



Music In Our Schools Month® General Music: 5th Grade 2019–2020

Body Percussion and Round Lesson: 5th Grade

Children’s Song from French Canada: “J’entends le moulin”

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Overview

Throughout these lesson plan Launching Points, students will explore rhythmic elements in music, body percussion, singing in a round, and performance evaluation.

Library of Congress Link: <https://folkways.si.edu/helene-baillargeon-and-alan-mills/jentends-le-moulin/world/music/track/smithsonian>

Recording: Hélène Baillargeon and Alan Mills, “J’entends le moulin,” *Songs of French Canada*, Folkways Records, 1955.

Prerequisite Skills

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

- Collaboration in groups
- Reading basic music notation, including quarter notes, eighth notes, sixteenth notes and eighth-note/sixteenth-note combination rhythms, as well a range of at least B3–B4 (*mi–mi*) and experience with identifying musical form
- Demonstration of good singing technique using a head voice, supportive posture, clear diction, and good breath control.
- Basic understanding of body percussion
- Ability to maintain parts in round

Instructional Goals/Objectives

Launching Point 1: Students will connect to the song by discussing sounds in our environment.

Launching Point 2: Students will create body percussion to accompany the song.

Launching Point 3: Students will respond by evaluating their performance.

National Core Arts Standards (2014)

CREATING

Anchor Standard #1:

Generate musical ideas for various purposes and contexts.

Essential Question:

How do musicians generate creative ideas?

Enduring Understanding:

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

Specific Standard:

MU:Cr1.1.5b. Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.

RESPONDING

Anchor Standard #11:

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

Essential Question:

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

Enduring Understanding:

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

Specific Standard:

MU:Cn11.0.6a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

PERFORMING

Anchor Standard #5:

Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

Essential Question:

How do musicians improve the quality of their performance?

Enduring Understanding:

To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

Specific Standard:

MU:Pr5:1.5a. Apply teacher provided criteria (such as correct interpretation of notation, technical accuracy, originality, and interest) to rehearse, refine, and determine when a piece is ready to perform.

Anchor Standard #4:

Analyze the structure and content of varied musical works and their implications for performance.

Essential Question:

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

Enduring Understanding:

Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

Specific Standard:

MU:Pr.4.4.2b. When analyzing selected music, read and perform using iconic and/or standard notation.

CONNECTING**Anchor Standard #10:**

Synthesize and relate knowledge and personal experiences to make music.

Essential Question:

How do musicians make meaningful connections to creating, performing, and responding?

Enduring Understanding:

Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Specific Standard:

MU:Cn10.0.5a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Assessments:

- Students will clap the rhythm in “J’entends le moulin.”



- Assess students’ ability to sing in a round while performing body percussion.
- Students fill out evaluation rubric form

Materials and Library of Congress Resource Links for the Unit

- Image of mill wheel
- <https://folkways.si.edu/helene-baillargeon-and-alan-mills/jentends-le-moulin/world/music/track/smithsonian>
- Rhythm clapping assessment rubric
- Evaluation rubric form
- Marker board, poster, smartboard to write list of student generated ideas

Teacher Talk—To the Teacher (Historical and Cultural Information)

Launching Point 1 (Connect)—Students will connect to the song by discussing sounds in our environment.

- Mill wheels are used for grinding grains into flour. These are known as gristmills, corn mills, or flour mills.
- Sawmills have also been hydro-powered. The movement from a waterwheel allowed a back and forth motion of a saw blade.
- Textile mills use water wheels that raise hammers to strike cloth.
- Many watermills have been replaced by electrical power. However, water mills are prevalent today in India and Nepal, where they are used for processing grain.
- Reference a mill in your local area, if one is available.

P. S. Kwak, (April 2017). *What Are Water Mills Used For*. Retrieved from <https://sciencing.com/water-mills-used-8153312.html>

Launching Point 2 (*Create*)—Students will create body percussion to accompany the song.

Body percussion is the use of the body to create sounds. Types of body percussion include stomping, patsching (on legs), clapping, snapping and hitting the chest. Many folk traditions include the use of body percussion, such as the Indonesian *Saman*, Spanish *palmas* (hand-clapping) in flamenco, and hambone in the United States.

Launching Point 3 (*Perform*)—Students will respond by evaluating their performance.

Launching Point 1

Objective Students will connect to the song by discussing sounds in our environment.

Essential Question:

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

Specific Standards:

MU:Cn11.0.6a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

MU:Pr.4.4.2b. When analyzing selected music, read and perform using iconic and/or standard notation.

Procedure:

1. Students will echo clap the rhythm of the song, “J’entends le moulin” measure by measure.
2. Ask students to decode the rhythm of the first measure. Write the following rhythm on the board. Practice saying and clapping the rhythm. Assess students’ performance in clapping the rhythm.



3. Students will listen to the song “J’entends le moulin” and count how many times the above rhythm is heard. (Three)
4. Explain to students that the French text means “I hear the mill wheel, tick tock.” Are there things in your environment that you hear each day? What kinds of sounds do we hear at school? At home? Let students offer their ideas.
5. This song is about a mill wheel. Ask students what they know about mills.
6. Look up a video or image of a mill wheel in your local area, if available.
7. Show the students the music notation for the song, “J’entends le moulin.” Ask them to sing phrase-by-phrase.
8. Ask students to identify any phrases that repeat in the song. (First, second, and fourth phrases) Ask students to identify the form. (AABA)
9. Sing again. Have students suggest a way to keep the beat. Keep the beat in one part of the body for the A section, change to a different body part for the B section. (For example, pat on your legs for A, on your shoulders for B).

Assessment:

- Students can clap the rhythm.



| Not Meeting Standard | Progressing to Standard | Meeting Standard | Exceeding Standard |
|--|--|---|--|
| Student is unable to keep a steady beat and makes many errors clapping rhythm. | Student is sometimes able to keep a steady beat and makes some errors clapping rhythm. | Student is able to keep a steady beat and makes few errors clapping rhythm. | Student is able to keep a steady beat and makes no errors clapping rhythm. Student can help instruct others. |

Extension (This could refer to other grade levels or other ideas for this Launching Point).

- Listen to a choir sing the song “J’entends le moulin.” There are many outstanding choral arrangements of this song, including those of Donald Patriquin, Emily Crocker, and Ruth E. Dwyer and Martin L. Ellis.
- If students watch two videos, compare and contrast the different arrangements as well as the choirs’ sounds.

- Explore different rhythm combinations using these rhythms:
Differentiate for your special learners.



Launching Point 2

Objective:

Students will create body percussion to accompany the song.

Essential Question:

How do musicians generate creative ideas? How do musicians make meaningful connections to creating, performing and responding.

Specific Standards:

MU:Cr1.1.5b. Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.

MU:Cn10.0.5a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Procedure:

1. Ask students to demonstrate a type of body percussion. Check the Teacher Talk section for more information and ideas.
2. Ask students to suggest three different body percussion sounds for the song. One sound for “J’entends le moulin,” another for “tique” and a third for “taque.”
3. Experiment with the sounds as you sing. Slow down the song enough to be able to sing with body percussion (or divide students in half with half singing, half performing body percussion if you feel they would be more successful this way).
4. Ask students whether they were successful. Do we need to change any of the actions to make it better?
5. Once body percussion is established, practice singing while standing and performing body percussion.
6. Sing once more with half the students starting and the other half waiting two beats to begin a round.
7. Ask students to make a mill wheel with their bodies (circle shape). Walk to the beat while singing and performing body percussion.
8. Create a concentric circles with half the students outside and half on the inside.
9. The outside circle should begin singing, then the inside circle starts two beats later to create a round. Circles walk in opposite directions. Continue walking to the beat while singing and performing body percussion.
10. For advanced students who enjoy challenges, perform the round in a one-beat canon. It can be done in two, three, or four parts.

Assessment:

Assess students' ability to sing in a round while performing body percussion. Teacher can walk around in the circles with students to hear individual voices. Can students maintain their part in a round?

| Not Meeting Standard | Progressing to Standard | Meeting Standard | Exceeding Standard |
|--|---|--|--|
| Student is unable to sing in tune and/or does not maintain their part independently. | Student is sometimes able to sing in tune and/or maintain their part independently. | Student is able to sing in tune and maintain their part independently. | Student is able to sing in tune and maintain their part independently. Student assists others in their part. |

Extension (This could refer to other grade levels or other ideas for this Launching Point).

- Listen to or watch examples of people using body percussion. Look up performance videos that may help your students better understand. Some performers you may want to watch include Bobby McFerrin (uses body percussion and vocal sounds), Steve Hickman (hambone artist), The Percussion Show (body percussion ensemble), and Kencana Pradipa (Indonesian *Saman*).
- Any body-percussion sounds can also be transferred to instruments. Have students decide which instruments sound most like the noise created with body percussion.
- Perform a rhythmic round.
- Explore other work songs, such as sea chanteys and railroad songs.

Launching Point 3

Objective:

Students will respond by evaluating their performance.

Essential Question:

How do musicians improve the quality of their performances?

Specific Standard:

MU:Pr5:1.5a. Apply teacher-provided criteria (such as correct interpretation of notation, technical accuracy, originality, and interest) to rehearse and refine a piece and to determine when the piece is ready to perform.

Procedure:

1. Students will perform “J’entends le moulin” as a round while performing the body-percussion sounds that they have chosen.
2. Ask students to identify which areas they are doing well in and what needs improvement. Show students the evaluation rubric to help guide discussion.
3. Students practice areas they determine need improvement.
4. Video-record your students performing using a recording device approved by your district.
5. Students will watch their performance and fill out an evaluation form.

Assessment

Evaluation rubric form—a sample evaluation rubric form follows.

Evaluation Rubric for “J’entends le moulin”

Name _____ Class _____ Date _____

For every learning target, circle the appropriate level of your class’s performance.

| Learning Target | Beginner Level | Developing Level | Proficient Level | Distinguished Level |
|------------------------------------|---|---|---|--|
| Rhythmic accuracy | Many rhythms are inaccurate. | Some rhythms are inaccurate. | Many rhythms are accurate. | Nearly all rhythms are accurate. |
| Melodic accuracy | Many notes are inaccurate or not sung in tune. Round is unsuccessful. | Some notes are inaccurate or not sung in tune. Round is sometimes successful. | Many notes are accurate and sung in tune. Round is mostly successful. | Nearly all notes are accurate; tuning is excellent. Round is very successful. |
| Steady beat/body percussion | Song has no evidence of steady beat; body percussion is not together. | Song has some evidence of steady beat; body percussion is together at times. | Most of the song has a steady beat; body percussion is mostly together. | Song has evident steady beat; body percussion is accurate and together. |
| Overall effect | Group gives little effort. Song not ready for audience performance. | Group gives some effort. Song still needs work before audience performance. | Group gives a good effort. Song could be performed in front of an audience. | Group gives an excellent effort. Song is ready to perform in front of an audience. |

Other comments about your performance?

What should we keep in mind for next time?

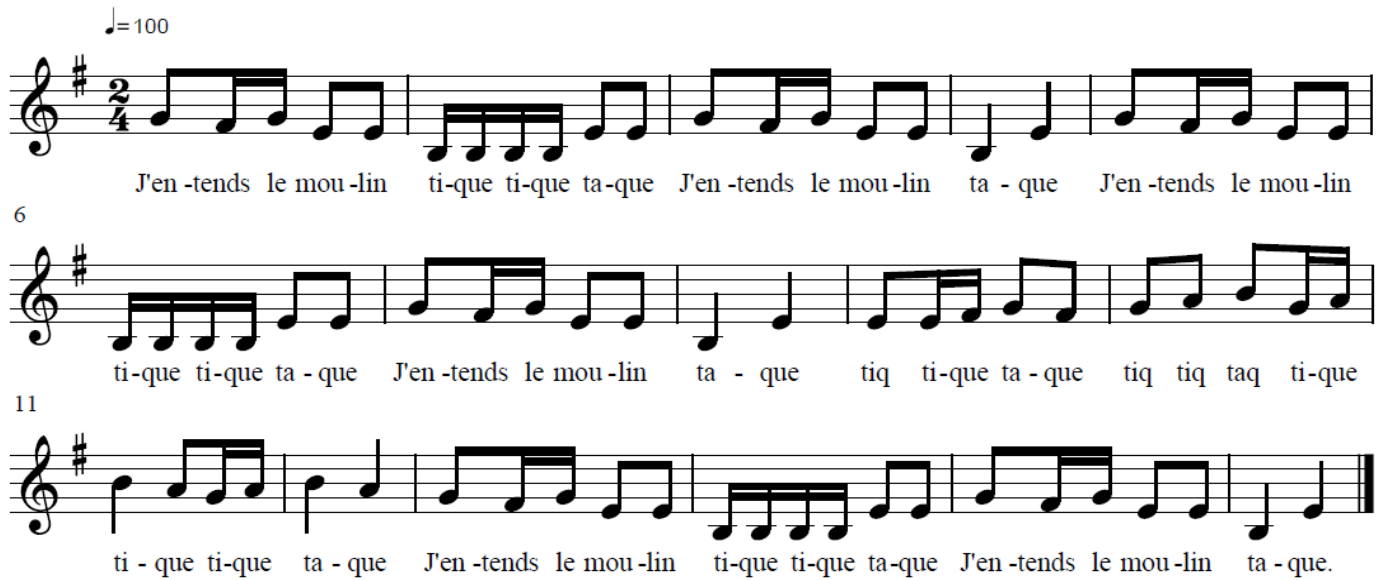
Extension (This could refer to other grade levels or other ideas for this Launching Point).

- Have students create an accompaniment for the song on barred instruments. Any pattern in 4/4 using an E-minor chord will work if you sing song as notated.
- If you have more than one section of fifth graders, have the students watch the other classrooms' performances. Students discuss what was different in each class's performance. While watching the performance, students will fill out an evaluation form.

J'Entends Le Moulin

French-Canadian Folk Song

$\text{♩} = 100$



J'en -tends le mou -lin ti -que ti -que ta -que J'en -tends le mou -lin ta - que J'en -tends le mou -lin

6
ti - que ti - que ta - que J'en -tends le mou -lin ta - que tiq ti - que ta - que tiq tiq taq ti - que

11
ti - que ti - que ta - que J'en -tends le mou -lin ti - que ti - que ta - que J'en -tends le mou -lin ta - que.