



## MUSIC IN OUR SCHOOLS MONTH®

### Music In Our Schools Month® General Music: Kindergarten, 2021–2022 Sounds All Around Us: *Hear, Think, Wonder, MOVE!*

Library of Congress Link: <https://www.loc.gov/collections/national-jukebox>

**Recording:** *See various suggested recordings below.*

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#### Overview

In this lesson students will hear various recorded musical sounds and experience the expressive elements of those sounds through movement.

#### Prerequisite Skills

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

- Tapping/patting a consistent steady beat with various tempi.
- Performing stationary movements with self-control in a designated space.
- Demonstrating simple expressive elements of music such as fast and slow, high and low, soft and loud with given movements.

## **Instructional Goals/Objectives**

**Launching Point 1:** Students will discover, experience, and create ways to move with expression using word pairs.

**Launching Point 2:** Students will use their sense of hearing to listen very closely to music, engage in discussion using a strategy such as "Hear, Think, Wonder" and create expressive movement reflective of their observations.

**Launching Point 3:** Students will individually create movements to represent the feelings and/or mood of the selected sounds and perform their movements with the class.

## **National Core Arts Standards (2014)**

### ***RESPONDING***

**Anchor Standard #7: Responding: Select**  
**Choose music appropriate for a specific purpose or context.**

**Essential Question:** How do individuals choose music to experience?

**Enduring Understanding:** Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

**Anchor Standard # 7: Responding: Analyze**  
**Analyze how the structure and context of varied musical works inform the response.**

**Essential Question:** How does understanding the structure and context of music inform a 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.

**MU:Re7.2.Ka** With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.

**Anchor Standard #8: Responding: 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 do we discern the musical creators' and performers' expressive intent?

**MU:Re8.1.Ka** With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent

**Anchor Standard #9: Responding: Evaluate**  
**Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.**

**Enduring Understanding:** The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

**Essential Question:** How do we judge the quality of musical works and performances?

**MU:Re9.1.Ka** With guidance, apply personal and expressive preferences in the evaluation of music.

### **Assessments**

Assessments are embedded throughout each launching point.

### **Materials and Library of Congress Resource Links for the Unit**

#### **Launching Point 1: Musical “Train” Examples**

- “Train” (1939, Texas) <https://www.loc.gov/item/lomaxbib000049/>
- “Lost Train Blues” (1939, Florida) <https://www.loc.gov/item/lomaxbib000556/>
- “Coocoo Bobo” (1940, Florida) <https://www.loc.gov/item/flwpa000092/>

#### **Sample “Hear, Think, Wonder” Template**

#### **Launching Point 2: Musical Examples for “Hear Think Wonder”**

- “Dance California” (1905) <https://www.loc.gov/item/jukebox-121708/>
- “In a Clock Store” (1907) <https://www.loc.gov/item/jukebox-249941/>
- “Scotch Bagpipe Medley No. 2” (1915) <https://www.loc.gov/item/jukebox-15542/>
- “Bill Cheatham” (1966) <https://www.loc.gov/item/afcreed000136/>

#### **Launching Point 3: Musical “Wings” Examples**

- “Dance of the Fairies” (1908) <https://www.loc.gov/item/jukebox-250902/>
- “The Sound of the Harp” (1915, New Jersey) <https://www.loc.gov/item/jukebox-13422/>
- “Whistling Medley” (1898) <https://www.loc.gov/item/99389917/>

### **Teacher Talk—To the Teacher**

The Library of Congress Jukebox <https://www.loc.gov/collections/national-jukebox>

*Historical recordings from the Library of Congress are offered in this lesson and may sound of different quality than teachers and students may be used to. Teachers should feel free to substitute their own recordings and examples for the items in this lesson.*

## Launching Point 1

**Objective:** Students will discover, experience, and create ways to move with expression using word pairs.

**Essential Question:** How can we move to the different expressive qualities we hear in music?

### Specific Performance Standards

**MU:Re7.2.Ka** With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.

**MU:Re8.1.Ka** With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

**MU:Re9.1.Ka** With guidance, apply personal and expressive preferences in the evaluation of music

### Procedure:

1. The teacher leads the class, moving in place, in responding to different sounds the teacher plays on a simple unpitched percussion instrument such as a tambourine or drum. Prompt students with questions like “How does it feel to move fast or slow?” “How does it look?” Repeat this strategy with simple word pairs like loud and soft, short and long.
2. Lead more word pairs with the group such as high or low, loose or tight, heavy or light, back and forth, up and down. Continue with more examples as needed for understanding.
3. Play the song “Train.” Invite students to create a movement, in place, to match the beat of the song, like the movements of a train. Ask students to describe their movements in words. Is the train moving fast or slow? Citing earlier word pairs, ask the class to describe or show their observations.
4. Next, play the song “Lost Train Blues” or “Coocoo Bobo.” Invite students to again create a movement, in place, to the sound of the recording. What is the speed of this train? In what ways is this train the same as the last one? Different?
5. Through a class discussion or vote, the teacher invites students to indicate which musical selection they preferred and why they preferred the selection.

**Assessment:** Are students able to create and demonstrate a movement to appropriately reflect the expressive qualities of the sounds they hear?

- 3 points—Consistently competent
- 2 points—Competent
- 1 point—Emerging

### Extensions:

- Using the musical examples, engage students in a discussion of “same and different,, demonstrating the differences in the musical examples through discussion and/or movement.
- For older students, create a word wall or similar display of word pairs for musical

expression and/or movement for each song.

- For distance learning applications, encourage students to show their movements to the “camera” or record an individual video reflecting the movements of a chosen word pair.

## Launching Point 2

**Objective:** Students will use their sense of hearing to listen very closely to music, engage in discussion utilizing a strategy such as "[Hear, Think, Wonder](#)" and create expressive movement reflective of their observations.

**Essential Questions:** What do we hear, think and wonder about the music we hear? How can we move to show what we hear, think and wonder?

### Specific Performance Standards

**MU:Re7.2.Ka** With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.

**MU:Re8.1.Ka** With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent

**MU:Re9.1.Ka** With guidance, apply personal and expressive preferences in the evaluation of music

### Procedure:

1. Invite students to listen closely to the sounds they *hear* in the given selection of music. Referencing the strategy Hear, Think, Wonder, explain to the class that the sounds they hear will give them clues about what might be happening in the music. Encourage students to cup their hand around their ear whenever they hear something interesting in the music.
2. Play one of the Library of Congress recordings listed above, encouraging students to indicate using the given movement when they hear noticeable elements in the song.
3. Afterward, solicit responses from students. What did you hear?
4. Explain the next part of the strategy is to *think*, referencing the strategy. Now that you have heard so many things, what do you *think* is happening? Pair and share with neighbors, with the teacher circulating and checking for understanding. Consider using possible prompts such as:
  - What is going on?
  - How does it feel?
  - "I think \_\_\_\_\_ because I heard \_\_\_\_\_."
5. Next, invite students to talk about what they *wonder*. What do you *wonder* about sounds? Encourage students to start their wondering with "I wonder if ..." as the teacher gestures to the column titled "wonder." Share, as a class, anything students might wonder.
6. Reinforce class discussion by referencing the strategy, inviting students to create movements to go with any of the elements of the sounds they heard, thought about, and wondered about.
7. Play the selected recording again with students demonstrating their various self-created movements. Encourage students to imitate others' movements as well.
8. Repeat above procedure with other recordings reflecting varied and different expressive elements.

**Informal Assessment:** Are students able to create and demonstrate a movement to appropriately reflect the musical expressiveness of the sounds they hear?

- 3 points—Consistently competent
- 2 points—Competent
- 1 point—Emerging

**Extensions:**

- Students draw pictures of something they heard, thought, or wondered about. Display drawings in the classroom and/or share them with the class.
- For older students, the teacher fills in the columns of a graphic organizer to reflect the class discussion. This could be done using a chalkboard, projection board, sticky notes, word cards, or digitally.
- For distance learning applications, encourage students to show their self-created movements to the “camera” or make an individual video.

### Launching Point 3

**Objective:** Students will use given movements and change to correspond with the expressive elements of selected music.

**Essential Question:** How does the music sound? Can I move like the music sounds?

#### Specific Performance Standards:

**MU:Re7.2.Ka** With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.

**MU:Re8.1.Ka** With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent

**MU:Re9.1.Ka** With guidance, apply personal and expressive preferences in the evaluation of music

#### Procedure:

1. As a class, brainstorm different animals and insects that flap their wings in order to fly. Students may suggest birds, butterflies, dragonflies, etc.
2. In stationary space, invite class to create “wings” with their hands. How would it look if our hands were the wings of a bird? How would they move? Class then creates the various sizes and shapes of wings from the discussion. Suggest different parts of the body to serve as “wings.” Ask: How would our arms look, feel, and move if they were wings? Elbows? Knees? etc.
3. Using various parts of the body ask students to create wings that are specific word pairs, like high or low, fast or slow, heavy or light, loose or tight, etc.
4. Invite students to create their own wings to match the sounds they hear in the music. Using the suggested Library of Congress selections “Dance of the Fairies,” “Sound of the Harp,” and/or “Whistling Medley,” encourage students to move like the sounds they hear.
5. The teacher can guide the movement as the musical selections progress, reminding students of the word pairs and/or changes in parts of the body.

**Informal Assessment:** Are students able to create and demonstrate a movement to appropriately reflect the musical expressiveness of the sounds they hear?

- 3 points—Consistently competent
- 2 points—Competent
- 1 point—Emerging

#### Extensions:

- Based on student suggestions, collect pictures and/or scenes of various winged creatures and imitate the movements reflected in the pictures or scenes.
- Students draw pictures of the winged animals or insects they moved. Display drawings in the classroom and/or share them with the class. Encourage students to share and try the

movements of classmates.

- For distance learning applications, encourage students to show their winged movements to the “camera” or make a video showing their movements.