

2019

Learning and literacy in music: activities for integrating children's literature into the elementary general music curriculum

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LEARNING AND LITERACY IN MUSIC:
ACTIVITIES FOR INTEGRATING CHILDREN'S LITERATURE INTO THE
ELEMENTARY GENERAL MUSIC CURRICULUM

A Thesis Submitted
in Partial Fulfillment
of the Requirements for the Designation
University Honors with Distinction

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May 2019

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INTRODUCTION

This thesis has been divided into three sections: reasoning, activities, and reception.

Within the reasoning section, an academic discussion of the current state of reading within United States music classrooms will take place, along with a thorough explanation of arts-integration and its benefits to students. A closer look at the dichotomy of music education philosophies will be examined, and arguments against integrating reading and music will be addressed. Ultimately, the use and necessity of children's literature within the general music curriculum will be thoroughly justified.

Within the activities section, 20 musical activities will be presented alongside nonmusical books. These activities all follow the same general pattern: begin by reading the book, followed by a short discussion; participate in a large group activity; possibly participate in a small group activity; then finally, assess students' knowledge and understanding. At the bottom of each activity, both the archived and the current National Association for Music Educators Standards that are met throughout the activity are identified and explained. Within some of these activities, "Sample Whiteboards" are also presented. These are created using the ActiveInspire Classflow software meant for SmartBoards, however, they were also created with reality in mind. All sample whiteboards may be easily modified for regular whiteboards or projectors, for those schools which do not yet utilize SmartBoard technology. Also included in each activity is a recommended grade for which the activity would be appropriate. This recommendation

is determined by both the lexile score of the children's book and the difficulty of the musical concept. Directly below the recommended grade is a list of all materials needed for that particular activity. All books listed within that section may be found fully cited in the bibliography section of this thesis. A list of knowledge precedents may also be found within each activity: it is recommended that those skills be taught to the students before attempting the activity. Finally, all assessments included in these activities are meant to be formative. These activities are designed to either introduce or review a musical concept—not to end a unit with a formal or informal assessment score. The assessments included in these activities are simply to assist the teacher in identifying areas in which their students may need additional instruction.

The final section of this thesis, the reception, will discuss the successes and challenges that each activity faced when it was implemented within a public school setting, as well as the difference in demographics between the Cedar Falls and Waterloo Public Schools which may influence performance and need in music classrooms.

READING IN OUR MUSIC CLASSROOMS

In 1995, music teachers were not often reading to their students.¹ Why should they have been? Music class is a time to learn music; to learn how to feel a beat, to create rhythms, to sing, to hear. Music class isn't a time to read children's books—right?

This concept that was all too common back then is being challenged by a modern-day push for arts-integration, “an approach to teaching in which students construct and demonstrate understanding through an art form” whereby “students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both.”² Arts-integration is changing how students learn and teachers teach. There are several benefits to this approach, as explained in Linda Crawford's book, *Lively Learning*.

The Arts make content more accessible.³ Howard Gardner's widely accepted Theory of Multiple Intelligences states that there are at least eight different types of learners, who learn best via different routes of teaching (such as through spoken word for linguistic learners or by drawings for spatial learners).⁴ Arts-integrated content can be taught in a multitude of different ways, playing to the strengths of many different intelligences: learning through drama can greatly benefit students with intra- and interpersonal intelligences, learning through movement or dance can benefit students

¹ Jana R. Fallin, “Children's Literature as a Springboard for Music.” 24.

² “What is Arts Integration?,” The Kennedy Center ArtsEdge.

³ Linda Crawford, “Accessible and Alive,” 6-7.

⁴ Robert Siegler, et. al., *How Children Develop*, 4th ed., 321.

with bodily-kinesthetic intelligence, and learning through song or harmony can benefit students with musical intelligence, to name only a few. When teachers employ an arts-integrated approach to teaching, a broader spectrum of students are able to understand with ease, creating a more comfortable and more accessible learning environment.

The Arts encourage joyful, active learning.⁵ It's no surprise that utilizing the Arts creates a more fun and exciting atmosphere for student learning. Students, especially younger elementary students, do not fare well sitting at desks trying to absorb and remember every word that their teacher says. The idea of the *tabula rasa*, whereby students' minds are blank slates simply waiting to be given knowledge, has been long disproven, and replaced with research-based evidence that children must be engaged in their environment in order to learn.⁶ Employing activities that use music, drama, and visual art creates a more child-friendly method of teaching and learning.

The Arts help students make and express personal connections to content.⁷ Children are better able to learn when the content they're presented with is relevant to their own lives. "We need to help learners create a felt meaning, a sense of relationship with a subject, in addition to an intellectual understanding," states brain researcher Geoffery Cane.⁸ When teachers introduce arts-integrated education, they're able to create that sense of meaning or relevance to their students, which, in turn, positively affects their learning.

4. The Arts help children understand and express abstract concepts.⁹ Abstract concepts can be difficult for children to comprehend. According to Jean Piaget's stages of

⁵ Linda Crawford, "Accessible and Alive," 7-9.

⁶ Robert Siegler, et. al., *How Children Develop*, 4th ed., 8-10.

⁷ Linda Crawford, "Accessible and Alive," 9-10.

⁸ Marcia D'Arcangelo, "The Brains Behind the Brain." 24.

⁹ Linda Crawford, "Accessible and Alive," 10-11.

cognitive development, people generally aren't able to comprehend purely abstract concepts until they've reached the formal operational stage, which encompasses most children 12 years and older.¹⁰ However, a child in the stage immediately prior to the formal operational stage—the concrete operational stage—is able to understand abstract concepts if presented with a concrete example, and this generally occurs during the prime elementary ages of 7 to 12 years old.¹¹ Therefore, presenting a concrete arts-centered experience to an elementary student could support their understanding of a related abstract concept.

The Arts stimulate higher-level thinking.¹² At the top of Bloom's revised Taxonomy of Educational Objectives, within the highest levels of thinking, is creating.¹³ The definition of arts-integration itself inherently suggests the use of creativity within its lessons (students *construct* and demonstrate knowledge...students engage in a *creative* process). Students engage in the highest level of thinking when being taught in an arts-integrated way.

The Arts build community and help children develop collaborative work skills.¹⁴ Research has confirmed that children's longest-lasting learning comes from collaboration.¹⁵ Within an arts-integrated approach, children are often encouraged to work with their peers, whether it be by forming a dramatic scene together, singing together, or playing together, which therefore encourages long-lasting learning.

¹⁰ Robert Siegler, et al., *How Children Develop*, 4th ed., 135.

¹¹ *Ibid.*

¹² Linda Crawford, "Accessible and Alive," 11.

¹³ Patricia Armstrong, "Bloom's Taxonomy."

¹⁴ Linda Crawford, "Accessible and Alive," 12-14.

¹⁵ *Ibid.*

Advocates for arts-integration often view it as a way to supplement or augment the general education classroom—not the music classroom, which is already an art-focused subject by itself. Yet the roles can be reversed, whereby a general education subject supplements and augments an arts subject. Children’s literature, then, is a natural complement to music education.¹⁶ On an abstract level, reading allows for children to connect with characters in an emotional way, similar to how music connects to the humanity in all of us. On a more concrete level, children’s books can directly facilitate transferred learning to musical concepts, such as those books which have a repeating phrase, similar to the “A” section in a rondo form.¹⁷ Ultimately, this type of arts-integrated approach offers a two-way street of learning to our students: as we teach our musical standards to these children, and reinforce those standards with nonmusical means, students also reinforce their learning within those nonmusical subjects. Though, as music educators, our primary concern is teaching our students musical skills, it would be remiss of us to ignore the fact that music has a positive impact on general education skills as well. An arts-integrated approach facilitates deeper learning in both subjects.

All of the children’s books used in these activities are inherently nonmusical, and this was chosen for several important reasons. There are certainly many children’s books that have and currently are being published that are directly related to music: *Beethoven Threw the Stew!*, *Dance of the Sugar Plum Fairy*, *In the Hall of the Mountain King*, and *The Flying Orchestra* are just some examples of these types of books. While these books are excellent at combining music and literature, and should certainly be used in both elementary general and music classrooms alike, they don’t offer the same types of benefits

¹⁶ Beth Ann Miller, “A Harmonious Duet,” 18-24.

¹⁷ Ibid.

as do nonmusical books. Nonmusical books primarily offer a much larger variety of topics than musical books, which, of course, are generally confined to a musical topic. This variety is crucial to developing interest in a classroom: students who simply don't like music are a lot less likely to pay attention to a musically-themed book than a book about bats, if they have a particular interest in them instead (e.g. *Stellaluna*). As stated by Terry Meier in *The Reading Teacher*, "If books are not compelling to children, then no amount of time spent on [additional activities] will result in their becoming proficient and empowered readers."¹⁸ But a student who finds interest in the book—and is therefore engaged in the reading and discussion of it—will not only develop their literacy skills, but they are also more likely to participate in the related musical lesson. Furthermore, it is known that students who are interested in any given topic develop intrinsic motivation to learn more about that topic and seek deeper understanding.¹⁹ Children's books have also been found to be engaging if they simply relate to the students, despite the student's personal interests.²⁰ Therefore, books about the everyday lives of children rather than instruments of the orchestra may be more likely to attract a student's attention. Important themes which affect our students, such as bullying, could be addressed, while still keeping relevance to the music education curriculum—though it should be noted that particularly heavy themes such as bullying, discrimination, racism, and the like should never be restricted to a relatively quick discussion in the music classroom, but rather, reviewed and reinforced within the child's entire school environment. Ultimately, nonmusical books

¹⁸ Terry Meier, "Why Can't She Remember That?," 246.

¹⁹ Ulrich Schiefele, "Interest, Learning, and Motivation," 314.

²⁰ Terry Meier, "Why Can't She Remember That?," 246.

provide a much greater number of routes a music teacher's lesson plan could take, which, in turn, offers several more lasting benefits to our students.

The primary argument against an arts-integrated approach within an elementary general music classroom often draws similar arguments from the role of music education in general. What exactly is that role? The debate continues to this day: should music be taught because it reinforces and complements the general education curriculum, or should it be taught for its benefits to the aesthetic experience of humanity? Using the arts-integrated approach as the basis for an answer, both potential roles of music education are extremely important to the learning of a child. While proponents of the Aesthetic philosophy may disagree, the activities included in this thesis are not meant to underscore the importance of music, and do not put literacy or other nonmusical subjects before music. Rather, these activities utilize nonmusical methods (i.e. reading and literacy) to enhance musical learning. Heightened musical knowledge then increases learning in those and other nonmusical subjects: Evidence suggests that students who receive education in music develop stronger mathematics skills.²¹ Research has also shown that rhythmic instruction interventions had a positive impact on students' below-average reading scores.²² In essence, a positive feedback loop is formed: as musical concepts are strengthened, nonmusical concepts are also better understood, which can then be used to strengthen more advanced musical concepts, and so on and so forth. While the purpose of music education should not primarily be to achieve these positive nonmusical results, music educators should not ignore the fact that they do exist, and they should be harnessed. Furthermore, Doris Mueller in the *Journal of Reading* states that "all teachers

²¹ Kathryn Vaughn, "Music and Mathematics," 163.

²² Susan Hallam, "Can a Rhythmic Intervention Support Reading Development in Poor Readers?."

are reading teachers, especially at the elementary school level, and therefore have immeasurable potential for influencing pupils' attitudes toward reading."²³ Elementary-aged students are constantly learning new aspects of the English language, reading, and literacy while they attend school, whether or not we consciously teach it: the posters we hang on the walls, the papers they view, and even the way we form our sentences while speaking all unconsciously develop our students' literacy skills. Therefore, we have a duty as educators in general, despite our specialization, to assist in our young students' acquisition of literacy skills.

There are also concerns that arts-integration represents "generic learning and a failure to acknowledge discipline-specific understandings of skills for each arts discipline."²⁴ In other words, the "Arts" would be diminished to one, generic term that does not distinguish between the differing skills found in music, drama, dance, painting, and the many other forms of art that exist today. But this concern has been addressed by multiple researchers who agree that a combination of specialist instruction and integrated instruction is ideal.²⁵ Therefore, it is obviously not recommended that an elementary general music curriculum consist solely of arts-integrated content. Instruction in purely musical concepts must also be included along with arts-integrated content for a well-rounded education in music. This thesis simply addresses the current lack of arts-integrated content, and provides ideas for activities to achieve the arts-integrated side of that ideal balance.

²³ Doris Mueller, "Teacher Attitudes Toward Reading," 203.

²⁴ Susan Chapman, "Arts Immersion for Music Teachers," 26.

²⁵ *Ibid.*, 30.

In summary, there is plenty of evidence that supports the use of reading children's literature in a music classroom. While this concept certainly is starting to gain more traction, the purpose of this thesis is to provide a starting point for educators that have not yet begun to take advantage of the rich abundance of content that is found in such literature, or to assist educators who simply want more ideas and evidence to support their teaching choices. In order to improve our teaching and provide as best of an education as we can to our students, we must utilize all resources available to us: including children's books that have nothing to do with music.

BEAT

The Elves and the Shoemaker by Jim LaMarche
Cobbler, Cobbler - Beat Internalization

"Slowly, Slowly, Slowly," Said the Sloth by Eric Carle
Stop and Go, Fast and Slow - Fast Beat vs. Slow Beat

Rainbow Weaver by Linda Elovitz Marshall
Rainbow Instruments - Steady Beat Review

Stellaluna by Janell Cannon
I Only Fly at Night - Fermata

The Elves and the Shoemaker **by Jim LaMarche**

ISBN: 978-0811834773

This classic story from the Brothers Grimm portrays a sense of selflessness and appreciation for what others do for us in our daily lives. The accompanying activity further explores the concept of a cobbler, and uses several different body actions/percussion to internalize a sense of beat to the song "Cobbler, Cobbler."

Recommended Grade: K
Estimated Time: 20 minutes

Materials:

1. *The Elves and the Shoemaker* by Jim LaMarche
2. "Cobbler, Cobbler" from *Musical Games, Fingerplays and Rhythmic Activities for Early Childhood* by Marian Wirth, et al.

Cobbler, Cobbler

Musical Concept(s):

beat internalization

Knowledge Precedents:

- Experience with steady beat
- Learn a song using rote process

Prepare:

No preparatory work

Sample Discussion Questions

1. What kind of story is this? Is it fiction or nonfiction? What parts of the story could be real, and what parts of the story could not be real?
2. Would the shoemaker have been able to make the shoes without the elves' help? Why or why not?
3. Why did the elves help the shoemaker? Why did the shoemaker and his wife help the elves?
4. Think about a time someone did something nice for you. Maybe they held the door open for you, or complimented your shirt, or helped you clean your room. How did you respond? Did you show them your appreciation? What are ways we can show our appreciation when someone does something to help us?

Procedure:

1. To transition from the book to the activity, describe what a "cobbler" is, using examples and context clues from the book. What do cobblers make? Shoes. How do they make them? By stitching pieces of leather or other materials together. To help us remember what a cobbler does, you have a song that we'll learn.
2. Teach the song using echo imitation. When students are comfortable with the words, explore moving in a steady beat in different ways while singing (e.g. pat a steady beat on your laps, or march to the beat in a circle).
4. When students are quite comfortable with moving and singing at the same time, teach the individual movements found on the Resources page. Challenge students to memorize all of the movements, and to sing the entire song three times using those movements, without stopping.
5. If time allows, pretend to take a trip to an imaginary shoe store, to try on different shoes. Ask students for their suggestions on what shoes to try on: big shoes, small shoes, high heels, clunky boots, sticky shoes, smelly shoes; the list is endless! Upon each suggestion, sing the song, while walking to the beat in a circle, pretending you've got those shoes on. For example, if you have high heels on, you might only walk on your toes; and if you've got smelly shoes on, you might make a disgusted face while walking to the beat.

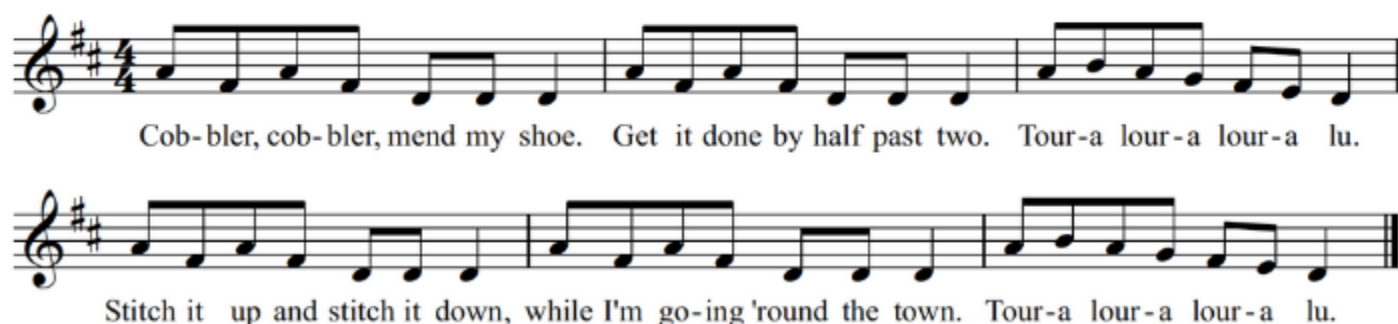
Assessment:

Ongoing throughout the activity. Take mental or physical note of students who are unable to move to the beat, or if students have more trouble finding the beat in certain types of movements more than others.

Resources

Cobbler, Cobbler

*Adapted from
Musical Games, Fingerplays
and Rhythmic Activities
for Early Childhood
by Marian Wirth, et al.*



Cob- bler, cob- bler, mend my shoe. Get it done by half past two. Tour-a lour-a lour-a lu.

Stitch it up and stitch it down, while I'm go- ing 'round the town. Tour-a lour-a lour-a lu.

Movements:

- | | |
|--|--|
| Cobbler, Cobbler, mend my shoe. Get it done by half past two.
Toura loura loura lu. | Pound fists on top of each other.
March four beats in circle. |
| Stitch it up and stitch it down, while I'm going 'round the town.
Toura loura loura lu. | Pretend to stitch something.
March four beats in circle. |
| Cobbler, Cobbler, mend my shoe. Get it done by half past two.
Toura loura loura lu. | Pound floor and thighs.
March four beats in circle. |
| Stitch it up and stitch it down, while I'm going 'round the town.
Toura loura loura lu. | Clap and snap fingers.
March four beats in circle. |
| Cobbler, Cobbler, mend my shoe. Get it done by half past two.
Toura loura loura lu. | Bend knees to the beat.
March four beats in circle. |
| Stitch it up and stitch it down, while I'm going 'round the town.
Toura loura loura lu. | Shift weight to and from toes.
March four beats in circle. |

1994 NafME National Standards Met

#1 - Singing, alone and with others, a varied repertoire of music.

Students will sing the song "Cobbler, Cobbler" as a group.

#6 - Listening to, analyzing, and describing music.

Students will listen to the teacher sing the song "Cobbler, Cobbler" several times in order to learn the words and melody.

#8 - Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will understand that some music can be about different jobs, and that music can help us remember what those jobs are.

#9 - Understanding music in relation to history and culture.

Students will understand, through the song, what a cobbler was, and how they did their jobs, even though there are not many cobblers in today's time.

2014 NafME National Standards (PK-8 General Music) Met

MU:Cr1.1.Ka - With guidance, explore and experience music concepts (such as beat and melodic contour).

Students will experience beat in several different ways of movement.

MU:Cr1.1.Kb - With guidance, generate musical ideas (such as movements or motives).

Students will generate ideas about what kinds of shoes to try on, therefore creating different ways of moving and sounding their bodies to the beat.

MU:Pr4.2.Ka - With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.

Students will suggest different types of shoes to try on, which may facilitate discussion about contrasts in those shoes (e.g. does this shoe make a loud sound or a soft sound?).

MU:Cn11.O.Ka - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Students will understand that some music can be about different jobs, and that music can help us remember what those jobs are.

"Slowly, Slowly, Slowly," Said the Sloth **by Eric Carle**

ISBN: 0-399-23954-5

This activity introduces students to the musical concept of tempo by relating it to the speed of animals they already know. Through the sloth's response in the book, it also teaches children that sometimes, we need to slow down when we do things in order to feel calm. This activity would pair well with students who are also in the middle of an animal-based unit in their science class.

Recommended Grade: K - 1st
Estimated Time: 20 minutes

Materials:

1. *"Slowly, Slowly, Slowly," Said the Sloth* by Eric Carle
2. Tubano drum
3. "Stop and Go, Fast and Slow" from *Musical Games, Fingerplays, and Rhythmic Activities for Early Childhood* by Marian Wirth, et al.

Stop and Go, Fast and Slow

Musical Concept(s):

tempo; fast vs. slow beat

Knowledge Precedents:

- Can find, follow, and play a steady beat
- Experience playing a drum

Prepare:

No preparatory work

Sample Discussion Questions

1. How did the sloth feel about being slow?
2. Think about a time when you had to do something very fast. What happened? How did you feel about it? Did you feel rushed and anxious?
3. Think about a time when you had a lot of time to do something, and you didn't need to be rushed. What happened? How did you feel about it? Did you feel calm and "relaxed," like the sloth said he felt?

Procedure:

1. To transition from the book to the activity, ask the class to list other animals that are quite slow, and others that are very fast. Just like those animals, some music is slow, and some music is fast—it all depends on their beat. Take this opportunity to review what a beat is with your students.
2. Explain the rules of the activity to the students: Students will march around the room to the beat of your drum, and they may only take a step when they hear a beat. When the beat stops, they must freeze in place. Be sure to remind students of existing classroom rules that must still be followed while participating in this activity, such as "keep your hands to yourself" and "only march in this area." If they do not freeze in place when the beat stops, they must sit down where they were caught, and pat the beat on their laps until the game is restarted.
3. Give students a "warm up" round, where nobody is called out. Play a few different beats, stopping every so often and watching for students who remembered to freeze, and those who didn't. Remind those who didn't stop that when the beat stops, they must freeze!
4. Once the students are warmed up, begin the "real" game. Be sure to play beats at drastically different tempi to really keep their attention, and periodically ask students if the beat that was just played was fast or slow. The last person standing gets to play the beat on the drum for the next round. If a student who has won wins again, have them choose someone who hasn't yet won to play the drum, so as many students as possible have a chance to play. If a sole winner cannot be determined after several different beats are given, you should choose a "winner" who has not yet played the drums, and who has been following directions well, in order to start a new round.

Assessment:

Ongoing throughout the activity. Keep track of students who sit down frequently, as they may need additional instruction in identifying or feeling a beat. Aurally assess students who lead a beat on the tubano drum, and take note of those who do not give a consistently steady beat.

1994 NafME National Standards Met

#2 - Performing on instruments, alone and with others, a varied repertoire of music.

Students will have the chance to perform a steady beat of their choosing alone (or with the teacher) on a tubano drum.

#6 - Listening to, analyzing, and describing music.

Students will need to listen to the steady beat in order to follow it with their bodies. Additionally, they are periodically asked to describe the tempo of the beat they've heard.

#8 - Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will relate tempo to the science-related speed of animals.

2014 NafME National Standards (PK-8 General Music) Met

MU:Cr1.1.Ka - With guidance, explore and experience music concepts (such as beat and melodic contour)

Students will experience feeling and following a steady beat of various tempi.

MU:Cr1.1.Kb - With guidance, generate musical ideas (such as movements or motives).

Students will determine the tempo they would like to play a steady beat at while they are leading the class.

MU:Pr4.2.Ka - With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.

Students will experience and demonstrate contrasting beat speeds and will describe them as either slow or fast.

MU:Pr4.3.Ka - With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.

Students will demonstrate awareness of a difference in tempo, laying the foundation for learning about expressive intent.

MU:Pr4.3.1a - Demonstrate and describe music's expressive qualities (such as dynamics and tempo).

Students will demonstrate and describe fast and slow beats.

MU:Pr6.1.Kb - Perform appropriately for the audience.

Students will perform a steady beat on a tubano drum for the class to listen.

Rainbow Weaver

by Linda Elovitz Marshall

ISBN: 978-0-892-39374-9

This activity explores the creative side of young students, encouraging them to create musical instruments where only trash existed before. In doing so, a lesson on pollution and littering will be incorporated, knowledge of Mayan culture will be shared, and students will learn about the construction of several non-Western instruments.

Students will ultimately review the concept of beat on their homemade instruments.

Recommended Grade: K - 1st
Estimated Time: 30 minutes

Materials:

1. *Rainbow Weaver* by Linda Elovitz Marshall
2. Clean recyclable toilet paper rolls and/or paper towel rolls
3. Colored construction paper
4. Colored rubber bands
5. Rice and beans
6. Photos of non-Western instruments

Rainbow Maracas

Musical Concept(s):

steady beat review

Knowledge Precedents:

- Introduced to beat
- Can follow a steady beat

Prepare:

1. Begin creating enough homemade maracas for the students (see Resources). Do not fill the maracas yet; allow the students to choose what filling they want, as well as what color "cap" they want on the end.
2. Cut out enough "caps" for your students to each choose one.
3. Finish creating two example maracas: one filled with just beans, and the other filled with just rice.

Sample Discussion Questions

1. Why did Ixchel want to weave with her mother?
2. What did Ixchel see when she walked next to the milpa? How did the plastic bags get there?
3. How many times did Ixchel try to weave? Why did Ixchel keep trying, even though her first few tries weren't good? Have you ever kept trying to do something, even though you weren't good at it at first? What happened?

Procedure:

1. To transition from the book to the activity, point out the various cultural aspects of the Maya that are displayed in the story (several examples are listed in the back of *Rainbow Weaver*). Then point out that the Maya also had their own form of music and musical instruments, but they didn't quite look the same as the instruments we have today. Show students a photo of a *tunkul*, and explain how it was created and played. Other Mayan instruments that could be explored are: *bulalek*, *kayum*, *tzitzmoc*, and *zoot* (see Resources).
2. After showing Maya-specific instruments, explain that cultures all over the world have created instruments that we don't see in modern orchestras. Photos of non-Western instruments from various cultures may be shared, as well as short descriptions that explain how they were created and played. Instruments from Japan (*biwa*, *koto*, *shakuhachi*, *shamisen*) and Africa (*mbet*, *pluriarc*, *agidigbo*, *kimasa*, *nfir*, *ghaita*, *gangatan*) are suggested here, but any instrument that is not used in band or orchestral settings could be discussed (see Resources).
3. Lay out the half-prepared maracas in the middle of the room, and tell the class that, like Ixchel, you spent some time picking up and cleaning garbage that you want to transform into something new. Display the two fully-made maracas, and explain that maracas come from Latin American countries, and are usually made of dried gourds and seeds. Sound your maracas, and give students a chance to hear the difference between a bean-filled maraca and a rice-filled maraca. Students will be able to choose what they'd like to fill their maracas with, as well as what color they'd like to cap their maraca with. Guide students in creating the maracas using the instructions found in Resources. Help students fill their maracas with their chosen filling, and, if needed, in closing their end caps with rubber bands.
4. When all students have crafted their maracas, practice playing them. Explore different ways of creating sound with the maraca, and decide as a class what kind of sound you would like to hear (and how to play it on these maracas).

Assessment:

Review what a steady beat is by asking for volunteers to describe or model one. Then, have students follow you in playing a steady beat on their maracas. If a song or nursery rhyme has been learned recently, have students sing the song while playing the steady beat. Assess students' ability to keep the beat steady.

Resources

Recycled Maracas - Preparatory

Materials:

1. Toilet paper rolls, paper towel rolls
2. Colored construction paper
3. Marker
4. Rubber bands (preferably colored, to match the theme of the book)
5. Scissors
6. Rice, beans, or other similarly dried material

Step 1: Gather your toilet paper rolls and/or paper towel rolls.



Step 2: Cut the rolls into desired lengths.

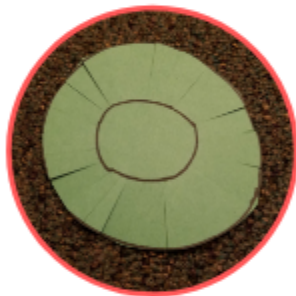


Step 3: Use the cut rolls to trace a circle on to the colored construction paper.



Step 4: Draw a larger circle around the traced one. It does not need to be perfect!

Step 5: Cut out the large circle, and cut slits from the outside circle to the inside circle. Prepare many of these "caps" in advance.



Step 6: Place the colored circle on one end of the roll, and fold the cut edges over the sides. Secure with a rubber band.



The next steps should be done with the students!

Resources

Recycled Maracas - With Students

Step 7: Fill the maraca 1/3 full with your choice of rice, beans, or other similar materials. Take note of the difference in each material's sound!



Step 8: Choose another colored "cap" to fold over the top of the maraca. Secure with another rubber band.

Congratulations!
**Your maraca is
ready to play.**

If time allows, students could decorate any portion of the cardboard roll that might be showing, as well as the heads of the caps.



Resources

Full definitions and photos may be obtained from the corresponding citation in each category.

Mayan Instruments

tunkul - slit drum

bulalek - water drum

kayum - upright single-headed drum, played barehanded

tzitzmok - pellet-bell rattles

zoot - rattle

Stevenson, Robert, and Arturo Chamorro. "Maya music." *Grove Music Online*. January 20, 2001.

Japanese Instruments

biwa - necked bowl-lute

koto - long zither with 13 strings

shakuhachi - end-blown notched flute

shamisen - three-string fretless plucked lute

Ferranti, Hugh de, Shigeo Kishibe, David W. Hughes, W. Adriaansz, Robin Thompson, Charles Rowe, Donald P. Berger, W. Malm, W.P. Malm, David Waterhouse, Allan Marett, Richard Emmert, Fumio Koizumi, Kazuyuki Tanimoto, Masakata Kanazawa, Linda Fujie, and Elizabeth Falconer. "Japan." *Grove Music Online*. Last modified July 25, 2013.

African Instruments

mvvet - polyidiochord stick zither

pluriarc - bow lute

agidigbo - box-resonated lamellaphone

kimasa - harp

nfir - trumpet

ghaita - oboe

gangatan - double-headed cylindrical drums

Kubik, Gerhard. "Africa." *Grove Music Online*. January 20, 2001.

1994 NAFME National Standards Met

#1 - Singing, alone and with others, a varied repertoire of music.

If singing during the assessment, students will sing a known melody while keeping a steady beat on their instruments.

#2 - Performing on instruments, alone and with others, a varied repertoire of music.

Students will be performing on homemade maracas.

#6 - Listening to, analyzing, and describing music.

Students will listen to the difference in sound between a bean-filled and a rice-filled maraca. Students will listen to the different ways the maraca can be played, and how they affect its sound.

#8 - Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will use material art skills to create their musical instruments, relating visual art with music. They will also learn about littering and recycling, and how such issues can be addressed in a musical way.

#9 - Understanding music in relation to history and culture.

Students will learn about various non-Western musical instruments.

2014 NAFME National Standards (PK-8 General Music) Met

MU:Cr1.1.Ka - With guidance, explore and experience music concepts (such as beat and melodic contour)

Students will experience following a steady beat.

MU:Cr2.1.Ka - With guidance, demonstrate and choose favorite musical ideas.

Students will listen to the difference between a rice-filled and a bean-filled maraca, and choose their filling based on those sounds

MU:Pr4.1.Ka - With guidance, demonstrate and state personal interest in varied musical selections.

Students will listen to different ways the maraca can be played, and will choose a method of playing that sounds good to them.

MU:Re7.1.Ka - With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.

Students will explain the choices they made when choosing between rice and bean fillers, which may lead into a discussion of personal preferences and past experience with instruments. Students will explain why they prefer some sounds the maraca makes over others, depending on playing style.

MU:Cn11.0.Ka - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Students will understand the relationship between material art skills and instrument creation, as well as the potential for old materials to be made into instruments. Students will understand that music is and has been a part of cultures all over the world, despite other cultures' instruments looking unfamiliar or odd.

***Stellaluna* by Janell Cannon**

ISBN: 0-15-280217-7

This activity introduces students to the concept of pauses in the beat. The story of Stellaluna relates to the Halloween-themed song of "I Only Fly at Night," which contains several recitative-like sections that utilize a fermata. While this would be a wonderfully themed song for Halloween, neither the song nor the book contain any overt Halloween language. Therefore, it is suitable for school districts which do not allow such content within their curriculum, and it could be used at any time within the month of October.

Recommended Grade: 2nd
Estimated Time: 20 minutes

Materials:

1. *Stellaluna* by Janell Cannon
2. Whiteboard & Marker
3. "I Only Fly at Night" from *Round the Seasons: 40 New Rounds, Partner Songs, and Short Songs for Every Holiday and Season* by Elizabeth Gilpatrick

I Only Fly at Night

Musical Concept(s):

fermata; a pause in the steady beat

Knowledge Precedents:

- Very proficient understanding of steady beat
- Find and follow a steady beat

Prepare:

No preparatory work

Sample Discussion Questions

1. When Stellaluna fell into the nest, the birds immediately noticed some differences between her and themselves. What are some of the differences between bats and birds? Are there any similarities?
2. Think about your friends. Are there similarities between you and your friends? Maybe you like the same foods, or play the same sports. Are there differences? Can you still be friends even though you're different from each other?
3. Momma Bird told Stellaluna to act like a bird—even though she wasn't one! For example, Stellaluna tried really hard to eat the food Momma Bird brought, even though it didn't taste good to her. Have you ever done something you don't like, just to please your family?

Procedure:

1. To transition from the book to the activity, discuss with your students the habits of bats like Stellanuna. What do bats eat? When do bats sleep? If bats sleep during the day, then what must they do at night? They must fly around a lot! That reminds you of a song about what bats do at night.
2. Project or write the text of the song on the whiteboard, using color to differentiate the syllables "day," "-way," "play," and "so," to indicate a pause in the beat on those syllables (see Resources). Sing the entire song once, and ask students to count how many times you sing the word "night." Sing the song a second time, and ask students if they noticed what happened when you sang the colored words. Guide them to recognize something changed in the beat when those words were sung.
3. Teach the song using a call and response method. Teach the beginning and end verses first, then address the recitative-like section with the fermatas. When learning the middle section, point out the colored words, and describe how on those syllables, the beat takes a pause. The pause can be as long or as short as you want, but you, the teacher, gets to decide. Therefore, students really need to pay attention to you to know when to start the beat again! Sing through the recitative a few times, then, ask for student volunteers to lead the class and decide how long the fermatas should be.
4. Introduce (or review) the fermata symbol. Place a fermata above all of the colored syllables on the whiteboard, and explain its use. Challenge students by moving the fermata around, and placing it on different words and syllables in the recitative.
5. Gather students in a large circle, and walk to the steady beat of the song. On the fermatas (as written), students should pause their bodies. When students are comfortable with this, again move the fermata to other words and syllables in the recitative. Additional body percussion can be used or explored using this same concept.

Assessment:

Ongoing. Aurally identify students who do not pause at the fermatas. Visually identify those who do not watch the leader to know when to continue singing, or do not pause their movements at the fermatas.

Resources

I Only Fly at Night

Adapted from *Round the Seasons: 40 New Rounds, Partner Songs and Short Songs for Every Holiday and Season* by Elizabeth Gilpatrick

Steady

If you want to fly with me you'd bet - ter hold on tight. I

5

zip and zoom a - cross the gloom; I on - ly fly at night. On

Freely, without pulse

9

an - y bright Oc - to - ber day I sleep the sun - lit hours a - way un -

13

til it's time for me to play when the moon is bright. So

17

if you want to fly with me you'd bet - ter hold on tight. At

21

night, at night; I on - ly fly at night. At

25

night, at night; I on - ly fly at night.

Resources

Example Whiteboard:

If you want to fly with me you'd better hold on tight.

I zip and zoom across the gloom; I only fly at night!

On any bright October **day**, I sleep the sunlit hours **away**,
Until it's time for me to **play**, when the moon is bright! **So**,

if you want to fly with me you'd better hold on tight.

At night! At night! I only fly at night.

At night! At night! I only fly at night.

1994 NafME National Standards Met

#1 - Singing, alone and with others, a varied repertoire of music.

Students will be singing "I Only Fly at Night" with one another.

#5 - Reading and notating music.

Students will understand the use of the fermata symbol, and what the symbol represents.

#6 - Listening to, analyzing, and describing music.

Students will listen to the teacher sing "I Only Fly at Night" several times, and will describe several aspects of the piece when asked to do so.

2014 NafME National Standards (PK-8 General Music) Met

MU:Pr4.2.2a - Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.

Students will demonstrate their understanding of the fermata symbol, and the concept of a pause in the steady beat.

MU:Pr4.2.2b - When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.

Students will use both iconic (differently colored words) and standard (fermata) notation to indicate a break in the steady beat while singing "I Only Fly at Night."

MU:Pr5.1.2a - Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.

Students will be judged on their ability to accurately follow the leader when approaching the fermatas in their song.

MU:Pr5.1.2b - Rehearse, identify, and apply strategies to address interpretive, performance, and technical challenges of music.

Students will be given several opportunities to rehearse their ability to follow the leader when approaching fermatas.

RHYTHM

Corduroy by Don Freeman
Teddy Bear - Barred Eighth Notes

Chrysanthemum by Kevin Henke
What's Your Name? - Rhythm Sorting

Tikki Tikki Tembo by Arlene Mosel
Orff Orchestration - Barred Sixteenth Notes

Last Stop on Market Street by Matt de la Peña
I Have a Car - Ostinato

***Corduroy* by Don Freeman**

ISBN: 670-24133-4

This classic children's book teaches kids that secondhand items can be just as wonderful as brand-new, and that we can all find a friend in a stuffed animal. Musically, the book relates to the well-known jump-rope rhyme "Teddy Bear," that can be used to distinguish the difference between beat and rhythm with its use of eighth notes.

Recommended Grade: K - 1st
Estimated Time: 30 minutes

Materials:

1. *Corduroy* by Don Freeman
2. Stuffed teddy bear
3. Whiteboard & marker
4. Barred instrument
5. "Teddy Bear" from *The Fun-to-Sing Songbook* by Esther L. Nelson
6. "Teddy Bear" from *Musical Games, Fingerplays and Rhythmic Activities for Early Childhood* by Marian Wirth, et al.

Teddy Bear

Musical Concept(s):

barred eighth notes

Knowledge Precedents:

- Firm concept of beat
- Follow visual and aural directions
- Experience with quarter and eighth note notation
- Play a steady beat on a barred instrument
- Familiar with mi, sol, and la pitches

Prepare:

1. Create a visual reminder for the lyrics of the song (poster, Flipchart, whiteboard drawings, etc.)
2. Set out barred instrument with all bars removed except do

Sample Discussion Questions

1. If you had money, what would you buy at the store? Would you buy something that didn't look new, like Corduroy?
2. How do you think Corduroy felt when he became friends with Lisa? Even though teddy bears and other stuffed animals aren't really alive, can they still be friends to people?
3. Think about when Corduroy said "This must be home, I've always wanted a home." What is a home? Is it just the place you live in, or is it the people that live there with you too?

Procedure:

1. To transition from the book to the activity, mention that your class might have a visitor today, from a stuffed teddy bear just like Corduroy. He wants to meet the students, but he'll only come out if you sing his special song.
2. Sing the first verse of the song from *The Fun-to-Sing Songbook*, with the written dotted eighth-sixteenth note rhythms changed to straight eighth note rhythms. Sing the song a second time, asking students to listen for and remember at least one activity that the teddy bear does in the song.
3. When all four activities have been mentioned, present a visual reminder of the lyrics on the whiteboard (pictures may be preferable to words, if students do not yet have reading fluency). Teach the song using echo imitation (see sample visuals on Resources page).
4. When the words have been learned, students should pat a steady beat on their laps and sing the entire song. Afterwards, you can make a big show about revealing your teddy bear visitor, who loves to dance around to the beat of his special song! Gather students in a circle. While passing the teddy bear around to the beat, sing the song once or twice more (so all students have a chance to hold and pass the teddy bear).
5. Retrieve the teddy bear. Pretend that he has something he wants to tell you: that he wants to dance to the *rhythm* of the song now, instead of the *beat*! Ask students what this means. What's the difference between rhythm and beat? To experience the difference, have students pat the rhythm of the song while they sing it, instead of the beat. What's changed?
6. Turn their attention back to the visual. Arranging the visual so you can use the whiteboard beneath each symbol, write out or show the quarter note rhythms below each symbol. Leave a blank where the eighth notes are. Call on students to explain what's different about the blanks: why aren't there quarter notes there? What's the rhythm on that word? When students arrive at the correct answer, review how to write a barred eighth note. Then, follow the same procedure for the rest of the blanks, having students write in the barred eighth notes instead (see sample visuals on Resources page).
7. Have students practice singing the song while patting the rhythm with both hands. Then try it with a passing motion, with the two eighth notes "jumping" in front of you, and the next quarter passing to the next person in the circle. Finally, add the teddy bear back in, and have the students sing the song. On "please skidoo!" the person holding the teddy bear can go up to the barred instrument.
8. When the first person goes to the barred instrument, take this time to review how to hold mallets, and where to play the notes on the instrument. Instruct the student to play on do with the rhythm of the words. Students can play with alternating mallets on one do, or with both mallets on a high and low do, depending on their experience with barred instruments.

Assessment:

Watch students individually on the barred instrument. If confidence is a problem, and students do not wish to play alone, have two barred instruments that students are rotated in and out of, so there's not one person playing at a time. Assess students' rhythm on the instruments, and while passing the teddy bear in the circle. Take note of students who do not play or show eighth notes in time.

Resources

Teddy Bear

Adapted from
The Fun-to-Sing Songbook
by Esther L. Nelson

Musical notation for the first line of the song. It consists of a treble clef staff and a bass clef staff, both in 2/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: Ted - dy bear, ted - dy bear, turn a - round. The melody features a series of quarter notes in the first two measures, followed by a half note in the third measure, and a half note with a slur in the fourth measure.

Ted - dy bear, ted - dy bear, turn a - round.

5

Musical notation for the second line of the song. It consists of a treble clef staff and a bass clef staff, both in 2/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: Ted - dy bear, ted - dy bear, touch the ground. The melody features a series of quarter notes in the first two measures, followed by a half note in the third measure, and a half note with a slur in the fourth measure.

Ted - dy bear, ted - dy bear, touch the ground.

9

Musical notation for the third line of the song. It consists of a treble clef staff and a bass clef staff, both in 2/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: Ted - dy bear, ted - dy bear, tie your shoe. The melody features a series of quarter notes in the first two measures, followed by a half note in the third measure, and a half note with a slur in the fourth measure.

Ted - dy bear, ted - dy bear, tie your shoe.

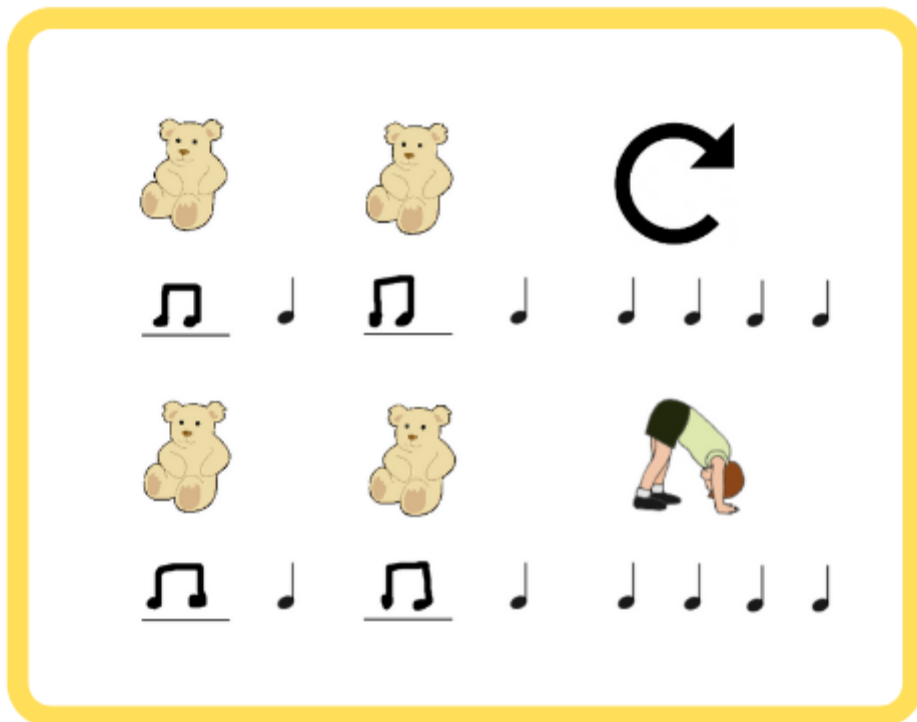
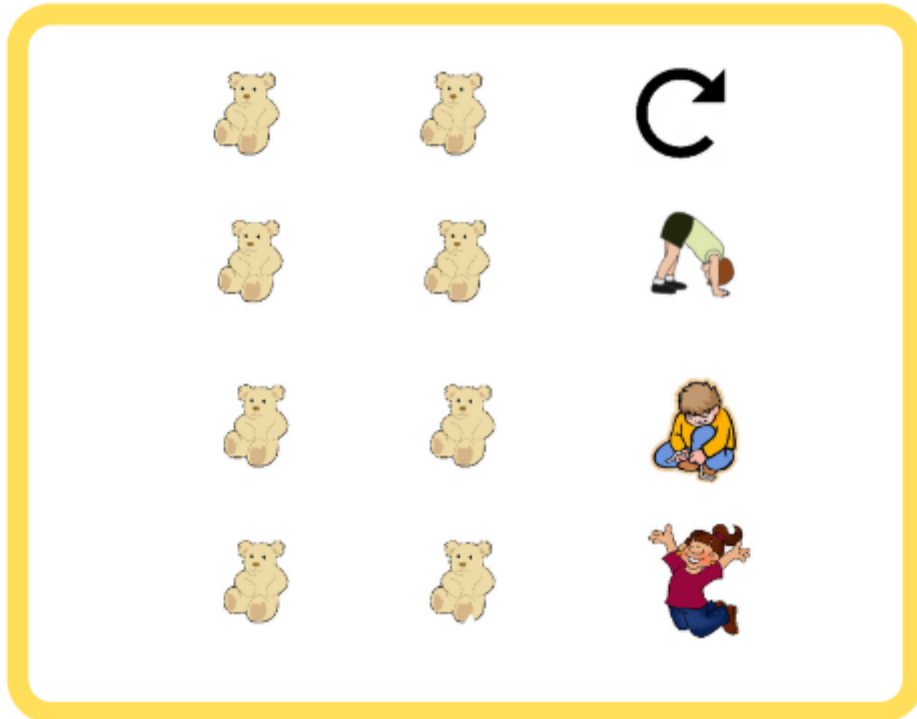
13

Musical notation for the fourth line of the song. It consists of a treble clef staff and a bass clef staff, both in 2/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: Ted - dy bear, ted - dy bear, please ski - doo! The melody features a series of quarter notes in the first two measures, followed by a half note in the third measure, and a half note with a slur in the fourth measure. The piece ends with a double bar line.

Ted - dy bear, ted - dy bear, please ski - doo!

Resources

Sample Visuals



1994 NafME National Standards Met

#1 - Singing, alone and with others, a varied repertoire of music.

Students will be singing a simple version of the jump-rope rhyme, "Teddy Bear."

#2 - Performing on instruments, alone and with others, a varied repertoire of music.

Students will play Orff instruments by themselves or with a partner. Students will play the rhythm of "Teddy Bear" on these instruments.

#5 - Reading and notating music.

Students will notate the eighth note rhythm of "Teddy Bear" beneath a visual representation of the words.

#6 - Listening to, analyzing, and describing music.

Students will listen to the song several times and describe the rhythm of it in order to notate it.

2014 NafME National Standards (PK-8 General Music) Met

MU:Cr1.1.Ka - With guidance, explore and experience music concepts (such as beat and melodic contour).

Students will experience and display a steady beat while singing "Teddy Bear."

MU:Cr2.1.Kb - With guidance, organize personal musical ideas using iconic notation and/or recording technology.

Students will portray the eighth notes that they hear using standard notation.

MU:Pr4.2.Ka - With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.

Students will compare the terms "beat" and "rhythm," specifically looking for what is different in the rhythm as opposed to the beat of "Teddy Bear."

Chrysanthemum by Kevin Henkes

ISBN: 0-688-09699-9

This activity would be great for the beginning of the year, when students are learning each other's names. The story of Chrysanthemum also deals with a problem of bullying, which may be addressed in your class.

Recommended Grade: K - 1st
Estimated Time: 15 minutes

Materials:

1. *Chrysanthemum* by Kevin Henkes
2. Whiteboard & marker
3. Index cards with students' names on them
4. Writing utensils

What's Your Name?

Musical Concept(s):

rhythm review; quarter notes and eighth notes

Knowledge Precedents:

- Familiar with quarter notes and eighth note notation
- Experience singing or playing quarter and eighth notes
- Experience writing quarter and eighth notes

Prepare:

1. Create a list of names from the book on the whiteboard (see example on Resources page)
2. Write or print the names of the students in the class on individual index cards (being sure the back side is blank)

Sample Discussion Questions

1. Why did Victoria and the other girls make fun of Chrysanthemum when Mrs. Chud took attendance?
2. Were Victoria and the other girls bullying Chrysanthemum? Why or why not?
3. Think about a time when you thought someone else had something that seemed strange to you. Maybe it was a long name (like Chrysanthemum's), or different hair, or a food you've never seen before. Did you say something about it? Should you have? What are good things to say when you see something you don't know or understand?

Procedure:

1. To transition from the book to the activity, show students the list of names you've prepared from the book on the whiteboard. Ask for volunteers to sort each name into their prospective rhythm: either quarter note and a quarter rest, two quarter notes, two eighth notes and a quarter note, or four eighth notes (see example whiteboard on Resources page). Be sure to ask students how many syllables they hear in the name, and to clap the name before moving a name to the correct box. Model sorting one or two names before asking for student volunteers.
2. Divide the classroom into groups of three or four, using the prepared index cards, and give all students a writing utensil.
3. Students will need to follow the same procedure they used in discovering the rhythms of the names of the characters from the book in order to figure out the rhythm of their own name. They may collaborate with their small groups to answer the following questions: How many syllables are in their name? What is the rhythm of their name? When they have the answers to those questions, they should write both answers on the back of their name card. For example, an index card with Chrysanthemum's name on it would have "4 syllables, ♪♪" written on the back.
4. If some small groups finish before others, instruct the students who have finished early to try and put all the names together, and clap the rhythms of all of them, in a row, without stopping. They could try mixing around the order of the names, and finding which order they like best.

Assessment:

When all students have finished discovering the rhythm of their names, instruct students to sort themselves in the room based on their name's rhythm. Designate one corner of the room to be the "quarter, rest" corner, the next to be the "quarter, quarter" corner, and so on. Visually verify that each student sorts themselves in the correct category based on their name, and take note if they place themselves incorrectly. At the end of class, collect the name cards to further assess students' understanding.

Resources

Example Whiteboards

A whiteboard with a yellow border of sunflowers and green leaves. It is divided into four quadrants by a vertical and a horizontal line. Each quadrant contains a musical note: top-left has a single eighth note, top-right has a pair of eighth notes, bottom-left has a pair of eighth notes, and bottom-right has a pair of eighth notes. To the right of the grid is a list of names:

- Chrysanthemum
- Rita
- Victoria
- Jo
- Mrs. Twinkle
- Delphinium
- Mrs. Chud

A list of names from the book, ready to be sorted

The same whiteboard as in example 1, but the names are now sorted into the quadrants based on the musical notes: top-left (single note) contains 'Jo', top-right (pair of notes) contains 'Rita', bottom-left (pair of notes) contains 'Mrs. Chud', and bottom-right (pair of notes) contains 'Chrysanthemum', 'Victoria', 'Mrs. Twinkle', and 'Delphinium'.

The same list of names, after they've been sorted.

1994 NafME National Standards Met

#5 - Reading and notating music.

Students will read the notation on the board to understand each category. Students will listen to their own names, interpret each syllable as a rhythm, and notate that rhythm.

#8 - Understanding relationships between music, the other arts, and disciplines outside of the arts.

Students will understand the relationship between syllables (a component of language arts) and rhythm (a component of music).

2014 NafME National Standards (PK-8 General Music) Met

MU:Cr1.1.Ka - With guidance, explore and experience music concepts (such as beat and melodic contour).

Students will explore rhythmic patterns that utilize quarter notes, eighth notes, and quarter rests.

MU:Cr2.1.Ka - With guidance, demonstrate and choose favorite musical ideas.

Students who complete their tasks early will have a chance to choose their favorite pattern of rhythms from the names of their group members.

MU:Cr2.1.lb - With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.

Students will use standard notation to dictate the rhythms of their own names.

MU:Cn1.0.Ka - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Students will understand the relationship between syllables (a component of language arts) and rhythm (a component of music).

Tikki Tikki Tembo by Arlene Mosel

ISBN: 0-8050-0662-1

This activity creates a traditional Orff bordun with the base rhythm of the child's long name in Tikki Tikki Tembo. In addition, students learn a traditional Chinese folktale and the importance of listening to what wisdom their parents may have. The length of this activity could be modified to create a full production or to accommodate one class period.


Recommended Grade: 3rd
Estimated Time: 45 minutes

Materials:

1. *Tikki Tikki Tembo* by Arlene Mosel
2. Whiteboard & marker
3. Soprano and alto xylophones, bass bars (or other barred instruments)
4. Maracas and guiro (or other unpitched percussion instruments)
5. Composition paper & writing utensils
6. Comment cards

Orff Orchestration

Musical Concept(s):

introduce  rhythm; eighth- and sixteenth-note review

Knowledge Precedents:

- Comfortable with eighth and sixteenth notes
- Can read and notate basic rhythms on a treble staff
- Experience playing barred instruments, unpitched percussion instruments


Prepare:

1. Create "comment cards" for students to use at the end of the lesson (see Resources).
2. Write "Tikki tikki tembo no-sa rembo-chari bari ruchi-pip peri pembo" on the whiteboard.
3. Set up barred instruments in F pentatonic (remove B and E bars).

Sample Discussion Questions

1. What kind of story is this? Fiction/nonfiction? Folktale? What is a folk tale?
2. Did the boys listen to their mother's warning? Should they have?
3. Have you ever not listened to something your parents told you to do/not do? What happened?

Procedure:

1. To transition from the book to the activity, turn students' attention to the name written on the whiteboard. Sing the name twice out loud, and ask students to sing along (see Resources for melody, rhythm, and accompaniment). Challenge the students to discover the rhythm of the name.
2. When a part of the name has been analyzed, the student who discovered it should write that rhythm on the board, underneath that part of the name. Skip the  rhythm, and address it last. When addressing the final rhythm, first, have students identify the long-short-short pattern in "pip perri." Then, ask students to sing the name, starting at "chari" and ending at "perri," but without saying "ruchi-pip." This is to isolate the sixteenth notes, giving students the opportunity to discover that the syllables in "perri" have the same length as the syllables in "chari bari." Follow a similar procedure to isolate the eighth notes in "ruchi-pip." When the rhythm has been analyzed and discovered, show students how to write one eighth note and two sixteenth notes together.
3. Practice singing the name several times. Add in patting a steady beat, and then patting the rhythm in alternating hands. Notice that when students are patting an alternating hand pattern on the new rhythm, they end up patting the next downbeat with a left hand. If your middle- or high-school band directors prefer their percussionists to learn right-hand lead, they may appreciate you addressing it now, and directing students to play both the eighth note and the first sixteenth note with their right hand. Repeat patting the pattern on several parts of their bodies—their heads, shoulders, knees, toes—in order to ingrain the new and reviewed rhythms in their bodies.
4. Transfer to the barred instruments. On tonic F, play the rhythm with alternate sticking, while singing the melody. Then, play it once without singing the melody. Lastly, challenge students to improvise a melody, using the rhythm of the name, and ending on do. Improvise several melodies, then direct students to choose a favorite improvised melody, and notate it on composition paper.
5. Begin teaching the accompaniment in sections, as you would teach any Orff arrangement. Recalling incidents and themes from *Tikki Tikki Tembo* may aid in learning the bordun rhythms: "He fell in the well," "Listen to your parents," and "Chang." Divide students so all parts are played.
6. Divide students into small groups with enough people per group to play the melody and accompaniment (omitting some parts if needed). Each group should be given two soprano xylophones, an alto xylophone, two unpitched percussion instruments, and a bass bar. As a group, they should experiment with each others' melodies, and decide on one melody to present with accompaniment.
7. Students will take turns presenting their small group's arrangement. Students in the audience will fill out a comment card for each group, using the prompts "I liked..." and "I wonder..." to facilitate giving one complement and one suggestion for improvement. If there is time, allow groups to read the comment cards and revise their performance.

Assessment:

During the class-wide improvisations, look for competency in playing the new rhythm. Collect all students' compositions at the end of the lesson to assess their ability to write the new rhythm correctly.

Resources

Tikki Tikki Tembo

Taryn Kroymann

Melody
Tik-ki tik-ki tem-bo - no sa rem-bo - char-i bar-i ru - chi-pip per-ri pem-bo

Soprano Xylophone
He fell in the well! He fell in the well!

Alto Xylophone

Maracas
Lis-ten to your Lis-ten to your Lis-ten to your Lis-ten to your

Guiro
par-ents par-ents par-ents par-ents

Bass Bar
Chang Chang Chang Chang

Example Whiteboard

Tikki tikki tembo-no sa rembo-

chari bari ruchi-pip perri pembo

Example Comment Card with prompts

I liked...

I wonder...

1994 NafME National Standards Met

#1 Singing alone, and with others, a varied repertoire of music.

Students will be singing, as a class, a melody set to the name "Tikki tikki tembo-no sa rembo-chari bari ruchi-pip peri pembo."

#2 - Playing alone, and with others, a varied repertoire of music.

Students will be playing, alone and with others, on barred and unpitched percussion instruments, several different melodies and accompaniments to "Tikki Tikki Tembo."

#3 - Improvising melodies, variations, and accompaniments.

Students will improvise melodies to "Tikki Tikki Tembo."

#4 - Composing and arranging music within specified guidelines.

Students will revise their improvisations and notate them, thus becoming compositions. Students will be composing under the guidelines of a given rhythm and the last note being tonic.

#5 - Reading and notating music.

Students will notate their compositions, and read them again,

#6 - Listening to, analyzing, and describing music.

Students will listen several times to the teacher as they model different sections of the music. Students will analyze the rhythms that the teacher models.

#7 - Evaluating music and music performances.

Students will evaluate their improvisations until they are happy with them, and can turn them into compositions. Students will evaluate their peers' music performance of Tikki Tikki Tembo through the use of comment cards.

#9 - Understanding music in relation to history and culture.

Students will be using the long name from a Chinese folk tale as the basis of a rhythmic melody.

2014 NafME National Standards (PK-8 General Music) Met

MU:Cr1.1.3a - Impvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social).

Students will impvise melodic ideas within a given rhythm to Tikki Tikki Tembo.

MU:Cr1.1.3b - Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.

Students will compose a melody to Tikki Tikki Tembo in the key of F major pentatonic and 4/4 meter.

MU:Cr2.1.3b - Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.

Students will use standard notation to document their favorite impvised melodic idea.

MU:Pr5.1.3a - Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.

Students will have the opportunity to revise their group's performance using feedback from their teacher and peers.

MU:Pr6.1.3a - Perform music with expression and technical accuracy.

Students will perform their arrangement of Tikki Tikki Tembo with correct technique and rhythm.

MU:Pr6.1.3b - Demonstrate performance decorum and audience etiquette appropriate for the context and venue.

Students will take turns performing for the class, while the rest of the students will act as polite audience members.

MU:Re9.1.3a - Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.

Students will evaluate their peers' performances with pre-prompted comment cards.

Last Stop on Market Street

by Matt de la Peña

ISBN: 978-0-399-25774-2

This book colorfully portrays the concept of moral obligation to help others in need, as well as discussing materialism and the differences between needs and wants. The need of the bus versus the want of a car in the story transitions to a popular campfire song about a car that has a few imperfections, but still runs. "I Have a Car" uses a rhythmic ostinato pattern that students will be excited to sing and to see how fast they can go!

Recommended Grade: 1st - 2nd

Estimated Time: 20 minutes

Materials:

1. *Last Stop on Market Street* by Matt de la Peña
2. Recording of "We Will Rock You" by Queen
3. "I Have a Car" from *Musical Games, Fingerplays, and Rhythmic Activities for Early Childhood* by Marian Wirth, et al.
4. (Optional) Recording of "Iron Man" by Black Sabbath
5. Exit slips, writing utensils

I Have a Car

Musical Concept(s):

ostinato

Knowledge Precedents:

- Echo rhythmic patterns
- Identify a repeating pattern

Prepare:

1. Queue the recording of "We Will Rock You" (or "Iron Man")

Sample Discussion Questions

1. Why do you think Nana volunteers at the soup kitchen? Does she get anything out of it, like money?
2. Is it fair that some people have food and others don't? Is it fair that some people have iPods (smart phones, video games, etc.) and others don't? What's the difference between food and iPods? Why do you think the people at the soup kitchen have less than others?
3. Is Nana happy? Do we see unhappy people in the book? Why do they seem unhappy? Do you think people are usually happier if they have more things? What things do we need to be happy?

Procedure:

1. To transition from the book to the activity, mention that you are lucky enough to have a car (or someone you know has a car), so you don't need to take the bus like Nana, and begin describing "your" car in ways that it relates to the song: there may be lots of dents in it, so you aren't sure what shape it's in, and sometimes, the engine rattles a lot! But it still gets you where you need to go, and you have a song that you want to share that's all about your car.
2. Sing the song once for students to hear, including the ostinato pattern at the end three times, ending on "Honk, honk!" Sing it again, asking students to listen for what your car is made out of, and what kind of car it is (tin; Ford).
3. Teach the melody using echo imitation.
4. Practice singing the entire song once or twice without the ostinato pattern at the end.
5. Turn students' attention to the ostinato pattern at the end. Sing the pattern a few times for students to hear, and guide them to notice that you're singing the same pattern over and over. If students have already learned the term "ostinato," ask students what we call a repeating pattern. If students have not already learned the term "ostinato," it could be introduced now.
6. Teach the ostinato pattern. Adding movements for the pattern may be helpful, such as pretending to honk a horn on "honk, honk" shaking your torso on "rattle, rattle," shaking your head on "don't crash," and bopping your nose on "beep, beep."
7. Divide the students in half. Half of the class will sing the ostinato pattern, and the other half will sing the melody. At the end, the students singing the melody should join in with the ostinato pattern for two repetitions, and then the song is over. Switch roles so all students have a chance to sing both parts.
8. Challenge your students by changing the tempo! Start at a slow, steady pace, with half of the students singing the ostinato, and the other half singing the melody. At the end, when both groups are singing the ostinato, speed up the pattern, and switch who is singing the melody and ostinato, all without stopping the piece. Repeat as needed with continued challenges of switching parts and accelerating tempo.

Assessment:

Play a recording of Queen's "We Will Rock You." Guide students to notice the ostinato pattern (stomp-stomp-clap), and brainstorm reasons why Queen chose to include that in their song. What does the ostinato pattern do to the song? Does it make it sound more powerful? Does it tie the whole piece together? Instruct students to stomp and clap with the music while listening. Assess students' ability to perform the (kinesthetic) body percussion ostinato throughout the song. For added assessment, following the song, have all students notate the rhythm of the ostinato as an "exit ticket" to hand in to you (acceptable rhythms may vary, depending on the student's use of eighth notes or quarter notes, and whether they hear the clap as having a rest after it or not; "ti-ti ta" and "ta ta ta shh" would both be acceptable rhythms, for example). Is "We Will Rock You" too easy for your students? Try Black Sabbath's "Iron Man" instead (ostinato pattern: "ta ta ti-ti ta, tiri-tiri tiri-ti, ti-ti ta").

Resources

"I Have a Car"

Musical score for the song "I Have a Car". It consists of two staves of music in 2/4 time. The first staff contains the first four measures of the melody, and the second staff contains the next four measures, starting with a measure rest labeled '5'. The lyrics are written below the notes.

I have a car, it's made of tin. No - bo - dy knows what shape it's in. It
5
has a mirror and a run - ning board; it's a Ford and it has four doors.

Ostinato Pattern:

Ostinato pattern diagram in 2/4 time. It shows four measures of a rhythmic pattern on a single staff. Each measure contains a single note with an 'x' above it, indicating a percussive sound. The notes are beamed together in pairs. The pattern is: two eighth notes, followed by a quarter note, followed by two eighth notes, followed by a quarter note. The lyrics are written below the notes.

Honk, honk! Rat - tle, rat - tle, don't crash! Beep, beep!

Resources

Recordings of "We Will Rock You" by Queen:

<https://www.youtube.com/watch?v=-tJYN-eG1zk>

Queen. "We Will Rock You." By Brian May. Recorded October 1977. Track 1 on *News of the World*. EMI Records Limited. Vinyl single.

Recordings of "Iron Man" by Black Sabbath:

<https://www.youtube.com/watch?v=8aQRq9hhekA>

Sabbath, Black. "Iron Man." Recorded October 1971. Track 4 on *Paranoid*. Warner Bros. Vinyl single.

Additional works with ostinati, riffs, vamps:

Boléro, Ravel

"Dido's Lament" from *Dido and Aeneas*, Purcell

Canon in D, Pachelbel

Carol of the Bells, Leontovich

"Another One Bites the Dust," Queen

"Under Pressure," Queen

1994 NafME National Standards Met

#1 Singing alone, and with others, a varied repertoire of music.

Students will be singing "I Have a Car" and the ostinato pattern that goes with it.

#6 - Listening to, analyzing, and describing music.

Students will listen to the ostinato pattern and describe aspects of it, such as its repetitive nature. Students will listen to a recording of Queen's "We Will Rock You" and analyze the ostinato patterns found in it.

#8 - Understanding the relationships between music, the other arts, and disciplines outside of the arts.

If using Black Sabbath's "Iron Man" instead of "We Will Rock You," students will understand how music can enhance movies, such as using an ostinato in the song "Iron Man" to make the music sound strong, just like Iron Man is strong.

#9 - Understanding music in relation to history and culture.

Students will understand how an ostinato pattern can make the music it's underneath sound strong or powerful to our ears, simply by repeating the same (sometimes very simple) pattern over and over again. Students will understand that an ostinato is something that happens in both "old" music (Classical) as well as "new" music (Rock, Pop, Jazz).

2014 NafME National Standards (PK-8 General Music) Met

MU:Cr2.1.1b - With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.

Students will dictate the rhythm of the ostinato pattern that they hear in "We Will Rock You" using standard notation.

MU:Pr4.1.2a - Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.

Students will have the opportunity to demonstrate their knowledge about the term "ostinato." Students will understand the potential purpose of songs such as "Iron Man" by Black Sabbath, which was used in the first Iron Man movie.

MU:Pr4.2.2a - Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.

Students will examine, experience, and understand the ostinato patterns found in both "I Have a Car" and "We Will Rock You" (or "Iron Man"), two drastically different pieces of music.

MU:Re7.2.2a - Describe how specific music concepts are used to support a specific purpose in music.

Students will understand how an ostinato pattern often gives a strong, powerful feel to music, as is seen in "We Will Rock You" and "Iron Man." Therefore, creators often use an ostinato to achieve that specific effect.

MIETER

The Stonecutter by Gerald McDermott
Instrument Exploration - Common Time

A Turkey for Thanksgiving by Eve Bunting
Broken Plates - Simple Meter Identification and Review

*The Little Red Ant and the Great Big Bread Crumb: A Mexican
Fable* by Shirley Climo
The Ants Go Marching - Compound Meter

Love by Matt de la Peña
Who's My Valentine? - Meter Identification

The Stonecutter by Gerald McDermott

ISBN: 978-0-140-50289-3

This activity encourages students to explore different instruments, as well as their own creativity in composition, through the use of this traditional Japanese folk tale regarding greed.

Recommended Grade: 2nd - 3rd
Estimated Time: 20 minutes

Materials:

1. *The Stonecutter* by Gerald McDermott
2. Six unpitched percussion instruments
3. Composition paper
4. Writing utensils
5. Recording of "Imperial March: Darth Vader's Theme" by John Williams

Instrument Exploration

Musical Concept(s):

common (4/4) time

Knowledge Precedents:

- Writing rhythms in standard notation
- Familiar with 4/4 or common time

Prepare:

1. Queue a recording of the "Imperial March" to play for students, without them being able to see the title.

Sample Discussion Questions

1. Why did Tasaku want to be other things, like the prince, sun, and mountain? What happened when Tasaku became those things? Did people get hurt?
2. How do you think Tasaku felt about being the mountain at the end of the story? If he could get one more wish, what do you think he would wish for?
3. Think about something that you really want, but do not have. What would happen if you got what you wanted? Would you be happier? How would it affect others?

Procedure:

1. To transition from the book to the activity, list all of the things that Tasaku was: the stonecutter, the prince, the sun, the clouds, and the mountain. Explain that in many musical pieces, characters in stories have "themes" or "motifs" (leitmotifs) that represent that character. Give an example to students: without telling them the title, play a recording of the "Imperial March" from Star Wars, and ask them what character they think of when they hear that song. Even if no student answers correctly, you can show them the title of the piece (subtitled "Darth Vader's Theme") and explain that when you see Darth Vader in the movies, a version of his theme will usually be heard with him. Therefore, they're going to create themes for the different characters in *The Stonecutter*.

2. Divide the class into six groups, then give each group an unpitched percussion instrument. While handing out the instrument, take time to review the name of the instrument and how to play it correctly. Assign each group a character from the story (the stonecutter, the prince, the sun, the clouds, the mountain, or the spirit).

3. Give each group a piece of composition paper and writing utensils, with the parameters: the theme must be in common time, two measures long, using any rhythms they've learned so far. Students should keep in mind how the character acted in the story, and what aspects of the character could be conveyed in a rhythmic form.

Assessment:

When all groups have created their theme, re-read the story, using the themes. Students should take turns within their group, playing the theme of their character whenever they hear its name. For example, when the spirit reveals itself, one person from the "spirit" group will play their composition on their instrument. After playing, each student should pass the instrument to the next person in their group, so all members have a chance to play their character's theme. If time allows, have students switch groups and instruments—the "spirit" group that was playing the maracas may switch compositions with and thereby become the "prince" group that was previously playing the triangle, for example. Assess students' attention to the directions: did they fill in all beats in the measures? Did they notate the rhythms correctly? Collect the compositions at the end of class for further assessment.

Resources

Names: _____

Your Character: _____

Your group's job is to compose a theme for your character. Think about what the character did in the story, and how you could show that with rhythm. Make sure you fill all the beats in each measure. You may use any rhythms you know so far.

Meter Composition - 4/4 Time

A musical staff for 4/4 time signature. The staff is a horizontal line with a vertical bar line in the center. Above the staff, there are two thick horizontal lines. Below the staff, there are two large, bold, stylized '4' characters, one on each side of the bar line, indicating the 4/4 time signature.

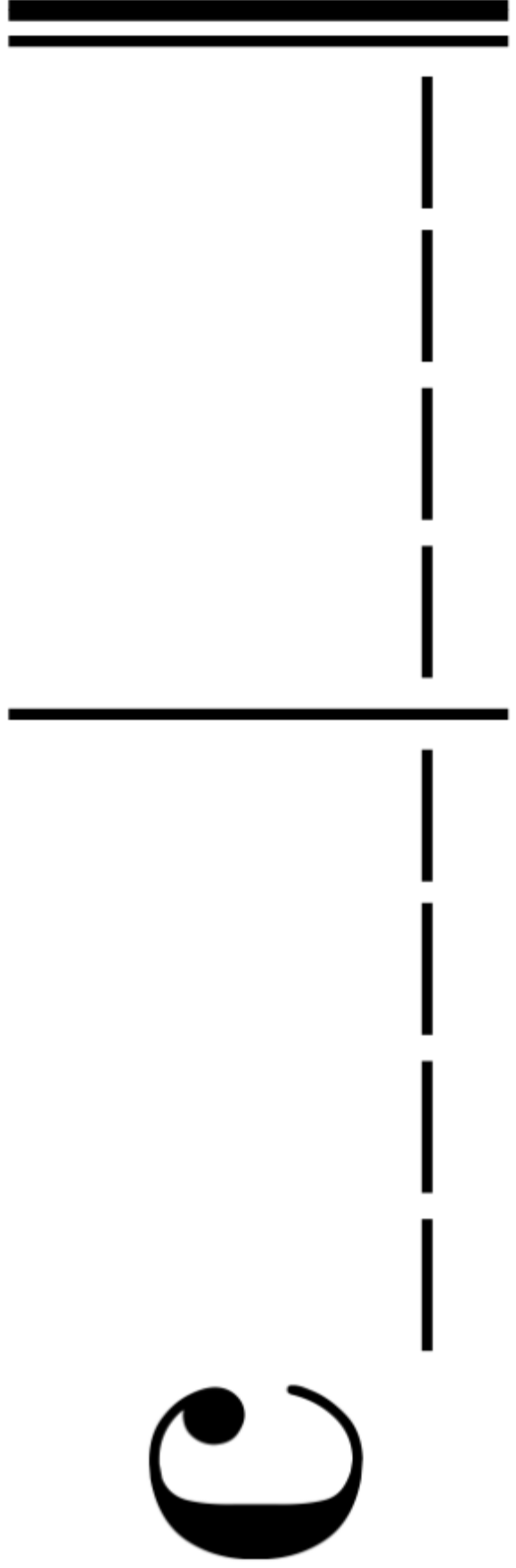
Resources

Names: _____

Your Character: _____

Your group's job is to compose a theme for your character. Think about what the character did in the story, and how you could show that with rhythm. Make sure you fill all the beats in each measure. You may use any rhythms you know so far.

Meter Composition - Common Time



Resources

Recording of the "Imperial March" by John Williams:
<https://www.youtube.com/watch?v=-bzWSJG93P8>

Other Leitmotif Recordings:

James Bond:

<https://www.youtube.com/watch?v=ye8KvYKn9-0>

Jaws:

<https://www.youtube.com/watch?v=A9QTSyLwd4w>

"The Force" in Star Wars:

<https://www.youtube.com/watch?v=HcZ9kQ1h-ZY>

Schindler's List:

<https://www.youtube.com/watch?v=VorGotjeLjM>

Jurassic Park:

<https://www.youtube.com/watch?v=D8zlUUrFK-M>

Hedwig (Harry Potter):

<https://www.youtube.com/watch?v=wtHra9tFISY>

Jack Sparrow (Pirates of the Caribbean):

<https://www.youtube.com/watch?v=8TTUBMTInVE>

1994 NafME National Standards Met

#2 - Performing on instruments, alone and with others, a varied repertoire of music.

Students will be performing on unpitched percussion instruments, using music they themselves have composed.

#4 - Composing and arranging music within specified guidelines.

Students will work together to compose their own music, with specific parameters given by the teacher to help guide them.

#5 - Reading and notating music.

Students will read their peers' compositions, and play those compositions on instruments.

#9 - Understanding music in relation to history and culture.

Students will learn that music is often used to represent a concrete person, place, or thing, as seen by John William's use of the "Imperial March" to represent Darth Vader.

2014 NafME National Standards (PK-8 General Music) Met

MU:Cr1.1.3b - Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.

Students will compose two measures of rhythms within common time meter.

MU:Cr2.1.3a - Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context.

Students will base their compositions off of how their character acted in the story, and will try to portray their character using rhythms they know.

MU:Cr2.1.3b - Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.

Students will write their compositions down using standard rhythmic notation.

MU:Cr3.1.3a - Evaluate, refine, and document revisions to personal musical ideas, applying teacher-provided and collaboratively-developed criteria and feedback.

Students will work with their peers to create their rhythmic theme. Discussion and collaboration will be necessary to compose their theme.

MU:Cr3.2.3a - Present the final version of personal created music to others, and describe connection to expressive intent.

Students will present their composition while re-reading The Stonecutter, and will have an opportunity to explain their musical choices afterwards.

A Turkey for Thanksgiving by Eve Bunting

ISBN: 0-89919-793-0

This holiday-themed book ends with a twist! The story of Mr. and Mrs. Moose and their search for a turkey for Thanksgiving gives students an opportunity to share their own family's traditions when it comes to Thanksgiving, and segues into reviewing meters with a food-related activity. This activity is very versatile in that any time signature the students are learning may be used on the manipulatives.

Recommended Grade: 3rd - 4th

Estimated Time: 25 minutes

Materials:

1. *A Turkey for Thanksgiving* by Eve Bunting
2. Prepared "broken" paper plate manipulatives
3. Prepared "new" paper plates
4. "Let's Have a Picnic" from *Musical Games and Activities to Learn By* by Judith Henneberger

Broken Plates

Musical Concept(s):

simple meter identification and review

Knowledge Precedents:

- Familiar with simple meters (any)
- Can define a measure, time signature, and rhythmic values within such time signatures

Prepare:

1. Gather about 24 paper plates, and cut them in half intricately. On one half of each of the plates, write a simple meter that your students have familiarity with. On the other half, write a rhythm that fits into that meter. Have four variations of meters/rhythms, so that each group will receive a set of four different plates (see Resources).
2. On another set of paper plates (enough for the entire class to have one), write a time signature that students know in the upper left.

Sample Discussion Questions

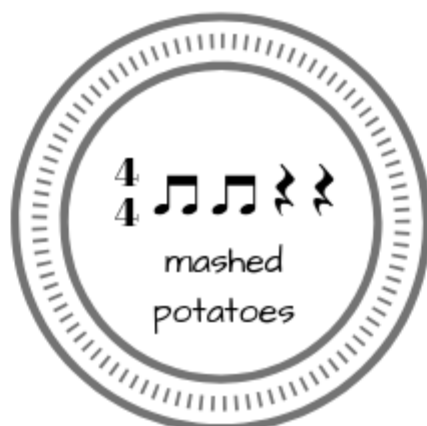
1. What happened when Mr. Moose found the Turkey? Why did the Turkey run away? Did it make sense for the Turkey to run away?
2. What happened at the end of the book? Did the Turkey get eaten, like he was scared of?
3. How does Mr. and Mrs. Moose's Thanksgiving look similar or different to your own Thanksgiving? Are there similarities in the foods? Do your families invite friends over? *If students do not celebrate Thanksgiving, you could ask: How does Mr. and Mrs. Moose's Thanksgiving dinner look similar or different to an average dinner? Why is there so much food? What does it mean to be thankful?*

Procedure:

1. To transition from the book to the activity, tell students that you were preparing to make a big Thanksgiving meal, but you tripped, and broke all the plates! Now you have a big heap of plates that you need to put back together, and you need your students' help!
2. Model the activity by taking two "broken" plates (the prepared plates) and showing students how one half has a time signature, and one has a rhythm. Take two halves that do not fit together nor match meters, and show how and why they do not match. Then, take two halves that do fit together, and guide the class into seeing how the rhythm does fit into the time signature.
2. Divide the class into small groups of four. Each group will be given a set of four "broken" plates. It is the students' job to match the correct time signature to the correct rhythm. If they are correct, the plate halves should line up.
3. When groups are done, they should raise their hands to get the teacher's attention. In order to fully "fix" the plates, the group needs to be able to clap or say each rhythm on the plates. When all rhythms have been correctly clapped or said, the "repaired" plates may be exchanged for new plates, which will have only a time signature on it.

Assessment:

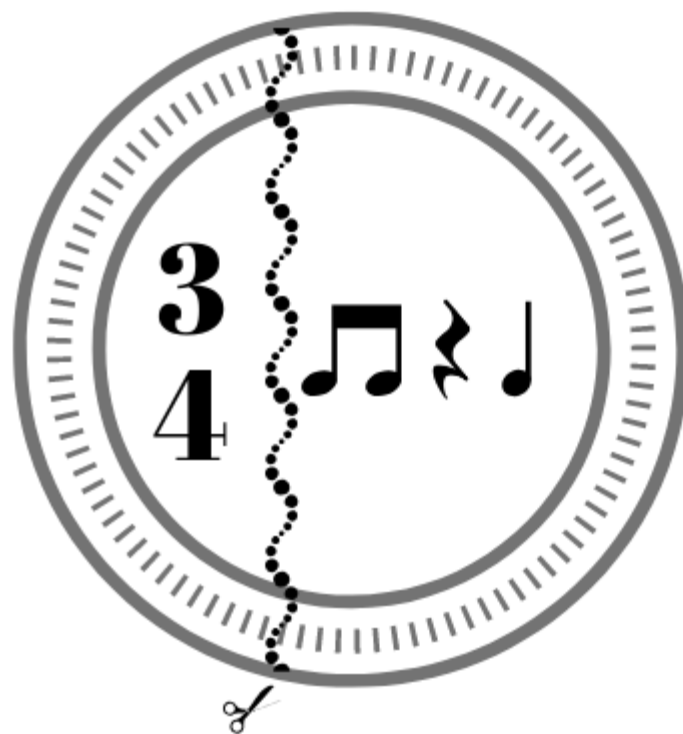
When groups receive their new plates, students should sit in a circle as if they are eating Thanksgiving dinner. On their new paper plates, with the given time signature, students should compose a rhythm that fits not only the time signature, but also the syllables in their favorite food (or any general Thanksgiving food). When students are done composing their measure, they should stack their plates and turn them in to the teacher. Examples of this (in varying difficulty) could be:



Resources

Prepared "Broken" Plates

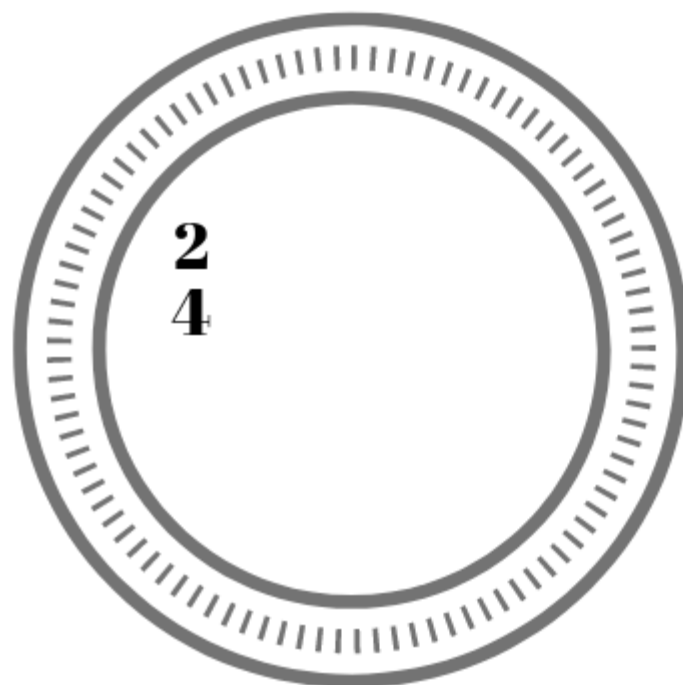
Write a time signature and a rhythm on each plate, then cut in between the two in a way that only those two pieces could line up. Create four different plates, and create six (or more/less, depending on your class size) sets with one of each plate in each set. Each group will receive one set of four different plates.



Prepared "New" Plates

Write a time signature that your students know in the upper left corner.

You could write the same time signature on all plates, to give the same assessment to the entire class; or you could write different time signatures for individual students based on their ability levels. Students will write the rest of the information in, to create the plates shown in the Assessment.



1994 NafME National Standards Met

#4 - Composing and arranging music within specified guidelines.

Students will compose one (or more) measures of rhythms that fit a given simple meter and the syllables in a chosen food name.

#5 - Reading and notating music.

Students will read and understand the given rhythms on broken plates in order to identify the related time signature. Students will notate a measure of rhythms in a given simple meter.

#6 - Listening to, analyzing, and describing music.

Students must listen (clap or say) and analyze the given rhythms on the broken plates in order to identify the related time signature.

2014 NafME National Standards (PK-8 General Music) Met

MU:Cr1.1.3b - Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.

Students will compose rhythms that fit into a given simple meter.

MU:Cr2.1.3a - Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context.

Students will compose rhythms within a given simple meter that also reflect the syllables in their favorite food (or general Thanksgiving food).

MU:Cr2.1.3b - Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.

Students will write their compositions using standard rhythmic notation on the paper plates.

MU:Pr4.2.4b - When analyzing selected music, read and perform using iconic and/or standard notation.

Students will read the standard rhythm notation on the broken plates, analyze it, and perform it (by clapping or saying the rhythm).

The Little Red Ant and the Great Big Bread Crumb: A Mexican Fable by Shirley Climo

ISBN: 0-395-70732-3

This book focuses on the resilience and strength of an ant who didn't have the confidence to recognize it. Musically, it relates very well to the well-known song, "The Ants Go Marching," which will be used to introduce students to compound meter.

Recommended Grade: 4th - 5th
Estimated Time: 45 minutes

Materials:

1. *The Little Red Ant and the Great Big Bread Crumb: A Mexican Fable* by Shirley Climo
2. Prepared ant manipulatives
3. Popsicle sticks
4. Small hand drum
5. "The Ants Go Marching" from *Musical Games, Fingerplays and Rhythmic Activities for Early Childhood* by Marian Wirth, et al.

The Ants Go Marching

Musical Concept(s):

compound meter

Knowledge Precedents:

- Comfortable with simple meters
- Can easily identify a big beat, eighth notes, and eighth rests
- Introduction to triplets may be helpful, but not necessary

Prepare:

1. Create ant manipulatives using the Resources page. Creating reusable ones by laminating the manipulatives and/or attaching velcro to the bodies of the ants would be best, especially if you have multiple sections of the same grade.

Sample Discussion Questions

1. The little red ant said the crumb smelled sweet, and exclaimed, "Tortal" when she saw it. Using those context clues (or if you know what it means already), what do you think the crumb was?
2. Look at the title of this book again. What do you think the word "fable" means? What was the lesson at the end of this story?
3. Has there ever been a time that you felt you couldn't do something, but were proven wrong? What happened? Did you feel more confident about yourself when you learned you could do it?

Procedure:

1. To transition from the book to the activity, by telling students that the book you just read reminded you of a song, and that students should listen to find out why the book reminded you of the song. Sing the first verse of "The Ants Go Marching" from *Musical Games, Fingerplays and Rhythmic Activities for Early Childhood*. Why were you reminded of that song? Because it's about ants!
2. Ask students to listen again and find which part of the song changes: sing the ninth verse instead of the first. When students identify the differences in the words, relate the ninth verse back to the story: "The little one said 'I'm behind,' ' wait, that's just like our little red ant in the story! She fell behind from all of her cousins too, didn't she?"
3. Teach the first verse using call-and-response. For this activity, only the first verse will be used, but, given the time, it could be expanded to include the additional verses as well.
4. After the words have been learned, students should stand and face each others' backs in a circle. Students will march to the beat in their circle, while singing "The Ants Go Marching." The teacher should also hit the beat on a small hand drum.
5. After singing the verse once, tell students that you notice something strange about the song. Ask students to continue marching to the beat, but listen to how many notes fit into each beat: sing "the little one stopped to," and see if students are able to identify that there are three notes in each beat. If not, emphasize the compound meter by also tapping the subdivision on the drum.
6. When students have identified that the beat has three subdivisions, invite students to march a little differently: they will take a large step on the beat, and two tip-toe steps on the subdivisions, while singing the song.
7. Explain to students that beats can have two or three small beats (subdivisions) inside of them. In the songs they've heard before, usually they've heard beats with two subdivisions inside of them. This song is different, because there are three. Compare them by singing a simple meter version of "The Ants Go Marching" (see Resources). How do they sound different or similar?
8. Display an ant manipulative with three sections (much like an actual ant, in relation to the head, thorax, and abdomen, if you are able to relate it to a recent science lesson). Students will be directed to compose rhythms that work in music with three small beats (each section of the ant) per big beat (the entire ant). Each part of the ant can hold either an eighth note or an eighth rest, but nothing else. Divide the class into pairs.
9. Each pair should be given two blank ant manipulatives. They should work together to create a rhythm by filling in each part of each ant with either an eighth note or an eighth rest, and then putting them together. Each pair should practice clapping the rhythm, where one person claps the big beat, while the other claps the rhythm. Essentially, each pair will have composed a rhythm in a 6/8 measure.

Assessment:

When each pair is finished, and confident in clapping their rhythms, they should return to the middle of the classroom, and form a circle with the rest of the class. They should lay their ants in front of them, in the circle, back to back. Place a popsicle stick at the end of their composition, creating, in effect, a bar line. The next group should sit next to the first, line up their ants similarly, and receive a popsicle stick on the end of their ants, just like the first group. This should continue until all students are back in the circle, sitting down, with their ants in front of them. The last group in the circle should have two popsicle sticks after their ant, creating a double bar line. When all students have returned to the circle, ask for volunteers to share their compositions together. Give a fairly slow, accented beat with unaccented subdivisions for the students to clap their compositions along to. After a few students have volunteered, inform students that they will be going around the room sharing their compositions as one, big, long composition—so there can't be any pausing in between groups! The teacher will give the accented subdivided beat, and the designated first group will begin, followed immediately by the second group, until all groups have gone. Aurally assess students' ability to place all three subdivisions within the big beat while clapping, and collect the ant manipulatives at the end of class to further assess students' understanding.

Resources

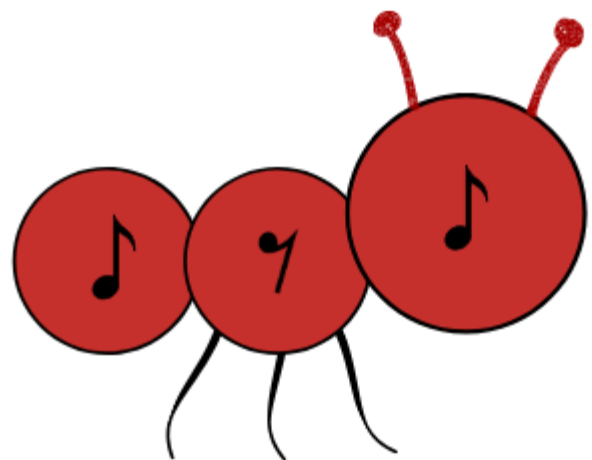
"The Ants Go Marching"

The ants go march-ing one by one, hur- rah!___ Hur- rah!___ The ants go march-ing
6 one by one, hur- rah!___ Hur- rah!___ The ants go march-ing one by one, the
11 lit- tle one stopped to suck his thumb, and they all went mar- ching
15 down,___ in the earth,___ to get out,___ of the rain, boom boom boom

Ant Manipulative

Create the manipulative by cutting out three circles or ovals and gluing them together in an ant-like shape.

For fun, you could add antennae and legs as well. Laminate the manipulative, so students may use a whiteboard marker to write eighth notes and eighth rests in each section of the body (as shown), and then erase when done.



1994 NafME National Standards Met

#1 - Singing alone, and with others, a varied repertoire of music.

Students will sing "The Ants Go Marching" adapted from Musical Games, Fingerplays, and Rhythmic Activities for Early Childhood.

#4 - Composing and arranging music within specified guidelines.

Students will compose two measures of a rhythm in 6/8 time.

#5 - Reading and notating music.

Students will read their compositions and clap them in order to present them to the class.

#6 - Listening to, analyzing, and describing music.

Students will listen to and describe a portion of "The Ants Go Marching" in order to identify the compound nature of the piece.

2014 NafME National Standards (PK-8 General Music) Met

MU:Cr1.1.4b - Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.

Students will compose individual measures of 6/8 using manipulatives.

MU:Cr2.1.4b - Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.

Students will use elements of standard notation and iconic notation to notate their compositions in 6/8.

MU:Pr5.1.4b - Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.

Students will rehearse clapping their composed measure of 6/8 prior to performing it in front of the class.

MU:Pr6.1.4a - Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.

Students will perform, in pairs and as a class, their compositions in 6/8.

MU:Re7.2.4a - Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).

Students will listen to both the compound and simple metered versions of "The Ants Go Marching" to compare the ways that a compound or simple meter can change the mood or feeling of a song.

Love by Matt de la Peña

ISBN: 978-1-524-74091-7

The beautiful poem within this book gives readers several examples of ways that we feel love around us every day. The accompanying activity encourages students to use teamwork in order to match a given rhythm with its time signature, and to further explore that time signature with their own compositions.

Recommended Grade: 4th - 5th
Estimated Time: 25 minutes

Materials:

1. Love by Matt de la Peña
2. Prepared valentines
3. Rhythmic composition sheet and writing utensils (see Resources)
4. Barred instruments set up in C pentatonic
5. "Valentine Rhythms" from *Musical Games, Fingerplays and Rhythmic Activities* by Marian Wirth, et al.

Where's My Valentine?

Musical Concept(s):

simple and compound meter identification and review

Knowledge Precedents:

- Comfortable with all time signatures used in this activity
- Improvised on barred instruments
- System of rhythmic notation (standard or iconic)

Prepare:

1. Create valentines by cutting simple hearts out of colored construction paper, then writing a meter on one half of the heart, and a rhythm on the other. Vary the rhythms and meters on each valentine, and cut all in half. Be careful to cut in the same way for each meter—for example, cut jagged for 3/4, wavy for 6/8, combination for 4/4, etc., so all rhythms in those meters will fit together (see Resources).

Sample Discussion Questions

1. How do you feel after reading this book?
2. What do you think love is?
3. What are ways that people (your parents, your siblings, your friends, your teachers) can tell you that they love you, without actually saying those words? What are ways that you tell your friends that you love them, without saying those words? Mention how music can be a way to show love, and that many composers have composed music for their loved ones before.

Procedure:

1. To transition from the activity, mention how, on Valentine's Day, people often give out valentines to show others that they love them, but your valentines got mixed up in the bag, and now you don't know whose is whose! To match them up, you have a song they'll use to help find which one is which.
2. Sing the song once. Since this is a simple d m s song, students may only need to hear it once before they're able to sing it back to you.
3. Pass out the prepared "valentines." Point out what is written on each half of the valentine: some students will have a time signature, and some students will have a rhythm.
4. Set up two circles in the room: an inside circle and an outside circle. Instruct students who have a time signature to stand on the outside circle, and students with a rhythm on the inside circle. There should be an equal number of students in each circle, and if there is not, the teacher should join in to match with another student.
5. Students on the outside circle will walk to the beat clockwise, while students on the inside circle will walk to the beat counterclockwise, while singing the song. On the last beat of "alright," students should turn and face the person in the other circle. Does the rhythm one person has fit the time signature the other has? If yes, the students should raise their hand to get confirmation from the teacher, pair up, and begin work on the small group activity. If not, students should walk their circles and sing the song again. Repeat this until all students have been paired.
6. In their pairs, students should compose a four-measure long rhythm that fits the time signature of their valentine (and it cannot be the one on the other half of the valentine!). Parameters can be adjusted, but any rhythmic value they have learned thus far could be used.
7. When students have created their composition, they should begin practicing it by patting on their laps. Once the entire class has been paired up, each pair should be given a barred instrument to practice on. They should begin by practicing the rhythm alone on do, then by improvising melodies using their rhythm (being sure their last note is on do). Both students should have a turn on the barred instrument.

Assessment:

Set up two barred instruments in the front of the room. Each pair will present their compositions for the class, being sure to follow proper etiquette for a music performance. After each performance, the students in the audience should try to guess what their time signature was, based on the improvisation that they heard. After all of the performances, give students a chance to offer comments to their peers. Collect the compositions at the end of class for further assessment of students' knowledge of the meter they were given.

Resources

Prepared Valentines

Be sure to cut each different time signature in a different way, but with all of one time signature cut in the same way, so rhythms in 3/4 cannot be "matched" to rhythms in 6/8, for example. This will also speed up the matching process, so students don't necessarily need to match with the exact valentine that you created them with, they only need to match the time signature to the rhythm.



Valentines Rhythms

Adapted from *Musical Games, Fingerplays and Rhythmic Activities for Early Childhood* by Marian Wirth, et al.

Arr. Taryn Kroymann

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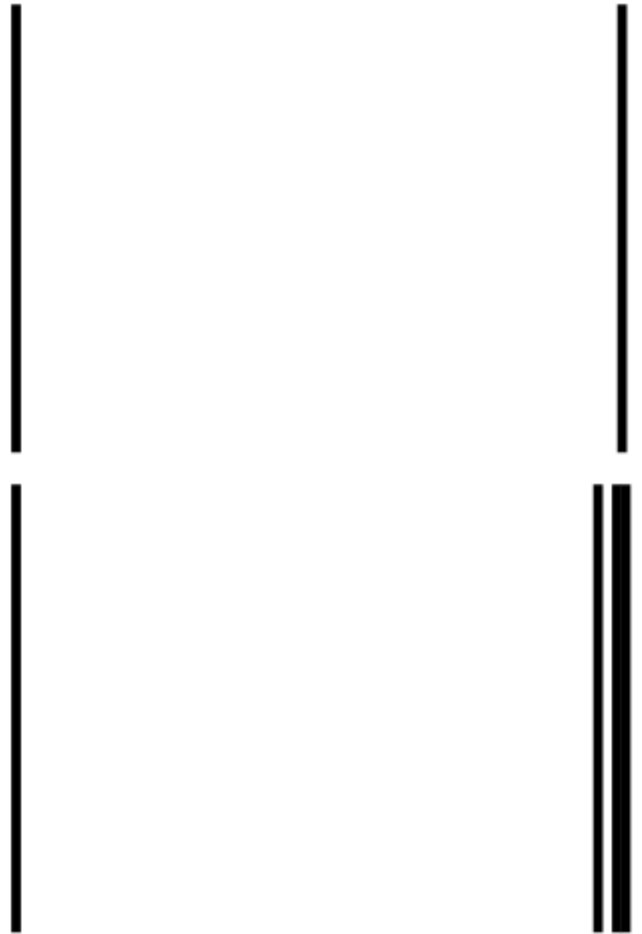
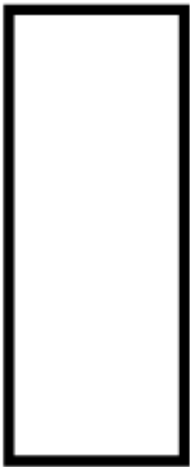
Va - len - tine, va - len - tine, won't you be my val - en - tine?

Please be my va - len - tine! Al - right!

Names: _____

Create a four-measure composition using the time signature on your matched valentine. You may use any rhythms you know, but be sure to fill up the entire measures. Do not copy the rhythm from your valentine (but you may use individual notes from it).

Write your time signature here:



When you have finished composing your four-bar rhythm, practice performing it! Pat your hands to the rhythm, then try playing it on the barred instrument. Improvise a melody to the rhythm (just be sure you end on do!). Make sure all members have a chance to practice. You will perform this in front of the class.

1994 NafME National Standards Met

#1 - Singing alone, and with others, a varied repertoire of music.

Students will be singing an arrangement of "Valentines Rhythms" from Musical Games, Fingerplays and Rhythmic Activities for Early Childhood as a class.

#2 - Performing on instruments, alone and with others, a varied repertoire of music.

Students will be performing their own compositions on barred instruments in pairs.

#3 - Improvising melodies, variations, and accompaniments.

Students will improvise melodies on barred instruments.

#4 - Composing and arranging music within specified guidelines.

Students will compose four measures of rhythms within their given time signature.

#5 - Reading and notating music.

Students will notate rhythms while composing. Students will read those notations while performing on their instruments.

#6 - Listening to, analyzing, and describing music.

Students will visually analyze their valentines to determine whether or not they match with another's.

#7 - Evaluating music and music performances.

Students will have the opportunity to give comments to their peers regarding their final performance of their compositions at the end of class.

#9 - Understanding music in relation to history and culture.

Students will understand that there are many ways to portray love to others, besides just saying "I love you." Students will learn that music can be a way to tell others that they are loved.

2014 NafME National Standards (PK-8 General Music) Met

MU:Cr1.1.4a - Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).

Students will improvise melodies to their composed rhythms.

MU:Cr1.1.4b - Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.

Students will compose four measures of rhythms within a given time signature.

MU:Cr2.1.4b - Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.

Students will use a form of rhythmic notation to record their ideas.

MU:Cr3.2.4a - Present the final version of personal created music to others, and explain connection to expressive intent.

Students will perform their composed rhythms to the class.

MU:Pr6.1.4a - Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.

Students will perform their notated rhythms/improvised melodies in pairs in front of the class.

MELODY

The Pigeon Finds a Hot Dog! by Mo Willems
Hot Dog! - High and Low Steps

Strega Nona: An Old Tale by Tomie DePaolo
On Top of Spaghetti - High Do

Fortunately, Unfortunately by Michael Foreman
Hearing Our Emotions - Major vs. Minor

Rain! by Linda Ashman
It Rained a Mist - Major Sixth

The Pigeon Finds a Hot Dog!

by Mo Willems

ISBN: 0-7868-1869-7

This silly book provides an opportunity to talk about sharing in your classroom—as well as the general rule of "don't eat food you picked up from the ground!" Musically, it leads directly into a nonrhythmic but melodic poem that leads children in singing a slow scale both up and down. The words to the poem are purposely ambiguous, so students must listen carefully for context clues and adjectives to figure out what kind of hot dog the poem is about.

Recommended Grade: K - 1st
Estimated Time: 20 minutes

Materials:

1. *The Pigeon Finds a Hot Dog!* by Mo Willems
2. "Hot Dog!" from *Musical Games, Fingerplays, and Rhythmic Activities for Early Childhood* by Marian Wirth, et al.
3. Piano
4. Picture of a Dachshund

Hot Dog!

Musical Concept(s):

high and low steps

Knowledge Precedents:

- Follow the teacher while singing
- Sing in a stepwise motion melodically

Prepare:

No preparatory work

Sample Discussion Questions

1. What did duckling want to know about the hot dog?
2. How did pigeon react to duckling's question? Did he want to share his hot dog?
3. What would you do if you found a hot dog just like pigeon did, on the ground? Would you eat it? If you would, would you share it with a friend if they asked?

Procedure:

1. To transition from the book to the activity, inform students that you have a song, but you're not exactly sure what it's about. It might be about a hot dog, like the food, or what Pigeon picked up in the book. But it also might be about a hot dog, like a temperature-hot dog or a Dachshund (show a picture of a Dachshund if students are unfamiliar with their nickname).
2. Sing the song, asking students to use clues from the lyrics to figure out which "hot dog" you're talking about. Ask students to share which thing the song might be about, and to give reasoning behind their decision.
3. Sing the song once more, asking students to pay close attention to and remember the describing words, or adjectives, used to describe the hot dog. Some of the adjectives from the song include: little, stubby, chubby, skinny.
4. Sing the song using echo imitation. Use visuals to help students remember the words if necessary.
5. Once the words have been learned, turn students' attention to the melodic line. Play the melodic line while singing on a piano, and ask students to listen and tell you which way the music is moving: does it go up or down? Does the song start high or low?
6. When students have identified that the music starts low, gets higher, and then goes low again, with one high jump at the end; add body movements to the rhyme. Ask students to show you the melody with their bodies: start singing the rhyme with their bodies as low as they possibly can be to the ground, then, as they sing higher, their bodies should start reaching for the sky. By the top of the scale, they should be stretching as high as they possibly can, and on the last octave jump, they can (safely) jump to the sky!

Assessment:

Once students have been able to move correctly to the rhyme a few times, ask them to listen to you while you play the piano. Play a series of scalar notes, and when the notes go up, students should show with their bodies how high the notes are, and when they go down, their bodies should reflect the same; just like they did with the song. Use primarily stepwise motion, but also add a few obvious leaps to capture their attention, just like the octave leap at the end of the song—this also allows them to show a big jump or drop with their bodies!

Resources

Hot Dog!

Adapted from *Musical Games, Fingerplays, and Rhythmic Activities for Early Childhood* by Marian Wirth, et al.

The musical score is written on a single treble clef staff. It consists of four lines of music. The first three lines feature whole notes, and the fourth line features eighth notes. The lyrics are placed below the notes.

1 I have a little puppy, he has a stubby tail, he isn't very chubby,

4 he's skinny as a rail, he'll always be a puppy, he'll never be a hound:

7 They sell him at the butcher shop, for twenty cents a pound!

9 Bow - wow - wow - wow - wow - wow - wow - wow! Hot dog!

1994 NafME National Standards Met

#1 - Singing alone, and with others, a varied repertoire of music.

Students will be singing the poem "Hot Dog!" in a scalar pattern.

#6 - Listening to, analyzing, and describing music.

Students will listen to several iterations of the rhyme, and describe various musical aspects of it, as well as literary aspects. Students will also listen to scalar patterns and describe, with their bodies, whether the music moves up or down.

#8 - Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will understand that words in music can sometimes have more than one meaning, like "hot dog." They will learn that they need to use context clues, a skill learned in language arts, to decipher the meaning of musical words.

2014 NafME National Standards (PK-8 General Music) Met

MU:Cr1.1.Ka - With guidance, explore and experience musical concepts (such as beat and melodic contour).

Students will experience hearing and singing a major scale, both up and down.

MU:Cr1.1.Kb - With guidance, generate musical ideas (such as movements or motives).

Students will show movements with their bodies that correspond to their interpretations of the pitch level they hear.

MU:Cr3.1.1a - With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas.

Students who identify a pitch level differently than their peers or their teacher will receive comments and suggestions from the teacher, and will have the opportunity to revise their decision.

MU:Pr4.2.Ka - With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.

Students will demonstrate their understanding of pitch level within the melodic poem "Hot Dog!" by showing tall gestures for high pitches and short gestures for low pitches.

MU:Re7.2.Ka - With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.

Students will visually show, with their bodies, how music may move up or down, as well as the relative distance (step or leap) that music may directionally move.

MU:Cn11.0.Ka - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Students will understand that some words in music may have more than one meaning, and will need to be analyzed using skills they've learned in their language arts classes (like using context clues) to decipher their meaning.

Strega Nona: An Old Tale **by Tomie DePaolo**

ISBN: 0-6716-6606-1

This book introduces children to the concept of punishment and justice when Big Anthony uses Strega Nona's magic pasta pot without her permission. The pasta in the story relates to a well-known melody, "On Top of Spaghetti," which utilizes high do. The silly story in "On Top of Spaghetti" opens up a whole new opportunity for students to express their creativity in a visual format, while still gaining experience in singing high do.

Recommended Grade: 3rd
Estimated Time: 30 minutes

Materials:

1. *Strega Nona: An Old Tale* by Tomie DePaolo
2. Four poster boards
3. Coloring utensils
4. "On Top of Spaghetti" from *Musical Games, Fingerplays and Rhythmic Activities for Early Childhood* by Marian Wirth, et al.

On Top of Spaghetti

Musical Concept(s):

high do

Knowledge Precedents:

- Comfortable with do, re, mi, fa, sol, la

Prepare:

No preparatory work

Sample Discussion Questions

1. How did Strega Nona punish Big Anthony? Why? Was this punishment justified?
2. Why do people get punished? What good things come from being punished? What bad things come from being punished? Who should decide punishments?
3. Strega Nona trusted Big Anthony with her magic pot, and Big Anthony broke her trust by using it without her permission. Has there ever been a time someone broke your trust? How did you feel?

Procedure:

1. To transition from the book to the activity, turn students' attention towards the pasta in the book. Though it's never mentioned by name, it looks pretty close to spaghetti, and you just absolutely love spaghetti, especially when it comes with meatballs! But there was one time when you lost the meatball on your spaghetti, and your meatball ended up having a very weird adventure. But you can't just tell the story, you've got to sing it!
2. Sing the entire song, including all its verses. Then, teach the song verse-by-verse to the students. This activity is designed to offer experience rather than a formal introduction to high do, so pointing out the high do in the melody is not necessary.
3. When all verses have been learned, point out how silly each of them are! This song tells a story about the meatball, and this story needs some illustrations. Ask: what is an illustration? What does an illustrator do? Point out illustrations in *Strega Nona* for examples of what an illustrator does.
4. Divide the class into four groups, one for each verse (omitting the first and last verses). Give each group a poster board, and assign a verse to each group. Students will illustrate their verse on their poster board with their group members. It should depict as much about the verse as possible, and it should fill the entire poster board. We want to be able to see it from afar! We should be able to tell what is happening in the story without needing to read or hear the words from the song.
5. Give students adequate time to complete their illustrations.

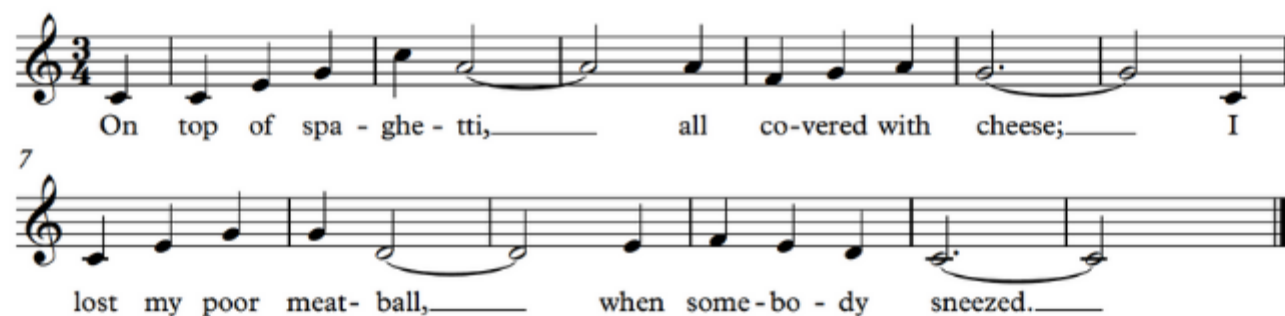
Assessment:

When students are finished with their illustrations, the class will sing the entire song once more, with a slight twist. Everybody will sing the first and last verses. But for all the other verses, only the group who illustrated the verse will sing. This gives you an opportunity to hear a reduced number of voices at a time, so you can pinpoint major mistakes in students trying to reach high do without singling out any one particular student. As a bonus, you can collect the poster boards and display them on the walls of your classroom or hallway to present the silly song to the entire school.

Resources

On Top of Spaghetti

Adapted from *Musical Games, Fingerplays, and Rhythmic Activities for Early Childhood* by Marian Wirth, et al.



The image shows two staves of musical notation in 3/4 time. The first staff contains the melody for the first line of the song, with lyrics: "On top of spa - ghe - tti, _____ all co-vered with cheese; _____ I". The second staff starts with a measure rest marked '7' and continues the melody with lyrics: "lost my poor meat- ball, _____ when some-bo - dy sneezed. _____".

It rolled on the table, and onto the floor,
And then my poor meatball, rolled out of the door.

It rolled in the garden, and under a bush,
And then my poor meatball, was nothing but mush.

The mush was as tasty, as tasty could be,
And early next summer, it grew into a tree.

The tree was all covered with beautiful moss,
It grew lovely meatballs, and tomato sauce.

So if you eat spaghetti, all covered with cheese,
Hold onto your meatballs, and don't ever sneeze.

1994 NafME National Standards Met

#1 - Singing alone, and with others, a varied repertoire of music.

Students will be singing as a class, and within small groups, "On Top of Spaghetti."

#6 - Listening to, analyzing, and describing music.

Students will listen to the teacher sing the song, and will point out the words in the song that tell a funny story about the meatball.

#8 - Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will understand that songs can often tell stories, and will use their visual art skills to illustrate the story of the meatball in "On Top of Spaghetti." Students will also learn about the role of an illustrator in picture books.

2014 NafME National Standards (PK-8 General Music) Met

MU:Pr6.1.3a - Perform music with expression and technical accuracy.

Students will sing "On Top of Spaghetti" several times, with focus placed on reaching high do.

MU:Pr6.1.3b - Demonstrate performance decorum and audience etiquette appropriate for the context and venue.

Students will respect their peers while they sing during the assessment by following proper audience etiquette appropriate for classroom demonstrations.

MU:Re9.1.3a - Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.

Students will identify the words within "On Top of Spaghetti" as being strange, and entirely fictional.

MU:Cn11.0.3a - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Students will understand that songs can often tell stories, and will use their visual art skills to illustrate the story of the meatball in "On Top of Spaghetti." Students will also learn about the role of an illustrator in picture books.

Fortunately, Unfortunately **by Michael Foreman**

ISBN: 978-0-7613-7460-2

This activity explores the mood of major and minor pentatonic scales by relating them to positive and negative emotions, much like what they may feel during fortunate or unfortunate events. The humorous twists in the book will relate well with middle-elementary children.

Recommended Grade: 4th
Estimated Time: 30 minutes

Materials:

1. *Fortunately, Unfortunately* by Michael Foreman
2. Recording of the *Overture to the Marriage of Figaro* by W.A. Mozart, or other tonally major work
3. Recording of *Sonata for Piano and Violin No. 21 in e minor, K.304* 2nd movement by W.A. Mozart, or other tonally minor work
4. Barred instruments

Hearing Our Emotions

Musical Concept(s):

major vs. minor

Knowledge Precedents:

- Experience playing barred instruments in do-based pentatonic

Prepare:

1. Set up barred instruments in C pentatonic.
2. Have both recordings ready to play (see Resources for links).

Sample Discussion Questions

1. Look at the last page. What do you think happens after the book ends?
2. Think about the words "fortunately" and "unfortunately." What do you think they mean, based on what we saw in the book? Can you think of synonyms?
3. Can you think about a time when something fortunate or unfortunate happened to you? How did you feel?

Procedure:

1. To transition from the book to the activity, explain to students that fortunate things often make us feel happy, while unfortunate things often make us upset, and these emotions can be expressed in music. Students will hear two pieces of music by the same composer, one of them expressing something very happy, and another expressing something quite sorrowful.
2. Play a recording of a segment of the *Overture to the Marriage of Figaro* by W.A. Mozart. After playing the excerpt, ask students to list aspects of the music that they heard (but don't give away whether or not it's the "happy" or "sad" one yet). Was the music fast or slow? What instruments did they hear? Repeat this process for the Sonata.
3. Take a poll to see if students are able to decipher which piece is which. Ask them to show you with their fingers which piece they thought was the happy piece—the first or second—and to put that number on their chest so others cannot see their answer. Then ask them to show you with their fingers which piece they thought was the sad piece. Then give the correct answer, and explain the background behind each piece (see Resources).
4. Inform students that there's a special formula that Mozart used in both of the pieces to make them sound happy or sad. The happy formula is called "major," and the sad formula is called "minor."
5. Transition to the barred instruments set up in C pentatonic. Model a C major pentatonic scale, both ascending and descending, so students can hear the major tonality. Students should repeat what you played. Show students the way to change the formula to minor: you change which note is the "boss note," or do. Now, do will be A. Model a minor pentatonic scale, and direct students to repeat after you.
6. Next, remind students of the qualities of each piece they listed earlier—the major piece was faster, more jumpy; the minor piece was slower, legato. These aspects helped make the piece sound major or minor. Students will be doing the same, by only playing the C major pentatonic scale ascending, and the A minor pentatonic scale descending. Practice this until it is comfortable.
7. Students may now improvise melodies within these tonalities, starting and ending on do, within four beats, using whatever rhythms they know so far, and keeping the contour mostly ascending or descending based on its tonality.

Assessment:

Students will listen to you call out an emotion, and they must choose which tonality to play an improvisation within. Positive emotions should elicit major, while negative should elicit minor. A sample list of emotions can be found on the Resources page.

Resources

Links to Recordings:

Overture to the Marriage of Figaro:

<https://www.youtube.com/watch?v=ikQNFqVkNNc>

Sonata for Piano and Violin, No. 21 in e minor, K.304, 2nd movement:

<https://www.youtube.com/watch?v=7SQY60Ta8gE>

(2nd movement begins at 6:57)

Background to the *Marriage of Figaro*:

Opera buffa, comedic, silly theatre

Background to the Sonata:

Mozart's mother passed away

Example Assessment Terms

Cheerful (M)

Unhappy (m)

Pleased (M)

Terrified (m)

Offended (m)

Overjoyed (M)

Thrilled (M)

Cranky (m)

Tense (m)

Annoyed (m)

Excited (M)

Ecstatic (M)

Apprehensive (m)

Furious (m)

Delighted (M)

Grateful (M)

1994 NafME National Standards Met

#2 - Performing on instruments, alone and with others, a varied repertoire of music.

Students will be performing improvised melodies on barred instruments.

#3 - Improvising melodies, variations, and accompaniments.

Students will be improvising rhythmic and melodic lines within set parameters on the barred instruments.

#6 - Listening to, analyzing, and describing music.

Students will be continuously listening to major and minor tonalities and describing them as happy or sad. Students will listen to two pieces of standard literature and will describe several musical aspects of them.

#9 - Understanding music in relation to history and culture.

Students will learn the term "opera buffa" and its defining characteristics. Students will learn the cultural use of major and minor tonalities to express specific emotions.

2014 NafME National Standards (PK-8 General Music) Met

MU:Cr1.1.4a - Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).

Students will be improvising melodies within contrasting tonalities, noting the emotional use of such tonalities.

MU:Cr1.1.4b - Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.

Students will improvise their melodies specifically within major and minor pentatonic tonalities.

MU:Pr4.2.4c - Explain how context (such as social and cultural) informs a performance.

Students will learn the term "opera buffa," and the culture of Italian opera in the time buffa were composed. Students will understand that performers in an opera buffa were and are meant to be funny.

MU:Pr6.1.4a - Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.

Students will perform an improvised melody upon hearing an emotion. They will express that emotion through their improvisation, noting the use of additional methods beyond simply a major or minor tonality.

MU:Re7.1.4a - Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, or purposes.

Students will learn that the death of Mozart's mother influenced his choice of minor tonalities in his Sonata, while the comedic nature of the opera buffa demands a joyful tonality.

MU:Re7.2.4a - Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).

Students will experience their own feelings in response to hearing the Overture and the Sonata, and will understand those feelings are elicited by the tonality of the music.

***Rain!* by Linda Ashman**

ISBN: 978-0-547-73395-1

This book highlights the ways our mood can affect others, and how others' moods can affect us. It also shows us how to have fun or find the positives in things that may, at first, seem negative. The title and theme of the book transition well into learning about a rain-themed song, which, in turn, works on singing a major sixth leap.

Recommended Grade: 3rd
Estimated Time: 25 minutes

Materials:

1. *Rain!* by Linda Ashman
2. "It Rained a Mist" from *Musical Games, Fingerplays and Rhythmic Activities for Early Childhood* by Marian Wirth, et al.
3. "Unscramble the Melody" from *Musical Games and Activities to Learn By* by Judith Henneberger
4. Prepared "scrambled" melody cards

It Rained a Mist

Musical Concept(s):

major sixth

Knowledge Precedents:

- Familiar with seeing and singing with solfege
- Practice audiating melodies

Prepare:

1. Create "scrambled" melody sheets, in which the words of the song "It Rained a Mist" are written, and corresponding solfege pitches are underneath the words. Within each phrase, scramble the order of the solfege, so students must rearrange the solfege to put it back in order (see Resources).

Sample Discussion Questions

1. What are some words we could use to describe the mood or emotions the old man was feeling in this story? How about the little boy?
2. Has there ever been a time when someone else was in a bad mood, and that made you be in a bad mood too? Describe that time. What about the opposite: has anyone ever been in such a good mood, that they made you be in a good mood too?
3. Have there ever been songs or pieces of music that put you in a good or bad mood? What was the song?

Procedure:

1. To transition from the book to the activity, tell the students that the book reminded you of a song about rain that you'd like to share. Sing the song once, asking students to listen for what the song says was rained on (the town).
2. Sing the song a second time, but ask students to listen for how many times you say "rained" (four).
3. Teach the song by rote, phrase by phrase.
4. When the words and melody is comfortable, begin using Kodály solfege hand symbols to show the pitch relationships in the song. Since the entire song once more, with the hand symbols, then analyze each phrase. Let students know that it begins on mi and ends on do, but see how many phrases students can discover without assistance. When needed, assist students by singing just the solfege (no words from the song) so they can hear the melody, and match it with the correct words. Pay special attention to the do-la jump between measures 5-6, and measures 8-9.
5. Once students are fairly comfortable with the solfege, they will transition to the modified activity from *Musical Games and Activities to Learn By*. Students will be divided into groups of two or three, and will be given a sheet with the words from the song on it. Underneath the words are solfege, but they've been mixed all up! It will be their job to put the solfege back in order, by writing the correct solfege underneath the incorrect line. Point out that each phrase has the correct solfege in it, just in the wrong order, so there's no need to rearrange the solfege from the entire piece, just within each phrase (see Resources for example).
6. If students get done early, they should write a list of all the things it could rain over on the back of their sheet. For everything that they list, they should sing it in the song, and analyze what the rhythm would be (see Resources for example).

Assessment:

Ongoing. Pay attention to students as they sing the song, especially between the do-la jump. Students should hand in their scrambled melody sheet at the end of class for a more in-depth look at their understanding of the solfege.

Resources

It Rained a Mist

Adapted from *Musical Games, Fingerplays and Rhythmic Activities for Early Childhood* by Marian Wirth, et al.



The image shows two staves of musical notation in 3/4 time. The first staff contains the melody for the first line of the song, with lyrics: "It rained a mist, it rained a mist, it rained all o - ver the". The second staff starts with a measure rest (marked with a '7') and continues the melody with lyrics: "town, town, town. It rained all o - ver the town." The melody consists of quarter and eighth notes, with a final double bar line at the end of the second staff.

It rained a mist, it rained a mist, it rained all o - ver the
7
town, town, town. It rained all o - ver the town.

Names: _____

Oh no! The solfege under the words of the song have been scrambled!

Work with your partner or group members to find out where the pitches should go. When you've finished, double check your work, then flip the page over, and follow the instructions on the back.

It rained a mist, it rained a mist,

m d m m s d m s

it rained all over the town, town, town.

r f d m s m d l r

it rained all over the town!

l s d f d r m d

Names: _____

Oh no! The solfege under the words of the song have been scrambled!

Work with your partner or group members to find out where the pitches should go. When you've finished, double check your work, then flip the page over, and follow the instructions on the back.

It rained a mist, it rained a mist,

m d m m s d m s

m s m d m s m d

it rained all over the town, town, town.

r f d m s m d l r

d l s f m r d r m

it rained all over the town!

l s d f d r m d

d d l s f m r d

1994 NafME National Standards Met

#1 - Singing, alone and with others, a varied repertoire of music.

Students will be singing the song, "It Rained a Mist."

#5 - Reading and notating music.

Students will be reading and notating music using solfege pitches instead of standard notation.

#6 - Listening to, analyzing, and describing music.

Students will listen to the teacher sing the song several times, and must specifically listen for intervallic leaps within the solfege to correctly unscramble the notes.

2014 NafME National Standards (PK-8 General Music) Met

MU:Cr1.1.3b - Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter. *Students will generate their ideas of what the melody is in "It Rained a Mist" within a major tonality (using solfege terms).*

MU:Cr2.1.3b - Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.

Students will use solfege to organize the melodic ideas within "It Rained a Mist."

MU:Pr4.2.3a - Demonstrate understanding of structure in music selected for performance.

Students must recognize the phrase structure within the song, in order to complete the unscrambling of the pitches, due to each phrase containing all the pitches needed.

MU:Pr4.2.3b - When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.

Students will analyze the melody to "It Rained a Mist" using solfege terms.

MU:Pr6.1.3a - Perform music with expression and technical accuracy.

Students will sing the song, "It Rained a Mist" with technical accuracy, especially in regards to the do-la leap that may prove difficult for them.

FORM

Daniel O'Rourke: An Irish Tale by Gerald McDermott
Irish Stew - Distinguishing A and B

Millions of Cats by Wanda Gág
The Old Gray Cats are Sleeping - Phrase Identification

Green Eggs and Ham by Dr. Seuss
Sound Composition - Introduction and Coda

The Lorax by Dr. Seuss
Sound Composition - Rounded Binary

***Daniel O'Rourke: An Irish Tale* by Gerald McDermott**

ISBN: 0-670-80924

This colorful and silly book is a retelling of an old Irish folk tale. Daniel's love of dancing provides a segue into teaching an Irish-themed dance, the Irish Stew. This simple dance may be well-served as one of the students' first experiences with dance and movement in their classroom, due to the simplicity of the movements, and the Irish theme behind the book would serve as an excellent activity around St. Patrick's Day.

Recommended Grade: 1st - 2nd

Estimated Time: 20 minutes

Materials:

1. *Daniel O'Rourke: An Irish Tale* by Gerald McDermott
2. Whiteboard & Marker
3. Recording of "Rakes of Mallow" by Paddy Noonan on *New Irish Dance Party*
4. "Irish Stew" from *Teaching Movement & Dance* by Phyllis Weikart

Irish Stew

Musical Concept(s):

distinguishing A and B sections

Knowledge Precedents:

- Strong understanding of beat
- Understanding of themes and patterns
- Distinguish themes and patterns

Prepare:

1. Listen to your particular copy of the "Rakes of Mallow" to ascertain the form, and to determine the minute mark that the themes change
2. Have the "Rakes of Mallow" recording ready to play

Sample Discussion Questions

1. Where is Ireland located? What are some things that you think of when you think of Ireland?
2. What happened to Daniel in the book? Did he really get flown to the moon?
3. What do you think the "Pooka" is? Who gave Daniel those silly dreams?

Procedure:

1. To transition from the book to the activity, point out how Daniel in the story is Irish, and that you have a song that you think he would love to hear, because it's Irish too.
2. Play less than a minute of the "Rakes of Mallow" recording once, and have students listen and describe what they hear: tempo, dynamics, and instrumentation should all be mentioned.
3. Play the music a second time, and ask students to listen for the different themes, and to count how many different themes there are (in the first 1 minute and 30 seconds, there are two themes they should recognize). Write the form on the board as students decipher it, so they have a visual reminder as they dance.
4. Direct students to stand in a circle. Just like Daniel in the story, who loved to dance, the class is going to learn a dance that goes with the Irish-themed song. Teach Section A of the Irish Stew by breaking it down into 8-beat components. Then teach Section B in the same way.
5. Relate the sections of the dance to the sections of the song that students had deciphered and written on the board. Though it may be obvious, inform students that they will do the section A dance while section A of the song is playing, and they will do the section B dance when section B of the song is playing.
6. Play the song, and begin dancing.
7. For a challenge, continue dancing beyond what was deciphered by the students. They must actively listen and respond by dancing the correct section as soon as they identify it. Be aware, there is a completely new theme around the 1:30 minute mark, and the music will need to be cut off at that point.

Assessment:

Ongoing throughout the activity. Identify students who have difficulty distinguishing between A sections and B sections when deciphering the form of the song. Examine students' attention to the form as they dance, making sure that the A section is being danced during the A section of music, and that the B section is being danced to during the B section of music.

Resources

Irish Stew

Adapted from *Teaching Movement & Dance* by Phyllis Weikart

Section A (16 beats):

1. With students facing each others' backs in a circle, walk for 8 beats clockwise.
2. Turn around, walk 8 beats counterclockwise.

Section B (16 beats):

1. Students turn and face the center of the circle, jump in place for 2 beats, clap for 2 beats, jump in place for 2 beats, clap for 2 beats.
2. Students walk towards the center of the circle for 4 beats, then walk backwards to their original place for 4 beats.

Helpful Links

Live Recording of "Rakes of Mallow" by Paddy Noonan:

<https://www.youtube.com/watch?v=9HgMA87SHmA>

Example of an elementary class dancing the Irish Stew :

<https://www.youtube.com/watch?v=WZxoE2Rj49I>

Recording of "Rakes of Mallow" by Leroy Anderson:

<https://www.youtube.com/watch?v=EYpS3ak9erk>

Educational Video of a More Advanced Irish Step Dance to "Rakes of Mallow:"

https://www.youtube.com/watch?v=_G71aRYI_fk

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#6 - Listening to, analyzing, and describing music.

Students will listen to a recording of "Rakes of Mallow" several times, and will describe and identify several different aspects of the music.

#8 - Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will understand the relationship between dance, movement, and music while performing the Irish Stew.

#9 - Understanding music in relation to history and culture.

Students will gain knowledge of traditional Irish culture through the folk tale of the Pooka and by listening and dancing to the traditional Irish tune, "Rakes of Mallow."

2014 NafME National Standards (PK-8 General Music) Met

MU:Cr1.1.1a- With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.

Students will be asked to identify the A and B sections of the "Rakes of Mallow" recording, and will provide answers.

MU:Cr2.1.1a - With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.

Students may be asked to explain why they believe a certain section of the music is labelled with "A" or "B."

MU:Cr.2.1.1b - With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.

Students will (with the help of the teacher) document the form of "Rakes of Mallow" by writing it on the whiteboard using A and B notation.

MU:Cr.3.1.1a - With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas.

Students who identify a section differently than their peers or their teacher will receive comments and suggestions from their teacher, and will have an opportunity to revise their choice.

MU:Pr4.2.2a - Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.

Students will demonstrate their understanding of contrasting themes by identifying the A and B sections in the traditional Irish tune, "Rakes of Mallow."

MU:Pr4.3.1a - Demonstrate and describe music's expressive qualities (such as dynamics and tempo).

Students will describe several expressive qualities after hearing the recording of "Rakes of Mallow" the first time.

MU:Cn11.0.1a - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Students will understand the relationship between dance, movement, and music while performing the Irish Stew.

Millions of Cats by Wanda Gág

ISBN: 0-698-20091-8

This book, one of the oldest picture books still in print in the United States, tells the story of an old man and woman who want a beautiful cat to love, and end up discovering the beauty of a once-ugly cat. This book can be a wonderful introduction to students on the concept of aesthetics, and inner beauty. Musically, this book serves as a segue into learning about phrase identification.

Recommended Grade: K - 1st
Estimated Time: 30 minutes

Materials:

1. *Millions of Cats* by Wanda Gág
2. "The Old Gray Cats Are Sleeping" from *Musical Games, Fingerplays and Rhythmic Activities for Early Childhood* by Marian Wirth, et al.

The Old Gray Cats Are Sleeping

Musical Concept(s):

phrase identification

Knowledge Precedents:

- Should be comfortable singing as a class
- Should be familiar with classroom rules while walking or crawling around the room

Prepare:

No preparatory work

Sample Discussion Questions

1. Why did the cats disagree about who was prettiest?
2. If two people disagree about what is pretty, is one of them wrong? Why or why not?
3. Think of something that you think is very pretty. Why do you think it's pretty? How can you tell when something is pretty?

Procedure:

1. To transition from the book to the activity, ask the class if anybody has a pet cat, and what kinds of activities their cat does most of the day. If students are not providing the answer you're looking for, mention how whenever you see a cat, they're sleeping! You just happen to have a song all about how cats sleep.
2. Sing the song twice: the first time, ask students to pay attention to what kind of cat you're singing about, and the second, ask students to count how many times you say "sleeping" in the song. It is a song about sleeping, after all!
3. Teach the first verse of the song using echo imitation.
4. Point out the two phrases in the verse. One tells you what the cat is doing, and the other tells you where the cat is doing it. Ask students to come up with new phrases to the verse: one student can suggest an action, and another can suggest a place. Practice singing one phrase at a time as suggestions are given.
5. Mention how people used to (and sometimes still) get cats because they hunt mice, which got into peoples' homes and garages. Maybe that's another reason why the old man and woman in the book wanted to get a cat! Inform students that the next section of your song has to do with mice. Teach the second verse beginning with "The little mice are creeping..." Ask for suggestions of new phrases for what mice could be doing, where, and sing those suggestions.
6. Divide students into two teams: cats and mice. The students will take turns singing parts of the song, and acting out the actions according to the given phrases. Students should continue singing while playing the game. The cats should start in the middle of the room, pretending to sleep, while the mice are hidden in outside areas in the room. Students may crawl or walk across the room as the cats try to "catch" the mice—be sure to enforce a "no running" rule to prevent injury.

Assessment:

Change the rules of the game. Gather all mice on one end of the room, and cats on the other. Ask the cats to sing the first phrase of each verse, and the mice to sing the second. They may still act out the story, but now they have to stay on the side of the room they've been assigned. Take note of students to continue to sing past the phrase or who do not come in when they should. Switch roles, so both sets of students are expected to sing both the first and second phrases of the song.

Resources

The Old Gray Cats Are Sleeping

Adapted from *Musical Games, Fingerplays
and Rhythmic Activities for Early Childhood* by
Marian Wirth, et al.

The musical notation is written on two staves in 6/8 time. The first staff contains the melody for the first line of the song, with lyrics: "The old grey cats are sleep - ing, sleep - ing, sleep - ing. The". The second staff starts with a measure rest labeled "5" and continues the melody with lyrics: "old grey cats are sleep - ing, in the house.____". The melody consists of quarter and eighth notes, with some notes beamed together.

Additional Verses:

The little mice are creeping, creeping, creeping.
The little mice are creeping, in the house.

The little mice are nibbling, nibbling, nibbling.
The little mice are nibbling, in the house.

The old gray cats are waking, waking, waking.
The old gray cats are waking, in the house.

The little mice are running, running, running.
The little mice are running, in the house.

The old gray cats are sleeping, sleeping, sleeping.
The old gray cats are sleeping, in the house.

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#1 - Singing, alone and with others, a varied repertoire of music.

Students will sing many verses of "The Old Gray Cats Are Sleeping" as a class.

#4 - Composing and arranging music within specified guidelines.

Students will provide new verse lyrics that fit the theme of the song.

#6 - Listening to, analyzing, and describing music.

Students will listen to the actions described in the music, and will display that action with their bodies as they act out the song.

#8 - Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will use elements of drama to portray the actions of the cats and mice in the song.

2014 NAFME National Standards (PK-8 General Music) Met

MU:Cr1.1.Kb - With guidance, generate musical ideas (such as movements or motives).

Students will create new verses to "The Old Gray Cats Are Sleeping" to identify the phrase structure of the song.

MU:Cr3.1.Ka - With guidance, apply personal, peer, and teacher feedback in refining personal musical ideas.

Students must relate the verses they create to activities cats and mice would logically do. If they do not do this, the teacher may offer feedback and give the student an opportunity to revise their verse.

MU:Pr4.2.Ka - With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.

Students will relate the difference in the lyrics of the phrases (one telling what the cat is doing, and the other telling where the cat is doing it) to the difference of the phrases of the song.

MU:Cn11.0.Ka - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Students will use elements of drama to portray the actions of the cats and mice in the song.

Green Eggs and Ham by Dr. Seuss

ISBN: 978-0-394-80016-5

This literary classic provides a very clear parallel to double variation form in a musical context. While the term "double variation" form does not yet need to be formally introduced to students, they can experience such a form within this activity, and the terms "introduction" and "coda" may be introduced or reviewed.

Recommended Grade: 3rd - 4th
Estimated Time: 45 minutes

Materials:

1. *Green Eggs and Ham* by Dr. Seuss
2. Whiteboard & Marker
3. Barred instruments
4. Recording of *A Trumpeter's Lullaby* by Leroy Anderson

Sound Composition

Musical Concept(s):

introduction and coda

Knowledge Precedents:

- Distinguish between A and B sections
- Experience playing barred instruments
- Understanding of tonic chords
- Experience playing accompaniment borduns

Prepare:

1. Set up the barred instruments in C pentatonic (remove F and B bars)
2. Queue a recording of *A Trumpeter's Lullaby* by Leroy Anderson

Sample Discussion Questions

1. What was Sam-I-Am trying to do in this book? Why didn't the narrator want to eat the green eggs and ham?
2. What's the weirdest thing you've ever eaten? Would you have tried the green eggs and ham?
3. The narrator says he doesn't like green eggs and ham, even though he's never tried them. Think of something you think you don't like, even though you've never experienced it. Do you have to experience something in order to like or dislike it? Is it a good idea to try to experience something before making that decision?

Procedure:

1. To transition from the book to the activity, discuss the plot of the book. What's the main conflict? Sam-I-Am keeps trying to get the narrator to eat green eggs and ham when he doesn't want to. They go back and forth a lot, almost like an A section and a B section in music. Label Sam-I-Am trying to get the narrator to eat the green eggs and ham as A, and the narrator refusing as B. Then, point out the end—suddenly, the narrator tries the green eggs and ham *and he likes them!* But that doesn't fit into either one of our As or Bs. Let's label that X for now.
2. On the whiteboard, begin to show the storyline using A, B, and X. It should look something like: ABABA X. Then point out the beginning of the story, when Sam-I-Am is running back and forth in front of the narrator. That part doesn't really fit into A or B either, so we'll label that X as well. Therefore, the form of the book is: X ABAB...A X.
3. Turn students' attention towards the A section. Remind students that the A section of the book is when Sam-I-Am is asking the narrator to try green eggs and ham. Ask students to repeat after you, in rhythmically chanting the phrase, "Sam-I-Am, Sam-I-Am, won't you try green eggs and ham?" (see Resources for rhythm). Pat a steady beat on their laps, and analyze the rhythm of the chant on the whiteboard. Practice patting the rhythm with alternating hands as well (to prepare them for playing on the barred instruments).
4. Repeat this process with the B section, using the rhythmic chant of "I don't like them Sam-I-Am! No! No green eggs and ham" (see Resources).
5. When both sections have been learned and analyzed, divide students in half and have them trade off singing the A and B sections back-to-back.
6. Move to the barred instruments. Ideally, all students should have one, but if not, students should rotate turns on them. Practice both the A and B section's rhythms on do, then, practice improvising melodies to those rhythms while ending on do. Divide students in half again, and practice trading off the sections back-to-back. Encourage students to continue chanting the words while playing their melodies.
7. Review the beginning of the book one more time. Guide students to notice how the beginning is like an introduction: it introduces us to the characters. Review the ending of the book as well, and guide students to notice how that part of the book is a conclusion: it gives us a happy ending to the book. Therefore, on the barred instruments, we're going to create an introduction and conclusion to our musical story. If terminology is to be taught or reviewed, then the term "coda" may also be used here.
8. Review tonic harmonies with students. Our introduction and conclusion (coda) will set the tonal center for our piece, and students can decide how they want to present the tonic harmony. They can play tonic in octaves, play tonic in alternating octaves, play a tonic arpeggio, or any other bordun-like accompaniment they've been taught thus far. Give students a minute to experiment with and review the different styles of harmonization, so they can be prepared to improvise them later.
9. Pull all parts of the lesson together, and review the sound composition's pathway. The piece will start with an introduction, which will be two measures of 4/4, with students improvising a tonic harmony however they see fit. Then, there will be several iterations of A and B improvised melodies, on the rhythms they practiced earlier. Students should be divided in half for this, with one half playing the A section, and the other half playing the B section. After the final A section, all students will play the coda, which is exactly like the introduction. To avoid students making the mistake that an introduction and coda are the exact same in every situation, encourage students to choose a different harmonic pattern to play during the coda than they played during the introduction.
10. Play the sound composition in its entirety.

Assessment:

Have students lie down on the ground, and close their eyes. Inform them that they will be listening to a piece of music that has an introduction, an A section, a B section, another A section, and a coda: *A Trumpeter's Lullaby* by Leroy Anderson. When they hear the next section of the song begin to play, they should raise their hands while they're lying on the floor, with their eyes closed. The introduction obviously starts right away, so they should put their hands up when they think the introduction has ended and the A section has started, and then again when the A section has ended and the B section has started, and so on and so forth. A few seconds after each section has begun, and a number of hands have gone up, the teacher may affirm that the next section has begun, and ask students to put their hands down until the next section has started. Take this time to note the students who do not seem to hear the change in introduction, A, B, A, and coda.

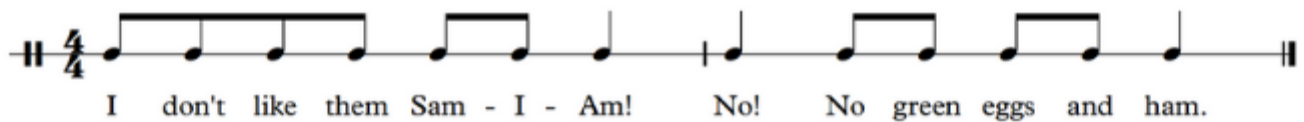
Resources

A Section Pattern:



Sam - I - Am, Sam - I - Am. Won't you try green eggs and ham?

B Section Pattern:



I don't like them Sam - I - Am! No! No green eggs and ham.

Recordings of *A Trumpeter's Lullaby* by Leroy Anderson:

<https://www.youtube.com/watch?v=ORW7suyvPNk>

Anderson, Leroy. "A Trumpeter's Lullaby." Performed by Cologne Radio Orchestra. Recorded 1989. Track 14 on *Blue Tango: Symphonic Pops*. Capriccio. Compact disc.

1994 NafME National Standards Met

#1 - Singing, alone and with others, a varied repertoire of music.

Students will rhythmically chant a set of words related to the book.

#2 - Performing on instruments, alone and with others, a varied repertoire of music.

Students will perform their own improvisations on barred instruments within a double variation structure.

#3 - Improvising melodies, variations, and accompaniments.

Students will improvise both melodies and accompaniments on barred instruments.

#6 - Listening to, analyzing, and describing music.

Students will listen to A Trumpeter's Lullaby by Leroy Anderson and describe where the music shifts from the introduction the A section, B section, A section, and coda.

#8 - Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will relate the plot of the book to a double variation form, with emphasis on the introduction and conclusion parts of the story.

2014 NafME National Standards (PK-8 General Music) Met

MU:Cr1.1.4a - Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).

Students will improvise melodies to a given rhythm, as well as improvising a tonic chord in any accompaniment pattern they know.

MUCr1.1.4b - Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.

Students will improvise simple accompaniment patterns in a major tonality during the introduction and coda sections of the composition.

MU:Pr4.2.4a - Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.

Students will understand the terms "introduction" and "coda" (or "conclusion") in regards to the form of the piece.

MU:Pr4.3.4a - Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).

Students will understand the meaning behind each A or B section, and may experiment on their instruments to musically convey the angry or curious nature of each section.

MU:Pr6.1.4a - Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.

Students will perform the sound composition as a class, using correct rhythms and harmonies.

MU:Re7.1.4a - Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

Students will relate the different sections of the music to the different sections in the book, knowing the nature of each section as it was described in the book.

MU:Cn11.0.4a - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Students will relate the plot of the book to a double variation form, with emphasis on the introduction and conclusion parts of the story.

The Lorax by Dr. Seuss

ISBN: 0-394-82337-0

This book is a classic story told to young children in order for them to see the environmental consequences our choices can have in the world. This book also has a very clear beginning, middle, and end that can be used to portray a rounded binary form. This is an activity that can easily be expanded through several lessons to create a whole production, or considerably shortened to fit into one class period.

Recommended Grade: 4th - 5th

Estimated Time: 40 minutes

Materials:

1. *The Lorax* by Dr. Seuss
2. Whiteboard & marker
3. Barred instruments (e.g. soprano, alto, bass marimbas; xylophones, vibraphones)

Sound Composition

Musical Concept(s):

rounded binary form

Knowledge Precedents:

- Understand, read, and write in a standard notation system
- Understand fundamentals of playing barred instruments
- Familiar with exposition, climax, conflict, resolution terms

Prepare:

No preparatory work

Sample Discussion Questions

1. What was the environment like before the Onceler started making Thneeds? What happened after he made lots of Thneeds?
3. Why do you think the Onceler ignored the Lorax, and chopped all the Truffula trees anyways? Was he being selfish? Greedy?
3. What could the Onceler have done differently, so that he could still make Thneeds but not destroy the environment?

Procedure:

1. To transition from the book to the activity, point out the storyline of the book. There's a very distinct beginning, middle, and end. Challenge students to find where each section starts and ends, and take this time to review literary terms that students may have learned in their reading classes thus far (exposition, conflict, climax, resolution). See Resources for clarified beginning, middle, and end points in the book.
2. Relate the plot of the story with musical form. First, point out how different the settings are between the beginning, middle, and end. The middle of the story has a beautiful setting, that gradually becomes more and more ugly as the Truffula Trees are chopped down. The beginning and end have very similar settings, however, which are both very dismal. Show students that you can divide the story into an A section, then a B section, then an A section again, based on the setting. Then guide students to notice the one thing that was different about the end section than the beginning: "unless." There's hope in the end, and that was not found in the beginning. Since the beginning and end are so similar, they can both still be called A sections, but because there's something new in the end section, we're going to add a little apostrophe (or prime) to remind us of that one difference.
3. Turn students' attention towards the B section, the middle of the story. Point out the many different characters and important themes that are located in this section. Students will create themes for each character (see Resources for a list of characters).
4. Divide students into six groups, one for each character, and give each group a barred instrument. The task is to create a two-measure motif (theme) for their character. Parameters may be found on the Resources page.
5. When students have created their motif, and all group members have had a chance to play it, explain that the class is going to tell the story of the Lorax with no words—just music. They will repeat their 2-bar theme as needed until their character exits the story. Begin explaining the path of the sound composition (see Resources).

Assessment:

Ask students: if you play during the A section, raise your hand! If you play during the B section, raise your hand! If you play during the A' section, raise your hand! Only certain groups play during certain sections, so students must know which section they belong to. Bring all students together, and perform the sound composition.

Resources

Characters to Create Motifs for:

Onceler	Truffula Trees
Lorax	Brown Barbaloots
Swomee Swans	Humming Fish

Parameters for Motifs:

Two measures
4/4 meter
C major or A minor
Ends on do (C or A)
Any rhythms they know
Repeated

Path of the Sound Composition:

A

Onceler's Theme Starts

B

Swomee Swan's Theme Starts
Truffula Tree's Theme Starts
Brown Barbaloot's Theme Starts
Humming Fish's Theme Starts
Lorax's Theme Starts
Brown Barbaloot's Theme Stops
Swomee Swan's Theme Stops
Humming Fish's Theme Stops
Truffula Tree's Theme Stops
Lorax's Theme Stops

A'

Onceler's Theme Continues
*All groups quietly enter,
play their theme once,
then stop (to signify "unless")*
Onceler's Theme Stops

1994 NafME National Standards Met

#2 - Performing on instruments, alone and with others, a varied repertoire of music.

Students will perform their own compositions on barred instruments.

#4 - Composing and arranging music within specified guidelines.

Students will work with their classmates to compose themes for their characters.

#5 - Reading and notating music.

Students will notate their compositions in standard notation. Students will read off of those compositions to perform the piece.

#8 - Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will understand how a rounded binary (ABA) form is similar to the exposition, climax, and resolution in a story's plot line.

2014 NafME National Standards (PK-8 General Music) Met

MUCr1.1.4b - Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.

*Students will compose themes for various characters from *The Lorax*, within 4/4 meter and C major or A minor tonality.*

MUCr2.1.5a - Demonstrate selected and organized musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.

Students will compose themes for their assigned character, utilizing aspects of their character to inform elements of their compositions.

MU:Cr2.1.5b - Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.

Students will notate their compositions in a form that is known to them. Students will read off of those compositions to perform the piece.

MU:Cr3.2.5a - Present the final version of personal created music to others, and explain connection to expressive intent.

Students will perform the entire sound composition, using themes they have justified as personifications of their assigned characters.

MU:Pr4.2.5a - Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.

Students will identify which section of the form they play in prior to performing the entire piece.

MU:Pr2.5b - When analyzing selected music, read and perform using standard notation.

Students will read their compositions while performing, which should be notated in standard notation.

MU:Pr6.1.5a - Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.

Students will perform the sound composition in correct order, using their compositions accurately.

MU:Cn11.0.5a - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Students will understand how a rounded binary (ABA) form is similar to the exposition, climax, and resolution in a story's plot line.

RECEPTION

The activities within this thesis were tested within several actual classrooms in the Cedar Falls and Waterloo Community School District schools. This was done for two main reasons: the first, and most obvious, was to ensure that the activity would be successful within an actual classroom, rather than simply being a theoretical outline. The second reason was to look into the music classrooms within the locale and note their diverse range of teaching. There is no common standard when it comes to music education, like there currently is within core content in Iowa. Though we do have the National Standards set out by the National Association for Music Education, those act more as guidelines for many teachers, and are not enforced by any federal or state agency. This makes things quite difficult, then, to gauge grade or age appropriateness for the activities. As such, each activity had its own set of revisions that it underwent following its implementation, which must also be seen in the context the activity was completed in.

There are drastic differences between Waterloo and Cedar Falls schools, which are often measured in terms of students who receive Free and Reduced Lunch (FRL), students who are learning English as a nonnative language (ELL), and students who have individualized education plans (IEP). Free and Reduced Lunches are federally funded programs meant to ensure students are able to eat during the day, regardless of

poverty level.²⁶ Children are able to apply for and receive free and/or reduced-cost lunches if they meet any of the following criteria: they receive SNAP benefits; are considered homeless, migrant, runaway, or foster children; are enrolled in Head Start; or are from a family with an income level at or below 130-185% of the poverty level.²⁷ Therefore, the FRL statistic is generally seen as an indication of poverty levels within a school. This is an extremely important statistic to take note of—students who are experiencing poverty are far more likely to be distracted from lessons due to the challenges that accompany such a life. Knowing the ELL rate within a school is also quite helpful when putting these activities into context: students who cannot yet understand English in the same capacity as their peers will certainly struggle in trying to understand the directions of the activity, as well as the language of music in general. The IEP rate is less helpful than others, due to the broad range of students who encompass its use. Students who utilize an IEP simply require an individualized plan for their education, which may address learning disabilities that accompany disorders such as ADHD or Down’s Syndrome. Some disabilities challenge students in music class more than others, though, and a broad measure such as the IEP ratio does not give an accurate or useful context behind students’ reception of an activity. See Table 1 below, “Statistics of Select Cedar Falls and Waterloo Community Schools,” for the ratios of those measures in the schools that participated in implementing these activities.

²⁶ “National School Lunch Program,” *United States Department of Agriculture*, updated November 2017, accessed March 31, 2019, <https://fns-prod.azureedge.net/sites/default/files/cn/NSLPFactSheet.pdf>.

²⁷ “National School Lunch Program,” *United States Department of Agriculture*, updated November 2017, accessed March 31, 2019, <https://fns-prod.azureedge.net/sites/default/files/cn/NSLPFactSheet.pdf>.

Table 1 - Statistics of Select Cedar Falls and Waterloo Community Schools²⁸²⁹³⁰³¹³²³³³⁴

	Free and Reduced Lunch (FRL)	English Language Learners (ELL)	Individualized Education Plan (IEP)
Cedar Falls Community School District			
Hansen Elementary	14.91%	2.43%	5.83%
Southdale Elementary	11.95%	3.85%	10.89%
Waterloo Community School District			
Kittrell Elementary	69.75%	14.24%	13.36%
Lincoln Elementary	89.93%	11.33%	18.53%
Lou Henry Elementary	59.15%	22.77%	12.28%
Orange Elementary	48.88%	5.04%	10.26%
Poyner Elementary	61.03%	0.21%	15.63%

In general, a large majority of the activities were quite successful within the classroom. One measure of success is students’ attention to the lesson: were they interested in the content? Did they want to continue the activity? Levels of excitement can certainly vary between different classes of students, depending on the day, but many aspects seemed to be very interesting to the students, for differing reasons. *Corduroy*, for example, was a very popular activity, primarily because of its use of a teddy bear that the students can see and feel. *Corduroy* was implemented in two classrooms: one at

²⁸ “Hansen Elementary,” *Iowa Department of Education*, accessed March 26, 2019, <https://reports.educateiowa.gov/Home/reportWrapper>.

²⁹ “Southdale Elementary,” *Iowa Department of Education*.

³⁰ “Kittrell Elementary,” *Iowa Department of Education*.

³¹ “Lincoln Elementary,” *Iowa Department of Education*.

³² “Lou Henry Elementary,” *Iowa Department of Education*.

³³ “Orange Elementary,” *Iowa Department of Education*.

³⁴ “Poyner Elementary,” *Iowa Department of Education*.

Poyner Elementary, and the other at Lou Henry Elementary; both within the Waterloo Community School District. Both groups of students were quite receptive to the book, and engaged in meaningful discussions. Both groups were also extremely motivated to refine their steady beats, so their “secret visitor” (the teddy bear) could come out and greet them. Another measure of success is the appropriateness of the content. Were students struggling to understand their assignment? Could students follow along comfortably in the activity? *Corduroy* also fell within this measure of success, with only slight modifications to the original activity. Originally, *Corduroy* guides students through writing two barred eighth notes. Students in Poyner Elementary, however, do not learn how to write in standard notation until much later in elementary school. When the activity was implemented, it was modified to focus instead on feeling the difference between rhythm and beat—students still had to focus on those eighth notes, but worked on feeling them in their bodies rather than writing them. This not only demonstrated *Corudory*’s success, but also its flexibility: it, as well as nearly all of the activities included in this thesis, was quite flexible in the content that they teach. Several other activities were primarily successes as well: *Chrysanthemum* was perfectly appropriate for the recommended age level, *The Stonecutter* was an engaging activity with its use of unpitched percussion instruments, *Tikki Tikki Tembo* was an interesting activity that worked on students’ creativity through improvisation, *The Lorax* portrayed rounded binary form in a crystal clear way, *Millions of Cats* encouraged students to compose phrases, and *Daniel O’Rourke* kept students moving to a beat while listening to traditional Irish tunes. These successes were found throughout schools in both the Waterloo and the Cedar Falls school districts.

The activities also had their downfalls. *Strega Nona* was the first activity that was implemented in the schools, and it did not focus on reaching high do as much as it was intended to. *Strega Nona* was taught to students at Hansen Elementary, in the Cedar Falls district, and it ended up putting more focus on the visual arts rather than singing. This, of course, is a fear of integrating aspects of other classes into the music room: that music will no longer be the main concept to be taught. One solution would be to extend the activity into several days, and assign the drawing as homework rather than in-class work, and to spend more time in class working on reaching the high do in the song that accompanies the activity. More commonly, activities were not appropriate for the recommended age level. *Rain!* was excellent at working on the major sixth leap, but trying to encourage students to recall the intervals and solfege of the entire song was a little too advanced for the 3rd grade group that attempted it at Southdale Elementary. *Fortunately, Unfortunately* is a perfect book to introduce mood and tonality in music, but the 4th graders at Southdale had not learned terms for those tonalities, nor were the tonalities entirely easy to hear in improvised pentatonic keys. *Last Stop on Market Street* is a gorgeous book that transitions well into a popular campfire song with an ostinato pattern to accompany it, but 1st graders at Orange Elementary were not ready to take on two-part songs, and could not complete the activity. These problems illustrate the challenges that come with attempting to assign a grade level for musical concepts: there is no standard grade to teach particular musical concepts. Students at Poyner Elementary do not begin learning any form of standard notation until about 3rd grade, whereas students at Hansen Elementary begin learning quarter and eighth notes in stick notation in Kindergarten, for example. That is not to say that either method is wrong or not beneficial; both have their advantages and disadvantages. But this renders any sort

of recommended grade nearly useless in the context of these activities. Instead, a list of concepts students will need to know in order to complete the activity is far more beneficial, because individual teachers will know their students' abilities and whether or not they meet those precedents. Both the recommended grade and the knowledge precedents are included in these activities as a result.

Regardless of the imperfections in the activities, implementing them within area schools was ultimately a success. Problems such as difficulty of content were addressed, yet a problem never arose with the choice to read a book as an opening to the activity. Students were consistently receptive and responsive to the book and the following discussions, and they often found the connections between the literature and the musical concept without help. Teaching these activities provides evidence that nonmusical books can still garner attention from students within a musical context.

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