

Title: Clap, Patsch, and Snap Lesson #2 Approximately 180 minutes		Grade 1 Unit "Listen Up!"
Critical Learning	Guiding Questions	
<p>Body percussion can be used to create a variety of rhythmic patterns.</p> <p><u>Beat</u> and <u>rhythm</u> are different: http://www.edu.gov.on.ca/eng/curriculum/elementary/arts18b09curr.pdf page 175 and 181</p> <p>beat is the steady pulse and rhythm involves patterns of long and short sounds and silences.</p> <p>Ostinato patterns performed with speech and body percussion can accompany compositions.</p> <p>Simple stick notation can represent rhythms.</p>	<p>How many ways can you use your body (head, chest, arms, hands, legs and feet) to make sounds?</p> <p>What is beat?</p> <p>What is rhythm?</p> <p>How can we use body percussion to add interest to a familiar song, story or poem?</p> <p>How can we use pictures and/or symbols to show long and short durations/sounds?</p>	
Curriculum Expectations		Unpacked Expectations
<p>C1. Creating and Performing: apply <u>The Creative Process</u> to create and perform music for a variety of purposes, using the elements and techniques of music</p> <p>C1.1 sing songs in unison and play simple accompaniments;</p> <p>C1.2 apply the elements of music when singing, playing and moving;</p> <p>C1.3 create compositions for a specific purpose; and</p> <p>C1.5 demonstrate understanding that sounds can be represented by symbols.</p>		<p style="text-align: center;">Learning Goals</p> <p>At the end of this lesson, students will be able to say: At the end of this lesson <i>I can:</i></p> <ul style="list-style-type: none"> • use my body to make different sounds; • tell the difference between beat and rhythm; • create rhythmic patterns using body percussion; • create and perform ostinati using body percussion; and • read and write simple rhythmic or stick notation.

Instructional Components and Context

Readiness

Knowledge of [the elements of music](#), related concepts and terminology from the previous lessons in this unit.

Exposure to stories and poems with rich text and strong beat and rhythms.

Experience with call and response activities.

Experience with beat/ rhythmic patterns and can write ta, ti-ti and quarter rest.

Experience steady beat through many modes including walking, clapping, movement, etc.

Terminology

[Beat](#)

[Rhythm](#) (ta, ti-ti and quarter rest)

[Ostinato](#)

[Body percussion](#)

[Call and response](#)

[Dynamics](#)

[Tempo](#)

[Pitch](#)

Materials

Chart paper/markers

Popsicle sticks

Sticky notes (2 5/8" by 1")

[BLM #1 Sample Rhythmic Ostinato](#)

[BLM #2 Our Rhythmic Ostinato](#)

Sound sources: body/voice

[Teacher Resource 7 Rhythm Bank](#)

Songs:

“Clap, Clap, Clap Your Hands”, p. 36 from:
Birkenshaw-Fleming, L., (2000). *Come On Everybody, Let's Sing!* Van Nuys, CA: Alfred Publishing Co., Inc.

Another version:

<https://www.songsforteaching.com/folk/clapyourhandstogether.htm>

“The Wheels On The Bus”

<http://www.songsforteaching.com/happalmer/wheelsonthebus.htm>

Poems:

“The Purple Cow” by Gelett Burgess p. 75 in:
Childcraft- The How and Why Library Volume 1: Poems and Rhymes. (2006) Chicago, IL: World Book Inc.,

http://www.poetry-archive.com/b/the_purple_cow.html

http://en.wikipedia.org/wiki/Purple_Cow

Access to the internet and video

“Symphony of Palms”

http://www.youtube.com/watch?v=B-nnnsEnr_s

Use of a video recording device. (iPad, phone, camera etc.)

Activate Individual/Prior Learning>Initial body sound exploration>Whole Class

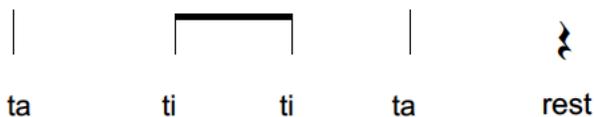
Activity 1

Explore the sounds that can be made by using our body (e.g. clapping/rubbing hands, snapping fingers, patting arms/chest/shoulders/head, patting legs, stomping feet)

Teacher Prompts:

Check your body from head to toe. How could we use our arms, chest, head, legs, feet and hands to make sound?

Have students copy a four-beat rhythmic pattern (using ta, ti-ti and rest rhythms only) after the teacher models clapping it. e.g.,



Have students continue to repeat the modeled pattern until the teacher presents a new pattern or performs with a different body percussion sound. Continue this process, exploring a variety of rhythm patterns and body percussion examples.

Teacher Tip: For a further challenge: instruct students to wait for the magic word “Ta-dah!” before they change to what the teacher is doing. This challenge develops the ability to perform one action while watching another.

Have a variety of four-beat rhythm patterns on flashcards, e.g., sample rhythms on [Teacher Resource 7 Rhythm Bank](#).

Assign a different body percussion sound for each pattern. Practice the patterns individually, then create a class composition by arranging the rhythmic patterns in different orders and perform.

Whole Class

Activity 2

Introduce/sing the song “Clap, Clap, Clap Your Hands”. Have students keep a steady beat. Teach the song by rote, and ‘clap’ each time the word ‘clap’ is sung.

Create new verses using a variety of body percussion ideas and perform these verses, maintaining the steady pulse (e.g. stomp your feet, snap your fingers, rub your hands, etc).

Assessment for Learning

Activity 1-

Teacher

Observation

Can students:

-identify and use a variety of body percussion examples?

-echo rhythmic patterns accurately?

-perform one pattern, listen to the next, and then demonstrate it?

-assign body percussion to rhythmic patterns, arrange them, and perform the composition?

Assessment for Learning:

Activity 2-

Observe students’ ability to clap/stomp/pat on the beat.

Teacher Tip: Try to use new body percussion verses that will substitute easily into the existing song.

Whole Class>Discussion

Activity 3

Watch part or all of *Symphony of Palms* on YouTube:

http://www.youtube.com/watch?v=B-nnnsEnr_s

List all the body percussion techniques students saw and describe the sounds heard, and how they were played. (e.g., describe the tempo and dynamic changes)

Compare the techniques to the body percussion rhythms performed by the class.

Assessment for Learning:

Activity 3-

Observe the students' accurate identification of music elements and use of musical terminology.

Action!

Approximately 70-80 minutes

Whole Class with Individual Responses

Activity 1

Students will improvise four-beat answers using ta, ti-ti and rest to a given rhythmic question performed by the teacher.

All students are 'asked' the same rhythmic question (e.g. ta, ti-ti, ta, rest) and their response must be different using the following criteria: e.g.

- the answer must be four beats long;
- it must be different than the question;
- some part of the question should be in the answer (e.g. ta, ta, ta rest; ti-ti, ti-ti, ta, rest; or ta, rest, ta, rest); and
- the answer should always sound final.

Teacher Prompts: *Did you use part of the question in your answer? Was the answer 4 beats long? Did it sound final?*

Challenge the students to write an answer using stick rhythms created with popsicle sticks. Have students point, read and say the rhythm names of the rhythmic phrase (answer) they have 'written' in sticks. Keep a steady beat while students perform their rhythmic patterns.

Whole Class

Activity 2

Teach the poem "The Purple Cow".

Teacher Tip: If the poem is not accessible, substitute a nursery rhyme as the source. Substitute words/phrases from the nursery rhyme when creating ostinati.

Assessment for Learning:

Activity 1-

Observe accuracy of 'notation' with popsicle sticks as well as students' ability to read and perform their rhythmic pattern.

Recite the poem, exploring the music elements and voices in a variety of ways (e.g., high/low pitches, fast/slow tempi, loud/soft dynamics). Perform with expression.

Teacher Prompts: *Did we use good expression with our voices? Did we keep a steady beat? What could we do with our voices to make our poem sound more interesting?*

Recite the poem two more times: first, while patting the steady beat and second, while clapping the rhythm of the words. Divide the class in half: one half patsches the beat; the other half claps the rhythm of the words. Switch.

Using a sign (or signal), have the whole class alternate between beat and rhythm. Hold up a sign that has the word RHYTHM on one side and the word BEAT on the other side. Alternate the side of the sign; have students clap the rhythm or pat the beat, according to the sign. Have student 'conductors' hold up and change the sign.

Teacher Prompts: *Do you prefer to keep the steady beat or clap the rhythm of the words? Why?*

Whole Class>Small Group
Activity 3

Using the same poem as activity 2, "Purple Cow", have students generate two lists of one- and two-syllable words related to the headings. e.g.,

Colours

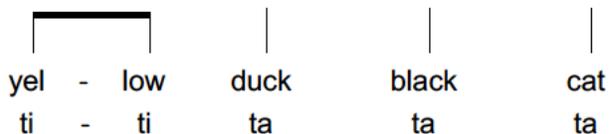
yel - low
pur - ple
black

Animals on the Farm

cat
duck
chick - en

Model how to create an ostinato by choosing a colour and an animal from the lists. (e.g., 'yellow duck' can be represented by the rhythm pattern ti-ti ta.) Repeat with another colour and animal. (e.g., 'black cat' can be represented by the rhythm pattern ta ta)

Put the two rhythms together to form a 4-beat rhythmic ostinato:



Assessment of Learning: Activity 2-

Observe students' accuracy as they perform the beat of the poem and the rhythm of the words.

Distribute copies of [BLM #1 Sample Rhythmic Ostinato](#). Have students point and say the text, then point and say the rhythm names. In pairs, have one student point to the score, while the other claps the rhythmic ostinato. Switch roles.

Teacher Tip: Perform the ostinato and the poem together only when the class can perform each part accurately on its own, keeping a steady beat. Rehearse the parts with different body percussion sounds until secure. Alternately, a small group of students may be able to perform the ostinato on their own.

Perform with half the class speaking the ostinato and the other half speaking the words of the poem, with expression.

Activity 4

Teacher Tip: Before group work, review how students will need to work together to be composers. Draw a 3-column t-chart on the board or chart paper, and brainstorm a few ideas for each column. e.g.,

		
I see	I hear	I feel
Taking turns	“good idea”	Like I belong

Divide the class into groups of four.

Distribute one copy of [BLM #2 Our Rhythmic Ostinato](#), sticky notes, and markers/pencils.

In each group, two students choose a colour word and two students choose an animal for their ostinato. Each student writes his/her word on a sticky note.

The group experiments with arranging their sticky notes in different orders. Gove the time to practise them, revise them and then perform them.

Teacher Prompts: *When composers (that’s each of you!) create their own music, do you think they only try one way to perform their rhythms? What do you think they do? Can someone tell us why their group moved some of the sticky notes around?*

When students agree on a particular order, they then chant the rhythmic pattern several times to a steady beat, creating an ostinato.

Have groups perform their ostinato while the teacher (and/or the

Differentiated Instruction:

In Activity 4, if students are having difficulty creating 2 different two-beat patterns that culminate in a four-beat ostinati, it might be more suitable to ask them to create one two-beat pattern that is simply repeated.

Teacher Tip:

Check on how the groups are creating together:
How is your group deciding the order for the rhythmic pattern?
Is everyone having a chance to share ideas?

Checkpoint #2:

Teacher assesses and provides feedback on beat

rest of the class) keeps a steady beat.

Teacher Tip: Give students lots of support to keep the beat and perform the rhythmic patterns accurately. Have the class walk around and read, chant and clap each others' ostinato patterns. It is important that students see and hear these patterns accurately.

and rhythm in performing simple ostinato accompaniments to familiar songs.

Assessment of Learning:

Observe student's ability to represent the long, short sounds and silences of their ostinato with stick notation

Determine the degree of success the students achieved applying The Creative Process to create and perform ostinati accompaniment with body percussion.

Consolidation

Approximately 40 minutes

Have groups add a variety of body percussion sounds for each word in the ostinato. If it is a two-syllable word, the body percussion should have one action two times. If it is a one-syllable word the body percussion should have one action one time. Practice saying the ostinato with the created body percussion.

Using any videotaping device create a recording of the performance.

Watch the performance as a whole class and reflect on the learning:

Teacher Prompts: *Can you hear all the words clearly in the poem and ostinato? Did we speak with expression? Did each ostinato group stay together? Did the body percussion match the rhythm of the words in each ostinato? What part did you like best? Why? What could we improve the next time we perform?*

Distribute copies of the [BLM #2 Our Rhythmic Ostinato](#). Have students write the stick notation- ta's under the one-syllable words

and ti-ti's under the two-syllable words (e.g. yellow duck is ti-ti ta). Have students read the ostinato pattern by pointing to the rhythm symbols and saying the rhythm names and by clapping the ostinato pattern.

Reflect on [The Creative Process](#) the class has worked through:

Teacher Prompts: *How did it feel to be a composer? What did you see and hear that is a 'star' for our compositions? (e.g., when we all kept a steady beat, when our groups worked together) How many different ways did you try your words before you were happy with your ostinato pattern? What is a 'wish' for the next time we compose music? (e.g., we should all listen to each others' ideas, we should have one person keep the beat while we try to clap the rhythm) How did it feel to write your own music and to read and perform it? Why?*