Introduction
Music Literacy

Thomas Sullivan
Music Literacy

Thomas Sullivan

Grades 4,5

Target audience - mainstream class with integrated ELL students.

Integrating Music Into The Elementary Classroom, William M. Anderson, Joy E.Lawrence, Wadsworth 1995

Summary

The students will become aware that several things organize music, amongst which are meter, rhythm, and pitch. They will recognize that words and phrases have rhythm and can be represented in music notation. They will learn the degrees of the major scale in syllables and numbers.
Objectives

Summary
This unit is part of a group of lessons relating to music literacy. The purpose is to introduce students to fundamental concepts of music and to utilize arithmetic, logical and abstract thinking.

All students should learn:
Meter organizes music into strong and weak beats.
Meter exists in words and poetry.
Musical meter is represented by time signature.

Most students should learn:
To identify strong and weak beats in short examples.
Know that meter divides music into measures.
Understand that 4/4 has 4 beats.

Some students should learn:
To decode 4/4 - 4 beats to a measure and the quarter note gets one beat.
In 4/4, the first and third beats are strong, the second and fourth are weak.

Functional/notional chart

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<th>Function</th>
<th>Situation</th>
<th>Formula</th>
<th>Grammar</th>
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<tbody>
<tr>
<td>summarize</td>
<td>meter in music</td>
<td>Strong and weak beats organize meter.</td>
<td>present tense(s)</td>
<td>strong</td>
</tr>
<tr>
<td>organize</td>
<td>meter in words</td>
<td>Meter is the shaping of music into strong and weak beats.</td>
<td>past tense(s)</td>
<td>weak</td>
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<tr>
<td>paraphrase</td>
<td></td>
<td>The time signature is the meter.</td>
<td></td>
<td>accent</td>
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<tr>
<td>recognize</td>
<td>meter in words</td>
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<td>pulse</td>
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| | | | | beat |
| | | | | count |
| | | | | quantify |
| | | | | note |
| | | | | quarter |
| | | | | rest |
| | | | | measure |
| | | | | time signature |
Lesson Plan 1

Meter

Objective - the students will learn about meter.

Materials: The words to *Brother John* written out on board or on an overhead.

Procedures:

The teacher introduces the concept of meter.

"Meter is the organization of strong and weak beats." This is framing the main idea.

Teacher demonstrates concept by clapping beats while reciting: "Are you sleep-ing? Are you sleep-ing? Bro-ther John (etc)"

"Does everyone know the words to Brother John? If you don't know the words, they are on the overhead. Say the words with me."

The teacher claps the beats while reciting the words. The class repeats this a few times. Each time the teacher accents beats one and three in clapping and by saying the words that occur on beats one and three a little louder. This is demonstrating, modeling and engaging the students by getting them involved.

"Meter is the organization of music into strong and weak beats." Repeating main idea.

"In Brother John I was clapping the beats. Listen to the first line." The teacher claps the beats and recites the first line, and then he stops, pauses, and repeats the first line again.

"How many times did I clap?" This is engaging the class with questions.

Demonstrate the first line again.

"I clapped four beats. The word are is strong and so is sleep."

"Meter is the organization of music in strong and weak beats." This repeats the main idea and demonstrates meter.

The teacher then goes through the written words of the song on the overhead or board and underlines the words that occur on beats one and three. This is making a visual representation that highlights the strong beats.

"So we said that meter is strong and weak beats." This paraphrases and repeats the main idea.

"Where are the strong beats?"

"A strong beat is one that naturally gets more of an accent. A weak beat or pulse is one that naturally does not get an accent." Defines weak and strong, adds pulse for beat.

"If we count four beats on each line then the strong beats are one and three." The teacher visually represents the information by pointing to the underlined text.

"How many beats do we have on each line?" Engaging the class with questions, waiting for responses.
The teacher writes 4/4 on the first line. This is another graphic representation. “In music a time signature represents meter (defines meter). The top number (points to top number) shows how many beats are in each measure. A measure is the space between two bar lines (draw bar line at the beginning and end of each line).” Defines measure and demonstrates by drawing on overhead. “So we said we have four beats in each measure (repeat pertinent information and point to the number 4). Take it as a given that the bottom 4 means the quarter note gets one beat.” Draw quarter notes over every beat in one line, this illustrates concept. “A quarter note looks like a dark egg on the bottom of a stick” Another way to conceptualize quarter notes. “In 4/4, how many beats are there in a measure? What kind of note gets one beat?” This is engaging the class with questions on the material. “We said that meter is the organization of weak and strong beats. Let’s recite the words and clap the beats. Listen for the strong and weak beats and watch the words. Look at how the strong beats are on beats one and three and the weak beats are on beats two and four.” This repeats the key concept, guides the students on what they should listen for and offers them another demonstration of meter. “Are there any questions on meter?”

Narrative

I have modified my lesson plan and filled it out in detail. I believe that the modifications that I have made will help the population that I have who are English language learners as well as help some of my low functioning students and all my mainstream students. I framed the main concept and repeated that concept often. The idea of meter was demonstrated by using the words to a well known song. Even if the students didn’t know the words to the song they were given the opportunity to learn the words repeatedly, and the words were on an overhead.

The students were engaged by reciting the words and listening as the teacher guided them through the main concept. The idea of strong and weak beats was illustrated by underlining the strong beats. The students were questioned. Key information was repeated and paraphrased. Vocabulary words were defined and developed and used in context.

The overhead or chalkboard provides the words in a written format. The written format gives students who are reading below grade level a chance to hear the words, say the words and see the words. The overhead also provides a way to show strong and weak beats, measures, and time signatures. Another benefit of the overhead is that it provides a way to contextualize the math ideas.
The main concept was repeated as the sequence became more complex. I believe that all levels of students would be engaged by this lesson because the main idea was demonstrated, modeled and worked on by the students while the more difficult stuff followed in a logical order.

Objectives

Summary
This unit is the second in a group of lessons relating to music literacy. The students will apply arithmetic principles and activate abstract thinking skills.

All students should learn:
(In 4/4)
A whole note/rest gets 4 beats.
A half note/rest gets 2 beats.
A rest is a silent pause.

Most students should learn:
Whole notes and half notes equal units of time.
To write whole and half notes.

Some students should learn:
Whole notes and half notes are proportionally related symbols that quantify time.

Functional/notional chart

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<th>Formula</th>
<th>Grammar</th>
<th>Vocabulary</th>
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<tbody>
<tr>
<td>recognize</td>
<td>Whole and half notes/rests</td>
<td>(in 4/4)</td>
<td>Clauses of time</td>
<td>Meter</td>
</tr>
<tr>
<td>transfer</td>
<td>Write note and rest values</td>
<td>A whole note(rest) gets 4 beats.</td>
<td>Condition and reason</td>
<td>Count</td>
</tr>
<tr>
<td></td>
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<td>A half note(rest) gets 2 beats.</td>
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<td>Whole</td>
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<td></td>
<td></td>
<td>A rest is a silent pause.</td>
<td>(If a whole note = 4 beats then a half note = 2)</td>
<td>Half</td>
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<td>Scale of amount</td>
<td>Rest</td>
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<td>Measure (bar)</td>
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<td>proportion value</td>
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Lesson 2
Lesson Plan 2
Rhythm, whole and half notes and rests.
Objective- the students will learn about whole notes, half notes and rests.
Materials: handouts, hand drums, claves, rhythm sticks
Procedures:
The teacher passes out a small number of percussion instruments and instructs those without instruments that they may clap their hands or tap on their desks. “Let’s play drums and make rhythm patterns”. This goes on for a few minutes and then the teacher signals the class to stop. “We had some good beats happening. What if we wanted to write down those patterns so that we could remember them or give them to someone else to play?” This is activating background knowledge and engaging the class (drumming). The questioning could be directed into a mini brainstorming session- how could we write beats, what kind of symbols could we make up for long, short and so on. “Music notation allows us to write down note values. Notation, in music, is the art of representing musical tones.” This whole pre-activity is meant to frame the idea of why we have music notation and what we use it for.
The teacher then claps 4 beats and recites the word ‘rain’ over those 4 beats, and repeats that pattern once or twice. “We said that meter is strong and weak beats and in music the time signature shows the meter. In 4/4 a whole note gets 4 beats as does a whole rest. A rest is a silent pause. The word ‘rain’ as just performed was a whole note.” The terms whole note and rest have been defined. The concept of a whole note has been modeled. The teacher writes several words underneath whole notes (fall, jump, why) and then claps the beat and recites each word for 4 beats. The teacher has the class join in the recitation. This engages the class and gets them involved in performing whole notes. “A whole note in 4/4 gets 4 beats. We won’t be using whole rests much but they get 4 beats of silence.”
Repeats key concept.
The teacher refers to note value handout (graphic representation), on overhead or board. The teacher shows the picture of a whole note in a circle and then demonstrates how to draw a whole note. “The whole is an egg on its side. Everyone try to draw a whole note on the back of your sheet.” This is modeling and getting the students involved in the activity.
"So we said a whole note gets 4 beats in 4/4 (point to whole note)" Repeats key concept. "How many beats would a half note get?" Wait for answer... Repeat key concept. "A whole note gets 4 beats, how many beats would a half note get?" Show them the 2 half notes in a circle. "A half note gets 2 beats in 4/4, a half rest also gets 2 beats. In 4/4, a half note gets 2 beats and a half rest gets 2 beats." Repeats key concept. Write half note word pairs on the board and then clap and recite with class (word pairs- ice cream, on off, start stop). This models half notes for class and engages them. The teacher then repeats the key ideas. "So we said in 4/4 that a whole note gets 4 beats and a half note equals 2 beats. We said that a whole rest also gets 4 beats and a half rest gets 2 beats." The teacher then performs all the words that illustrate the note values. "Are there any questions on whole notes, half notes, or anything else we covered today?"

Narrative

I have modified my original lesson plan in detail. In order to get the students interested in music notation I came up with an activity that will hopefully engage them and activate their background knowledge. I modeled the key concepts and repeated them numerous times. In my teaching style I will attempt to speak a little slower and make use of the natural pauses available in speech. I hope that this will make this lesson more accessible for my ELL students and the entire class.

I also used graphic representations of whole and half notes, modeled those values while repeating key concepts, and showed the students how to write the note values. I believe that this will keep interest the students and keep them involved. I tried to use a question and answer approach that would allow them to contribute previously learned knowledge and thus also stay engaged. I continuously modeled the note values by reciting them. I had the students join in the process by reciting with me through the words and phrases for the note values.
Objectives

This lesson is the third in a unit on the fundamentals of music and music literacy. The students will apply arithmetic principles to the rhythm of words and activate abstract thinking skills.

All students should learn:
(In 4/4)
A quarter note and rest gets one beat.
An eighth note and rest gets half of one beat.

Most students should learn:
A quarter and eighth note and rests are units of time.
How to write quarter notes.

Some students should learn:
The proportional relations of quarter to eighth notes.
How to write eighth notes.
Lesson 3
Lesson Plan 3
Rhythm: Quarter and eighth notes and rests.
Objective: Students will learn about quarter and eighth notes.
Materials- handouts.
Procedure:
“Here are some music ideas to review. What is meter? (wait for answers) Meter is strong and weak beats. What is a time signature? (wait for answers) A time signature shows meter. In 4/4 a whole note gets 4 beats and a half note gets 2 beats( show on overhead or board a whole note in 4/4 and half notes)”. The question and answer session should activate previously learned knowledge and engage the class. The written notes should also awaken previously acquired knowledge. “In 4/4 a quarter note gets one beat, a quarter rest gets one beat of silence.” Demonstrate model on board or overhead by writing the line ‘are you sleeping’ and draw quarter notes over words. The teacher then recites the words and claps the quarter beats. “A quarter note gets one beat.” Repeat key concept. “A quarter note looks like an egg on the end of a stick.( Show them how to write a quarter note) Everyone try to draw a quarter note, it’s a filled in egg on the end of a stick. In 4/4 a quarter note gets one beat( repeat key concept). An eighth note gets half of one beat. How many eighth notes are in one quarter note?( Wait for answer…) An eighth note gets half of one beat and a quarter note gets one beat so 2 eighth notes fit in a quarter note.( Repeat key concepts)”
Clap beats and recite “mo-ther may I have some juice”, present words on overhead with eighth note pattern, have students follow on handout and join in reciting. “We said that 2 eighth notes could fit into one beat in 4/4. (Repeat key concepts) An eighth note looks like a dark egg on the end of a stick with a flag on it. (Visual imagery) Let’s all try to draw an eighth note, if you have more than one you can beam them together.” Model drawing eighth notes. This should engage the students and reinforce concepts learned. “In 4/4 an eighth note gets half of one beat, a quarter gets one beat. An eighth rest is silence for half a beat and a quarter rest is silence for one beat.” Reviews key concepts. Show note value chart and repeat sayings from rhythm patterns.
“Are there questions on quarter notes and eighth notes?”

Narrative

I believe that in this exercise I mostly continued previously covered concepts of repetition, using visuals, engaging the students and modeling.
Objectives

Summary
This unit is a continuation in a series of lessons on music fundamentals and music literacy. The students will creatively use arithmetic principles and abstract thinking skills.

All students should learn:
Their names have rhythmic equivalents.
They can fit their name into a 4/4 measure (or measures).

Most students should learn:
How to attach note values to some of their name.
That language is very rhythmic.

Some students should learn:
How to attach note values to most of their name.

Functional/notional chart

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<td>Use rhythms to</td>
<td>Listen for the rhythm in your</td>
<td>Clauses of time</td>
<td>Count</td>
</tr>
<tr>
<td></td>
<td>represent a note value</td>
<td>your name.</td>
<td>Scale of amount</td>
<td>Meter</td>
</tr>
<tr>
<td>transcribe</td>
<td>equivalent of name.</td>
<td>Put rhythm values to your name.</td>
<td>Present tense</td>
<td>Whole</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Transfer rhythms to your name.</td>
<td></td>
<td>Half</td>
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<td></td>
<td>Quarter</td>
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<td>Eighth</td>
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<td>Compose</td>
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<td>Proportion</td>
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<td>Values</td>
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</tbody>
</table>
Lesson 4
Lesson Plan 4
Names in Rhythm
Objective- the students will write their names in rhythm notes values.
Materials: Handouts
Grouping: Pairs
Procedures:
“Today we are going to use all the note values we have learned and make rhythms out of our names. You can use your full name, a shortened form of your name or even a nickname. Let’s try my name first, Mr. Sullivan. Mis-ter Sull-i-van.” The teacher is modeling the process. Also, this hands on project involves the students’ names so they should have a natural connection to it. The teacher claps the beat and recites “Mis-ter Sull-I-van. Mis- and -ter got a beat. We are in 4/4 so that is a quarter note each( writes name and notes on board- providing visual representation). Sull-I happened evenly on one beat so that is two eighth notes. Van took one beat so that is a quarter note. My name fits in one measure of 4/4- Mis-ter Sull-I-van. Your name might take more than one measure and you don’t have to start on the first beat.” The teacher claps and recites John Brown, starting after first beat and putting brown on the second beat. The first part of the lesson has been modeling. “Let’s look at some more names from the handout.” The teacher recites and claps the beats for the names George Washington and then writes out rhythms on the board. The teacher recites Abraham Lincoln and claps the beat, and then puts that rhythm on the board. Here the teacher is modeling and providing examples.
“Now we are going to work on our own names in pairs. First, let’s go step by step through my name again, follow along on the handout. Write out your name in syllables with lines between the different sounds. Then show where the beats are. Then figure where the beats are and fill in the rhythms.” This is a step-by-step instruction that is laid out in the handout so the students can listen to the instruction and follow it on their sheets.
“I have given everyone a worksheet with time signatures and lines to write the note values on. Put the letters of your name below the line. If there is more than one sound to a part of your name use a dash between the letters (Model with Mis-ter) We are working in pairs to help each other figure out the rhythms. We will spend ten minutes on one persons name and then switch to the other person. I will come around and help.” At the end of class students will perform their names and discuss their rhythm choices.
Narrative
This lesson is a hands on ‘pair’ activity. There is extensive modeling in it. My expectations may be too high and this could be very difficult for fourth and fifth graders. But the practical application of the previously learned rhythms will be invaluable and I will applaud any effort to attach rhythms by the students. The paring should provide a chance for the students to exchange information and help each other learn.
Objectives

Summary
This unit is part of a group of lessons relating to music literacy. The purpose is to introduce students to fundamental concepts of music and to apply sequential and abstract thinking.

All students should learn:
The syllables for the major scale, do re, mi etc.
The major scale can also be sung using number 1 through 8.

Most students should learn:
To correctly sing the syllables of the scale.
To correctly sing the scale using numbers.

Some students should learn:
To sing discreet members of the scale on prompting, for example do- sol or 1-5.

Functional/notional chart

<table>
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<tr>
<th>Function</th>
<th>Situation</th>
<th>Formula</th>
<th>Grammar</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recognize</td>
<td>Major scale degrees</td>
<td>Do, re, mi, etc, is a way to sing the major scale. 1,2,3, etc.(sung as first three major scale degrees) is a way to sing the major scale.</td>
<td>present tense(s)</td>
<td>Major Scale, Degree, Counting, Increments, Symbol, Octave, Ascending, descending</td>
</tr>
<tr>
<td>Sing</td>
<td>Major scale degrees</td>
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</tr>
</tbody>
</table>
Lesson 5
Lesson Plan 5

Major scale

Objective: the students will sing the major scale.

Materials: Board or overhead.

Procedures:
The teacher will sing the major scale (do, re, mi) and encourage students to join in. The teacher will represent the major scale as a pyramid, steps 1 on the bottom and eight on the top. “We can also think of the major scale as degrees from 1 to 7, 8 is the repeat of 1 an octave higher. An octave is the same note twelve semi-tones higher or lower.” The teacher sings the major scale as numbers and points to the pyramid steps as they are being sung. This is modeling and has a visual representation of the scale. The teacher sings 1...8 ascending and stops. “So singing a major scale going up is called ascending”. The teacher sings the major scale descending. “And singing a major scale going down is descending. Like when you go up a set of stairs, that is ascending and when you go down a set of stairs that is descending.” This is paraphrasing, modeling and repeating key concepts. “Who can sing the major scale as numbers?” Wait for volunteers or pick someone. “Who can sing the major scale as numbers”? Wait for volunteers or pick someone. This is engaging the class.

“We said the major scale can be sung as numbers 1...8, and we said that going up is ascending and coming down is descending. (Repeating key concepts) Let’s sing the scale using numbers again (teacher points to pyramid steps as everyone sings). Who can sing 1 – 5 by themselves (teacher points to step 1 and step 5). (This is modeling and using a visual representation.) The way to do this is to sing silently in your mind (teacher sings quietly 1, 2, 3, 4, 5 and then sings step 1 and 5). Who can sing steps 1 and 3? (Wait for volunteer pick someone) I am going to give everyone in the class a chance to try and sing 2 different scale degrees by themselves.” This engages the whole class.

“Are there any questions on the major scale?”

Narrative

In this lesson I wanted the students to become aware that the major scale could be sung as syllables or as numbers. I wanted also to tap into the background knowledge that students have about music. Most students have already sung major scales in both formats but I think it is important to keep up the talk about the symbols involved in music. I tried to model extensively and use visual representations. I also tried to keep the class involved by singing and it is my hope that the final exercise provides a challenge to the students.
Checklists
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<tr>
<td><strong>Functions</strong></td>
</tr>
<tr>
<td>Recognize Symbols- All 5 lessons</td>
</tr>
<tr>
<td>Transfer, transcribe- All 5 lessons</td>
</tr>
<tr>
<td>Analyze, decode- lessons 1-4</td>
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Write the PAGE NUMBERS and any other identifying features to identify those parts of your lessons that employ the following strategies.

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<th>Lesson 3</th>
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<td>I.1b Model (Instructions, Processes)</td>
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| II.2. Develop Vocabulary | \(p_{923}\) | \(p_{95}\) | \(p_{98}\) | \(p_{912}\) |
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| VI. Literacy/Academic Development |        |          |          |          |          |
| VI.1. Allow use of L1 for planning and conceptualizing | \(p_{92}\) |          |          |          |          |
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Original Lessons
Music Literacy

Thomas Sullivan

Grades 4,5

Target audience - mainstream class with integrated ELL students.

Integrating Music Into The Elementary Classroom, William M. Anderson, Joy E. Lawrence, Wadsworth 1995

Summary

The students will become aware that several things organize music, amongst which are meter, rhythm, and pitch. They will recognize that words and phrases have rhythm and can be represented in music notation. They will learn the degrees of the major scale in syllables and numbers.
Lesson Plan 1
Meter

Objective: The students will learn about meter.

Materials: Handouts on rhythm and meter.

Procedures:

1) The students will be made aware that there are strong and weak beats in music. These patterns are organized into meter.
2) Students will learn how to read 4/4 time signature- 4 beats to a measure and the quarter note gets one beat.
3) Examples from handouts will be used to illustrate duple meter, reference will be made to other meters.
Lesson Plan 2
Rhythm; Whole Notes and Half Notes and Rests

Objective: The students will learn about whole notes and half notes in duple meter.

Materials: Words and Phrases from handouts.

Procedures:

1) Whole notes and half notes will be introduced in 4/4 time. Whole and half rests will also be introduced.
2) Simple words and phrases will be used to illustrate (see handouts)
3) Students will be encouraged to create their own uses of half and whole notes (applied to words).
4) Students will learn how to write notes.
Lesson Plan 3
Quarter and eighth notes and rests.

Objective: Students will learn about quarter and eighth notes and rests in duple meter.

Materials: Handouts

Procedures:

1) Students will be introduced to quarter and eighth notes and rests.
2) Words and phrases will illustrate the note values (see handouts).
3) Students will learn to notate quarter and eighth notes.
4) Students will apply knowledge of note values to words and phrases.
Lesson Plan 4
Major scale in syllables and numbers

Objective: students will learn the major scale in syllables and numbers.

Materials: Write on Board, do, re, mi, etc. and 1,2,3, etc.

Procedures:
1) Teacher will model Major scale; do, re, mi etc.
2) Teacher will model major scale as numbers; 1,2,3 etc.
3) Students will sing scale first as syllables and then as numbers.
4) Students will be checked to hear if they can sing the notes for 1 and 3 or 1 and 5, and other discrete intervals.
Lesson Plan 5
Major scale in song

Objective: Students will learn Whacky Do Re Mi.

Material: Whacky Do Re Mi, Teresa Jennings, Music K-8

Procedures:

1) Perform song for class. Have students follow words on their own copies.
2) Have students join in singing song. Work through several times.
3) Discuss song with class. Talk about double meaning of syllables, homonyms, and humor.
Overhead Mockup

Are you sleeping,

Are you sleeping,

Brother John --,

Brother John --?

Morning bells are ringing,

morning bells are ringing,

Ding, ding, dong --,

ding, ding, dong --.
Overhead Mockup

Are you sleeping,
Are you sleeping,
Brother John --,
Brother John --?

Morning bells are ringing,
morning bells are ringing,
Ding, ding, dong --,
ding, ding, dong --.

Are you sleeping,
Are you sleeping,
Brother John --,
Brother John --?

Morning bells are ringing,
morning bells are ringing,
Ding, ding, dong --,
ding, ding, dong --.
Note Values

- Whole Note: 4 beats
- Half Note: 2 beats
- Quarter Note: 1 beat
- Eighth Note: 1/2 of 1 beat

- Whole Rest: 4 beats
- Half Rest: 2 beats
- Quarter Rest: 1 beat
- Eighth Rest: 1/2 of 1 beat
Ice cream

Are you sleeping?

George Washington

Mother may I have some juice?
RHYTHM PATTERNS

\[ \frac{4}{4} \]

\[ \text{RAIN} \]

\[ \frac{4}{4} \]

\[ \text{Spring Fever} \]

\[ \frac{4}{4} \]

\[ \text{Ice Cream Cone} \]

\[ \frac{4}{4} \]

\[ \text{May I have some ice cream?} \]

Eighth note = \( \frac{1}{2} \) of 1 beat
Step one:  
write out your name in syllables.

4
Mister Sullivan

Step two:
how where the beats are.

4
Mister Sullivan

Step three:
figure the rhythms and fill in.

4
Mister Sullivan
Board or overhead point to one side ascending and point to the other side descending.