**Lesson Plan: Music**

**NAME Charlene Blondo DATE March 19, 2016**

**Activity Name**

 Singing, creating, melody/pitch (Sol-Mi-La)

**Grade Level/Class**

 2nd Grade

**Major Concepts**

 Music can have a melody consisting of only two or three pitches.

**Materials and Resources**

* recording of “Viennese Musical Clock” from the *Háry János Suite* by Zoltán Kodály.
* Curwen hand sign chart
* *Classics for Kids* CD
	+ “Tick-tock/Cuckoo” (traditional song)
	+ “One, Two, Tie My Shoe” (traditional song)
	+ “Rain, Rain, Go Away” (traditional song)
* Hickory Dickory Dock” (traditional poem)
* 11x14 paper and construction paper ovals (optional)

**Rationale**

Zoltán Kodály believed that all people who are capable of linguistic literacy are also capable of musical literacy. He also believed that singing is the best foundation for musicianship and that music education is most effective when it begins with the very young child. The principal objectives of Kodály musical training are 1. To develop to the fullest extent possible the innate musicality present in all children; 2. To make the language of music known to children; to help them become musically literate in the fullest sense of the word – able to read, write, and create with the vocabulary of music; 3. To make the children’s musical heritage – the folk songs of their language and culture – known to them; 4. To make available to children the great art music or the world, so that through performing, listening, studying, and analyzing masterworks they will come to a love and appreciation of music based on knowledge about music.

Three-note songs and chants (Sol-Mi-La) comprise most of the earliest melodic teaching material. This lesson incorporates four songs that are Sol-Mi or Sol-Mi-La melodies. The tools used in Kodály practice are 1. Tonic solfa, 2. Hand signs, and 3. Rhythm duration syllables. This lesson uses the tonic solfa and hand signs. Kodály musical training involves active music making. Musical learning evolves from musical experience. This lesson incorporates musical movement, folk songs, unison singing and listening as well as composition – all of which can develop skills that will eventually be applied to more complex music.

**South Dakota Music Standards**

 #1: Generate and conceptualize artistic ideas and work.

 #2: Organize and develop artistic ideas and work.

 #3: Refine and complete artistic work.

**Behavioral or Observable Objectives**

 As a result of this activity students will:

* Use Curwen hand signs for Sol, Mi, and La while singing.
* Create their own improvised melodies using these pitches.
* Notate their melodies on treble staff.

**Assessment**

 I will use formative assessment throughout the lesson by performing the following:

* I will check for understanding and demonstration of body movements//hand signs.
* I will listen for pitch accuracy.
* I will take notes regarding those students who volunteered to lead songs and whether they performed with accuracy. Rubrics: “all or most of the time,” “some of the time,” and “not yet”.

**Teaching Strategies**

 **Anticipatory Set**

* Welcome the students by singing “Hello, Boys and Girls” and have them respond with “Hello, Mrs. Blondo” using Sol-Mi pitch and Curwen hand sings.
* Ask the students to demonstrate how a cuckoo clock moves.

**Procedure**

* Ask students to sing ‘cuckoo’ as they move like a cuckoo clock.
* Ask students how many different pitches there were.
* “Do what I do.” Show the students that they can use their bodies to show the higher note by touching their shoulders for ‘cuck’ and the lower note by touching their waist for ‘oo’.
* Have the class follow me as I improvise a Sol-Mi song, using “Tick-Tock” to correlate with a lesson using “Viennese Musical Clock” by Zoltán Kodály.
* Teach the song “Tick-tock/Cuckoo” by rote using shoulders-waist for the Sol-Mi pitches.
* Allow volunteers to lead the class in improvised Sol-Mi songs using “Tick-Tock” or “Sol-Mi”.
* Sing a familiar song such as “One, Two, Tie My Shoe,” beginning on shoulders and moving to the waist to fit the melody.
* Review the Curwen hand sings for Sol and Mi.
* Add the solfege syllable “la.” For touching the body, students can touch their head if using shoulders for “sol” and waist for “mi.” I might use the shoulders for “la” if I’m using chest for “sol” and hips for “mi.”
* Improvise Sol-Mi-La songs using solfege or “tick-tock’tack” to correlate to Kodály’s “Viennese Musical Clock.” Invite the students to lead the class in improvised songs (or for a movement break, play recording of “Viennese Musical Clock” and move to the beat of the music.)
* Sing a familiar Sol-Mi-La song such as “Rain, Rain, Go Away” using the Curwen hand signs.
* Review the poem “Hickory Dickory Dock,” then turn a poem into a song by using Sol-Mi-La with the words of the poem.
	+ *Hickory dickory dock, the mouse ran up the clock. The clock struck one, the mouse ran down, Hickory dickory dock.*
* Provide a “Sol-Mi-La Composition Set” for each student.
	+ 3 line staff on 11x14 paper
	+ construction paper ovals for notes
* Ask students to create their own Sol-Mi or Sol-Mi-La songs on the 11x14 paper using the ovals for notes. Sing the compositions.
* Add tone bells for Sol-Mi and Sol-Mi-La using G, E, and A. Use these syllables to turn more poems into songs.

**Closure/Transition**

* How many pitches did we use today? (2-3).
* How did we show the way the melody went back and forth between the two, or the three pitches? (body movements, hand signs).
* What special syllables do we use for these pitches? (Sol-Mi-La, or our “tick-tock-tack” syllables today).
* Sing “Good-bye, girls and boys” with Sol-Mi pitches and Curwen hand signs, students reply singing “Good-bye, Mrs. Blondo” with Sol-Mi pitches and Curwen hand signs.

**Modifications for special needs or cultural differences**

The music for this lesson, Curwen hand signs sheet, and modified strategies outline will be given to the resource room in advance so staff may review the activities with Cash H. prior to class so he may feel more comfortable in the music classroom setting, as he is autistic, is slowly being introduced to full school days away from therapy, and has difficulty adjusting to different teachers and classrooms throughout the day.