



Music In Our Schools Month® General Music: 2nd Grade 2019–2020

“Moon Don’t Go”

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Overview:

Students will learn the roots of call-and-response through a variety of musical activities.

“Moon Don’t Go”

Links to Recordings:

<https://folkways.si.edu/elizabeth-mitchell/moon-dont-go/american-folk-childrens/music/track/smithsonian>

<https://youtu.be/GM1Py7an-LI>

<https://youtu.be/DiT2T2vP9p8>

Prerequisite Skills:

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

- What form is (how musical ideas are organized) and how form functions in music.
- How to echo short tonal patterns or phrases.
- How to perform using unpitched percussion instruments.
- How to use dynamics (loud/soft, fade out) to create an effect in music.

Instructional Goals/Objectives

Launching Point 1: Discuss how form is used in music and what types of form students are already familiar with (e.g., AB, ABA, etc.)

Launching Point 2: Discuss how different cultures have different traditions of using form (specifically call-and-response) as a means of musical expression

Launching Point 3: Discuss the four parts of the “Moon Don’t Go” and where it may be appropriate to use instruments in the song (e.g., in the clapping part)

National Core Arts Standards (2014)

RESPONDING (Launching Point 3)

Anchor Standard:

MU:Re8.1.2: Demonstrate knowledge of music concepts and how they support creators’/performers’ expressive intent.

Essential Question:

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

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

CONNECTING (Launching Point 2)

Anchor Standard:

MU:Re7.2.3a. Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).

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.

Assessments:

Assessment should be embedded throughout each Launching Point. Here are some ideas using the NAFME Model Cornerstone Assessments:

https://www.nationalartsstandards.org/sites/default/files/Music_MCA_Grade_2_GenMus_Performing.pdf

Materials and Library of Congress Resource Links for the Unit

- Recording of “Moon Don’t Go” by Ella Jenkins

Teacher Talk—To the Teacher (Historical and Cultural Information)**Call-and-Response**

Call-and-response is one of many forms of music. It’s found in folk music around the world, including African music, African American music, Cuban music, and classical music, as well as in military marching cadences. Traditionally, call-and-response music is led by a leader, and there is a response from a group. Sometimes the response is a direct echo of the leader, while other times it is a direct response, a variation of the call, or an answer to a question posed by the leader. Call-and-response songs are traditionally shared via oral tradition and not written down.

Little is known about the origins of “Moon Don’t Go.” You might have a discussion with your students about the lyrics to the song. Why would someone not want the moon to go? What happens at night when the moon goes away? You may also connect the lesson to children’s literature about the moon.

- *Goodnight Moon* by Margaret Wise Brown
- *Papa, Please Get the Moon for Me* by Eric Carle
- *Moon, Gorgeous Moon* by M. H. Bradford

Learn to Sing the Song:

Part 1

Call: Moon don't go. *Response:* Moon don't go.

Call: Moon don't go. *Response:* Moon don't go.

Call: Moon don't go. *Response:* Moon don't go.

Call: Moon don't go. *Response:* Moon don't go.

Part 2

Call: Moon don't go. *Response:* clap, clap

Call: Moon don't go. *Response:* clap, clap

Call: Moon don't go. *Response:* clap, clap

Call: Moon don't go. *Response:* clap, clap

Part 3

Call: Moon don't go. *Response:* clap

Call: Moon don't go. *Response:* clap, clap

Call: Moon don't go. *Response:* clap

Call: Moon don't go. *Response:* clap, clap

Part 4

Call: Moon don't go. *Response:* clap, clap

Call: Moon don't go. *Response:* clap, clap

Call: Moon don't go. *Response:* clap, clap

Launching Point 1 – Discuss how form is used in music and identify types of form students are familiar with already (e.g., AB, ABA, etc.)

Launching Point 2 – Discuss how different cultures have different traditions of using form (specifically call-and-response) as a means of musical expression

Launching Point 3 - Discuss the four parts of the “Moon Don't Go” and where it may be appropriate to use instruments in the song (e.g., clapping part)

Launching Point 1

Objective:

Students will discuss how form is used in music and identify types of form they are familiar with already (e.g., AB, ABA, etc.)

Essential Questions:

- What is form?
- Why is form important in music?
- How does form help the listener to understand music?
- What are the connections between form and cultural/historical understanding?

Specific Performance Standard:

MU:Pr4.1.2 Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.

Procedure:

1. Play the LOC recording for the students.
2. Discuss with your students: What is form? (How large musical ideas are formed). Brainstorm types of form the students already have studied and may know (AB, ABA, rondo, etc.)
3. Ask the students to identify the form of “Moon Don’t Go.” Students may connect part 1, part 2, etc. but direct them to the larger form—call-and-response.
 - a. What did they notice about call-and-response? Did the response always echo the call? How did the children know what to respond?
 - b. Were the sections within the call-and-response? How many? How were the sections similar? How were they different?

Launching Point 2

Objective:

Students will discuss how different cultures have different traditions of using form (specifically call-and-response) as a means of musical expression.

Essential Questions:

- What is call-and-response?
- What types of music traditionally use call-and-response?
- What cultures traditionally use call-and-response?
- Where might you have performed call-and-response music outside of the music room?

Specific Performance Standard:

MU:Pr4.2.2. Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.

Procedure

1. Play the Library of Congress recording for the students.
2. Discuss with your students: What is call-and-response music? How is it performed? (One part is performed by a leader, and the response is performed by everyone else.)
3. Discuss what genres or cultures typically used call-and-response music. (Call-and-response is common among folk songs, choral singing and especially within African and African American cultures.)
 - a. Ask your students to think of a song they've performed that was call-and-response.
 - b. Can they identify a time they've used call-and-response outside of the music room?

Launching Point 3

Objective:

Students will discuss the parts of the “Moon Don’t Go” and identify where it may be appropriate to use instruments in the song.

Essential Questions:

- How many sections are in “Moon Don’t Go?”
- What responses might be performed by unpitched percussion? (Hand claps)
- What instruments would be aligned with the response? (Rhythm sticks, claves, triangle, hand drum, etc.)

Specific Performance Standard:

MU:Pr5.1.2. Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music.

Procedure:

1. Play the Library of Congress recording for the students.
2. Ask the students to identify how many sections are performed the song.
 - a. Identify which sections may be adapted for unpitched percussion. Identify which instruments are pitched vs. unpitched. Any instrument making a tone *is pitched* (e.g., xylophone or glockenspiel). Any instrument not making a tone is *unpitched* (e.g., rhythm sticks, hand drums, sand blocks)
 - b. Invite students to choose an instrument and perform the hand claps on instruments. Practice performing the response musically, with dynamics, and fading out at the end of the piece.
3. Ask your students to evaluate their performance at the end. Which version did they prefer—singing only or singing with instruments? Why? Why do most call-and-response songs involve singing?