

# EXPRESS YOURSELF!

**Grade Level or Special Area:** Music, Kindergarten

**Written by:** Victoria A. Mata, Platte River Academy, Highlands Ranch, CO

**Length of Unit:** Seven lessons (30 minutes each)

## I. ABSTRACT

This unit takes students through an exciting exploration of the expressive qualities of music. Step by step the students will grow in their understanding as they listen and explore creative movement, and finally create music of their own.

## II. OVERVIEW

### A. Concept Objectives

1. Explore space through creative movement (CO State Standard (K) 5.1).
2. Develop an understanding of expressive qualities in music (CO State Standard (K) 5.2, 5.3).
3. Understand appropriate response to conductor's cues through singing (CO State Standard (K) 5.6).

### B. Content from the *Core Knowledge Sequence*

1. **Music: Elements of Music:** Through participation, become familiar with expressive qualities in music, p. 15
2. **Music: Elements of Music:** Recognize and play steady beat, p. 15
3. **Music: Elements of Music:** Move responsively to music, p. 15
4. **Music: Elements of Music:** Discriminate between fast and slow, p. 15
5. **Music: Elements of Music:** Discriminate between loud and soft, p. 15
6. **Music: Listening and Understanding:** Become familiar with Camille Saint-Saëns, *Carnival of the Animals*, p. 15
7. **Music: Listening and Understanding:** Become familiar with Edvard Grieg, "Morning" and "In the Hall of the Mountain King" from *Peer Gynt*, p. 15
8. **Music: Songs**, pp. 15-16
  - a. The Bear Went Over the Mountain
  - b. BINGO
  - c. The Farmer in the Dell
  - d. The Hokey Pokey
  - e. If You're Happy and You Know It
  - f. John Jacob Jingleheimer Schmidt
  - g. Old MacDonald
  - h. Row, Row, Row Your Boat
  - i. The Wheels on the Bus
  - j. A Tisket, A Tasket
  - k. Kookaburra
  - l. Looby Loo
  - m. Teddy Bear

### C. Skill Objectives

1. Maintain personal space.
2. Maintain steady beat through movement.
3. Respond appropriately to changes in tempo through creative movement.
4. Respond appropriately to changes in dynamics through creative movement.
5. Listen to instrumental music.
6. Respond appropriately to changes in tempo.
7. Sing unaccompanied, accompanied and in unison.

8. Play with acceptable tone quality and posture.
9. Listen to instrumental music.
10. Respond appropriately to changes in tempo through listening.
11. Respond appropriately to changes in dynamics through listening.
12. Respond appropriately to changes in tempo through movement.
13. Respond appropriately to changes in dynamics through movement.
14. Respond appropriately to changes in dynamics through creative movement, and singing.
15. Improvise on pitched percussion.
16. Perform appropriately in response to conductor's cues.
17. Respond appropriately to changes in dynamics through singing, playing and creating.
18. Respond appropriately to changes in tempo.
19. Respond appropriately to changes in dynamics.

### III. BACKGROUND KNOWLEDGE

- A. For Teachers
  1. *From Head to Toe*, Eric Carle
  2. *The Very Busy Spider*, Eric Carle
  3. *Carnival of the Animals, Classical Music for Kids*, Camille Saint-Saëns
- B. For Students
  1. Recognize and play a steady beat.
  2. Appropriate handling of instruments.
  3. Proper posture and tone quality when singing and playing.

### IV. RESOURCES

- A. *The Very Busy Spider*, Eric Carle (Lesson One)
- B. Spider puppet, see Appendix A (Lesson One)
- C. Various percussion instruments to represent each animal in the story-glockenspiel, woodblock, cowbells, claves, suspended cymbal, cabasa, bongos, piano, xylophone, and triangle (Lesson One)
- D. Student Evaluation, Appendix B (Lessons One, Two, Three, Five and Seven)
- E. Song, "Little Red Caboose", The Music Connection (K), Silver Burdett (Lesson Two)
- F. Song, "Engine, Engine Number Nine", Share the Music (K), McGraw-Hill (Lesson Two)
- G. Speech Piece with Body Percussion, see Appendix C (Lesson Two)
- H. Tubanos, or large drums (Lesson Two)
- I. Cabasa (Lesson Two)
- J. Book with CD– Classical Music for Kids, *Carnival of the Animals* (Lessons Three and Four)
- K. Animal Cards in baggies for each individual student, see Appendix D (Lesson Three)
- L. Animal masks and scarves/streamers, see Appendix E (Lesson Four)
- M. Crayons (Lesson Four)
- N. A Teddy Bear (Lessons Five and Six)
- O. Song, "Teddy Bear" (Lessons Five and Six)
- P. Four tambourines (Lessons Five and Six)
- Q. A Bass Metallophone, Alto Xylophone, Soprano Xylophone, and Alto Glockenspiel with mallets (F Pentatonic, remove the b and e bars from all of the instruments) (Lesson Six)
- R. Four hand drums (Lesson Six)
- S. Rubric, Appendix G (Lesson Six)
- T. List of appropriate Core Knowledge songs, see Appendix H (Lesson Seven)
- U. Scarves (Lesson Seven)

- V. CD, “In the Hall of the Mountain King” and “Morning” from *Peer Gynt* (Lesson Seven)

## V. LESSONS

### Lesson One: The Very Busy Spider (30 minutes)

#### A. Daily Objectives

1. Concept Objective(s)
  - a. Explore space through creative movement.
  - b. Develop an understanding of expressive qualities in music.
2. Lesson Content
  - a. Through participation, become familiar with expressive qualities in music, p. 15
  - b. Recognize and play steady beat, p. 15
  - c. Move responsively to music, p. 15
  - d. Discriminate between fast and slow, p. 15
  - e. Discriminate between loud and soft, p. 15
3. Skill Objective(s)
  - a. Maintain personal space.
  - b. Maintain steady beat through movement.
  - c. Respond appropriately to changes in tempo through creative movement.
  - d. Respond appropriately to changes in dynamics through creative movement.
  - e. Listen to instrumental music.

#### B. Materials

1. CD – *Carnival of the Animals*, Camille Saint-Saëns
2. *The Very Busy Spider*, Eric Carle
3. Spider puppet, see Appendix A
4. Various percussion instruments to represent each animal in the story- glockenspiel, woodblock, cowbells, claves, suspended cymbal, cabasa, bongos, piano, xylophone, and triangle
5. Evaluation, Appendix B

#### C. Key Vocabulary

1. Glockenspiel – small tone bar percussion instrument with metal bars
2. Mallets - specially designed sticks for striking glockenspiel and xylophone
3. Claves – Latin rhythm sticks
4. Cabasa – Latin percussion/scraper
5. Bongos – Latin set of two drums joined together
6. Xylophone – classroom tone bar percussion instrument with wooden bars

#### D. Procedures/Activities

1. Students enter quietly as the Aquarium, from the *Carnival of the Animals* CD is playing.
2. Students imitate the teacher as they are led around the room moving quickly, and quietly, in response to the music.
3. Fade out music and sit down in a circle around the area rug.
4. Ask questions about the expressive qualities of the music. “Was this music loud or soft?” SOFT “Did the music move fast or slow?” FAST “What part of your body do you use to hear the music?” “Let’s put our ears to work today!”
5. Play a short excerpt of Fossils, from *Carnival of the Animals*. Ask students how this music is different. LOUD and FAST
6. Have students move quickly and quietly to their own personal space throughout the room as they continue to listen to Fossils.
7. Show students the Eric Carle book, *The Very Busy Spider*.

8. Tell students “Today you will help me tell a little story about a very busy spider. Every time you see the spider pop up you say...”She was **V**ery, very **B**usy **S**pinning her **W**eb. She was **B**usy **S**pinning her **W**eb” (teacher demonstrates clapping on beats **1** and **3**, extending arms out wide like a spider on beats 2 and 4.) Repeat this twice.
9. Encourage student participation and practice this portion of the story several times.
10. Explain to the students that the spider is going to meet many different characters as you go through the story. Ask the students what kind of characters a spider might meet.
11. Tell the students that they need to listen carefully to the story and the music. Each character will sound different.
12. Describe how they will move around the room as each of the characters might move. Some are fast, some are slow, some may skip and some may roll. But the students must always be GOOD LISTENERS, only limited sound effects allowed.
13. Read through this adaptation of the story. All of the instruments here are recommended, but optional. You can easily create your own adaptation with just a piano, a different selection of instruments or just body percussion.
14. As the wind blows the spider, students float around the room, and then land with a light thump on the fence (glockenspiel). SPIDER CUE!
15. The story continues: As each character enters the scene students can make animal sounds as an introduction. The horse gallops (woodblock), SPIDER CUE, the cow walks slowly (cow bell), SPIDER CUE, the sheep skips (claves), SPIDER CUE, the goat jumps (suspended cymbal), SPIDER CUE, the pig rolls (cabasa), SPIDER CUE, the dog runs (bongos), SPIDER CUE, the cat sleeps (piano/xylophone, lullaby), SPIDER CUE, the duck waddles (guiro), SPIDER CUE, the rooster marches (piano/xylophone, march), THE SPIDER CATCHES A FLY, just like **that** (CLAP on THAT) and the owl flies (triangle), the SPIDER SLEEPS.
16. Have students sit right where they are. Ask questions about the animals. Did we guess that the spider would meet any of these characters? How were each of the characters different from each other? How was the music different?
17. Students line up in number order and exit the room as they listen to Elephants, from *Carnival of the Animals*.

*E. Assessment/Evaluation*

1. Teacher evaluation of movement activity. See Appendix B.

**Lesson Two: The Tempo Train (30 minutes)**

*A. Daily Objectives*

1. Concept Objective(s)
  - a. Explore space through creative movement.
  - b. Develop an understanding of expressive qualities in music.
2. Lesson Content
  - a. Through participation, become familiar with expressive qualities in music, p. 15
  - b. Discriminate between fast and slow, p. 15
3. Skill Objective(s)
  - a. Maintain personal space.
  - b. Maintain steady beat through movement.
  - c. Sing unaccompanied, accompanied and in unison.

- d. Respond appropriately to changes in tempo.
  - e. Play with acceptable tone quality and posture.
- B. *Materials*
- 1. Song, “Little Red Caboose”, The Music Connection (K), Silver Burdett
  - 2. Song, “Engine, Engine Number Nine”, Share the Music (K), McGraw-Hill
  - 3. Speech Piece with Body Percussion, see Appendix C
  - 4. Tubanos, or large drums
  - 5. Cabasa
  - 6. Evaluation, see Appendix B
- C. *Key Vocabulary*
- 1. Tempo – the speed of the music
- D. *Procedures/Activities*
- 1. As students enter the classroom they will quietly follow the teacher who will sing “Little Red Caboose”, first at a moderate tempo and then changing the tempo, faster and slower.
  - 2. The teacher will maintain the steady beat with the cabasa, as the entire class follows around the room at various tempos.
  - 3. After thoroughly exploring different tempos the class will circle the area rug and sit down for a brief discussion.
  - 4. Ask the students if they noticed anything changing as the song was being sung. Encourage them to give several answers, informally exploring the tempos they’ve just experienced. Did the train move at only one speed? Two different speeds? Three?
  - 5. Talk about traveling on a train and the different levels of speed you would experience on the trip. Ask for more modes of transportation. Lead a discussion about the speed of each one as they come up. Explain how TEMPO is a musical word for SPEED.
  - 6. Teach students the song “Engine, Engine Number Nine” and speech piece.
  - 7. After students are comfortable with the song and speech piece separate them into groups of four or five. Have the students form their own trains, each one gently placing their hands on the child’s shoulders in front of them.
  - 8. Before beginning the activity explain that the leader of each train is the engine and will leave the station only when they here the music, paying close attention to the speed of the music. The engine will lead the train all around the classroom, but must end up at another station in time for the speech piece.
  - 9. During the speech piece the students will transfer the body percussion onto the instruments.
  - 10. After each engineer has had a chance to lead and play the instruments they become the caboose. A new engineer is born!
  - 11. After everyone has had a chance to be the engineer at a moderate tempo, ask students whether the tempo was slow, medium or fast. Continue the activity for one more round with changing tempos. Then ask the students more questions about tempo.
  - 12. When this activity is completed have the students line up in number order as the teacher sings “Little Red Caboose”. Continue to change the tempo and watch the students for appropriate responses.
- E. *Assessment/Evaluation*
- 1. Teacher evaluation of movement activity. See Appendix B.

**Lesson Three: Camille’s Carnival, An Introduction (30 minutes)**

A. *Daily Objectives*

1. Concept Objective(s)
    - a. Develop an understanding of expressive qualities in music.
  2. Lesson Content
    - a. Through participation, become familiar with expressive qualities in music, p. 15
    - b. Discriminate between fast and slow, p. 15
    - c. Discriminate between loud and soft, p. 15
  3. Skill Objective(s)
    - a. Respond appropriately to changes in tempo through listening.
    - b. Respond appropriately to changes in dynamics through listening.
    - c. Listen to instrumental music.
- B. *Materials*
1. CD – *Carnival of the Animals*, Camille Saint-Saëns
  2. Book – Classical Music for Kids, *Carnival of the Animals*
  3. Animal Cards in baggies for each individual student, see Appendix D
  4. Evaluation, see Appendix B
- C. *Key Vocabulary*
1. Camille Saint-Saëns – composer from France
  2. Composer – person who writes music
  3. Imitate – copy, sound like, look like, move like
- D. *Procedures/Activities*
1. As students enter the room quietly and move to the area rug they will follow the teacher and move slowly forward like elephants, as the elephants portion of *Carnival of the Animals* plays.
  2. The teacher will lead a brief discussion, or review of the previous lesson. The word TEMPO, the speed of music, the tempo train, what tempos the students experienced as they traveled on the train.
  3. Ask students about the way animals travel. Lead students to discover that animals move at various speeds, like the train, and like the music.
  4. Introduce students to the character of Camille Saint-Saëns, the French composer. On a globe show the students where he lived. Briefly describe the Carnival as a group of musical pieces that attempt to imitate many different animals. The music imitates the way the animals sound, or the way they move. Use the example of the elephant. The BIG LOW SOUNDING String Bass is used to imitate the way the BIG ELEPHANT moves.
  5. Read through page 8 of the book, *Carnival of the Animals*, and show students the picture of all the animals they will meet on this musical journey.
  6. Give each student the animal cards and explain that they will be guessing which animal Camille Saint-Saëns is imitating in each piece of music.
  7. As you play different excerpt from the *Carnival of the Animals*, have students hold up the animal card that they think match with the music.
  8. Start out with the easier examples of imitation, the birds, the fish, and the kangaroo, giving students clues about the expressive qualities at work. Think about the way a bunch of hens and chickens move, scratching in the dirt, pecking for food. What sound does a donkey make? Do you hear that in the music? Lead the students to hear the music LOUD, soft, FAST and slow, as it imitates the animals.
  9. If students struggle here, make the activity more of a multiple choice. For example: Does this music make you think of an elephant or a flock of birds.

10. After this activity is complete have the students return their bags with the animal cards. Play the Swan from Carnival and have students move as gracefully and quietly as a swan to the door.
- E. *Assessment/Evaluation*
2. Teacher evaluation of activity. See Appendix B.

**Lesson Four: Camille's Carnival Comes Alive! (30 minutes)**

A. *Daily Objectives*

1. Concept Objective(s)
  - a. Explore space through creative movement.
  - b. Develop an understanding of expressive qualities in music
2. Lesson Content
  - a. Through participation become familiar with expressive qualities in music, p. 15
  - b. Move responsively to music, p. 15
  - c. Discriminate between fast and slow, p. 15
  - d. Discriminate between loud and soft, p. 15
3. Skill Objective(s)
  - a. Maintain personal space.
  - b. Respond appropriately to changes in tempo through movement.
  - c. Respond appropriately to changes in dynamics through movement.
  - d. Listen to instrumental music.

B. *Materials*

1. CD – *Carnival of the Animals*, Camille Saint-Saëns
2. Animal masks and scarves/streamers, see Appendix E
3. *Carnival of the Animals* Assessment, see Appendix F
4. Crayons

C. *Key Vocabulary*

1. Tempo – how fast or slow the music is
2. Dynamics – how loud or soft the music is
3. Critical listener – listening for clues/thinking about what you hear

D. *Procedures/Activities*

1. As students enter the room they will hear the Kangaroos from Carnival.
2. Students follow the teacher around the room hopping like a kangaroo, but only when the kangaroo in the music hops.
3. Lead students to the area rug and sit down. Have a brief discussion about working your ears and being a good (critical) listener.
  - a. How did you know when to hop?
  - b. How did you know when to stop?
  - c. Is the music fast? Is the music slow?
  - d. Is the music loud or soft?
  - e. Is the music smooth or bouncy?
4. Explain that students will be divided into groups and be given various costumes. They are only to move around the room when their character's music is played, and only after someone identifies the character by raising their hand and telling the class. The matching group then moves around the room with their costumes up, until the music stops.
5. Practice listening to and identifying the different characters in the music. Review the expressive qualities at work. This one is soft and fast, that one is LOUD and FAST, and so on.

6. Separate students into groups of four or five. Give them the simple costumes and props designed for each group. Have the groups spread out into different areas in the room.
7. Begin playing excerpts from *Carnival*, allowing time for students to identify the specific characters, and move around the room with their costumes and props unfurled. As the students get more familiar and comfortable with the activity go more quickly from one character to the next.
8. Orchestrate a switch among the character groups at some point during the lesson, giving students an opportunity to identify with a different character (and different music).
9. Direct students to lay down their costumes in neat piles and return to the area rug.
10. Give each student a crayon and the *Carnival of the Animals* Assessment.
11. Play the excerpts from *Carnival* allowing the students enough time to identify each character that they hear. Also, give them plenty of time to recognize the examples of LOUD and SOFT, FAST and SLOW.
12. Collect the papers and crayons. Have the students line up in number order as the Finale of *Carnival* is played.

E. *Assessment/Evaluation*

1. *Carnival of the Animals* Assessment, Appendix F

**Lesson Five: Wake Up Teddy Bear! (30 minutes)**

A. *Daily Objectives*

1. Concept Objective(s)
  - a. Explore space through creative movement
  - b. Develop an understanding of expressive qualities in music.
2. Lesson Content
  - a. Through participation, become familiar with expressive qualities in music, p.15
  - b. Move responsively to music, p. 15
  - c. Discriminate between loud and soft, p. 15
  - d. Core Knowledge song, “Teddy Bear”, p.16
3. Skill Objective(s)
  - a. Maintain personal space.
  - b. Respond appropriately to changes in dynamics through creative movement, and singing.
  - c. Sing unaccompanied and in unison.

B. *Materials*

1. Song, “Little Red Caboose”
2. A Teddy Bear
3. Song, “Teddy Bear”
4. Four tambourines
5. Evaluation, see Appendix B

C. *Key Vocabulary*

1. Lullaby – song designed to lull a baby to sleep

D. *Procedures/Activities*

1. Students enter the room and follow the teacher around the room as the song “Little Red Caboose” is sung, gradually going from loud to soft.
2. Encourage the students to sing along.
3. When the song has reached a very soft dynamic lead the students to the area rug, where they will be seated.
4. Lead students in a discussion of dynamics. Talk about music being loud and soft.

5. Introduce the class to the teddy bear. Tell them that it has been a busy day for Mr. Bear. He took the train to the city, and is just getting home in time to go to bed. (Add to this story at will.)
  6. Talk to the students about Mr. Bear being very tired. It's time for him to relax and get ready for bed. What kind of music do you think he should listen to? Do you think the music should be loud or soft? What about a lullaby? Maybe not. He likes to do some exercises before he goes to sleep. Tell the students that you know the perfect song.
  7. Teach the students the song, phrase by phrase.
  8. Have students stand and do the simple movements that accompany the song.
  9. When the students have learned the song, and the movement lay the bear down and talk to the students about the little bear's trouble. His alarm clock is broken and he is afraid that he won't wake up in time for breakfast.
  10. Ask the students if they can help Mr. Bear.
  11. Continue to lead students in this discussion. You might ask, "If we had some tambourines, could we use them to wake up Mr. Bear?" "Do tambourines make a loud or soft sound?" LOUD "Do you see any tambourines around here?" Have the tambourines set out among some other instruments.
  12. Explain to the students that they absolutely must not wake up Mr. Bear until it is time for breakfast. He is very tired and we don't want him to be a grumpy bear. (This should intrigue the students to hold their tambourines VERY QUIETLY, good practice in self-control.)
  13. Have four students hold tambourines and stand off to the side of the area rug. They are the ALARM CLOCK!
  14. The rest of the class sings through the song, "Teddy Bear," while doing the appropriate movements. All of this is to be done quietly. When all of the children are lying down, fast asleep with Mr. Bear (snoring is allowed), signal the alarm clock for the ultimate wake up call.
  15. Repeat this activity until all of the students have had an opportunity to be the ALARM CLOCK.
  16. At the end of the lesson have the students board the train (line up) and lead them around the room singing "Little Red Caboose". This time go from soft to loud.
  17. When you have reached the loudest dynamic that you are comfortable with, lead the train to the door.
- E. *Assessment/Evaluation*
1. Teacher evaluation of instrumental activity. See Appendix B.

### **Lesson Six: Teddy Bear's Lullaby (30 minutes)**

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Explore space through creative movement
    - b. Develop an understanding of expressive qualities in music
    - c. Understand appropriate response to conductor's cues
  2. Lesson Content
    - a. Through participation, become familiar with expressive qualities in music, p.15
    - b. Move responsively to music, p.15
    - c. Discriminate between loud and soft, p.15
    - d. Core Knowledge song, "Teddy Bear", p. 16
  3. Skill Objective(s)

- a. Respond appropriately to changes in dynamics through singing, playing and creating.
  - b. Play with acceptable tone quality and posture.
  - c. Improvise on pitched percussion.
  - d. Perform appropriately in response to conductor's cues.
  - e. Sing unaccompanied and in unison.
- B. *Materials*
- 1. Song, "Teddy Bear" in F Major
  - 2. A teddy bear
  - 3. Four tambourines
  - 4. A Bass Metallophone, Alto Xylophone, Soprano Xylophone, and Alto Glockenspiel with mallets (F Pentatonic, remove the b and e bars from all of the instruments)
  - 5. Four hand drums
  - 6. CD *Carnival of the Animals*, Camille Saint-Saëns
  - 7. Rubric, Appendix G
- C. *Key Vocabulary*
- 1. Improvise – create your own music/make it up
  - 2. Metallophone – classroom tone bar percussion instrument with metal bars
  - 3. Xylophone – classroom tone bar percussion instrument with wooden bars
  - 4. Glockenspiel – small tone bar percussion with metal bars
  - 5. Mallets – sticks specially designed to strike a musical instrument
- D. *Procedures/Activities*
- 1. As students enter the room sing through "Teddy Bear" quietly, moving immediately into the circle and doing the movement.
  - 2. Tell students that they are going to sing through the song again, but this time they will only whisper the "Teddy Bear" part and accompany it with body percussion, doing the short-short-long pattern by patting their thighs.
  - 3. Go through the song twice with students whispering and patting the teddy bear rhythm, the rest of the song being sung as usual.
  - 4. The next step is having the students pat the rhythm of the teddy bear part, without any other sound at all, singing the rest of the song as usual.
  - 5. After students have mastered this step, drop the other words as well and have the students clap the steady beat in between each teddy bear part. Remind students to do all of this QUIETLY!
  - 6. When this process is complete the students should be able to go through the entire song internally, just doing the body percussion quietly. They are now ready to transfer to the instruments. Make sure that through this entire process you give clear conductor cues, keeping the tempo steady, keeping the class together in the song, and keeping them quiet in their body percussion.
  - 7. Divide your class evenly into four groups. Groups one and two will be the teddy bears. They will sing and do the appropriate movement activity, and then sleep through the instrumental interlude (the lullaby.) Group three will play the lullaby, or instrumental interlude. At the end of the interlude the teddy bears will be awakened by the fourth group, the tambourine alarm clock, and they will go back to their song and dance. (Group four will also play the hand drums during the interlude.)
  - 8. The students on the tone bar instruments will be free to improvise in F Pentatonic, during the teddy bear part of the song, while the drummers play steady beat on the alternating parts. Rehearse the students who are performing on

the instruments during the interlude until you feel that they are ready. See Appendix H.

9. Go straight through the song, now in ABA form.
  10. Rotate the groups until everyone has had a turn to do each part of the activity, this may take more than one day.
  11. After everyone has participated in this activity lead a discussion of dynamics, and tempo. Did the dynamics change at all as we performed this song? Yes. Was it mostly soft, or mostly loud? What part of our performance was loud? Did the tempo change at all as we performed this song? No.
  12. Students line up in number order as we listen to the Aquarium from *Carnival of the Animals*.
- E. *Assessment/Evaluation*
1. Teacher will assess students' ability to sing and play with good posture and tone quality, responding appropriately to the conductor's cues. See Rubric, Appendix G.

### **Lesson Seven: Who's the Boss? (30 minutes)**

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Develop an understanding of expressive qualities in music.
    - b. Understand appropriate response to conductor's cues.
  2. Lesson Content
    - a. Through participation, become familiar with expressive qualities in music, p.15
    - b. Discriminate between fast and slow, p.15
    - c. Discriminate between loud and soft, p. 15
    - d. Become familiar with Edvard Grieg, "Morning" and "In the Hall of the Mountain King" from *Peer Gynt*
    - e. Selected Core Knowledge songs, pp. 15-16
      - i. The Bear Went Over the Mountain
      - ii. BINGO
      - iii. The Farmer in the Dell
      - iv. The Hokey Pokey
      - v. If You're Happy and You Know It
      - vi. John Jacob Jingleheimer Schmidt
      - vii. Old MacDonald
      - viii. Row, Row, Row Your Boat
      - ix. The Wheels on the Bus
      - x. A Tisket, A Tasket
      - xi. Kookaburra
      - xii. Looby Loo
  3. Skill Objective(s)
    - a. Respond appropriately to changes in tempo.
    - b. Respond appropriately to changes in dynamics.
    - c. Perform appropriately in response to conductor's cues.
    - d. Sing unaccompanied, accompanied and in unison.
    - e. Listen to instrumental music.
- B. *Materials*
1. List of appropriate Core Knowledge songs, see Appendix H
  2. Scarves
  3. CD, "In the Hall of the Mountain King" and "Morning" from *Peer Gynt*

4. Evaluation, see Appendix B
- C. *Key Vocabulary*
1. Conductor – the BOSS; the person who keeps the music together
- D. *Procedures/Activities*
1. Students enter the room and follow the teacher as a song from the Core Knowledge list is sung. The teacher will change tempo and dynamics as the students follow around the room.
  2. When the possible variations in tempo and dynamics are exhausted the teacher leads the class to the area rug where they will be seated. Lead a discussion about dynamics and tempo. Pull in as many experiences from this unit’s previous lessons as possible. The Very Busy Spider, The Tempo Train, *Carnival of the Animals*, and “Teddy Bear”.
  3. Ask students who decided how fast or slow the line was moving as the class sang the first song of the day. YOU. Who decided how loud or soft the song was being sung? YOU. Who was the BOSS?
  4. Tell students that in music, when a lot of people come together to sing or play instruments one person stands out in front and becomes the BOSS. His/her name is the conductor. The conductor keeps everyone together. Everyone watches the conductor to see how loud or soft they should play, or how fast or slow they should play. Share examples of orchestras, bands and choirs.
  5. Give the students two scarves each and tell them that they are about to listen to a piece of music being played by an orchestra. The conductor stands up in front of the orchestra and keeps them all together. Ask them, “Does the conductor talk to the orchestra to tell them what to do?” No. They use hand signals and facial expressions. Show them!
  6. Tell them to pretend that they are the conductor of the orchestra. Have them imagine that a lot of people in a very big orchestra are watching them to see how fast or slow, or how loud or soft they should be playing their music.
  7. Demonstrate for the students, movements that would cue the orchestra to play in certain ways. Explore all of the expressive qualities that the class has been studying. Encourage them to imitate you. Have fun with this. Before you start the music make sure that you explain clearly that the students need to remain GOOD LISTENERS throughout this activity.
  8. Play the CD selection, “In the Hall of the Mountain King” from Peer Gynt. Conduct along with the students, starting out very soft and slow and growing with the music. At the end the whole class should be waving their scarves around with great dramatic flair.
  9. Collect the scarves from the students, leaving just one for them to pass as you play an excerpt from *Peer Gynt* again.
  10. Tell the students that when the music stops, whoever has the scarf will become the conductor.
  11. Have a student choose a favorite song from the Core Knowledge list, make sure these are songs that the students are already able to sing.
  12. Play the music and pass the scarf. Whoever ends up with the scarf when the music stops stands up and conducts the song. Encourage the rest of the students to sing following the conductor’s cues.
  13. Continue this game allowing the students to explore conducting and the expressive qualities in music.
  14. Students line up quietly as “Morning” from *Peer Gynt* is played.
- E. *Assessment/Evaluation*
1. Evaluation, see Appendix B

## VI. CULMINATING ACTIVITY

- A. Live performance of “Express Yourself from Head to Toe” adapted from a book by Eric Carle – see Appendix I for detailed guidelines for preparation.

## VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Spider Puppet, for **The Very Busy Spider**
- B. Appendix B: Student Evaluation
- C. Appendix C: “Engine, Engine Number Nine” with Speech Piece for **The Tempo Train**
- D. Appendix D: Animal cue cards for *Carnival of the Animals*, Camille Saint-Saëns, for **Camille’s Carnival, An Introduction**
- E. Appendix E: Simple costumes and props for **Camille’s Carnival Comes Alive**
- F. Appendix F: *Carnival of the Animals* Student Assessment
- G. Appendix G: Rubric, Student Assessment for **Teddy Bear’s Lullaby**
- H. Appendix H: List of appropriate Core Knowledge Songs for **Who’s the Boss?**
- I. Appendix I: Detailed guidelines for live performance, “**Express Yourself from Head to Toe**” adapted from a book by Eric Carle

## VIII. BIBLIOGRAPHY

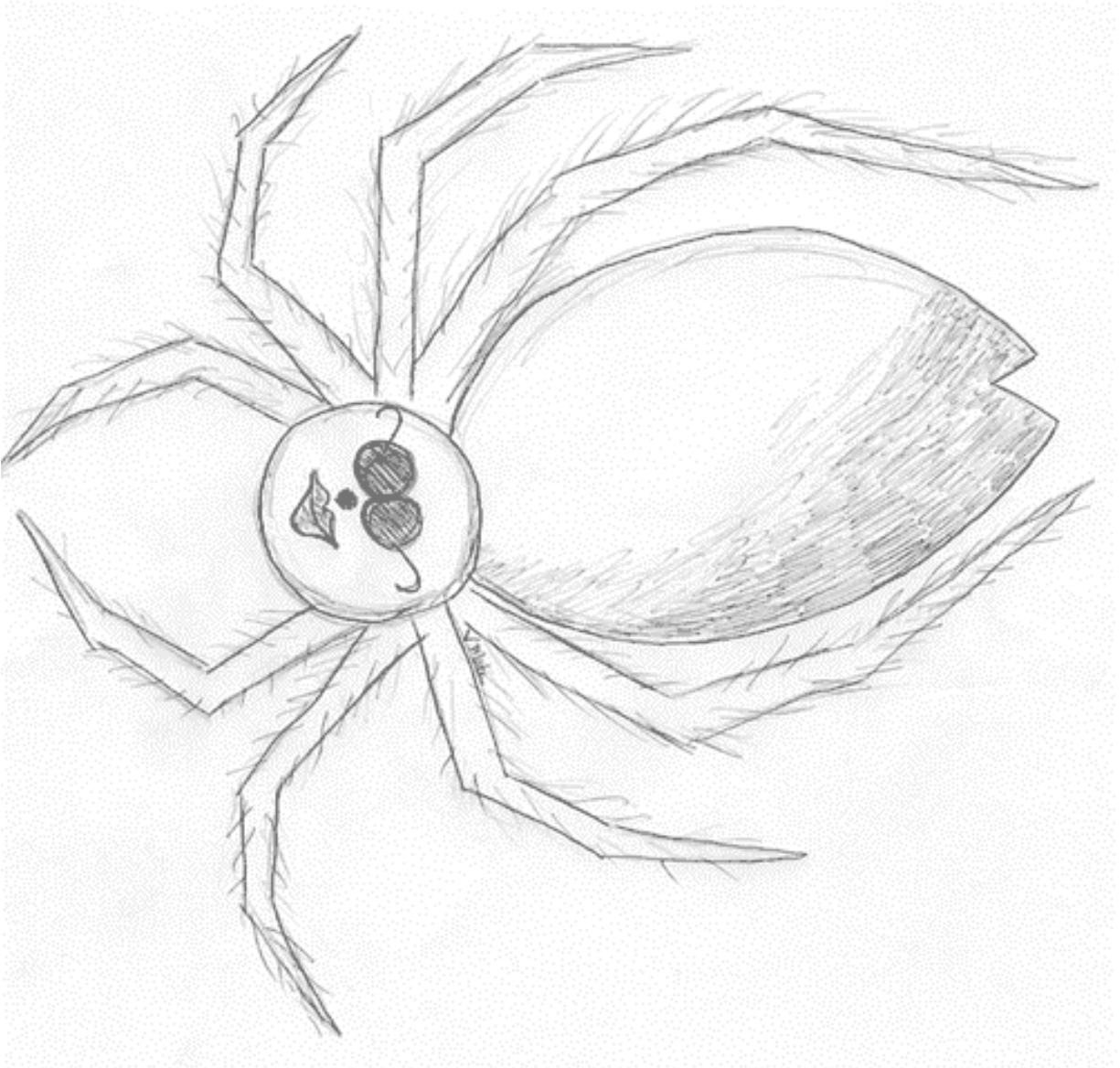
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Appendix A

*THE VERY BUSY SPIDER* by Eric Carle

Spider Puppet

Enlarge this spider, color her, and laminate her.



## Appendix B

### Student Evaluation

*****Name*****	1	2	3	4	5	6	Final	Total
1								
2								
3								
4								
5								
6								
7								
8								
9								
10								
11								
12								
13								
14								
15								
16								
17								
18								

#### STANDARD

- (1) Below Grade Level/Rarely an appropriate response
- (2) At Grade Level/Almost always an appropriate response
- (3) Above Grade Level/Always an appropriate response

#### ASSESSMENTS

- Column One/Lesson One - Appropriate movement skills
- Column Two/Lesson Two - Appropriate movement skills
- Column Three/Lesson Three - Identify correct animals through listening
- Column Four/Lesson Five - Appropriate use of the instruments
- Column Five/Lesson Seven - Appropriate response to conductor's cues
- Column Six/Lessons Seven - Appropriate posture and tone quality when singing

Appendix C

# "Engine, Engine Number Nine"

Engine, engine number nine  
Going down Chicago Line!  
If the train should jump the track  
Will I get my money back?

## SPEECH PIECE

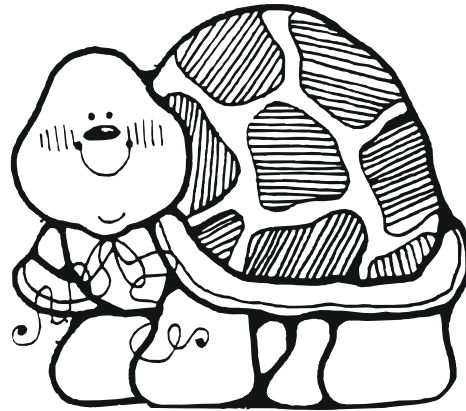
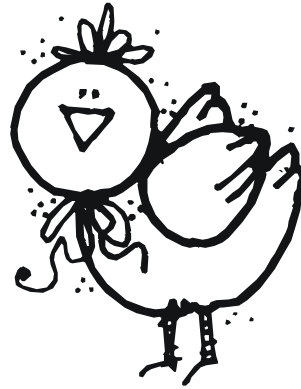
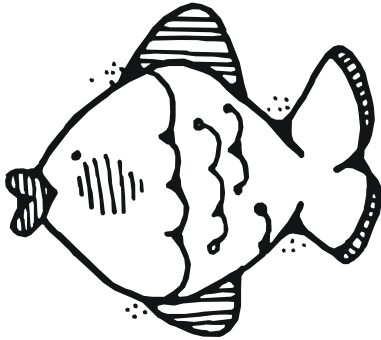
Please, oh please, don't jump the track.  
ti-ti, ti-ti, ti-ti, Ta-

I don't want my money back.  
ti-ti, ti-ti, ti-ti, Ta-

ti-ti (two eighth notes)  
Ta- (one quarter note)

## Appendix D

Copy this page and cut out animal cards.  
Place the animal cards in a bag for each student.



## Appendix E

Enlarge the characters from Appendix D. Laminate them and put them on craft sticks. Students hold these characters up as they move around the room. The Aviary, or birds in flight can be costumed with colorful scarves or streamers. If you would like the students to become more familiar with ALL of the *Carnival of the Animals* characters, you can have them stand still and listen whenever a character that is not represented by a group of students is playing. Another option is having the student who first identifies the character that is not represented, becomes that character while the excerpt is played.

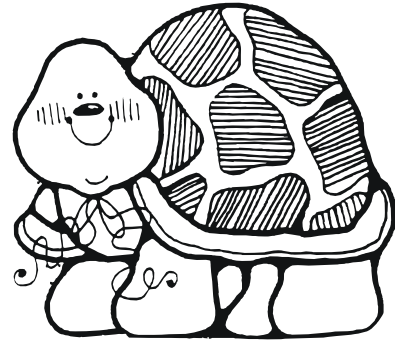
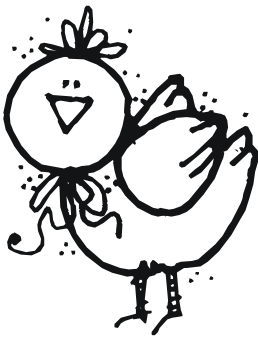
Appendix F, page 1

*Carnival of the Animals*, by Camille Saint-Saëns  
What do you hear?

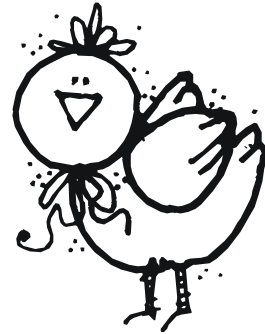
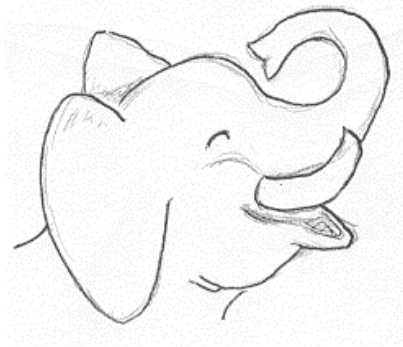
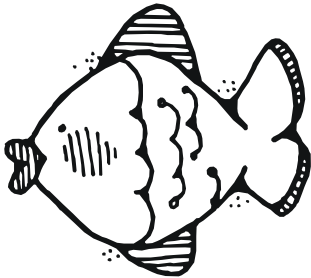
Name \_\_\_\_\_

Circle the character that you hear in the music.

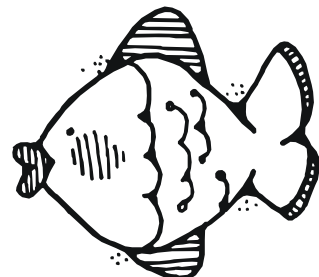
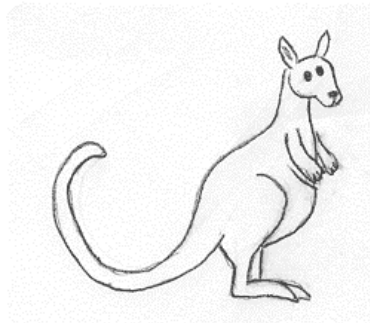
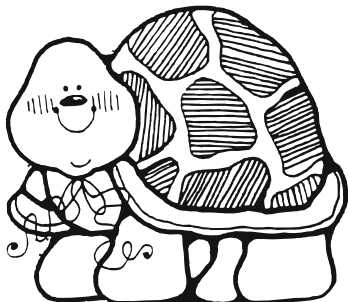
1.



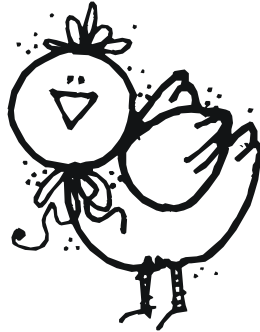
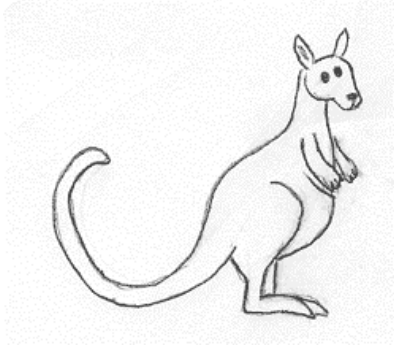
2.



3.



4.



What do you hear?

5. LOUD

Soft

6. LOUD

Soft

7. LOUD

Soft

8. Fast

Slow

9. Fast

Slow

10. Fast

Slow

## Appendix G

### Teddy Bear's Lullaby

Student Name \_\_\_\_\_

	1	2	3
Creative Movement	Movement is seldom appropriate	Movement is almost always appropriate	Movement is always appropriate, throughout the activity
Singing	Unsatisfactory tone quality	Satisfactory tone quality	Exceptional tone quality
Playing	Inappropriate handling of instruments	Appropriate handling of instruments	Excellent posture and use of instruments
Overall Participation	Unsatisfactory participation	Satisfactory participation	Enthusiastic participation

Total \_\_\_\_

## Appendix H

### Songs from the Core Knowledge Song List

The Bear Went Over the Mountain

BINGO

The Farmer in the Dell

The Hokey Pokey

If You're Happy and You Know It

John Jacob Jingleheimer Schmidt

Old MacDonald

Row, Row, Row Your Boat

The Wheels on the Bus

A Tisket, A Tasket

Kookaburra

Looby Loo

#### Other songs

Alphabet Song

Clap Your Hands

She'll Be Comin' 'Round the Mountain

Appendix I, page 1  
Culminating Activity  
"Express Yourself from Head to Toe"  
adapted from a book by Eric Carle

Materials:

*From Head to Toe*, by Eric Carle

A large variety of unpitched percussion instruments

Procedures/Activities

1. Read the story to the students and encourage them to respond with the appropriate words and movements.
2. Separate students into eleven groups.
3. As you go through the story together a second time assign a character to each group or individual student.
4. Direct each group or individual student to decide on an instrument that would fit the character and the movement of that character for their part of the story.
5. Lead brief discussions about expressive qualities in the music. For example, ask your students,
  - a. "Do you think that an elephant stomping would be loud or soft?"
  - b. "What about a giraffe bending his neck?"
  - c. "Do you think a gorilla would thump his chest slow, or fast?" "Loud or soft?"
6. Help the students to create a musical accompaniment for the story. Allow them to create. Allow them to make choices.
7. When this process is completed you can narrate while the entire class acts out the story. Each group, or student will perform on the instruments for their assigned character.
8. If you would like this to be an individual project, with every student having their own character it would be easy enough to add on some more characters with movements to match.
9. The preparation for this performance can take a day, or a week. You can perform for another class, some teachers, or the parents.
10. It is also possible to add costumes and songs to create your own little musical.
11. Have FUN!