



**Introduction to Music Unit for grades K-2 on  
Symphony No. 5 – first movement  
by Ludwig van Beethoven  
Dr. Kay Edwards, Miami University**

**Unit Length**

There are 3 lessons in this unit for grades K-2. Lesson plans are designed for class periods of approximately 35 minutes. Teachers will need to adapt the lesson plans to fit their school resources and the individual needs of their students.

**Lesson Use**

The 3 lessons are designed for use by general music teachers, however, portions of the lessons could be used by classroom teachers or homeschool teachers as well.

**Standards**

**2014 National Core Music Standard – Artistic Process #1: CREATING**

Anchor Standard – Imagine

- Lesson 1
- Lesson 2
- Lesson 3

Anchor Standard - Plan and Make

- Lesson 1
- Lesson 3

Anchor Standard - Present

- Lesson 3

**2014 National Core Music Standard – Artistic Process #2: PERFORMING**

Anchor Standard – Select

- Lesson 1
- Lesson 2

Anchor Standard – Analyze

- Lesson 1
- Lesson 2
- Lesson 3

Anchor Standard – Interpret

- Lesson 2

Anchor Standard - Rehearse, Evaluate, and Refine

- Lesson 1

Anchor Standard – Present

- Lesson 1
- Lesson 3

**2014 National Core Music Standard – Artistic Process #3: RESPONDING**



Anchor Standard – Select

- Lesson 1

Anchor Standard – Analyze

- Lesson 1

Anchor Standard – Interpret

- Lesson 2

### **2014 National Core Music Standard – Artistic Process #4: CONNECTING**

Anchor Standard - Connect #10

- Lesson 1

Anchor Standard - Connect #11

- Lesson 1

The Ohio 2012 Standards for Music (Progress Points) are indicated on each lesson also. Music teachers in other states can easily match their standards to those in this Unit. The 3 lessons combined address all 6 Progress Points from the new 2012 Ohio Standards.

### **Multiple Intelligences**

The lessons as a group facilitate musical, bodily-kinesthetic, linguistic–verbal, logical–mathematical, interpersonal, and intrapersonal intelligence, 6 of the 7 intelligences originally identified by Howard Gardner. Since this applies to the totality of the 3 lessons, these intelligences are not listed separately on the lesson plans.

### **Critical Thinking**

The lessons provide observable, measurable verbs from Bloom’s Taxonomy of thinking skills. It is usually left up to the teacher to assess these skills in an age–appropriate and practical way suiting the class, in addition to the assessment suggestions in the lesson plans.

### **Overview**

Music Concepts and Objectives/Outcomes (that is, student learning outcomes) are indicated on each lesson. Over the 3 lessons, the Concept Areas of Rhythm (Beat/No Beat, Patterns), Melody, Harmony, Form, Expression, and Tone Color/Timbre are used. Skills developed over the 3 lessons are Singing, Moving, Listening, Playing Instruments, Evaluating, Creating, and Relating music to other subject areas such as history and literature.

The lessons for Beethoven’s Symphony No. 5 – first movement for grades K–2 are:

**Lesson #1:** Start and Stop: Steady Beat and No Steady Beat

**Lesson #2:** Loud, Soft, and Crescendo

**Lesson #3:** Music Reading Readiness



### **Prior Knowledge**

No prior knowledge on the part of the student is needed, although it is helpful to have had experience keeping a steady beat and moving to it, playing pitched (mallet) instruments, and experience following icons or pictures of sound. It is also helpful if first and second grade students know how to count and clap a quarter note (ta), a pair of eighth notes (ti-ti), a half note (ta-a), and a whole note (ta-a-a-a).

### **Materials and Equipment**

Each lesson indicates the required materials and equipment. Whenever playing a recording, it is important to have a high-quality sound system and use a high-quality recording. *The Classics for Kids CD* or website with [free Naxos audio files](#) are very helpful in this regard, but your playback equipment is equally important. It should be better than that from a typical computer's speakers. Special Note: Any indications for the recording time (minutes:seconds) may vary slightly on different playback systems.

### **Instructional Plans (Lesson Plans)**

Each lesson plan has been designed specifically for the grade K-2 age group, although music teachers may have to adapt portions of each plan. All of the plans have been “teacher-tested” (or are currently being tested) and are easy-to-follow, set up in a format similar to many music series textbooks. Step-by-step guidelines are given under the “Sequence” portion of each lesson.

### **Supplementary Materials**

Some lessons include various teacher resources. By clicking on the highlighted, underlined link at that point of the lesson plan, you can read the handout with Adobe Acrobat Reader and print it out for use in your classroom. You may wish to project the image from your computer, make an overhead transparency, PowerPoint or SmartBoard slide, in addition making to student copies of some items.

There are other activities and materials for [Ludwig van Beethoven](#) that can be found on the [Classics for Kids](#) website under the “[Past Shows](#)” tab.



### **Assessment/Evaluation**

Assessment strategies are included with each lesson. Simple rubrics tied to the specific objective/outcome of each lesson are included. Teachers may find it helpful to collect assessment on individual students over longer periods of time, assessing perhaps 8 students during each class, or whatever is practical to maximize instructional time for children to be actively involved. Teachers may also further develop the assessment strategies given to more include specific rubrics that fit their district music curricula or other guidelines.

### **Extensions**

Each lesson includes optional strategies for extending the lesson either that same day or on a separate day. Teachers may devise their own lesson extensions as they take advantage of the “teachable moments” that occur in their classrooms!



**RHYTHM (Start & Stop; Steady Beat & No Steady Beat)  
MOVING; LISTENING; SINGING (Extension only)  
grades K-2**

**Lesson #1: Start & Stop; Steady Beat & No Steady Beat**

**2014 National Core Music Standard – Artistic Process #1: CREATING**

Anchor Standard – Imagine

Objectives:

- MU:Cr1.1.Ka With guidance, explore and experience music concepts (such as beat and melodic contour).
- MU:Cr1.1.Kb With guidance, generate musical ideas (such as movements or motives)

Anchor Standard - Plan and Make

Objectives:

- MU:Cr2.1.Ka With guidance, demonstrate and choose favorite musical ideas.
- MU:Cr2.1.1a With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.
- Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.

**2014 National Core Music Standard – Artistic Process #2: PERFORMING**

Anchor Standard – Select

Objectives: (Extension)

- MU:Pr4.1.Ka With guidance, demonstrate and state personal interest in varied musical selections.
- MU:Pr4.1.1a With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections
- MU:Pr4.1.2a Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.

Anchor Standard – Analyze

Objectives:

- MU:Pr4.2.Ka With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.
- MU:Pr4.2.1a With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

Anchor Standard - Rehearse, Evaluate, and Refine

Objectives:

- MU:Pr5.1.Ka With guidance, apply personal, teacher, and peer feedback to refine performances.
- MU:Pr5.1.1a With limited guidance, apply personal, teacher, and peer feedback



to refine performances.

Anchor Standard – Present

Objectives:

- MU:Pr6.1.Ka With guidance, perform music with expression.

### **2014 National Core Music Standard – Artistic Process #3: RESPONDING**

Anchor Standard – Select

Objectives:

- MU:Re7.1.Ka With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.

Anchor Standard – Analyze

Objectives:

- MU:Re7.2.Ka With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.
- MU:Re7.2.1a With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.

### **2014 National Core Music Standard – Artistic Process #4: CONNECTING**

Anchor Standard - Connect #10

Objectives:

- MU:Cn10.0.Ka Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (1a, 2a the same)

Anchor Standard - Connect #11

Objectives:

- MU:Cn11.0.Ka Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (1a, 21 same)



### **Ohio 2012 Standards:**

(Progress Points)

- Demonstrate how musical elements communicate meaning and emotion by [playing,] singing or moving to music.
- Recognize the use of music for various purposes by performers and listeners in a variety of cultures.
- Individually and collaboratively select ideas and a media form of the day to create [musical pieces.]
- Use digital technology to listen to and study music recognizing instruments, [voices], ensembles and musical forms.
- Form and express opinions about music they hear in formal and informal [live and] recorded performances.

### **Critical Thinking Skills (measurable verbs)**

Recognize; describe/discuss/express; demonstrate/practice/use; apply/dramatize; distinguish/compare/contrast; formulate/predict/hypothesize; combine

### **Conceptual Learning:**

Music can start and stop. Music can have a steady beat, or no steady beat. We can sing or move to show pauses or stops in the music; we can move to the steady beat of the music.

### **Objectives/Outcomes:**

Students will listen and describe music. Students will move and respond to changes in the music. Students will create movements to a steady beat.

### **Materials:**

- Recording of *Symphony No. 5, first movement* by Ludwig van Beethoven
- Large space for movement
- Start (Go) and Stop visual
- Beethoven's biography (for Extension)

### **Sequence:**

1. Ask students to pat the steady beat (gently, in their laps, using "spider fingers" lightly) as you play a steady beat on a drum; stop suddenly and see if they stop; resume playing, starting and stopping.

2. Display the Start and Stop visual. "Which sign means to *go* or *start*?" (the green light that says 'GO') "Which sign means to *stop*?" (the red stop sign) After giving a starting pitch of G, point to GO (Start) as the class sings the familiar song "London Bridge" or "Old Macdonald," then point to STOP. When you again point to GO, the students resume the song where they left off. If time permits, give several students a turn as the Leader (or "Traffic Cop") to point to the signs as the class follows.



3. Tell the class to raise their hand if they recognize this very famous piece of classical music and know the name of the composer who wrote it. Play the opening of the recording of *Symphony No. 5* by Beethoven. Share responses, then tell them it is by Ludwig van Beethoven and is the fifth symphony he wrote. (Explain that the word “symphony” can refer to the orchestra itself – a *symphony orchestra* – or it can mean a certain kind of piece written for an orchestra to play.)
4. Ask students to see if it is easy to pat to the steady beat of the music or not; play the opening from 0:00–0:07 on the recording and have them try it out. “Was it easy to feel a steady beat?” (no) “Why not?” (Because the music started then stopped, paused, or the last note was held – then started and stopped again.)
5. Next, ask students to see if it is easier to pat the steady beat of the music in the part that comes next; have them try this out as you resume the recording, playing it from 0:08–0:17. “Was it easier to pat the beat this time?” (yes) “Why?” (Because the music didn’t stop and start; it kept going steadily.)
6. “Now let’s put those sections together: first, the opening that starts, pauses/stops, starts again, pauses again – then the next part that keeps going with a steady beat. Show this by moving your arms and freezing when the music pauses; then, when the music has a steady beat, pat lightly in your laps.” Play the recording from 0:00–0:17, then stop and review what occurred.
7. Resume playing the recording to 1:24, leading the class in ways to show the steady beat. Pause at 1:24 and ask, “What do you think will happen next?” After sharing student predictions, resume the recording at 1:25 and guide students to discover that the music repeats back to the beginning of the piece, after playing a short excerpt of the following section (1:25–2:50).
8. Have students stand up and find a space in the room to move. It is helpful to review any classroom rules and expectations regarding movement activities. If necessary, have students show where their individual “movement bubble” is, around their body, so as not to bump into anyone else’s bubble.
9. Tell students to move their whole body while standing in place (non-locomotor movement) to the beginning of the music this time, and to freeze whenever the music pauses during the Introduction; then, they will walk to the beat (locomotor movement) whenever the music has a steady beat. (The teacher may want to emphasize the steady beat with a drum past the Introduction section.) “When the music continues past the point that we’ve already heard, I’ll be watching to see how closely you are listening and can show what happens next – whether it’s more steady beat, or more pauses, or a



mixture.” Play 0:00–2:50 or a portion thereof. Observe student movement responses and utilize the Assessment below.

10. Solicit student answers for discovering what happened next (the music made a complete repeat back to the beginning). Have students walk to the steady beat section once again, this time adding their own arm movements as they walk. Afterward, tell them that their arm movements created variations to the (plain) walking.

11. Solicit ideas for variations on different ways to walk (tiptoe, feet apart, standing tall, on heels, etc.), write them down on the board, and incorporate them into the listening experience for another hearing. Encourage different levels of motion in place for the places where the famous four-note rhythmic motive is heard and the music pauses. Explain that a variation is a change to the main idea, or a different kind or type of the main or original thing.

#### **Closure/Questions:**

1. “Who wrote this famous piece of music?” (Beethoven) “What is the name of this piece?” (Symphony No. 5)
2. “What two meanings does the word ‘symphony’ have?” (an orchestra, and a certain type of piece written for an orchestra to play)
3. “Does all music have a steady beat all of the time?” (no – it can start and stop or pause)
4. “Why do you think so many people like this piece of music? What do you like about it?” (share answers)
5. “What is a variation?” (a different way of doing a main idea)

#### **Assessment/Evaluation:**

[Name of Student] can differentiate and respond accurately to the presence or absence of a steady beat, and to pauses in the music....

...all of the time (no errors)

...most of the time (1-2 errors)

...some of the time (3-4 errors)

...not yet (5 or more errors, unable to determine independently)

If desired, you can video record the students for more careful assessment.

“Today you need to whisper a ‘password’ as you leave the classroom. Your password must be a variation on pizza.” (Assess students’ understanding and answers.)



### **Extensions and Follow-up Lessons:**

- Listen to, sing, and/or respond to other songs that have a built-in pause or fermata, such as near the end of “The Bear Went Over the Mountain” (“For He’s a Jolly Good Fellow”), or near the end of “The Star Spangled Banner” on the word “free.” For fun, exaggerate these pauses to make them longer than usual or, put the fermata in a different and unexpected place in the song. [Note: Beethoven even used the tune to “For He’s a Jolly Good Fellow” in his composition Wellington’s Victory.]
- Listen to and/or respond to other music by Beethoven.
- Share books about Beethoven or related to Beethoven, such as *Ludwig, the Dog Who Snored Symphonies* by Robert Kraus (available on [www.amazon.com](http://www.amazon.com))
- Learn more about Beethoven’s life by sharing [Beethoven’s biography](#) from the Classics for Kids website. Share with students that Beethoven was born in 1770 and died in 1827. While he was growing up – when he was 3 until he was 17, America was just starting and becoming its own nation; the Declaration of Independence was written in 1776 (now celebrated on each 4th of July); Beethoven was 6 years old and lived in Germany.



**EXPRESSIVE CONTROLS (Loud/Soft; Gradually Louder)  
MOVING; LISTENING; SINGING; PLAYING  
grades K-2**

**Lesson #2: Loud, Soft, and Crescendo**

**2014 National Core Music Standard – Artistic Process #1: CREATING**

- Anchor Standard – Imagine
  - Objectives:
    - MU:Cr1.1.Ka With guidance, explore and experience music concepts (such as beat and melodic contour).

**2014 National Core Music Standard – Artistic Process #2: PERFORMING**

Anchor Standard – Select

Objectives:

- MU:Pr4.1.Ka With guidance, demonstrate and state personal interest in varied musical selections.
- MU:Pr4.1.1a With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.
- MU:Pr4.1.2a Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.

Anchor Standard – Analyze

Objectives:

- MU:Pr4.2.Ka With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.

Anchor Standard – Interpret

Objectives:

- MU:Pr4.3.Ka With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.
- MU:Pr4.3.1a Demonstrate and describe music's expressive qualities (such as dynamics and tempo).
- MU:Pr4.3.2a Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent

Anchor Standard - Rehearse, Evaluate, and Refine

**2014 National Core Music Standard – Artistic Process #3: RESPONDING**

Anchor Standard – Interpret

Objectives:

- MU:Re8.1.Ka With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive



intent.

- MU:Re8.1.1a With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/ performers' expressive intent
- MU:Re8.1.2a Demonstrate knowledge of music concepts and how they support creators'/ performers' expressive intent.

### **Ohio 2012 Standards:**

(Progress Points)

- Demonstrate how musical elements communicate meaning and emotion by playing, singing or moving to music.
- Use digital technology to listen to and study music, recognizing instruments, [voices,] ensembles and musical forms.
- Form and express opinions about music they hear in formal and informal [live and] recorded performances.

### **Critical Thinking Skills:**

name/relate; recognize/express/describe/compare; practice/apply/demonstrate; differentiate/compare/interpret; conclude

### **Conceptual Learning:**

Music can be loud or soft (quiet); music can get gradually louder.

### **Objectives/Outcomes:**

Students will respond to music that is loud, soft, and gets gradually louder; students will respond to visual cues to indicate loud, soft, and gradually louder.

### **Materials:**

Recording of *Symphony No. 5, first movement* by Beethoven  
lion and mouse visual or hand puppets (for loud and soft)  
crescendo visual

### **Sequence:**

[Note to teacher: Loud and soft are relative terms, and are best distinguished after hearing examples of the loudest and softest sounds capable by any instrument or object. The overall effect of whether something is loud or soft is influenced by which instruments are being played and how many instruments are being played at one time. It is helpful to point out that just as a lion can make soft purring sounds, and a mouse could squeal loudly (loudly for a mouse), and so can instruments play both loud and soft (quiet); but "loud on a flute" isn't going to sound as loud as "loud on a trumpet." Be aware, also, that loud is often confused with high in pitch and soft is often confused with low in pitch, due to language usage in our society such as, "Turn the music up" when "Turn the music louder" is more accurate. Point out to students that an instrument or



voice can be both high in pitch and soft (or loud) in volume, and both low in pitch and loud (or soft) in volume.]

1. Introduce (or re-introduce) lion and mouse puppets or stick puppets, using the lion and mouse visual or other means. “Which one do you think will stand for the music being loud and which one for soft or quiet?” (the lion for loud, the mouse for soft or quiet). Beginning with both puppets behind your back, have the class respond to whichever puppet you hold in front while singing familiar songs such as “Twinkle, Twinkle,” “Mary Had a Little Lamb,” or “London Bridge.” Have the class respond to your changes in the puppet held in front. Point out that we have made changes in the volume or expression of the music by singing it loud or soft. Emphasize good singing, not yelling, for the examples of loud. If time permits, have student leaders point to the lion or mouse visual or hold the puppets.

2. Next, introduce the crescendo visual. “What do you notice about this sign?” (the singers get gradually bigger) “What do you think it means to do?” (get gradually louder) Practice singing the familiar songs done in Step 1, but having the class respond appropriately as you point to the sign, moving your index finger gradually from the left (softest) to the right (loudest). Again, emphasize good singing while getting louder. Also, make sure students are not getting higher in pitch while getting louder. State, “We have increased the volume by getting gradually louder. We have used expression.” If time permits, have student leaders use the visual as the class follows from left (soft) to right (loud). Share with first and second graders that this sign is similar to the “is less than” sign in math and that, like in math, the open end of the sign points to the larger or louder thing:  $3 < 9$ . Second graders could be introduced to the Italian musical term, *crescendo*.

3. “How could we use our fingers to look like this sign?” (use index and middle fingers of left hand in a way that looks like scissors) “How could we use our arms to look like this sign?” (with both arms extended in front, have them close together for the softest point, and move them gradually apart as it becomes louder, like ‘alligator jaws’; or, with elbows bent, put both hands together in front, then move them gradually apart as it becomes louder).

4. Next, play the recording of *Symphony No. 5, first movement*. “Raise your hand if you know who wrote this famous piece of music.” (Beethoven) Lead the class in using their arm movements to fit the volume changes of the music. Below is a key; the teacher may also consult the score for Beethoven’s Symphony No. 5, first movement for Pitched Percussion for grades 3–5 (although it is written in D minor). Measure numbers are listed on the left; approximate recording times using the Classics for Kids recording are on the right.



m.1	Very Loud	0:00–0:06
m.6	Soft	0:07–0:12
m.18	Crescendo	0:15
m.19	Loud	0:16–0:18
m.22	Very Loud	0:19–0:22

	Soft	0:22–0:27
	Crescendo	0:28–0:34
	Loud	0:34–0:40
	Very loud	0:40–0:45
	Soft	0:45–0:59
	Crescendo	0:59–1:06
	Very loud	1:06–1:24

Then, entire sequence is repeated, 1:25–2:50

Other sections of the recording you may want to use illustrate the following:

	Crescendo	3:20–3:21	
	Very loud	3:22–3:37	
Decrescendo	3:48–3:50	(not yet discussed in the lesson)	
	Soft	3:50–3:53	
	Very soft	3:54–3:58	(not yet discussed in the lesson)
	Very loud	3:58–4:01	

5. Last, apply their learning to playing unpitched percussion instruments; first review the rules for using instruments and demonstrate how to play loudly on an instrument without damaging it. You may wish to return to the songs using at the beginning of the lesson, having small groups of students play percussion instruments to the steady beat of the music as everyone sings and follows the visuals for soft, loud, and crescendo.

### **Closure/Questions:**

1. “What did we learn today about what music can do or be like?” (loud, soft, or gradually louder)
2. “What does the music sign or symbol for gradually louder look like?” (scissors or ‘alligator jaws,’ where the quiet end is on the left and the loud end is the open part on the right) Second grade only: “What does crescendo mean?” (to get gradually louder)
3. “Who wrote the famous piece we listened to?” (Beethoven) Allow students to express their opinions about the piece: “What did you like about it? Why might it be a famous piece that orchestras play at concerts frequently?”
4. “Do you think music could also be gradually softer?” (yes) “What do you think the sign for gradually softer would look like? Think about this and draw it in the air.” (the crescendo sign pointing the opposite way, with the open (loud) end on the left; a decrescendo)



5. You may wish to refer to the previous lesson for this piece and the corresponding activities the class did.

**Assessment/Evaluation:**

[Student's name] responds to expression/expressive changes of the music...

85–100% accuracy    70–85%    <70%

...through singing

...through hand/arm movements

...through playing instruments

Also note each student's general participation.

**Extension:**

1. Listen and respond to other music that features loud, soft, and crescendo such as "*In the Hall of the Mountain King*" from Peer Gynt by Grieg. (Also see Classics for Kids lesson plans for Edvard Grieg.)

2. Listen and respond to other music that features loud and soft such as '*Surprise*' *Symphony* by Haydn. (Also see Classics for Kids lesson plans for Franz Josef Haydn.)



**RHYTHM (Long & Short Patterns)  
PLAYING; MOVING; LISTENING; READING  
grades K-2**

**Lesson #3: Music Reading Readiness**

**National Core Music Standard – Artistic Process #1: Creating**

Anchor Standard – Imagine

Objectives:

- MU:Cr1.1.1a With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose. (Extension)
- MU:Cr1.1.2a Improvise rhythmic and melodic patterns and musical ideas for a specific purpose. (Extension)

Anchor Standard - Plan and Make

Objectives:

- MU:Cr2.1.1b With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas. (Extension)
- MU:Cr2.1.2b Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas. (Extension)

Anchor Standard - Evaluate and Refine

Anchor Standard - Present

Objectives:

- MU:Cr3.2.1a With limited guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience. (Extension)
- MU:Cr3.2.2a Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience. (Extension)

**National Core Music Standard – Artistic Process #2: Performing**

Anchor Standard – Select

Anchor Standard – Analyze

Objectives:

- MU:Pr4.2.1b When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.
- MU:Pr4.2.2b When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.

Anchor Standard – Interpret

Anchor Standard - Rehearse, Evaluate, and Refine

Anchor Standard – Present



Objectives:

- MU:Pr6.1.1b Perform appropriately for the audience and purpose. (Extension)
- MU:Pr6.1.2b Perform appropriately for the audience and purpose. (Extension)

### **National Core Music Standard – Artistic Process #3: Responding**

Anchor Standard – Select

Anchor Standard – Analyze

Anchor Standard – Interpret

Anchor Standard – Evaluate

### **National Core Music Standard – Artistic Process #4: Connecting**

Anchor Standard - Connect #10

Anchor Standard - Connect #11

### **Ohio 2012 Standards:**

(Progress Points)

- Demonstrate how musical elements communicate meaning and emotion by playing, singing, or moving to music.
- Create music in simple forms to be performed with dance, drama or in response to a work of visual art. (Extension only)
  - Individually and collaboratively select ideas and a media form of the day to create musical pieces. (Extension only)
- Use digital technology to listen to and study music recognizing instruments, voices, ensembles and musical forms.

Critical Thinking Skills (measurable verbs)

Repeat/recall; demonstrate/practice/operate/use; differentiate; combine/construct; compare

### **Conceptual Learning:**

Rhythm consists of patterns of long and short sounds. We can read and perform from pictures of these sounds (icons); we can read and perform from symbols for these sounds (music notation). [Extensions: We can create different patterns; we can use different instruments for different kinds of notes. We can follow an animated listening map that is a score of all the instrument parts that happen at once.]

### **Objectives/Outcomes:**

Students will read, count, clap, and move to rhythm icons, transferring their learning as the icons are transformed to symbolic (standard) music notation. Students will use non-locomotor movements to show the steady beat of the music and differentiate beat from rhythm. Students will create patterns for two beats of a measure and perform the entire measure with unpitched percussion instruments (first and second grades).



### Materials:

- recording of *Symphony No. 5, first movement*, by Ludwig van Beethoven
- Icons to Notation visual (projected, or individual student copies)
- various unpitched percussion instruments
- room for movement
- Beethoven, 5th Symphony on YouTube (excellent iconographic representation of this piece, an animated listening map) at [YouTube](#)

### Sequence:

1. Begin with some echo clapping of patterns in 4/4 time that use quarter notes (“ta” or “long”), pairs of eighth notes (“ti-ti” or “short-short”) and half note (“ta-a” or “lon-ger”). Say the patterns as you clap them, having the students echo back the same way.
2. Display #1 of the Icons to Notation visual. “How many short boxes in the first row do you notice that are filled in?” (3) “Those are followed by how many long lines?” Ask, “How many short lines or boxes are there in each row?” (3) “How many long lines are there in each row?” (1) “How does the long box in the second row compare to the long box above it in the first row?” (it is even longer) Have students point to the boxes in the air (or on their own copy of the visual) while saying “ch,” holding the sound out for the long boxes.
3. Model for the students how to tap with 2 fingers in the opposite palm for the short sounds while saying the word “short”. “How could we show a longer sound?” Solicit answers, and show how to use their 2 fingers to slide down from their elbow for a long sound, “lon-ger”. “For this extra long box, we’ll say, ‘long-er-hold-it’. How could we show this super-long sound on our arms?” (slide down from the shoulder with the opposite hand)
4. Display #2 of the Icons to Notation visual. “Compare this set to the first set we just did. How are they different? What do you notice about the very first box?” (it is not filled in) Tell students that box will stand for a rest (or a sound that we will just think or quietly whisper, “rest” – teacher’s preference). Practice substituting the rest for the first short sound, saying the entire pattern on hands/arms.
5. Display #3 of the Icons to Notation visual. “Now what’s new, compared to #2 that we just did?” (there are stems, flags, and beams on some of the pictures – help students know and use these notational terms) Repeat saying and showing the sound, this time while following #3.
6. (First and second grade only, at Teacher’s discretion) Display #4 of the Icons to



Notation visual. “What is different now?” (it looks like regular music notes). Show students the rest for a single “ti,” what a single “ti” with a flag looks like, and the other notes. As you point to the notation, have the students say the rhythm as indicated in the visual. Show how the half note is held longer and the whole note is even longer, or “ta-a-a-ah”.

7. (Second grade only, at Teacher’s discretion) Display #5 of the Icons to Notation visual. “What is different this time?” (Help students discover it looks even more like printed or ‘real’ music; it has a 2 over a 4 at the beginning, it has bar lines, and it has two ‘bird’s eyes’ that mean to hold the sound even longer; it has a curved line that ties the two notes together in the second line, and a double bar at the end.) Congratulate the students that they are learning to read music and learned some more advanced things today.

8. “Now I’m going to play a recording. Listen closely to be able to tell me what the recording has to do with the rhythms we just learned.” Play the recording from 0:00–0:06. Solicit student answers to discover that the rhythm of what the orchestra played on the recording matches the printed pictures and notation they studied today.

9. Have students stand and find a space in the room to move. Review rules about movement in the classroom. Have them first practice moving to the rhythm with their feet slowly as you play it on a triangle, tip-toeing on the eighth notes, and sliding on the half note, then sliding even longer on the whole note. Tell them that the recording will be faster, though, so have them practice moving their feet to a tempo that approximates that of the recording. Play the recording from 0:00–0:06 as they move.

10. Practice tapping the steady beat for the next section of the recording, 8 times each, tapping their head, ears, shoulders, etc. Use student ideas and write the body parts to tap on the board. Have them stand in place (non-locomotor movement) and tap the beat using both hands symmetrically on both sides of their bodies as you continue the recording from 0:07–0:18; when the recording gets to the 4-note rhythmic motive that is held again at 0:19–0:21, they can tip-toe and slide again; then resume non-locomotor steady beat as desired. If time permits, listen/move to the remainder of the recording.

**Closure/Questions:**

1. “What part of music did we learn about with the boxes and written notes?” (the rhythm – patterns of long and short sound) “What part of music were we showing when we stood in place and tapped body parts?” (the beat – the steady pulse of the music)
2. “Who knows (or remembers from previous lessons) the name of this piece and its composer?” (part of Symphony No. 5 by Ludwig van Beethoven)



**Assessment/Evaluation:**

Use the following rubric for individual students. Alter as needed.

Accurate all/most of the time      some of the time      seldom

Demonstrates rhythm:

Taps steady beat:

**Extensions or Follow-up Lessons – For first and second grade:**

1. Have students pair with a partner to create a four-beat rhythm pattern using quarter notes or eighth notes (“ta” or “ti-ti”) on the first two beats, but always ending with a half note (“ta-a”). Each pair of students writes their pattern very largely on a piece of paper. The teacher tapes the papers up in succession (there will be some duplicate patterns). The class claps the chain of rhythms all together. Transfer the chain of rhythms to unpitched percussion instruments, using student-selected instruments that ring for the half note (metal instruments, such as triangle or finger cymbals) and instruments that thump (drums) or click (wood instruments, such as rhythm sticks or woodblock) for the quarter notes, and alternating maracas (instruments that rattle or shake) for eighth notes.
2. Watch and listen to an icongraphic representation of this work on [YouTube](#). Discuss how it was the same or different to the versions we studied today. (It was most like #2 on our visual, but showed how many different instruments were playing at once. Also, it was animated in that the icons or pictures of the sounds lit up as they were being played or heard.)