
Project 1-Benson

Rhythm Project: Grades: 2-3

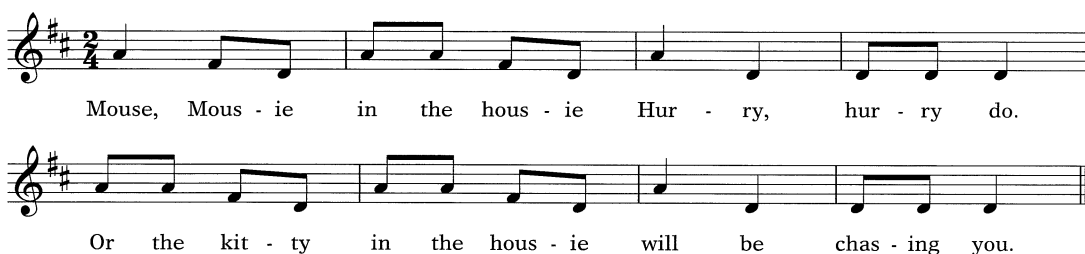


Repertoire: *Mouse, Mousie* Traditional singing game
#20 *Erstes Spiel am Xylophon* Gunild Keetman
Lizard in My Soup K. Benson

Lesson Developer: Karen K. Benson

Making Music


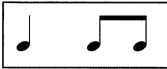

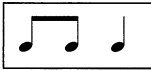
Students play singing game *Mouse, Mousie*



Mouse, Mous - ie in the hous - ie Hur - ry, hur - ry do.
Or the kit - ty in the hous - ie will be chas - ing you.

Game: In a standing circle with hands connected, the “kitty” walks around the outside of the circle while the “mouse” is inside the circle. At the end of the song, arms are lifted creating windows for the mouse to escape. If the mouse can run around the outside of the circle and return through the same window without being caught by the cat, they win and get to be the next cat and a new mouse is chosen. If caught, a new mouse is chosen and play continues.

Students identify the rhythmic building blocks found in the text rhythm of *Mouse, Mousie*

			
Hur - ry Will be	Mouse, Mous-ie	in the hous-ie or the kit - ty	hur - ry do chas-ing you.

Students create melodies using rhythmic building blocks

At xylophones set in C pentatonic, students explore playing rhythmic building blocks creating melodic ideas and patterns. One strategy to try is to have students play the patterns on one pitch, then two pitches, then three, etc. Next, begin to combine two blocks to make longer rhythmic ideas. As time allows, patterns can be combined that reflect elemental phrase structures such as ABAB, ABAC, etc.

To make the melodic phrases sound complete, ask the students to finish their new melodies on tonic (C, in this instance).

Students transfer the rhythmic building blocks to play #20 *Erstes Spiel am Xylophon*



- Students begin reading the rhythm to #20 *Erstes Spiel* from visual. Once secure, students play the rhythm only on “G”. During each repetition, modify the melody, adding pitches until the complete melody is learned. Consider adding a simple chord drone (C and G) on the downbeat.

The completed melody can serve as the A section with student melodies serving as contrasting sections. Student melodies can also be accompanied with the drone simple chord drone.

#20 *Erstes Spiel am Xylophon*



Making Up Music

Students learn poem, *Lizard in My Soup*

Live lizard, dead lizard
 Marinated, fried
 Poached lizard, pickled lizard
 Salty lizard hide

Students identify words that relate to the poem and correspond to the rhythmic building blocks

Liz - ard Live liz - ard Pick-led liz - ard Liz - ard hide Salt Fried

- Students create 8-beat “menus” by developing and combining other odd or strange items that relate to the lizard dinner theme.

Example:

bird feath - ers, creep - y crawl - ies, spi - der eggs, frog legs.

Students create 8-beat “menu” melodies

Transfer the student created 8-beat “menu” rhythms to xylophone explorations in E *la*-based pentatonic. Refine improvisations into melodic phrases. This can lead to a class performance with the following:

1. Students speak poem text while playing text rhythm on E accompanied by simple drone for A section.
2. Students play menu improvisations for B sections.

Making Sense of Music

Given individual sets of rhythmic building blocks, students notate rhythms presented through body percussion or played on a non-pitched percussion instrument by the teacher or work partner. Students then arrange the blocks to show the rhythmic notation of the pattern. Start with simple 2 and 4 beat patterns based on the rhythmic building blocks and gradually increase phrase length to 8 beats by combining bricks to extend the pattern.

Students complete the sentence prompt “I understand the rhythmic building blocks because...” in a journal. Students copy their own rhythmic compositions into the journal adding text when desired.

Reflection

The purpose of this lesson was to review simple duple rhythm patterns known as rhythmic building blocks with my 3rd grade students. In choosing selections for the *Artful* portion of this lesson, I turned to the traditional singing game “Mouse Mousie” that also contained most

of the rhythmic building block patterns. The singing game had been played in 2nd grade. This made the learning process go quickly since the material was already internalized for most of the students. New students and those who needed additional practice rapidly caught up with their peers because of the repetitive nature of the game. #20 in *Erstes Spiel am Xylophon*, contained the same rhythmic elements and is set with a simple melody that easily transferred to xylophone playing because the children had internalized the rhythms.

Making rhythmic connections with word syllables helps my students grasp rhythm concepts and also reinforces reading skills. For the *Playful* portion of this lesson, I selected the first stanza of the poem “Witches’ Menu.” This engaging text became the basis for exploration and creating with the rhythmic building blocks. The students enjoyed developing and performing their new phrases for the class. To extend the activity, the class improvised melodies on soprano recorders based on the rhythm of the poem text.

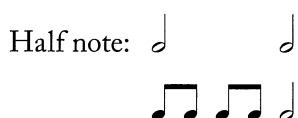
Selecting the *Mindful* activity comes down to what my students love doing, making music. Using small sets of the rhythmic building blocks, students could compose, read, and perform the rhythms independently. They are now more skilled at aural and visual identification of these rhythms in music utilized in our classroom. Some children went a step further and notated their compositions so they could keep them.

Many aspects of Frazee’s model were already in place in my work with children. However, *Artful–Mindful–Playful* increases the effectiveness of my teaching because for me, it makes the lesson more intentional. I can focus on several “power standards” in our district’s curriculum, connecting them through singing, moving, and playing instruments.

Even though this lesson focused on simple rhythmic concepts, the inclusion of many other musical elements was the serendipitous by-product of engaged, processed, active music making experiences.

Project 2-Davis

Rhythm Project: Grades: 2–3




Repertoire: *Listen to the Sun Music For Children*, American Edition, Vol. II, p. 191
Who's That Tapping at the Window? APM, p. 55


Lesson Developer: Leonard Davis

Making Music

Students travel in shared space with feet matching note values played on unpitched percussion

- In personal space and scattered throughout the room, students move their bodies, first in place and then traveling about the room to sound cues given by the teacher. The focus is on movement that matches the beat and movements that are sustained and last longer than one beat (augmented beat).
- *Let's play a movement game! I will play on the temple blocks and your feet will match what you hear. When the sound stops, you must freeze with both feet on the floor! Be careful to listen to the temple block and move according to the sounds you hear.*

Teacher plays quarter note beat (walking) 

Teacher plays eighth note subdivided beat 

Teacher alternates between playing beat and subdivided beat and pausing, based on students reaction abilities.

What if I played the finger cymbals? How could you move your feet to match the longer sounds?

Teacher plays half notes and students glide/slide around room 