**MUED LESSON PLAN**

**(Beginning Fall 2018)**

**Class: General Music**

**Grade/Level: K-1st grade**

**Unit Title/Musical Composition: Rhythmic Patterns in duple meter, Tonal Patterns on Sol and Mi**

**Student Learning Outcome(s): Students will perform rhythm patterns in duple meter, first by rote, and then sight reading.**

**Students will compose and perform rhythmic patterns in duple meter.**

**Students will aurally analyze a familiar song in order to notate (identify and sequence) quarter and eighth notes in a 4-beat measure.**

**Students will aurally analyze a familiar song and notate (identify and sequence) pitches sol and mi in a 4-beat measure.**

**Students will synthesize aural analysis and notation in order to perform a familiar song, vocally and using pitched percussion instruments.**

**California Standards:** K.MU:Cr1 With [guidance](#bookmark), [explore](#bookmark1) and experience [music concepts](#bookmark2) (such as [beat](#bookmark3) and [melodic contour](#bookmark4)).

1.MU:Cr2b. With limited [guidance](#bookmark5), use [iconic](#bookmark6) or [standard notation](#bookmark7) and/or recording technology to document and organize personal [musical ideas](#bookmark8).

K.MU:Cr2b. With [guidance](#bookmark9), organize personal [musical ideas](#bookmark10) using [iconic notation](#bookmark11) and/or recording technology.

1.MU:Re7.2 With limited [guidance](#bookmark12), [demonstrate](#bookmark13) and identify how specific [music concepts](#bookmark14) (such as [beat](#bookmark15) or [pitch](#bookmark16)) are used in various [styles](#bookmark17) of music for a [purpose](#bookmark18).

K.MU:Re7.2 With [guidance](#bookmark19), [demonstrate](#bookmark20) how a specific [music concept](#bookmark21) (such as [beat](#bookmark22) or melodic direction) is used in music.

K.MU:Cn11 With [guidance](#bookmark23), [share](#bookmark24) [connections](#bookmark25) between music and [culture](#bookmark26).

1.MU:Pr4.2 b. When analyzing selected music, read and perform [rhythmic patterns](#bookmark27) using [iconic](#bookmark28) or [standard notation](#bookmark29).

K.MU:Pr4.2 a. With [guidance](#bookmark30), [explore](#bookmark31) and [demonstrate](#bookmark32) awareness of music contrasts such as high/low, loud/soft, and same/different in a variety of music selected for [performance](#bookmark33).

1.MU:Pr4.2 a. With limited [guidance](#bookmark34), [demonstrate](#bookmark35) knowledge of [music concepts](#bookmark36) (such as [beat](#bookmark37) and [melodic contour](#bookmark38)) in music from a variety of [cultures](#bookmark39) selected for [performance](#bookmark40).

**What academic and content-specific vocabulary will be introduced?**

**Ta and Tadi, Sol and Mi, beat, rhythm, compose, perform, solfege, pattern, melody, pitch, measure**

**Identify**

* **Musical Element/Concept** (e.g. specify from categories—melody, harmony, rhythm, timbre, texture, form, etc.)**:**
* **Musical Actions** (e.g. composing, improvising, performing, listening, etc.)**:**
* **Musical Skills** (technique needed to accomplish action/element)**:**

**Learning Activities:**

|  |  |  |  |
| --- | --- | --- | --- |
| Measures/  Song | Musical Element/ Concept | Scaffolded Activities   * *Active learning* * Scaffolded for higher-order thinking skills (analysis, synthesis, evaluation, interpretation, transfer) * Groupings within activities | Assessment   * *Kind of assessment (formal, informal, self, peer)* * *Criteria being assessed* |
| “Freedom Train” - protest song/spiritual | Steady beat, pitch  Perform | •Lead students into the classroom using “Freedom Train,” stepping the macrobeat, and playing the microbeat on a shaker  •Students step the macrobeat, and sing, “Will (child’s name) get on board”  •Students mirroring my movements and perform a variety of non-locomotor movements to steady beat –stepping, swaying, etc.– while performing the sound of the train on the microbeat “ch ch, ch ch”  •Students perform steady beat using locomotor movements to arrive at their spaces (stops on the train ride) in the circle  1.MU:Re7.2 With limited [guidance](#bookmark41), [demonstrate](#bookmark42) and identify how specific [music concepts](#bookmark43) (such as [beat](#bookmark44) or [pitch](#bookmark45)) are used in various [styles](#bookmark46) of music for a [purpose](#bookmark47).  K.MU:Cr1 With [guidance](#bookmark48), [explore](#bookmark49) and experience [music concepts](#bookmark50) (such as [beat](#bookmark51) and [melodic contour](#bookmark52)).  1.MU:Pr4.2 a. With limited [guidance](#bookmark53), [demonstrate](#bookmark54) knowledge of [music concepts](#bookmark55) (such as [beat](#bookmark56) and [melodic contour](#bookmark57)) in music from a variety of [cultures](#bookmark58) selected for [performance](#bookmark59). | Informal assessment of students’ mastery of steady beat, microbeat, and familiar pitches (mi re do) |
| “Sorida” - Shona hello song and hand game from Zimbabwe | Rhythmic body percussion in (compound) duple meter  Performing, Evaluating, Relating | •Students sing “Sorida” and perform the body percussion first independently  •Students turn to a friend and perform the hand game with another student - selecting 4 languages in which to sing hello - students may select the languages they know  •Students identify the language and culture of the original song (the song has been introduced to students previously)  1.MU:Re7.2 With limited [guidance](#bookmark60), [demonstrate](#bookmark61) and identify how specific [music concepts](#bookmark62) (such as [beat](#bookmark63) or [pitch](#bookmark64)) are used in various [styles](#bookmark65) of music for a [purpose](#bookmark66).  1.MU:Pr4.2 a. With limited [guidance](#bookmark67), [demonstrate](#bookmark68) knowledge of [music concepts](#bookmark69) (such as [beat](#bookmark70) and [melodic contour](#bookmark71)) in music from a variety of [cultures](#bookmark72) selected for [performance](#bookmark73).  K.MU:Cn11 With [guidance](#bookmark74), [share](#bookmark75) [connections](#bookmark76) between music and [culture](#bookmark77).  K.MU:Re7.2 With [guidance](#bookmark78), [demonstrate](#bookmark79) how a specific [music concept](#bookmark80) (such as [beat](#bookmark81) or melodic direction) is used in music. | Informal assessment of early ensemble performance skills such as teamwork and maintaining steady beat |
| Transition into 4-beat patterns | •Performing 4 beat patterns by rote in simple duple meter  •Aural identification and notating 4-beat patterns  Performing,  Analyzing, evaluating | •Students echo a series of rhythmic patterns by making consonant sounds, clapping, tapping, stomping, and other non-locomotor movements  •Students identify how many grass squares they see in front of them - Introduce the term “4-beat patterns”  A) •Clap rhythm across the 4 grass squares - children audiate, then ask for a volunteer to come place the rhythm rocks in the correct order based on what they hear  B) •Students perform the rhythm, clapping or using another form of body percussion  Repeat A) and B) with 3 to 4 more rhythms, only changing one beat at a time  K.MU:Cr1 With [guidance](#bookmark82), [explore](#bookmark83) and experience [music concepts](#bookmark84) (such as [beat](#bookmark85) and [melodic contour](#bookmark86)).  1.MU:Cr2b. With limited [guidance](#bookmark87), use [iconic](#bookmark88) or [standard notation](#bookmark89) and/or recording technology to document and organize personal [musical ideas](#bookmark90).  K.MU:Re7.2 or 1.MU:Re7.2 With [guidance](#bookmark91), [demonstrate](#bookmark92) how a specific [music concept](#bookmark93) (such as [beat](#bookmark94) or melodic direction) is used in music. | Informal assessment of students’ ability to audiate and perform rhythmic patterns  Informal assessment of students’ ability to notate rhythmic patterns they hear |
| 4-beat patterns | •Composing 4-beat patterns  Creating (Evaluate, refine and imagine) | •Ask a student to compose their own rhythm  •Ask another student to perform it using locomotor movements (stomping or jumping at each grass square)  •Both previous steps may be repeated given enough time, or ask all students to try the rhythm by jumping it  K.MU:Cr2b. With [guidance](#bookmark95), organize personal [musical ideas](#bookmark96) using [iconic notation](#bookmark97) and/or recording technology.  K.MU:Re7.2 With [guidance](#bookmark98), [demonstrate](#bookmark99) how a specific [music concept](#bookmark100) (such as [beat](#bookmark101) or melodic direction) is used in music. | Informal assessment of students’ ability to compose using standard notation  Informal assessment of students’ ability to read and perform notation of 4-beat patterns |
| Transition into rhythm sticks  Stick Song | •instrument etiquette | •students grab their own rhythm sticks  •students practice resting position  •Students practice how to use rhythm sticks using the stick song |  |
| Doggy Doggy Where’s Your Bone | •demonstrate beat placement by singing a song and pointing to beats 1- 4  •analyzing a familiar song and notating rhythms  Perform, analyze, evaluate | •model pointing to each beat (grass squares) as we sing “Doggy Doggy Where’s Your Bone,” returning to first square for beat 1 on each downbeat and tapping across the four beats throughout  •Sing again and ask volunteer(s) to use rhythm stick to tap to each of the four beats on the grass squares, returning to beat one at the beginning of each measure, while everyone taps the macrobeat with their rhythm sticks  •ask students to audiate the rhythm of the first measure as I tap each beat  A) •sing the first measure only and point to each beat, ask how many sounds they heard on the first beat  B) •student comes and notates the first beat by placing correct rhythm rock on the first beat grass square  •Repeat A) and B) with beats 2-4 until the rhythm for the first measure is notated  •tap the rhythm to the first measure with the rhythm sticks  1.MU:Pr4.2 b. When analyzing selected music, read and perform [rhythmic patterns](#bookmark102) using [iconic](#bookmark103) or [standard notation](#bookmark104).  1.MU:Re7.2 With limited [guidance](#bookmark105), [demonstrate](#bookmark106) and identify how specific [music concepts](#bookmark107) (such as [beat](#bookmark108) or [pitch](#bookmark109)) are used in various [styles](#bookmark110) of music for a [purpose](#bookmark111).  K.MU:Pr4.2 a. With [guidance](#bookmark112), [explore](#bookmark113) and [demonstrate](#bookmark114) awareness of music contrasts such as high/low, loud/soft, and same/different in a variety of music selected for [performance](#bookmark115). | Assess student comprehension of beat placement within a measure  Assess student ability to notate a rhythm from a recognizable song  Student self-assessment by evaluating how many sounds they hear on each beat  Student self-assessment by evaluating differences/relatively minute changes between examples |
| Doggy Doggy Where’s Your Bone | •analyzing a familiar song and notating pitches  Analyzing, Interpreting | •introduce the term “melody”/ “pitches” - "can we play pitches on the rhythm sticks?… No. So let’s say goodbye to the rhythm sticks” – sing the “goodnight ladies” song to the words “goodbye rhythm sticks”  •Introduce sol and mi - show sol (blue rock) and mi (yellow rock)  •Sing “Doggy Doggy” with solfege hand signs  •Students come up one at a time to notate pitches for each beat using melody rocks  K.MU:Pr4.2 a. With [guidance](#bookmark116), [explore](#bookmark117) and [demonstrate](#bookmark118) awareness of music contrasts such as high/low, loud/soft, and same/different in a variety of music selected for [performance](#bookmark119).  1.MU:Re7.2 With limited [guidance](#bookmark120), [demonstrate](#bookmark121) and identify how specific [music concepts](#bookmark122) (such as [beat](#bookmark123) or [pitch](#bookmark124)) are used in various [styles](#bookmark125) of music for a [purpose](#bookmark126).  K.MU:Re7.2 With [guidance](#bookmark127), [demonstrate](#bookmark128) how a specific [music concept](#bookmark129) (such as [beat](#bookmark130) or melodic direction) is used in music. | Students self-assess and peers contribute whether the pitches they have notated and identified are in fact the pitches they hear in the song.  Assess student ability to audiate pitch, evaluate, and accurately identify comparatively high vs. low pitches (sol and mi) |
| Doggy Doggy Where’s Your Bone | •reading and performing notation on the bells  Performing (interpreting, refining), Responding (interpreting, analyzing, evaluating) | •give each student a chance to read and play the melody on the handbells (or given a set of three handbells and a larger class, have three students perform at a time)  1.MU:Pr4.2 b. When analyzing selected music, read and perform [rhythmic patterns](#bookmark131) using [iconic](#bookmark132) or [standard notation](#bookmark133).  1.MU:Pr4.2 a. With limited [guidance](#bookmark134), [demonstrate](#bookmark135) knowledge of [music concepts](#bookmark136) (such as [beat](#bookmark137) and [melodic contour](#bookmark138)) in music from a variety of [cultures](#bookmark139) selected for [performance](#bookmark140).  K.MU:Pr4.2 a. With [guidance](#bookmark141), [explore](#bookmark142) and [demonstrate](#bookmark143) awareness of music contrasts such as high/low, loud/soft, and same/different in a variety of music selected for [performance](#bookmark144).  1.MU:Re7.2 With limited [guidance](#bookmark145), [demonstrate](#bookmark146) and identify how specific [music concepts](#bookmark147) (such as [beat](#bookmark148) or [pitch](#bookmark149)) are used in various [styles](#bookmark150) of music for a [purpose](#bookmark151).  K.MU:Re7.2 With [guidance](#bookmark152), [demonstrate](#bookmark153) how a specific [music concept](#bookmark154) (such as [beat](#bookmark155) or melodic direction) is used in music. |  |
| Goodbye | •closing | •sing “goodbye” on Sorida |  |

**What higher-order thinking questions will you ask to engage students in analysis and discussion?**

How many sounds did you hear on beat\_\_?

How many pitches did you hear on beat\_\_?

Were those two pitches the same or different?

Did you hear sol or mi?

**How will you differentiate for diverse learners** (e.g. ELL, student IEP/504/GATE, and student who has faced some form of life challenge)**?**

For an emerging bilingual student, I would pair this child with a buddy, or potentially use the names of musical concepts in more than one language. I would also provide frequent breaks, opportunities to change position for students with attentional or sensory issues. For GATE students, I would ask these students, those specifically gifted in music, to demonstrate first, potentially pairing a GATE student with a student for whom these concepts are more challenging, starting with pairing these students during the hand game, “Sorida.” Other potential modifications could include asking students to develop their own movement choices, giving options such as “stomp, stand and step, pat, tap nose, etc.” as options for tapping rhythms. I could provide a page with pictorial reminders of acceptable movement choices for non-locomotor movements.

**Required Materials:**

Grass squares, rhythm sticks, rhythm rocks or some other tactile material with quarter notes on one side and eighth notes on the other side,

Blue and yellow rocks or other material in those particular colors, handbells (color coded for young learners)