

Music Lesson Plan
for Second Street Senior Bears

Age of children: 4-6

Grade of children: Kindergarten

Subject: Music

Lesson goal (real world relevance): To broaden the children's perspective of music so as to ensure potential outlets for existing musical inclination or allow for development of a new interest.

Lesson (performance) objectives: Students should be able to

1. name example instruments, improvised and production.
2. identify different dimensions or aspects of instrumental music.
3. produce corresponding sounds on an instrument.
4. start and stop playing in coordination with others.

Materials needed:

Books

Bernstein, Margery, *Stop That Noise!* (Brookfield, Connecticut: The Millbrook Press, 1999).

Ardley, Neil, *Music* (New York: Alfred A. Knopf, 1989).

[outer cover, page before contents, contents, p. 10]

Sample music

High Eagle, *Echos: American Indian Flute* (Houston, TX: Panoramic Sound, 1987).

Petri, Michala, *Vivaldi's The Four Seasons* (New York, NY: BMG Music, 1987).

Handel, Georg Friedrich, *The Recorder Sonatas* (London: CRD, 1991).

Props to accompany book *Stop That Noise!*

Pan lids for cymbals

Pencil to tap on table

Drum or rhythm sticks and plastic tub to hit

Another set of sticks and metal pot to hit

Volunteer to sing

Volunteer to hum

Zipper

Collection of coins

Comb

Bottle (adult)

Balloon (adult help)

Phone

Dried beans in a box

Wax paper and comb
Glass and spoon (for adult)
Rubber band (for adult)
Potentially drum, singer, shakers, tambourine, pan pipes

Formal instruments

Soprano recorders for all children
Assorted sizes for instructor
Fife or simple flute
Ocarina
Train whistle
Tape for holes

“Sheet” music for Hot Cross Buns

Using 1, 2, 3 as notes to match their fingers
Using B, A, G as notes to emphasize reading
Using musical notation
Lyrics
Music stand

Hat

List of props to be drawn from the hat

Anticipatory set (introduction): Kindergarteners know a lot about music, especially singing and percussive sounds (clapping hands, stomping feet, banging pots and pans), but at this age may not know of the wide variety of instruments available to them (at home or in stores), what they look like, how they work, or the range of sounds they can produce. This lesson begins with hands-on exploration of simple homemade instruments to parallel events in a book about three children who like music so much that they form their own band. Next, students visit other band and orchestra instruments in a non-fiction book before finally exploring (and letting loose on) a recorder. In addition to playing individually, they play together and also get a feel for being directed and reading music.

Procedure: Part 1

1. While the kids are lined up outside, request volunteers to be a singer and a hummer (or select them based on known ability). Have others draw names of props from a hat, collect the prop, and proceed inside. Let them play and experiment for a short while.
2. Conduct them to a stop, explaining what the hand waving is about, and begin an introduction based on anticipatory set above.
3. Read the first book, allowing them to chime in when their solo part is called for. “Real instruments” can be paraphrased as “instruments from a store” and “hitting with a rubber band” can be “threatening to hit”.
4. Transition to outside where the recorder band is formed. As they leave, collect the homemade instruments. They can leave based on having a quiet instrument (zipper, comb), an instrument played with no hands (singer, hummer), one you shake (beans, coins), a wind instrument (comb and wax paper), phone, all metal instrument (cymbals), metal and wood (metal drum), metal and plastic (plastic drum), wood only (pencil). This

will help identify characteristics of their instruments they may not have thought of. They can start experimenting with the recorders while they wait.

5. Conduct everyone to a stop. Explain that these are recorders, perhaps that they aren't normally played until third grade, and that they aren't sticks to hit, shovels to dig, or balls to throw. We just mentioned that some instruments can play quietly. How else can an instrument play? Collect loud/soft, high/low, and long/short distinctions, perhaps after demonstrating. If everyone can make some sound, let them experiment farther apart.

6. Gather them together. Ask for demonstrations of the three distinctions. Loud and soft can be determined by air flow, but also by an obstruction at the whistle part. High and low will probably be determined by overblowing, but is also dependent on finger position. Tonguing determines length of note, but they won't know about double tonguing or flutter tonguing. Let them practice.

7. Gather together for a song: high, low, fast, slow, soft, loud.

8. Mention that this is where we will resume next time and have them return the instruments for cleaning when they are done.

Procedure: Part 2

0. Tape over the thumb holes on the recorders before class because the kids probably cannot cover that unseen hole while concentrating on their fingers.

1. Place the soprano recorder in the counting jar before class begins. The kids will guess how many finger/thumb holes (10) or how many sections it has.

2. If a CD player is available, put on the Handel music for during the counting game. If only a tape player is handy, play the American Indian flute.

3. Play the senior bear song to call everyone in: GGGABBD AAD BBG GGGABBD ADG.

3. Stop the recorded music. Ask if they realized that a recorder or something called a flute but more like a recorder was playing. Flutes and recorders are closely related and in some languages are the same word: Blockflöte in German or blokfluit in Dutch. On some of the recorders one can see the block.

4. After they guess the count, demonstrate the pitch lowering as the ten holes are covered one at a time. Mention that this recorder is smaller and instruments come in all shapes and sizes. Some have no size, like the instruments the singer and hummer used, their voices. One can also whistle or blow across one's fingers like they are a bottle.

4. As holes are covered up, the instrument gets longer, and the pitch lowers. This doesn't require holes at all and can be demonstrated with the top section of the recorder and a hand.

5. Another way to make the instrument longer is to scale it to the soprano, alto, tenor, or larger sizes. Play a few notes on each of these instruments to show the difference in pitch.

6. Show recorders in the music book on the pages listed above. Recorders are woodwinds because they used to be made of wood and you blow in them like the wind.

7. Page through the rest of the book, pointing out the classes of instruments (woodwind, brass, strings, and percussion). Show the ocarina (before title page), fife (p.11), and train whistle (p.10). Answer any questions the kids have. Mention the marching band

and ask if they have older siblings or family that plays an instrument. The stringed instruments are similar to the rubber band played in part 1. There is a piano in the building and the picture shows what it looks like inside. We had cymbals, drums, bagpipe (balloon), and maracas previously. The telephone was electronic.

8. This ends the theory. The book is from the library and they can check it out on a Friday to look more closely.

9. Explain that the emphasis today is moving our fingers to cover the holes to make the recorder longer or shorter so that we can play a song. This is best done while playing softly so that air doesn't slip out of the cracks around your fingers. Send kids out one at a time to the other teacher who has the instruments based on what they played in part 1. Let them experiment.

10. Set up the music stand and music. Demonstrate the song and say the words. We did some tonguing last time when we played fast. Change to the number version. Have them all try each of the 1, 2, and 3 notes. Split them into groups so they don't have to change fingerings. Demonstrate how they should play and stop when pointed at. Play the song, pointing at the groups in the correct order.

11. See if they are up to the letter version. They don't really have to read the letters, but only see that knowing letters is useful for more than just words. Switch to the music notation if possible.

12. Dismiss the kids with the intention of asking review questions at the next opportunity; they'll have sat long enough already. Offer to play songs individually with anyone, examine the differences in the one recorder with German fingering and two sections for tuning, look at the transparent recorders, or hear the balloon play a recorder.

Closure: A review outdoors immediately after the "rehearsal" is probably difficult and ineffective. The adrenaline accompanying the noise/music takes time to wear off. Congratulate the kids on their first musical performance as Senior Bears and at the next opportunity review the material related to the first two non-performance objectives. Questions could include these:

1. If you were lost on a desert island, locked in your house, or stuck at school and just had to make music, what could you use? How would the sound be produced?
2. Can anyone describe an instrument that they saw in the marching band, music store, or book we paged through? What did it sound like, what was it made of, what was it called?
3. If you were playing music and someone held their ears or strained to hear, what could it mean? What if they pointed up or down? What if they waved their hands faster or slower?

The next time more than one person needs to be quieted, attempt to halt them with a director's cut and see if they remember the gesture and ask where it came from. One can explain it to the others.

Evaluation: Answers to the review questions above should be a good indication of whether the material was understood and what parts were most interesting. For a performance by kindergarteners, any detectible difference in volume, pitch, or tempo probably indicates success.