s knocking* (as in the song “Somebody’s Knocking at My Door”). Tap the pattern for students.



Write the word *syncopated* on the board. Have students repeat the pattern of quarter notes as the teacher joins in tapping the syncopated pattern. Explain to students that syncopated rhythms are an important feature of jazz music. Divide the class into two groups. Have one of the groups tap straight quarter notes and the other tap syncopated rhythms. Have them alternate rhythmic patterns. (20 minutes)

Next, have students tap the pattern of quarter notes as the teacher joins in tapping a variety of patterns including syncopated ones. Tell students that this time, “You will create the rhythms as you go along.” Another word for create is *improvise*. Write the words *improvise* and *improvisation* on the board. Tell students that this is another feature of jazz music. Jazz musicians make up the music as they perform. Invite students to improvise using the same technique. Use non-verbal cues to indicate when students should play or stop, change dynamics and tempo, and end. Make recordings of performances so that students may listen to their improvisations later. (20-25 minutes)

Day 2

Review the concepts of syncopation and improvisation in jazz music. Ask students what else they know about jazz. Where did jazz music originate? Support their information by adding that jazz music evolved in New Orleans among African American musicians. It is a combination of music traditions from Africa and Europe. When discussing the beginning of jazz, a location in New Orleans that is mentioned more than any other place is Congo Square. That is because African music was played there on Sunday afternoons off and on for over a century.

Ask students if they have ever heard of Louis Armstrong. What instrument did he play? Add the facts that he grew up in New Orleans and learned to play the trumpet as a boy. He sang as well as played the trumpet during many of his performances. Have students listen to him perform “Do You Know What It Means to Miss New Orleans?”

Enable them to learn more about Louis Armstrong by reading the book *If I Only Had a Horn: Young Louis Armstrong*. Display and introduce other books about Louis Armstrong and jazz. Allow students to check-out the books or arrange time for them to read and learn more about the subject. (20 minutes)

After engaging in these activities, form groups of four students. Tell students that they are teams of “professor know-it-alls” ([view literacy strategy descriptions](#)) about Louis Armstrong and jazz music. Teams will come to the front of the class, and each person will share something about one of the

following topics: improvisation, jazz music, Congo Square, New Orleans and Louis Armstrong. Write the topics on the board and allow time for teams to collaborate before presenting to the class. Ask students to speak in complete sentences when presenting their information. (15 minutes)

Culminate the lesson by having students listen to their recorded improvisations. Ask students to critique their performances – tell what is outstanding and amazing as well as what they would like to improve. Ask them to suggest titles for their work. (10 minutes)

Sample Assessments

Formative

Observe students' abilities to establish and maintain group improvisations on percussion instruments.

Have students listen to recordings of their improvisations and provide critiques.

Resources

Isador, R. (1991). *Ben's trumpet*. New York: Harper Trophy.

Medaris, A.S. (1997). *Rum-a-tum-tum*. New York: Holiday House.

Millender, D. (1997). *Louis Armstrong: Young music maker*. New York: Aladdin Library.

Miller, W. (2001). *Rent party jazz*. New York: Lee and Low.

Myers, W. D. (2006). *Jazz*. New York: Holiday House.

Orgill, R. (1997). *If I only had a horn: Young Louis Armstrong*. New York: Houghton Mifflin.

Weatherford, C. B. (2001). *The sound that jazz makes*. New York: Walker & Company.

Armstrong, L. Do You Know What It Means to Miss New Orleans. On *The fabulous Louis Armstrong* [CD]. Camden, NJ: RCA.

These websites provide information on jazz music.

<http://www.jazzatlincolncenter.org/educ/curriculum.html>

www.pbs.org/jazz/kids

Third Grade Lesson (AP 2)

Title Several Tastes of Saxophone

Time Frame 30-45 minutes

Overview Students listen to the way various composers used the saxophone in their works, describe the music produced by the saxophone in the various works, and decide what they like or do not like about the composers' choices.

Standard Aesthetic Perception

Arts Benchmark	
Recognize and respond to concepts of beauty and taste in the ideas and creations of others through the study of music.	M-AP-E2

Foundation Skills Communication, Linking and Generating Knowledge, Citizenship

Student Understandings

Students listen to music of various styles and identify ways in which instruments are played to create different effects. They experience music played by a small jazz ensemble and a large symphony orchestra, and they identify the function of the saxophones within the contrasting settings. They identify the various sizes of the saxophone, and the parts of the instrument.

Grade-Level Expectations (GLEs)	
Grade 3	English Language Arts
42.	Use active listening strategies, including asking questions and responding to ideas/opinions. (ELA-4-E5)

Interdisciplinary Connections

Students use active listening strategies to compare saxophone music.

Vocabulary: saxophone, jazz, classical, orchestrate

Materials and Equipment

saxophone fact sheet (attached), recording of "The Old Castle" from Mussorgsky/Ravel's *Pictures at an Exhibition*, recording of Paul Desmond's "Take Five," video clips of "The Old Castle" and "Take Five"

Prior Knowledge

Students have an understanding of dynamics, tempo, mood, and instrument families.

Sample Lesson

Begin the lesson by asking students what they know about the saxophone. Accept any answers. Next, distribute the sheets with the picture of the saxophone and the facts about the saxophone. Students are selected to answer questions and read aloud various facts that are on the sheet. Facts will include: The saxophone is a part of the woodwind family. It has a single reed like a clarinet. It is made from brass like the trumpet and tuba. The saxophone was created by Adolphe Sax in 1846. It is one of a few instruments that are named after its maker. French composers were the first to use the saxophone in their compositions because it was invented in France. There are saxophones of different sizes and they have different names. The tenor saxophone is the most commonly known of the saxophone family and is in the middle range of the saxophone sizes. The soprano is one of the smaller saxophones and the

alto saxophone is slightly larger than that. Next comes the tenor saxophone and one of the largest is the baritone saxophone. Which one will play the higher notes? Which one will play the lower notes? The students look at the picture of the saxophone on their sheets and decide whether it is an alto, tenor or baritone saxophone. This should take about 10-15 minutes.

Next, have students listen to two examples of saxophone music. The first piece was originally written for piano by a Russian composer named Mussorgsky, but then a French composer named Ravel arranged it for a whole orchestra to play. Ravel wanted to use the saxophone for this part of the piece called "The Old Castle." Listen for the saxophone part. Play "The Old Castle" for the students and then ask them to describe what they hear. This should take about 5-7 minutes.

Another famous piece of music that demonstrates the saxophone was written by a musician named Paul Desmond. His piece is "Take Five" and was written for a small jazz group instead of for an orchestra. Listen for the saxophone part. Play "Take Five" for the students and then ask them to describe what they hear. This should take about 5-7 minutes.

Asks the students to compare the two works of art and think about how they are alike and how they are different. "Which piece was more exciting? Which was prettier? Which did you like best?" After answering the questions, show the students the video clips of musicians playing "Take Five" and "The Old Castle." This shows the students how the saxophone can be played in different ways in different settings. "Which setting is more appealing to you? Do you like the sound of the saxophone?" This takes about 10-15 minutes.

Sample Assessments

Formative

Check throughout the lesson to make sure that students understand the information about the saxophone and that they are answering questions about what they like or do not like about saxophone music.

Resources

Bond, J., Boyer, R., Campbelle-Holman, M., Crocker, E., Davidson, M.C., et al. (2008). *Spotlight on Music* (Teacher's Ed., grade 4). New York: Macmillan/McGraw-Hill.

For a video clip of Paul Desmond on Saxophone playing "Take Five":

http://www.dailymotion.com/video/xp5gt_dave-brubeck-quartettake-five_music

For a sound recording of Ravel's orchestration of Mussorgsky's "The Old Castle" from *Pictures at an Exhibition*: www.nyphilkids.org, then click on "composer's workshop," then "orchestration station," then "hear how Ravel orchestrates it."

For a saxophone history timeline visit

<http://www2.potsdam.edu/mcallitp/timeline>

For more information about the saxophone with pictures and listening samples visit

<http://www.dsokids.com/2001/dso.asp?PageID=257>

Saxophone Fact Sheet



Parts of the Saxophone:

Mouthpiece
Neck
Body
Pads
Keys
Bell

1. The saxophone was invented by Adolphe Sax in 1846.
2. The saxophone is a part of the woodwind family and the only one made of brass.
3. The saxophone is played with a single reed, like a clarinet.
4. The reed is strapped to a mouthpiece and vibrates to create sound.
5. It is one of the few instruments named after its creator.
6. French composers were some of the first to use the saxophone in their music because the instrument was invented in Paris.
7. The saxophone first became popular in the military band.
8. There are ten different kinds of saxophones: sopranino, C-soprano, soprano, F mezzo-soprano, C-melody, alto, tenor, baritone, bass, and contrabass.
9. When the keys of the saxophone are pressed down, the pitch changes.

Pads are on the keys of the saxophone to keep the holes airtight.

Third Grade Lesson (CA 5)

Title Angels!

Time Frame One 30-40 minute lesson

Overview Students sing familiar songs, learn new songs, evaluate their performance and performances they hear, and decide if songs will fit together as partner songs.

Standard Critical Analysis

Arts Benchmark	
Devise criteria for evaluating music and music performances, and express opinions using basic music vocabulary.	M–CA–E5

Foundation Skills Communication, Problem Solving, Linking and Generating Knowledge

Student Understandings

Students sing various songs and discover that some of them can be sung simultaneously as “partner” songs. They determine whether the songs harmonize well as they sing them together, discuss what contributes to successful partner songs, and make decisions based on their singing and listening.

Grade-Level Expectations (GLEs)	
Grade 3	Science
27.	Use the words high/low to compare the pitch of sound and the words loud/soft to compare the volume (amplitude) of sound (PS-E-C1)

Interdisciplinary Connections

Students use the words loud/soft to compare the volume of sound in different songs.

Vocabulary: steady beat or heartbeat, rhythm, comparatives, spiritual (n.), partner song

Materials and Equipment

CD Player, songs included in this lesson: “The Angel Band,” “Chatter with the Angels,” “All Night, All Day,” “Swing low, Sweet Chariot”

Prior Knowledge

Students know the songs in this lesson except “All Night, All Day,” and “Swing Low, Sweet Chariot.” They can keep a steady beat on their legs or on other parts of their bodies, and they are able to keep a steady beat while walking or marching to music. Students are able to sing tunefully in several keys that are appropriate for young voices. They have demonstrated the ability to keep a “spider” beat while singing a song. Students have demonstrated the ability to work safely and correctly with common percussion instruments -- hand drum, tambourine, wood block, jingle bells, maracas, and guiro. They have demonstrated the ability to watch the conductor for *fermatas* and cut-offs in a song. Students know to join in songs following a prompt on a starting pitch.

Sample Lesson

Students form a circle and sing the song, “Chatter with the Angels.” Sing any common “hello song” to greet the children. The students then sing “Chatter with the Angels” a few more times while putting “spider pats” on their legs, singing different verses louder or softer, faster or slower, as indicated.

