
A Resource Guide for Implementing Sheltered Instruction for English Learners in Music

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Introduction

Music is the universal language. Where words fail, music speaks. These clichés speak to what some see as the power of music to connect people and communicate in ways that transcend language. These adages also are often a go-to for music educators to describe music as a welcoming, inclusive activity that can connect people regardless of language or background.

While music has great potential to form connections among people, its language may not be shared by all. Students come to the music classroom with different linguistic and cultural backgrounds. For those classified as English learners (hereafter referred to as ELs), the ability of music teachers to scaffold instruction in order to make it meaningful and help the students develop English proficiency at the same time is essential.¹ In the United States, according to the federal government, there are currently 5 million EL students (10.1 percent of the total U.S. student population), and this statistic has increased every year with a predicted continued upward trajectory (National Center for Education Statistics, n.d.).

While music has great potential to form connections among people, its language may not be shared by all.

Without supports in place, ELs often experience challenges in the classroom setting. These challenges are related to their comprehension of the academic content as well as their ability to engage meaningfully with their teacher and peers for social or academic purposes. Even in the music classroom, ELs may struggle with the linguistic demands put upon them, from unknown vocabulary in an Appalachian folk song to navigating a score in an orchestra rehearsal, to understanding and being able to follow directions for a class activity.

Take the following scenario, for example: Sebastian is a fourth-grade student who recently moved from Puerto Rico to the mainland U.S. with his family. Ms. Schmidt, the music teacher, welcomes Sebastian to music class, unaware that he is classified as an English learner. She wasn't provided with any information about Sebas-

¹ Several terms have emerged to describe students who are learning English—Emerging Bilinguals; English Language Learners, etc. We have chosen the term “English Learners” (EL) because this is the official classification used by the federal government.

tian's EL status, and even if she was, she is not very clear about what that designation means. Ms. Schmidt has been given only limited opportunity to participate in any district-sponsored professional development about working with ELs; the one professional development she attended focused on reading and writing with little application to music education. Coming from Puerto Rico, a U.S. territory where English is used in some contexts, Sebastian does have some conversational English. In her brief conversation with Sebastian, Ms. Schmidt incorrectly concluded that he did not need any additional support with his English language or musical development.

Ms. Schmidt begins class with the singing game, "Let Us Chase the Squirrel," which involves students chasing one another. He sees students running around, but he is unsure why because the teacher never gave directions. This is a game that Ms. Schmidt plays regularly with the class, so she merely announced that they would be playing the game without giving instructions. Sebastian has never played the game before; furthermore, he doesn't know what a squirrel is because they're not native to Puerto Rico. Sebastian—unaware that the person chosen as "it" at the end of the verse gets to run—begins running all around the classroom. Ms. Schmidt brings Sebastian back to the circle and explains that he can only run when he is tagged by another student. Because he doesn't understand and wants to join in the fun with his classmates, he continues to get up and run around, and Ms. Schmidt continues to correct him and make him sit down. Meanwhile, Sebastian, Ms. Schmidt, and the rest of the class become increasingly frustrated. By the end of the class, Sebastian is disengaged and has decided that he dislikes music class, and Ms. Schmidt has concluded that she has a troublemaker on her hands.

As a result of not knowing what was happening during class, Sebastian experienced linguistic, academic, and social isolation—he was not able to participate in a meaningful way in the class activity and learn the musical content; he was not given the opportunity to further his language development; and he was disconnected from other students in the class who were having fun and making social connections while playing the game. How can music educators help their students to better connect to the musical content, to language, and to one another?

Teachers can better address ELs' needs through *sheltered instruction* (Echevarría, Vogt, & Short, 2017). Sheltered instruction is an approach that enables ELs to access grade-level material *while* also gaining English language proficiency. In this way, it helps ELs learn the content while also gaining key academic language, vocabulary, and language use in English. Providing sheltered instruction is crucial, because without professional support in how to work effectively with ELs, teachers may be inclined to water down the curriculum by giving these students easier assignments that may match their language abilities but not other areas of development. For

example, in a high school English class, while other students read a novel, an EL might read picture books written for students in the primary grades. Or, in music classes, students like Sebastian are left to sink or swim, if they are even given access to music education at all. Sometimes ELs do not receive music class with the justification that “they have to learn English and don’t have enough time for band, chorus, or orchestra.” As a result, ELs may be rerouted to English as a Second Language programs (ESL) or other support services during music instruction, which may be considered “less essential” by some. These unfortunate beliefs and strategies deny ELs the opportunity to learn the same content as all other students. This doesn’t have to be the case, however. ELs’ emerging English proficiency should not be a reason to exclude them from learning about and engaging with grade-level concepts in all academic areas, including music. Purposeful planning and instruction grounded in sheltered instruction can result in successful involvement of ELs in all classroom activities.

Sheltered Instruction

Sheltered instruction, a form of differentiation for ELs, provides a structure that supports students in learning age- and grade-appropriate content while simultaneously gaining English language proficiency (Echevarría, Vogt, & Short, 2017; Marcos & Himmel, 2016). Sheltered instruction can be viewed as an on-ramp to promote language and literacy development while also making the content more accessible. As the term suggests, these strategies “shelter” EL students from the demands of language that might inhibit them from learning the content of the course. Moreover, while sheltered instruction strategies are absolutely essential for ELs, they are beneficial for all students. Sheltered instruction provides greater contextualization as well as more explicit opportunities for language and literacy development for all students. In short, sheltered instruction can help connect students to the content, to language, and to one another. Sheltered instruction encourages teachers to build on students’ background knowledge (including language and literacy skills in the home language) using an asset-based approach that affirms and centers what students know and can do (Short et al., 2018).

This resource provides music teachers with information about sheltered instruction in the context of music education, along with examples of sheltered music lesson plans from across the K–12 continuum. This resource aims to provide teachers with examples of sheltered instruction in a variety of musical settings, with varied objectives and goals. Some lessons are more geared toward notation literacy, while others are more focused on creating and responding. We have provided this variability so that music educators might see themselves in these lesson plans and better understand how sheltered instruction can improve varying

approaches, philosophies, and methods in music teaching. In each lesson, the teacher has made decisions in order to meet the needs of their students. It is our hope that these lessons provide some representation of the depth and breadth of music teaching and learning in the field.

The Sheltered Instruction Observational Protocol (SIOP)

The Sheltered Instruction Observational Protocol (SIOP) (Echevarría,Vogt, & Short, 2017) is one widely implemented approach for sheltered instruction. It consists of a detailed instructional framework and corresponding evaluation rubric designed to help classroom teachers effectively implement sheltered instruction. It assists administrators and instructional coaches in providing systematic and specific feedback to teachers to improve instruction. In order to make the attributes of effective sheltered instruction explicit, SIOP consists of 30 features organized within eight components, as shown in Table 1.

The eight components (the categories in the grey boxes in the chart) correspond to major categories of lesson planning and delivery, while the features within each component indicate specific strategies to bring each component to life. For example, successfully planning a SIOP lesson involves:

- identifying and articulating appropriate content and language objectives
- ensuring that the topic is standards-based and grade-level-appropriate
- identifying or creating supplementary materials to help students understand the content and participate meaningfully in instruction
- differentiating materials and activities by levels of English proficiency

Table 1. SIOP Components and Features

Preparation					
1. Content objectives clearly defined, displayed and reviewed with students	2. Language objectives clearly defined, displayed and reviewed with students	3. Content concepts appropriate for age and educational background level of students	4. Supplementary materials used to a high degree, making the lesson clear and meaningful	5. Adaptation of content to all levels of student proficiency	6. Plan meaningful activities that integrate lesson concepts with language practice opportunities for reading, writing, listening, and/ or speaking

Table 1. SIOP Components and Features (continued)

Building Background			
7. Concepts explicitly linked to students' background experiences	8. Links explicitly made between past learning and new concepts	9. Key vocabulary emphasized	
Comprehensive Input			
10. Speech appropriate for students' proficiency levels	11. Clear explanation of academic tasks	12. A variety of techniques used to make content concepts clear	
Strategies			
13. Ample opportunities provided for students to use learning strategies	14. Scaffolding techniques consistently used, assisting and supporting student understanding	15. A variety of questions for tasks that promote higher-order thinking skills (e.g., literal, analytical, and interpretive questions)	
Interaction			
16. Frequent opportunities for interaction and discussion between teacher/student and among students, which encourage elaborated responses about lesson concepts	17. Vary grouping configurations	18. Sufficient wait time for student responses consistently provided	19. Ample opportunities for students to clarify key concepts in LI (student's primary language) as needed with aide, peer, or LI text
Practice and Application			
20. Hands-on materials and/or manipulatives provided for students to practice using new content knowledge in the classroom	21. Activities provided for students to apply content and language knowledge in the classroom	22. Activities integrate all language skills (i.e., reading, writing, listening, and speaking)	
Lesson Delivery			
23. Content objectives clearly supported by lesson delivery	24. Language objectives clearly supported by lesson delivery	25. Students engaged approximately 90% to 100% of the time	26. Pacing of the lesson appropriate to students' ability levels
Review and Assessment			
27. Comprehensive review of key vocabulary	28. Comprehensive review of key concepts	29. Regular feedback provided to students on their output	30. Assessment of student comprehension and learning of all lesson objectives throughout the lesson

- and ensuring that there are opportunities to practice all four language modalities—listening, speaking, reading, and writing.

In addition, teachers will want to:

- build background
- make sure that there is comprehensible input through: modeling, echoing, etc.
- use effective teaching strategies and promote the development of learning strategies
- and provide multiple opportunities for students to work independently, in pairs, small, or large groups to practice and apply the material
- carry out ongoing review and assessment to gauge learner progress and comprehension.

Within each of these eight components, there are more specific features that further solidify the need for supports, leading to specific strategies. As the figure of SIOP components and features indicates, it helps teachers support students by including multiple materials, such as visual aids and manipulatives; asking questions in multiple ways; weaving student interest and background into instructional content; and continuously reviewing previously introduced information. These different components work together to promote comprehension and language and literacy development.

SIOP in Music Education

As is the case with other subjects, SIOP can help music teachers support ELs. However, since the SIOP text doesn't include examples from music classrooms, that might not be immediately apparent. When first looking at SIOP components and features, music educators might be unsure about the usefulness of the model for music instruction, or how to incorporate it into lesson planning and delivery. Because a purpose of music education focuses on music-making—a supposedly non-linguistic process—one might think that scaffolding instruction for ELs is not as pressing in music as in other subjects. However, SIOP can provide the same opportunities for enhanced comprehension coupled with greater language development in music classrooms as it does in other disciplines without detracting from music-making.

Music educators might also think that SIOP implementation means more time devoted to explicit language and literacy instruction, time that could take away from the central focus of music education—to learn about and through music. Music educators might wonder why they should devote instructional time to writing in, say, orchestra class when the main focus should be performance. Or, perhaps

addressing language development evokes particular district mandates or teacher evaluation requirements to incorporate more reading and writing in classes in ways that seem forced or inappropriate to music educators. Using an alternative framing, music educators might consider the opportunity to embrace sheltered instruction, including a strengthened focus on language and literacy development, as a way to reimagine their practice.

Even in music class, much, if not most, communication is through language. Incorporating language and literacy in music education can provide students with opportunities and skills to express their thoughts and feelings about an evocative piece of music; to ask for clarification when they do not understand how to play *forte* or *allegro*; to state their opinions about how a particular piece should be arranged; to provide a captivating introduction to a musical piece at a school concert; or to discuss the importance of music in their lives in a college essay. At the same time, incorporating SIOP can help music instruction extend beyond singing and playing because, after all, musicians engage in different activities as artists in addition to performance. For example, conductors often need to communicate verbally through speaking or gestures in rehearsals. Composers may need to explain their work to producers, conductors, or performers. Musicians might communicate through writing emails, posting on social media, or crafting marketing correspondence to secure and promote performances. In summary, more than simply something “added on” or yet another initiative that music teachers are required to fulfill, SIOP strengthens music instruction for ELs and other students and ameliorates barriers for students to experience music and music-making.

When music educators incorporate SIOP strategies, they may also simultaneously honor their students’ backgrounds and interests by, say, using different musical styles such as popular music or music pertinent to the student’s background or primary language. Recall Sebastian and Ms. Schmidt from earlier in this section. Sebastian’s family is from Puerto Rico, and his family listens to a lot of salsa music. One way for music educators to create connections to Sebastian’s background is through culturally responsive teaching (Gay, 2018; Lind & McKoy, 2016). He has a different set of experiences than English monolingual students who have grown up in the mainland U.S. These cultural experiences are assets, and when they are not acknowledged in the classroom, it creates a missed opportunity to connect to such students’ experiences to create new meanings and further their learning. For example, Ms. Schmidt might find out about Sebastian’s interest in this musical style and play salsa music for a movement activity. Additionally, the other students would benefit from learning about and performing salsa music. When seeking out EL students’ preferences, it is important that teachers do not assume students like music

simply because of their country of origin. For example, because they are from Mexico, they are familiar with and like mariachi. Instead, it is important to ask EL students their preferences and experiences.

However, while culturally responsive teaching aims to honor and center students' ways of knowing from outside of school in their community, it may or may not involve support for language acquisition. In addition to incorporating these culturally responsive strategies, Ms. Schmidt may also implement SIOP strategies. She may incorporate more hand gestures when giving directions for visual context to help him and other students gain new vocabulary, while also regularly referencing a word wall of musical vocabulary that includes pictures for each target word. Or, she might provide sentence frames to support

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students' responses to key questions, such as "My favorite part of the song was [X] because [reason here]" or "I noticed/heard [X] at this moment in the music." Additionally, Ms. Schmidt may vary grouping activities in class and pair Sebastian up with a student who speaks Spanish, Sebastian's home (or LI) language, so that they can talk about the activity together in Spanish. These are just some of the many strategies that are available to educators looking to provide sheltered instruction for ELs.

While SIOP provides these types of opportunities to both improve and expand practice, it need not involve the creation of a new style of teaching. Many strategies commonly used in music classrooms are easily compatible with SIOP. Music teachers often use non-linguistic communication and instructional techniques such as dance, movement, conducting, puppets, listening maps, and iconic notation. With conscious effort, these techniques can easily be incorporated into SIOP lessons, along with other commonly used techniques across the content areas, such as think-pair-share and pair checks, rotation of small groups, or pairing an EL student with another student with the same home language. Visual strategies such as graphic organizers, use of gesture and other body language when giving instructions, posters, and KWL (What I Know, What I Wonder about, What I Learned) charts might also be used. Last, using different assessment strategies including "Is this the same or different?" exit slips, written or verbal reflection, and summaries can be helpful for teachers to chart student musical and linguistic progress. Table 2 provides examples of SIOP strategies commonly used in music classrooms in particular as well as across content areas.

Use of SIOP strategies in music is not always about creating completely new strategies, but identifying effective strategies already in place, slightly modifying them, and leveraging them in new ways. While many of the SIOP strategies listed in this introduction and in the accompanying lesson plans might seem central to the elementary classroom and therefore developmentally inappropriate for older students, music educators of all grade levels can benefit from their use. For example, the use of scarves in an ensemble setting can aid in teaching phrasing, both sheltering musical content and reinforcing language.

SIOP in music education, then, is about providing the linguistic and cultural tools that do not isolate ELs or create linguistic and academic barriers that inhibit their success. Music educators might carefully consider their instructional practices to support students in meaningful ways. SIOP adds to these aims by providing a sheltered instructional environment where students’ language and cultural practices are valued, and where they are adequately supported in developing language proficiency while learning the academic content.

How to Use This Document

This document provides (1) a lesson plan *template* to aid in the creation of SIOP lessons and (2) *sample music lesson plans* that use this SIOP lesson plan template.

Table 2. Examples of SIOP Strategies for Music Education

Strategies commonly used in music	Strategies commonly used across content areas
<ul style="list-style-type: none"> • Dance • Movement • Conducting • Puppets • Listening maps • Iconic notation • Other visual manipulatives (scarves, Hoberman spheres, popsicle sticks, Legos, blocks, etc.) • Improvisation 	<ul style="list-style-type: none"> • Small group work, “think-pair-share,” pair checks, rotation of small groups (pairing EL students with another LI) • Graphic organizers • Writing content and language objectives on the board • Gesture and body language • Posters • Word walls • KWL (What I Know, What I Wonder About, What I Learned) charts • “Is this the same or different?” • Exit slips • Written or verbal reflection, and summaries

The Template

The [template](#) (adapted from template 2 in Echevarria et al., 2017) allows for music educators to incorporate the SIOP model in a way that both focuses on musical content and pedagogy and language development. The lesson plan template can be used in any musical setting, from general music at any level, to theory and technology, to ensembles. The top portion of the template contains typical lesson plan information, including objectives, standards, and materials.

We provide space for the National Core Arts Standards as well as language standards. When incorporating SIOP components and features, it is important to create both content *and* language objectives because they focus lessons on both learning music content and providing ELs opportunities to read, write, speak, play, and listen in ways that are necessary in the music classroom. Language objectives also help teachers clearly identify key vocabulary that they will need to introduce explicitly during the lesson. Music teachers have several sets of standards to choose from. The National Core Arts Standards provide a framework for content standards. Many organizations have created language standards. Which music teachers might elect to list will depend upon the state in which they work, but will likely be World-Class Instructional Design and Assessment (WIDA), English Language Proficiency Assessments (ELPA), or individual state language standards.

The “Lesson Tasks/Activities” portion of the lesson plan follows the arc of a typical music lesson with specific spots for lesson tasks and activities that we have connected to the SIOP components:

1. *An opening.* This serves as an introduction which serves as a motivation and allows for building background of musical skills and language concepts;
2. *The presentation and application.* This “heart” of the lesson presents concepts, models them, and provides students ample opportunities to practice and apply the newly learned material in different formats.
3. *A closing* consisting of summary, review, and assessment.
4. *Extensions* for future lessons, elaboration, and deepening of learning.
5. *Context for SIOP strategies* provides an explanation of how the SIOP features relate to the learning process.

Teachers might ultimately not choose to follow this trajectory strictly, but it provides structure from which teachers might begin to craft activities.

Finally, educators might find many similarities between SIOP and other curriculum designs. For example, teachers might notice how SIOP and Universal Design for

Learning's (Cast, 2018) focus on multi modes of representation is similar to SIOP's components 6 (Plan Meaningful Activities that Integrate Lesson Concepts with Language Practice Opportunities for Reading, Writing, Listening, and/or Speaking) and 12 (A Variety of Techniques Used to Make Content Concepts Clear). Similarly, immersing students in hand-on experiences has similarities to Understanding by Design (Wiggins, & McTighe, 2005). These are only two of many connections that educators can make between SIOP and other curriculum designs. We encourage educators to draw upon these other designs when writing lessons and units using SIOP.

Sample Music Lesson Plans

Each of the 12 lessons included here provides a real-life example of how to use the template to create lesson plans in music education. These lesson plans were written by practicing music educators in general music, chorus, and instrumental settings, for a variety of grade levels.

While the lessons all use this same SIOP template, readers will notice variations across lessons. For example, some of the educators have decided to write formal learning objectives (such as “students will ...); others are presented as student-friendly objectives to be written or projected on a board, beginning with “I can ...”. We encourage music educators to fill out the template according to their needs and preferences.

Most of the lesson plans were developed in Connecticut, where the [Connecticut English Language Proficiency \(CELP\) standards](#) are used; we encourage readers to adjust as needed to incorporate the language standards used in their state. Additionally, most, but not all of these lessons are geared toward EL students whose home language is Spanish, as Spanish is the home language of 74.8% of ELs in the U.S. (National Center for Education Statistics, 2020). This does not mean that these lesson plans cannot be modified for use with other EL populations or in heterogeneous classes with ELs from a variety of home language backgrounds, and we encourage music teachers to adapt for their students as necessary.

Some of the educators have decided to veer from the opening/presentation and application/closing format that we included in the music education SIOP template in favor of adhering more closely to a standard SIOP lesson plan template (Echevarría, Vogt, & Short, 2017). Despite the fact that some of the lessons depart from the structure of our template, all still continue to be infused with the SIOP features and components. This demonstrates the flexibility available to music educators when using the template to plan SIOP lessons.

Similarly, in the Lesson Tasks/Activities section, we provide two ways to highlight the SIOP features. Some lessons have the SIOP features annotated on the side

of the lesson plan to show directly how each step of the lesson corresponds to the SLOP components (which are listed in Table 1 in this introduction). Others provide a full annotation of specific SLOP features at the bottom of the lesson, while still others provide more of an overarching explanation of how the SLOP features were incorporated. Finally, we encourage music educators to look outside of lessons central to their sub-content (orchestra, general music, elementary-middle-high school) for a breadth of strategies and responsive practices that they may apply in lessons that are more aligned with their respective sub-content.

As these modifications show, we encourage readers to use the lesson plan template and examples in their own classrooms in ways that they find useful. Of course, this template is not set in stone. Music educators might modify it to any specific needs that they may have. For example, a teacher might not necessarily want to use a warm-up. Regardless of any modifications, the components and features should always remain present in each lesson.

Despite considerable variation in sub-content and grade-level, as well as in how they adopted the template, each of these lessons uses common music instructional practices while also bringing SLOP features to the fore. The lesson plans included in this compilation are introduced below, categorized by elementary general, secondary piano and general music, and then instrumental and choral ensembles.

Rex Sturdevant's second-grade general music class practices sixteenth-note rhythms through movement and composition. To teach this common musical concept in elementary curricula, Rex uses fruits (e.g. strawberry, plum, pomegranate, peaches) displayed as icons, written text, and notation to identify sixteenth-note rhythms.

Sarah Ryan's elementary general music lesson focuses on strong and weak beat patterns, performing using strong and weak beat patterns and assessing their performances using key musical vocabulary. As with Rex's lesson, music educators might find this helpful in addressing a common concept taught in elementary music.

Jon Dyson's and Kristy Ledwith's kindergarten lesson focuses on types of voices—high, middle, and low; thinking, whispering, and singing—a common concept taught in early elementary music classes. They invite students to name and practice these types of voices through songs, listening, stories, and movement.

Amanda Violone's lesson invites kindergartners to identify binaries of high and low as they sing, chant, move, and listen. Using graphic organizers, scarves, and pictures, she draws upon students' home languages to represent high and low in numerous ways.

Grace Carver's middle school general music lesson approaches the perennial question, "What is music?" Students construct their ideas about what qualifies sound

as music and present arguments about it to one another. Grace's lesson provides clear ways that music teachers can use varied small-group settings and explicit description of tasks to help ELs and other students make connections to the content. She also uses sentence frames (e.g., "I think that ...") to help students construct their debate argument. Grace's use of graphic organizers translated into Spanish also demonstrates how music educators can use students' home language.



Photo credit: Sean Flynn/UConn

Emily Renski's lesson positions her high school piano students as arrangers. Students draw from known vocabulary to make musical decisions around what kind of accompaniment, dynamics, and phrasing to use in "Ode to Joy." Students then annotate their musical scores to visually represent their decisions and later perform their new arrangements.

Marguerite Abramo's lesson approaches a common topic in secondary general music—identifying and analyzing form. This lesson focuses on how music educators can use ELs' home cultures in teaching common concepts. This not only helps EL students make connections to their previous experiences and feel that their cultures are a valuable part of the learning environment, but it also provides all students the opportunity to experience these rich traditions. This lesson might also hint at the ways SIOP and culturally responsive teaching are compatible.

Nicholas McBride explores theme and variation through known jingles and theme songs. Students create their own theme and three ways to vary it, changing the style, rhythm, harmony, tonality, or melody. Nicholas provides sentence frames such as "I liked ...," "I noticed ...," and "Maybe you could add ..." to help students provide peer feedback to one another.

William Sauerland and George Nicholson provide a general music lesson easily accessible for elementary or middle school. In this lesson, students become composers and, using emojis as their notation base, create melodic motives. They perform and discuss their choices in creating musical motives.

Matthew Rotjan's ensemble lesson allows students to become conductors, naming what important qualities a conductor possesses to decide how long a fermata should be held and ways to best communicate this with performers through body language. Matthew's lesson demonstrates how conducting and musical ges-

tures, when used in a SIOP setting, can be a powerful way to help ELs understand content, make musical interpretations, and then communicate those interpretations.

Rebecca Martinez uses distinctions between direct and poetic translations to discuss meaning in the text of the Portuguese-language song “Peixinhos do Mar.” In addition to using many graphic organizers to help EL students, the lesson also highlights how SIOP can help create strategies to teach languages other than English to all students in chorus and other singing classes. Rebecca demonstrates how music educators can engage students in the act of translation and help students understand the interpretive process involved in translating texts. This can provide all students deeper insights into the lyrics they sing and make interpretive musical decisions based on those insights.

Deanna Loertscher varies somewhat from the other lesson plan authors; rather than providing a more traditional lesson plan, her contribution focuses on the use of pre-assessment as a way to create and tailor supports for ELs and other students. Since implementation of Race to the Top legislation in the 2010s, educators increasingly are required to implement pre-assessments and benchmark assessments. Deanna’s lessons show ways music educators can leverage this requirement to help differentiate lessons and provide supplemental materials for ELs. Deanna’s assessment processes can be combined with the other lessons in this resource to more robustly and accurately create supplemental materials. Finally, Deanna works in a school that has a significant Japanese-speaking population. The supplemental materials in this lesson show her work with this community and provide an example of working with non-Spanish-speaking ELs.

Making music education more accessible to learners from a variety of backgrounds can and should be a priority for all music educators.

As these lessons demonstrate, sheltered instruction can be used in meaningful ways in music education classrooms to improve practice and serve students’ needs. For example, music educators who incorporate sheltered instruction will become reflective about the participation and performance of ELs in their classes, asking themselves questions such as:

- Were my content and language objectives clear to students?
- Did I sufficiently break down the content and language demands of the lesson

and scaffold learning?

- Did I provide enough opportunity for the students to process the information, or did I move too quickly?
- Did I engage my students today by providing them time to interact with other students and use the material in active ways?

SIOP provides a framework for educators to reflect on and respond to these questions, thus improving their practice not only with EL students, but with all students. Making music education more accessible to learners from a variety of backgrounds can and should be a priority for all music educators.

Additional Resources

For those interested in learning more about sheltered instruction, particularly in the context of music education, the following resources might be helpful:

Sheltered Instruction:

Echevarría, J., Vogt, M. E., & Short, D. J. (2017). *Making content comprehensible for English Learners: The SIOP model* (5th ed.). Pearson.

Gibbons, P. (2015). *Scaffolding Language, Scaffolding Learning*. Heinemann.

Short, D. J., et al. (2018). *The 6 Principles for Exemplary Teaching of English Learners*. TESOL Press.

SIOP materials from the Center for Applied Linguistics (CAL) website:

<https://www.cal.org/siop>

Language Development and Music Education:

Supporting ELLs in the music classroom: <https://nafme.org/english-language-learners-in-music-class/>

Engaging ELLs in your ensemble: <https://nafme.org/engaging-english-language-learners-ensemble/>

Music and language learning: <http://www.colorincolorado.org/article/music-and-language-learning>

Integrating reading into the music classroom: <https://isharesps.org/websitedoc/CommunityRelations/jeffries%20music%20teacher.pdf>

Kayi Aydar, H., & Green Eneix, C. (2019). Shared identities through translanguaging practices in the multilingual mariachi classroom. *TESOL Journal*, 10(4), e502.

Melodies, Rhythm, and Cognition in Foreign Language Learning (includes a chapter on TESOL, Teachers of English to Speakers of Other Languages):

https://books.google.com/s?hl=en&lr=&id=E_d&pg=PA163&dq=sammy+alim&ots=BVLwsHmqf&sig=7RlnyyYvMAf4R_mf2R0XdBym3Lc#v=onepage&q=sammy%20alim&f=false

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SIOP Lesson Plan Template in Music

Class/grade(s):	
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Content Objectives

Language Objectives

Standards	
National Core Arts Standards	Language

Key Vocabulary:	
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Materials:	
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Lesson Tasks/Activities	
Lesson Sequence	SIOP Components and Strategies Used
Warm-Up/Motivation (building background)	
Presentation (language and content objectives, comprehensible input, strategies, interaction, feedback) Application (meaningful activities, interaction, strategies, practice/ application, feedback)	
Closing (review objectives and vocabulary, assess learning)	

Review and Assessment(s)

Possible Extensions

Elementary Lesson Plans

16th Note: Rhythms through Movement and Composition

Rex Sturdevant

Class/grade(s):	2nd Grade General Music
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Content Objectives

I can draw a picture to show one, two, or four sounds on a beat.

I can perform rhythms containing one, two, or four sounds on a beat, from a visual representation.

Language Objectives

I can chant “Alligator Pie” and represent its text through movement.

I can clap the syllables of a given fruit.

Standards

National Core Arts Standards	Language
MU:Cr2.1.2b Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.	CELP.2-3.1. An EL can construct meaning from oral presentations and literary and informational text through grade-appropriate listening, reading, and viewing.
MU:Pr4.2.2b When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.	CELP.2-3.2. An EL can participate in grade-appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.

Key Vocabulary:	alligator, stew, fuzzy, hat, shoe, apple, pomegranate, peaches, plums, birthday
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Materials:	<p>REPERTOIRE:</p> <ul style="list-style-type: none"> • “Alligator Pie” (from Lee: <i>Alligator Pie</i>, Macmillan of Canada, 1983) • “William He Had Seven Sons” (from Feierabend/Trinka: <i>There’s A Hole in my Bucket</i>, GIA Publications, 2006) • “Apple, Pomegranate, Peaches, Plum” (a composed variant of #27 from Abrahams, ed: <i>Counting-out Rhymes, a Dictionary</i>, University of Texas Press, 1980) • “Ding Dong Diggi-Diggi Dong” (Orff/Keetman: <i>Music for Children</i>, vol 1, Schott, 1976) • “Apple, Apple, on the Tree (Brumfield: <i>First We Sing!: 100 Little Songs and Rhymes for Reading, Writing, and More!</i>, Hal Leonard, 2018) <p>MATERIALS:</p> <ul style="list-style-type: none"> • Visuals for “Alligator Pie” and “Apple, Pomegranate, Peaches, Plums” • Drum • Cat puppet or stuffed animal • Rhythm Fruit Stand poster/interactive whiteboard file • Rhythm Fruit Stand notation worksheet (four beat lines) • Bingo chips/Unifix cubes • Document camera • Fruit rhythm cards (for exit ticket assessment)
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Lesson Tasks/Activities
<p>Opening: “Alligator Pie”</p> <ol style="list-style-type: none"> 1. Ss follow T’s pantomime of the first stanza (taught in a previous lesson). (8, 12) 2. Ss chant the words while pantomiming the first stanza. (12) 3. T uses <u>pictures</u> to teach the key components of the second stanza: <i>stew, fuzzy hat, shoe</i>.

Lesson Tasks/Activities (continued)

4. In four flexible groupings, Ss work to devise motions for each phrase of the stanza. In small groups, Ss come to the front and teach their motion to the rest of the class.
5. Ss assemble the motions and perform the stanza as a class, with new motions.
6. Ss clap the rhythm of the words of the second stanza. Ss clap again, while T plays the steady beat on a drum.
7. “For which words did our hands clap the fastest?” (alligator) (15)
8. “Show on your fingers how many claps we did for ‘alligator.’” (4, 18)
9. Show with your arms if the 4 sounds were fast like a cheetah, or slow like a turtle. (18)

Movement: “William He Had Seven Sons” [Starting Pitch = D]

1. Ss move to prerecorded track or T’s singing. T uses pictures to show the first three verses.
2. For verses 4–7, students suggest movement activities. Ss can devise one from their head, show the movement and have it named by the T or other Ss, or select a movement from a series of pictured suggestions on the board.
3. TRANSITION (sung to the tune of the song): The sons went to a birthday party ...

Presentation: “Apple, Pomegranate, Peaches, Plums”

1. Ss chant rhyme and suggest beat motions to perform as accompaniment. One S leader points to pictures that represent the text. (20, 19)
2. Ss point to visual representation of steady beat (two rows of four lines) while chanting the rhyme. (20, 30)
3. “Let’s use these shapes to represent the rhythm of the words in the first phrase. Show on your fingers how many syllables are in the word ‘plums.’” Ss work together to derive the rhythm of the first phrase through iconic notation. (20, 17, 30, 19, 9)
4. Ss convert icons into known rhythms (*ta/ti-ti*). Ss discover that none of the known rhythms fit for “pomegranate.” (9)
5. Ss clap the phrase alone and with others. (17, 30)
6. TRANSITION: T rearranges the icons one by one to reveal the opening motive of the song. Ss clap and identify the “mystery song” (taught in a previous lesson).

Lesson Tasks/Activities (continued)

Change of Pace: “Ding Dong Diggi-Diggi Dong” [Starting Pitch = D]

1. Ss sing and pat the beat.
2. Ss sing and clap the rhythm.
3. Ss play a cat-hiding game. One S comes to the front and closes their eyes. Another S receives a cat stuffed animal that they hide in their desk. The S at the front listens to a “meow” from the S with the cat, and attempts to identify their vocal timbre.
4. TRANSITION: While the cat had disappeared, she went to visit a fruit stand!

Application: Rhythm Fruit Stand

1. T introduces the “rhythm fruit stand,” where Ss clap the rhythms of several new fruits containing one, two, or four syllables.
2. Given a worksheet, Ss choose four fruits from a “rhythm fruit stand” and notate their rhythms using icons such as pictures, bingo chips, or Unifix cubes.
3. Ss share their creation with a neighbor and practice each other’s rhythms.
4. Several Ss share their work with the class using a document camera. The class claps their visual representation and helps correct any notation errors.
5. TRANSITION: Listen as I sing another song about a fruit. Show the movements if you know the tune.

Ending: “Apple, Apple, on the Tree” [Starting Pitch = A]

1. T reviews text of song using pictures and pantomime.
2. Ss play the singing game (taught in a previous lesson).

Exit Ticket: Fruit Clapping

1. Ss select the correct visual representation for a “missing fruit” from a set of four, then clap the corresponding rhythm. (28)

Review and Assessment(s)

The teacher can triangulate assessment data from the following sources:

- The students’ visual representation of their fruit stand rhythm
- The students’ performance of the exit ticket activity
- The students’ clapping of the target rhythm during chanting/singing of “Alligator Pie”; “Apple, Pomegranate, Peaches, Plums”; and “Ding Dong Diggi-Diggi Dong”

Possible Extensions

- Students suggest different fruits from their culture to include in the rhythm activity.
- Students record their fruit composition using FlipGrid, or layer electronic backing tracks using Incredibox or GarageBand.
- Students chant their fruit compositions as an ostinato to a familiar song or recorded art music.
- Students compose a new stanza to “Alligator Pie.”
- Students notate their own version of “William He Had Seven Sons” using technology or by drawing pictures. Students can perform individually, in small groups, or with their family members, and record a video to share with the class.
- Students come up with a backstory to “Ding Dong Diggi-Diggi Dong.” Why is the cat missing? What other environmentally-appropriate onomatopoeia could be used to create an ostinato or chant?

Context for SIOP Strategies Used

8. Links explicitly made between past learning and new concepts. *Ss will be led to the discovery that the second stanza shares the same format as the first stanza, which was learned in a previous lesson. Ss identify which words are the same/ different.*

12. A variety of techniques used to make content concepts clear.

By using a pantomime, students represent the text of the poem through pantomime, as well as through pictures. (See Opening, #1)

15. A variety of questions or tasks that promote higher-order thinking skills (e.g., literal, analytical, and interpretive questions). *Teacher uses a variety of questioning strategies to draw attention to the target rhythm: tika tika¹ (four beamed sixteenth notes). This line of questioning can be used in other contexts to build awareness of the rhythm’s critical attributes.*

18. Sufficient wait time for student responses consistently provided. *When Ss provide movement ideas, T reminds the class of the importance of letting the respondent come up with their own answer, and empowers the Ss to use supports as needed.*

¹ Here, Rex uses the term “tika tika” to represent four sixteenth notes, or four sounds on a beat. You may use a different system of notation in your own classes, accordingly.

Context for SIOP Strategies Used (continued)

20. Hands-on materials and/or manipulatives provided for students to practice using new content knowledge in the classroom. *Ss use manipulatives of worksheets, Unifix cubes, or colored chips to represent the rhythm of the fruit combination they created.*

15. A variety of questions or tasks that promote higher-order thinking skills (e.g., literal, analytical, and interpretive questions). *T uses a similar line of questioning strategies from the opening activity, but this time, prompts prior knowledge by using the known rhythms ta and ti-ti.*

17. Vary grouping configurations. *Ss work individually, with partners, and with the whole class.*

30. Assessment of student comprehension and learning of all lesson objectives throughout the lesson. *Throughout the lesson, the Ss demonstrate their understanding of the target rhythm tika tika. They show their understanding kinesthetically (clapping rhythms, playing games), aurally (responding to assessment questions from T about sounds on a beat), and visually (through shapes and icons).*

9. Key vocabulary emphasized. *Pictures of fruits are iconic notation. This helps the students with vocabulary.*

19. Ample opportunities for students to clarify key concepts in LI (student's primary language) as needed with aide, peer, or LI text. *The T may provide a version of the fruit stand in LI, or with translations next to the English words.*

28. Comprehensive review of key concepts. *The T is able to informally assess the Ss' notation reading abilities using icons, as well as their performance abilities through rhythm clapping, in this fast-paced exit activity.*

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Strong and Weak Beats through Visuals and Conducting

Sarah Ryan

Class/grade(s):	2nd- / 3rd-Grade Music
Content Objectives	
Students will identify the strong and weak beat patterns in 4/4 meter.	
Students will perform the strong and weak beat pattern in 4/4 meter through ostinati and conducting.	
Language Objectives	
Students will define key vocabulary by creating an addition to a word wall.	
Students will use key vocabulary to assess musical performance.	
Standards	
National Core Arts Standards	Language
MU:Pr4.1.2a Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.	CELP.2-3.2. An EL can participate in grade-appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.
MU:Cr3.1.2a Interpret and apply personal, peer, and teacher feedback to revise personal music.	CELP.2-3.1. An EL can construct meaning from oral presentations and literary and informational text through grade-appropriate listening, reading, and viewing.
MU:Pr4.2.2b When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.	CELP.2-3.7. An EL can adapt language choices to purpose, task, and audience when speaking and writing.

Key Vocabulary:	Conduct, strong beat, weak beat, 4/4 meter, ostinato
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Materials:	Repertoire: “Ding, Dong, Diggi-Diggi, Dong” Visuals: four-point star meter conducting maps, strong and weak beat ostinato map, word wall
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Lesson Tasks/Activities

“Ding Dong Diggi Diggi Dong”

1. T and S sing a known song and pat beat on shoulders.
2. S sing and pat on their own.
3. T pats strong on lap and weak beats on shoulders following the strong, weak, weak, weak, pattern. Ss follow.
4. T asks:
 - a. Where did I pat the strong beat? (*lap*)
 - b. Where did I pat the weak beat? (shoulders)
 - c. What is the pattern of strong and weak beats? (*s, w, w, w*)
 - d. T:What do musicians call music that follows the pattern of 1 strong and 3 weak beats? (*4/4 meter*) (6, 9)
5. Ss suggest places to pat strong and weak beats from visuals on the board.
Visual shows the body part, pattern.
6. Ss perform by chanting strong weak, weak, weak, then sing and pat.

Presentation:

1. T:We showed the strong and weak pattern of 4/4 meter through an ostinato, or a repeated pattern like (demos) *s, w, w, w*. Musicians have another way of showing the strong and weak beat pattern in music it is called *CONDUCTING*.
 - a. T shows the visual of a four-point star map. (20)
2. Ss locate the starting point (star) and predict how you would use the map to conduct. (Follow the numbers of 1, 2, 3, 4).
3. Ss chant 1, 2, 3, 4 and follow the map with their fingers by pointing. Ss eventually transition to using their hand to follow the map and say numbers in their heads.
4. Ss sing and conduct at the same time.
5. T models how an ensemble can follow a conductor.T conducts and students sing.

Lesson Tasks/Activities (continued)

Application:

6. With other maps posted around the classroom, Ss are split into small groups to practice conducting.
 - a. One S conducts while the other Ss follow and sing the song. Ss provide feedback to one another about seeing and singing strong and weak beats—beginning with “I saw,” “I heard,” or “I noticed.” (21)
7. T floats, checks for understanding, and provides feedback to students. (29)
8. After all Ss have conducted in their small group, bring Ss back to full group and conduct all together again, singing and following the main map at the front of the room.
9. Individual Ss are asked to come to the front of the room and conduct their peers. T and Ss provide feedback to student conductors.

Closing:

1. Together, Ss and T create poster for music word wall. Ss generate ideas of what to add to the “conducting” poster. Ideas can include 4/4-meter map, a baton, and a picture of a conductor. (27)

Review and Assessment(s)

The T can triangulate assessment data from the following:

- The Ss choose where to put strong and weak beats on beat icons on board.
- The Ss physically represent strong and weak beats in 4/4 meter through singing and conducting.
- The Ss visually represent words associated with conducting (baton, etc.) in word wall/poster.

Possible Extensions

“Conducting Lab”: Ss are given choices of music to conduct to. Ss explore and pick which music they would like to conduct and respond to the different qualities each conductor showed.

4-Meter Composition: Ss compose an 8–16 measure rhythm in 4/4 meter with a small group. Ss perform on instruments of their choice and a student conducts performance.

Context for SIOP Strategies Used

6. Plan meaningful activities that integrate lesson concepts with language practice opportunities for reading, writing, listening, and/or speaking

By using iconic notation, students demonstrate strong and weak beats on different parts of body.

9. Key vocabulary emphasized

Students choose and name places to keep beat on body.

20. Hands-on materials and/or manipulatives provided for students to practice using new content knowledge in the classroom

Students use manipulatives of 4-point star conducting map to physically represent strong and weak beats.

21. Activities provided for students to apply content and language knowledge in the classroom

Students respond to visual conducting by singing, demonstrating strong and weak beats. Students practice giving feedback utilizing vocabulary.

29. Regular feedback provided to students on their output

Teacher individually assesses students in small groups as they demonstrate strong and weak beats in 4/4-meter, as well as how students utilize vocabulary to provide feedback to one another.

27. Comprehensive review of key vocabulary

By adding new vocabulary of “conducting” to the word wall, students consider ways to represent the word through visuals or movements.

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Types of Voices

Jon Dyson and Kristy Ledwith

Class/grade(s):	Kindergarten General Music
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Content Objective
I can speak and identify high/ <i>alta</i> , middle/ <i>media</i> , and low/ <i>baja</i> voices and instruments.

Language Objective
I can use my “high,” “middle,” “low,” “thinking,” and “singing” voices.

Standards	
National Core Arts Standards	Language
MU:Pr4.2.Ka: With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.	CELPK.1: An EL can construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.
	CELPK.2: An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.

Key Vocabulary:	High, middle, low voice, whisper, singing, thinking, talking voice
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Materials:	<p>Repertoire:</p> <ul style="list-style-type: none"> ● “Hello, Everybody” ● “Oh My, No More Pie” (from Feierabend & Trink: <i>Had a Little Rooster</i>, GIA Publications, 2019) ● “Chop Chop Chippity Chop” (chant) (from Jill Trink, <i>Had a Little Rooster</i>, GIA Publications, 2019) ● “Goldilocks and the Three Bears” (chant) (as recorded by Lindsay Müller, <i>You are Amazing</i>, 2018, https://lindsaymuller.com/track/1575629/three-bears-rap) ● “Trotting Down the Road” (from Kaye Umansky, <i>Three Little Pigs</i>, HarperCollins, 2013) <p>Materials:</p> <ul style="list-style-type: none"> ● Yummies (rings with googly eyes) ● Play microphone ● “Chop Chop”: images ● Sticks ● Boomwhackers ● Triangles ● <i>Three Little Pigs</i> book (by Kaye Umansky) ● Images of key vocabulary words in English and Spanish with paired image (high, middle, low, whisper, singing, thinking, talking)
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Lesson Tasks/Activities	
<p>Warm-Up/Motivation</p> <ol style="list-style-type: none"> 1. Welcome Song: “Hello, Everybody” (2 min) Everyone taps and sings “Hello, everybody! So glad to see you! Hello to ____.” Each S takes turns saying their name. Repeat till all Ss have had a turn. Ends with T: “So glad to see you!” 	

Lesson Tasks/Activities (continued)

2. **Vocal Warm-up: Yummies (3 min)**
 Using yummys on fingers (20), Ss and T review terms high/*alta*, middle/*media*, and low/*baja*. T models and Ss echo. Including high, low, whisper, singing, thinking, and talking voices. (3, 9). Ss and T say vocabulary in English and Spanish (6, 19)
 After each term, T pauses (18) for *think time*. Ss answer with a partner before raising their hand for class response, and whole group demos (17).
 T asks, “Do you think my talking voice sounds like my high voice? Does it sound like my low voice? It is somewhere in the middle. We can call it our middle voice.” (10, 12)
3. **Echo song: “Oh My No More Pie” (3 min)**
 T sings, Ss echo.
 Ss sing as a whole class then pass mic around for student solos. Remind Ss when they do not have mic to sing in a thinking voice.
4. **“Chop Chop Chippity Chop” (5 min)**
 T. “The bears are coming, so we need to make them some food, since we are all out of pie.”
 When chopping, students can use a little (high), medium (medium), big (low) knife to chop the food they pick, pointing their imaginary knives in their designated locations (14) and chop a steady beat with their hand. Ss can change the pitch of their voice to match their knife size.

Practice/Application

1. **“Goldilocks and the Three Bears” chant with instruments (7–10 min)**
 T puts images of vocabulary on board (9). Review story of *Goldilocks and the Three Bears* from last class, T/Ss speak through the entire chant while patting steady beat slowly.
 T: “We use three voices in our story. What voices do we use?” *think time* “Talk with your partner about what voices you think are in the story (17). *Correct answer: 3 voices—one for each bear*
 T: “Does anyone in your life use these voices?” *think time* (18) “Talk to your partner about who in your life uses either a high, middle, or low voice. Give sentence example: “My _____ uses a _____ voice.” Ss turn and talk to their partners (13).

Lesson Tasks/Activities (continued)

T: “I have three instruments to represent the high (triangle) / middle (sticks) / and low voice (red Boomwhacker). Our 3 instruments match our 3 different bear voices. Let’s match the h, m, & l sounds the instruments make to the h, m, & l voices we have been using for our bears.”

What instrument do you think would best fit a baby bear/osito?

Think time. Partner, then class responses. Give the sentence frame

“_____ instrument should be used because it sounds like the _____ voice.”

Two class responses: Give thumbs-up if you guessed that instrument.

Give thumbs-down if you guessed a different one. T places image of instrument next to baby bear/osito. Repeat for papa and mama bear.¹

Split class into three sections for three bears. Hand out instruments for one bear to one section; play instrument and say poem in thinking voice/*voz pensativa*; rest of class speaks rap and pats steady beat; collect instruments; repeat for next bear (17).

“Let’s visit the bears’ friends down the street.” (22)

2. **“Trotting Down the Road” (2 min)**

T sings while students keep the steady beat with feet and copy motions. Ss join in singing when comfortable.

“We have made it to the house of the three little pigs.”

3. **Read *Three Little Pigs* story (7 min)**

While reading the story, ask throughout, “What voice does the [name of character] use?” *think time* “Talk to your neighbor, then the whole class (24).

(High voice—pigs, low voice—wolf, middle—man & mom)

Ss create sound effects for house falling, slamming doors, and wolf blowing and climbing.

Students say pig and wolf lines in correct voices.

¹ Note—this is an excellent moment to observe as a class that mama’s voice can be played by the Boomwhacker (low) or dad’s voice played by the sticks (middle); just because they are mom or dad or boy or girl does not mean their voice is necessarily higher or lower.

Lesson Tasks/Activities (continued)

Closing (2 min)

1. **Review “I can” statement.** I can speak and identify high/*alta*, middle/*media*, and low/*baja* voices and instruments.

Ss give a thumbs-up, thumb-sideways, or a thumbs-down if they feel like they completed the “I can” statement (28).

Review and Assessment(s)

- Review “I can” and assess comfort level at the end of the lesson
- Pre-assessment for matching pitch from echo song
- Informal assessment of high, middle, and low understanding demonstrating with voice during solos and instrument selection during performance

Possible Extensions

- Echo-singing assessment
- Three little pigs with instruments
- Identify high, middle, low sounds they may hear every day
- Other stories that can be used to teach high, middle, and low: “Goldilocks and the Three Little Bears” and “The Three Billy Goats Gruff”
- Listening, movement—using pop or other styles of music, students move body to high, middle, low based on what they hear

Context for SIOP Strategies Used

20. Hands-on materials and/or manipulatives provided for students to practice using new content knowledge in the classroom. *Ss use hands-on manipulatives in the yummie warm-up when using the eye rings.*

3. Content concepts appropriate for age and educational background level of

Context for SIOP Strategies Used (continued)

students. *High and low and types of voices are a core musical component of the K–1 music classroom experienced through musical exploration.*

9. Key vocabulary emphasized. *High and low, whisper, singing, talking, thinking voices are said and practiced*

6. Plan meaningful activities that integrate lesson concepts with language practice opportunities for reading, writing, listening, and/or speaking. *Ss practice listening and speaking key vocabulary with partners and then apply it in a large-group setting.*

19. Ample opportunities for students to clarify key concepts in LI (student's primary language) as needed with aide, peer, or LI text. *Ss and the teacher review high, middle, low voices in both English and Spanish. T will circle back to LI for clarification throughout the lesson and reinforce in partner work. Pictures and visuals are used within the lesson to display the key vocabulary words on the word wall with English and Spanish translation.*

18. Sufficient wait time for student responses consistently provided. *Ss are given "think time" and then share their answer with a partner before contributing to the large group.*

17. Vary grouping configurations. *Ss engage in "think time" on their own, share out with a partner, and then demonstrate to the whole class*

10. Speech appropriate for students' proficiency levels. *T speaks clearly and slowly when providing prompts and questions.*

12. A variety of techniques used to make content concepts clear. *By using yummy manipulatives and partner work, students represent high, middle, low through movement, speaking, and demonstrating.*

13. Ample opportunities provided for students to use learning strategies. *Ss use the play microphone to take a solo in singing or playing instruments during the chant.*

14. Scaffolding techniques consistently used, assisting and supporting student understanding. *Motion paired with its corresponding vocabulary word (point up, stay in middle, or point down) to represent high, middle, and low.*

12. A variety of techniques used to make content concepts clear. *Ss pair gestures with the vocabulary being taught.*

Context for SIOP Strategies Used (continued)

9. Key vocabulary emphasized. *Pictures are used during the bear chant for key vocabulary and instruments.*

17. Vary grouping configurations. *Ss think alone, with partners, and others, to apply high, middle, and low voices to the characters in Goldilocks.*

18. Sufficient wait time for student responses consistently provided. *“Think time” is used to connect voices with Goldilocks story characters before students share responses with one another in pairs.*

13. Ample opportunities provided for students to use learning strategies. *Using “turn and talk” to a partner strategy with prompts of, “My ____ uses a ____ voice,” Ss think and practice identifying people in their lives as high, middle, and low voices.*

17. Vary grouping configurations. *Ss work in small groups and as a whole class to keep a steady beat, say a Goldilocks rap, or play instruments.*

24. Language objectives clearly supported by lesson delivery. *Prompts are given to provide support for students to confidently answer questions about applying voices to story characters.*

28. Comprehensive review of key concepts. *Ss review the “I can” statement at the end and assess their comfort level with meeting the goal of identifying high, middle, low sounds/voices.*

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Jon Dyson is an elementary general music and chorus teacher for Ingalls School of Lynn Public Schools in Lynn, Massachusetts. He teaches Kindergarten through 5th Grade and a combined 4th- and 5th-grade chorus. After graduating in 2019 with an M.A. in Curriculum and Instruction, a B.A. in Music and a B.S. in Music Instruction from the University of Connecticut, Jon moved to Boston, Massachusetts, and continues to reside there.

High and Low

Amanda Violone

Class/grade(s):	Kindergarten Music
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Content Objective
Students will identify the difference between high and low sounds through hearing, seeing, and moving with the support of all known songs, materials, graphic organizers, SMART board files, and a worksheet.

Language Objective
Students will identify the difference between high and low sounds by describing the relationship between sound direction and physical direction using the specific vocabulary high & low in the sentence frame, “When the sound was (high/low), then _____ went (up/down).” with the support of all known songs, scarves, graphic organizers, SMART board files, and a worksheet.

Standards	
National Core Arts Standards	Language
MU:Re7.2.K: With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.	CELPK.2: An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.
MU:Pr4.2.K.a: With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.	CELP.K.8: An EL can determine the meaning of words and phrases in oral presentations and literary and informational text.

Key Vocabulary:	High, low, up, down
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Materials:	Repertoire: <ul style="list-style-type: none"> • Come and Follow Me • Engine, Engine (Library of Congress, AFS 4013 B7, Collected by John A. and Ruby T. Lomax) • Bee, Bee, Bumblebee (Forrai, Katalin. <i>Music in Preschool</i>. Queensland, Australia. Clayfield School of Music: 1998. p. 102) Materials: <ul style="list-style-type: none"> • Scarves • High/low SMART board files • White board high/low graphic organizer • Magnetic pictures • Worksheets • Pencils • Crayons
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Lesson Tasks/Activities	
Lesson Sequence	SIOP Components and Strategies Used
Warm-Up/Motivation 1. Greeting: High/Low Vocal Expectation (~3 min) a. T greets Ss at the door and sings the routine welcome song, “Come and Follow Me” as they walk in a line and sit in a circle around the rug. T has a basket of scarves. “Today, the scarf is going to follow the direction of my voice. If the scarf is up here (T holds a scarf above her head), do you think that means I’m singing a high sound or a low sound? How about if the scarf is here (T	3. Choose <u>content concepts</u> appropriate for age and educational background level of students. 4. Identify <u>supplementary materials</u> to use (graphs, models, visuals). 5. <u>Adapt content</u> (e.g., text, assignment) to all levels of student proficiency.

Lesson Tasks/Activities (continued)

holds scarf down on the floor), will my voice be high or low?"

- b. T: "Let's see if you're right! I will go first (points to herself), then you go (points to class)." T sings a high & low vocal sigh with scarf following melodic contour. Ss copies with voices and hands.
- c. T passes out scarves to all Ss and sings two more high & low vocal sighs with the scarf showing the melodic contour as S follows by copying with their voices and scarves.
- d. T asks for a student solo to create their own high & low sigh with their voice and their scarf for the class to copy. (T chooses 2 student solos)
- e. T: "This time, I'm going to make my voice sound like something that you drive. Listen and try to figure out what my voice sounds like." T sings one last high & low vocal sigh (sounding like a shrieking fire engine) with a scarf showing the melodic contour as Ss follows by copying with their voices and scarves. "What did our voices sound like?"
- f. *Transition: Exactly, a fire engine! I see a fire engine on the white board! Come over to the white board so you can see the chart with two words on each side, who can read one of the words on this side of the board? Good job reading and sounding out the word from the board! It says alto and the second word is alto in English, high. Repeat after me, alto means high (T reaches up to sky). Who can read one of the words on the other side of the board? Great job reading clearly, it says bajo and the second word is bajo in English, low. Repeat after me bajo means low (points down). On this side of the chart it says bajo or low (points down) and on the other side of the chart it says alto or high (reach up). Where do you think the fire engine should go? Does it have a high sound or low sound? Who can come up and move it on the high side of the chart?*

6. Plan meaningful activities that integrate lesson concepts (e.g., surveys, letter writing, simulations, constructing models) with language practice opportunities for reading, writing, listening, and/or speaking.

7. Explicitly link concepts to students' backgrounds and experiences.

8. Explicitly link past learning and new concepts.

9. Emphasize key vocabulary (e.g., introduce, write, repeat, and highlight) for students.

10. Use speech appropriate for students' proficiency level (e.g., slower rate, enunciation, and simple sentence structure for beginners).

11. Explain academic tasks clearly and in multiple modes.

12. Use a variety of techniques to make content concepts clear (e.g., modeling, visuals, hands-on activities, demonstrations, gestures, body language).

Lesson Tasks/Activities (continued)

2. **Graphic Organizer: Is It High or Is It Low** **Whiteboard Activity (~6 min)**

- a. Ss will find a partner around them; each group has a magnetic picture. Ss talk with a partner and figure out if what is pictured would make a high or a low sound. "Once you and your partner have decided high or low, come on up and put the magnetic picture on the high or the low side of the board."
- b. T organizes students into pre-determined partners based on their language proficiency levels by making sure to pair students who are pre- to early production stage English learners with students who are more proficient English speakers and can also speak the same first language of the pre- to early production English learners. Students are partnered off by T calling their names and handing them one picture that they need to decide together if it has a high sound or a low sound.
- c. T gives each partner group 30 seconds to determine if their picture makes a high or low sound. T walks around the room to each pair and provides specific partner feedback if needed.
- d. Once all pictures are posted on the board, T and class goes through each picture one by one and gives thumbs up if the picture is in the right spot or thumbs down if it is not in the right spot.
- e. T: "Turn back to your partner and come up with one high or low sound that you hear everyday that isn't on the board."
- f. T: gives 30 seconds for partners to "Turn and Talk."
- g. "Who can share a sound that isn't on the board that is high or low?" Calls on all Ss that raise their hands to share.
- h. "What about this sound?"
- i. *Transition: T makes a high train sound with pulling movement. "Who can make that sound?" Ss copies. Come follow behind me as we sing, "Engine, Engine Number Nine..." T and Ss march around the room to the steady beat forming a "train" as they chant the song twice. "This time as we pass, point to where our objectives are today and sit in front of them."*

16. Provide frequent opportunities for interaction and discussion between teacher/student and among students about lessons concepts, and encourage elaborated responses.

17. Use group configurations that support language and content objectives of the lesson.

20. Provide hands-on materials and/or manipulatives for students to practice using new content knowledge.

21. Provide activities for students to apply content and language knowledge in the classroom.

Lesson Tasks/Activities (continued)

Presentation/Application

3. **Stating of Objectives** (~2 minutes)

- a. "Great job following directions by pointing to and sitting in front of the objectives on the wall!"
- b. As T reads both objectives and sentence frames orally, she points to each word of the written objective for the students to see and hear the words.
- c. "Our content objective for today is to identify the difference between High sounds and Low sounds aurally, visually, and kinesthetically with the support of all known songs, scarves, graphic organizers, SMART board files, and a worksheet."
- d. "Our language objective for today to identify the difference between High sounds and Low sounds by describing the relationship between sound direction and physical direction using the specific vocabulary high & low in the sentence frame, "When the sound was (high/low), then _____ went (up/down)." with the support of all known songs, scarves, graphic organizers, SMART board files, and a worksheet."
- e. T: "Under our language objective we have our sentence frame. Who can read our sentence frame?... Great job reading slowly and clearly! This sentence frame will be up here for the whole class in case we forget later on how to describe the connection between the direction of the sound and direction of whatever follows the sound, like when our scarves followed the way our voices moved."

4. **Engine, Engine** (~5 minutes)

- a. T nonverbally motions for Ss to come sit in front of SMART board as T and Ss chant the song once through.

1. Write content objectives clearly for students.

2. Write language objectives clearly for students.

6. Plan meaningful activities that integrate lesson concepts (e.g., surveys, letter writing, simulations, constructing models) with language practice opportunities for reading, writing, listening, and/or speaking.

13. Provide ample opportunities for students to use strategies, (e.g., problem solving, predicting, organizing, summarizing, categorizing, evaluating, self-monitoring).

14. Use scaffolding techniques consistently (providing the right amount of support to move students from one level of understanding to a higher level) throughout the lesson.

Lesson Tasks/Activities (continued)

- b. “Let’s sing the song like the train went up on top of a mountain (reaches up)! Would that sound high or low? What does high sound like?”
- c. T and Ss sing the song once high.
- d. “Now let’s sing the song like the train went down low (points down) into a valley. Does anyone know what a valley is? Valley or Valle is a low place of land in between two mountains or hills. It looks like this. (T pulls up a picture of a valley on the SMART Board) If our train goes in a valley will that sound low or high? What does low sound like?”
- e. T and Ss sing the song once low.
- f. T clicks on the next SB page. There is a picture on the right side of the screen of a mountain top with an arrow pointing up next to it and the label high/alto above the picture. There is another picture on the left side of the screen of the previous valley with an arrow pointing down next to it with the label low/bajo above the picture.
- g. T points nonverbally to the mountain and sings “ready, here we go...” T and Ss sing high.
- h. T points nonverbally to the valley and sings “ready, here we go...” T and Ss sing low.
- i. “Who can come up to the board to point to the picture and tell us if we should sing high or low?”
- j. T chooses 3 students to come up to choose high or low and point to the picture as the class sings.
- k. *Transition: When we were on the train at the top of the mountain, I heard this sound (bzzz, bzzz, bzzz). What animal makes this sound? T stands and starts speaking rhyme while marching to the beat as the students follow.*

5. **Bee, Bee Bumble Bee** (~5 minutes)

- a. T and Ss play the out game once through. Whoever the T is pointing to at the end of the rhyme is out.

15. Use a variety of question types including those that promote higher-order thinking skills throughout the lesson (e.g., literal, analytical, and interpretive questions).

16. Provide frequent opportunities for interaction and discussion between teacher/student and among students about lessons concepts, and encourage elaborated responses.

18. Provide sufficient wait time for student responses consistently.

19. Give ample opportunities for students to clarify key concepts in LI as needed with aide, peer, or LI text.

20. Provide hands-on materials and/ or manipulatives for students to practice using new content knowledge.

21. Provide activities for students to apply content and language knowledge in the classroom.

Lesson Tasks/Activities (continued)

<p>The game is played until there is one person left.</p> <p>b. “This time, put your hands in the air when you hear my voice sound like the bee is flying high up on the mountain top. Touch the carpet when you hear my voice sound like the bee is flying low down in the valley.”</p> <p>c. T will do this activity twice with the class’s eyes open.</p> <p>d. “Now, try the same thing with your eyes closed.” (T closes her eyes and points to them)</p> <p>e. T will do it once through with the class’s eyes closed.</p> <p>f. “Who can do what I did with their voice? Inside your head (T points to head) you can decide to make your voice sound like the bee is flying high up on top of the mountain or like the bee is flying low down in the valley. Everyone’s eyes can be open this time.”</p> <p>g. T chooses two individuals to choose and speak the rhyme as a solo as the class puts hands in the air or on carpet depending on students’ improvisation choice with their eyes open</p> <p>h. <i>Transition: This time sing it down low as you sit on your bottoms, “Bee, Bee...”</i></p>	<p>22. Provide activities that <u>integrate all language skills</u> (i.e., reading, writing, listening, and speaking).</p> <p>23. <u>Support content objectives</u> clearly.</p> <p>24. <u>Support language objectives</u> clearly.</p> <p>25. <u>Engage students</u> approximately 90-100% of the period (most students taking part and on task throughout the lesson).</p> <p>26. <u>Pace</u> the lesson appropriately to the students’ ability level.</p>
<p>Closing (review objectives and vocabulary, assess learning)</p> <p>6. High/Low Worksheet (~7 minutes)</p> <p>a. T chooses a silent student to pass out crayon bags to partners and T passes out worksheets to all S.</p> <p>b. T gives directions to S to “I’m going to sing three songs you know. There are three rows on your worksheet. What pictures of songs do you notice? Listen to my voice to hear if it sounds high or alto like it is on a mountain top (T points high), if it does sound high or alto, then circle the high mountain. If it sounds low or bajo like it is in a valley, then circle the picture of the valley.”</p>	<p>27. Give a comprehensive <u>review of key vocabulary</u>.</p> <p>28. Give a comprehensive <u>review of key content concepts</u>.</p> <p>29. Provide <u>feedback</u> to students regularly on their output (e.g., language, content, work).</p>

Lesson Tasks/Activities (continued)

- c. T will sing: Bee, Bee Bumble Bee, Engine, Engine, & Starlight Starbright
 - d. In between each song, T will remind Ss to move to the next row to circle either the mountain or valley.
 - e. “Now turn to the back side of the worksheet. What do we see here? Exactly, it’s our sentence frame for today. Let’s all read and point together... Now, turn to the person next to you and use your sentence frame to describe what you noticed when we sang high or low, what happened to our movements with our hands or the scarves or the stories. Fill in your sentence frame in your head (T points to head). Then, “Turn and Talk” to your neighbor and share your filled sentence frame.”
 - f. T waits 30 seconds for everyone to share their filled sentence frames and walks around and provides specific feedback when needed.
 - g. “Who can share their filled sentence frame? What did you notice when our voices went high or low, what did our movements do? Did they follow our voices or were they different?”
 - h. T calls on all students who raised their hands to share and provides specific praise and feedback if needed.
 - i. “I’m looking for one silent person to collect the papers. Once that person has taken your paper, please put your crayons away and come sit back down in your spot.” T chooses a student to collect papers.
7. **Closure/Wrap-up** (~2 minutes)
- a. T: “If you think you can hear the difference between high sounds and low sounds, give a thumbs up! If you think you’re still working on hearing the difference between high sounds and low sounds, give a thumbs down. If you can describe the relationship between sound direction and physical direction, give a thumbs up! If you’re still working on describing it, give a thumbs down.”
 - b. T and Ss sings Goodbye routine song as Ss lines up at the door for their classroom teacher.

30. Conduct assessments of student comprehension and learning throughout lesson on all lesson objectives (e.g., spot checking, group response).

Review and Assessment(s)

- Student solos to demonstrate high low with scarves
- High/low graphic organizers
- High/low worksheet

Amanda Violone is a general music teacher and choral director at Rowayton Elementary School in Rowayton, CT where she teaches music to kindergarten through fifth grade students. She has also been appointed to serve as a member of the curriculum writing team for the Norwalk Public Schools Music Department. In addition, Amanda has served as a director of the Fairfield Warde High School A Cappella Group for the past two years where she conducts the ensemble as well as arranges repertoire. Amanda graduated in 2019 with a Master of Arts Degree in Curriculum and Instruction from the University of Connecticut Neag School of Education Integrated Bachelor's and Master Music Education program. Further, she received her Level I Kodály Certification from the Intermuse Kodály Academy at Brigham Young University in Provo, UT and is currently enrolled in the Loyola University Maryland Kodály Music Education Masters and Certification Program in order to attain a second Masters Degree. In her free time, Amanda sings as a soprano for the Wilton Singers located in Wilton, CT and is a Qualified Adjudicator for CMEA to evaluate musicians for acceptance into regional and all state festival ensembles.

Middle School Lesson Plans

What Is Music?

Grace Carver

Class/grade(s):	6-8th Grade General Music
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Content Objective

Students will discuss “What is Music?” by listening to contrasting pieces of music and engaging in pair and classwide discussion.

Language Objective

Students will describe what qualifies something as music/musical using background knowledge and personal anecdotes to construct a Word Web. (For example, “music is a way to express feelings,” “music can be fast, slow, or medium,” “music is what my family plays at our parties,” etc.)

Students will write a defense to justify whether the listening sample is music/musical using the support of a sentence structure.

Yes, this is music [or] No, this is not music because _____ (parameters of music heard in song).

Standards

National Core Arts Standards	Language
Interpret MU:Re8.1.6a Describe a personal interpretation of how creators’ and performers’ application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.	CELP 6-8.2 An EL can participate in grade- appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.
	CELP 6-8.4 An EL can construct grade appropriate oral and written claims and support them with reasoning and evidence.

Key Vocabulary:	Parameters (of music), sound, defend
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Materials:	<ul style="list-style-type: none"> • Whiteboard/Marker (Word Web) • <i>What Is Music?</i> Prezi (with listening excerpts included) • Introduction to John Cage (on Prezi) • <i>Is What You're Hearing Music?</i> Worksheet
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Lesson Tasks/Activities

Warm-Up/Motivation

Teacher starts the class by projecting the objectives on the board and asking students to read each content objective and the language objectives. (1, 2).

“Last week we finished our *What is Music?* project in which you designed and drew a poster portraying images and words of what music is to you. We also did a gallery walk in which you went around the room to look at other students’ displayed posters. What are some themes or keywords you drew on your poster or observed on other posters?” (8, 9, 27)

Teacher draws a Word Web with “What is Music?” as the center of the web. (9)

Teacher also writes the word “parameter” on the whiteboard (separate from the Word Web) for visual support. (27)

“Using any background knowledge you have, tell me what you know about the word ‘parameter.’” Teacher gives students the opportunity to raise their hands and answer, using clues, like what “parameter” means in math class, to help prompt students. (7, 26)

Teacher says out loud and then writes on the whiteboard, “Parameters of music are the characteristics and factors that we use to talk about and describe music.” Teacher then uses examples familiar to students to emphasize this key vocabulary. For example, the music teacher might say, “What makes a movie a horror movie?”

Lesson Tasks/Activities (continued)

Students might list factors like “violence; darkness; jump-scares; blood and gore; monsters.” Teacher follows this with, “Great! These are examples of parameters that make up a horror movie. Today in class, we are going to talk about the parameters of music.” (7, 9)

Teacher returns to the Word Web that reads “What is music?” and asks students what qualifies something as music. Teacher expands upon the Word Web with themes and words that students contribute to the Web. Teacher additionally translates provided vocabulary and concepts into Spanish or other LI.

— Students raise their hands and give examples of what key words or themes they brainstormed for their poster project or noticed while observing others’ projects.

Ex: “Music is with instruments”; “Can be different genres”; “Music can be any sound”; etc. (19, 21)

Presentation and Application

Teacher projects the *What Is Music?* Prezi on the Smartboard and hand out *Is This Music?* worksheet to each student. “You have a lot of ideas about what music is, as shown on our Word Web.” Teacher asks a student to volunteer to read the directions of the next task. (20)

“Your next task is to

- (1) Listen to samples from several songs written by different composers I will play.
- (2) While you listen to the song being played, write down or bullet point in the empty box what parameters of music that you hear.
- (3) Decide if you think this listening sample is music to you or not. Fill in the sentence structure to create a defense. For example, ‘Yes, this is music because _____’ or ‘No, this is not music because _____.’
- (4) Think, Pair, Share.”

Teacher asks a student to explain a Think, Pair, Share while simultaneously displaying it on the board.

Think—Think about what you what you’re hearing (first impressions).

Pair—Turn to the person next to you.

Share—Share your thoughts and opinions with your partner. Then, as a class, we will expand the “share” into a whole-class discussion. (11)

Lesson Tasks/Activities (continued)

Teacher will play listening examples one at a time. Play a 2- to 3-minute excerpt from each listening example. “Once you have come to a conclusion about the listening example, turn to the person next to you, and share your thoughts.” Teacher pairs ELs in groups of two if possible. Teacher gives students two to three minutes to Think, Pair, Share

- Students listen and create a defense for or against the position—Is this music? (21)

After students have shared with their partner, the teacher calls the class to come together as a whole.

- Students share their opinion and defense with the person next to them. (16, 17, 21)

“Raise your hand if you think this piece is music. Now raise your hand if you think this piece is not music.”

The teacher chooses one or two pairs of students to share their defense (one or two *for* and one or two *against*). Teacher will write defenses as bullet points on the board.

- Students raise their hand to “vote” on whether the excerpt can be considered music or not.

- Selected students will share their defense with the class. (21)

Teacher will repeat the procedure above for all four listening samples.

- Students complete *Is This Music?* Worksheet for each listening example. (13)

Closing

“We listened to several different song examples today. Let’s look at the Word Web we created before we began listening.” Teacher revisits and presents the Word Web, *What Is Music?* (if not already visible to students). (27)

“What parameters do you see on our Word Web that we used to defend whether the song example should be considered music or not?”

- Students respond with what parameters they see on the Word Web that were also used to determine whether the music they heard in class qualified as music. (28)

Review and Assessment(s)

- Students' defense of whether a listening example is music.
- Worksheet
- The closure where students return to the Word Web and naming the parameters of music.

Possible Extensions

- Sound exploration, creating music with found sound.
- Students (individually, in pairs, or in small groups) can adapt John Cage's "Living Room Music" to suit their own musical tastes.
- Students interview family members about their musical memories or what music is to them and share findings with one another; additionally, students might explore ways the music is used in different everyday occurrences, such as (family, cultural, religious) traditions

Context for SIOP Strategies Used

#1 Content objectives clearly defined, displayed and reviewed with students

By placing the content objectives on the board and reading them with students, these objectives are made explicit.

#2 Language objectives clearly defined, displayed, and reviewed with students

By placing language objectives on the board and reading them with students, these objectives are made explicit.

#8 Links explicitly made between past learning and new concepts

By reviewing the previous "What is music?" unit and drawing attention to the vocabulary used in that unit, the teacher is making explicit reference to past learning, and linking it to the content and language of this lesson.

#9 Key vocabulary emphasized

By having students review previous vocabulary, the key vocabulary is emphasized

Context for SIOP Strategies Used (continued)

#27 Comprehensive review of key vocabulary

By having students review previous vocabulary, the key vocabulary is reviewed

#9 Key vocabulary emphasized

Use of a word web emphasizes the vocabulary.

#27 Comprehensive review of key vocabulary

The key vocabulary word “parameter” is emphasized and then reinforced by writing it on the whiteboard.

#7 Concepts explicitly linked to students’ background experiences

Asking students to describe previous experiences with the word “parameter” in math class and elsewhere links to students’ background experiences.

#7 Concepts explicitly linked to students’ background experiences

Using examples like horror movies provide opportunities to link the key vocabulary “parameter” to previous experiences.

#26 Pacing of the lesson appropriate to students’ ability levels.

When asking students to find previous times they have experienced parameters, it is important to give sufficient wait time for students to think.

#9 Key vocabulary emphasized

By placing “parameter” within the context of music, the vocabulary is emphasized.

#19 Ample opportunities for students to clarify key concepts in LI as Needed with Aide, Peer, or LI Text

Students are provided opportunity to connect vocabulary to LI

#21 Activities provided for students to apply content and language knowledge in the classroom

While describing what constitutes music, students are encouraged to use key vocabulary of this lesson and past lessons.

#20 Hands-on materials and/or manipulatives provided for students to practice using new content knowledge in the classroom

Worksheet serves as a hand-on material.

#11 Clear explanation of academic tasks

Teacher is clear about what is expected of students in “think, pair, share” small groups.

Context for SIOP Strategies Used (continued)

#21 Activities provided for students to apply content and language knowledge in the classroom

By creating a defense, students are given an opportunity to apply the language and content knowledge to achieve objectives of the lesson.

#16 Frequent opportunities for interaction and discussion between teacher/student and among students, which encourage elaborated responses about lesson concepts

By discussing their defense in small groups, in the whole class, and with the teacher, the students are given opportunity for frequent discussion.

#17 Vary grouping configurations

By first doing a think, pair, share and then teaming up with other pairs, the grouping is varied.

#21 Activities provided for students to apply content and language knowledge in the classroom

Provides yet another opportunity to apply content and language.

#21 Activities provided for students to apply content and language knowledge in the classroom

Provides yet another opportunity to apply content and language.

#13 Ample opportunities provided for students to use learning strategies

By using four listening samples, students have ample opportunity to use learning strategies.

#27 comprehensive review of key vocabulary

By returning to the word web, key vocabulary is reviewed.

#28 comprehensive review of key concepts

By using vocabulary to refine their definition of music, key concepts are reviewed.

Grace Carver teaches middle school general music in Connecticut. She attended the University of Connecticut where she obtained a BS in Music Education, a BA in Music, an MA in Curriculum and Instruction, and a graduate certificate in voice performance. When she isn't teaching, Grace enjoys traveling, hiking, cooking, and writing and recording music.

Name/Nombre: _____

Period/Clase: _____

Is What You're Hearing Music? ¿Es música lo que estas escuchando?

Task: Miss Carver is going to play several excerpts of music written by different composers. Your job is to consider whether this is music to you or not. Use the boxes to write down first impressions and keywords as you listen. Then, defend why this is or is not music to you using the sentence structure. Be specific!

Tarea: Miss Carver va a reproducir varias muestras de música escritas por diferentes compositores. Tu trabajo es considerar si esto es música en tu opinión o no. Utilice los cuadros para escribir las primeras impresiones y palabras clave a medida que escucha. Luego, defiende por qué esto es o no es música en tu opinión usando la estructura de la oración. ¡Se específico!

Listening Sample 1/Muestra de escucha 1:

Circle one: Yes, this is music. || No, this is not music.

Hacer un círculo alrededor: Sí, esto es música. || No, esto no es música.

because/porque... _____

Listening Sample 1/Muestra de escucha 2:

Circle one: Yes, this is music. || No, this is not music.

Hacer un círculo alrededor: Sí, esto es música. || No, esto no es música.

because/porque... _____

Listening Sample 1/Muestra de escucha 3:

Circle one: Yes, this is music. || No, this is not music.

Hacer un círculo alrededor: Sí, esto es música. || No, esto no es música.

because/porque... _____

Listening Sample 1/Muestra de escucha 4:

Circle one: Yes, this is music. || No, this is not music.

Hacer un círculo alrededor: Sí, esto es música. || No, esto no es música.

because/porque... _____

C & G7 Chord Accompaniment Arrangement

Emily Renski

Class/grade(s):	Beginning Piano, High School, Grades 9-12
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Content Objectives
Students will read and play block and broken C & G7 chords independently and with partners
Students will derive the chord progression of “Ode to Joy” using C & G7 chords, and perform the piece with two hands.
Students will arrange and perform short melodies of “Ode to Joy” using block, broken, and inverted C & G7 chord accompaniments.

Language Objectives
Students will identify vocabulary, including melody, accompaniment, block, broken, inverted, minor, major, cluster chords to create their own accompaniments for “Ode to Joy.”
Using a feedback template, students will provide feedback to student performers using key vocabulary of chords, dynamics, phrasing. I noticed (dynamics, phrasing, chord playing) I wonder (dynamics, phrasing, chord playing)

Standards	
National Core Arts Standards	Language
<p><i>Perceive and analyze artistic work –</i> MU:Re8.I.H.Hs novice: Identify interpretations of the expressive intent and meaning of musical selections, referring to the elements of music, context (personal and social), and (when appropriate) the setting of the text</p>	<p>CELP 9-12.2 Level 3 – An EL can participate in grade-appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.</p>

Key Vocabulary:	<ul style="list-style-type: none"> ● Dynamics (pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, crescendo, decrescendo) ● Phrasing (slur, accent, staccato, legato) ● Chord—block, broken, inverted, major, minor, cluster
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Materials:	<ul style="list-style-type: none"> ● Word wall with key vocabulary ● Electric pianos, headphones for each student ● Yellow and purple Post-It Notes ● Smartboard—with C & G7 piano chord projections ● Handout—“Ode to Joy” (C major), RH melody; prompts on back (I noticed, I wonder)
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Lesson Tasks/Activities	
Lesson Sequence	Components
<p>Opening/Preparation:</p> <ol style="list-style-type: none"> 1. C and G7 chords are projected on Smartboard as chord shapes on keyboard and as notation. 2. T tells Ss, “In the last class, we learned two new chords, C & G7. Let’s review what they 	<p>4. Supplementary materials used to a high degree, making the lesson clear and meaningful</p>

Lesson Tasks/Activities (continued)

look and sound like together, and then we will practice using them in a piece of music and then create our own melodies.” T draws attention to objectives written on board:

- a. Content objective: I can read and play block and broken C & G7 chords independently and with a partner.
 - b. Language Objective: I can identify vocabulary, including melody, accompaniment, block, broken, inverted, minor, major, cluster chords by creating and performing my own accompaniment.
3. The following rhythm is on the board for Ss to clap in common time (T may use any rhythmic makeup based on students' prior knowledge):



Comprehensible Input:

4. After addressing any rhythmic issues that may arise, Ss will add some sort of dynamic marking, using their word wall for choices (forte, mezzo forte, mezzo piano, piano, crescendo, decrescendo). T asks, “let’s add some dynamics—or levels of volume—to our rhythm.”

- I. Content Objectives**
clearly defined, displayed
and reviewed with
students

- ## 2. Language Objectives
- clearly defined, displayed
and reviewed with
students

- ## 8. Links explicitly made between past learning and new concepts

- ## 9. Key Vocabulary Emphasized

Lesson Tasks/Activities (continued)

We know some different dynamics—take a look at our Word wall, what pops up?” T will call on students and one S will write the marking on the board under the rhythm. Ss clap rhythm as a class with added dynamics. For example, Ss may choose *p*—T asks, “piano marking tells us how to play? (softly) Where do you think we should put a soft—or piano—marking on our rhythm?

Keeping dynamics, T changes rhythm to:



Ss clap new rhythm with dynamics.

5. **“Ode to Joy”**: T passes out RH melody of “Ode to Joy” on staff (key of C). “Let’s look at a new piece of music. Here we have the right hand (RH), with the melody written. Let’s clap the rhythm.” Ss clap rhythm as a class. “Where have we seen this rhythm?” (exercise on board). “Take a moment and play the RH melody to yourself.” Ss play independently.

“This piece, ‘Ode to Joy,’ needs an accompaniment, something to support the melody. We can play this accompaniment in our LH with chords we know.”

12. A Variety of Techniques Used to Make Content Concepts Clear

17. Vary Grouping Configurations

Lesson Tasks/Activities (continued)

Strategies:

6. T passes out yellow (C) and purple (G7) post-its to students. “With a partner, see where you think C and G7 chords should be played with the melody.” In pairs, students figure out where they think each chord belongs (alternatively, this could be done as a whole class on a Smart Board), putting the Post-It in its appropriate place under the melody. One S plays RH, other plays LH. Switch parts.

Interaction:

7. “What dynamics can you add to this melody? Make some decisions and be ready to discuss why you picked your dynamics and put them in particular places.” Ss work together in pairs to add dynamic markings to piece.
8. Ss play together with chosen dynamics—one on RH, one on LH. Switch.
9. Ss then practice putting both hands together and playing melody/accompaniment with their dynamics. T circulates among pairs to check in and hear how students are making dynamic choices.

Practice/Application:

10. In same pairs, Ss create arrangements to “Ode to Joy,” varying their accompaniments. T gives suggestions, demonstrating after each one:
 - a. What are ways you can make two chords sound very different? Can they be played as clusters? Speed up the tempo? The rhythm? Maybe you swing the melody. Any inversions of the chord? Leave a note out,

11. Clear explanation of academic tasks

13. Ample opportunities provided for students to use learning strategies

17. Vary Grouping Configurations

14. Scaffolding Techniques consistently Used, Assisting and Supporting Student Understanding

16. Frequent opportunities for interaction and discussion between teacher/student and among students, which encourage elaborated responses about lesson concepts

Lesson Tasks/Activities (continued)

change a note in the RH or LH, or turn it from major to minor; create an ostinato in the left hand; could do in a different key (if students know key of G, perhaps); arpeggio/broken chord or Alberti bass; LH melody; 6/8 or other time signature.

- b. Notate on staff, or using iconic notation or other visual representation.
- c. Ss can look at the word wall for inspiration and help as you make choices.

11. Ss brainstorm and make choices about their accompaniment and arrangement—adding and writing on the original handout. Ss practice new arrangements, either with one group of Ss on RH and another on LH, or hands together

Closing/Review and Assessment:

12. Mini-performance: Each pair shares with another pair to perform their arrangements. As each pair plays, the listeners will fill out the back of the handout, which says “I noticed ... I wonder ...” After each performance, listeners will share their thoughts. Performers will describe what musical choices they made using the key vocabulary from the word wall to help them. T prompts more writing and discussion in groups: “what was helpful about this sharing experience? What did you notice about your arrangement and the other pair’s arrangement? Anything in common? What was different?”

21. Activities provided for students to apply content and language knowledge in the classroom

20. Hands-On Materials and/or Manipulatives Provided for Students to Practice Using New Content Knowledge in the Classroom

22. Activities integrate all language skills (i.e., reading, writing, listening, and speaking)

27. Comprehensive review of key vocabulary

28. Comprehensive review of key concepts

Review and Assessment(s)

The teacher can triangulate assessment data from the following sources:

- The students' visual representation of their "Ode to Joy" accompaniment and arrangement
- The students' performance of their "Ode to Joy" accompaniment and arrangement
- The students' feedback to one another about what they heard, and their own rationale for what musical choices they made, using key vocabulary to describe such choices.

Possible Extensions / Adaptations

- Students could perform their "Ode to Joy" arrangements for the entire class.
- Students swap arrangements with one another and play/perform them, discussing in pairs or small groups the musical choices and rationales to utilize key vocabulary.
- Students take the melody of another new or known song—either from class or an easy pop melody and create an accompaniment.

Emily Renski is a passionate and caring educator, clarinetist, singer, and social justice advocate. She is a graduate of University of Connecticut with a B.S. in Music Education, B.A. in Music, and an M.A. in Curriculum and Instruction. Renski teaches Choir at East Lyme Middle School in East Lyme, Connecticut. She is a writer for the Connected, Respected, and Celebrated Curriculum for the Unified Arts team across the elementary schools in the Ledyard Public Schools District. Renski believes every voice matters within the school community, especially when it comes to the social-emotional well-being of students, and she strives to make every student feel valued and respected whenever possible.

Form Analysis

Marguerite Abramo

Class/grade(s):	Middle School/High School General Music
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Content Objectives
Demonstrate the form of the song “ Llorarás ” (“You Will Cry”) by Oscar d’Leon through movement
Analyze the form of “ Let it Be ” by The Beatles through verse, chorus, bridge, coda

Language Objectives
The students will identify and use key vocabulary during an analysis of the form of “Let it Be”.
Identify the terms associated with “form” including verse, chorus, bridge through listening to a pop song.

Standards	
National Core Arts Standards	Language
MU:Re7.2.6a. Describe how the elements of music and expressive qualities relate to the structure of the pieces.	WIDA ELD-SI 4-12 Explain: <ul style="list-style-type: none"> ● Generate and convey initial thinking. ● Follow and describe cycles and sequences of steps or procedures and their causes and effects.

Standards (continued)

National Core Arts Standards	Language
	<ul style="list-style-type: none"> ● Compare changing variables, factors, and circumstances. ● Offer alternatives to extend or deepen awareness of factors that contribute to particular outcomes. ● Act on feedback to revise understandings of how or why something is or works in particular ways.
	<p>WIDA ELD-LA 9-12 Inform Interpretive: Interpret informational texts in language arts by</p> <ul style="list-style-type: none"> ● Identifying and/or summarizing central ideas. ● Analyzing descriptions and inferences in textual evidence for key attributes, qualities, characteristics, activities, and conceptual relationships. ● Evaluating cumulative impact and refinement of author's key word choices over the course of text.

Key Vocabulary:	equal, different, musical form, verse, chorus, vridge, intro/ introduction, coda, repetition, and contrast
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Materials:	Music: <ul style="list-style-type: none"> • “Llorarás” by Oscar D’Leon • “Let it Be” by The Beatles MATERIALS: <ul style="list-style-type: none"> • Recordings of above music • Marker board, computer projection, or SMARTboard • Large paper to display form. Each paper has the letter A and/or Verse or B and/or Chorus written on it in large letters. • Paper says “Same = [with a picture of two apples] and “Different = [with a picture of an apple and an orange]”. • Essay on The Beatles and modified essay for sheltered instruction.
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Lesson Tasks/Activities	
Lesson Sequence	Components
<p>Opening:</p> <ol style="list-style-type: none"> 1. Vocabulary “equal” and “different” Show the Ss the paper with oranges and apples. T says, “I want to show you this paper. Here we have two apples. These are equal. Here, we have an apple and an orange. They are different.” 2. T says, “Today, we’re going to talk about parts of songs and whether they are the same or different. This is called identifying ‘form.’” Write the objectives on the board and review with students: <ol style="list-style-type: none"> a. Content objective: I can analyze the musical form of the song “Let it Be” by the Beatles. 	<p>14 Scaffolding techniques consistently used, assisting and supporting student understanding. <i>By reviewing same and different, this vocabulary used to distinguish different parts of the form are made explicit.</i></p> <p>1 Content objectives clearly defined, displayed and reviewed with students.</p> <p>2 Language objectives clearly defined, displayed, and reviewed with students.</p>

Lesson Tasks/Activities (continued)

Lesson Sequence	Components
<p>b. Language Objective: I can identify the words equal, different, musical form by listening 🎧, writing ✍️, and reading 👁️.</p> <p>3. Dance to “Llorarás.” T says, “Please get up. We’re going to dance to a song.” Play the song and repeat after me, and then show the movements of the dance. Then say, “Look” and change the movements of the dance. (Any movements will do, as long as they represent the change in form from one section to another.) Listening and doing the movements, T can hold up papers with A or B, or Verse and Chorus to show the students visually the parts of the form. Repeat this process with another song. Possible song: “Me Enamorado” (“I Fell in Love”) by Shakira.</p> <p>4. Preparing to listen to “Let it Be.” T says, “Ok, let’s listen to another song with the name ‘Let it Be’ by the Beatles” (and point to the title in the objectives written on the board). Hand out the form chart. Say, “Under number 1, write ‘Intro.’ Now write an A under number 2.”</p> <p>Practice/Application:</p> <p>5. Listen to “Let it Be” form. Break students up into pairs or small groups. Tell students they are going to fill out this chart using either A or B (see attached for the sheet and the key).¹ “Now, let’s listen. Are you ready?”</p>	<p>20 Hands-on materials and/or manipulatives provided for students to practice using new content knowledge in the classroom. <i>By using dance, the students will experience the form of the song using kinesthetics. Papers demonstrate the form visually.</i></p> <p>7 Concepts explicitly linked to students’ background experiences. <i>By using music from the EL’s background (in this case, a well-known recording of Salsa), links to previous experiences and is culturally responsive.</i></p> <p>11 Clear explanation of academic tasks. <i>When asking students to get up to dance it is important to gesture so that tasks are clear. When helping students fill out the chart use the board to make the directions clear. In addition, be explicit about the required tasks when breaking students into pairs.</i></p>
<p>¹ There is also a bridge and an outro (or coda) that should be labeled with a C. Depending on students’ abilities, the teacher might tell them this is a possibility or give them the answer to those before listening to the song.</p>	

Lesson Tasks/Activities (continued)

Lesson Sequence	Components
<p>(You can add students' LI language here as well, for example, in Spanish "¿Ustedes están listos?") Play song and help the Ss complete the paper. It is important to put the board on the chart calling out the different parts of the song and pointing to the numbers as the various parts arrive. After Ss have completed listening to the song and analyzing the form in pairs, have Ss combine into quartets to share and then compare their answers.</p> <p>6. Listen for instruments in "Let it Be." Repeat #4, this time instead of listening for the form, ask students to list the different instruments (including voices) that they hear in each of the sections.</p> <p>7. Introduce "contrast" and "repetition." Ask, "what are some patterns you notice?" Possible answers might be that although the form repeats, there is no repetition with the same instrumentation. T then introduces the terms "repetition" and "contrast." T puts the words on the board and/or adds them to a word wall. T can then relate these terms back to the terms "same" and "different" T then describes how all music balances repetition and contrast.</p> <p>Closure:</p> <p>8. Dance to another song. Possible song: "Loma de Cayenas" ("Cayenes/Hibiscus Hill") by Vicente García and Juan Luis Guerra. While dancing to this song, do not model the changes in form; allow the class to take the lead to change the moves for the changes.</p>	<p>16 Frequent opportunities for interaction and discussion between teacher/student and among students, which encourage elaborated responses about lesson concepts. <i>Breaking students into pairs provides opportunities for students to practice speaking and apply content.</i></p> <p>19 Ample opportunities for students to clarify key concepts in LI as needed with aide, peer, or LI text. <i>When breaking into pairs, allow ELs to work with each other to review information in LI.</i></p> <p>17 Vary grouping configurations. <i>By meeting first in a pair to listen to the song together, then in another group to share their answers, and then a third group to read the essay, the students are in varied configurations.</i></p> <p>27 Comprehensive review of key vocabulary</p> <p>28 Comprehensive review of key concepts <i>The teacher should review and help students apply the key vocabulary of verse and chorus, introduction, and other vocabulary through the closure.</i></p>

Review and Assessment(s)

- Students' complete form chart.
- Observation of students' movements in the closure.

Possible Extensions

- Dance to additional songs.
- Either individually or in small groups, students create a visual representation of the form of a song of their choosing.
- Write an original composition using form, either individually or in small groups.
- If the teacher is particularly interested in fortifying vocabulary, students can read an essay on The Beatles or on The Beatles' use of musical form. Students may do this activity in pairs. A common strategy in SIOP is modifying text. This extension demonstrates this strategy. The essays can be modified for ELs by (1) adding pictures that contextualize the information, (2) simplifying difficult language, (3) adding information about U.S. culture that someone from another country might not know. (See attached essays as an example of how music educators might modify these texts). This fulfills: **5** Adaptation of content to all levels of student proficiency.
- Analyze the form of song chosen by students. Students could:
 - Create their own dances.
 - Make their own charts.
 - Offer other representations of the form.
- Write a song with a simple ABA or verse/chorus form. Differentiation could include:
 - Use of loops in GarageBand or other recording and sequencing software.
 - Create a hip hop track where the chorus of "Let it Be" is used as the hook.
- Students can rehearse and perform "Let it Be." This can range from students singing, to playing all instruments, to creating their own arrangement. Through this extension, the teacher can reinforce the concepts taught using the academic language of contrast and repetition.

Marguerite Abramo is a retired music teacher who taught in the Port Jefferson Schools in New York State. Over her thirty-year career in the district, she taught K–12 general music, chorus, orchestra, music theory, and visual arts, and served as a Dean of Students. She would like to acknowledge the late Dr. Lawrence Eisman, a professor of music education at Queens College, City University of New York for teaching her an early iteration of this lesson that she adapted over the course of her career.

Let It Be

	1	2	3	4	5	6	7	8
Form								
Instruments (timbre, or- chestration)								

	9	10	11	12	13	14	15	16
Form								
Instruments (timbre, or- chestration)								

Let It Be “Key”

	1	2	3	4	5	6	7	8
Form	A (Intro)	A (Verse)	A	B (Chorus)	A	A	B	B
Instruments (timbre, or- chestration)								
9	10	11	12	13	14	15	16	17
C (Bridge)	A (Guitar Solo)	B	A	A	B	B	B	C (Outro)

The Beatles

From Encyclopedia Britannica

<https://www.britannica.com/topic/the-Beatles>

The Beatles, formerly called the Quarrymen or the Silver Beatles, by name Fab Four, British musical quartet and a global cynosure [focus of attention] for the hopes and dreams of a generation that came of age in the 1960s. The principal members were John Lennon (b. October 9, 1940, Liverpool, Merseyside, England—d. December 8, 1980, New York, New York, U.S.), Paul McCartney (in full Sir James Paul McCartney; b. June 18, 1942, Liverpool), George Harrison (b. February 25, 1943, Liverpool—d. November 29, 2001, Los Angeles, California, U.S.), and Ringo Starr (by name of Richard Starkey; b. July 7, 1940, Liverpool). Other early members included Stuart Sutcliffe (b. June 23, 1940, Edinburgh, Scotland—d. April 10, 1962, Hamburg, West Germany) and Pete Best (b. November 24, 1941, Madras [now Chennai], India).

Formed around the nucleus of Lennon and McCartney, who first performed together in Liverpool in 1957, the group grew out of a shared enthusiasm for American rock and roll. Like most early rock-and-roll figures, Lennon, a guitarist and singer, and McCartney, a bassist and singer, were largely self-taught as musicians. Precocious composers, they gathered around themselves a changing cast of accompanists, adding by the end of 1957 Harrison, a lead guitarist, and then, in 1960 for several formative months, Sutcliffe, a promising young painter who brought into the band a brooding sense of bohemian style. After dabbling in skiffle, a jaunty sort of folk music popular in Britain in the late 1950s, and assuming several different names (the Quarrymen, the Silver Beatles, and, finally, the Beatles), the band added a drummer, Best, and joined a small but booming “beat music” scene, first in Liverpool and then, during several long visits between 1960 and 1962, in Hamburg—another seaport full of sailors thirsty for American rock and roll.

The Beatles

The Beatles were a musical group of four musicians during the 1960s. They were from Liverpool, England. The members were John Lennon, Paul McCartney, George Harrison, and Ringo Starr.



Above, clockwise from top left: John Lennon, Paul McCartney, Ringo Starr, and George Harrison.

John Lennon and Paul McCartney began performing together in 1957. The group grew out of a love of American rock and roll. Like most early rock-and-roll figures, Lennon and McCartney were largely self-taught as musicians. Lennon was a guitarist and singer. McCartney is a bassist and singer. They were strong writers of music or composers at an early age.

“Let It Be” is a song written about Paul McCartney’s mother, Mary, who died when he was 14.



A composer writes music.

Theme and Variations

Nicholas R. McBride

Class/grade(s):	Elementary or middle school general music (can be adapted for mixed levels, grades, etc.)
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Content Objectives
Students will identify a <i>theme</i> in a musical example, understand ways to create <i>variations</i> , and then compose their own <i>themes and variations</i> .
Students will build on existing understandings of <i>rhythm</i> and <i>melody</i> .

Language Objective
Students will use the terms <i>theme and variations</i> to describe musical examples.
Students will identify and describe <i>rhythm, melody, tempo, and harmony</i> to discuss and provide feedback for peer compositions.

Standards	
National Core Arts Standards	Language
MU:Pr4.3.E: Develop personal interpretations that consider creators' intent historical context, convey expressive intent.	ELD-LA .4-5 .Inform .Interpre- tive: Interpret informational texts in language arts by <ul style="list-style-type: none">Identifying and summarizing main ideas and key details.Analyzing details and examples for key attributes, qualities, and characteristics.
MU:Re9.1.E: Process Component: MTE— Evaluate—Support personal evaluation of musical works and performance(s) based on analysis, interpretation, and established criteria.	

Standards (continued)

National Core Arts Standards	
	<p>ELD-SI 4-12 Explain:</p> <ul style="list-style-type: none"> • Generate and convey initial thinking. • Follow and describe cycles and sequences of steps or procedures and their causes and effects. • Compare changing variables, factors, and circumstances. • Offer alternatives to extend or deepen awareness of factors that contribute to particular outcomes.

Key Vocabulary:	<ul style="list-style-type: none"> • Theme and variations • Rhythm • Melody • Tempo • Harmony
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Materials:	<ul style="list-style-type: none"> • Scratch/staff paper and writing implements • Traditional and nontraditional/improvised instruments
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Lesson Tasks/Activities

Warm-Up/Motivation:

1. Students listen to several versions of a [popular theme song](e.g., *find a few different versions of The Simpsons, Family Guy, [Super Mario Brothers](#), Victorious, iCarly, Big Time Rush, The Office, Parks and Rec.*) and respond to the question, “What changes do you hear between each version of this song?” Teacher or volunteer student writes answers to the question on the board. (3, 6, 10, 15, 30)
2. Through guided discussion, students connect the experience with similar concepts from other arts, cultures, and students’ lived experiences. As an example of cultural variations on a story students may know, the teacher

Lesson Tasks/Activities (continued)

asks students about the “Cinderella” folk tale, focusing specifically on the differences in the story from different cultures, literature, film, and media. Depending on student responses, the teacher may present examples of the story from various cultures, using visual representations and alternate character names to help students connect to the story from within their own culture. (6, 7, 15, 16, 18, 19, 22)

Presentation/Application:

1. Teacher introduces the concept of theme and variations as a musical form, describing ways to vary a theme (e.g., melodic, rhythmic, tempo, tonality, instrumentation, genre, etc.), composers who use it (e.g., Mozart), and several popular examples, including a [fun YouTube video explaining the concept](#) (3, 7, 9)
2. Teacher explicitly introduces the content objective: “Today we will compose themes and variations of our own using anything in this room.” Groups may compose their own theme or use a teacher-composed theme. Groups will compose at least 3 variations on their theme. (5, 6, 10, 11, 19, 20)
3. Teacher writes objectives on board:
 - a. “I can identify a theme.”
 - b. “I can identify rhythmic variations.”
 - c. “I can identify melodic variations.” (1, 2, 3)
4. Teacher engages students in a call-and-response activity using a short, simple melody sung on a neutral syllable. After each successful response, the teacher uses one of the variation methods explained earlier to demonstrate several possibilities to students. For example, the teacher might vary the theme as a Reggaeton style and add a traditional Reggaeton beat with their hands. Teacher emphasizes vocabulary during this activity. (9, 12)
5. Students break into small groups to quickly come up with 1 variation each on the teacher’s short theme. The teacher plays the theme again and asks each small group to sing or hum their short variation. “You can hear how many different compositions you can come up with on just this short melody. Now it’s your turn to try composing 3 variations on a theme. You can write your own theme, or if you need some ideas, I can help you write one.” (11, 17, 19)

Lesson Tasks/Activities (continued)

6. Students work in small groups to compose a theme and at least 3 variations (or at least 3 variations on a teacher-provided theme) using the information they learned earlier in the lesson. Each group can use scratch or staff paper to notate their compositions using traditional or nontraditional notation. Alternatively, students can use notation software or recording software. If students have a difficult time creating their own theme, they can choose an existing theme they know. (8, 14, 17, 21, 23, 26, 30)

Closing:

1. Each student group shares their compositions. Other groups and the teacher offer constructive criticism and evaluate compositions. Teacher will provide a handout or information will be posted on the board with language suggestions for offering peer feedback. For example, "I liked _____," or "I noticed that _____," or "Maybe you should add _____," etc. (10, 15, 16, 22, 23, 29, 30)
2. Groups then revise and refine their compositions based on feedback and present their final compositions to the class. (14, 15, 18, 19, 23, 29)
3. Teacher asks students to talk about their composition and revision process, reviewing vocabulary and helping students see connections between previously learned skills and their compositions.
 - a. "How did you use the feedback to revise your compositions?" ("I used the feedback from my teacher and peers to change _____ in my variation." For example, the tempo, instrumentation, tonality, dynamics, etc.)
 - b. "What types of variations could you identify from other groups' performances?" ("I noticed that the other groups changed the _____ of the music in their variations." For example, the tempo, instrumentation, tonality, dynamics, etc.)
 - c. "Where else do you find themes and variations in your life?" ("I see variation in my life in _____.") (8, 9, 16, 18, 22, 27, 28, 30)

Review and Assessment(s)

The teacher can triangulate assessment from the following sources:

- Student responses to discussion questions
- Original student compositions
- Revised student compositions
- Final group performances

Possible Extensions

- Students can present (reading aloud, reciting from memory, etc.) their versions of “Cinderella” to the class. Perhaps one version could be developed into a short play for which students can supply composed incidental music.
- Watch several videos of performances involving themes and variations, including some improvisatory performances (this can segue into discussions of several improvisatory genres of music, e.g. jazz, baroque [da capo arias]).
- Discuss the history of variations and other ways variations appear outside music.
- Students present a Themes and Variations concert or showcase to other classes or as part of an assembly or school concert.

Context for SIOP Strategies Used

3. Content concepts appropriate for age and educational background level of students.

Lesson is relatable to students’ prior learning and lived experiences and is adaptable to a variety of backgrounds.

4. Supplementary materials used to a high degree, making the lesson clear and meaningful.

Materials include several excerpts from different cultures’ versions of “Cinderella,” Copland’s “Simple Gifts,” and excerpts from popular music and television shows relevant to students.

5. Adaptation of content to all levels of student proficiency.

During the student activities, groups are built to pair students of varying levels and

Context for SIOP Strategies Used (continued)

the teacher is available to help develop original compositions. The flexible nature of composing variations makes the content objective level-independent. Other activities and examples are easily adapted to meet the needs of the students.

6. Plan meaningful activities that integrate lesson concepts with language practice opportunities for reading, writing, listening, and/or speaking.
Lesson incorporates several opportunities for volunteer responses, written responses, peer-to-peer discussion, and group discussion.
7. Concepts explicitly linked to students' background experiences.
The teacher relates the theme and variations concept to culturally relevant music, stories, and art ("Cinderella" variations, popular music examples, and student-provided examples).
8. Links explicitly made between past learning and new concepts.
Throughout the lesson, the teacher will draw from previously learned concepts (e.g., melody, harmony, tempo, etc.) to provide examples of themes and variations.
9. Key vocabulary emphasized.
Key vocabulary is introduced during the opening, repeated several times during the presentation, incorporated into student activities, then reviewed during and after students' final presentations.
10. Speech appropriate for students' proficiency levels.
Throughout the lesson, the teacher uses language appropriate to students' proficiency and avoids jargon and slang.
11. Clear explanation of academic tasks.
The teacher provides thorough explanations for all tasks, using language appropriate to the proficiency of the students.
12. A variety of techniques used to make content concepts clear.
Throughout the lesson, the teacher will use various differentiated learning techniques (lecture, visual and aural examples, call and response, and group activities) to engage students of all learning types and to ensure the content concepts are fully understood.
14. Scaffolding techniques consistently used, assisting and supporting student understanding.
Teacher provides numerous culturally relevant examples, asks guiding questions at several points in the lesson, and engages students in a call-and-response activity.

Context for SIOP Strategies Used (continued)

15. A variety of questions or tasks that promote higher-order thinking skills (e.g., literal, analytical, and interpretive questions).

Students respond to aural examples, noting differences; consider the extension of the musical concept of theme and variations into other aspects of their lives; and interpret key concepts (i.e., types of variations) as they appear in their own and their peers' compositions.

16. Frequent opportunities for interaction and discussion between teacher/student and among students, which encourage elaborated responses about lesson concepts.

The lesson begins with an open discussion that establishes a basic concept of introducing differences to an existing musical work. Students work in small groups several times to discuss and develop compositions that include examples of key vocabulary. At the close of the lesson, students engage in a guided discussion that intentionally incorporates references to content concepts.

17. Vary grouping configurations.

Students engage as a class and work in small groups throughout the lesson.

18. Sufficient wait time for student responses consistently provided.

The teacher must always provide adequate time for students to fully understand questions and tasks and to then form responses.

19. Ample opportunities for students to clarify key concepts in LI (student's primary language) as needed with aide, peer, or LI text.

Students have several opportunities to speak with their peers in LI during the call-and-response activity as well as during the group theme and variations activity.

20. Hands-on materials and/or manipulatives provided for students to practice using new content knowledge in the classroom.

All classroom materials and objects are available for use in student compositions.

21. Activities provided for students to apply content and language knowledge in the classroom.

Students use content and language knowledge to compose their themes and variations and to then discuss the compositions using key vocabulary.

22. Activities integrate all language skills (i.e., reading, writing, listening, and speaking).

Students may volunteer to write responses to questions on the board. They will listen

Context for SIOP Strategies Used (continued)

to a presentation and respond to guiding questions phrased appropriately for their proficiency.

23. Content objectives clearly supported by lesson delivery.

The lesson is sequenced and scaffolded to ensure students meet content and language objectives. Various types of culturally relevant visual and aural examples are provided, and activities are appropriate to students' level.

24. Language objectives clearly supported by lesson delivery.

The teacher will introduce new terms in combination with visual and aural cues and examples and using language appropriate to students' proficiency.

26. Pacing of the lesson appropriate to students' ability levels.

The teacher will pace the lesson appropriately for students, scaffolding concepts in order to support student understanding.

27. Comprehensive review of key vocabulary.

The students and teacher will review key vocabulary as they listen to, analyze, critique, and discuss their compositions.

28. Comprehensive review of key concepts.

The teacher will ask guiding questions to review key concepts, encouraging students to draw connections to other aspects of their lives.

29. Regular feedback provided to students on their output.

Students receive feedback on their verbal and written responses as well as to their compositions.

30. Assessment of student comprehension and learning of all lesson objectives throughout the lesson.

The teacher will triangulate assessment using students' written and verbal responses, original theme and variation compositions, and revised compositions.

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Choir, Planning Instruction in Music, and has published scholarly articles in the *Bulletin of the Council for Research in Music Education*, *Music Education Research*, *Visions of Research in Music Education*, and *Music Educators Journal*, and serves on the editorial board of *Visions of Research in Music Education* and *Journal of General Music Education*. His research interests include LGBTQ and Gender issues in Music Education, Queer Pedagogies & Curricula, Music Teacher Education, and Empathic Learning Processes in Music Education. McBride is proud to have spent nearly a decade as a middle and high school choral director and general music teacher in the New Jersey Public Schools. He earned doctoral and master's degrees in Music Education from Teachers College–Columbia University, his dual Masters in both Choral Conducting and Music Education from Northwestern University, and a bachelor's in Music Education from Westminster Choir College.

Composing With Emojis

William Sauerland and George Nicholson

Class/grade(s):	General Music/Middle School
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Content Objectives
Students will: <ol style="list-style-type: none">1. Create a new song using emojis as musical notation.2. Audiate and combine motives from preexisting songs.3. Perform a newly-arranged composition through singing.

Language Objectives
Students will: <ol style="list-style-type: none">1. Discuss the emojis and musical motive they share with classmates.2. Explain the musical choices made in group work..

Standards	
National Core Arts Standards	Language
Creating: MU:Cr2.1.3a: Demonstrate selected musical ideas for a simple improvisation or composition to express intent , and describe connection to a specific purpose and context.	ELD-SI.4- I2.Inform <ul style="list-style-type: none">• Define and classify facts and interpretations; determine what is known vs. unknown• Report on explicit and inferred characteristics, patterns, or behavior

Standards	
National Core Arts Standards	Language
<p>MU:Cr2.1.3b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.</p> <p>MU:Cr3.1.5a: Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively- developed criteria and feedback, and explain rationale for changes.</p> <p>MU:Cr3.2.5a: Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent</p> <p>Performing:</p> <p>MU:Pr4.1.5a: Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as their personal and others’ technical skill.</p> <p>MU:Pr6.1.5a: Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.</p>	<ul style="list-style-type: none"> • Describe the parts and wholes of a system • Sort, clarify, and summarize relationships • Summarize most important aspects of information <p>ELD.SI.4-12.Explain</p> <ul style="list-style-type: none"> • Generate and convey initial thinking • Follow and describe cycles and sequences of steps or procedures and their causes and effects • Compare changing variables, factors, and circumstances • Offer alternatives to extend or deepen awareness of factors that contribute to particular outcomes • Act on feedback to revise understandings of how or why something is or works in particular ways

Key Vocabulary:	composing, form, lyrics, melody, motive
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Materials:	<ul style="list-style-type: none"> • Reusable emoji icons (laminated printouts or digital images) • Traditional and nontraditional/improvised instruments List of songs previously learned or studied in class (optional)
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Lesson Tasks/Activities	
<p>Preparation/Building Background</p> <ol style="list-style-type: none"> 1. After welcoming students to class, teacher displays four emojis on the board or using overhead projector. 2. Teacher explains and shows written on the board the objective of the lesson: Today, we will be using emojis to create new compositions. First, we will create melodies together, and then in small groups, you will be using the emojis to create new melodies. Near the end of class, each group will perform their newly-created composition for the whole class. (1, 2, 3) 3. Teacher reviews the key vocabulary by having students describe composing, melody, motive, and form. (9) <p>Preparation</p> <ol style="list-style-type: none"> 1. Teacher introduces a short melodic motive for each emoji, teaching each motive through mimicry, using gestures to indicate when the teacher is demonstrating and when the students are invited to sing. (4, 5) 	<p>SLOP Components & Features</p> <ol style="list-style-type: none"> 1. <i>Content Objectives</i> clearly defined, displayed and reviewed with students 2. <i>Language Objectives</i> clearly defined, displayed and reviewed with students 3. <i>Content concepts appropriate for age and educational background level of students</i> 9. <i>Key Vocabulary Emphasized</i> 4. <i>Supplementary materials</i> used to a high degree, making the lesson clear and meaningful 5. <i>Adaptation of content</i> to all levels of student proficiency

Lesson Tasks/Activities (continued)

Examples:

- a. star 🌟 represents the first measure of “Twinkle, Twinkle Little Star”
- b. teapot 🍵 represents the first measure of “I’m a Little Teapot”
- c. mouse 🐭 represents the first measure of “Three Blind Mice”
- d. rowboat 🚣 represents the first measure of “Row, Row, Row Your Boat”

Comprehensible Input

2. Students are asked to describe the motive or identify the song from which the motive is derived. Guiding questions from the teacher might include:
 - e. How many beats are in each motive?
 - f. Is our tempo slow or fast?
 - g. How could we reorganize the order of the emojis to create a new melody? (10)
3. Students are invited to review the lyrics of each motive. (*Here teacher might need to review the word “lyric.”*) Teacher writes the lyrics of each melody under each emoji. Review the words and melody of each emoji. (11, 12)
4. Teacher re-orders the emojis to show how a new melody can be created.

Strategies

5. Allow students to rearrange the motives to create a new order. Students sing newly arranged melody. (13)
6. Teacher introduces a longer melody (6 or 8 measures) by duplicating the above emojis.
7. Repeat Step #4 to engage students in creating

SIOP Components & Features

10. *Speech appropriate for students proficiency levels*

11. *Clear explanation of academic tasks*

12. *A Variety of Techniques Used to Make Content Concepts Clear*

13. *Ample opportunities provided for students to use learning strategies*

17. *Vary Grouping Configurations*

Lesson Tasks/Activities (continued)

<p>longer melodies using the same emojis. Repeat until all students appear to understand the activity. (13)</p> <p>Interaction</p> <ol style="list-style-type: none"> 1. Divide students into groups of four (17). Students are asked individually to choose an emoji; then, students are asked to assign a short motive of a song of their choosing. <i>(Teachers need not worry if motives are of different lengths or motives, so long as they are singable. For students who struggle in thinking of a song, a teacher might want to have a list of songs the class has previously learned or studied from which students can draw on for a melodic motive.)</i> (16, 22) <p>Practice & Application</p> <ol style="list-style-type: none"> 2. In small groups, students teach each other their emoji motive. (17, 21, 22) 3. Student groups arrange their emojis in a specific order to create a new melody of eight emojis. Students are invited to include the emojis learned by the whole class. (20, 21) 4. Students practice singing their melodies as a group. 	<p>SIOP Components & Features</p> <p>16. Frequent <i>opportunities for interaction and discussion</i> between teacher/student and among students, which encourage elaborated responses about lesson concepts</p> <p>20. Hands-On Materials and/or Manipulatives Provided for Students to Practice Using New Content Knowledge in the Classroom</p> <p>21. Activities provided for students to <i>apply content and language knowledge</i> in the classroom</p> <p>22. Activities integrate all language skills (i.e., <i>reading, writing, listening, and speaking</i>)</p>
<p>Review & Assessment</p> <ol style="list-style-type: none"> 1. Each student group performs their newly-created composition for the whole class 2. Students discuss the emojis used to represented melodic motives (28) 3. Teacher reviews key vocabulary (27) 	<p>28. Comprehensive review of <i>key concepts</i></p> <p>27. Comprehensive review of <i>key vocabulary</i></p>

Review and Assessment(s)

Assessment occurs through the following activities:

1. Teacher observes how students define key vocabulary.
2. Teacher observes interaction and discussion between group members.
3. Teacher observes the informal “performance” of group songs.

Possible Extensions

1. Students create an ostinato as accompaniment for newly-created compositions.
2. Students sing compositions together to create and evaluate harmonies.
3. Teacher records compositions to listen to and self-evaluate.
4. Students discuss and evaluate group compositions.
5. Students analyze the musical forms of each composition.
6. Students perform compositions on musical instruments or improvising accompaniment to the compositions.

William Sauerland is an Assistant Professor of Music and Director of Choral Studies at Purdue University–Fort Wayne. Dr. Sauerland’s publications appear in the *Choral Journal*, *Journal for Music Teacher Education*, *Journal of Singing*, and chapters in *The Choral Conductor’s Companion* (GIA Publishing, 2020) and *Resonance: A Choral Methods Textbook* (Pavane Publishing, 2021).

George Nicholson was born in Ridgewood, New Jersey, and grew up studying music in the Ridgewood public school system as well as at the Manhattan School of Music Preparatory program. He earned a bachelor’s degree from the University of Miami, FL, and a master’s degree from the University of Georgia. Nicholson had the privilege of teaching orchestra in Cobb County, GA at the middle school and high school level to wonderful, passionate, and thoughtful students. In 2014, Nicholson moved to New York City to pursue his doctorate in music education at Teachers College at Columbia University where he was a Florence K. Geffen fellow under Randall E. Allsup. His research interests focus on the connection of theory to practice, in realms of policy, social justice, teacher identity, and creativity. Nicholson is currently an Assistant Professor of Music Education at the University of New Mexico.

High School Lesson Plans

Interpreting Fermatas in Ensemble

Matthew Rotjam

Class/grade(s):	Middle school or elementary ensemble (this lesson focuses on an orchestral classroom, but can be used in other ensemble settings)
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Content Objectives
Students will identify the term and symbol <i>fermata</i> and apply it to a musical example (our warm ups).
Students will conduct a <i>fermata</i> , developing basic conducting skills.
Students will perform a <i>fermata</i> as a group following a conductor.
Students will discuss, describe, and evaluate how they conduct and perform the <i>fermata</i> .

Language Objectives
Students will use the term <i>fermata</i> in speaking to make judgments about how long a note should be held.
Students will write about their choices and experiences of playing/conducting a <i>fermata</i> in the repertoire.

Standards	
National Core Arts Standards	Language
<p>#MU:Pr4.3.E Develop personal interpretations that consider creators' intent.</p> <p>#MU:Re9.1.E Process Component: MTE—Evaluate—Support personal evaluation of musical works and performance(s) based on analysis, interpretation, and established criteria.</p>	<p>WIDA ELD-SS 6-8 Explain Interpretive: Analyzing sources for logical relationships among contributing factors or causes.</p> <p>WIDA ELD-LA 6-8 Narrate Interpretive: Identifying a theme or central idea that develops over the course of a text; Evaluating impact of specific word choices about meaning and tone.</p> <p>WIDA ELD-LA 6-8 Narrate Expressive: Engage and adjust for audience.</p>

Key Vocabulary:	fermata, conduct, “throw the yo-yo; catch the fly,” long, short, hold
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Materials:	<p>For this lesson students will need</p> <ul style="list-style-type: none"> ● instruments ● copy of Scale Stuff #1, the harmonized scale sheet used for warm ups. Scale Stuff may be substituted with a similar harmonized scale, a simple chorale, or a unison exercise (Exercise #14 in Livingston Gearhardt and Fritz Gearhardt, <i>Rhythm Sessions for String</i>. Ludwig Music). ● Picture of a cyclops ● Pencils
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Lesson Tasks/Activities

Warm-Up/Motivation (building background)

1. We will tune our instruments together and warm up with our “Scale Stuff #1” warm-up. (The teacher might elect to replace “Scale Stuff #1” with a similar harmonized scale, a simple chorale, or a unison exercise.) The teacher leads the warm up through the sequence.
2. Students are asked to describe what it would be like if we all decided to make the last note longer. “Would we all know to make it long or short to hold it?” “How would we know?” “Do we think it would work to just guess?” While asking these questions, the teacher might use gestures, particularly on the words “long,” “short,” and “hold.” (10, 14, 15)
3. The teacher introduces the term *fermata*, showing the symbol on the board, with the word *fermata* written under it.
4. Teacher then explicitly introduces the objectives. “Today, we’re going to find fermatas in our music, conduct them, and follow the conductor for how long they want to hold the fermata.”
5. The teacher then shows the objectives written on the board in I can statements:
 - I can follow a conductor on fermatas
 - I discuss and write about fermatas (1, 2)
6. Teacher then asks the students to practice writing the word and symbol “fermata.” The teacher shows a picture of a cyclops, and then says, you can draw a fermata like “a cyclops with an eyebrow” or “an eye with a unibrow, or one big eyebrow.” (The teacher might point to their eyebrows while saying this word.) The students practice drawing and writing the word “fermata” under the symbol. Students then write in a fermata symbol over their last note of the warm-up sequence and write the term next to their drawing to learn the spelling. (9)

Presentation (language and content objectives, comprehensible input, strategies, interaction, feedback)

Application (meaningful activities, interaction, strategies, practice/application, feedback)

1. After introduction of the *fermata*, the teacher conducts “Scale Stuff #1.” One

Lesson Tasks/Activities (continued)

student volunteers to say when to stop playing the note.

- “Why did we decide to hold the note as long as we did?”
- “Was this a musical choice or was the note just too long?” (15)

2. Teacher says, “Let’s add two challenges. Instead of me as teacher playing the note, let’s have our entire class play and you can tell when you stop. BUT, you cannot use your words. You need to do something *physical* to show us when to stop.”
3. The class selects a student volunteer to be the conductor. This student waves their arms in the air to get us to stop. Another student volunteer to conduct shows a “hand up,” for a stop sign. Another student volunteer claps their hands once when they want the note to stop.
4. Break into groups. Teacher says, “we are going to discuss in groups which you thought the best strategies were for holding fermatas. Here are questions you can ask” (The teacher reads these questions aloud from the board):
 - Were the signals to stop clear?
 - Were some clearer than others, if so, which ones?
 - What was necessary while performing to learn to follow the motion? (11, 15, 16)

Student groups have an optional share to the class. (This is also an opportunity to pair up EL students so that they might clarify key concepts in LI) (19)

5. Let’s all draw eyeglasses in our parts to remind us to look up and watch the conductor when we get to this note.
6. The teacher introduces that there are *many* different uses for a fermata in music, and that there are many ways we can communicate when to stop the note, even *how* to end the note. Our student conductors came up with some great physical movements. Here are two more:
 - “Throw the yo-yo” (the teacher gestures a motion where the wrist bends and the palm of the hand opens up)
 - “Catch the fly,” which turns the palm over and closes the hand.
7. The teacher asks students the purpose of each movement: “Throw the yo-yo” indicates when to *start* the note with the fermata in our warm up, and “catch the fly” indicates when to stop / release the note. (7)

Lesson Tasks/Activities (continued)

8. Three or four more students have an opportunity to conduct the warm up two times. The first time, they can choose their movement; the second time they use the two note movements.
9. Break into groups again, this time in a different configuration. Discuss in groups which strategy worked best for holding fermatas. Here are guiding questions (written on board):
 - What did it feel like to be a conductor?
 - Did you like your movement?
 - Do you feel like your movement worked? (11, 17, 21)
10. Students—with their instruments—sit together for another “think-pair-share,” and are asked to write down what movements were helpful for them in student conducting to understand the fermata.

Closing (review objectives and vocabulary, assess learning)

1. Students are given a sheet to write the following answers:
 - What is a fermata?
 - What does it look like?
 - What should we have written in our parts? (“fermata” and “eyeglasses”)
 - What are some movements we as conductors can use to communicate a nonverbal gesture? (27, 28)
2. We then make a joke about how “hakuna fermata” means to hold this note for the rest of your days! (7)
3. This portion of the lessons ends with a transition/segue into a piece of music the class is studying with a fermata. Students will find the fermata in the music, and learn to spell the word so that it is written next to the symbol in their music. (28)

Review and Assessment(s)

The teacher can triangulate assessment from the following sources:

- The students' visual conducting
- Observation of discussions in small groups
- Sheet filled out by students

Possible Extensions

Students can choose which note gets the fermata when they conduct. They can either tell the class ahead of time (easier level) or choose not to let them know ahead of time (more advanced).

Students can combine movements they might use for dynamic contrast while they are leading the group through warm-up to practice the fermata.

Students can try to play the warm-ups with the fermata as an orchestra without a conductor on the podium. The conductor can be a designated leader (or leaders) of the class who we watch for this musical decision.

Watch videos of various ensembles (orchestras, jazz bands, percussion ensembles, vocalists, string quartets) and compare/contrast gestures of nonverbal communication as a way to perform an artistic idea together.

Context for SIOP Strategies Used

Performance, conducting, writing on the final assessment, speaking in small groups fulfill:

10. Speech appropriate for students proficiency levels

Throughout the lesson, the teacher must use ample wait time and language appropriate for students, avoiding jargon and slang.

14. Scaffolding Techniques consistently Used, Assisting and Supporting Student Understanding.

Using gestures to accompany vocabulary of "long," "short," and "hold." Teacher scaffolds questioning techniques using open, guided, and closed questions to invite multiple answers from multiple students.

Context for SIOP Strategies Used (continued)

15. A variety of questions or tasks that promote higher-order thinking skills (e.g., literal, analytical, and interpretive questions)
The lesson uses questions throughout the lesson. These questions range from yes/no questions to questions where students are required to make judgments.
- #1 Content Objectives clearly defined, displayed and reviewed with students.
“I can” objectives are posted on the board and referred to after the lesson warm-up.
- #2 Language Objectives clearly defined, displayed and reviewed with students.
Language objective is simplified into an “I can” statement for students, displayed on board and referred to after warm-up.
9. Key Vocabulary Emphasized. Key term, fermata, is introduced.
Students connect the symbol to speech, and write it.
15. A variety of questions or tasks that promote higher-order thinking skills (e.g., literal, analytical, and interpretive questions).
After practicing fermata conducting, the teacher asks both open ended and guided questions to invite students to reflect on their conducting choices.
11. Clear explanation of academic tasks
Before breaking students into small groups for think-pair-shares, the teacher should explicitly describe what the students will do in those small groups. The teacher also places questions that the students will ask each other on the board so that ELs can reference and practice speaking using this vocabulary.
15. A variety of questions or tasks that promote higher-order thinking skills (e.g., literal, analytical, and interpretive questions).
After practicing fermata conducting, teacher asks both open-ended and guided questions to invite students to reflect on their conducting choices.
16. Frequent opportunities for interaction and discussion between teacher/ student and among students, which encourage elaborated responses about lesson concepts.
Breaking students into groups allows opportunities for interaction and discussion.
19. Ample opportunities for students to clarify key concepts in LI (student’s primary language) as Needed with Aide, Peer, or LI Text
When breaking into groups, the teacher might elect to pair up ELs so that they may reinforce language skills and make connections back to LI.
7. Concepts explicitly linked to students’ background experiences.

Context for SIOP Strategies Used (continued)

Using imagery such as a yo-yo and catching a fly ball, students explain what the movement shows and how to read it as a conducting movement.

11. Clear explanation of academic tasks.

Teacher gives clear directions of what students will do in their groups to be conductors and performers and communicate/play the fermata.

17. Vary Grouping Configurations.

Students work in small groups to practice conducting and playing warm up with fermatas.

21. Activities provided for students to apply content and language knowledge in the classroom.

After applying fermata to conducting, students reflect on prompts regarding their experiences taking on the role of conductor and a performer to follow a conductor.

27. Comprehensive review of key vocabulary

By having students write down answers for the questions, they review the key vocabulary.

28. Comprehensive review of key concepts.

Students review the purpose of fermata and how to conduct it through writing.

7. Concepts explicitly linked to students' background experiences. Reference to "Hakuna Matata" can link to students' previous experiences.

Teacher draws from the song "Hakuna Matata" from Disney's The Lion King to make a pun. In reference like these, the teacher must be careful not to assume that all ELs have experience with The Lion King, other Disney movies, or other U.S. popular culture. Regardless, such references, if they are part of students' background experiences, are useful.

28. Comprehensive review of key concepts.

Students apply concept in new piece of music, identifying fermata and writing the word next to the symbol in the score to remind them next time.

Matthew Rotjan teaches music in the Scarsdale Public Schools (New York), where he teaches orchestra classes at Scarsdale Middle School. Rotjan has been on the artistic staff of the InterSchool Orchestras of New York and Rockland Youth Orchestra (New York) and serves on the editorial committee of *American String Teacher* journal. An innovative educator and music teacher educator, he is frequently sought out for professional development, leading sessions with educators, administrators, and students, and for writing curricula. Rotjan's vignette represents work from a previous school district.

Musical and Poetic Interpretation

Rebecca Martinez

Class/grade(s):	Chorus, Grades 9-12
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Content Objectives
Students will sing “Peixinhos do Mar” with attention to diction.
Students will sing “Peixinhos do Mar” using the appropriate tone quality.
Students will compare and contrast poetic and direct translations while also making connections to their own cultural experiences.

Language Objectives
Students will discuss the differences and similarities between a poetic and direct translation.
Students will share phrases in their own home (LI) languages that may not translate the same in English.
Students will read and speak direct translation and poetic translations for “Peixinhos do Mar.”
Develop tone quality checklists to gain more vocabulary for describing tone quality.

Standards	
National Core Arts Standards	Language
<p>Anchor Standard #5. Develop and refine artistic techniques and work for presentation</p> <p>Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.</p>	<p>ELD-SI.4-12. Narrate.</p> <ul style="list-style-type: none"> • Share ideas about one's own and others' lived experiences and previous learning. • Connect stories with images and representations to add meaning. • Identify and raise questions about what might be unexplained, missing, or left unsaid. • Recount and restate ideas to sustain and move dialogue forward. <p>ELD-SI.4-12. Explain.</p> <ul style="list-style-type: none"> • Generate and convey initial thinking • Follow and describe cycles and sequences of steps or procedures and their causes and effects. • Compare changing variables, factors, and circumstances. • Offer alternatives to extend or deepen awareness of factors that contribute to particular outcomes. • Act on feedback to revise understandings of how or why something is or works in particular ways.
Key Vocabulary:	Diction, Tone Quality, Poetic Translation, Direct Translation
Materials:	<ul style="list-style-type: none"> • Tone Quality Checklist • Slides with lyrics/poetic and direct translations • Vocabulary list

Materials (continued):	<ul style="list-style-type: none"> • Google Translate • Smartboard or Google Jamboard <p>YouTube Videos:</p> <ul style="list-style-type: none"> • Student Performance • Milton Nascimento • Elementary Visual Story • “Peixinhos do Mar” Additional Resources
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This lesson can be taught in one session or broken down over multiple days depending on the knowledge and age level of the students.¹

Lesson Tasks/Activities	
Lesson Sequence	SIOP Components & Features
<p>Warm-Up/Motivation (building background)</p> <ol style="list-style-type: none"> 1. Ss will warm up, engaging <i>physical, breathing, and singing</i> warm-ups. These warm ups can either be teacher or student lead. <ol style="list-style-type: none"> a. Physical (examples—shoulder rolls, massage of jaw and shoulder, reaching up to the sky, touching their toes and breathing, pat down arms and legs, etc.) b. Breathing (examples—breathe in for 	<p>6. Plan Meaningful Activities that Integrate Lesson Concepts with Language Practice Opportunities for Reading, Writing, Listening, and/or Speaking</p>

¹ **Note:** This lesson and its format can be adapted and extended based on student proficiency. This lesson can also be taught and adapted for a remote, hybrid, and live classroom setting. For example: In a remote class students can unmute themselves and share rhythmic or melodic accuracy. In a hybrid model, students in person can share in their singing and students online can unmute. They can all use Jamboard, Peardeck and other platforms at the same time to enhance their learning experience. In a live setting, smaller or larger groups of students practice singing the phrases to each other as a conversation. My classroom has specific protocols and procedures for how we engage in class discussion and use rubrics.

Lesson Tasks/Activities (continued)

Lesson Sequence	SIOP Components & Features
<p style="text-align: center;">4 beats; release for 8, 12, 16, 20; breathe in on beat 4 ONLY; and release for 8, 12, 16, 20, etc.)</p> <p>Singing (examples—lip trills/tongue trills, scales, arpeggios, etc.)</p>	
<p>Preparation/Building Background</p> <ul style="list-style-type: none"> • T sings “Peixinhos do Mar.” • T shares slides with “Peixinhos do Mar” lyrics. • T asks students to read the lyrics, while the teacher sings the song twice. • T asks, “What language is this? Where in the world do you think this song is from?” (Portuguese, from Brazil). • T will model singing this song again. <p>Comprehensible Input</p> <ol style="list-style-type: none"> 1. T asks, “What is diction? Why is it important to pronounce the words correctly when singing in a different language?” T writes Ss’ responses on board. 2. T does call and response of song with the Ss for each phrase, singing on a neutral syllable “doo.” 3. Ss echo T in call-and-response, speaking the neutral syllable in time. Then, they add the text, phrase by phrase. 4. T will check in with Ss to ask where they think they need more assistance with the text. T can speak the text slowly and in 	<p>6. Plan Meaningful Activities that Integrate Lesson Concepts with <i>Language Practice Opportunities for Reading, Writing, Listening, and/or Speaking</i></p> <p>7. Concepts explicitly linked to <i>students’ background experiences</i></p> <p>8. Links explicitly made between <i>past learning and new concepts</i></p> <p>9. <i>Key Vocabulary Emphasized</i></p> <p>14. <i>Scaffolding Techniques consistently Used, Assisting and Supporting Student Understanding</i></p> <p>15. <i>A variety of questions or tasks that promote higher-order thinking skills (e.g., literal, analytical, and interpretive questions)</i></p>

Lesson Tasks/Activities (continued)

Lesson Sequence	SIOP Components & Features
<p>time and isolate specific words (anticipate difficulty with “foi o peixinhos do mar”). T might use phonetics if needed.</p> <p>Strategies</p> <ol style="list-style-type: none"> 1. T describes that often when writing lyrics or telling a story through musical text, composers and lyricists make choices about how to portray the story. For example, they may use imagery to describe a house, or they might just use the term house. 2. As a class, Ss and T will define terms. <ol style="list-style-type: none"> a. Direct Translation: Word for word translation from one language to another b. Poetic Translation: Translating each line of poetry. Relates more to speech. <p>Interaction</p> <ol style="list-style-type: none"> 1. Using a visual organizer, Ss will use Google translate to look up each word in the piece and add it into the slide. We will name this the “Direct Translation.” 2. T will share the poetic English translation of the piece, shown directly next to the Portuguese. 3. Using a Venn diagram, Ss will share their name and I similarity/difference between Poetic and Direct Translations. This can be done through a Jamboard or other visual map, or alternatively, a Smartboard. 4. S will discuss commonalities between responses. 	<p>4. <i>Supplementary materials used to a high degree, making the lesson clear and meaningful</i></p> <p>13. <i>Ample opportunities provided for students to use learning strategies</i></p> <p>16. <i>Frequent opportunities for interaction and discussion between teacher/student and among students, which encourage elaborated responses about lesson concepts</i></p>

Lesson Tasks/Activities (continued)

Lesson Sequence	SIOP Components & Features
<p>Practice and Application</p> <ol style="list-style-type: none"> 1. S brainstorm common phrases in their LI that mean one thing in their language and directly translated means something else. (Examples: in bocca al lupo—Into the wolf’s mouth—Good luck. Cuando las ranas crien pelo—when frogs grow hair—it will never happen). Write down on paper. 2. S turn and talk with their neighbor to share their direct translation phrases. 3. Using a graphic organizer, in pairs Ss review techniques for singing with a bright or dark tone quality, writing the qualities for each. 4. T projects a visual to highlight bright qualities and how to achieve this singing (Techniques for Brighter and Warmer Tone Quality). Ss compare to their list. 5. “Based on the poetic translation and what you hear, do you think this song has a bright or warm tone quality?” Using Accountable Talk Sentence Stems (on the wall) Ss discuss. 6. T and Ss will sing through “Peixinhos do Mar” using a bright tone quality and then a warm tone quality. 7. Using the vocabulary list on the wall, Ss will choose another tone quality to sing the piece. Ss will discuss how it was different than the previous bright and warm tones. 8. “Which tone quality was more appropriate for ‘Peixinhos do Mar’? Why?” 	<p>18. <i>Sufficient Wait Time for Student Responses Consistently Provided</i></p> <p>19. <i>Ample opportunities for students to clarify key concepts in LI (student’s primary language) as Needed with Aide, Peer, or LI Text</i></p> <p>20. <i>Hands-On Materials and/ or Manipulatives Provided for Students to Practice Using New Content Knowledge in the Classroom</i></p> <p>21. <i>Activities provided for students to apply content and language knowledge in the classroom</i></p> <p>22. <i>Activities integrate all language skills (i.e., reading, writing, listening, and speaking)</i></p> <p>12. <i>A Variety of Techniques Used to Make Content Concepts Clear</i></p>

Lesson Tasks/Activities (continued)

Closing (review objectives and vocabulary, assess learning)

1. Ss will review definitions for diction and tone quality.
2. How do we describe tone quality? (using the vocabulary list for some assistance), What is a Direct Translation? Poetic Translation? How are they similar or different? Which tone quality is most appropriate to sing with for “Peixinhos do Mar” and Why?
3. As a group, Ss sing piece once more as T records. As a group, class listens to their singing. Using the Tone Quality Checklist, Ss fill out what they hear.

23. *Content objectives* clearly supported by lesson delivery

24. *Language objectives* clearly supported by lesson delivery

25. Students *engaged* approximately 90% to 100% of the period

27. Comprehensive review of *key vocabulary*

28. Comprehensive review of *key concepts*

29. Regular *feedback* provided to students on their output

30. *Assessment* of student comprehension and learning of all lesson objectives throughout the lesson

Review and Assessment(s)

Throughout the lesson, students will be asked to share their progress with learning specific sections. Graphic organizers will provide information on how students are engaging with direct and poetic translations. Students will record themselves singing “Peixinhos do Mar” and assess themselves using the Tone Quality Checklist.

Possible Extensions

The teacher can teach the lesson in one session or over multiple days depending on the level of the students.

1. Students can create an ostinato body percussion rhythmic pattern to perform while singing the piece.
2. Students can translate this song into their own language and create their own arrangements.
3. While the teacher sings the melody, students can improvise harmonies in different sections of the piece.
4. Students can explore and choose the use of different tone qualities and storytelling for each phrase of the piece.
5. Ss can choose another folk song that tells a story and make decisions on what tone quality best accompanies the story in its direct and poetic translations.

Rebecca Martinez is a choral music teacher at Fort Hamilton High School in Brooklyn, New York, where she directs a large mixed ensemble and a treble chorus consisting of auditioned students, and is the advisor of the *a cappella* club. Ms. Martinez has been on faculty at Brooklyn College since 2019 as director of their Glee Club. Martinez received undergraduate and master's degrees from Brooklyn College's Conservatory of Music with a major in Music Education and is currently a graduate student in education leadership at Teachers College, Columbia University.

A bilingual artist and educator, Martinez believes in the importance of singing through diverse repertoire, including languages and cultures. She brings her own background to her teaching to better assist her students on their musical journey. Martinez also believes that it is important for students to make connections between the music they are singing and their personal experiences.

“Peixinhos do Mar” Resources

Rebecca Martinez

Sheet Music:

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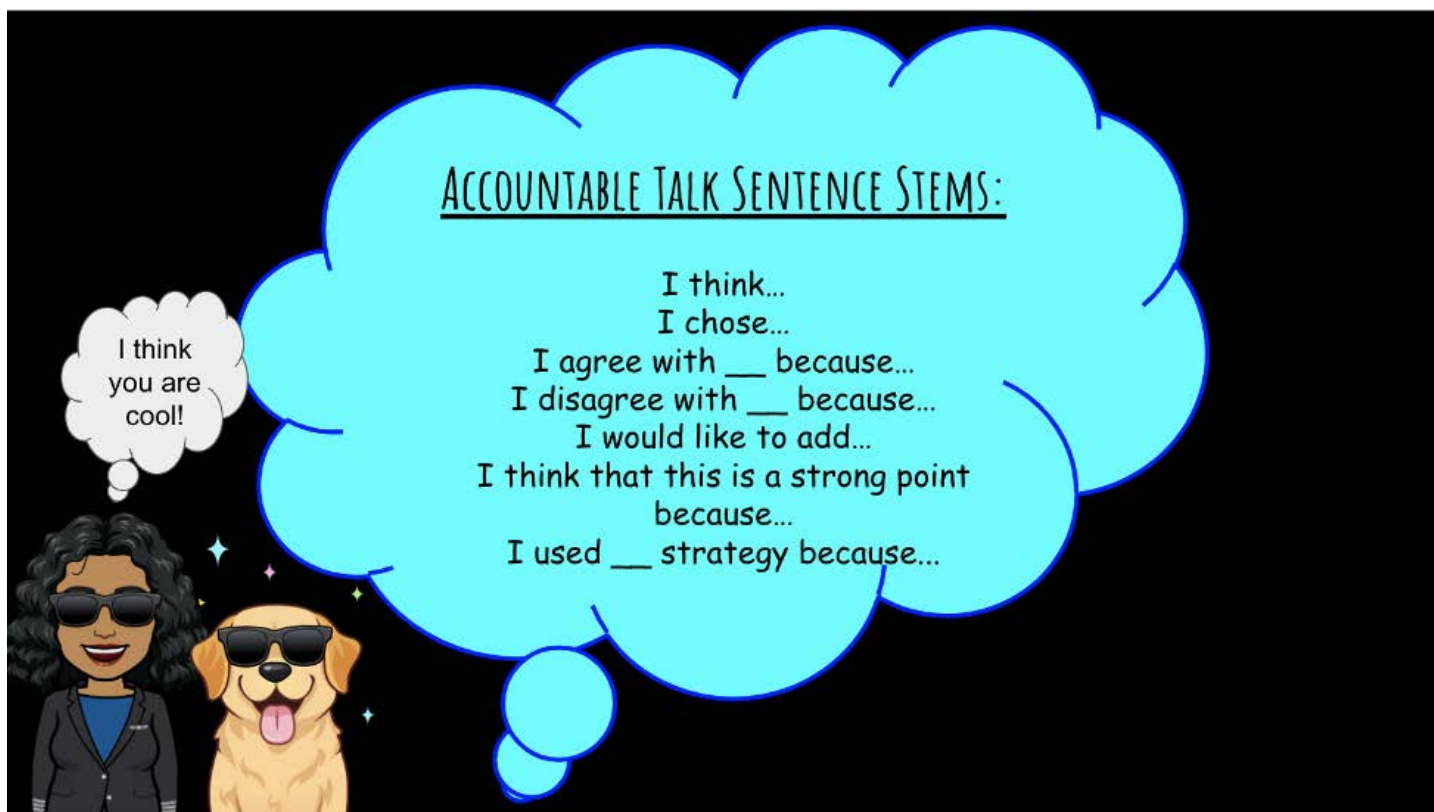


Quem ten-si-nou a na - dar Quem ten-si-nou a na - dar Foi, foi, ma-ri-nhei-ro foi

7

os pei-xi-nhos do mar! Foi, foi, ma-ri-nhei-ro-foi os pei-xi-nhos-do mar!

Accountable Talk Stems:



ACCOUNTABLE TALK SENTENCE STEMS:

- I think...
- I chose...
- I agree with ___ because...
- I disagree with ___ because...
- I would like to add...
- I think that this is a strong point because...
- I used ___ strategy because...

I think you are cool!

YouTube Videos:

Student Performance: <https://www.youtube.com/watch?v=3xW0oiepk3g>

Milton Nascimento: <https://www.youtube.com/watch?v=UkPpBOOzRPM>

Elementary Visual Story: https://www.youtube.com/watch?v=_c7q8bvQSFE

Singing with a Bright/Warm Tone Quality: How to Checklist

Techniques for Brighter and Warmer Tone Quality

Warmer

- Lower the jaw and the lips are round or forward
- Putting your hands on cheeks

Brighter

- Still drop the jaw but with more of a smile
- It should feel like you are biting into an apple
- Top teeth slightly showing



Google Slides:

<https://docs.google.com/presentation/d/1vYAGv0Lj02lTiDUVbKYPIXdB-KpNts16AAFKpvQ8gGk/edit?usp=sharing>

Example of a Jamboard:

https://jamboard.google.com/d/1w0kX8SPZfo-gmatYrQ1opLYkehiDRs9_33WJEJR16V0/edit?usp=sharing

Tone Quality Checklist: Self-Assessment

Fort Hamilton High School

Ms. Martinez

Tone Quality Checklist

Tone: The quality, clarity, and consistency of sound.

Listen to your performance. Circle the best choices below and respond to the following:

1. Does this voice sound **MOSTLY** bright or warm?

Bright

Warm

2. Are the pitches and tone quality clear?

Yes

No

3. Does the singer change tone quality throughout the performance?

Yes

No

4. Circle the adjectives that best describe the tone quality of this singer.

Brash

Ear-Splitting

Bright/Light

Well-Balanced

Warm/Dark

Breathy

Swallowed

Raspy

Soulful

Growling

Haunting

Nasal

5. Share your thoughts about the performance you heard?

Vocabulary List

Tone Quality	Description
Brash	Overly bright sound with brassy tone quality
Ear-Splitting	Overly bright sound where higher notes are loud and the lower notes are also bright
Bright/Light	Higher notes sound amplified
Well-Balanced	This voice has both bright and warm qualities
Warm/Dark	Lower notes sound amplified
Breathy	Airy, sounds like a sigh
Swallowed	When voice is too warm, sounds like sound is stuck in the throat or “swallowed”
Raspy	Voice has a gritty quality
Soulful	Voice has a rich quality
Growling	Voice sounds like it is growling
Haunting	Voice has a smooth, open, spooky quality
Nasal	Voice sounds really bright. Like as if the sound is achieved through the nose

Pre-Assessment Models for Ensemble

Deanna Loertscher

Class/grade(s):	High School Band, Grades 9–12 (can be modified for all grade levels)
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Content Goals
Pre-assess students content knowledge and devise differentiated materials for ELs and all other students.

Language Objectives
Pre-assess students language knowledge and devise differentiated materials for ELs and all other students.

Materials:	<ul style="list-style-type: none">● Tone Q● Band Instrument● Pencil● Essential, intermediate, and advanced vocabulary lists● Pre-assessment: Understanding rhythm, tempo, structure● Rhythm Worksheets with musical, visual, and LI supports● Rhythm Counting Workbook with language supports
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Lesson Tasks/Activities	
	SLOP Features Present
<p>Determine essential, intermediate, and advanced vocabularies</p> <ol style="list-style-type: none"> 1. T should determine the vocabulary they want to or need to teach throughout the year or a unit. They might consult school or district curricula, as well as state and national standards to derive this list. 2. Next, T categorizes this vocabulary as essential, intermediate, and advanced. <ol style="list-style-type: none"> a. T identifies the essential or core vocabulary. Essential vocabulary makes the teacher pinpoint the absolutely necessary vocabulary that all students must know and use in order to successfully participate in rehearsals. The essential vocabulary might be for ELs and those new to band. b. The intermediate vocabulary (for those who have several years of prior band / instrumental experience), <p>The advanced vocabulary (for upperclassmen and advanced underclassmen). See an example. Note color coding for quick identification.</p>	<p>9. Key Vocabulary Emphasized. <i>By creating tiered lists of essential, intermediate, and advanced, teachers can identify and then emphasize key vocabulary</i></p>
<p>Identify current content and language skills</p> <p>Pre Assessment—Understanding Rhythm, Tempo, Structure:</p> <ol style="list-style-type: none"> 1. Provide Ss with a pre-assessment in order to determine their language and content knowledge. This pre-assessment should be 	<p>8. Links explicitly made between past learning and new concepts. <i>By assessing students' knowledge, teachers can make explicit connections to past learning.</i></p>

Lesson Tasks/Activities (continued)

	SLOP Features Present
<p>given at the beginning of one of the first rehearsals of the year. Explaining to Ss that the goal is to identify current individual content and language knowledge/understanding.</p> <p>Ask students to look over the essential (1), intermediate (2), and advanced (3) component boxes and respond to the boxes that they feel is overall the best fit for their current level of vocabulary/concept understanding. The “I’m not sure/this is new to me” checkbox at the bottom of the sheet so students who have not yet developed the English language skills or content knowledge are acknowledged with a pathway in being able to respond to some part of the pre-assessment. The pre assessment is graded for completion and turn in. (Rhythm, Tempo, Structure pre-assessment)</p>	<p>#30 assessment of student comprehension and learning of all lesson objectives throughout the lesson. <i>This pre-assessment allows for the teacher to assess student comprehension using multiple supports of pictures, icons, and LI (Japanese) in order to better see students’ musical and language readiness.</i></p>
<p>Analyze Data:</p> <p>Review Ss’ responses. Create a spreadsheet of Ss. Identify initially appropriate vocabulary level goals for each student. Importantly, it should not be assumed that ELs will only use essential vocabulary. And, students should not be locked into these lists all year. Identifying an appropriate starting point level is important for building a solid foundation for content specific language acquisition and understanding. The goal is that Ss develop a strong understanding of the essential language and musical vocabulary.</p>	<p>4. Supplementary materials used to a high degree, making the lesson clear and meaningful</p> <p>5. Adaptation of content to all levels of student proficiency</p> <p>19. Ample opportunities for students to clarify key concepts in LI (student’s primary language) as Needed with Aide, Peer, or LI Text.</p>

Lesson Tasks/Activities (continued)	
	SLOP Features Present
<p>Create supplemental differentiated materials.</p> <p>T then creates supplemental materials for ELs. (See Rhythm Vocab and Background handouts; and Rhythm background sheet) See the documents below for examples.</p>	<p><i>Use of pictures, musical icons, and LI Japanese keywords are used to provide context to vocabulary.</i></p>

Possible Extensions
<p>Content and language acquisition can be assessed through a second administration of the pretest as a posttest, although growth is best measured by asking students to label or identify (or a mix of both to provide written and spoken practice and assessment) their current band or lesson music with the terms and concepts originally assessed. This can be done formally or informally, and can be graded or ungraded.</p> <p>Preassessment of vocabulary might be used at the beginning of the academic year, but more advantageous, could be used at the beginning of each unit.</p>

Deanna Loertscher teaches band at Harrison High School in Harrison, New York. An active performer, she has performed around the New York metropolitan area, including Carnegie Hall, Alice Tully Hall at Lincoln Center, and the Kimmel Center. She holds degrees from Ithaca College and Penn State University, and is currently a graduate student at Teachers College, Columbia University.




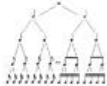



Essential, Intermediate, and Advanced Vocabulary Lists

Lesson	Vocab Type	Topic	Term or Vocab	Definition
1	Essential	Rhythm	Rhythm	A strong, regular, repeated pattern of sounds
1	Intermediate	Rhythm	Rhythmic Durations	Whole, Half, Quarter, Eighth, etc notes and rests
1	Advanced	Rhythm	Meter	The sense that there is some order or grouping to the pulses
1	Essential	Rhythm	Time Signature	The top number tells us how many beats per measure and the bottom number tells us what kind of note duration gets the beat.
1	Advanced	Rhythm	Multi-meter	Changing meters frequently
1	Intermediate	Rhythm	Common Time	The most common time signature in music (4/4 time), which is often noted with "C"
1	Intermediate	Rhythm	Cut Time	Also known as "half time" or "alla breve," is written as 2/2 and has two half notes per measure, which each get the beat.
1	Intermediate	Rhythm	Simple Time	Each beat is grouped into 1 pulse. These time signatures typically have a 4 (or 2) as the bottom number.
1	Intermediate	Rhythm	Compound Time	Each beat is grouped into three pulses. These time signatures typically have an 8 as the bottom number.
1	Advanced	Rhythm	Complex Time	Each measure has instances of duple and triple groupings.

Rhythm and Vocabulary Background Handouts

Rhythm

Essential Band Concept and Vocabulary List for native Japanese Speakers

Vocabulary	Picture	Term in Japanese
Rhythm: A strong, regular, repeated pattern of beat. An example of a rhythm is a quarter note.		リズム
Time Signature: The top number tells us how many beats per measure and the bottom number tells us what kind of note duration gets the beat.		拍子
Foot Tap: Our strategy of tapping one foot to feel the beat and subdivision		フットタップ
Subdivision: Dividing the beat into smaller fractional parts.		細分化
"Count, Clap, Tap": Our strategy to independently learn what rhythms sound like		「カウント、クラップ、タップ」
Tempo: The speed of the beat		テンポ
Metronome: A tool used by musicians that maintains a steady beat at a selected "beat per minute" (BPM)		メトロノーム

Vocabulary Flashcards

Rhythm and Vocabulary Background Handouts (continued)

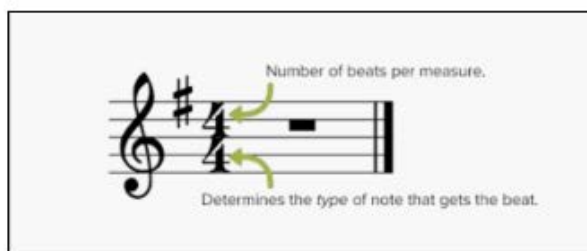
Rhythm

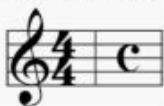
Rhythm is a strong, regular, repeated pattern of beat.
Watch this [Youtube video](#) for an explanation of Rhythm and Beat.



Rhythm is communicated in music by **Rhythmic Durations** such as whole, half, quarter, and eighth notes and rests. Please study the "Common Rhythms" charts to ensure you understand how to count these frequently used rhythms.

The sense that rhythms are organized into groupings is called **Meter**, and meter is communicated with time signatures. In a **Time Signature**, the top number tells us how many beats there are per measure and the bottom number tells us what kind of note duration "gets the beat." Time signatures are always located in the first measure and anytime the time signature changes in a piece of music. Pieces that trade off between several different time signatures are called **Multi-Meter**.



Common Time	Cut Time	Simple Time Signatures	Compound Signatures	Complex Time Signatures																				
The most common time signature found in music (4/4 time), which is often noted with "C"	Also known as "half time" or "alla breve," is written as 2/2 and has two half notes per measure, which each get the beat.	Each beat is grouped into 1 pulse. These time signatures typically have a 4 (or 2) as the bottom number.	Each beat is grouped into three pulses. These time signatures typically have an 8 as the bottom number.	Each measure has instances of duple and triple groupings.																				
<div>Common time</div> 	Cut Time = $\text{C} = \frac{2}{2}$	<table><tr><td>2</td><td>3</td><td>4</td><td>5</td></tr><tr><td>4</td><td>4</td><td>4</td><td>4</td></tr></table>	2	3	4	5	4	4	4	4	<table><tr><td>3</td><td>6</td><td>9</td><td>12</td></tr><tr><td>8</td><td>8</td><td>8</td><td>8</td></tr></table>	3	6	9	12	8	8	8	8	<table><tr><td>5</td><td>7</td></tr><tr><td>8</td><td>8</td></tr></table>	5	7	8	8
2	3	4	5																					
4	4	4	4																					
3	6	9	12																					
8	8	8	8																					
5	7																							
8	8																							

Student Name: _____

Understanding Rhythm, Tempo, Structure

♩ = 120

1.

5 2.

Label the above music with the following vocabulary / concepts

Level 1: Essential

Label the music to identify a:

- ☐ Time Signature
- ☐ Tempo
- ☐ Measure
- ☐ Barline
- ☐ Repeat

Level 2: Intermediate

Label the music to:

- ☐ Identify the Common Time signature
- ☐ Identify the tempo marking name for the given BPM
- ☐ Identify a Ledger line
- ☐ Identify a double barline
- ☐ Explain how to perform the first and second ending

Level 3: Advanced

Label the music to:

- ☐ Identify the Anacrusis
- ☐ Identify the Multi-meter section
- ☐ Change the tempo in measure 7. Label the tempo marking term and the appropriate BPM
- ☐ Add notations to this exercise to transpose it to C# major

- ☐ Check here if this is all new to you and you have not learned this information yet. (Don't worry, we'll learn it together soon!)

