

Music In Our Schools Month®
General Music: 1st Grade
2018–2019

“Duérmete mi niña” (“Sleep, My Child)

Cuban Lullaby

LOC Link: <https://www.loc.gov/item/flwpa000106/> (Song title spelled differently.)

Recording: Key West, Florida

Lesson by Rob Lyda, Cary Wood Elementary School, Auburn, Alabama; chair-elect, Council for General Music Education (2017–18)

Overview

Throughout these lesson plan launching points, children will engage with the traditional Cuban lullaby “Duérmete mi niña” (“Sleep, My Child”).

Prerequisite Skills

For students to be successful in this unit, they will need knowledge of and experiences with the following:

- Using a healthy singing voice
- Experience playing hand drums and other classroom percussion instruments
- Steady beat
- Use of technology for recording and research.

Instructional Goals/Objectives

Launching Point 1

- I can compare and contrast lullabies from around the world and describe how they are used in daily life.

Launching Point 2

- I can compare and contrast, with guidance, the meter of two lullabies.

Launching Point 3

- I can notate or record my musical ideas, with help.

National Core Arts Standards (2014)

The Creating Artistic Processes addressed in this unit are displayed below:

Imagine: Generate musical ideas for various purposes and contexts.

Enduring Understanding

- The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.

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Essential Question

- How do musicians generate creative ideas?

Specific Performance Standard

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

The Performing Artistic Process addressed in these lesson-plan launching points is displayed below:

Analyze: Analyze how the structure and context of varied musical works inform the response.

Enduring Understanding

- Analyzing creators' contexts and how they manipulate elements of music provides insight into their intent and informs performances.

Essential Question

- How does understanding the structure and context of music inform a response?

Specific Performance Standard

- *MU: Pr4.2.1a* With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

The Connecting Artistic Process addressed in this unit is displayed below:

Connecting: Relate musical ideas and works with varied context to deepen understanding.

Enduring Understanding

- Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

Essential Question

- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Specific Performance Standard

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

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Assessments

- Assessment are embedded throughout each launching point.

Materials and LOC Resource Link for the Unit

- 2 vs. 3 Pointing Page
- Lullaby T-Chart
- “*Duérmete mi niña*” Notation Page
- LOC Link: <https://www.loc.gov/item/flwpa000106/>

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Launching Point 1

Objective

- I can compare and contrast lullabies from around the world and describe how they are used in daily life.

Essential Question

- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Specific Performance Standard

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

Procedure

1. Play students the lullaby “*Duérmete mi niña*” from the Library of Congress (<https://www.loc.gov/item/flwpa000106/>).
2. Teach the lullaby to the students. The singing range of the original recording is not ideal for young voices. An altered melody version of the lullaby is provided for student singing.
3. Using the Lullaby T-chart, answer the questions in the first column about “*Duérmete mi niña*.”
4. Use the Internet (<https://folkways.si.edu/>, www.youtube.com, etc.) to research lullabies to complete the second column of the Lullaby T-Chart. The teacher may want to assign each group a specific region to research. Also, most websites that sell recordings will only have samples.
5. Groups will report their findings.

Assessment

- Students will complete the Lullaby T-chart and will report their findings. With guidance, students will be able to use discipline specific vocabulary to discuss the lullabies.

Extension

- Students will work in groups, with guidance, to create movement pieces with/or without props to accompany lullabies they researched.

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Launching Point 2

Objectives

- I can compare and contrast, with guidance, the meter of two lullabies.

Essential Question

- How does understanding the structure and context of musical works inform performance?

Specific Performance Standard

- *MU: Pr4.2.1a* With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

Procedure

1. Review “*Duérmete mi niña*” by singing it.
2. Have students keep a steady beat (patting, tapping, etc.) while singing.
3. Discuss how beats can be grouped into strong and weak beats. Demonstrate strong versus weak beats using a hand drum or another percussion instrument.
4. Demonstrate two-beat versus three-beat groupings.
5. Pass out pointing pages, and have students tap to the beat of each song (“*Duérmete mi niña*” vs. “Twinkle, Twinkle Little Star”)

Assessment

- Students will compare and contrast, with guidance, the meter of two lullabies. This can be done with pointing pages and/or movement.

Extension

- Using a hand drum, the teacher can play strong beats on the drumhead and weak beats on frame. Students can either move on strong beats or use pointing pages to show strong versus weak beats.

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Launching Point 3

Objective

- I can notate or record my musical ideas, with help.

Essential Question

- How do musicians make creative decisions?

Specific Performance Standards

- *MU: Cr2.1.1b* With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.
- *MU:Cr3.1.1a* With limited guidance discuss and apply personal, peer, and teacher feedback to refine personal musical ideas.

Procedure

1. Review “*Duérmete mi niña*” by singing it.
2. Discuss the lyrics with the students. Ask questions about the lyrics.
3. As a class or in small groups, create new lyrics for the song.
4. Use technology to record students performing the new lyrics.
5. Class is divided into small groups to evaluate performances and offer feedback.
6. Use feedback to refine ideas.

Assessment

- Students will create additional lyrics (in English), with guidance, to the lullaby “*Duérmete mi niña*.” Students will use technology (iPads or other tablets) to record themselves singing the new lyrics.

Summative Assessment

Assessments, Handouts, Rubrics, etc.

Launching Point 1:

- Students will complete the Lullaby T-chart and will report their findings. With guidance, students will be able to use discipline specific vocabulary to discuss the lullabies.

Launching Point 2:

- Students are able demonstrate tapping or moving to lullabies in different meters, with guidance.

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Launching Point 3:

- Students, with guidance, will create additional lyrics and perform for peers. Students will use feedback to refine lyrics.

Teacher Talk

- **Lullabies are universal.**
 - Every culture has its own songs and stories to help parents and others sooth children.
 - We suggest introducing each lesson with a lullaby and/or lullaby-based book from around the world. Using children’s literature will help the students see the global appeal of lullabies. See the list below for suggested books.

Favret, Hafida, et al. *Songs in the Shade of the Olive Tree: Lullabies and Nursery Rhymes from the Maghreb*. The Secret Mountain, 2012.

Fraze, Marla. *Hush, Little Baby: A Folk Song with Pictures*. Roundhouse, 2007.

Henderson, Kathy, and Pam Smy. *Hush, Baby, Hush! Lullabies from around the World*. Frances Lincoln Children’s Books, 2011.

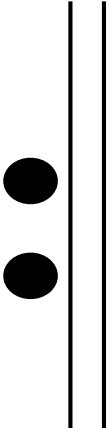
Ho, Minfong. *Hush!: A Thai Lullaby*. Orchard Books, 1996.

Hughes, Langston, and Sean Qualls. *Lullaby (for a Black Mother): A Poem*. Houghton Mifflin Harcourt, 2013.

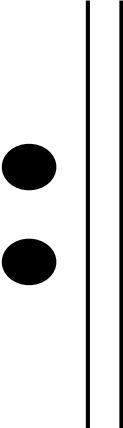
Seeger, Pete, and Michael Hays. *Abiyoyo: Based on a South African Lullaby and Folk Story*. Aladdin Paperbacks, 2005.

Pointing Page - 2 versus 3

Duermete mi niña (Sleep, My Child)



Twinkle, Twinkle Little Star



Name: _____



Teacher: _____

Directions: Compare and contrast two lullabies using the questions below.

1.

2.

1. Who is singing?
(Adults, children)

2. Are there instruments?

3. What language are they
singing?

4. Where is this song from?

5. Do you know the meter
of the song?

6. Anything else you find
interesting?

Unaltered melody

Duermete mi niña

Du - er - me - te mi niña Que tengo que ha - cer _____ La - var los pa - na -

12 les Y sen - tar - me a - ceser. _____ Pa - lo mi - ta blan - ca pi - co de co - ral _____

24 — Cuan - do ye me mue - ra Quien me va a llorar. _____

The musical score is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of three staves of music. The first staff starts at measure 1 and ends at measure 11. The second staff starts at measure 12 and ends at measure 23. The third staff starts at measure 24 and ends at measure 32. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes.

Altered melody for student singing

Duermete mi niña

Du - er - me - te mi niña Que tengo que ha - cer _____ La - var los pa - na -

12 les Y sen - tar - me a - ceser. _____ Pa - lo mi - ta blan - ca pi - co de co - ral _____

24 — Cuan - do ye me mue - ra Quien me va a llorar. _____

The musical score is identical in notation to the 'Unaltered melody' version, but the melody has been simplified to be more accessible for student singing. The notes are generally lower in pitch and the intervals are smaller, making it easier to sing. The structure, including the three staves and the lyrics, remains the same.