



Pearson



## **Integration in Action: Interactive Music Across the Curriculum**

***Tasty Potluck of Musical Styles***

**Nan L. McDonald  
Summer Music Institute  
Boone, North Carolina  
June 22, 2016**



WEDNESDAY June 22, 2016

## Integration in Action: Interactive Music Across the Curriculum

*Today's Theme= "Tasty Potluck of Musical Styles"*

Dr. Nan L. McDonald, Coordinator of Music Education/ San Diego State University  
[nmcdonal@mail.sdsu.edu](mailto:nmcdonal@mail.sdsu.edu)

Song Title	Grade	Asset Type
Knock the Cymbals	1	Song Notation (Projectable)
	1	Music Reading Notation (Projectable)
	1	Movement Instructions (Printable)
	1	Song Vocal Track
	1	Enrichment Activity (Interactive)
		<p><b>PROCESS NOTES:</b>  <b>Music=</b> Meter in 2; strong and weak beats; march in 2; types/ timbres of different types of cymbals; listening; movement.  <b>Literacy=</b> Background knowledge and vocabulary</p> <ul style="list-style-type: none"> <li>• Display the Song Notation (Projectable). Follow the on-screen prompts and SEE Teacher Notes. Provide plastic or paper plates, 2 per student. Sing Knock the Cymbals and march in 2 meter. Use plates and develop a strong and weak beat cymbal movement to use as students sing and play. Switch parts.</li> <li>• Project the Music Reading Notation (Projectable). Follow the on-screen prompts. Read and play with <i>rhythm sticks</i>. Perform to the Song Vocal Track Recording. SEE Teacher Notes</li> <li>• Use Movement Instructions (SEE Teacher Notes) to teach a simple dance. Perform to the Song Vocal Track recording.</li> <li>• Project the Enrichment Activity (Interactive). SEE Teacher Notes. Follow all on-screen prompts and develop movement responses (pantomimes of playing the various types of cymbals) during the listening samples.</li> <li>• Additional assessment ideas: ASK: "What do you know about cymbals?" (List all student ideas). Project the Enrichment Activity (Interactive) <i>without</i> listening samples and ask students what they about each type of cymbal.</li> <li>• Design a listening/ timbre identification game by playing one of the Enrichment Activity's listening samples (blacken the projection). Ask students to identify what type of cymbal was featured and find the slide of the EA that identifies that cymbal sound and style. Check their answers.</li> </ul>
"The Four Seasons: Winter: Il. Largo by Vivaldi	4	Listening Activity (Projectable)

	4	Listening Track: The Four Seasons (Winter) by Vivaldi
		<p><b>PROCESS NOTES:</b>  <b>Music:</b> solo violin timbre; melodic contour (from iconic representation to actual solo line notation); movement response to melodic direction; tempo; dynamic; mood; imagery.  <b>Literacy:</b> concepts of print</p> <ul style="list-style-type: none"> <li>• Project the Listening Activity (Projectable). SEE Teacher Notes. Read the on-screen prompts. (Provide printed copies of the end of the projectable (actual notation) to each student.)</li> <li>• Provide snowflakes on popsicle sticks. Play the Listening Track recording. Use snowflake puppets to follow the direction of the violin melody. (Lead and cue with the cursor to guide students).</li> <li>• Second section...Play the recording again and ask students to point or move one arm to the onscreen movement/ contour of the melody. Prompt as needed using the cursor.</li> <li>• Third section... Play the recording again and ask students to follow the actual hard copy of the notation of the violin solo by pointing with the eraser ends of a pencil (to not mark up the score) or their snowflake puppets (other end of the stick). Prompt as needed using the cursor.</li> <li>• Assessment idea: Listening game: Play the recording and students follow the real notation by pointing to the notes with pencils. Stop the music several times. Students circle where in the music you stopped and label it as “#1” . Tell them to start again where the music stopped. Play the recording where you left off and then stop again... students circle the spot and label as #2... repeat. Check student answers using a projection you create with the various “stops” #'s labeled.</li> </ul>
<b>“The Four Seasons: Spring: I. Allegro by Vivaldi</b>	2	Listening Activity (Projectable)
	2	Listening Track: The Four Seasons (Spring) by Vivaldi
		<p><b>PROCESS NOTES:</b>  <b>Music=</b> rondo form ABACADAEA; movement response to rondo form sections through group and created movement (tutti and improvised); dance/drama.  <b>Literacy=</b> poetry; sense of story and sequence; comprehension.</p> <ul style="list-style-type: none"> <li>• Project the Listening Activity (Projectable). Follow the on screen prompts. SEE Teacher Notes. Play the listening track recording and model movement ideas appropriate to projected sections of the piece.</li> <li>• Develop a movement play <i>using a <b>group movement of your choice on the A sections</b></i> (melodic phrases can structure your idea).</li> <li>• Divide class into four B,C,D,E section groups. Give each group a prompt card with the letter of their section and a hint (i.e. “thunderstorm”, “the brooks are flowing”) Children may improvise their movement ideas on their sections or move in a cooperative, planned way. NOTE: <b>Be sure everyone is moving together on your whole group movement to the A sections. It might be</b></li> </ul>

		<p><i>helpful to return to a circle formation for the A sections.</i></p> <ul style="list-style-type: none"> <li>• Incorporate the use of bird sticker puppets on popsicle sticks. Use nylon fabric (parachute weight) streamers for the brook/ river. Use a thunder maker for the storm. Use streamers for the rainbow section. (Birds can be used throughout!)</li> <li>• Perform your class' improvised dance drama to the Listening Track Recording. Project the sections of the listening track.</li> <li>• Assessment idea: SEE Teacher Note for the timed segments of each section of the Rondo form. Go to few sections (out of order in the piece) and ask students to try to figure out what is happening in the music. (birds... storm... brook...) Ask them to identify how to move and what letter section of the Rondo form it may be (ABACADAEA). <i>Be aware the A section returns in a minor key toward the end of the composition.</i></li> </ul>
“The Rite of Spring” by Stravinsky: “Dance of the Earth”	6,7,8	Listening Animated Map
	6,7,8	Listening Track
		<p><b>PROCESS NOTES:</b>  <b>Music=</b> 20<sup>th</sup> century composition; dynamics; dynamic shifts; polyrhythms; dissonance; connection to ballet and theatrical contexts  <b>Literacy=</b> background knowledge and vocabulary; sense of story and sequence</p> <ul style="list-style-type: none"> <li>• <b>SEE Teacher Notes.</b> Set the scene for Stravinsky's controversial ballet composition, “The Rite of Spring”. <i>Discuss that a ballet is a non-verbal story told through music, dance, and theatre. (“Pictures of Pagan Russia” is how “The Rite of Spring” was described at the time in the souvenir program.)</i> Show the YouTube Clip of “Diaghilev and the Ballet Russes” <a href="https://www.youtube.com/watch?v=lmsR8eR2-MI">https://www.youtube.com/watch?v=lmsR8eR2-MI</a> <b>show 11:07-15:00 minutes.</b> <i>Discuss the vision of modernism and change Diaghilev and Nijinsky created and brought to life. And the May, 1913 premiere of this new work. How upset might audiences be about this new art form? Nijinsky stocked the audience with people who were there to cause a scene (for negative publicity and scandal... he knew how to promote sensationalism!)</i>  <i>Ask students why the audience was so shocked, unhappy, and rude? What was different compared to classical ballet?</i></li> <li>• <b>Create a word wall.</b> Discuss the meaning of the following <b>musical terms:</b> layering of musical sound; aggressive music; dynamics; dynamic shifts; polyrhythms; dissonance; connection among new music, new dance and theatrical forms; new/experimental forms of music and dance. Include the following <b>additional terms:</b> primitivism; Igor Stravinsky (composer) Diaghilev (producer); Nijinsky (dancer/ choreographer); disconnected, frenzied, and contorted movements</li> <li>• <b>Project the entire Listening Animated Map.</b> SEE Teacher Notes. Discuss each section using buttons on the bottom of the screen.</li> </ul>

		<ul style="list-style-type: none"> <li>• Provide pencils, index cards, construction or brown bag paper, colored pencils, crayons or marker and glue sticks.</li> <li>• <b>Ask students to listen to the recording (listening track) again. Invite them to sketch (using pencils) or jot down shapes and designs in response to the listening (does NOT have to resemble the listening map colors or designs). Their design can be one scene in the music or a response to the entire listening sample, “The Dance of the Earth”. Ask them to make their design come to life using color and design glued to background paper (which can be crumpled or torn in a primitive form).</b></li> <li>• NOTE: Encourage students to use and actually insert appropriate vocab terms (text of vocab words... SEE above Word Wall) into their visual art composition.</li> <li>• Remind them of the <i>primitive</i> intent and expression of Stravinsky’s Rite of Spring...</li> <li>• Allow students to create their artwork in teams or individually. Play recorded music during their independent work. A recording of the entire “Rite of Spring” would be a good choice.</li> <li>• Create a class bulletin board display of student work, entitled “Dance of the Earth: Art Response to the Rite of Spring”. Students can also write journal entries about their artwork and what it represents in Stravinsky’s controversial composition.</li> </ul>
--	--	---

# Song Notation

## Knock the Cymbals

### Interactive Learning and Presentation Options:

- Song Notation (Projectable)
- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Song Notation (Animated)
- Song Notation (Printable)
- Song Keyboard Accomp. (Interactive)
- Song Keyboard Accomp. (Printable)
- Music Reading Notation (Projectable)

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Rhythm: Meter in 2

The children will distinguish between strong and weak beats, use rhythm syllables to read notation, and identify meter in 2.

Display Slide 1 of Song Notation (Projectable): Knock the Cymbals and read the text aloud.

Play the Song Vocal Track: Knock the Cymbals.

Have the children

- Pretend that their open hands are cymbals.
- Emphasize the strong and weak beats by clapping with an outward motion on the strong beat, and an inward motion on the weak beat.
- Clap the beat with their imaginary "cymbals."

Display Slide 2 of Song Notation (Projectable): Knock the Cymbals and read the text aloud.

Call the children's attention to the first row of cymbals and the fact that they are of two different colors.

**ASK What do you think the cymbals stand for?** (steady beat)

Invite a child to point to the cymbals on the beat while the others sing the first line of the song.

**ASK Which beat is the strong one?** (the first one)

**SAY** The strong beat in the song starts a new group or set of beats.

Point to the bar lines.

**SAY** These lines are called bar lines. They divide the beats in "Knock the Cymbals" into sets of 2.

Have the children

- Use rhythm syllables to read the notation in the second row of cymbals.
- Notice how the rhythm patterns are grouped.

Display Slide 3.

**SAY** Musicians call the grouping of strong and weak beats “meter.” When there are two beats in each group, we say “the meter is in 2,” and we write the number 2 at the beginning of the song to tell us how the beats are grouped. (Point to the time signature.)

The groups of beats are called measures. (Point to the measures.)

The measures are separated by bar lines. (Point to the bar lines.)

Guide the children as they

- Read “Knock the Cymbals” with rhythm syllables.
- Read and clap “Knock the Cymbals” with rhythm syllables.
- Play the rhythm patterns on a nonpitched percussion instrument.

### **Assessment: Activity**

The children will demonstrate the ability to distinguish between strong and weak beats, use rhythm syllables to read notation, and identify meter in 2.

**ASK** **What do musicians call the grouping of strong and weak beats?**  
(meter)

**When there are two beats in each group, we say “the meter is \_\_\_\_\_”? (in 2)**

Play Song Vocal Track: Knock the Cymbals. Have the children

- Sing the song with the lyrics.
- Clap the rhythm patterns.
- Clap the rhythm patterns and sing the song.
- Play the rhythm patterns on a nonpitched percussion instrument.
- Sing the song and play the rhythm patterns on nonpitched percussion instruments.

You may wish to have only a small group of children play the nonpitched percussion instruments while the rest of the children sing the song. Have the children that are playing the instruments, pass their instrument to another child during the interlude of the song.

Observe and assess the children’s ability to perform the song while clapping and playing instruments to demonstrate groupings of two beats.

For an additional challenge, demonstrate a two-beat conducting pattern, and encourage the children to conduct while they sing various known songs in duple meter.

### **Song Notation (Interactive Practice)**

Use the Interactive Player to adjust the tempo when the children are learning to sing the song. Play the song at a slow enough tempo that the children can sing the song without hesitation.



## Song Notation (Interactive Performance)

Use the Interactive Player to adjust the tempo and/or the key when the children are learning to sing the song.

Encourage the children to

- Sing the whole song with the recording (with Vocals and Tracking on).
- Sing the whole song with the recording (with Vocals on and Tracking off).
- Perform the song from memory (with Vocals off), using good singing posture.

## Song Notation (Animated)

The Song Notation (Animated) presents the song notation and lyrics for “Knock the Cymbals” linked to the Song Vocal Track. When you click the Play button, the notation advances automatically through the song notation as the recording plays. The Player’s control panel has buttons and sliders for Play/Stop, Pause, Volume, Full Screen, and Timeline. Advantages of this tool are that the children can follow the music as they sing along with the recording.

## Music Reading Notation (Projectable)

For additional practice with meter in 2, see Music Reading Notation (Projectable): Knock the Cymbals.

# Knock the Cymbals

Rhythm: Reading Meter in 2



# Music Reading

## Knock the Cymbals

### Interactive Learning and Presentation Options:

- Music Reading Notation (Projectable)
- Music Reading Notation (Printable)
- Music Reading Notation (MUS Download)
- Music Reading Notation (SIB Download)
- Song Notation (Interactive Practice)
- Song Notation (Interactive Performance)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track
- Music Reading Practice Track: Rhythm
- Music Reading Practice Track: Rhythm and Accomp.
- Music Reading Practice Track: Accomp.
- Music Reading MIDI File

### Rhythm: Reading quarter notes and paired eighth notes in meter in 2

The children will use rhythm syllables to read quarter notes and paired eighth notes, and identify in meter in 2.

Use Song Notation (Projectable): Knock the Cymbals to review with the children the song and how to identify meter in 2.

Play Song Vocal Track: Knock the Cymbals.

Invite the children to

- Sing “Knock the Cymbals” with the recording.
- Clap the strong beats and pat the weak beats lightly. (You may wish to model this clap/pat pattern.)

Display Music Reading Notation (Projectable): Knock the Cymbals and read the text aloud.

**SAY** These rhythm patterns are written in meter in 2.

**ASK** **Where do the strong beats occur?** (on beat one of each measure)

Have the children read the rhythm patterns using your preferred rhythm syllable system (for example, *ta ti-ti*).

**ASK** **Which lines are the same?** (phrases 1, 2, and 3)

Lead the children as they

- Perform the rhythms of the exercise by clapping, or by playing a nonpitched percussion instrument.
- Practice the exercise with the Music Reading Practice Tracks. (See descriptions below.)

Divide the class into two groups. Have one group perform (clapping or playing) the rhythm as an accompaniment, while the other group sings, “Knock the Cymbals.” Switch roles and repeat.

## Music Reading Notation (Printable)

You may wish to distribute copies of Music Reading Notation (Printable) and ask the children to read the rhythm patterns, using rhythm syllables. Then invite them to perform the rhythms on nonpitched percussion instruments.

## Music Reading Notation (Downloads)

The Music Reading Notation (MUS Download) and Music Reading Notation (SIB Download) are downloadable versions of the Music Reading Notation set in Finale and Sibelius notation software. If you have Finale or Sibelius you will be able to customize the exercises to meet the needs of your music class.

## Music Reading Practice Tracks

The Music Reading mp3 Practice Tracks provide support for the children as they read the rhythm patterns.

1. Music Reading Practice Track (Rhythm)  
After a count-off, the rhythm is played on a wood block.
2. Music Reading Practice Track (Rhythm and Accompaniment)  
After a count-off, the rhythm is played on a wood block supported by a keyboard accompaniment.
3. Music Reading Practice Track (Accompaniment)  
After a count-off, a supportive keyboard accompaniment is played, giving the children an opportunity to read and play the rhythm independently.

## Song Notation (Interactive Practice)

The Song Notation (Interactive Practice) presents the melody of the song accompanied by a keyboard arrangement. Use the Interactive Player to adjust the tempo or key as needed while children review how to sing the song.

## Song Notation (Interactive Performance)

The Song Notation (Interactive Performance) presents the complete Song Vocal Track with interactive notation of the song. Use the Interactive Player to adjust the tempo when the children are reviewing how to sing the song. You may also change the key if needed. The tracking feature supports the children in following the notation and lyrics as the music plays.

Encourage the children to sing

- "Knock the Cymbals" with vocals and tracking on.
- "Knock the Cymbals" with vocals on and tracking off.
- "Knock the Cymbals" from memory with vocals off, using good singing posture.

## Song Notation (Animated)

The Song Notation (Animated) presents the song notation and lyrics for "Knock the Cymbals" linked to the Song Vocal Track. When you click the Play button, the

notation advances automatically through the song notation as the recording plays. The Player's control panel has buttons and sliders for Play/Stop, Pause, Volume, Full Screen, and Timeline. One advantage of this tool is that the children can follow the music as they sing along with the recording.

### Song Notation (Printable)

You may wish to share the Song Notation (Printable) and ask the children to read using rhythm syllables. Encourage them to compare the rhythm patterns in the song with those in the Music Reading Notation example.

## Knock the Cymbals

*Play-Party Game from Texas*

*Created by Rochelle Mann*

### Moving: Patterned Movement

#### INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)

#### AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

#### RECORDING ROUTINE

Intro (2 m.); instrumental (8 m.); Vocal (8 m.); Instrumental (8 m.); Vocal (8 m.)

#### INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice) and Song Notation (Interactive Performance) options may be used to adjust the tempo to facilitate teaching and learning the dance.

- Experiment with different tempos as the children practice the dance steps.
- Have the children practice each section of the dance sequence until they master the steps at the selected tempo.
- Select a tempo at which the children can perform the dance steps successfully.
- Gradually increase the tempo until the children can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

#### FORMATION

In a single circle, the children stand, facing center, holding hands.

#### MOVEMENT SEQUENCE

##### Introduction (2 measures)

- All bounce in place for four counts.

##### Measures 1–2 *Knock the cymbals, do, oh, do,*

- All walk to the left, or clockwise (CW) for 4 counts.

##### Measures 3–4 *Knock the cymbals, do, oh, do,*

- All walk to the right, or counter-clockwise (CCW) for 4 counts.

##### Measures 5–6 *Knock the cymbals, do, oh, do,*

- All face the center of the circle and walk 4 steps into the center, raising arms overhead.

##### Measures 7–8 *Hello, Susan Brown-o.*

- All lower arms while walking backward 4 steps, back to their original places in the circle.

Invite the children to create additional movements for the song, using body percussion or traditional dance steps such as right- and left-elbow swings.

### Knock the Cymbals Moving: Patterned Movement, continued

Once the children become comfortable with this pattern, encourage them to try the following more challenging movement pattern.

#### FORMATION

The children stand in a single circle, facing center. They hold hands for the first two phrases and drop hands on the last two phrases. Each child has a designated partner.

To designate partners, have the children count off by twos.

**SAY** If you are a number one, please raise your hand. Make sure that there are no hands raised on either side of you.

Number ones please hold hands with the number two on your right. (This may be challenging for first graders. You will want to check to see that everyone has a partner.)

This is your partner!

You may want to have the children practice the following movements before doing the dance.

Have the children

- Identify their partner by holding hands.
- Practice a right-elbow swing.
- Practice the last movement phrase by having the number ones stand still and number twos walk to the left behind their partner to a new partner.

**Teaching Tip:** Use yarn necklaces, neck ties, or scarfs to identify the partners on the right. This will help the children locate their new partner more easily.

#### MOVEMENT SEQUENCE

##### Introduction (2 measures)

- All bounce in place for 4 counts.

##### Measures 1–2 *Knock the cymbals, do, oh, do,*

- All holding hands walk to the left, or clockwise (CW) for 4 counts.

##### Measures 3–4 *Knock the cymbals, do, oh, do,*

- All still holding hands walk to the right, or counter-clockwise (CCW) for 4 counts.

##### Measures 5–6 *Knock the cymbals, do, oh, do,*

- All drop hands and partners perform a right-elbow swing, returning to their original spot.

##### Measures 7–8 *Hello, Susan Brown-o.*

- All face the center of the circle. Partner number one stays in place. The partner on the right (number two) steps behind his/her partner, moving to a new spot on the left of the original partner. The dance begins again with everyone having a new partner.

## Enrichment Activity (Interactive)

### Knock the Cymbals (Learn about Cymbals)

#### Interactive Learning and Presentation Options:

- Enrichment Activity (Interactive)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Notation (Animated)
- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)

#### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

#### Integrated Curriculum: Related Arts

#### Elements of Music: Timbre & Tone Color

#### Listening: Timbre & Tone Color

The children will learn about three types of cymbals— marching band crash cymbals, finger cymbals, and drum set cymbals. They will identify and describe the tone color of the instruments and pantomime playing each instrument with the recordings.

Use one of the interactive or audio options for “Knock the Cymbals” to have the children sing the song.

**ASK**    **What is our song about?** (cymbals)

**What do you know about cymbals?** (Accept a variety of answers.)

**SAY**    Let’s learn about different kinds of cymbals.

Display Enrichment Activity (Interactive): Knock the Cymbals.

**ASK**    **What do you see?** (a band marching in a parade)

**Do you see any cymbals?** (yes, lower right)

Allow the children time to study the image, and ask and answer questions about the other instruments in the picture (sousaphone and clarinet).

**SAY**    The cymbals in a marching band are large and are played like this.  
(Model the action of playing crash cymbals. Invite the children to join you in this pantomime.)

Click on hotspot 1, Cymbals in Marching Bands, and read the text aloud.

Model the cymbal action described on the slide, and marching to the steady beat; then invite the children to join you.

*Note:* You may wish to have the children stand and practice marching in place to the steady beat, before playing the recording.

Click the Play button to hear an excerpt of *Stars and Stripes Forever* (Sousa).

Lead the children to



- March in place to the beat of the music.
- Pantomime playing the cymbals.

Click on hotspot 2, Finger Cymbals, and read the text aloud.

**SAY** Finger cymbals are very small.

**ASK** **What is their sound?** (high, like a bell; magic; tinkling)

**SAY** Pretend you are playing the finger cymbals. Let's listen and play.

Click the Play button to hear the sound of finger cymbals. Have the children listen, then pantomime playing finger cymbals.

Click on hotspot 3, Cymbals in Drum Sets, and read the text aloud.

**ASK** **Have you ever seen a drum set? Where?** (Accept a variety of answers.)

**SAY** When drum set cymbals are played with wooden sticks, they make a crashing sound.

When drum set cymbals are played with a wire brush, they have a very different sound.

*Note:* You may wish to draw a drum brush (with multiple short wires fanning out like a broom at the tip) on the board.

**SAY** Pretend you are sitting at a drum set and you have a wire brush. Get ready to play the cymbal with a wire brush, as we listen to the music.

Click the Play button to hear *Strike Up the Band!* (Gershwin). Have the children pantomime the brush action on a drum set cymbal.

**ASK** **What kind of sound did this cymbal make?** (soft, swishy, very cool, etc.)

Click on hotspot 4, Play the Cymbals, and read aloud the first sentence.

Invite the children to share what they have learned about the three types of cymbals. Encourage them to use descriptive words about the instruments' timbre (sound or tone, color), as well as the different playing techniques.

Read aloud the remaining text on the slide.

**SAY** Everyone stand. We are going to march in a parade. You will march to the music (model) and play a large or small pair of cymbals. We are going to march around the whole room. (Show the route.) Follow the person in front of you!

Click the Play button to hear the complete recording of *Stars and Stripes Forever* (Sousa). Have the children march and pantomime playing cymbals to the steady beat of the music.

## **Tips for Teachers: Classroom Management**

The children will naturally be very excited about a classroom parade. To curb potential misbehavior, select two or three children to model appropriate marching and playing actions to the recorded music. Have the other children watch and then applaud their positive efforts. Comment on how well the children

marched to the beat and made their cymbal-playing look real and not silly. Then invite the entire class to march and play their cymbals.

Be sure the “parade” route around your classroom is clear to the children. Make sure that they know how to end their parade. Tell them that they will hear the music get quiet (lower the volume) and that is a signal for them to return (still marching to the steady beat) to their own seats.

### Song Notation (Projectable)

To teach or review the song, use Song Notation (Projectable): Knock the Cymbals.

### Song Notation (Interactive Performance)

Use the Interactive Player to adjust the tempo and/or the key when the children are learning to sing the song.

- Play the song at a slow enough tempo that the children can sing through the song without hesitation.
- Increase the tempo little by little until they are singing at the tempo of the Song Vocal Track.
- The tracking feature supports the children in following the notation as the music plays.
- In the Digital Mixer, turn the Vocals off. Then play only the Accompaniment while the children sing the entire song.

### Song Notation (Animated)

The Song Notation (Animated) presents the song notation and lyrics for “Knock the Cymbals” linked to the Song Vocal Track. When you click the Play button, the notation advances automatically through the song so the children can follow the music as the recording plays.

# Listening Activity (Projectable)

## The Four Seasons: “Winter” (Vivaldi)

### Interactive Learning and Presentation Options:

- Listening Activity (Projectable): Four Seasons (Winter) (Vivaldi)
- Sound Bank Multimedia Reference: Violin

### Audio Options:

- Listening Track: Four Seasons (Winter) (Vivaldi)
- Sound Bank: Violin

### Listening: Timbre/Tone Color and Melodic Contour

### Reading & Notating Music: Iconic Notation and Reading Melody

The children will

- Read a poem, using a range of musical inflection (pitch, rhythm, stress) and voice (timbre).
- Listen to *The Four Seasons: “Winter”* (Vivaldi) and identify the violin, the string section, and the style in which each is playing.
- Track a melody, following icons.
- Track a melody, following musical notation.

**Note:** Before class, you may want to print copies of Slides 7 and 8 for each child to use with this activity. These two slides show the musical notation of the entire melody.

Display Slide 1 of Listening Activity (Projectable): Four Seasons (Winter) (Vivaldi). Invite a volunteer to read the biographical information about Antonio Vivaldi aloud. Tell the children that Vivaldi worked as a teacher at a girl’s school and that many of his most famous pieces were written for his students. You may wish to explain that boys and girls always went to separate schools at the time Vivaldi lived.

Display Slide 2. Read the poem aloud for the children. Review with them the meaning of any unfamiliar words, such as *hearth*.

**SAY** Sometimes, words in a poem can help us know how to read the poem.

**ASK** Which of the words in the poem make you think of some type of sound? (*quietly* and *winter*)

**SAY** Let’s think about what those two words, along with the word *bravely*, tell us about how to use our voices as we read the poem.

Discuss with the children what these three cue words suggest for how to communicate the poem: *quietly*—quiet voice; *winter*—shivery voice; *bravely*—strong or bold voice. Then guide the children to explore musical elements of speech through reading the poem. Have them try different ways of reading parts of the poem using the ideas suggested by the three cue words. Encourage exploration of vocal timbre, as well as dynamics. Have the children also explore fluency by reading the words smoothly, choppyly, and with varied tempos.

Then have the children read the poem chorally, using their voices in ways suggested by the poem. For instance, they might use their *quiet* voices on the first line, *brave* voices on the second line, and *wintery* voices on the third line.

**SAY** Let's listen to Vivaldi's music that goes with this poem about winter.

Read aloud the directive at the bottom of Slide 2. Then play Listening Track: Four Seasons (Winter) (Vivaldi) and invite the children to listen as they use their hands in the air to follow the shape of the melody line.

**ASK** **What instrument played the melody line?** (violin)

**How would you describe the style in which it played?** (smooth)

**What instrument family accompanied the violin?** (string section)

**How would you describe the style in which the accompaniment was played?** (short and light)

Display Sound Bank Multimedia Reference: Violin and click the button to play.

**ASK** **On the melody, was the violin played with a bow, or was it plucked?** (It was played with a bow.)

**On the accompaniment, did the string section play with a bow, or were the notes plucked?** (The notes were plucked.)

Display Slide 3 of the Listening Activity (Projectable) and give the children time to study the listening map. Show them Slide 4, as well.

**ASK** **What do the icons on the screen represent?** (musical notes, or the melody)

Play the Listening Track again and have the children follow the icons on Slides 3 and 4. As they listen, have one child use a mallet (to be able to reach) to touch each of the icons to help all of the children follow the melodic line shown on the screen.

**ASK** **What are the icons?** (snowflakes)

**SAY** We see a lot of snowflakes in this melody.

**ASK** **What do the scarves represent?** (longer pitches)

**What are the swirls?** (trills, or turns)

Invite the children to share their impressions of the music. As needed, prompt them with questions.

**ASK** **Which word in the poem best describes the music?** (quietly)

**Is the music "inside" music (*beside the hearth*), or "outside" music (*in the winter weather*)?** (inside music, next to the hearth)

Display Slide 5. Then display Slide 6.

**ASK** **What has changed about the icons?** (We see musical notes with them.)

Display Slide 7. Then display Slide 8.

**ASK** **What is different now?** (The icons are gone, and we see just the musical notation.)

**Do the notes have the same melodic contour as the icons?** (yes)

## Assessment: Activity

The children will demonstrate their ability to discuss the violin, the string section, and the style in which each is playing and track a melody, following musical notation.

Distribute printouts of Slides 7 and 8 to the children. Play Listening Track: Four Seasons (Winter) (Vivaldi), and direct the children to track the notes in the melody with their fingers. Invite one child to follow the projected score with a mallet.

To assess the children's understanding of melodic contour and reading notation, observe them tracking on their copies of the score. Stop the music periodically to check where individual children are on the score.

Write the words *violin*, *string section*, *bow*, *plucked*, *smooth* and *short* on the board.

On the back of the printout have the children number from 1 to 6. Explain that you are going to ask a question and they will write only the answer.

1. What instrument played the melody line? (violin)
2. How would you describe the style in which it played? (smooth)
3. What instrument family accompanied the violin? (string section)
4. How would you describe the style in which the accompaniment was played? (short)
5. On the melody, was the violin played with a bow, or was it plucked? (It was played with a bow.)
6. On the accompaniment, did the string section play with a bow, or were the notes plucked? (The notes were plucked.)

## Movement: Expressive Movement

The children will follow the melodic contour (shape) of the melody with movement.

Play Listening Track: Four Seasons (Winter) (Vivaldi). From a seated position, have the children move their hands up and down to follow the melody as they listen. Then have them repeat the activity from a standing position to allow them to change levels to follow the melodic contour. For instance, they can bend their knees when the pitches are low and stretch to the ceiling for high pitches, and so forth.

**ASK** **Is the music fast or slow?** (slow)

**Is the music smooth (*legato*), or choppy (*staccato*)?** (*legato*)

Direct the children to add nonlocomotor movement by turning and twisting with the music, and moving their arms. Make sure the movement space is safe and clear of obstacles to allow for traveling with the music. Then invite the children to add locomotor movement. Remind them to stay within their own individual space as they move. Movements should match the musical elements of Vivaldi's music, such as dynamics, articulation, melody, and rhythm.

# Listening Activity (Projectable)

## The Four Seasons: “Spring”

### Interactive Learning and Presentation Options:

- Listening Activity (Projectable): Four Seasons (Spring) (Vivaldi)

### Audio Options:

- Listening Track: Four Seasons (Spring) (Vivaldi)

### Form: Extended Rondo A-B-A-C-A-D-A-E-A

The children will listen for repeated sections in the Allegro movement from Vivaldi's *The Four Seasons: "Spring."* Their listening will be guided by a series of slides depicting scenes that represent the feeling of the music in each section. The children will create movements to show each section of the music and learn the term *rondo form*.

Display Listening Activity (Projectable): Four Seasons (Spring) (Vivaldi). Read aloud the text.

**SAY** It is springtime!

**ASK** **What do you think that means?** (Accept a variety of answers, from flowers blooming, leaves on trees, ice melting, rainbows, thunderstorms, birds singing, bunny rabbits, sunny days, bees, insects, and more.)

**SAY** Today we are going to listen to a piece of music called *The Four Seasons: "Spring"* by Antonio Vivaldi.

**ASK** **What are the seasons?** (winter, spring, summer, and fall or autumn)

**SAY** Vivaldi wrote a set of four pieces about all the seasons. He started by writing four sonnets. A sonnet is a type of poem.

Advance to Slide 2.

**SAY** This sonnet is about spring.

Point to each line of the sonnet as you read it aloud.

**ASK** **What does the poem describe?** (birds, brooks flowing, a thunderstorm, and rainbow)

**What line of the sonnet is repeated?** (*Spring is here.*)

**SAY** Let's say the sonnet together. You say the repeated line "Spring is here" and I will say the other lines.

Perform the sonnet with the children. Point to their line when it is their turn.

**SAY** Vivaldi wrote this piece following the same pattern as this sonnet. He painted a musical picture of each scene described in the poem. Listen to the music and identify the pattern.

Play Listening Track: Four Seasons (Spring) (Vivaldi). As the music plays, advance the slides as follows:

- 0:00-0:31—Section A (slide 3)
- 0:32-1:07—Section B (slide 4)
- 1:08-1:16—Section A (slide 5)
- 1:17-1:39—Section C (slide 6)
- 1:40-1:48—Section A (slide 7)
- 1:49-2:15—Section D (slide 8)
- 2:16-2:24—Section A (slide 9)
- 2:25-3:06—Section E (slide 10)
- 3:07-3:34—Section A (slide 11)

**ASK**    **Did you see and hear a pattern?** (Yes, the A Section picture was the same each time and appeared every other slide.)

**SAY**    When a section of music repeats and alternates with other musical sections, we call it *rondo form*. Now let's create some movements that go with the music.

Divide the class in a way that works best for your situation. Assign each group a section of music: A, B, C, D, and E. Have the children create movements for their sections.

Show the slides one by one as the groups create their movements in silence.

Play the listening selection again and advance the slides while the groups perform their movements when they hear and see their assigned section of the music. Observe whether the groups have successfully created and performed movements that clearly express the spring scene "painted" by the music.

# Listening Animated Map

## The Rite of Spring, “Dance of the Earth” (Stravinsky)

### Interactive Learning and Presentation Options:

- Listening Animated Map: The Rite of Spring (Stravinsky)
- Music Maker Multimedia Reference: Igor Stravinsky

### Audio Options:

- Listening Track: The Rite of Spring (Stravinsky)
- Listening Track: Recorded Interview with Igor Stravinsky

### Listening: Composers

Students will listen to and learn about the music of Igor Stravinsky.

“Dance of the Earth,” from the ballet *The Rite of Spring (Le sacre du printemps)*, is performed by orchestra. It has an introduction, followed by three main sections.

**Dynamics:** Use of dynamics to depict emotion.

**Rhythm:** Use of polyrhythms to create tension.

Students will examine how Stravinsky used dynamics, dissonance, and polyrhythms to depict the rituals of early indigenous people.

Write the following words on the board: Earth, Wind, Sun, Water, Moon.

**ASK What is similar among these items? What is different?** (Accept appropriate responses.)

Share with students that these terms are commonly associated with the rituals of early indigenous people. These rituals were to show honor and respect to the elements of primitive earth, so the earth would continue to provide them with the items they needed.

Play an excerpt of the map (approx. 0:00–0:18) and then pause. You can press the “1” navigation button to play this excerpt from the beginning.

Direct students’ attention to the paused map.

**ASK What is similar among these pictures? What is different?** (Accept appropriate responses.)

Share with students that Stravinsky titled this section of the ballet “Dance of the Earth.” In the ballet, the movements of the dancers depict an attempt to become “one with the earth” to show their respect.

Direct students to the Listening Animated Map paused at the beginning.

**SAY** This time when we begin the map, listen for things that are similar and different.

Play an excerpt of the map (approx. 0:00–0:18) and then pause. You can also press the “1” navigation button to play this excerpt from the beginning.

**SAY** As you listen to this section—Rhythms of Earth—think about how the graphics in the map represent the music.



Play an excerpt of the map (approx. 0:20–0:38) and then pause. You can also press the “2” navigation button to play this excerpt from the start of this section.

**ASK What did you notice about the graphics?** (They were filling in the spaces similar to a wood floor pattern; sometimes the pattern was consistent in filling in and then it would skip a space, and so on.)

Share with students that just when we thought there was a consistent pattern to filling in the screen, some of the planks appear out of order. Similarly, in Stravinsky’s music, just when you think you’ve found the main idea or main pattern, Stravinsky inserts something unexpected or different, such as dynamics, dissonance, and/or rhythms. In this sense, the music is similar to life—life is imperfect and filled with unexpected moments.

Write on the board the word *polyrhythms*.

Explain that it is common for contemporary composers to use many sets of rhythms layered upon each other. Stravinsky was one of the first composers to use this technique. This layering of rhythms is called “polyrhythms,” and during Stravinsky’s time it was not well received by all music critics and audience members.

**ASK What happens to the ocean when the conditions are windy?** (Waves are created.)

**What happens to the ocean at low tide and high tide?** (Accept appropriate responses.)

Share with students that the next section of the Listening Animated Map depicts or represents “Rhythms of Water.” Just as the ocean waves rise and fall, with the waves crashing on the beach only to retreat quickly back to the ocean, during this section the music seems to “rise and fall” with the many dynamic shifts. When listening to the *crescendos* and *decrescendos*, imagine the ocean waves rising and falling amidst the breeze.

Play an excerpt of the map (approx. 0:42–0:58) and then pause. You can also press the “3” navigation button to play this excerpt from the start of this section.

**ASK What are the four seasons within the year?** (winter, spring, summer, fall)

**SAY** During this last section of the music, picture the leaves as representing the “seasons of life.” In the spring, the leaves appear as just small buds; during the summer sun, they glisten in glorious shades of green; during the fall, the colors become a kaleidoscopic blending of bold yellows, oranges, and reds before falling to the ground, leaving the trees barren during winter.

Play an excerpt of the map (approx. 1:00–1:10) and then pause. You can also press the “4” navigation button to play this excerpt from the start of this section.

**ASK How can the four seasons within the year be compared to one’s life?** (Accept appropriate responses.)

**What happens at the very end of the animation?** (At approx. 1:10, the rising melodic line and crescendo lead to a final chord where the animation returns to the blank parchment paper; accept all reasonable answers.)

Lead a short discussion on how the music and visual elements work together to create a dramatic impact to the ending.

Play the entire Listening Animated Map.

Note: For more examples of using various rhythms to create a different mood or “feel” see Song Teacher Note: *El carnavalito humahuaqueño*. (“*El carnavalito humahuaqueño*” has two contrasting sections.)

## Background

Igor Stravinsky (1882–1971) was a Russian composer. *The Rite of Spring* changed the rest of 20<sup>th</sup>-century music and served as a catalyst for change. Some have said that it has a “primitive pulse” resulting from Stravinsky’s use of polyrhythms. The music was written for the Ballet Russes (Russian Ballet). The premiere of the ballet, in Paris in 1913, was not well received and police were called to the theater to control the audience members. Rather than hearing the expected elegant, beautiful harmonies associated with ballet, the audience members’ ears were assaulted with harmonic dissonance and complex rhythms. The ballet title is also commonly rendered in French—*Le sacre du printemps*.

## Listening Track: Recorded Interview with Igor Stravinsky

Listening Track: Recorded Interview with Igor Stravinsky is an audio recording that provides a recorded interview with the composer many consider to be the greatest of the 20<sup>th</sup> century.

## Music Maker Multimedia Reference: Igor Stravinsky

Music Maker Multimedia Reference: Igor Stravinsky introduces students to this important composer. The activity includes an image and a short, narrated biography.