

These lessons are provided as a service to the music education community. Links to videos and sound recordings in these lesson plans are not endorsements of organizations, people, products, or places. Lesson plan sound recordings may be obtained through your favorite streaming platform. Copyright permission pending.



## Music In Our Schools Month® General Music: 4<sup>th</sup> Grade, 2022–2023

### Rhythm Keeps Us Moving!

*Lesson by Becky Halliday, University of Montevallo, Montevallo, Alabama. Member-at-large for General Music, National Association for Music Education (NAfME)*

#### Overview

In this unit, students will discover sixteenth-note patterns in speech and song, then demonstrate understanding by creating new rhythms to accompany and/or supplement existing musical materials. Participation will include verbal, aural, and kinesthetic responses, as well as analyses of speech rhythms around the theme of locations such as states, cities, etc.

#### Prerequisite Skills

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

- steady beat
- subdivisions of steady beat
- body percussion
- formal structure

#### Instructional Goals/Objectives

**Launching Point 1 (Respond):** I can demonstrate awareness of musical form in a folk dance.

**Launching Point 2 (Perform):** I can read notated rhythm patterns containing quarter note,

Music In Our Schools Month® 4<sup>th</sup> Grade 2022-2023: Rhythm Keeps Us Moving!

© 2022 National Association for Music Education

paired eighth notes, and groupings of 4 sixteenth notes.

**Launching Point 3 (Create):** I can create new rhythm patterns containing quarter note, paired eighth notes, and groupings of 4 sixteenth notes.

## NATIONAL CORE ARTS STANDARDS (2014)

### Creating

**Anchor Standard:** Select and develop musical ideas for defined purposes and contexts.

**Enduring Understanding:** Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Essential Question:** How do musicians make creative decisions?

**MU:Cr2.1.4a:** Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.

### Responding

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

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

**Enduring Understanding:** Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music

**MU:Re7.2.4a** Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).

### Performing

**Anchor Standard** Analyze the structure and context of varied musical works and their implications for performance.

**Essential Question:** How does understanding the structure and context of musical works inform performance?

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

**MU:Pr4.2.4b** When analyzing selected music, read and perform using iconic and/or standard notation.

### Assessments

**Launching Point 1:** Students participate in the dance that accompanies the song “Tideo,” identifying the A section as primarily locomotor and the B section as primarily nonlocomotor.

**Launching Point 2:** Students play games such as Poison Rhythm and Rhythm Relay to demonstrate understanding of grouped sixteenth notes (*tika tika* or other preferred rhythm syllables)

**Launching Point 3:** Students submit written rhythmic phrases including sixteenth-note groupings.

Assessment should be embedded throughout each Launching Point.

### Materials and Resource Links for the Unit

- Library of Congress information: <https://www.loc.gov/resource/afc9999005.7182.0>
- “Jingle at the Window (Tideo)” can be found in common songbooks and online collections, such as:
  - <https://www.bethsnotesplus.com/2013/03/tideo.html>
  - <https://kodaly.hnu.edu/song.cfm?id=920>
- Rhythm flash cards (4-beat patterns)
- Rhythm composition cards (singular beat/card)
- Rhythm notation sheet

## Teacher Talk—To the Teacher (Historically and Culturally Significant Information)

### Launching Point 1

- There are many versions of the dance for *Tideo*.
- *Jingle at the Window (Tideo)* is cited as a folk song from Magee, MS (<https://www.loc.gov/item/afc9999005.7182>). It has also been included in a collection of Texas play-party games (see: <https://kodaly.hnu.edu/song.cfm?id=920>)

- *Tideo* may serve as a replacement for *Chicken on a Fencepost* in teaching 16th note groupings. The rhythmic structure containing that note group (“jingle at the window”) mirrors that of *Chicken on a Fencepost* (“chicken on a fencepost), while the endings of those phrases closely resemble each other (“tideo”; “can’t dance Josie”)
- “Chicken on a Fencepost (Can’t Dance Josie)” contained a racial slur for African Americans in place of the word “Chicken.”
- This double circle dance is a partner-changing activity, promoting social interaction.

## Launching Point 2

- Rhythm games often take a short amount of time and can be useful as opening or closing activities to prepare concepts found in song materials. Examples:
  - Poison rhythm: a rhythm is displayed and labeled as the “poison rhythm”—if students respond to this rhythm when echo-clapping, they are eliminated.
  - Rhythm relay: Students separate into 2 even lines (if an odd number, teacher may choose a “line judge” to keep people from switching places in line; that person may take someone’s place in the next round). Teacher plays or claps a rhythm and students must transcribe it. Whoever does so first and correctly is the winner, and that team receives a point.

## Launching Point 3

- Rhythm cards can be sized according to beat; for example, one index card = one beat, printed with either a quarter note, paired eighth notes, set of four 16th notes, quarter rest, etc. A half note would be represented by two index cards taped together and ideally laminated.
- Students should be given cards with 4 of each rhythmic value (2 half notes, 1 whole note). Suggestion: On the reverse side of the quarter note card, print paired eighth notes so students can simply flip them over. Print a quarter rest on the reverse of sixteenth note patterns. This will give students fewer cards to sort while allowing for many combinations.
- The rhythm patterns that students composed may be demonstrated on instruments with various timbral qualities or transferred to barred percussion to create melodic patterns.
- Suggested book: Mayer, Mercer. *There’s an Alligator Under My Bed*, Dial Books, 1987

# LAUNCHING POINT 1

## Responding

**Objective:** The students can identify sixteenth notes in a given song (“Tideo”).

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

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

**Enduring Understanding:** Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music

**MU:Re7.2.4a** Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).

### Procedure

- “Tideo” is taught by rote, first sung through by teacher, then with comprehension questions such as:
  - What do you think is the title of this song?
  - How many times do you hear that word?
  - How many windows do we pass? (Answer: 6; sum of all windows, for this version of the play-party song)

FORMATION: Double circle with partners facing. Inside circle does not move.

- A section: Outside circle moves counterclockwise.
  - “Pass one window, tideo”—pass one person on inside circle.
  - “Pass two windows, tideo”—pass the next two (or simply move to the next partner)
  - “Pass three windows, tideo”—pass the next two; stop and face the third person (or simply move to the next partner)
  - “Jingle at the window”—pat legs with “jingle at the window,” clap with “Ti-de,” pat both hands with partner on “o.”
  - “ti-de”—clap
  - “o”—pat partner’s hands
- B section:
  - “Tideo, tideo”—two-hand turn; partners change places
  - “Jingle at the window, tideo” as before
  - “Tideo, tideo”—two-hand turn; partners change places, returning to their original position

These lessons are provided as a service to the music education community. Links to videos and sound recordings in these lesson plans are not endorsements of organizations, people, products, or places. Lesson plan sound recordings may be obtained through your favorite streaming platform. Copyright permission pending.

- Dance continues until students meet their original partner
- Teacher indicates four beats by displaying 4 hearts (or other beat markings, such as underscores).
- Students identify last three beats as */ti ti ti ta/* (or other preferred rhythm syllables)
- Students discover that there are four syllables on the first beat; teacher indicates this with four stems, then beams them together with 2 beams, identifying this as *“tika tika”* (or other preferred rhythm syllables).

### Assessment

Formative: Teacher observes accuracy of body percussion. Speech patterns may be slowed considerably to remind students to pat the rhythm as it aligns with syllables.

**Extension** (This could refer to other grade levels or other ideas for this launching point). An earlier grade may substitute a simple passing game using jingle bells or a tambourine as a replacement for the dance. Students pass the instrument on “pass,” stopping at “Jingle at the window,” at which time the student holding the instrument shake it. They continue passing during the B section, stopping on “Jingle at the window” each time.

## LAUNCHING POINT 2

### Performing

**Objective:** I can read rhythm patterns containing sixteenth notes, paired eighth notes, quarter notes, and quarter rests.

**Anchor Standard:** Analyze the structure and context of varied musical works and their implications for performance.

**Essential Question:** How does understanding the structure and context of musical works inform performance?

**Enduring Understanding:** Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.

**MU:Pr4.2.4b** When analyzing selected music, read and perform using iconic and/or standard notation.

### Procedure

1. Alligator chant (traditional):

*Alligator high, alligator low*

*Alligator fast and then he’s slow.*

**Music In Our Schools Month® 4<sup>th</sup> Grade 2022-2023: Rhythm Keeps Us Moving!**

**© 2022 National Association for Music Education**

*Alligator up, alligator down,*

*Alligator in the streets and all around the town.*

2. Students identify the number of beats in the chant.
3. Students discover the rhythmic patterns found in the chant through transcription.

### **Assessment**

Student transcriptions can be completed individually or in small groups for teacher to formatively assess.

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

## **Launching Point 3**

### **Creating**

**Objective:** I can create rhythm patterns containing sixteenth note combinations such as *tika tika*, *ti tika*, or *tika ti* (use preferred rhythm syllables)

**Anchor Standard:** Select and develop musical ideas for defined purposes and contexts.

**Enduring Understanding:** Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Essential Question:** How do musicians make creative decisions?

**MU:Cr2.1.4a:** Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.

### **Procedure**

1. "Rattlesnake Skipping Song" (poem)  
Massasauga rattlesnake eats brown bread  
Massasauga rattlesnake fall down dead.  
If you catch a caterpillar, feed him apple juice. but  
If you catch a rattlesnake, turn him loose!

from: Lee, Dennis. *Alligator Pie and Other Poems*, Harper Collins, 2020

2. Students identify other places (states, rivers, towns, etc.) with 4 syllables per beat such as Mississippi, Alabama, California, Massachusetts.
3. Using rhythm cards and working in small groups of 3 or 4, students use rhythm cards to create 4- or 8-beat patterns to be used in a rondo with the chant as the A section.

**Music In Our Schools Month® 4<sup>th</sup> Grade 2022-2023: Rhythm Keeps Us Moving!**

© 2022 National Association for Music Education

These lessons are provided as a service to the music education community. Links to videos and sound recordings in these lesson plans are not endorsements of organizations, people, products, or places. Lesson plan sound recordings may be obtained through your favorite streaming platform. Copyright permission pending.

4. Students may choose to use pitched or unpitched musical instruments for their compositions.
5. Students create individual compositions for submission (for example, as an exit ticket).

### **Assessment**

Teacher reviews student compositions.  
Students notate rhythm patterns.

### **Extension**

Students identify other locations with three sounds, such as Delaware (*tika ti*), New Hampshire (*ti tika*), or Washington (*tri-o-la*).