

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

“Mata Rile”

Puerto Rican Game Song

Library of Congress (LOC) Link: (see page 9 of the PDF in the following link)

https://www.loc.gov/folklife/LP/PuertoRicoAFS_L18.pdf

Lesson by Sarah Watts, Penn State, University Park, and a member-at-large for the Council for General Music (2015–18), National Association for Music Education (NAfME)

Overview

Throughout these lesson plan launching points, children will engage with a traditional Puerto Rican game song, “Mata Rile” (The song title is nonsense syllables.)

Prerequisite Skills

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

- Healthy, appropriate use of singing voice
- Steady beat
- Eurhythmic movement skills
- Appropriate unpitched percussion instrument technique

Instructional Goals/Objectives

Launching Point 1

- I can sing a Puerto Rican game song in Spanish and play the game.

Launching Point 2

- I can create an unpitched percussion ostinato to accompany “Mata Rile” using instruments native to Puerto Rico.

Launching Point 3

- I can compose a movement piece to accompany “Mata Rile.”

National Core Arts Standards (2014)

Imagine: Generate musical ideas for various purposes and contexts.

Enduring Understanding

- Performers make interpretive decisions based on their understanding of context and expressive intent.

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

Essential Question

- How do performers interpret musical works?

Selected Performance Standard

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

The Responding Artistic Processes addressed in these lesson plan launching points are displayed below:

Select: Choose music appropriate for a specific purpose or context.

Enduring Understanding

- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question

- How do individuals choose music to experience?

Selected Performance Standard

- *MU:Re7.1.1a* With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.

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

Enduring Understanding

- Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

Essential Question

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

Specific Performance Standard

- *MU:Pr4.2.1b* When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.

Interpret: Support interpretations of musical works that reflect creators'/performers' expressive intent.

Enduring Understanding

- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

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

Essential Question

- How do we discern the musical creators’ and performers’ expressive intent?

Specific Performance Standard

- *MU:Re8.1.1a* With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators’/ performers’ expressive intent.

Evaluate: Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

Enduring Understanding

- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Essential Question

- How do we judge the quality of musical work(s) and performance(s)?

Specific Performance Standard

- *MU:Re9.1.1a* With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.
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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 relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Materials and Resource Links for the Unit

- “Mata Rile” Notation Resource

Launching Point 1

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

Objectives

- I can sing a Puerto Rican game song in Spanish and play the game.

Essential Question:

- How do people from different places in the world use music to play?

Specific Performance Standard:

MU:Cn11.0.2a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Procedure

1. Students will sing “Mata Rile” with appropriate teacher scaffolding and add the ring game with possible adaptations as necessary. (See the following links for samples of how to play: https://www.youtube.com/watch?v=42pHxC_d5Ww, <https://www.youtube.com/watch?v=iVu7UV6Xz4Q>)
2. Students will reflect upon and discuss how they use music in their own play and the musical games they might know that could be similar, thereby making a connection with Puerto Rican children’s cultures.
3. Connect to recent events in Puerto Rico as an empathy-building exercise.

Assessment

- Teacher will field student answers and give feedback or redirection as appropriate.
- Teacher will assess students’ singing voices in small groups or solos.

Launching Point 2

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

Objective

- I can create an unpitched percussion ostinato to accompany “Mata Rile” using instruments native to Puerto Rico.

Essential Question:

- What instruments come from Latin music traditions, and how can I use them to compose? (e.g., guiro, maraca, *pandero*)

Specific Performance Standards:

- **MU:Cr1.1.1a** With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.
- **MU:Pr5.1.1a:** With limited guidance, apply personal, teacher, and peer feedback to refine performances.
- **MU:Pr4.2.1b:** When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.
- **MU:Cn11.0.2a:** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Procedure

1. Guided by the teacher, students will compose a 4-beat ostinato using *ta*, *titi*, and the quarter rest (See Composition Graph)
2. Assign body percussion timbres to each beat (claps, stomps, pats).
3. Perform the composition using body percussion (claps, stomps, pats).
4. Assign instrument timbres to each beat (guiro, maraca, *pandero*, e.g. hand drum).
5. Perform the composition on instruments.
6. Divide the class into two groups. One group will sing and play the game, while the other performs the ostinato.
7. Switch groups.

Assessment

Teacher will observe students’ beat-keeping and rhythmic performance of body percussion and instrument technique.

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

Launching Point 3

Objective

- I can compose a movement piece to accompany “Mata Rile.”

Essential Question

- What is form in music, and how can I use music to demonstrate form?

Specific Performance Standards

- *MU:Cr1.1.1a* With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.
- *MU:Pr5.1.1a* With limited guidance, apply personal, teacher, and peer feedback to refine performances.
- *MU:Cn11.0.2a* Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Procedure

Guided by the teacher, students will compose movements to accompany each of the verses of “Mata Rile” accompanied by discussion of the concept of form as a way to organize music.

Assessment

Teacher’s assessment will vary according to the dances created by the children.

Teacher Talk

These three launching points allow students to engage in thoughtful discussion of music and play at an age-appropriate level, move to a potentially new kind of music, and compose for and perform instruments and movements. Musical games are found across the globe, and play is a compelling form of learning. “Mata Rile” may be a gateway to sharing other songs and games that link culture and classroom!

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

“Mata Rile”—Traditional Game Song from Puerto Rico

Collected and Transcribed by Sarah H. Watts (2009)



<p>¿Qué quiere usted, mata ríle ríle ríle, ¿Qué quiere usted, mata ríle ríle ron?</p> <p>Yo quiero un paje, mata ríle ríle ríle, Yo quiero un paje, mata ríle ríle ron.</p> <p>Escójalo usted, mata ríle ríle ríle, Escójalo usted, mata ríle ríle ron.</p> <p>Yo escojo a Franciso, mata ríle ríle ríle, Yo escojo a Franciso, mata ríle ríle ríle.</p> <p>¿Qué oficio le va a poner, mata ríle ríle ríle, ¿Qué oficio le va a poner, mata ríle ríle ron?</p> <p>Le pondremos carpintero, mata ríle ríle ríle, Le pondremos carpintero, mata ríle ríle ron.</p> <p>El dice que no le gusta, mata ríle ríle ríle, El dice que no le gusta, mata ríle ríle ron.</p> <p>Le pondremos abogado, mata ríle ríle ríle, Le pondremos abogado, mata ríle ríle ron.</p> <p>El dice que si le gusta, mata ríle ríle ríle, El dice que si le gusta, mata ríle ríle ron.</p> <p><i>(Insert other vocations here if desired)</i></p> <p>Celebremos todos juntos, mata ríle ríle ríle, Celebremos todos juntos, mata ríle ríle ron.</p>	<p>Who do you want, mata ríle ríle ríle, Who do you want, mata ríle ríle ron?</p> <p>I want a page, mata ríle ríle ríle, I want a page, mata ríle ríle ron.</p> <p>You choose, mata ríle ríle ríle, You choose, mata ríle ríle ron.</p> <p>I choose Francisco, mata ríle ríle ríle, I choose Francisco, mata ríle ríle ron.</p> <p>What job will we give him, mata ríle ríle ríle What job will we give him, mata ríle ríle ron?</p> <p>Let’s make him a carpenter, mata ríle ríle ríle, Let’s make him a carpenter, mata ríle ríle ron.</p> <p>He says he doesn’t like it, mata ríle ríle ríle, He says he doesn’t like it, mata ríle ríle ron.</p> <p>Let’s make him a lawyer, mata ríle ríle ríle, Let’s make him a lawyer, mata ríle ríle ron.</p> <p>He says he likes it, mata ríle ríle ríle, He says he likes it, mata ríle ríle ron.</p> <p>Let’s celebrate together, mata ríle ríle ríle, Let’s celebrate together mata ríle ríle ron.</p>
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Music In Our Schools Month®
General Music: 1st Grade
2018–2019

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Composition Guide

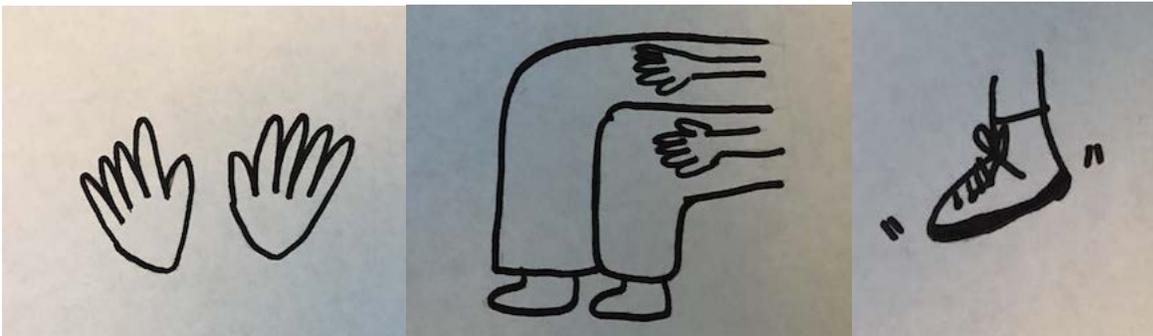
Directions:

- Using *ta*, *titi*, and the quarter rest, compose a 4-beat rhythmic ostinato by placing one beat in each box.

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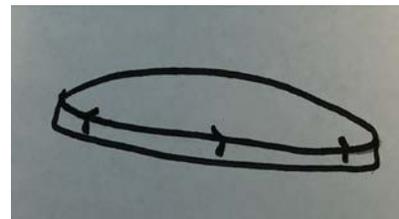
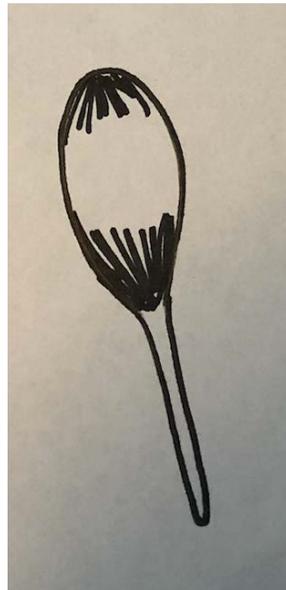
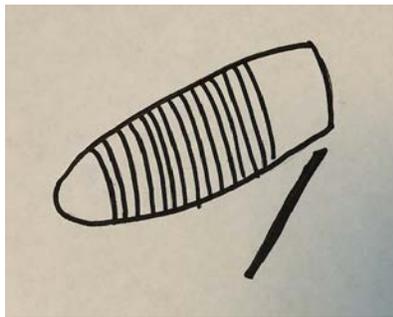
Name _____

Directions: Write the rhythmic ostinato in the top row of boxes, one beat per box. Place the appropriate body percussion symbols for clap, pat, and stomp in the boxes below to indicate how each beat will be performed.



Name _____

Directions: Write the rhythmic ostinato in the top row of boxes, one beat per box. Place the appropriate instrument symbols for guiro, maraca, and *pandero* in the boxes below to indicate how each beat will be performed.



Name _____