



General Music—Music in Our Schools Month® 2020
Library of Congress Teaching with Primary Sources

“El patio de mi casa”
Traditional Children’s Song

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Overview

Throughout these lesson launching points, children will engage with the traditional Mexican song “El patio de mi casa” through identifying the beat with movement and notation.

Kennedy, Stetson, Robert Harrison Cook, and Unidentified Children. “El patio de mi casa.” Key West, Florida, 1940. Audio. Retrieved from the Library of Congress, www.loc.gov/item/flwpa000107/.

Origin: <https://www.loc.gov/item/flwpa000107/>

Prerequisite Skills

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

- Steady beat.
- Moving to music with beat.
- Experience listening, playing, and notating beat patterns with recorded music.
- Knowing favorite childhood songs that are sung in their families.
- Use of technology for listening.

Instructional Goals/Objectives

Launching Point 1: I can create and move to a steady pulse.

Launching Point 2: I can identify family songs that are a part of my culture and family.

Launching Point 3: I can create lyrics that are about my house and family.

National Core Arts Standards (2014)

RESPONDING

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?

Specific Performance Standard:

MU:Re7.1.2a. Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.

CREATING

Imagine: Select, choose music appropriate for a specific purpose or context.

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?

Specific Performance Standard:

MU:Cr1.1.2a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.

Plan and Make:

Select and develop musical ideas for defined purposes and contexts.

Enduring Understanding:

Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Essential Question:

How do musicians make creative decisions?

Specific Performance Standard:

MU:Cr2.1.2a. Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent

MU:Cr2.1.2b. Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.

RESPONDING

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:Re7.2.2a. Describe how specific music concepts are used to support a specific purpose in music.

CONNECTING

Connect #1: 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?

Standard:

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

Assessments:

Assessment should be embedded throughout each launching point.

Informal peer and class assessments through dialogue, speaking, and writing**Materials and Library of Congress Resource Links for the Unit**

- “El patio de mi casa”
- Library of Congress link - <https://www.loc.gov/item/flwpa000107/>
- Teacher’s Guide: Analyzing Sound Recordings
http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Sound_Recordings.pdf
- Assessment should be embedded throughout each launching point. Here are some ideas based on the NAFME Model Cornerstone Assessments: https://nafme.org/wp-content/files/2014/11/Grade_2_GenMus_Creating_MCA.pdf

Teacher Talk

There are many songs and pieces of music that are used for movement. “El patio de mi casa” is a song that is sung while moving. There are different versions and different movements for this given piece. Often times, students sing the song while moving in a circle or jumping rope.

Inform the students that Alan Lomax, the man who recorded the piece “El patio de mi casa,” created many field recordings (music recorded informally, outside of a studio and where they naturally take place). He was an ethnomusicologist who preserved music and songs and enjoyed learning about music and the culture that the music reflected. This recording is preserved and found in the Library of Congress. The song can be used with a circle game, jumping rope, or in any movement they choose to create.

Please refer to Informance/Performance booklet on the NAFME website.

<https://nafme.org/wp-content/files/2018/10/The-New-Direction-of-Music-In-Our-Schools-Month.pdf>

Launching Point 1

Objective:

I can listen and move to music.

Essential Question:

How do we select music to move to?

Standards

MU:Re7.1.2a. Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.

MU:Cr1.1.2a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.

MU:Cr2.1.2a. Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent

MU:Cr2.1.2b. Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.

Procedure

1. Invite the students to listen to the piece “El patio de mi casa” from the Library of Congress, <https://www.loc.gov/item/flwpa000107/> Ask what two types of voices they hear (singing and speaking) and to describe the voices that are singing.
2. Let the students know that this is a field recording (a recording of music created outside of the studio) that was made more than 80 years ago in Florida. Field recordings help to preserve the historical and cultural value of music and help identify the music’s history and use.
3. Invite students to translate or share translations found online. There are also different versions of the movement possibilities.
4. Invite the students to feel the steady beat on their lap and then walk to the beat as they listen to the song on the field recording. Students can hum along or join the singing as they listen to it repeatedly.
5. Ask the students: How do we know how to walk to the beat of a piece? What is it about the music that helps us do this? (In this case, there is a strong, internal beat/pulse to the recording when the piece is sung and the students sing together while almost accenting the words that fall on the heavy beat.)

6. Place the students in small groups and on paper or whiteboards. Ask the students to “tally the beat” as the recording is played.
7. Ask: “How many beats are felt in the first section before the students speak? (16 heavy beats or 32 subdivided—the final beat is silent without singing.) Invite the students to share and to determine the answer, and then assist the students to find this number by counting aloud as the recording is played.
8. Ask: “Why is it important to feel a beat in a piece of music when we are moving?” Encourage multiple answers. Ask: “Why are some pieces of music easier to feel the beat than others?” When we feel the beat of the music, it can help movement. “Why does the beat help us create movement?”
9. Invite the students to create a partner clapping beat pattern to the pulse of the music. Partner the students standing face to face, and ask them to create a clapping “game” with their hands and their partners. This can be a 4-beat pattern played 8 times or an 8-beat pattern played 4 times. If students add rhythm (subdivided beat/eighth notes), notate and identify the difference, and encourage them to continue!
10. Ask the students to share their creative process and how they decided on their pattern and why. Let them know that the creative process is a part of movement as well as music and all subjects.
11. Invite groups to share what they have created as the music is played.

Assessment:

Students will feel the beat of the music by walking to the beat and creating a partner clapping beat pattern, to be played as the music is played.

Extension:

Students can create longer patterns, use more body parts, or include more students to expand from small groups of two.

Launching Point 2

Objective:

I can document my own personal music and culture.

Essential Question:

How is every human a part of the collective culture of music?

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. Listen to the piece “El patio de mi casa.” (Avoid using videos so that students are truly just listening to the two versions).
2. Inform the students that this recording was made by an ethnomusicologist, a person who studies music, its history, and its connection to culture. Tell the class that music can tell us a lot about the person who created the piece or the culture the music came from. For example, this piece tells us about the house (it has a patio), that people lived in houses like this one, and that it rained there.
3. Inform the students that they are also a part of history and that everyone’s culture is important. As a class, discuss why it’s important to preserve culture, and identify the many ways to preserve and hold on to culture.
4. Invite the students to brainstorm their favorite childhood piece of music and why these pieces are important. Ask the students to share what their music means to them, when it was sung, and what the music tells listeners about them.
5. Invite students to create field recordings of their favorite childhood piece of music. These can be done at home, on the playground, on the bus, etc. (Given that many young students might not have a phone, teachers can e-mail parents and create a family assignment, or the teacher can invite students to record their childhood songs on a class device.) This can be a short verse, a long phrase, a complete verse, but always school-appropriate.
6. Invite students to listen to the recordings and to identify important aspects about these pieces and why they are a part of their history. Identify commonalities, differences, and the many pieces that exist within the classroom.
7. Invite the students to share their thoughts and ideas about their music and its importance in the culture and history of their family.

Assessment:

Students can create a field recording of their favorite childhood piece of music and share its value in their family.

Extension:

Invite students to ask their other family members to make field recordings of their family songs and to share via the Internet.

Launching Point 3

Objective:

I can improvise and create lyrics with a given melody.

Essential Question:

How are lyrics created in music?

Specific Performance Standard:

MU:Cr1.1.2a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.

Procedure:

1. Play the song “El patio de mi casa.”
2. After listening to the piece several times, invite the students to sing along to the music using the syllable *la*.
3. Remind the students that this piece tells us about the people in the song: They have a house, a patio, and it rains, and because it’s a movement piece, the lyrics tell us what to do (duck/crouch down).
4. See the translation page with this lesson.
5. Ask: “If you could change the lyrics to reflect the school, what would you sing about to describe either the room(s) or building, and the weather around you?” “What movement would you ask the class to do in the lyrics?”
6. As a class, discuss how this can be accomplished and what activities could help (e.g., humming the tune as they think, counting the beats, etc.).
7. Brainstorm words and count syllables to help the students replace the existing words with their new words. Sometimes it helps to count the syllables for each word (some of the Spanish words, like *patio*, are not sung as three syllables, but as two: PA-tio).
8. This can be a simple 16-count phrase (using the first 16 counts only that describe the house and the weather).
9. Determine the length of each phrase in beats and in syllables, according to the recording and the words on the separate document.

10. Brainstorm lyrics using the school as a subject. Example: *The school that we go to/ has many special rooms / and when the sun is shining / we go out and play.* Try the lyrics out, and brainstorm with the students.
11. Create class lyrics, document these, and sing the song as a group.
12. Invite the students to create a circle game as they move and sing to their new lyrics. They can add lyrics to the music that will tell the class how to move. Ask questions to determine how the class wants to move (in a circle, etc.) and what the goal of the game would be (elimination, finding partners, etc.). This is only a jumping off point and can be fun to see where this leads the class!
13. Invite the students to make a class field recording of their new lyrics as a part of their class history and culture.

Assessment:

Students will create lyrics to fit with the beat of the piece, the syllables of the existing music, and to sing and create a song that reflects the culture of the students, class, and school.

Summative Assessment

Assessments, Handouts, Rubrics, etc.

Launching Point 1:

Students will create a hand-clapping partner game to the pulse of the music.

Launching Point 2:

Students will as an ethnomusicologist and record/document their important childhood song.

Launching Point 3:

Students will create lyrics to the melody of piece of music, while providing information .