

Delaware Model Unit

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

Unit Title: Slices of Time

Designed by: Melody Henderson and Karen Rotz
District: Brandywine

Content Area: Rhythm, Sixteenth Notes (in groups of four)
Grade Level: 3

Summary of Unit

In this unit of rhythmic study, students will learn that the beat can be divided into four equal parts. Students will read and perform four-beat rhythm patterns. The patterns will include sets of 4 sixteenth notes along with eighth notes, quarter notes, quarter rests, and half notes which have been previously taught. Two assessments will be administered within this unit:

1. Students will perform the rhythm of a familiar song containing sets of 4 sixteenth notes.
 2. Students will accurately speak and perform random four-beat rhythm patterns.
-

Stage 1 – Desired Results (What students will know, do, and understand)

Delaware Content Standards

- Include those addressed in Stage 3 and assessed in Stage 2.

Primary Standards and GLEs

- **Standard #5:** Reading and notating music:
 - 5.1-Identify and define standard notation symbols
 - 5.2-Read rhythmic notation
- **Standard #2:** Performing on instruments independently and with others a varied repertoire of music:
 - 2.1-Imitate rhythmic and melodic patterns on pitched and unpitched instruments
 - 2.2-Perform on pitched and unpitched instruments in rhythm while applying a steady beat

Secondary Standards and GLEs

- **Standard #1:** Singing alone and with others a varied repertoire of music:
 - 1.3- Sing on pitch in rhythm while applying a steady beat
- **Standard #6:** Listen to, describe and analyze music and music performances:
 - 6.1-Express changes and contrasts in music through movement
 - 6.7-Identify the elements of music within a musical composition
- **Standard #3:** Improvising melodies, variations and accompaniments:
 - 3.1- Improvise rhythmically with voice or on instrument
- **Standard #9:** Understanding music in relation to diverse cultures, times and places:
 - 9.1-Identify and describe the roles of musicians in various historical periods, cultures, genres and styles
 - 9.2-Listen to music from various periods and diverse cultures by genre or style
 - 9.4-Identify sources of American music genres; trace the evolution of those genres and well-known musicians associated with them

Big Idea

- Transferable core concepts, principles, theories, and processes from the Content Standards.

Sound in Time

Unit Enduring Understandings

- Full-sentence, important statements or generalizations that specify what students should understand from the Big Ideas(s) and/or Content Standards and that are transferable to new situations.

Students will understand that ...

- Rhythmic notation indicates duration in time.
- Music and language use symbols to communicate sounds and divisions in time.
- Units of time in music are divided in the same fashion as basic fractions in math.

Unit Essential Questions

- Open-ended questions designed to guide student inquiry and learning.
- How are sounds in time organized?
- How is reading music similar to reading language?
-
- How are rhythmic ideas created?
- What determines a unit of time?
- How long is a beat?
- Why organize time in music?

Knowledge and Skills

- Needed to meet Content Standards addressed in Stage 3 and assessed in Stage 2.

Students will know...

- Beats in music can be divided into smaller units of time.
- How to identify sixteenth notes as symbols in music notation.
- Four sixteenth notes equal the value of one beat in a time signature that has a quarter note as its fundamental unit of beat.
- Beats and subdivisions of the beat can be organized into different rhythmic ideas.

Students will be able to...

- Sing a simple melody containing sixteenth notes with rhythmic accuracy.
- Speak and correctly perform a rhythm pattern independently to a steady beat.
- Perform the rhythm of a familiar song to the steady beat in small groups.
- Aurally distinguish the presence of sixteenth notes in a song or rhythmic example.

Stage 2 – Assessment Evidence

(Evidence that will be collected to determine whether or not Desired Results are achieved)

Suggested Performance/Transfer Tasks

- Performance/transfer tasks as evidence of student proficiency.

An effective assessment for ALL students should be designed to include:

- Complex, real-world, authentic applications.
 - Assessment(s) for student understanding of the Stage 1 elements (Enduring Understandings, Essential Questions, Big Ideas) found in the Content Standards.
 - Demonstration of high-level thinking with one or more facets of understanding (e.g., explain, interpret, apply, empathize, have perspective, self-knowledge).
- Each performer will be able to speak and perform a beat rhythm that includes sets of 4 sixteenth notes and/or eighth notes, half notes, quarter notes, or quarter rests. Individuals will participate as members of a team in a musical game using the newly learned concept.

Rubrics

- Scoring guide to evaluate performance/transfer tasks used as evidence of student proficiency.

An effective scoring guide should:

- Measure what is appropriate for the Content Standard that is assessed.
- Provide opportunities for differentiation of the performance/transfer tasks used as evidence of student proficiency.

Rubric for Assessing Performance of a Familiar Song or Chant

- **To receive a 4:** The student is able to accurately perform the rhythm to a steady beat.
- **To receive a 3:** The student is able to accurately perform three measures (a minimum of 12 counts) of the rhythm to a steady beat.
- **To receive a 2:** The student is able to accurately perform two measures (a minimum of 8 counts) of the rhythm to a steady beat.
- **To receive a 1:** The student is able to accurately perform fewer than two measures of the rhythm to a steady beat.

Rubric for Assessing Rhythmic Reading Skills

- **To receive a 3:** The student is able to consistently speak and perform the rhythm pattern to a steady beat (both attempts correct).
- **To receive a 2:** The student is able to speak and perform the rhythm pattern to a steady beat (one correct of two attempts).
- **To receive a 1:** The student is able to speak and perform the rhythm pattern to a steady beat some of the time (neither attempt correct—possible candidate for individual assessment).

Other Evidence

- Varied evidence that checks for understanding (e.g., tests, quizzes, prompts, student work samples, observations and supplements the evidence provided by the task).
- Echo clapping activities.
- Rhythm flash cards for reading practice.
- Rhythmic dictation with dry erase boards or manipulatives.
- Written quiz (rhythmic dictation) – students will fill in missing beats using quarter, eighth, and sixteenth notes and quarter rests.
- Using body percussion, students will perform and observe the movement of their hands, feet, and fingers while imitating the rhythm of a song or chant. Students will demonstrate this skill with accompaniment and without accompaniment.
- Exit tickets.

Student Self-Assessment and Reflection

- Opportunities for self-monitoring learning (e.g., reflection journals, learning logs, pre- and post-tests, self-editing—based on ongoing formative assessments).
- Given manipulatives, the students will be able to touch the note heads or stems as they match syllables of song lyrics or rhythmic duration syllables.
- Students will be divided into three groups: sixteenth notes, eighth notes, and quarter notes. Each group will be assigned a different percussion instrument and will perform their note/notes at the appropriate time in a unit song or chant.

Stage 3 – Learning Plan

(Design learning activities to align with Stage 1 and Stage 2 expectations)

Key Learning Events Needed to Achieve Unit Goals

- Instructional activities and learning experiences needed to align with Stage 1 and Stage 2 expectations.

Include these instructional elements when designing an effective and engaging learning plan for ALL students:

- Align with expectations of Stage 1 and Stage 2
- Scaffold in order to acquire information, construct meaning, and practice transfer of understanding
- Include a wide range of research-based, effective, and engaging strategies
- Differentiate and personalize content, process, and product for diverse learners
- Provide ongoing opportunities for self-monitoring and self-evaluation

Students Characteristics/Prior Knowledge

All students are in third grade and have prior knowledge that the quarter-note symbol represents one beat of sound in time. Students previously learned that the beat (quarter note) can be divided into two sounds (double eighth-note symbol). Other prior knowledge includes half notes and quarter rests. Children have experience with the utilization of rhythm syllables.

Instructional Materials

- Silver Burdett *Making Music Teacher's Editions*—grades 2 and 3
- Accompanying CDs
- Various percussion instruments (pitched and nonpitched) such as mallets, sticks, shakers, bells, cymbals, claves, blocks, drums, xylophones, and hand chimes
- Rhythm flashcards and manipulatives for rhythm writing (such as Hal Leonard from a variety of vendors)
- Silver Burdett *Making Music Resource Books*—grades 2 and 3
- Rhythm writing kits (such as Hal Leonard from a variety of vendors)

Lesson 1 – Organizing Sound in Time

1. Review “Name, Name, What’s Your Name?” – Silver Burdett 3, page 10 (a familiar third-grade “ice-breaker” activity). Choose one interlude section of classroom student names and present as a visual in rhythmic notation. Pose the following question to the class: “Does this rhythmic notation show ‘slices of time’?” Students will discuss that the beat is a unit of time and realize that syllables of names may require a division of a beat or “slices of time.”
2. Introduce song “Tideo,” Silver Burdett 2, page 80, by speaking the rhythm in measure four while feeling a steady beat. Students will discover the rhythm pattern of the word “tideo” using rhythm/duration syllables and/or counting. Present new song “Tideo” while moving to the beat and identifying the rhythm 2 eighths and a quarter.
3. Have the children listen for places in the song where they hear a new rhythm. Present the visual from the Music Reading Worksheet (Resource Book, page D-9) having students identify which words have the new rhythm. Children will realize some beats are divided into four sounds.
4. Distribute books or display notation of the song “Tideo.” While singing the song, children will point to the new rhythmic notation (sixteenth notes).

5. **Formative/Self-Assessment Activity:** While singing in a circle formation, students will walk to the beat during measures 1–6. For the remainder of the song, children will stop and face the center while patching sixteenth notes, clapping eighth notes, and stomping quarter notes.

Tips/Resources

Before assessment, repetitions of steps 2, 3, and 4 are recommended for guided practice and for teachers to use as formative assessments. In addition, teachers may use the “Cultural Connection” at the bottom of page 81 and the dance directions on page 425.

Lesson 2 – Energy in Music

1. Review step 5 from Lesson 1 with the song “Tideo,” Silver Burdett 2, page 80. A formative self-assessment may take place during the review. Students may assess each other’s groups to determine if each different section of percussion instruments is performing their appropriate notes. Display and practice reading the new rhythmic notation of sixteenth notes in groups of 4.
2. Children will be asked to feel the beat by patsching (tapping lightly with a closed fist on their chest) and listening to CD 3, Track 14, an excerpt from “Symphony in G, No. 88, Movement 4” by Haydn (Silver Burdett 2, page 84). Gradually the teacher will lead the class in speaking or singing the rhythmic phrases that contain sets of sixteenth notes, eighth notes, and quarter notes. To differentiate instruction at a higher level, students may be asked to feel the beat with a closed fist on their chest and indicate when they hear a set of 4 sixteenth notes (i.e., four fingers flat on chest), eighth notes (i.e., two fingers flat on chest), and quarter notes (i.e., one finger flat on chest). Discuss the energy the students experience in Haydn’s composition because of the incorporation of sixteenth notes. Repetition may be needed.
3. Prepare to introduce the rhyme from Silver Burdett 2, pages 83-84, “Jelly in a Dish,” by asking students to describe jelly in a dish. What does it look like? Smell like? Feel like? After taking students’ ideas and displaying them on the board or a chart, say and clap the rhyme first with words and then speak with rhythm/duration syllables or counting. Show the rhythm of the rhyme and have students find words that *do not* have a set of 4 sixteenth notes. Using drums or other percussion instruments, some students will play the quarter notes in the rhyme, while others patsch the sixteenth notes. Switch student parts from drums to patsching to ensure awareness of the rhythmic changes.
4. As a closing to the lesson, play a portion of the Haydn excerpt again, and then encourage a discussion of the cultural and historical connections to contrast and compare between Haydn’s “Symphony No. 88” and another new folk song “Johnny, Get Your Hair Cut,” Silver Burdett 2, page 82. Class will follow music notation in book on page 82. Have students perform using body percussion as they read and sing the song.

Tips/Resources

Formative assessments may take place in steps 2 and 3. An extension lesson for “Jelly in a Dish” can be found on page E11 of the Silver Burdett 2 Resource Book.

If students do not understand the relationship between tempo and subdivisions of a steady beat, the teacher may use a metronome.

Lesson 3 – Symbols and Language

1. The class will begin with an echo-clapping warm-up activity followed by presentation of flashcard rhythm patterns that are four beats in length. Practice reading flashcards by clapping and speaking rhythm/duration syllables or counting. The examples will include half note, quarter notes and rests, double eighth notes, and sixteenth notes in groups of 4.
2. Students will turn to pages 82-83 of Silver Burdett 2. They will be asked to compare and contrast the elements of the two selections "Johnny, Get Your Hair Cut" and "Jelly in a Dish."
3. Students will listen to a new song "Ding, Dong, Diggidiggidong," Silver Burdett 3, page 14, as various flashcard rhythm patterns are displayed from step 1. After a second listening, the class will sing the first measure of the song and then choose the correct flashcard. Proceed with the "Develop" section on page 15.
4. Divide the class—half will sing the song "Ding, Dong, Diggidiggidong" with rhythmic body percussion, the other half will play simple broken bordun on pitched instruments (C and G). Change parts to give all an opportunity to practice the rhythm and keep a steady beat. (Body percussion may be the teacher's example or a cooperative creation from the students in the class.)

Tips/Resources

Formative assessments may take place in steps 1, 3, 4, and 5. In addition, the lesson may include students singing the song "Ding, Dong, Diggidiggidong" with rhythm syllables as they clap. See Resource Book D-3.

Lesson 4 – Slices of Time: Math or Music?

1. Display only the rhythmic notation of "Ding, Dong, Diggidiggidong, Silver Burdett 3, page 14. Students will read and perform using body percussion. The children will identify the rhythm as the new song introduced in the previous lesson.
2. Transfer each four-beat measure to a circular pattern (pie or pizza shapes) and compare the division of the beat to slicing a pie or a pizza. Students will discuss the curricular connection between fractions and rhythmic notation patterns on the pizza or pie shapes (i.e., slicing the pie into four pieces would be represented by four quarter notes, etc.) Using the circular notation, students will once again read and perform using body percussion. Translate the body percussion to the correct rhythm/duration syllables or counting.
3. In preparation for the summative assessment, students will transfer the body percussion to rhythm sticks or drum sticks while singing the song. The sticks may be played by tapping them together or on a hard surface. Collaboratively group students where student(s) will sing and assess the other student(s) performing on sticks and then switch the activity.
4. Divide class into two groups. Group 1 will sing and perform the rhythm of the song on percussion instruments, while group 2 plays the simple broken bordun on pitched instruments (C and G) from Lesson 3 step 4; change parts. Students may then be challenged to repeat this activity without singing.
5. Review the song "Tideo," Silver Burdett 2, page 80, using the activity from Lesson 1, step 5. Discuss the lyrics "Jingle at the Window" and how the use of language (text painting) complements the rhythmic construction (sixteenth notes) of the song.
6. Present the new song "Chicken on the Fence Post," Silver Burdett 3, page 88-89, which is from the same genre as "Tideo." (Refer to *Movement/Patterned Dance*

footnote on page 89 of Silver Burdett 3.) Guide the students to make a connection between the sounds of chickens in a barnyard and the new rhythmic concept of sixteenth notes. Continue with the singing and reading concepts using the *Develop* section on page 89.

7. Through the use of an exit ticket, ask students to write a brief description of what they heard.

Tips/Resources

Formative assessments may take place in steps 1, 2, and 3.

Lesson 5 – Assessing Performance of a Familiar Song

1. Review singing and chanting all the selections used in the unit from Lessons 1 through 4. Display the beginning rhythms along with a list or pictorial representation of the five selections from this unit “Slices of Time.” Teacher will lead students in reading and performing each rhythmic example. The utilization of rhythm/duration syllables or counting may occur. Children will participate in matching the displayed rhythms with the appropriate songs/chants.
2. Review singing and performing “Ding, Dong, Diggidiggidong,” Silver Burdett 3, page 14, with body percussion. Pass out rhythm sticks or drums sticks to each student giving them an opportunity to practice playing the rhythm of the song in unison for the summative assessment.
3. Begin summative assessment:
 - ♦ Assessment should be administered in small groups of 3 or 4 students.
 - ♦ The teacher must evaluate each student **individually** with the use of a rubric. (Group repetition may be necessary.)
 - ♦ The student will play the rhythm sticks for at least 16 beats.
 - ♦ The teacher will give a four-beat preparation but may **not** assist with performance of the rhythm.
 - ♦ The class will sing for each assessment group.

Rubric for Assessing Performance of a Familiar Song or Chant

- **To receive a 4:** The student is able to accurately perform the rhythm to a steady beat.
- **To receive a 3:** The student is able to accurately perform three measures (a minimum of 12 counts) of the rhythm to a steady beat.
- **To receive a 2:** The student is able to accurately perform two measures (a minimum of 8 counts) of the rhythm to a steady beat.
- **To receive a 1:** The student is unable to accurately perform less than two measures of the rhythm to a steady beat.

If time allows, children will review “Chicken on the Fencepost,” Silver Burdett 3, pages 88-89, and play the correlating game found in “Sing, Say, Dance, Play.” Students will move in two concentric circles while singing the song. Each circle will have “hidden gates” that open at the end of the song. Two students are chosen as farmers who will stand outside the circles and do not know the location of the hidden gates. At the end of the song, the farmers will run through the gates to get to the chicken in the center. The farmer who gets to the chicken first is the winner. The winner’s reward will be choosing a new farmer to take their place.

Lesson 6 – Assessing Rhythmic Reading Skills

1. Review “Johnny, Get Your Hair Cut,” Silver Burdett 2, page 82, while tapping the beat with a closed fist on their chest. Use the same procedure found in Lesson 2, step 2, adding the gesture of two fingers flat on chest for eighth notes along with the gesture of four fingers flat on the chest for sixteenth notes.
2. Class will be given instructions for taking rhythmic dictation using manipulatives (white boards, popsicle sticks, etc.). Teacher will start dictation using hand gestures in step 1 to guide students in writing the eight-beat rhythm of “Johnny, Get Your Hair Cut.” Teacher will then continue rhythm-writing activity by clapping various four-beat examples. Half, quarter, eighth, and sixteenth notes and quarter rests will be included.
3. Begin summative assessment: Students will participate in a **Tic-Tac-Toe** game featuring four-beat patterns that were used in step 2. It is best to avoid rhythm patterns that end with sets of 4 sixteenth notes.

Rubric for Assessing Rhythmic Reading Skills

- **To receive a 3:** The student is able to consistently speak and perform the rhythm pattern to a steady beat (both attempts correct).
- **To receive a 2:** The student is able to speak and perform the rhythm pattern to a steady beat (one correct of two attempts).
- **To receive a 1:** The student is able to speak and perform the rhythm pattern to a steady beat some of the time (neither attempt correct-possible candidate for individual assessment).

Summative Assessment

1. Divide class into two teams. One will be identified as the “X” team, and the other will be identified as the “O” team.
2. Display the 9, four-beat rhythm patterns in a **Tic-Tac-Toe** design on the floor or other surface.
3. A representative from the first team, “X,” will choose one rhythm card to read, perform, and speak the rhythm/duration syllables or counting. If correct, the card will be turned over and marked with an “X.” If inaccuracies occur, the card remains face up.
4. The opposing “O” team will then have their representative follow step 3 above.
5. If one team wins the game before all players have the opportunity to represent their team, a new game will take place so that all students may be assessed.

Additional Activities

- The following is an extension of Lesson 3 or 4: Using body percussion, students will be asked to read and perform a new rhythmic pattern found on the bottom of Silver Burdett 3, page 15. The body percussion will be performed as an ostinato while students sing “Ding, Dong, Diggidiggidong.” Transfer ostinato to percussion instruments. Divide class in half allowing one group to create simple (quarters or halves) borduns and ostinati using only C and G on pitched instruments. The second group will sing with body percussion. Change parts.
- Use the Listening Activity found in Silver Burdett 3, page 15, CD 1-12 “Ding, Dong, Diggidiggidong” from *Orff-Schulwerk, Volume 1*. After students compare and contrast tracks 10 and 12 (possibly with the use of a Venn diagram), additional ostinato patterns may be incorporated from the *Orff* volume.

- Divide the class into groups of four students. Encourage students to compose an original four best pattern containing sets of sixteenth notes along with previously taught notation. Students will arrange their examples within their group to create a sixteenth beat rhythmic composition.
- As a real-world experience and a service to the school community, challenge the students to use the phrases and melodic structure of “Ding, Dong, Diggidiggidong” to compose lyrics that reflect the schoolwide expectations. The lyrics include combinations of sixteenth notes, eighth notes, quarter notes, and quarter rests. Students may work in cooperative groups and be given an opportunity to perform their compositions for the class or the student body.
- Written quiz (rhythmic dictation): Students will fill in missing beats using quarter, eighth, and sixteenth notes and quarter rests.
- Individual students or groups of students may create pentatonic melodies using the rhythms from the written quiz or chants (quarter notes, quarter rests, eighth notes, and sixteenth notes).
- See Silver Burdett 2, page 109, “Create a Melody.
- Perform “Johnny, Get Your Hair Cut,” Silver Burdett 2, page 82, or “Ding, Dong, Diggidiggidong,” Silver Burdett 3, page 14, as a round or canon.
- Use ***Tic-Tac-Toe*** rhythm cards (at least two measures of 4 beats) to create pentatonic melodies using tone bar instrument

Resources and Teaching Tips

- A variety of resources are included (texts, print, media, web links).
- Help in identifying and correcting student misunderstandings and weaknesses.

What text/print/media/kit/web resources best support this unit?

- Silver Burdett *Making Music Grade 2* (Teacher's Edition, CD set, resource book, student texts)
 - "Tideo," page 80
 - "Johnny, Get Your Hair Cut," page 82
 - "Jelly in a Dish," page 83
 - "Mississippi River Chant," page 130
- Silver Burdett *Making Music Grade 3* (Teacher's Edition, CD set, resource book, student texts)
 - "Ding, Dong, Diggidiggidong," page 14
 - "Chicken on the Fence Post," page 88
- Silver Burdett *Making Music Grade 2 Resource Book*
- Silver Burdett *Making Music Grade 3 Resource Book*
- Orff-Keetman, *Orff-Schulwerk, Volume 1*
- *The Kodaly Context* by Lois Choksy, "Dinah," page 245
- Kids Favorites and Games, Rounds, and World Songs; *Musicplay 3 Revision (2005)*
tvmusic@telusplanet.net
- *Rhythm Basketball* by Cathy Blair, Heritage Music Press
- *Rhythm Flashcard Kit*, Hal Leonard Corporation
- *Rhythm Bingo*, Level 1 and Level 2 developed by Cheryl Lavender, Hal Leonard Corp.

What tips to teachers of the unit can you offer about likely rough spots/student misunderstandings, and performance weaknesses, and how to troubleshoot those issues?

- Before individual rhythmic assessment occurs, the students should have a substantial amount of repetition and practice reading and performing the rhythm which will be assessed. Implementation of various activities within the unit will enable the children to understand the rhythmic concepts presented and keep them engaged.
- Grouping of students for assessments should be carefully planned.
- Third-grade students may have little experience with fractions and subdivisions of units before *Slices of Time* is introduced. Collaboration with their classroom teacher is recommended.

Differentiation

- Stage 2 and 3 allow students to demonstrate understanding with choices, options, and/or variety in the products and performances without compromising the expectations of the Content Standards.
- Instruction is varied to address differences in readiness, interest, and/or learning profiles.
- Accommodations and differentiation strategies are incorporated in the design of Stage 2 and 3.

- Refer to the IEPs of your special education students.
- Communicate with special education or classroom teacher about abilities and accommodations.
- Pair and group students with varying strengths and abilities.
- Adapt activities as needed according to the children's strengths and challenges.
- Chart words of songs and chants to assist in learning letter sounds and sight words.
- Utilize manipulatives intermittently as needed.
- Movement breaks may be implemented to overcome frustration with the task or challenge.
- Picture symbols may be used to redirect individuals.
- During the assessment, students with special needs will be included, and if necessary, students with special needs may be assessed discretely on a one-to-one basis.

Design Principles for Unit Development

- At least one of the design principles below is embedded within unit design.
- **International Education** - the ability to appreciate the richness of our own cultural heritage and that of other cultures in order to provide cross-cultural communicative competence.
- **Universal Design for Learning** - the ability to provide multiple means of representation, expression and engagement to give learners various ways to acquire and demonstrate knowledge.
- **21st Century Learning** – the ability to use skills, resources, and tools to meet the demands of the global community and tomorrow's workplace. (1) Inquire, think critically, and gain knowledge, (2) Draw conclusions, make informed decisions, apply knowledge to new situations, and create new knowledge, (3) Share knowledge and participate ethically and productively as members of our democratic society, (4) Pursue personal and aesthetic growth. (AASL, 2007)

Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

“Tideo”

Notation: Have students compose and notate rhythm patterns: Open a notation file in 2/4 time with twice as many measures as there are students. Have each student notate one measure using quarter, eighth, and sixteenth notes. The next measure should be two beats of rest. Print the composition for the class. Then, have the computer play back the file. Have the students echo clap or speak rhythm syllables during the measures of rest.

“Mississippi River Chant”

Sequencing Software: Use the digital audio tracks in your sequencing software, if available, to record accompaniment parts the students create for “Mississippi River Chant.” Record each part on a separate track. Then have the performers apply different effects such as echo, reverb, or flange, if available, to their tracks. Have the class play instruments as the computer plays back the tracks.

“Chicken on the Fence Post”

Notation Software: Have students use notation software to write rhythmic ostinati containing sixteenth notes. Students can play back their ostinato examples while the rest of the class sings “Chicken on the Fence Post.”

Content Connections

Content Standards integrated within instructional strategies

Content Connections

"Tideo"

Language Arts: Read the book *Ten Dogs in the Window: A Countdown Book*, by Claire Masurel. This book introduces various people as they walk by a pet store window. Children will guess which dog the person will select and then turn the page to find out whether they are right.

"Johnny, Get Your Hair Cut"

Language Arts/Arts: Read aloud the book *Katie & Jake & the Haircut Mistake*, by Barbara Birch and Beverley Lewis. It is a story about twins who decide to cut their own hair. Children will laugh and then realize that they probably should not attempt to cut their own hair. Invite children to write in their journals about haircuts that they either really liked or really did not like. Ask them to create illustrations for their writing and create a bulletin board display of haircut illustrations with captions.

"Chicken on the Fence Post"

Language Arts: Share an excerpt from the poem "The Chickens" (Anonymous), Silver Burdett *Making Music Grade 3*, page 88. Discuss with students the behaviors of the chickens and why these words were used.

Math

Using 4 beats as the whole, students will learn to connect the rhythmic subdivision to mathematic subdivision.