

Appendix B

Teaching and Learning Strategies

“ Boomwhackers ”

Boomwhackers can be used to introduce and reinforce numerous skills and concepts taught from Kindergarten through Grade 6.

Boomwhackers are colorful, tuned plastic tubes available in pentatonic, diatonic and chromatic sets. Students enjoy using boomwhackers and they are effective for keeping a beat, adding an ostinato, playing a melodic pattern, playing and identifying harmonic changes such as tonic and dominant, playing triads and chord progressions or playing an entire song. They can be used by themselves, or with class singing, classroom instruments, and the recorder.

Specific curriculum outcomes may be reinforced through activities using boomwhackers and may include the following

Students will be expected to

- keep the beat while singing a familiar song
- perform an ostinato to well known (pentatonic) song
- aurally identify higher and lower
- perform higher and lower
- improvise melodic patterns
- improvise rhythmic patterns
- create and perform a melodic ostinato
- identify the solfa of melodic patterns
- read/perform melodic patterns from notation
- read/perform rhythm patterns
- perform in ensembles

Sample Lesson Plan Boomwhackers

Grade 2/3

Materials

- boomwhackers B A G E D C

Learning Outcomes

Students will be expected to

- aurally identify the correct pitches and rhythm for “Hot Cross Buns”
- perform the correct pitches and rhythm for “Hot Cross Buns”

Procedure

- Students will have previously sung “Hot Cross Buns” in class on several occasions.
- The class sings “Hot Cross Buns” and shows the melodic direction with their bodies as they sing the song.
- Students will clap the rhythm of “Hot Cross Buns” while singing “inside” (inner hearing) and will derive the rhythm.
- Choose three children to play the boomwhackers.
- Give the starting note “B”. These three children work together as a group to discover how to successfully play “Hot Cross Buns” on the boomwhackers.
- The other children in the class may offer suggestions if the first three need help.
- Select another three children to play. This time use boomwhackers E, D and C.

Follow this procedure using another known song.

Assessment

Observe and note individual performance while performing with the group. Note verbal responses when preparing for performance.

Resources

Fun With Boomwhackers! by Chris Judah-Lauder

Whacky Music Website: www.boomwhackers.com

Cross-Curricular Relationship with Science

- Children will discover that the length of the plastic tubing affects the pitch. The longer the tube, the lower the pitch; the shorter the tube, the higher the pitch.

Sample Lesson Plan Grade 2

Dynamics

Materials

- old fashioned fan(s) that open and close

Learning Outcomes

Students will be expected to

- aurally identify crescendo and decrescendo
- perform using crescendo and decrescendo

Procedure

- Choose a leader to control the fan. As the class sings, the leader controls the dynamic levels by opening or closing the fan. The class responds.
- Two fans can be used at one time. Divide the class into two groups. Choose a leader for each group to control the fan. As the class sings, the leader controls when the dynamic levels change by opening or closing the fan. One leader can create a crescendo while the other is creating a decrescendo.
- This activity generates a lot of enthusiasm because one or two individuals have the opportunity to control how the others sing. It also allows many children the opportunity to be the leader.

Assessment

Observe and record response/performance of individual students within the group and as the leader. Provide opportunities for a very small group of students to demonstrate their understanding with a student leader.

Perform a short selection containing crescendo and decrescendo. Students will aurally identify and circle the correct answer on a worksheet

Extensions

Place a known song containing crescendo and decrescendo on an overhead. Students follow and perform the markings as indicated.

Sample Lesson Plan Peter and the Wolf

Grade 1 or 2

Materials

- Coloured posters of the flute, clarinet, oboe, bassoon, French horn, string family, and tympani (kettle drums)
- Recording of *Peter and the Wolf* (Sergei Prokofiev)
- Story book of *Peter and the Wolf*
- Video of *Peter and Wolf* (Disney)
- Cutouts of characters in the story
- Demonstration board
- *Peter and the Wolf* Booklet - see Resources (Early Childhood Units for Music)
- Teacher-made assessment sheets that include the aural and visual identification of the instruments and characters

Learning Outcomes

Students will be expected to

- visually identify the instruments in the story (use real instruments where available or good coloured posters)
- aurally identify the instruments
- identify each character in the story by instrument
- identify instruments that make high sounds and instruments that make low sounds

Background/Preparation

Students will have prior exposure to the instruments of the orchestra through children's literature such as: *Orchestranimals* by Vlasta Van Kampen and *Zin, Zin, Zin, A Violin* by Lloyd Moss, as well as computer programs, internet resources, and study of *Carnival of the Animals*.

Children may also have had exposure through visiting artists, school bands or small orchestral ensembles.

Procedure

(To be done over the course of several classes)

- Students recall any instruments of the orchestra with which they are familiar. Review these instruments.
- Read the story of *Peter and the Wolf*. If you can get a CD and a book that complement each other, this would be much better.

- Use the cutout characters. Listen to the CD again. Visually reinforce each character with its corresponding instrument. Discuss how the instrument is played. Discuss which instruments make high sounds and which ones make low sounds.
- The students re-tell the story using the cutout characters and posters.
- Play recorded examples from the CD or Listening Kit I and ask the students to identify the instruments and the animals.
- Play the game *Instrument Hop*. Place instrument posters on the floor. Call out the name of an instrument. Choose a few students to hop to the correct poster.
- Play the recorded examples; students dramatize the animals.
- Play the recorded examples; students pretend to play the instruments.
- Watch the *Peter and the Wolf* video (Disney).
- Pass out booklets and read through with the class (see Resources).
- Students take home the booklets, colour the pages and ask their parents to review the information with them.
- Students complete a “check-up” or quiz containing listening examples, identification of the instruments and matching with the characters in the story (this would be done over two classes).

Assessment

Observe and record individual responses and dramatization. Use written worksheets for aural and visual identification of instruments, matching instruments with characters, and identification of instruments that produce higher and lower sounds. Students write a reflection or a response to a question related to the activity.

Cross Curricular Relationship to Language Arts

- Students retell the story.
- Students read the booklet with their classmates as well as at home with their parents.
- Some students will volunteer to read aloud to the class.

Resources

Music in Motion catalogue (1-800-455-0649)

Website: *www.musicmotion.com*

(This catalogue contains *Peter and the Wolf* Story Book, Video Playtime Set and an orchestral study unit that accompanies the story.)

Early Childhood Units for Music - Ruth Bergad

(Teacher Created Materials, Inc.)

P. O. Box 1040

Huntington Beach, CA 92647

U.S.A.

Sample Lesson Plan Grades K, 1, and 2

Singing Strings - Vocal Exploration

Materials

- yarn/wool or string approximately two feet long

Learning Outcomes

Students will be expected to

- perform vocally to demonstrate melodic direction/contour

Procedure

- Students are given a piece of yarn/wool. This may be in their music baggies or passed out individually.
- Students hold the string/wool over their heads with one hand while the other hand starts at the top of the string and moves down. At the same time, they use their voice to match the movement of their hand. For example, start at the top and trace down the string to show high to low or start at the bottom to show low to high.
- Students drop the string on the floor and trace the shape with their finger while using their voice to follow the melodic direction.
- Students can create their own shapes with the strings and sing it themselves or ask a friend to sing.

Assessment

Observe and note individual performance.

Extensions

- The teacher or student draws a visual representation of a melody on the board. Using their voices, the class follows the map, making a higher or lower siren or train whistle.
- Students can physically display a map by moving their arms as they produce the sound.
- Students use a barred melodic instrument to create the melodic contour of their yarn/wool.
- See other examples in **Teaching Towards Musical Understanding** pages 238-240.

Sample Lesson Plan Creating and Notating a Soundscape Grades 4, 5, and 6

Materials

- classroom instruments/available sound sources
- chart paper or overheads for compositions
- different color markers
- tape recording device

Learning Outcomes

Students will be expected to

- perform, listen/respond to and create, reflecting sensitivity to moods/feelings: tempo, dynamics, articulation, tone colors, and notations
- perform, listen/respond to and create a selection in parts

Procedure

- With the class, brainstorm and discuss natural and manmade sounds that occur in the environment – e.g., by the ocean or seaside, in a rainforest, at a playground or fair, a thunderstorm, morning time at a home, on a city street. Discuss how we often hear many sounds simultaneously and how the layering of sounds is like harmony in music. These sounds may be written using graphic notation.
- Chose a scene/situation such as the ocean and work through the procedure with the class. Lead the class in a discussion and decide on two sounds that would be heard in this environment. Use an overhead projector. The composition will be four measures long with four pulses (beats) felt in each measure. The score could be divided into two parts layered one on top of the other.
- Start with one of the sounds and discuss the ways the sound could be produced (vocal, body percussion, environmental, classroom instruments, etc.). Would the sound be continuous or intermittent? Maintain a steady pulse (sixteen in all) while students create/explore/vary the sound. Include a discussion of dynamics, articulation, tempo. Work through until students are happy with the result. How can the sounds be represented visually on the score, using diagrams, pictures, or shapes? With input from the class, record on the score, including any necessary markings for dynamics, accents, etc. Continue the process with the next sound. Students should understand that the creative process may involve changing earlier decisions.

- Divide the class into groups of four. Each group chooses a theme, situation or a scene and decides on four sounds that would be heard in this environment. Students work through the procedure outlined above, creating and exploring their sounds, graphically notating, and revising their work. Each group records its performance. The class follows the score and listens to the performance of each group. Follow with class discussion and/or written response/reflection of their project, and the work of others.

Assessment

Written reflections of their own composition project and/or a composition project by another group.

Sample questions:

1. Did the notation depict each sound appropriately?
2. Were the dynamic markings, accents, etc., written and inserted correctly?
3. Were the appropriate expressive devices used? (dynamics, tempi, articulations)
4. Were the tone colours selected a good choice to represent the particular sound?
5. What would you change or improve upon?
6. What is one thing you particularly liked?
7. Was the title appropriate?
8. Was the environment/situation/scene created effectively through sound?

Extensions

Use the soundscapes to present to a Grade 4 class at your school. Grade 4 students study a unit of sound and this lesson could easily be integrated.

Use a piece of visual art. Students in groups create a soundscape based on the sounds they “hear” in the piece of art.

Read a poem. Students in groups create a soundscape reflecting what they “hear” in the poem. *In Flander’s Fields*, is a good choice. Students may perform their soundscape at the Remembrance Day Assembly.

Rhythm

Rhythmic Concepts

1. Music has an underlying, recurring beat.
2. Music has long or short sounds and silences that may be grouped in patterns (rhythms).

Make Conscious Process

The teacher will follow a process engaging students to

- make music
- isolate the rhythmic pattern to “make conscious”
- sing while clapping the rhythm
 - with words
 - on neutral syllable (loo)
 - with inner hearing
- respond to the teacher’s questioning and derive the new pattern
- observe as the teacher names the new rhythm pattern and shows the notation
- write the new rhythm pattern
- read and perform the new rhythm pattern with rhythm duration syllables

Reinforce/Practise of the New Rhythm

Students will be expected to

- repeat the “make conscious” process with another preparation song
- read the rhythms of the preparation songs in stick notation and from the staff
- notate by writing phrases from known songs
- identify words that have the new rhythm
- read/perform from flashcards
- play “rhythm erase”
- identify mystery songs
- practise inner hearing
- improvise using the new rhythm
- create an ostinato
- notate and perform their own pattern

Assessment of the New Rhythm*Students will be expected to*

- **read/perform at sight a rhythm pattern**
- **improvise a rhythm pattern**
- **read/perform from flashcards**
- **improvise a rhythmic answer to a rhythmic question**
- **compose (create and notate) a rhythmic composition**

Melody/Pitch

Melodic Concepts

1. Music sounds higher and lower.
2. Music has patterns of higher and lower sounds which give it shape.
3. Successive pitches may move higher or lower by step, leap, or may stay the same.

Make Conscious Process

The teacher will follow a process engaging students to

- make music - sing expressively and in tune
- establish beat
- isolate the pattern and notate the rhythm
- respond to the teacher's question according to the concept (for example, "is the new sound higher or lower than s?")
- observe as the teacher shows notation (staff placement), solfa, and hand sign
- sing the solfa, practise the hand sign and copy and notate staff placement

Reinforce/Practise of the New Melodic Element

Students will be expected to

- repeat *Make Conscious* procedure for other known songs
- aurally identify patterns in known songs
- sing known songs in solfa and/or with hand signs
- write patterns and phrases from known songs
- identify a known song from staff notation (mystery tune)
- identify a known song sung to "loo" (mystery tune)
- read a known song in solfa from notation
- sing a known song from human keyboard or tone ladder
- aurally improvise
- echo known patterns with hand signs (group and individual)
- identify known patterns sung to "loo" and then sing in solfa with hand signs
- inner-hear a pattern from hand signs, then sing in solfa
- create their own melodic patterns
- write their own patterns in a key placement (F, C, G)

- perform their own written patterns
- aurally improvise a tune for a known rhythmic (no restrictions given)

Visual Reinforcement

- tone ladder
- board xylophone
- piano keyboard
- human xylophone
- barred instruments
- floor staff
- boomwhackers

Assessment of the New
Melodic Element

Students will be expected to

- read/sing an unknown song with hand signs
- aurally improvise a tune for a known rhyme
- compose (create and notate) a song of given length
- read/perform patterns from flashcards
- improvise in solfa an answer to a melodic question
- write a phrase in the key of F, C, or G

Rote-Song Process

The rote-song process is a procedure that provides time to listen, time to think, and time to sing.

This procedure allows for several listenings and the echoing of patterns or phrases short enough to remember. It encourages good breathing, musical phrasing, and clear diction. It develops skills for active listening and nurtures confidence and pride in the ability to perform independently.

The success of the rote-song process is that the students have heard the song before they are invited to echo the phrases. During these listenings, it is important to give students something to do each time (e.g., answer a question, find and show the beat, move to the beat).

Procedure

- Teacher sings phrase 1 - students echo while teacher listens
- Teacher sings phrase 2 - students echo while teacher listens
- Teacher sings phrases 1 and 2 - students echo while teacher listens
- Teacher sings phrase 3 - students echo while teacher listens
- Teacher sings phrase 4 - students echo while teacher listens
- Teacher sings phrases 3 and 4 - students echo while teacher listens
- Teacher sings entire song - students sing inside their minds
- Students sing entire song, keeping the beat while teacher listens

You may wish to allow students to sing the whole song silently, then sing aloud.

It is important that the teacher models and gives directions as much as necessary, but then gives the students “their turn” and lets them sing it on their own. If they falter, model again and resist the temptation to “do it with them”. It can become a habit and eventually will interfere with their feelings of success and independence.

Sample Teaching Strategies for Curriculum Integration

Language Arts (Poetry)

What to do with a Poem

- Perform (chant) and keep the beat
- Perform and clap the rhythm
- Perform beat and rhythm together
 - with words
 - without words (keep the beat with your feet and clap the rhythm)
- Perform the poem as a canon
 - with words
 - without words (rhythm pattern)
- Speak underlined words out loud, other words silently
- Play the underlined words on an instrument
- Play the television game - when the leader turns on the control, say the poem out loud, when the leader turns off the control, say the poem silently
- Create sound effects with instruments
- Compose a melody for the poem
- Write the rhythm
- Create movement to accompany the poem
- Perform movement in canon form
- Explore crescendo/decrescendo, dynamics, and tempo
- Perform with an ostinato - rhythmic/melodic
- Demonstrate form - keep beat in the feet and make a quarter turn at the end of each phrase
- Derive a new rhythm
- Demonstrate accent (metre) - for example, bend knees on accents
- Follow the conductor for surprise dynamics and tempi
- Create an introduction and coda

One example is *Wheat to Eat* written by Robert Heidbreder and found in **Keepsakes and Treasures**, Grade 3 Language Arts. See poems in authorized resources.

Creating

Poetry, art, dance, and music, play a vital role in developing musical understandings.

Students may

- draw the way the music/words make them feel. What colors and shapes remind them of the feeling being expressed in the music?
- write a poem about traditional and non-traditional sounds. Read or sing the finished poem to others. Students illustrate their favorite sound on a musical instrument (some of these ideas were taken from www.educast.com/art/lp/lng/98042kl.ht).
- use poetry in which words are used to make sounds (onomatopoeia). Students create a musical onomatopoeia using the voice or a musical instrument to make the sound. Movement or dramatization could also be added. Examples could include poems on Halloween. There are excellent activities in *An Orff Mosaic from Canada*.
- create a shape poem (song) by putting the words in the form of a shape that expresses the poem or song. See the web site www.essdack.org/tips/shapepoem for examples.