

Title: Scrape, Shake, and Tap Lesson # 3 Approximately 300 minutes		Grade 1 Unit "Listen Up!"
Critical Learning	Guiding Questions	
<p>Non-pitched percussion instruments have unique and recognizable sound qualities, depending on the material from which they are made and how they are played.</p> <p>An important aspect of the use of non-pitched percussion instruments is becoming aware of their identities, care, and handling.</p> <p>A non-pitched percussion instrument can be played in different ways to produce different sounds and effects.</p> <p>The Creative Process is used to create compositions with interesting sounds and effects.</p>	<p>When you close your eyes, can you tell me if the instrument I'm playing is made of metal or wood? How do you know?</p> <p>How does the sound of an instrument change when we change the way it is played? (e.g., scraping vs. tapping a guiro)</p> <p>Why is it important to hold an instrument in a specific way?</p> <p>What kind of sound do you think would best describe...? (e.g., an ant, a cement truck, happiness, etc.) Why?</p> <p>If we replaced the word ____ (selected word from familiar song or poem) with an instrument, which instrument would you choose? Why?</p>	
Curriculum Expectations		Unpacked Expectations
<p>C1. Creating and Performing: apply the creative process to create and perform music for a variety of purposes, using the elements and techniques of music;</p> <p style="padding-left: 20px;">C1.3 create compositions for a specific purpose and a familiar audience;</p> <p style="padding-left: 20px;">C1.4 use the tools and techniques of musicianship in musical performances.</p> <p>C2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;</p> <p style="padding-left: 20px;">C2.1 express initial reactions and personal responses to musical performances in a variety of ways.</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"> • play non-pitched percussion instruments correctly to get the best sound; • describe how some non-pitched percussion instruments make their sounds; • make a story (poem or song) more interesting by adding an accompaniment; and • choose and play an instrument which can take the place of a word and give reasons why.



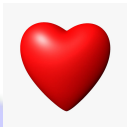
Instructional Components and Context	
<p>Readiness Knowledge of the elements of music, related concepts, and terminology from the previous lessons in this unit.</p> <p>Ability to differentiate between verbal and non-verbal sounds and use of both in creative ways.</p> <p>Through teacher demonstration, having been introduced to a small selection of non-pitched percussion instruments one at a time.</p> <p>A repertoire of several songs, stories, and poems with text which lends itself to creative sound replication.</p> <p>Terminology Accompaniment Non-pitched percussion instruments Percussion Instrument Instrument names: hand drum, tambourine, maracas, triangle, finger cymbals, bells, wood block, rhythm sticks Rhythm Rhythmic Echoing see Echo Singing Solo Timbre Tone Colour http://www.edu.gov.on.ca/eng/curriculum/elementary/arts18b09curr.pdf</p>	<p>Materials A basic selection (at least 6 to 10) of non-pitched percussion instruments such as hand drums, tambourines, various shakers, triangle, finger cymbals, wood block, bells, rhythm sticks, wind chimes, etc.</p> <p>Books: Lach, W. (2006). <i>Can You Hear It?</i> New York: Metropolitan Museum of Art. (in conjunction with the Metropolitan Museum of Modern Art -book and CD)</p> <p>Carle, E. (1981). <i>Very Hungry Caterpillar</i>. New York: Young Penguin Publishers.</p> <p>Hoberman, M. & Westcott, N., (2004). <i>The Eensy-Weensy Spider</i>. New York: Little, Brown Books for Young Readers</p> <p>“Carnival of the Animals” from <i>Music Builders 1</i>, p. 18 Hardie, M., & Mason, E. (2000). <i>Music Builders 1</i>. Caledon, ON: Berandol. https://cmccanada.org/product-category/sheet-music/berandol/</p> <p>Access to CD player.</p> <p>Chart paper and markers.</p> <p>Teacher Resource 4 Instrumental Sounds</p>

Minds On	Approximately 90 minutes	Pause and Ponder
<p>Whole Class Introduce the book, <i>Can You Hear It?</i> In this book and CD, classical music is matched by great works of art. Invite students to listen and look, and make connections between the composers` notes and art images.</p> <p>Teacher Prompts: <i>Can you hear the sound of car horns honking played by the clarinets? Can you hear the horses` hooves played by the castanets? Why do you think the writer and/or artist chose this piece of music for this visual? What elements would a piece of music have that you would choose or create? (e.g., very loud dynamics, detached sounds, and low pitches because the colours were dark, the shapes were large and not touching and it felt scary)</i></p>		<p>Assessment for Learning: Teacher assesses student reflections on how instrumental sounds evoke images.</p>

Whole Class > Individual

Access students' prior learning by selecting a few students to demonstrate how to correctly hold and play the non-pitched percussion instruments.

Teacher Tip: Brainstorm a list of criteria for proper instrument playing, and record on a chart, e.g.,

Proper Use of Non-pitched Percussion Instruments		
		
Looks like	Sounds like	Feels like
careful handling	playing only when asked	being part of a 'band'
holding properly	stopping on a signal from the teacher	cool

Distribute a selection of instruments played by scraping, shaking, and striking to those who have demonstrated awareness of the appropriate way to handle instruments.

Play an 8-beat simple rhythmic pattern on a hand drum and only those students with scraping instruments echo. The next 8-beat rhythmic pattern is played by the teacher and only the students with instruments that shake echo. The third 8-beat rhythmic pattern is echoed by the instruments that are struck. Continue rhythmic echoing with different groups, practicing playing the instruments.

Reflect on the sounds of instruments they have experienced, e.g., the recordings with *Can You Hear?* and the non-pitched percussion instruments played:

Teacher Prompts: *What thing (person, event) do you think of when you hear this sound? What is it about the sound that makes you think that? If you had to pick a colour for this instrument, what would it be? Why? Which instruments do we...shake, scrape, strike?*

Differentiated Instruction:

Students with physical challenges can enjoy playing instruments. The instruments can be easily modified for use (make larger handles or tape the instrument on to the wrist, etc.)

Action!	Approximately 120 minutes	Assessment for learning:
<p>Whole class > small group</p> <p>Sing through a familiar song, such as "Grandma Moses".</p> <p>Create instrumental ostinati, following the same process as in Lesson 2, to accompany the song by selecting part of the text and replicating it on an instrument. (e.g. from "Grandma Moses", play the rhythmic pattern of "shakety-shake" on a non-pitched percussion instrument throughout the singing of the song.)</p>		<p>Provide feedback on students' ability to transfer a rhythmic pattern from the voice to an instrument.</p>

Ask students to suggest instruments for the ostinato which would best sound like the text. (e.g. “shakety-shake”- maracas)

Teacher Tips: Accept any suggestion when the student can give a musical explanation, even when it is not the `expected` answer, e.g., *I think the guiro would sound best because I could scrape back and forth on the “shakety-shake” part.*

Have two or three students perform the ostinato together at the same tempo as the song, keeping a steady beat. Once the ostinato is well established, have the remainder of the class sing the song.

Follow the same process to create and accompany the song with a second (different) ostinato, e.g., “turn around”.

Teacher Prompts: *Which ostinato do you think made the song better? Why?* (Usually, the more interesting rhythmic patterns of text and the better suited instruments will add more feeling and interest.)

Once the second ostinato has been well established, have two small groups of students perform the two ostinati at the same time, which will create two layers of sound (thicker texture). Change groups and perform again. When two small groups can perform the two ostinati at the same tempo and with a steady beat, add the song as a third layer. (This is quite a challenge!)

Teacher Tip: Keep a steady beat lightly on a drum, then gradually fade the drum away. This will develop independence in performing parts, and build skills in internalizing the beat.

Whole class > individual

Read, *Very Hungry Caterpillar*; recall the foods the caterpillar ate and record in a list. Ask students to suggest instruments which would replicate each food effectively and record beside the food. Encourage a few suggestions for each food.

Teacher Prompts: *If a plum were a sound, describe the kind of sound it would be? Why?*

Assign individual “soloists” a food/instrument.

When reading the story again, have students play their instrument (food sound) immediately after each is mentioned in the story. For variation, when reading the story again, have each soloist substitute their instrument sound for the spoken word (i.e., play the sounds instead of saying the word).

Provide students with several turns to choose and play instruments. Make instrument substitutions for other words (e.g., caterpillar, butterfly).

Observe students’ ability to play instruments correctly (shake, strike or scrape) and with musical sensitivity. Use **Teacher Resource 4 Instrumental Sounds**

Assessment of Learning:
Checkpoint #3: Self-assessment; peer and teacher reflection with feedback will serve to assess the effective use of non-pitched instruments to create sounds for different purposes, such as sound substitution and accompaniment to songs and stories,

<p>Whole Class > individual Read the book, <i>The Eensy-Weensy Spider</i>, to the class.</p> <p>Isolate each line of the first verse and ask what is happening. Brainstorm which instrument could be used to make the sound of: Line 1 – a tiny spider crawling up a water spout, Line 2 – rain falling, Line 3 – the sun coming out, and Line 4 – a tiny spider crawling up a water spout.</p> <p>Re-read the first verse again, pausing at the end of each line so that individual students can take turns playing the sounds upon which they decided.</p> <p>Teacher Prompts: <i>What is it about that sound (e.g. finger cymbals) that makes you think it would sound like (e.g. the sun coming out)? In what way could we change the sound(s) to make them more interesting?</i></p> <p>Teacher Tip: This activity can be spread out over a number of days until all verses have been assigned their sound effects. It will become evident that some sound effects are best inserted in the middle of a line, rather than at the end of the line.</p>	
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<p>Consolidation Approximately 80 minutes</p>		<p>Teacher Tips: Cross Curricular Link- Visual Arts</p> <p>D1.1 create works of art that express feelings and ideas inspired by personal experiences. Other cross curricular connections such as with Language, Mathematics (sequencing), and Science can be made through the story, <i>Very Hungry Caterpillar</i>.</p>
<p>Whole Class > Critical Analysis Process Have students listen to short selections from a variety of recordings (e.g., “Carnival of the Animals”, and express their reactions to the music through creating their own works of art. Have students present their artworks, and express how the music made them feel, and how their artwork has depicted the feelings invoked by the music, using the terms and vocabulary of the elements of both Music and Visual Arts.</p> <p>Teach the melody of the song, <i>The Eensy-Weensy Spider</i>; sing and add the instrumental sound effects. Remind students to sing with a clear head tone.</p> <p>Discuss where students have heard accompanying music and sound effects to enhance words in their daily lives (TV shows, movies, ads, etc.). Play a favourite video with the sound off, and have students comment on how it changes the experience.</p> <p>Teacher Prompts: <i>What did you miss the most without any sound? How is it different?</i></p>		