



General Music Responding Unit, Kindergarten Level

*A Curriculum Project of
the National Association for Music Education (NAfME)
and the Library of Congress of the United States*

Teaching with Primary Sources



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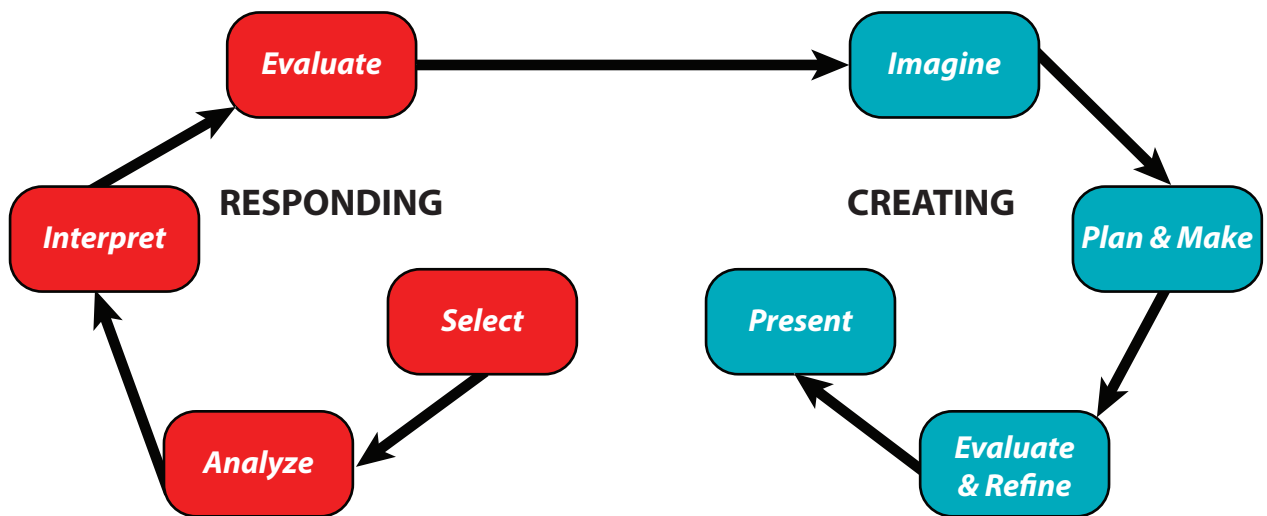
OVERVIEW OF NAFME/LIBRARY OF CONGRESS RESPONDING UNITS

The lesson plans in this unit contain music creating and responding activities to be used with various genres of music using visual and aural examples from the Library of Congress. While this unit focuses primarily on the Creating and Responding standards, it also incorporates Performing and Connecting opportunities.

These units are based on the 2014 Music Standards (www.nafme.org/standards). These Standards are all about music literacy, since they emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage; they cultivate a student's ability to carry out the three Artistic Processes of Creating, Performing, and Responding while aligning with the ideal of Connecting to their world and the world around them. These are the processes that musicians have followed for generations, even as they connect through music to themselves and their societies.

OVERVIEW OF GENERAL MUSIC RESPONDING UNIT, KINDERGARTEN LEVEL

This Library of Congress Teaching with Primary Sources (TPS) Unit is aligned with the Artistic Processes of (1) **Responding**, defined as understanding and evaluating how music conveys meaning, and (2) **Creating**, the application of musical concepts to develop original musical ideas. Through application of inquiry-based instructional strategies linked to essential questions embedded in the **Responding** (*Select, Analyze, Interpret, Evaluate*) and **Creating** (*Imagine, Plan and Make, Evaluate and Refine, Present*) Process components, students understand how creators manipulate the elements of music to convey expressive intent related to specific contexts (social, cultural, historical). Acquisition of music knowledge and skills leads to students' becoming independent thinkers and creators.



The **Responding** and **Creating** Process components are often linear in instruction and student learning, as shown in the diagram above, but need not be; rather, components can be presented in an order appropriate to the integration of specific content and knowledge as determined by each grade level and curricular focus.

The lessons in this unit can be taught in approximately 4–5 hours of instructional time during which students will create music and engage in musical activities by responding to a variety of musical experiences. Each lesson is approximately 45 minutes and can be used as a portion of one class period, with continuing instruction occurring in subsequent class sessions. Extending the lessons over several days or weeks will allow time for student reflection and connection to previous lessons and prepare the students for extending their learning in a future lesson.

PREREQUISITE KNOWLEDGE AND EXPERIENCES

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

- An understanding of feeling and moving appropriately to steady beat.
- An understanding of basic tempos (presto/largo or fast/slow), that tempos can change within a piece, and that tempo impacts how we respond to music we hear.
- An understanding of basic dynamics (forte/piano or loud/soft), that dynamics can change within a piece, and that dynamics can impact how we respond to music we hear.
- An understanding that different instruments make different sounds.
- With help, be able to use claim and evidence inference strategies when answering questions and analyzing music.
- *Optional:* Basic understanding of using an interactive whiteboard for optional lesson and formative assessment activities.

INSTRUCTIONAL GOALS

Using Library of Congress primary sources, students will:

- Explore various genres of music and analyze their various components.
- Respond to music by creating one or more projects that reflect personal preference to a variety of genres.
- Respond to inquiry methodology contributing to their learning process.
- Connect new learning to prior knowledge and personal experiences.

TEACHER-LED EMBEDDED INQUIRY MODELS

In this unit, students are accountable for making their thinking visible:

- **KWL**—Lead students in a discussion and document (**K**) prior knowledge, (**W**) what they want to know about topic, and subsequently (**L**) what they learned (Lessons 1 and 2).
- **COMPARE/CONTRAST**—Use a Venn diagram to establish similarities and differences between genres of music (Lesson 2).
- **THINK-PAIR-SHARE**—Students THINK about a task/question, turn to a PAIR with a partner and share their thinking, and then SHARE with the group what they learn from their partner (Lesson 3).

PROCESS COMPONENTS

Enduring Understanding/Essential Question/Performance Standard/Student “I Can” Statements

Responding through Creating

The Responding Process addressed in this unit is detailed 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 people choose music to experience?
Performance Standard	MU:Re7.1.K – With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.
Student “I Can” Statement	<ul style="list-style-type: none"> I can tell you why I like some music better than other music.

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 music help us make decisions about it?
Performance Standard	MU:Re7.2.K – With guidance, demonstrate how a specific music concept such as beat or melodic direction is used in music.
Student “I Can” Statement	<ul style="list-style-type: none"> I can show how musical ideas are used in music. I can use what I already know about tempo and dynamics to understand new music I hear. I can compare and contrast music I have already heard to new music I hear.

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.
Essential Question	How can we tell what the composers and performers mean to say through their music?
Performance Standard	MU:Re8.1.K – With guidance, demonstrate awareness of expressive qualities such as dynamics and tempo that reflect creators’/performers’ expressive intent.
Student “I Can” Statement	<ul style="list-style-type: none"> I can tell you, with help, how the composer/performer used musical ideas to share a thought or feeling.

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 a musical work or performance?
Performance Standard	MU:Re9.1.K – With guidance, apply personal and expressive preferences in the evaluation of music.
Student “I Can” Statement	<ul style="list-style-type: none"> I can tell you what I think or how I feel about a piece of music.

The Creating Process addressed in this unit is detailed below.

<i>Imagine: Generate musical ideas for various purposes and contexts.</i>	
Enduring Understanding	The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
Essential Question	How do musicians generate creative ideas?
Performance Standard	MU:Cr1.1.Ka – With guidance, explore and experience music concepts (such as beat and melodic contour). MU:Cr1.1.Kb – With guidance, generate musical ideas (such as movements or motives).
Student "I Can" Statement	<ul style="list-style-type: none"> • I can move and play instruments to different music. • I can create a musical idea, with help.

<i>Plan and Make: Select and develop musical ideas for defined purposes and contexts.</i>	
Enduring Understanding	Musicians' creative choices are influenced by their expertise, context, and expressive intent.
Essential Question	How do musicians make creative decisions?
Performance Standard	MU:Cr2.1.Ka – With guidance, demonstrate and choose favorite musical ideas. MU:Cr2.1.Kb – With guidance, organize personal musical ideas using iconic notation and/or recording technology.
Student "I Can" Statement	<ul style="list-style-type: none"> • I can choose and show my favorite musical ideas, with help. • I notate or record my musical ideas, with help.

<i>Evaluate and Refine: Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</i>	
Enduring Understanding	Musicians evaluate and refine their work through openness to new ideas, persistence, and application of appropriate criteria.
Essential Question	How do musicians improve the quality of their creative work?
Performance Standard	MU:Cr3.1.Ka – With guidance, apply personal, peer, and teacher feedback in refining personal musical ideas.
Student "I Can" Statement	<ul style="list-style-type: none"> • I can use help from my teacher and friends to improve my music.

<i>Present: Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.</i>	
Enduring Understanding	Musicians' presentation of creative work is the culmination of a process of creation and communication.
Essential Question	When is creative work ready to share?
Performance Standard	MU:Cr3.2.Ka – With guidance, demonstrate a final version of personal musical ideas to peers.
Student "I Can" Statement	<ul style="list-style-type: none"> • I can share my musical ideas with others, with help.

TEACHER PREPARATION FOR THE UNIT

Note: Teachers should consider implementing this unit in the spring of the year. By waiting until this time, kindergarten students will have had time to develop the concepts and vocabulary of steady beat, tempo, and dynamics as elements of music.

1. All supporting documents are inserted at the suggested place within each lesson as well as at the end of the unit. Additionally, links are given to access them for interactive use with students via a smartboard or other interactive whiteboard.
2. Consider whether you will use the “I can” statements suggested for this unit and prepare accordingly. See pp. 51–57 for ready-made cards for display.
3. Consider whether the language for the suggested Essential Questions is appropriate for the students involved, and prepare accordingly. See pp. 58–61 for ready-made cards for display.
4. Consider whether you will use the preparatory lesson on the concept of genres in music in comparison to everyday things. See p. 18 for a sample chart that allows students to sort everyday things by category.
5. Consider which activities within each lesson best fit your style and students’ needs. Determine whether you will break down the lesson outlines into one or more classes depending on the ability level of your students.
6. Consider GENRES UNIT FORMATIVE ASSESSMENT RECORD on p. 9 for recording data on individual student achievement throughout the unit.

RUBRIC – Overall Participation and contribution to discussion/teacher-led activities:

- 1 = student contributed only when called upon with making limited connections to topic.
- 2 = student occasionally volunteered contribution making accurate connections to topic.
- 3 = student frequently volunteered contribution and made accurate connections to topic.
- 4 = student frequently volunteered contribution, made higher order thinking responses, connected to prior knowledge and to other life experiences.

Interacted appropriately with classmates during activities:

YES = student interacts appropriately with classmates during all phases of the unit with minimal or no teacher redirections.

NO = student required frequent redirection in regard to behavior and interactions with classmates.

KINDERGARTEN GENRES UNIT ASSESSMENT SHEET
CLASSROOM TEACHER _____

Student Name	Overall Participation	Contributed to class discussion/teacher-led activities	Interacted appropriately with classmates during activities
	1 2 3 4	1 2 3 4	YES NO
	1 2 3 4	1 2 3 4	YES NO
	1 2 3 4	1 2 3 4	YES NO
	1 2 3 4	1 2 3 4	YES NO
	1 2 3 4	1 2 3 4	YES NO
	1 2 3 4	1 2 3 4	YES NO
	1 2 3 4	1 2 3 4	YES NO
	1 2 3 4	1 2 3 4	YES NO
	1 2 3 4	1 2 3 4	YES NO
	1 2 3 4	1 2 3 4	YES NO
	1 2 3 4	1 2 3 4	YES NO
	1 2 3 4	1 2 3 4	YES NO
	1 2 3 4	1 2 3 4	YES NO
	1 2 3 4	1 2 3 4	YES NO
	1 2 3 4	1 2 3 4	YES NO
	1 2 3 4	1 2 3 4	YES NO
	1 2 3 4	1 2 3 4	YES NO
	1 2 3 4	1 2 3 4	YES NO
	1 2 3 4	1 2 3 4	YES NO
	1 2 3 4	1 2 3 4	YES NO
	1 2 3 4	1 2 3 4	YES NO

FORMATIVE AND SUMMATIVE ASSESSMENTS

Lesson 1: Teacher-Led Formative Assessment

A. Use the “K” and “W” portions of the KWL activity establishing prior knowledge and allowing for student involvement in establishing their learning.

- Use p. 19 in a discussion about what students already KNOW about a marching band.
- Use p. 21 in a discussion about what students WONDER about a marching band.
- Use p. 20 in a discussion about what students already KNOW about banjo playing.
- Use p. 22 in a discussion about what students WONDER about banjo playing.

B. Exit ticket. Print, cut, and distribute sections of p. 24 to students. Have them circle the icon representing the genre of music they learned about in this lesson (no technology required). Have students write their name on the back of their paper.

C. Project the chart on p. 25 on an interactive board, and have students write their name on the side of the chart that represents their answer.

Lesson 2: Teacher-Led Formative Assessment

A. Use p. 29, the “L” portion of the KWL activity from Lesson 1, to discuss with students what they have LEARNED about a marching band (sample chart on p. 30).

B. Use the Venn Diagram on p. 33 to compare and contrast marching band music (Lesson 1) with classical piano music (Lesson 2).

Lesson 3: Teacher-Led Formative Assessment

A. Use the recall activity on p. 35 in a discussion about what students learned in Lessons 1 and 2.

B. Have students Think/Pair/Share what a partner told them in response to what music they hear.

C. Have students experiment/demonstrate their understanding of improvisation on classroom instruments.

Lesson 4: Teacher-Guided Summative Assessment (over two or more sessions)

- Students who choose march music will create an accompaniment using classroom instruments.
- Students who choose classical piano music will create dance/body movements in response to suggested examples.
- Students who choose jazz music will demonstrate their understanding of Improvisation using classroom instruments as accompaniment.

MATERIALS AND LIBRARY OF CONGRESS RESOURCE LINKS

Materials needed:

- Classroom instruments such as hand drums, tambourines, rhythm sticks and/or other assorted classroom instruments
- Pencils/crayons for exit tickets
- Interactive board OR white board for teacher-led inquiry and assessment activities.

Note: This unit contains older recordings and videos that have been digitized from the Library of Congress collections. It may be necessary to discuss old recording technology with students before beginning the unit so they understand that the crackle and hissing sounds are not part of the original performances but are a result of the technology of the period.

LIBRARY OF CONGRESS RESOURCES

***Note:* Links with an asterisk (*) require the use of Flash Player.**

Lesson 1

- Image of marching band (1927)
<https://cdn.loc.gov/service/pnp/hec/34300/34383v.jpg>
- Image of banjo player
https://tile.loc.gov/image-services/iiif/service:afc:afc1999008:afc1999008_crf_lec06112/full/pct:25/0/default.jpg
- Recording of “The Stars and Stripes Forever” (version 1)
<https://www.loc.gov/item/ihas.100010445/>
- Recording of “The Stars and Stripes Forever” (version 2, 1903)*
<http://www.loc.gov/jukebox/recordings/detail/id/211>
- Image of Sousa’s marching band (1903)
<https://cdn.loc.gov/service/pnp/cph/3b00000/3b04000/3b04700/3b04778r.jpg>
- Image of modern marching band
<https://www.usarmyband.com/ceremonial-band/the-us-army-ceremonial-band.html>
- Recording of “Liebestraum no. 3” by Liszt (1903) * [*Liebestraum* is German for “Love Dream”]
<http://www.loc.gov/jukebox/recordings/detail/id/4750/autoplay/true/>
- Image of John Philip Sousa
<https://memory.loc.gov/diglib/media/loc.natlib.sousa.200031395/ver01/0001.tif/1192>

Lesson 2

- Recording of “The Stars and Stripes Forever” (version 1)
<https://www.loc.gov/item/ihas.100010445/>
- Recording of “Liebestraum no. 3” by Liszt (1903) *
<http://www.loc.gov/jukebox/recordings/detail/id/4750/autoplay/true/>
- Recording of “La Fontaine” (Bovy-Lysberg)
<https://memory.loc.gov/music/cwband/recs/010.wav>
- Recording of “Mazurka in F# minor” by Chopin *
<http://www.loc.gov/jukebox/recordings/detail/id/6590>
- Recording of “Scherzo” by Mendelssohn *
<http://www.loc.gov/jukebox/recordings/detail/id/9561>
- Recording of “The Butterfly” by Grieg *
<http://www.loc.gov/jukebox/recordings/detail/id/2270>
- Recording of “Scarf Dance” by Chaminade *
<http://www.loc.gov/jukebox/recordings/detail/id/10083>
- “Ecossaises” (Scotch dances) by Beethoven *
<http://www.loc.gov/jukebox/recordings/detail/id/9562>
- Video performance of selected pieces by Solungga Liu from Library of Congress concert series
https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=8355

Lesson 3

- Recording of Gerry Mulligan playing “Lonesome Boulevard”
<https://www.loc.gov/item/ihas.100010987/>
[To access this recording, it may be necessary to download a WAV file.]
- Image of Gerry Mulligan
<https://memory.loc.gov/diglib/media/loc.natlib.ihas.100010904/100010904.tif/4543>
- Video performance of Dave Brubeck Quartet from the Library of Congress concert series
<https://www.loc.gov/item/ihas.200003793/>
- Video jam session with Duke Ellington
<https://www.loc.gov/item/mbrs00078987/>

Lesson 4

- Recording of "The Stars and Stripes Forever" (version 1)
<https://www.loc.gov/item/ihas.100010445/>
- Recording of "Liebestraum No. 3" by Liszt (1903)
<http://www.loc.gov/jukebox/recordings/detail/id/4750/autoplay/true/>
- Recording of "La Fontaine" (Bovy-Lysberg)
<https://memory.loc.gov/music/cwband/recs/010.wav>
- Recording of Gerry Mulligan playing "Lonesome Boulevard"
<https://www.loc.gov/item/ihas.100010987/>
- Video performance of Dave Brubeck Quartet from the Library of Congress concert series
<https://www.loc.gov/item/ihas.200003793/>
- Video jam session with Duke Ellington
<https://www.loc.gov/item/mbrs00078987/>

Additional Library of Congress Links

- Recording of "Whispering Winds" by Himmelreich, classical piano music*
<http://www.loc.gov/jukebox/recordings/detail/id/5253>
- Video of Justin Kauflin, jazz pianist
https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=6677
- Recording of a medley of Irish Jigs*
<http://www.loc.gov/jukebox/recordings/detail/id/8510>
- "Recording of One to Ten in Ohio" by Gerry Mulligan
<https://www.loc.gov/item/ihas.100010324/>
- Recording of Charlie Parker
<https://memory.loc.gov/natlib/ihas/warehouse/mulligan/100010326/tracks/tr0004/0001.wav>
- Recording of "Doodle-doo-doo," ragtime/Dixieland jazz with vocal*
<http://www.loc.gov/jukebox/recordings/detail/id/9827>
- Video performance of The Not Too Bad Bluegrass Band
https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=5091

LESSON 1 (APPROXIMATELY 45 MINUTES; MAY BE SEPARATED INTO TWO OR MORE SESSIONS)

Responding: *Interpret*

With guidance, demonstrate awareness of expressive qualities that reflect expressive intent (MU:Re8.1.K)

Responding: *Analyze*

With guidance, demonstrate how a music concept is used in music (MU:Re7.2.K)

Creating: *Imagine*

With guidance, explore and experience music concepts (MU:Cr1.1.Ka)

STUDENT “I CAN” STATEMENT/OBJECTIVE

- I can move and play instruments appropriately to different music.
- I can tell you, with help, how the composer/performer used musical ideas to share a thought or feeling.
- I can use what I already know about tempo to understand new music I hear.

VOCABULARY: genre, composer, marching band, instruments

OPTIONAL VOCABULARY: conductor, baton

ASSUMED PREREQUISITE VOCABULARY: tempo, presto/ largo or fast/slow, beat

LIBRARY OF CONGRESS LINKS FOR LESSON 1

Note: Links with an asterisk (*) require the use of Flash Player.

- Image of marching band (1927)
<https://cdn.loc.gov/service/pnp/hec/34300/34383v.jpg>
- Image of banjo player
https://tile.loc.gov/image-services/iiif/service:afc:afc1999008:afc1999008_crf_lec06112/full/pct:25/0/default.jpg
- Recording of “The Stars and Stripes Forever” (version 1)
<https://www.loc.gov/item/ihas.100010445/>
- Recording of “The Stars and Stripes Forever” (version 2, 1903 recording)*
<http://www.loc.gov/jukebox/recordings/detail/id/211>
- Image of Sousa’s marching band (1903)
<https://cdn.loc.gov/service/pnp/cph/3b00000/3b04000/3b04700/3b04778r.jpg>
- Image of modern marching band
<https://www.usarmyband.com/ceremonial-band/the-us-army-ceremonial-band.html>
- Recording of “Liebestraum no. 3” by Liszt (1903)*
<http://www.loc.gov/jukebox/recordings/detail/id/4750/autoplay/true/>
- Image of John Philip Sousa
<https://memory.loc.gov/diglib/media/loc.natlib.sousa.200031395/ver01/0001.tif/1192>
- Recording of “La Fontaine” (Bovy-Lysberg)
<https://memory.loc.gov/music/cwband/recs/010.wav>

LESSON 1 PROCEDURE

Opening activity (approximately 5–10 minutes on teacher choice of inquiry options)

- Display the combination slide with both pictures of marching band and banjo player on p. 23, and play recording of “The Stars and Stripes Forever” (version 1)

Teacher-Led inquiry (two options)

1. Use KWL charts and the images of the marching band and banjo player to ask the question and type or write student answers in the bubbles. *Note:* The LEARNED part of KWL is used at the beginning of Lesson 2.

- “What I think I already KNOW” when I look at the picture of a marching band (p. 19)
- “What I think I already KNOW” when I look at the picture of the banjo player (p. 20)
- “What I WONDER about” when I look at the picture of a marching band (p. 21)
- “What I WONDER about” when I look at the picture of a banjo player (p. 22)

2. Generate a discussion (not recording responses but encouraging active listening) by having students share any prior knowledge about what they see in the photographs and what they wonder about as soon as they look at them.

Listen/Analyze/Move (approximately 10–15 minutes)

Listen to the recording of “The Stars and Stripes Forever” (version 1) using the link above, and show images of a marching band and banjo player using the links above or p. 23. Ask students:

- “Which of these two pictures (marching band and banjo player) goes with this music?”
- “What about the music makes you think so?”

Have students move to the steady beat when listening to the recording of “The Stars and Stripes Forever” — (1) steady beat body percussion and then (2) march in place or through shared space.

Introduce the role of the “composer” and review tempo vocabulary (presto/largo or fast/slow). Ask students:

- “What tempo has the composer assigned to this music?” (“The Stars and Stripes Forever”)
- “If the tempo for this music was largo/slow, how would your movement change? (Have all students move to demonstrate their understanding of how tempo affects their movement while teacher plays slower version on instrument or sings on neutral syllable).

Optional Inquiry Activity (approximately 10 minutes depending on student responses)

Have students listen to 15–20 seconds of another listening example. Use the link above to play the recording of “The Stars and Stripes Forever” version 2, 1903 recording. Ask students:

- “Is this the same piece of music we heard before?”
- “How are the two pieces both the same and different?” Explain to students that older recordings often have a scratchy sound, and that these recordings were made more than 100 years ago.

Show the photographs of Sousa’s Band (1903) and the modern military band using the links above. Ask students:

- “How do you think instruments have changed since then?”
- Activate prior knowledge: “Where have you seen bands like this?”
- Allow students time to share their prior experiences in life outside of school that connect to their discussion.

Teacher-Led Formative Assessment (approximately 10 minutes)

- Exit ticket (nontechnology option). Duplicate, cut out, and distribute the exit ticket on p. 24. Have students circle the music studied in Lesson 1 and write their names on the back of the ticket.
- Exit ticket (Interactive technology option). Adapt p. 25 interactive whiteboard technology, and have students click/drag their choice of images to show “What GENRE of music was studied today?”

Calming lineup activity that also prepares students for the next learning activity back in the classroom (approximately 5 minutes)

- Play a recording of “Liebestraum no. 3” or “La Fontaine” using the links above.
- Once students reach their places in line, have them mirror slow arm/shoulder/head movements as these statements are made:
- “Think, but don’t share right now: Have you ever heard music like this before? If so, where were you?”
- “Think/don’t share right now: What you do think you already know about this music?”
- “Think/don’t share right now: What do you wonder about this music?”

Optional Extension: Activity 1

Play a recording of “Liebestraum no. 3” or “La Fontaine” using the links above.

- Introduce the chart (p. 18) to sort everyday things
- Music has different categories known as genres, and we will listen to and move to different types of music and make drawings that reflect different genres of music as we learn about them.

Optional Extension: Activity 2

Listen to a recording of “The Stars and Stripes Forever” using the link above, and play a game of “March and Freeze” as the recording is played and paused. Allow students the opportunity to establish then reestablish the steady beat of the music through movement. Return to front of classroom as the music fades.

Optional Extension: Activity 3

Ask students, “Who is in charge of a marching band?”

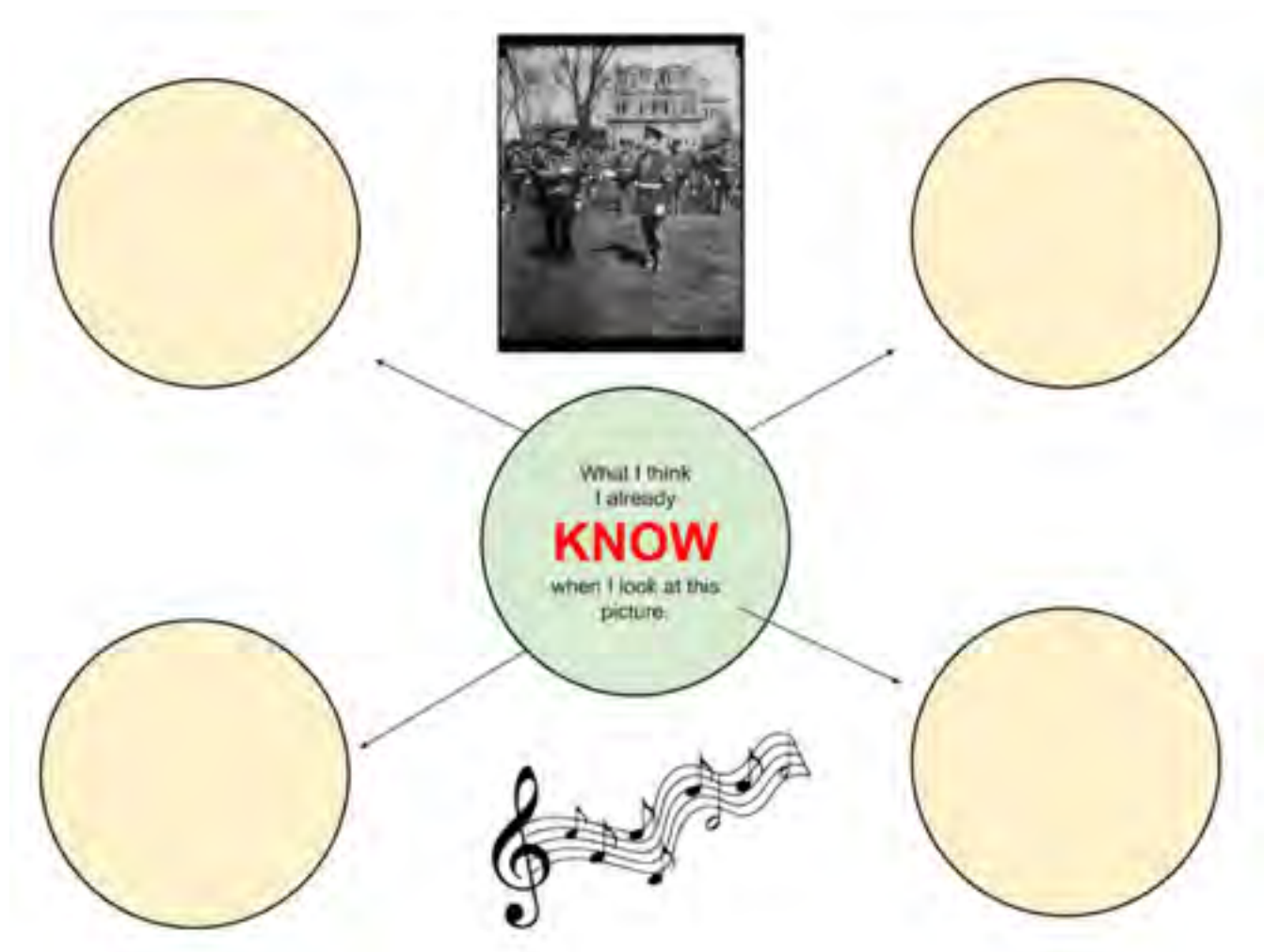
- Show an image of John Philip Sousa as on p. 26.
- Explain that Sousa was one of the most famous conductors in American history and that he lived more than a hundred years ago.
- Show a baton, discuss and allow students to touch it and pass it around.
- Show a basic conducting pattern in 2/2, explaining the importance of a conductor’s movements. Have students mirror the pattern as 30 seconds to 1 minute more of the recording is played.

CATEGORIES OR GENRES of everyday things

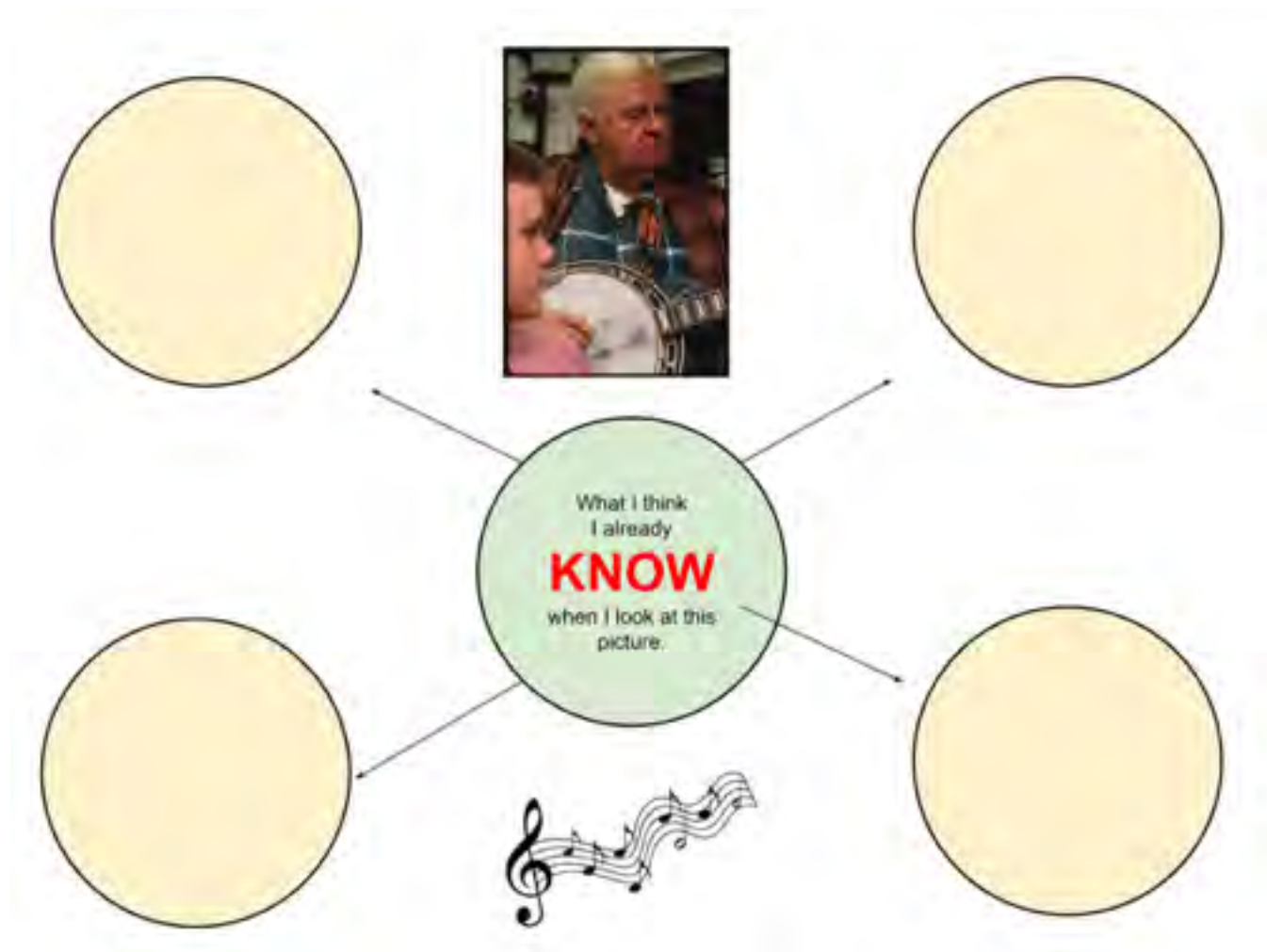
FOOD	COLORS	CLOTHING

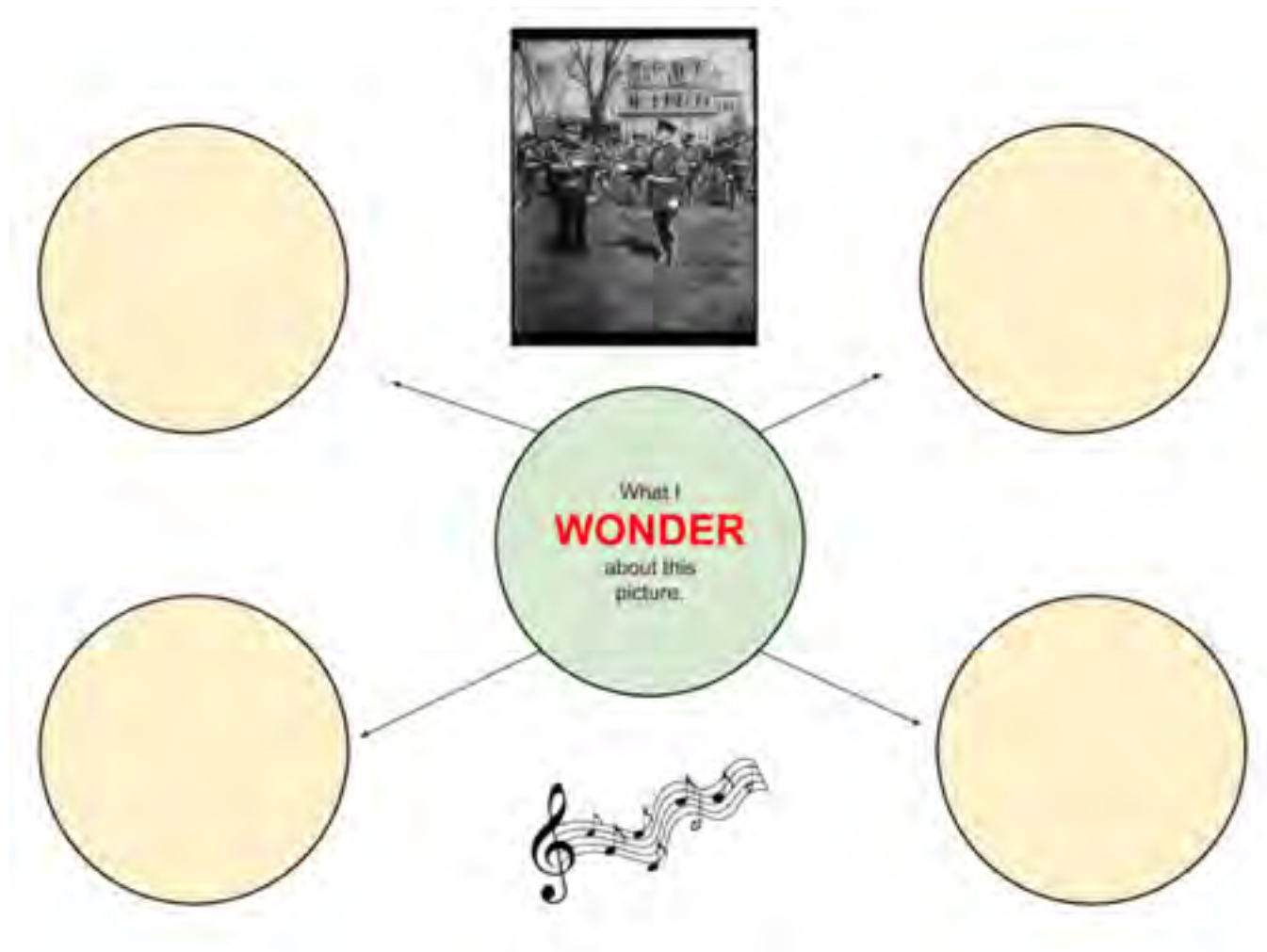


LESSON 1, CHART SAMPLE 2

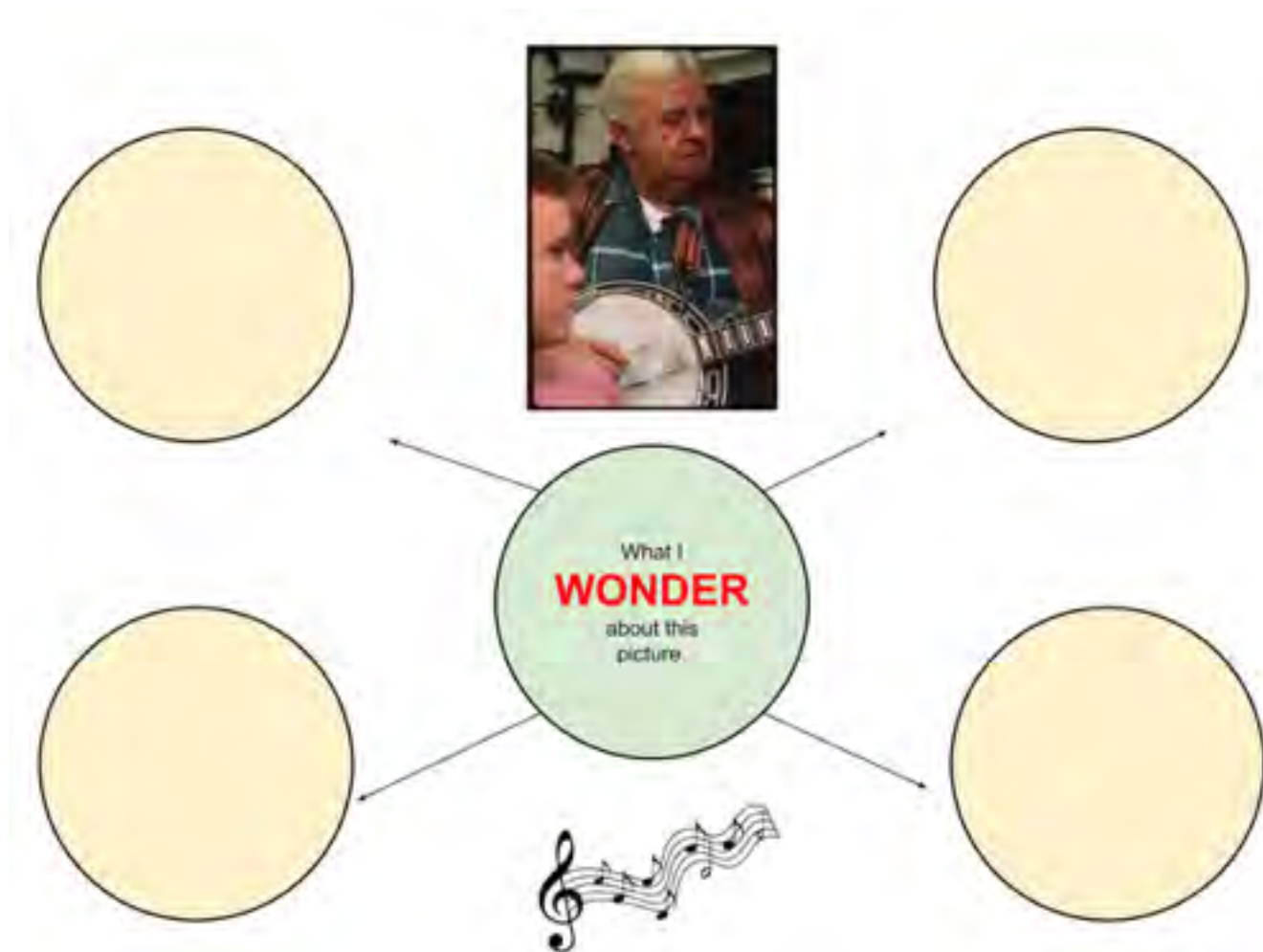


LESSON 1, CHART SAMPLE 3





LESSON 1, CHART SAMPLE 5



LESSON 1, CHART SAMPLE 6



LESSON 1, CHART SAMPLE 7

Formative Assessment – Lesson 1 Exit Ticket

Teacher directions: Copy/cut then have students circle the genre of music they learned about in class. Students should write their name on the back of their exit slip.



MARCH MUSIC



ROCK 'N' ROLL MUSIC



MARCH MUSIC



ROCK 'N' ROLL MUSIC



MARCH MUSIC



ROCK 'N' ROLL MUSIC

What GENRE of music did we learn about today?

Rock 'n' Roll	March Music



LESSON 1, CHART SAMPLE 9, JOHN PHILIP SOUSA



LESSON 2 (APPROXIMATELY 45 MINUTES; MAY BE SEPARATED INTO TWO OR MORE SESSIONS)

Responding: *Interpret*

With guidance, demonstrate awareness of expressive qualities that reflect expressive intent (MU:Re8.1.K)

Responding: *Analyze*

With guidance, demonstrate how a music concept is used in music (MU:Re7.2.K)

Creating: *Imagine*

With guidance, explore and experience music concepts (MU:Cr1.1.Ka)

STUDENT “I CAN” STATEMENT/OBJECTIVE

- I can move and play instruments appropriately to different music.
- I can use what I already know about tempo and dynamics to understand new music I hear.
- I can compare and contrast music I have already heard to new music I hear.

VOCABULARY: genre, piano, classical music

LIBRARY OF CONGRESS LINKS FOR LESSON 2

Note: Links with an asterisk (*) require the use of Flash Player.

- Recording of “The Stars and Stripes Forever” (version 1)
<https://www.loc.gov/item/ihas.100010445/>
- Recording of “Liebestraum no. 3” by Liszt (1903) *
<http://www.loc.gov/jukebox/recordings/detail/id/4750/autoplay/true/>
- Recording of “La Fontaine” (Bovy-Lysberg)
<https://memory.loc.gov/music/cwband/recs/010.wav>
- Recording of “Mazurka in F# minor” by Chopin *
<http://www.loc.gov/jukebox/recordings/detail/id/6590>
- Recording of “Scherzo” by Mendelssohn *
<http://www.loc.gov/jukebox/recordings/detail/id/9561>
- Recording of “The Butterfly” by Grieg *
<http://www.loc.gov/jukebox/recordings/detail/id/2270>
- Recording of “Scarf Dance” by Chaminade *
<http://www.loc.gov/jukebox/recordings/detail/id/10083>
- “Ecossaises” (Scotch dances) by Beethoven *
<http://www.loc.gov/jukebox/recordings/detail/id/9562>
- Video performance of selected pieces by Solungga Liu from LOC concert series
https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=8355

Teacher-Led Formative Assessment

Introduce the teacher-led Venn diagram activity (see p. 33) by reviewing genre, march music, and classical piano music.

- Together, list two or three descriptors of each and overlapping qualities.
- Encourage students to consider differences in tempo (review from Lesson 1 discussion) and dynamics (review prior knowledge of loud/quiet or forte/piano) between the two genres of music.

Play another selection of classical piano music, and have students line up individually while you encourage “active” listening to compare/contrast to the first piece they listened to in this genre. See links on previous page for possible selected listening examples that contrast with “Liebestraum no. 3”:

- “La Fontaine” (Bovy-Lysberg)
- “Mazurka in F# minor” (Chopin)
- “Scherzo” (Mendelssohn)
- “The Butterfly” (Grieg)
- “Scarf Dance” (Chaminade)
- “Ecossaises” (Beethoven)
- Selected pieces by Solunga Liu

LESSON 2 PROCEDURE

Opening Activity (approximately 5 minutes)

- Class begins with students in “personal space spots” around the room. Use the link above to play the version 1 recording of “The Stars and Stripes Forever.”
- Encourage students to move safely through shared space while marching and air-playing an instrument that might be used when performing this piece of music.

Teacher-Led Responding/Application Activity (approximately 15–20 minutes)

As music fades out, have students return to the front of the room for wrapping up this genre:

- Review the “K” and “W” points that students mentioned at the beginning of Lesson 1.
- Ask if the “K” statements were accurate with thumbs up/thumbs down activity.
- Ask if students can answer any of the “W” based on what they have LEARNED. (Optional use of “L” chart on p. 30 if you choose to record statements.)

Distribute rhythm sticks to each student, and play some of the recording again having them play steady beat using sticks.

Demonstrate an easy ostinato pattern that fits your students’ level/ability. (*Note:* If you have pretaught standard notation of easy patterns, use the optional chart on p. 32 if appropriate.)

Model the ostinato, then layer in other classroom instruments that students think would be appropriate from those that are available. (Suggested instruments: tambourines, hand drums, wood/tone blocks, triangle, etc., found instruments, or instruments students have made.)

Collect instruments, and have students return to “personal space spots.”

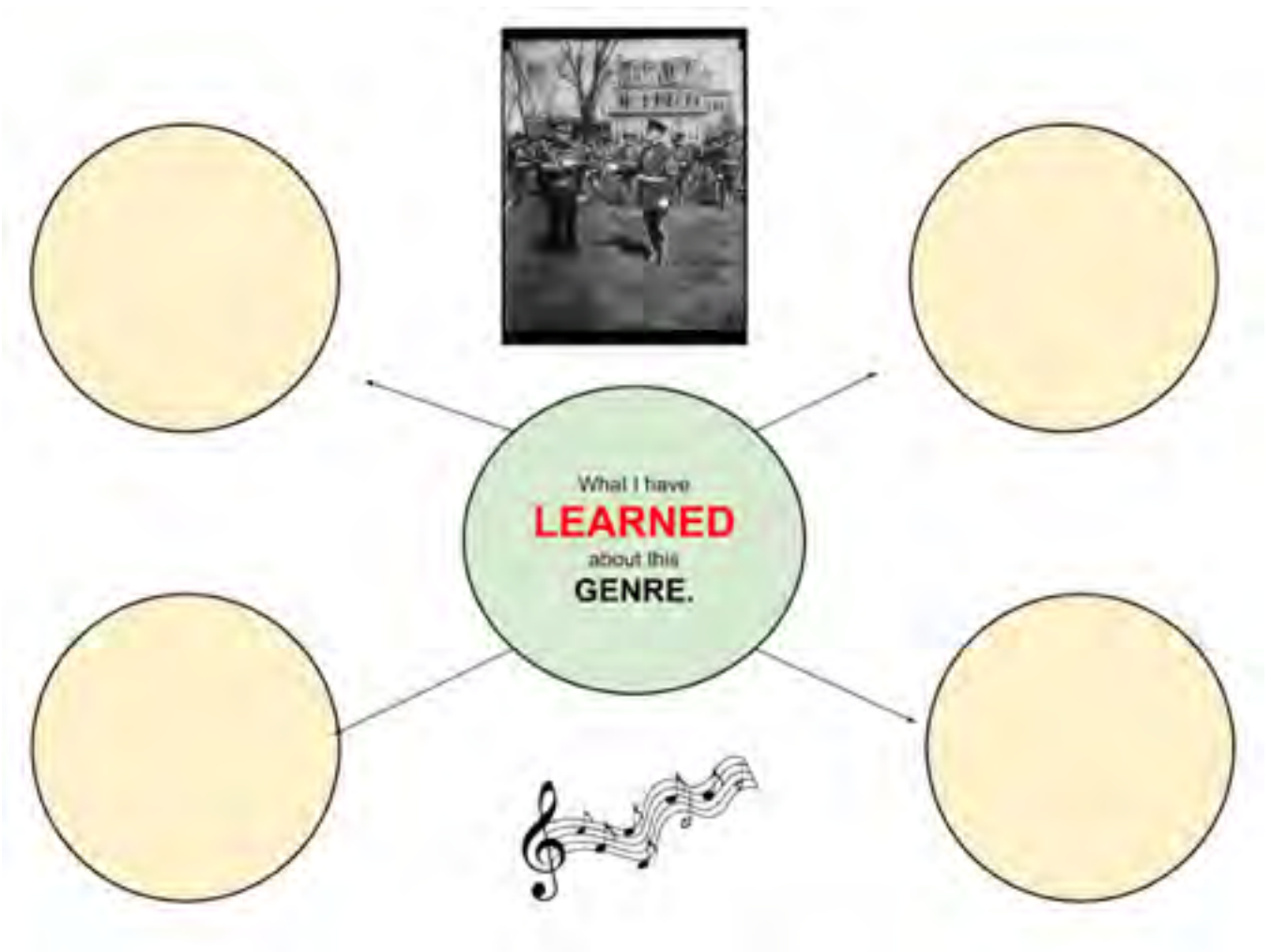
Analyze/Respond through movement (approximately 10 minutes)

Play “Liebestraum no. 3” (Liszt) or “La Fontaine” (Bovy-Lysberg), asking students to move as the music suggests through shared space.

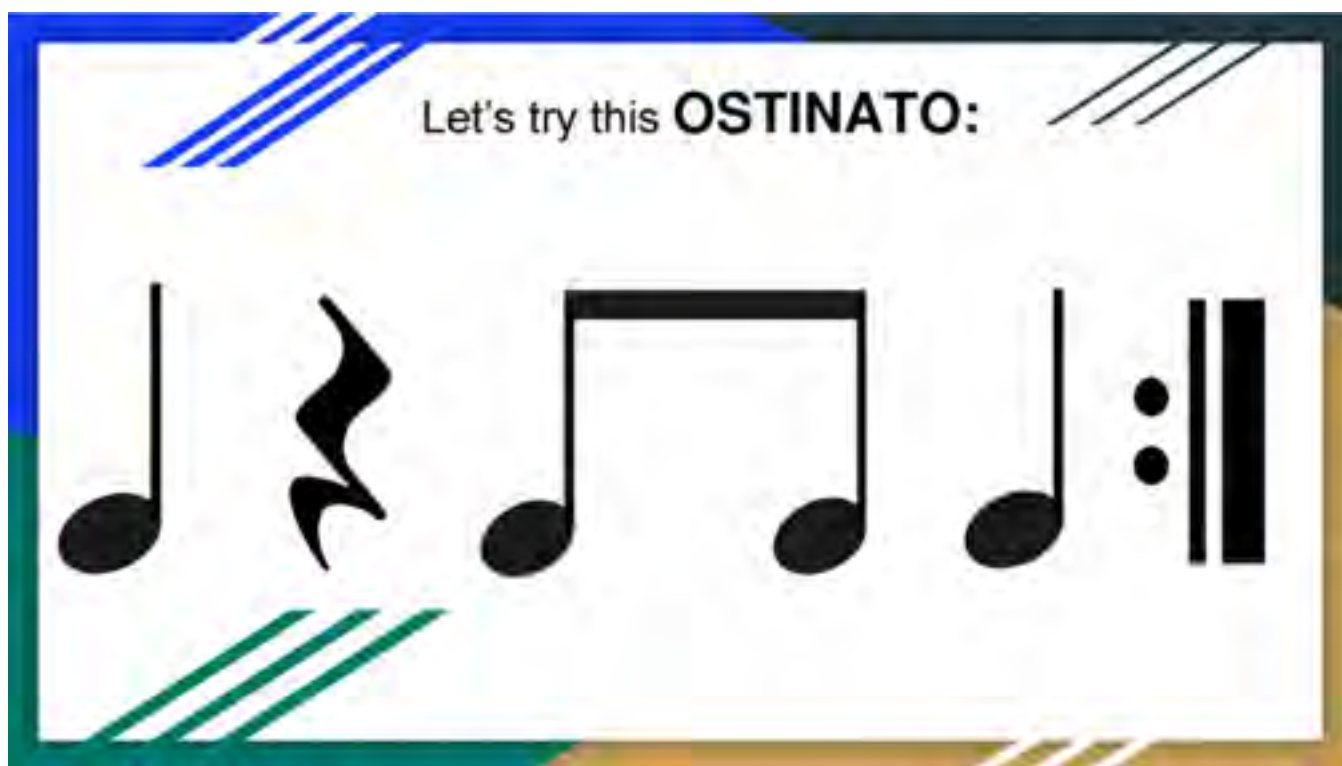
Ask students for a thumbs-up if they remember hearing this piece as they left class the last time.

Have students suggest/demonstrate three different movements that the music suggests them to do. Have the class imitate leaders’ movements. When three movements are introduced, have students returned to “personal space spots” and review all three. movements assigning a 1, 2, or 3 to each movement.

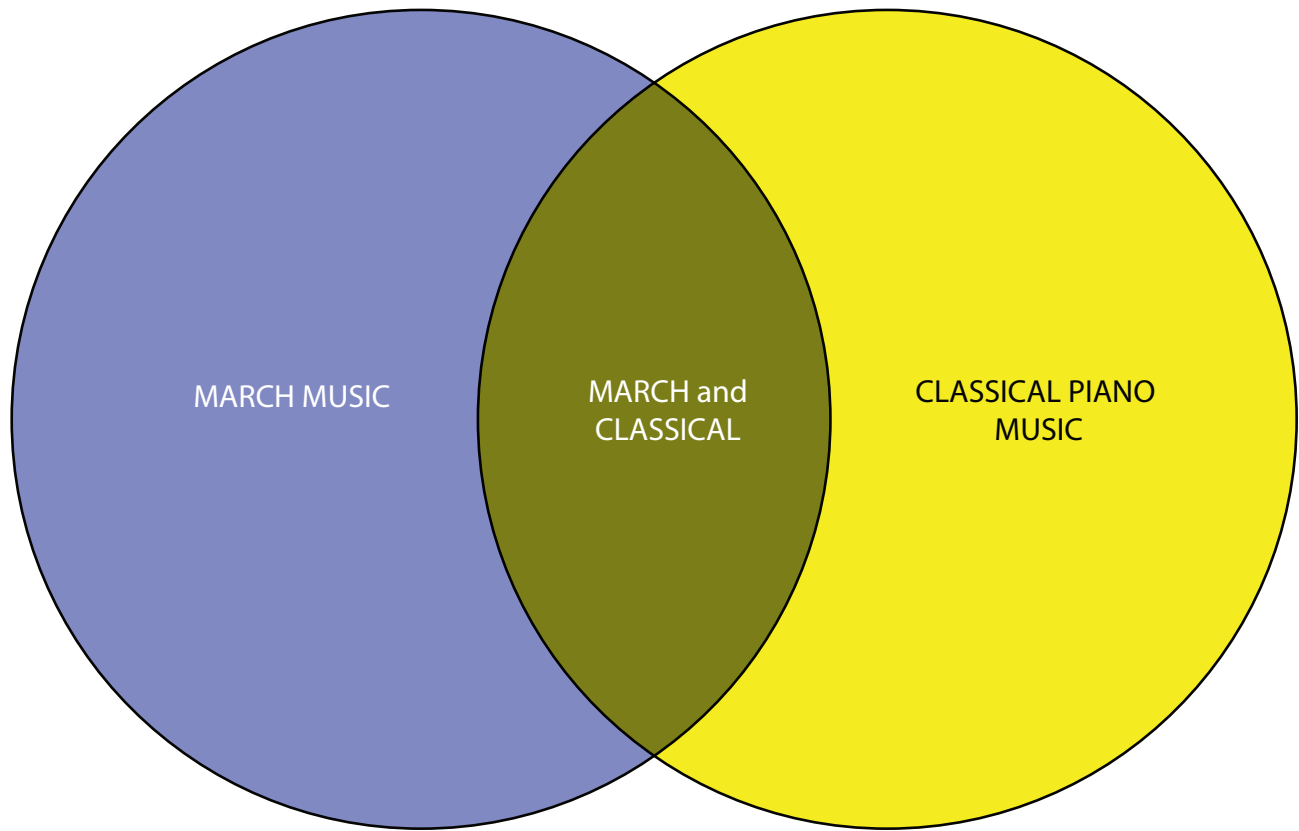
Play “Liebestraum no. 3” or “La Fontaine” starting then stopping to change movements. End the movement activity with one last hearing as students return to personal space spots.







COMPARING 2 GENRES using a VENN DIAGRAM



LESSON 3 (APPROXIMATELY 45 MINUTES; MAY BE SEPARATED INTO TWO OR MORE SESSIONS)

Responding: *Analyze*

With guidance, demonstrate how a music concept is used in music (MU:Re7.2.K)

Creating: *Imagine*

With guidance, explore and experience music concepts (MU:Cr1.1.Ka)

STUDENT “I CAN” STATEMENT/OBJECTIVE

- I can compare and contrast music I have already heard to new music I hear.
- I can move and play instruments to different music.
- I can identify differences between various genres of music.

VOCABULARY: genre (review), jazz, saxophone, reed, quartet, improvisation

ADDITIONAL POSSIBLE VOCABULARY: piano (review), drum set, clarinet, violin

LIBRARY OF CONGRESS LINKS FOR LESSON 3

- Recording of “Stars and Stripes Forever” (version 1)
<https://www.loc.gov/item/ihas.100010445/>
- Recording of Gerry Mulligan playing “Lonesome Boulevard”
<https://www.loc.gov/item/ihas.100010987/>
- Image of Gerry Mulligan
<https://memory.loc.gov/diglib/media/loc.natlib.ihas.100010904/100010904.tif/4543>
- Video performance of Dave Brubeck Quartet from the Library of Congress concert series
<https://www.loc.gov/item/ihas.200003793/>
- Video jam session with Duke Ellington
<https://www.loc.gov/item/mbrs00078987/>

LESSON 3 PROCEDURE

Opening/Inquiry Activity (approximately 5–10 minutes)

- As students are entering, have “The Stars and Stripes Forever” (version 1) playing and model body percussion as they are seated at the front of classroom.
- Recap/Review: Use the template on p. 37, or develop one on chart paper, for students to respond to the question, “What GENRE of music do you hear?”
Think-Pair-Share Inference or Claim/Evidence Activity
- Have students turn to a partner and share what about the music made them choose one answer over the other.
- Have children share with the group what their partners shared with them.

Responding/Application Activity (15–20 minutes)

- Play “The Stars and Stripes Forever,” having students move around the room. After 10–15 seconds, stop the music, and students freeze in that place. That spot becomes their personal starting spot.
- Listen to a short segment of Gerry Mulligan playing “Lonesome Boulevard,” having all students move through shared space as they feel the music tells them to move. Count down from five to have students move back to front of room and fade out music.
- Ask students, “Is this a genre of music that is similar to any other we have learned about? How is it the same/different from what we already know?”
- View a segment of the video performance by the Dave Brubeck Quartet beginning at approximately 6:30 and continuing until appropriate (see link above).
- Discuss and ask:
“Do you recognize any other instruments besides the saxophone?” (Allow students to make prior knowledge of life connections to other instruments featured)
- When four people play in a group, it is called a “quartet.”
- Show the image of Gerry Mulligan with his saxophone (see link above). Ask students:
“Have any of you seen an instrument like this before?”
It is part of a family of instruments known as the woodwind family.
It uses a reed (show a reed if you have one available).
- Jazz music is often based on improvisation (define as is appropriate for students’ level of understanding) where musicians play for short times by themselves (or with softer backup) and make up music as they go along.
- Use a hand drum or other unpitched percussion instrument from your classroom to demonstrate improvisation.
- Allow volunteers to try improvising, and demonstrate some ways they can improvise.
- View and explain a video of Duke Ellington and members of his group demonstrate improvisation (see link above).

Note: One person in this video clip is smoking a cigarette (very common at the time), which may be considered inappropriate for kindergartners. The camera views it just in passing through the room, and it is not a featured part by the musicians.

- Explain that improvisation can be done on our bodies (demonstrate and have students try it all together then separately for volunteers).
- Explain that improvisation can also be done with their voices. Have students echo some very simple scat patterns and alternate with some body percussion improvisation.

Teacher-Led Formative Assessment (approximately 5–10 minutes)

Discuss and ask, allowing for verbal answers **or** a Venn Diagram:






"How is this music different than our classical piano pieces like "Liebestraum no. 3"?"

Exit Activity (approximately 5 minutes)

As students are lining up, have them choose their favorite genre so far by writing their name under the category using the chart below (more than one student can choose at a time depending on the size of the chart).

Note: Short examples of the different genres can be playing during this time.

What **GENRE** of music was your favorite?
Write your name in the box that matches your answer.

 March Music	 Classical Music 	 Jazz Music 

Note: Teacher should keep information on each class to use in determining groups for final assessment lessons to follow.

LESSON 4 Summative Assessment (two-45 minute classes)

Responding: *Select*

With guidance, demonstrate why they prefer some music selections over others (MU:Re7.1.K)

Responding: *Evaluate*

With guidance, apply personal and expressive preferences in the evaluation of music (MU:Re9.1.K)

Creating: *Imagine*

With guidance, explore and experience music concepts (MU:Cr1.1.Ka)

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

Creating: *Plan and Make*

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

With guidance, organize personal musical ideas (MU:Cr2.1.Kb)

Creating: *Evaluate and Refine*

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

Creating: *Present*

With guidance, demonstrate a final version of personal musical ideas to peers (MU:Cr3.2.Ka)

STUDENT "I CAN" STATEMENT/OBJECTIVE

- I can tell you why I like some music better than other music.
- I can move and play instruments to different music.
- I can create a musical idea, with help.
- I can choose and show my favorite musical ideas, with help.
- I can notate or record my musical ideas, with help.
- I can use help from my teacher and friends to improve my music.
- I can share my musical ideas with others, with help.

LIBRARY OF CONGRESS LINKS FOR LESSON 4

- Recording of “The Stars and Stripes Forever” (version 1)
<https://www.loc.gov/item/ihas.100010445/>
- Recording of “Liebestraum no. 3” by Liszt (1903) *
<http://www.loc.gov/jukebox/recordings/detail/id/4750/autoplay/true/>
- Recording of “La Fontaine” (Bovy-Lysberg)
<https://memory.loc.gov/music/cwband/recs/010.wav>
- Recording of Gerry Mulligan playing “Lonesome Boulevard”
<https://www.loc.gov/item/ihas.100010987/>
- Video performance of Dave Brubeck Quartet from the Library of Congress concert series
<https://www.loc.gov/item/ihas.200003793/>
- Video jam session with Duke Ellington
<https://www.loc.gov/item/mbrs00078987/>

LESSON 4 PROCEDURE

Opening (Inference) Activity (approximately 5 minutes depending on student responses)

- Look at the voting chart created by students at the end of Lesson 3.
- Ask “What can we tell about our class from looking at this chart?”
- Explain to students that, with help, they will create a project based on their choice of favorite genre.

Note: The amount of beats for each movement may vary depending on the number of students in each class. Teacher should use discretion in determining the amount of beats each group plays or moves.

For those who choose March Music:

Students will accompany the recording of “The Stars and Stripes Forever” (version 1) with steady beat using classroom instruments and perform for the class. See link above.

- With help, students will choose their instrument (from three teacher-determined classroom percussion instruments) and justify their choice based on prior experience or preference. Help determine small groups (2–3 students) who are playing the same instrument (hand drums, tambourines, woodblocks, etc.).
- With help, groups will take turns playing the steady beat separately to the recording. The teacher will ring the bell or triangle to indicate when playing goes to the next group. (Suggested 32 beats each after 8-beat introduction)
- All groups will play together at the end with the goal being that they end together cleanly with the recording.
- The final performance is given to the other two groups within the class. Teacher or another adult should videotape performance.

Observe student performances, and score them using the following 4-point rubric:

1	Student did not demonstrate participation in group project.
2	Student participated at a basic level in preparation of group project but did not demonstrate secure understanding of standards in performance.
3	Student actively participated in preparation of group project and demonstrated good understanding of standards in performance.
4	Student demonstrated leadership skills and complete mastery of standards during creating of and performance of group project.

For those who choose Classical Piano Music

Students will create dance/body movements, with guidance, in response to music such as “Liebestraum no. 3” (Liszt) or “La Fontaine” (Bovy-Lysberg). See links above (or other pieces suggested in Lesson 2.)

- Help determine small groups (2 or 3 students) who will perform the same movement.
- With help, groups will take turns performing their movement to the recording. The teacher will ring the bell or triangle to indicate when movement goes to the next group. (Suggested 32 beats after 24-beat introduction).
- All groups will move together during the last approximately 30 seconds with the goal being that they end together cleanly with the recording.
- The final performance is given to the other two groups within the class. Teacher or another adult should videotape performance.

Observe student performances, and score them using the following 4-point rubric:

1	Student did not demonstrate participation in group project.
2	Student participated at a basic level in preparation of group project but did not demonstrate secure understanding of standards in performance.
3	Student actively participated in preparation of group project and demonstrated good understanding of standards in performance.
4	Student demonstrated leadership skills and complete mastery of standards during creating of and performance of group project.

For those who choose Jazz Music:

Students will demonstrate their understanding of Improvisation using classroom instruments to accompany Gerry Mulligan's "Lonesome Boulevard" or music of the Dave Brubeck Quartet.

- Students will sit in a circle with their choice of classroom instruments (hand drum, wood block, guiro, slit drum, etc.) and play for a determined number of beats based on the number of students involved.
- The teacher will ring the bell or triangle to indicate when playing moves to the next "improvisation expert".
- Students should work together, with guidance, to determine an ending that coincides with the recording.
- The final performance is given to the other two groups within the class. Teacher or another adult should videotape performance.

Observe student performances and score using the 4-point rubric.

1	Student did not demonstrate understanding of concept of improvisation.
2	Student participated in project but seemed insecure and dependent on others during activities.
3	Student actively participated and demonstrated basic understanding of improvisation.
4	Student actively participated in the project, demonstrated understanding and mastery of the concept of improvisation, and was a role model for other students in the group.

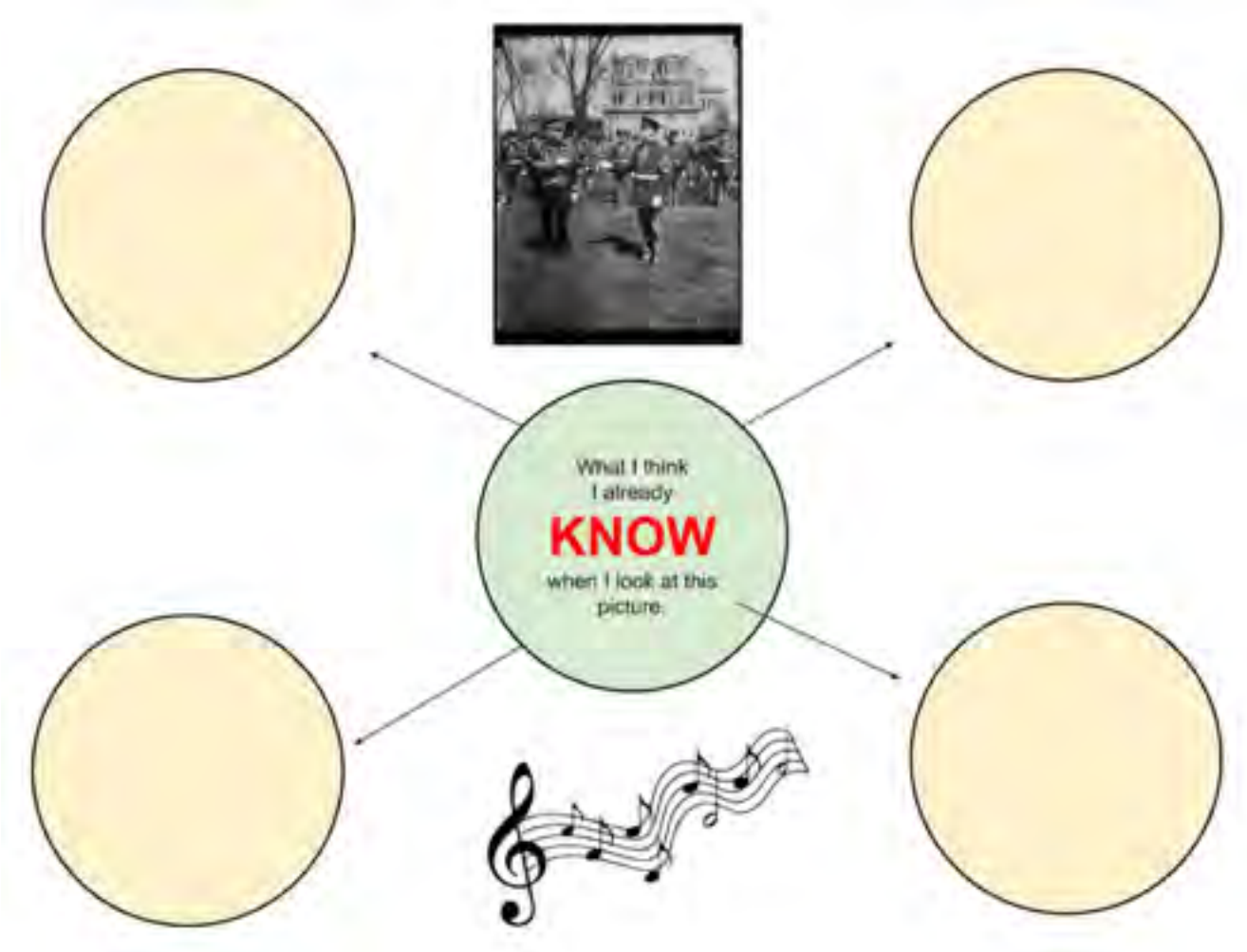
Notes for summative assessment activities:

- Teacher *may* need to ask for volunteers to work within a certain group in order to balance the numbers.
- Groups will work independently on tasks as teacher rotates through groups to give assistance and help with planning and performance.
- Groups will perform tasks for each other at the conclusion of the preparation lesson(s).
- Time should be allotted between performance groups to allow for discussion as to what the observers were able to glean about the genre from the performance.

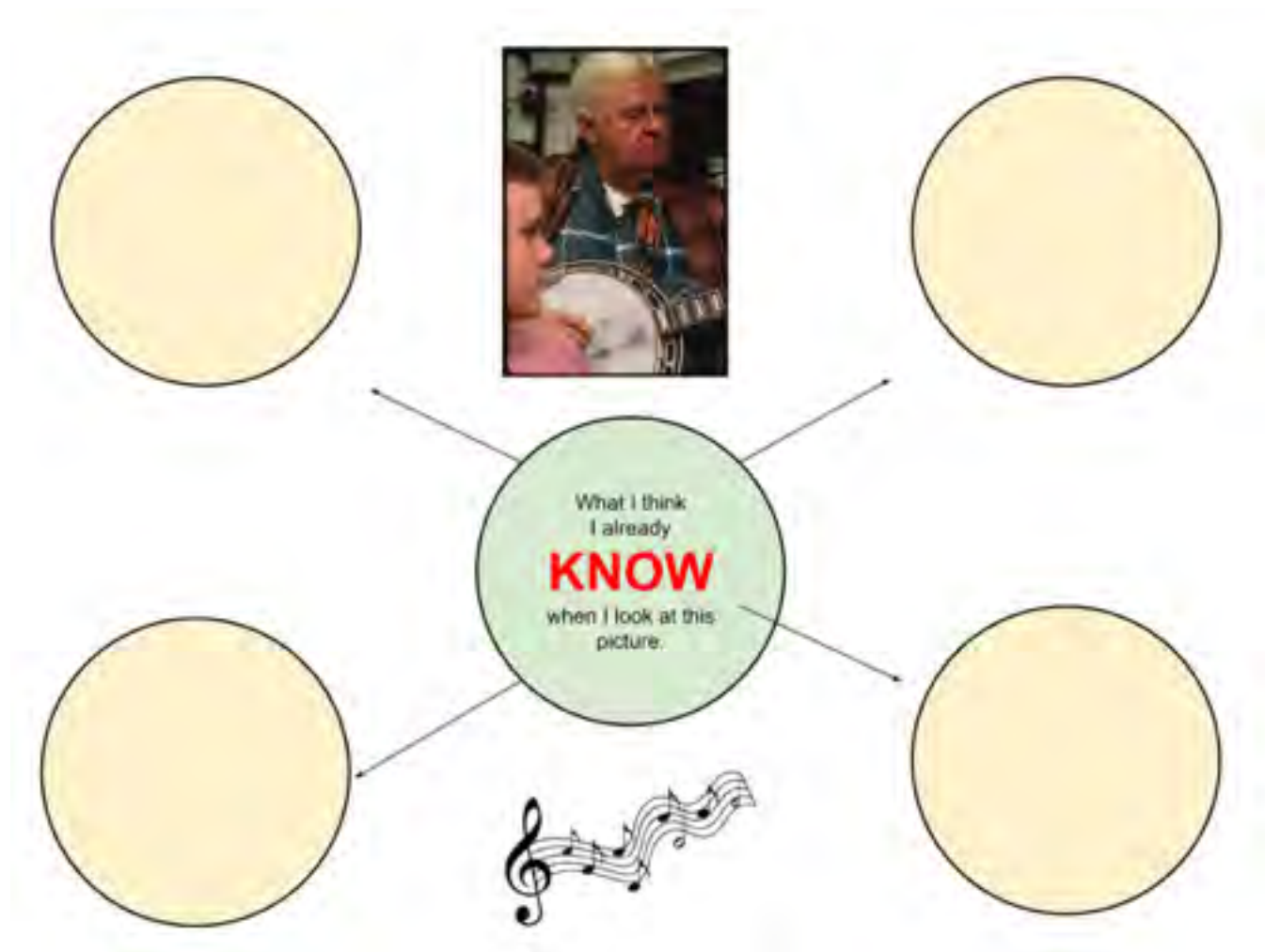
CATEGORIES OR GENRES of everyday things

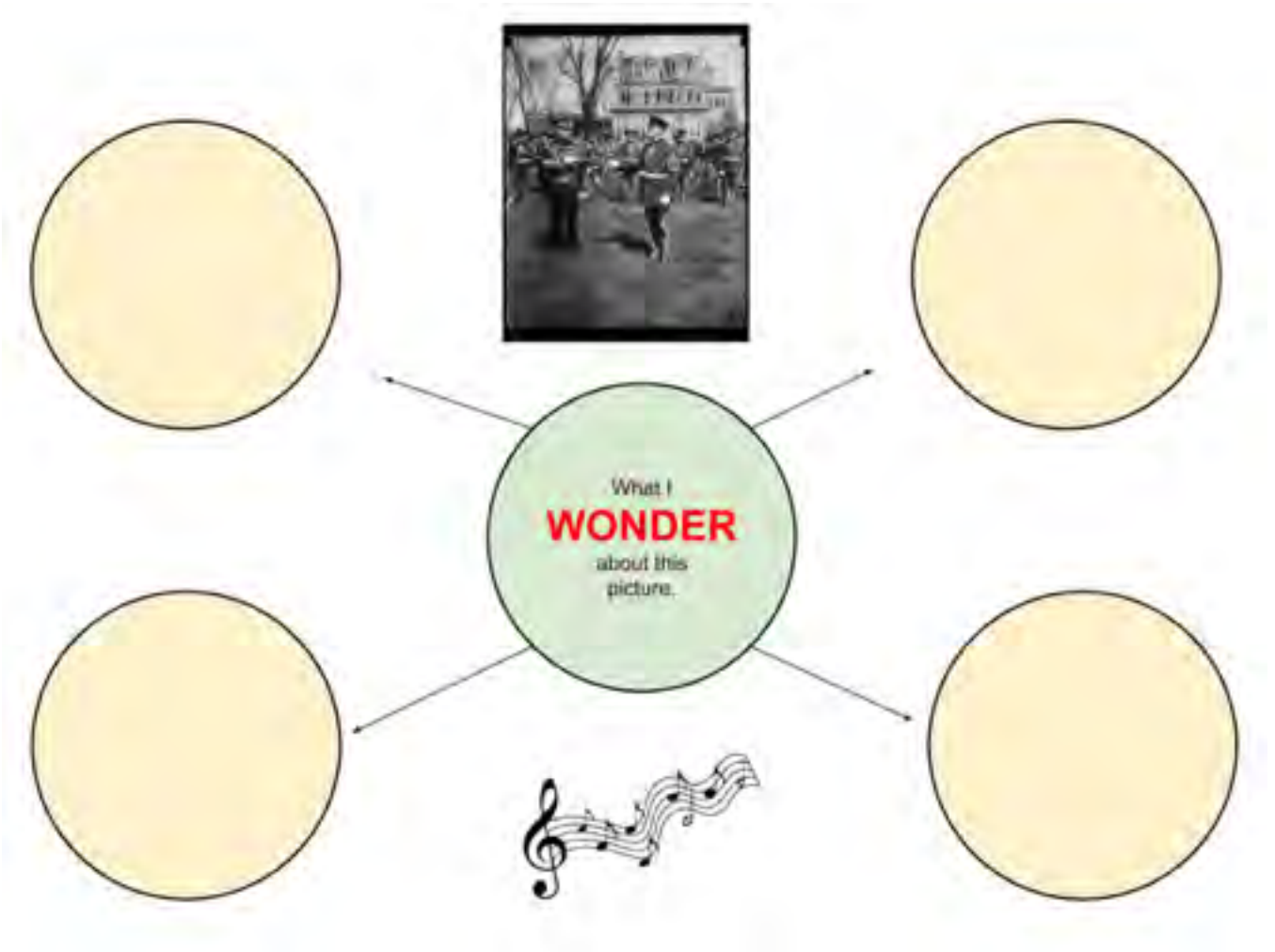
FOOD	COLORS	CLOTHING



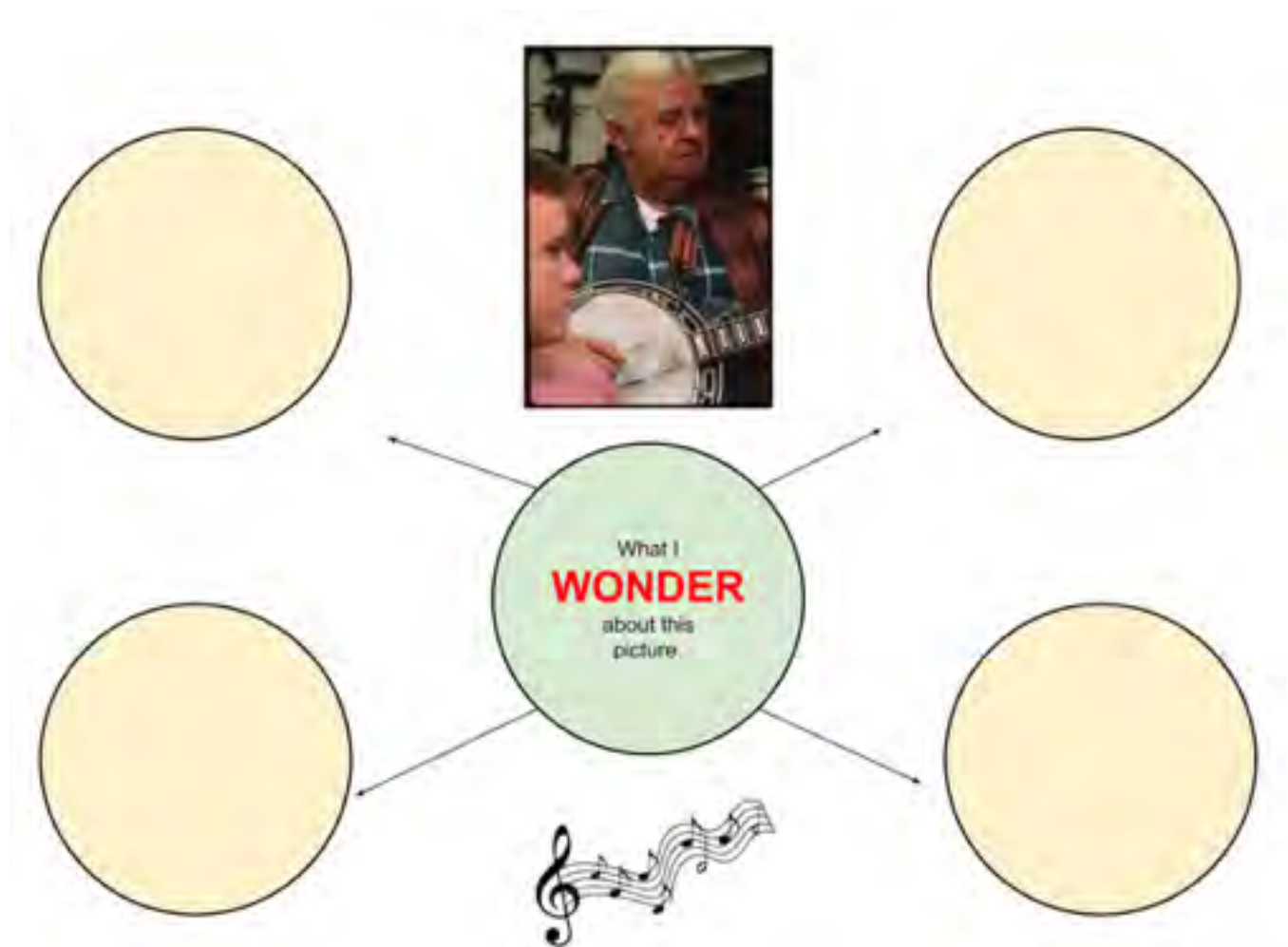


LESSON 4, SAMPLE CHART 3





LESSON 4, SAMPLE CHART 5



LESSON 4, SAMPLE CHART 6



LESSON 4, CHART SAMPLE 7

Formative Assessment – Lesson 1 Exit Ticket

Teacher directions: Copy/cut then have students circle the genre of music they learned about in class. Students should write their name on the back of their exit slip.



MARCH MUSIC



ROCK 'N' ROLL MUSIC



MARCH MUSIC



ROCK 'N' ROLL MUSIC



MARCH MUSIC



ROCK 'N' ROLL MUSIC

What GENRE of music did we learn about today?

Rock 'n' Roll	March Music



LESSON 4, CHART SAMPLE 9, JOHN PHILIP SOUSA





**I CAN tell you why I like
some music better than
other music.**



**I CAN use help from my
teacher and friends to
improve my music.**





**I CAN choose and show my
favorite musical ideas,
with help.**



**I CAN notate or record my
musical ideas, with help.**





**I CAN move and play
instruments appropriately
to different music.**



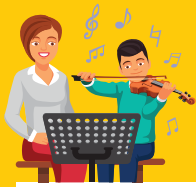
**I CAN use what I already know
about tempo and dynamics to
understand new music I hear.**





**I CAN compare and contrast
music I have already heard to
new music.**





**I CAN create a musical idea,
with help.**



**I CAN tell you what I
think or how I feel about
a piece of music.**





I CAN tell you, with help, how the composer used musical ideas to share a thought or feeling.



I CAN tell you why I like some music better than other music.





**I CAN show how musical ideas
are used in music.**



**How do people choose
music to experience?**



**How does understanding the
music help us make
decisions about it?**



How can we tell what the composers
and performers mean to say
through their music?



How do we judge the quality
of a musical work or
performance?



**How do musicians get
creative ideas?**



**How do musicians make
creative decisions?**



**How do musicians improve the
quality of the music
they create?**



**When is creative work
ready to share?**





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