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MusEd 353 – Hicks

## Unit Plan

Unifying Theme/Concept: Counting through variations.

Student Information: This is an 8<sup>th</sup> grade general music class consisting of 20 students. One of these students has a mild vision impairment, and another has motor skill development problems. Adaptations for these students will be provided with each lesson, as the adaptations will take different forms in each lesson.

## LESSON PLAN

### Listening Lesson: Tchaikovsky's Nutcracker Suite – Dance of the Reed Flutes

Lesson Statement: The purpose of this lesson is to introduce the Nutcracker Suite's Dance of the Flutes to students. As a preparatory lesson for the upcoming lessons on variations, we will listen to and identify the instruments used, hear and use correct terminology to describe changes in dynamic level, and learn and then identify articulation styles such as staccato and legato and be able to discuss possible reasons for using these articulations.

Materials: Dance of the Flutes recording, listening chart, Elmo projector, colored scarves, chalkboard and chalk, paper, and colored markers

Objectives: The students will show their understanding of timbre in instruments by listening and moving to the music as the instruments change from section to section. Students will also learn a brief history of the Nutcracker Suite from which the Dance of the Flutes comes. In addition, the students will show their understanding of crescendo and decrescendo by assigning the correct symbols to the music they hear and moving in response to the dynamics. Lastly, the students will show their understanding of the terms articulation, staccato, and legato by having brief discussions and answering questions about the articulative styles in the piece and by discussing possible reasons as to why the composer used these styles.

Adaptations: The visually impaired student will need the overheads to be copied and handed out to him so that he can view them at his own comfort. The student with motor skills problems will have trouble moving about the room and making motions related to the instruments in the recordings, but as long as his peers do not make fun of him, his efforts will be sufficient (he is capable of walking around the room, his arm motions and so forth will simply be a bit different than those of his peers).

National Standards used:

6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.

Procedure:

Part I

1. Listen to the Dance of the Flutes.
2. Discuss what types of instruments were heard in the piece
  - a. Is it a familiar piece? From where?
    - i. Ballet
    - ii. Disney's Fantasia
  - b. Does anyone know about the work where it comes from?
3. Brief History of the Nutcracker Suite.
  - a. Written by Pyotr (Peter) Tchaikovsky.
  - b. Performed often around Christmas Time- ballet.
  - c. About a blond girl named Clara who received a Nutcracker for Christmas as a gift that comes a live one night.

- d. There is an adventure with mice and the mouse king where the nutcracker saves Clara's life and leads her to the "Sugar Plum Fairy" where they dance in the snow.
  - e. She then wakes from her dream and the Nutcracker is still in her arms.
  - f. Dance of the Flutes is in Act II.
4. Show Listening Chart with Instrument illustrations.
    - a. Flutes
      - i. Oboe
      - ii. Violins
    - b. Trumpet and cymbals
  5. Listen again and follow chart.
  6. Listen and move with the music acting out each instrument being heard.

#### Part II

1. Listening
  - a. Listen to piece in its entirety.
  - b. Instruct students to model the dynamic level by raising or lowering their hand; the teacher will model during the piece as well.
2. Teaching (theory)
  - a. Introduce subject and concept of crescendo and decrescendo.
  - b. Draw their respective symbols on the board.
3. Practice
  - a. Listen to excerpt (0:58-1:25) of the piece.
  - b. Have students point to the symbol on the board that's being used.
4. Movement
  - a. Listen to piece in its entirety again.
  - b. Have students spread out in the room with scarves.
  - c. Use the scarves to indicate the dynamic level: high up = loud, low = soft.
  - d. Note the tendency for higher pitches to be at a higher dynamic level.
  - e. Make sure students sit down on the last cymbal crash.

#### Part III

1. Introduce two terms: articulation, staccato, and legato. Define each.
2. Instruct students to listen to the first 18 seconds and decide if that section is staccato or legato. Raise hands, answer question.
3. Then play the whole piece and ask them to raise their hands, during the piece, when it becomes legato.
4. When piece is done, ask a student to describe the legato section and explain why it is considered legato.
5. Have a discussion about why the composer (Tchaikovsky) used these contrasting styles. Is he describing a story? If so, what?
6. Instruct students to visually represent (aka. draw) the music as they listen to it, in its entirety, one last time. They can draw what the story says or how it sounds (articulations, etc.).

## LESSON PLAN

- Listening Lesson: Bach's Toccata and Fugue in D Minor – and 3 variations of the same  
The Beatles' Penny Lane – and 2 variations of the same
- Counting Lesson: Takadimi – and application to the song All Along the Watchtower (Dylan, U2, Dave)

Lesson Statement: The purpose of this lesson is to explore different ways to arrange and perform one piece. I will use the term "variations," yet mean it in a broad sense, not the strict, specific compositional sense that we have learned about.

Materials: DVD I burned of variations, MP3s (on iPod) of original, paper with partial score; MP3s (on iPod) of Penny Lane (by The Beatles, The King's Singers, and the London Trumpet Sound); MP3s (on iPod) of All Along the Watchtower (by Bob Dylan, Jimi Hendrix, U2, and the Dave Matthews Band); electric guitar and bass guitar, amps; takadimi cards; takadimi rhythm sheets

Objectives: The students will explore different ways to arrange and perform one piece. Different styles will be explored, and students will think about and discuss what effects the differences have on the listener. Also, the students will be exposed to a few rock songs and the composition of a rock band. Lastly, the students will be introduced to a counting system– Takadimi.

Adaptations: The visually impaired student should be placed somewhere from where he can see the television well, and the motor skills-handicapped student should not have any trouble with this lesson except for the writing (which his paraprofessional will help him with, as he has a special keyboard designed for these purposes, or he could just talk with his peers and they could write down his ideas).

National Standards used:

2. Performing on instruments, alone and with others, a varied repertoire of music.
4. Composing and arranging music within specified guidelines.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.

Procedure:

LISTENING LESSON I

Introduce piece

1. Brief History - Originally written for organ, early 1700s
2. Play CD of organ version
3. Have them get out writing utensil while passing out paper.

Variations

1. Overview
  - a. Listen for: faster/slower, more/less dynamics, similarity to original work, how it feels
    - i. MAKE SURE THEY UNDERSTAND THE CATEGORIES
  - b. Write these things down on provided paper
2. Play DVD
3. Discuss
  - a. Turn to partner and discuss findings– 2 minutes, go!

- b. One of each pair describe one unique difference of one of three and overall feeling of each.

## LISTENING LESSON II

### Introduce piece

1. Brief History – talk about the Beatles
2. Play MP3 of Beatles version
3. Have them get out writing utensil while passing out paper.

### Variations

1. Overview
  - a. Listen for: faster/slower, more/less dynamics, similarity to original work, how it feels
  - b. Write these things down on provided paper
2. Play MP3s of other versions
3. Discuss
  - a. Turn to partner and discuss findings– 2 minutes, go!
  - b. One of each pair describe one unique difference of one of three and overall feeling of each.

## TAKADIMI LESSON

1. Have students echo patterns, while patting beat on knees
2. Show cards with simple rhythms, continue to echo
3. Learn pattern on board – pattern from Watchtower

### Introduce songs

1. Who has heard of Bob Dylan? Jimi Hendrix? U2? Dave Matthews Band?
2. Play MP3s of Dylan, then DMB [@ 3:30] (more if time)
3. Did you hear the pattern [point to board] in that?
4. I will play my version of it – with assistant on guitar, if applicable
5. Keep playing
  - a. have kids repeat takadimi pattern to my rhythm
6. As they get it, add 16ths and go from there

### Composition component

1. Have students arrange rhythm pages on the board to fill each of the 8 beats of pattern
  - a. Have them pronounce the pattern with takadimi before they sit down
  - b. Have class repeat that pattern
2. Play the students' selected pattern
  - a. have class say takadimi while they play
3. Continue this, giving each student a turn, until time runs out.

## LESSON PLAN

Counting Lesson: Takadimi – and application to the song Hey Jude (The Beatles)  
Listening Lesson: Beach Boys/Pearl Jam, Santo and Johnny/Ventures (both as time allows)  
Composition Lesson: Takadimi cards, guided, to Hey Jude; rhythms/melodies with Boomwhackers

Lesson Statement: The purpose of this lesson is to explore different uses for a counting system and to further the students' exposure to rock'n'roll.

Materials: MP3s (on iPod); takadimi rhythm cards

Objectives: First, the students will be re-introduced to a counting system – Takadimi. Then, they will compose simple rhythms based on this counting system. Next, the students will learn about another song from the Beatles, and then they will apply the takadimi rhythms to this song. Finally, they will compose again, this time using Boomwhackers. If time allows, the students will listen to more rock'n'roll.

Adaptations: The visually impaired student should not have any trouble, as long as he is placed in a good proximity to the board and the front of the room (for reading the flash cards– which are oversized [8½" x 11"]), but the student with motor skills problems will have trouble with the instruments. Thus, his paraprofessional will need to assist him in gripping the instruments; moving them perfectly in time is not essential – in fact, better that he can experiment with the playing of the instruments and the sounds they create.

National Standards used:

2. Performing on instruments, alone and with others, a varied repertoire of music.
4. Composing and arranging music within specified guidelines.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.

Procedure:

Takadimi Lesson

1. Have students echo patterns, while patting beat on knees
2. Show cards with simple rhythms, continue to echo

Composition Lesson – Part I

1. Have students arrange 2 rhythm pages on the board to fill 4 beats
  - a. Have them pronounce the pattern with takadimi before they sit down
  - b. Have class repeat that pattern
2. Continue this, giving each student a turn, for as long as reasonable.
3. Put our rhythm on the board.
  - a. Have students play
4. Pass out instruments
  - a. Describe use, etc.
  - b. Have students play rhythm on instruments.

Listening Lesson – Part I

1. Review Beatles

2. Play Hey Jude
  - a. Talk about it?
3. Now we're going to do the same compositions with this!
4. Start with ours (which they've already played)
  - a. See how that fits?
5. Take volunteers (or voluntell, if necessary) to create rhythms

#### Composition Lesson – Part II

1. Boomwhackers
  - a. Tell them how to handle them.
  - b. When not in use – on laps.
2. Pass out Boomwhackers – one to every other person, trade for percussion instrument.
3. We are going to compose music again!
4. Compose
  - c. In pairs, come up with 4 beats of music.
  - d. One of you count it off (give them approximate tempo)
  - e. Both play
  - f. Remember what you came up with!
  - g. Try it a few times
5. Perform, Part I
  - h. In pairs, we will all perform.
  - i. One pair at a time, one person count it off, then both play.
6. Perform, Part II
  - j. Whole class will play together!
  - k. I will count us off, and then everyone play what they composed.
  - l. We will do it a few times, so that we can all get the hang of it.
  - m. Great job!

#### Listening Lesson – Part II

1. Talk about Beach Boys and Pearl Jam
2. Play “Surfing U.S.A.” and “Last Kiss”
  - a. Before playing: tell them to think about how the songs feel, how they are similar/different
3. Lead discussion on how they make them feel, how they are similar, etc.
  - a. (Happy/sad, slow/fast, so forth)

#### Listening Lesson – Part III

1. Talk about Santo and Johnny and The Ventures
2. Play “Sleepwalk” and “Walk, Don’t Run”
  - b. Before playing: tell them to think about how the songs feel, how they are similar/different
3. Lead discussion on how they make them feel, how they are similar, etc.
  - c. (Happy/sad, slow/fast, so forth)

## LESSON PLAN

Composition Lesson: Composition with Boomwhackers

Lesson Statement: The purpose of this lesson is to explore one way to compose very simple, short phrases of music.

Materials: Boomwhackers, MP3s of Have Yourself a Merry Little Christmas (Carpenters, Hollywood Trombones, Rockapella, and Chicago)

Objectives: The students will explore the different sounds Boomwhackers can make and the ways in which they can be used to compose. The students will compose 2-measure phrases. The students will perform these phrases together, as a class. Finally, the students will compare variations on a common Christmas song (appropriate for this time of year).

Adaptations: The visually impaired student should not have any trouble with this lesson. However, the student with motor skills problems will have trouble with the boomwhackers as well as the writing (which his paraprofessional will help him with, as he has a special keyboard designed for these purposes, or he could just talk with his peers and they could write down his ideas). For the boomwhackers, though, his paraprofessional will need to assist him in gripping them; moving them perfectly in time is not essential – in fact, better that he can experiment with playing them and creating sounds at different times.

National Standards used:

2. Performing on instruments, alone and with others, a varied repertoire of music.
4. Composing and arranging music within specified guidelines.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.

Procedure:

Introduce activity

1. Boomwhackers – you’ve all used these before
  - a. Please remember how to handle them.
  - b. What do we do with them when we’re not using them?
    - i. (Set them on our laps.)
2. Pass out Boomwhackers – one to each person
3. We are going to compose music today!

Activity

1. Compose
  - a. In pairs, come up with 8 beats (2 measures) of music.
  - b. One of you count it off (give them approximate tempo)
  - c. Both play
  - d. Remember what you came up with!
  - e. Try it a few times
  - f. A suggestion – use a lot of rests.
2. Perform, Part I

- a. In pairs, we will all perform.
- b. One pair at a time, one person count it off, then both play.
3. Perform, Part II
  - a. Whole class will play together!
  - b. I will count us off, and then everyone play what they composed.
  - c. We will do it a few times, so that we can all get the hang of it.
  - d. Great job!
4. Extension
  - a. Have them pronounce the pattern with takadimi
  - b. Have class repeat that pattern

#### Listening Lesson

1. Brief History – talk about Have Yourself a Merry Little Christmas – history, etc.
2. Play MP3 of Carpenters version
3. Have them get out writing utensil while passing out paper.

#### Variations

1. Overview
  - a. Listen for: faster/slower, more/less dynamics, similarity to original work, how it feels
  - b. Write these things down on provided paper
2. Play MP3s of other versions – Hollywood Trombones, Rockapella, and Chicago
3. Discuss
  - a. Turn to partner and discuss findings – 2 minutes, go!
  - b. One of each pair describe one unique difference of one of three and overall feeling of each.

## LESSON PLAN

### Rhythm Lesson: Names

Lesson Statement: This lesson will demonstrate the connections between spoken rhythms (particularly in speech) and simple, symbolic notation. The connection will then be made to takadimi.

Materials: The main sources will simply be the students' brains and creativity. Additionally, the students and I will utilize the chalkboard for notating the students' spoken rhythms (My name is \_\_\_\_ and I like \_\_\_\_). Finally, I will also use rhythm sticks to keep a steady beat for the students as they say their rhythms.

Objectives: The students will show the understanding of rhythm and notation by finishing guided compositions orally and then using symbolic notation to visually represent their rhythms. Lastly, the students will translate the notation into syllables using takadimi.

Adaptations: The student with a visual impairment will potentially have trouble with seeing the chalkboard – I need to seat him at an appropriate distance from the board. The student with motor skill development problems will have trouble writing on said board, so his paraprofessional will need to assist him in writing legibly.

National Standards used:

5. Reading and notating music.

Procedure:

Part I

1. Write outline for sentence and possible notes (eighth, quarter, and quarter rest) on board (before lesson starts).
2. Introduce lesson – have learned about notation recently, today we'll apply to everyday speech.
3. Demonstrate with my own name and information (write on board, no notation, and then recite).
  - a. Have students repeat this, in time.
4. Ask for volunteer to notate on board – guide him or her through this!
5. Instruct students to think of their names and something they like.
  - a. Everyone can practice simultaneously, quietly, but together, led by me.
6. Each person says theirs, at my tempo.
  - a. Class repeats.
7. Volunteer notates (or person who came up with rhythm/words).
8. Conclude by writing one last sentence on board, with new words/rhythms, and having class recite it, in time, at my tempo.

Part II

1. Review first
  - a. Have students echo patterns, while patting beat on knees
  - b. Show cards with simple rhythms, continue to echo
2. Each person take a moment to translate their sentences' rhythms to takadimi
  - a. Write it down if necessary to remember it
3. Share with class

- a. Individual demonstrate, class echo

## LESSON PLAN

### Singing Lesson: Tideo

Lesson Statement: The purpose of this lesson is to wrap up the unit by combining improvisation and rhythmic audiation with a notated song.

Materials: Takadimi flash cards, various percussion instruments, copies of Tideo, handout worksheet

Objectives: The students will learn to sing "Tideo" by analyzing it rhythmically with takadimi. They will also improvise with percussion instruments.

Adaptations: The visually impaired student will need the overheads to be copied and handed out to him so that he can view them at his own comfort, but as long as he is seated an appropriate distance from the board he should be able to see the answers that are written on the board. The student with motor skills problems will have trouble with the instruments (and possibly the clapping). Thus, his paraprofessional will need to assist him in gripping the instruments; moving them perfectly in time is not essential – in fact, better that he can experiment with the playing of the instruments and the sounds they create.

### National Standards used:

1. Singing, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
5. Reading and notating music.

### Procedure:

#### Introduction:

1. "We have been learning about rhythm. Somebody describe something we've learned. ... Anybody? ... What about the difference between eighth and sixteenth notes?" etc.
2. (While passing out worksheet...) "Good, well, take a look at this worksheet, and fill in the blanks for the missing rhythms. Then, we'll put some words to it and learn a new song today! But first just work on this... I'll give you about a minute."

#### Main Section

1. Review work on worksheet – have volunteers put answers on board.
  - a. Provide correct answers, of course, as necessary.
2. Have class read rhythm in takadimi, then clap rhythm without takadimi. (Don't go too fast!)
  - a. "What do we do on the last line?"
  - b. "What do those dots at the beginning and end of the line mean?"
3. Then show song on projector.
  - a. "Who will read the words for me?"
  - b. "What does it mean to you?"
  - c. "Well, it's actually a song that has clapping motions to go with it, so those words go along with the motions. But we probably won't have time today to learn them, so we will do that next time."
4. Whole class read whole song's rhythms, using takadimi – work this until it is clear
5. Sing the song, then as example for the students. (any tempo – in key of A Major)

6. Then have kids sing it on "La." (don't go too fast!!)
7. Students sing it, with me, with lyrics. (don't go too fast!!)
8. "Anybody want to sing it for the class?"
  - a. If time, motions: Pass – clap, Windows – desk, Tideo – pat knees, Jingle – jingle bells
9. Finally, have students sing song without me.
10. Then do as a round – first 2 lines/last line (with repeat)
11. Then, have students get percussion instruments and play them while singing song
  - a. Remind them of some of our experiences with improvising accompaniments