



**Introduction to Music Unit for grades K-2
on “Hoedown” from Rodeo
by Aaron Copland
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Unit Length

There are 3 lessons in this unit for grades K-2. Lesson plans are designed for class periods of approximately 35-40 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

National Core Music Standard – Artistic Process #1: Creating

Anchor Standard – Imagine

Objectives:

- Lesson 1
- Lesson 2
- Lesson 3

Anchor Standard - Plan and Make

Objectives:

- Lesson 3

Anchor Standard - Evaluate and Refine

Anchor Standard - Present

National Core Music Standard – Artistic Process #2: Performing

Anchor Standard – Select

Objectives:

- Lesson 1

Anchor Standard – Analyze

Objectives:

- Lesson 1
- Lesson 2
- Lesson 3

Anchor Standard – Interpret

Anchor Standard - Rehearse, Evaluate, and Refine

Objectives:

- Lesson 1



Anchor Standard – Present

Objectives:

- Lesson 1
- Lesson 3

National Core Music Standard – Artistic Process #3: Responding

Anchor Standard – Select

Anchor Standard – Analyze

Objectives:

- Lesson 1
- Lesson 2
- Lesson 3

Anchor Standard – Interpret

Anchor Standard – Evaluate

National Core Music Standard – Artistic Process #4: Connecting

Anchor Standard - Connect #10

Anchor Standard - Connect #11

Objectives:

- 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.



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 and Meter), Melody, Harmony, Form, 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 “Hoedown” for grades K–2 are:

- Lesson #1: [Let’s Do a Circle Dance!](#)
Lesson #2: [Let’s Use a Listening Map!](#)
Lesson #3: [Let’s Play Mallet Instruments!](#)

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 or experience playing pitched (mallet) instruments.

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 a listening map or other 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 to this symphonic work 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 (Steady Beat); FORM (Phrase, Section)
MOVING; LISTENING; SINGING (Extension only)

Grades K-2

Lesson #1: Let's Circle Dance!

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).

Anchor Standard - Plan and Make

Anchor Standard - Evaluate and Refine

Anchor Standard - Present

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:Pr4.2.1a 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 – Interpret

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.
- MU:Pr5.1.2a - Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.



Anchor Standard – Present

Objectives:

- MU:Pr6.1.Kb Perform appropriately for the audience.
- MU:Pr6.1.1b Perform appropriately for the audience and purpose.
- MU:Pr6.1.2b Perform appropriately for the audience and purpose.

National Core Music Standard – Artistic Process #3: Responding

Anchor Standard – Select

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.

Anchor Standard – Interpret

Anchor Standard – Evaluate

National Core Music Standard – Artistic Process #4: Connecting

Anchor Standard - Connect #10

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.
- MU:Cn11.0.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- MU:Cn11.0.2a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

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.
- 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)

Repeat/recall; describe/discuss/express; demonstrate/practice/use; distinguish/compare/contrast; combine



Conceptual Learning:

Music can depict the American West. We can perform circle dance movements, such as some that are part of a square dance, to the steady beat of the music.

Objectives/Outcomes:

Students will listen and describe music. Students will perform simple circle dance/ square dance movements to the steady beat of the music.

Materials:

- [Recording of “Hoedown” from Rodeo](#), by Aaron Copland
- Large space for movement
- The book, [Barn Dance!](#) by Bill Martin Jr. and John Archambault (Holt and Company, NY, 1986, available from www.amazon.com – for Bonus Lesson Extension only)

Sequence:

1. Ask students to keep the beat of the music with one finger in the palm of the other hand as you play a brief excerpt of the recording beginning at 0:37. See if students are demonstrating the steady beat accurately, at about M.M.=112. Stop the recording.
2. Ask the class to describe the music, and what they think the music is depicting. “What do you think this music is about?” Allow students to share answers. If one of them mentions country music, the Old West, or square dancing, probe further to ask how the student arrived at that answer (sounded like fiddle music, etc.). Allow students to express their opinions about the music: “What do you like about the music? Why?”
3. Tell the class that the music is written by an American composer and is about a hoedown in the American West, and that the hoedown was part of a larger event called a rodeo (or would occur after the rodeo). Share that **a hoedown is a barn dance** and a rodeo is a competition (that includes bull riding, among other things). Ask the class for a show of hands: “Who has ever square danced before? Who has ever seen square dancing before?” Tell them that today they will get to learn some basic square dance ‘moves.’ It is helpful to review any classroom rules and expectations regarding movement activities.
4. Form a circle. After demonstrating the following dance movements with a partner in front of the class, have students practice the movements. Although standard square dance formation is with 8 people per “square” (4 couples or pairs, in the formation of each point of a plus sign, +), the following movements could be done in one large circle if preferred. If desired, show a clip of square dancing from YouTube beforehand, pointing out the various movements.
 - (a) “join hands and circle right” – students all join hands and, facing right, walk or skip for 8 beats.



- (b) “now circle left” – repeat the above process, walking or skipping while facing left for 8 beats.
- (c) “girls to the center for 8” – after dropping hands, girls take 8 small steps in toward the center of the circle, walking or skipping to the beat. (Optional: boys clap quietly to the beat)
- (d) “now go back home” – girls carefully take 8 small steps backward to the beat (can look over their shoulder). (Optional: boys clap quietly to the beat)
- (e) “boys to the center for 8” – after dropping hands, boys take 8 small steps in toward the center of the circle, walking or skipping to the beat. (Optional: girls clap quietly to the beat)
- (f) “now go back home” – boys carefully take 8 small steps backward to the beat (can look over their shoulder). (Optional: girls clap quietly to the beat)
- (g) Repeat (a) and (b).
- (h) Repeat (c) and (d) with everyone going to the center and back using very small steps.

5. After practicing, begin the recording; using the music from 0:37–1:54, “call” the square dance movements for every 8 or 16 beats of the A Section as desired. If needed, you can always add “clap in place” as a ‘break’ from the square dance movements.

6. Next, put groups of 8 students (4 boys and 4 girls, if possible) into separate circles (squares) and “call” the dance once again. Once students are relatively competent, video record the dance and play it back for the class, allowing them to evaluate how they did.

Closure/Questions:

1. “What was this music about?” (a hoedown, a barn dance, which was part of a rodeo competition set in the American West)
2. Share that the music was written by a famous American composer named Aaron Copland, and that it is ballet music about a rodeo, but that in this case the name of the ballet is called “ro-DAY-o” instead of “RO-dee-o.” This movement is entitled “Hoedown.”
3. “What kind of dancing would typically be done at a hoedown?” (square dancing)
4. “What were some of the square dance/circle dance movements we learned today?” (various answers)
5. “No matter which dance movements we were doing, what part of music were we following all the time?” (the beat) “The beats were organized in groups of what number, with the movements we performed?” (8 – or 16 if the teacher chose that instead) Tell them that these sets of 8 beats each made a phrase – and that a phrase is a musical idea, similar to a ‘musical sentence.’



Assessment/Evaluation:

Watch for participation, physical coordination, and ability to keep the steady beat while dancing...

....All of the Time

....Most of the Time

....Only some of the Time

....Not yet

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

Extensions:

- Add other square dance movements, such as “swing your partner,” using right elbows, or “make a right hand star.”
- Perform the square dance on a concert, with bandanas as costume items.
- Do a square dance to other Western-themed music.
- Learn a “Play-Party” dance.
- Sing or listen to other music of the American West such as “Old Brass Wagon,” “Old Dan Tucker,” “Home on the Range,” or “My Home’s in Montana.”

Bonus Lesson Extension:

Using the book [*Barn Dance!*](#) by Bill Martin Jr. and John Archambault (Holt and Company, NY, 1986) invite students to keep a steady beat quietly as the teacher reads the story while accenting the words to the steady beat. “How does the story relate to the music and dance we learned?” (It is about a hoedown, or barn dance, with a fiddle playing and the animals doing square dance movements – and, we kept a steady beat.)



RHYTHM (Steady Beat, Meter); FORM
MOVING; LISTENING; SINGING
Grades K-2

Lesson #2: Let's Use a Listening Map!

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).

Anchor Standard - Plan and Make

Anchor Standard - Evaluate and Refine

Anchor Standard - Present

National Core Music Standard – Artistic Process #2: Performing

Anchor Standard – Select

Anchor Standard – Analyze

Objectives:

- MU:Pr4.2.2a Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.

Anchor Standard – Interpret

Anchor Standard - Rehearse, Evaluate, and Refine

Anchor Standard – Present

National Core Music Standard – Artistic Process #3: Responding

Anchor Standard – Select

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.
- MU:Re7.2.2a Describe how specific music concepts are used to support a specific purpose in music.

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.
- 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

Conceptual Learning:

The beat of music can move in groups of 2s or 3s. The form of music refers to whether sections are the same or different. A fermata means to hold or wait; a coda is an ending.

Objectives/Outcomes:

Students will listen and describe music. Students will respond to music grouped in 2s and 3s. Students will use a tapping page that illustrates a meter of 2 and the form.

Materials:

[Recording of “Hoedown” from *Rodeo*](#), by Aaron Copland
[Tapping Page/Listening Map for “Hoedown”](#)

Sequence:

[Note to teacher: Simplify this lesson for your Kindergarten classes as needed. A great deal will depend on whether you are doing the lesson in the beginning, middle, or towards the end of the school year in terms of your students’ developmental levels, along with how often you get to see the students each week.]

1. Ask students to sit on the floor in rows, facing you. Tell them that the way the steady beats are grouped in some music makes it good to march or walk to it. After reviewing rules for movement in the classroom, have students get up to move in a standing circle; and/or, demonstrate how to have your hands “march” on your thighs by alternating them like you would your feet when you walk, while counting: **1 2 1 2 1 2 1 2**



“The steady beat is grouped in two’s.” Have the students join in for practice; it does not matter which hand they begin with, although it is ideal to begin with the left hand. (Note: As the teacher, you should always mirror the students’ movement when you are facing them; in this case, you begin with your right hand while they begin with their left.)

2. Tell students that other music makes it good to sway to the way the beats are grouped. Demonstrate patting your thighs on beat 1 and lifting your hands on beats 2 and 3, while swaying your body back and forth on the beginning of each group of 3 beats; or, have students stand and “skate” with their feet or stand in place to sway: 1 2 3 1 2 3 1 2 3 1 2 3

3. “Let’s play a game.” Tell them that you are going to play some music for them; they need to be Music Detectives to figure out whether the music makes them want to march/walk or sway. In other words, “Does the music move in two’s or three’s?” Choose from the following children’s songs, either playing them on the piano, singing, or both:

Moves in two’s: “Alphabet Song/Twinkle Twinkle,” “This Old Man/I Love You,” “Mary Had a Little Lamb,” “Old Macdonald,” “London Bridge,” or others.

Moves in three’s: “The More We Get Together/Did You Ever See a Lassie,” “Happy Birthday,” “Rock-a-bye Baby,” “Let’s Go Fly a Kite,” or others.

Have the class sing some of the above songs while patting the beat patterns to see which one fits. For Assessment, check students for accuracy.

4. Tell the students that nearly all music has steady beats that are grouped in either two’s or three’s, and that we call this the meter of the music.

5. Next, tell students that as they listen to this piece, called “Hoedown,” by American composer Aaron Copland, they need to figure out if it moves in two’s or three’s. Play an excerpt from the A Section that begins at 0:36 on the recording. For Assessment, have students get their answer ready to show with their fingers – holding up 2 fingers or 3 fingers – when you snap your fingers as the signal for everyone to show the answer at once. Demonstrate how “moves in two’s” was the correct answer.

6. Next, display the [Tapping Page/Listening Map for “Hoedown”](#). You may wish to display it on a screen from your computer. Ask the class, “What on this page shows that the music moves in two’s?” (Because there are two pictures of the same thing in each section. This is especially obvious at the A, B, C Sections and Coda.)

“Why is one picture of an object usually darker than the other picture of the same object?” (because one beat is stronger – beat #1). “Does anyone know what this word is? (repeat) What will you do, then?” (tap back and forth on the cowboy boots,



horseshoes, violins) [Note to teacher: You will also repeat tapping on the horses – addressed later.]

Have the class practice tapping in the air, back and forth on the cowboy boot icons, as you count: 1 2 1 2 1 2 1 2

7. After practicing on the other icons, demonstrate touching the lasso icon around and around, tapping on the trumpet, etc. Point out Coda 1 and explain that a coda is an ending – in this case, a false ending. “We’ll have to see what happens in the music there, to see why it is false. That’s a mystery right now.” Point out the fermata or “bird’s eye” at the end and the word “pause.” “What does ‘pause’ mean?” (to wait). Tell them that a fermata is a symbol that means to wait or to hold.

8. Start the recording and have students practice tapping in the air along with you. Use the following start times for each section (interludes or bridge material are ignored for simplicity):

Introduction:

Lasso	0:01
Trumpet	0:04
Lasso	0:13
Woodblock	0:17
A Section	0:36
B Section	1:33
C Section	2:03
Coda 1	2:11

[Note: Repeat when tapping on the horses; word omitted for clarity.]

Fermata	2:14
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9. “What did you notice happened in the music when we changed to tapping on a different picture?” (the music changed to a new section, or part – the tune or instruments changed) “We call the way the music is organized into sections the form of the music.”

10. Practice using the [Tapping Page/Listening Map](#) with the recording again, this time providing each student with their own copy. To guide them, call out “A Section,” “B Section,” etc.



Closure/Questions:

1. “What did we learn today?” (various answers) “What is the meter of music?”(the way the steady beats are grouped) “The steady beats in music are almost always in what kinds of groups?” (in two’s or three’s) “What is the form of music?” (the way it is organized by section; what parts are the same or different)
2. “What is a coda?” (an ending) “What is a fermata?” (a symbol that means to wait or hold)
3. “What was the name of the piece we listened to?” (“Hoedown.”) 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. You may wish to refer to the previous lesson for this piece and the corresponding activities the class did.

Assessment/Evaluation:

Assess the beat competency, coordination, and understanding of meter and form throughout the lesson.

Accurate 85–100% Accurate 70–85% Accurate <70%

Beat competency

Meter competency

Understanding of form

Also note students’ general participation.

Extension:

Listen to the rest of the recording of “Hoedown,” (2:15–end) asking students various questions about the form; “Why was Coda 1 just a ‘False Ending?’” (because the music wasn’t over yet). Note that the A Section returns and there is a Coda 2 or Final Coda for the ‘real’ ending of the piece.



RHYTHM (Steady Beat; Start & Stop)
PLAYING; MOVING; LISTENING
Grades K-2

Lesson #3: Let's Play Mallet Instruments!

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.
- MU:Cr1.1.2a Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.
- MU:Cr1.1b With limited guidance, generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).
- MU:Cr1.1.2b Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple)

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.
- MU:Cr2.1.2b Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.

Anchor Standard - Evaluate and Refine

Anchor Standard - Present

National Core Music Standard – Artistic Process #2: Performing

Anchor Standard – Select

Anchor Standard – Analyze

Objectives:

- 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.
- MU:Pr4.2.1b When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.
- MU:Pr4.2.2a Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.
- 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.Kb Perform appropriately for the audience.
- MU:Pr6.1.1b Perform appropriately for the audience and purpose.
- MU:Pr6.1.2b Perform appropriately for the audience and purpose.

National Core Music Standard – Artistic Process #3: Responding

Anchor Standard – Select
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.
- MU:Re7.2.2a Describe how specific music concepts are used to support a specific purpose in music

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.
- 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.

Critical Thinking Skills (measurable verbs)

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



Conceptual Learning:

We can play instruments to a steady beat, along with a recording, using specific notes or pitches that “fit” with the music. Playing more than one note at the same time is called harmony and the notes form a chord. Conductors use a cut-off gesture to tell their musicians to stop playing.

Objectives/Outcomes:

Students will play tone bells or Orff mallet instruments to a steady beat while listening to a recording of “Hoedown” by Aaron Copland and following the conductor. Students will learn a cut-off conducting gesture. Students will read and play half notes and quarter notes. Students will create a one-measure accompaniment (first and second grades).

Materials:

- [Recording of “Hoedown” from Rodeo](#), by Aaron Copland
- Various pitched mallet instruments, especially the following: resonator or tone bells; bass, alto, and soprano xylophones – the only pitches needed are D, F#, and A, forming the D Major chord. If preferred, each student can play both D and A, forming an Orff bordun, or open fifth. Handbells or other pitched instruments may be substituted.
- Soft mallets for quiet playing

Sequence:

1. Review content and learning from any previous lessons using this piece.
2. Tell students that today they will get to play mallet instruments. Review rules concerning their use.
3. Review mallet holding technique: Hold the mallet with your thumb and index (pointer) fingers; allow the other fingers to wrap around gently; hold arm (bend the elbows) as if you are holding the handlebars of a bicycle; keep the wrists loose as you ‘bounce’ the mallet off the bar, pulling the sound out of it. You can do this with one or two mallets per student (or pair of students, taking turns), practicing playing in the air.
4. Organize students at the instruments, giving them one note to play – either D, F#, or A (these are the chord tones for the D chord and will be used during the Introduction and Section A the piece). Or, if desired, have some students play both D and A for an Orff chord bordun, while other students provide the F# on a different instrument. There are many instruments that will have these pitches in two different octaves, allowing more students to play simultaneously. Review the rules for playing. Give those students waiting for a turn to play something to do, such as to pat the beat, in order to ‘help’ those who are playing.



5. Write a half note on the board and a 2/4 time signature (or 2/quarter note), followed by a repeat sign. Use the “macro-beat” by pointing to this note and having students play this note value. Underneath this, write two quarter notes with a 2/4 time signature and a repeat sign at the end. Use the “micro-beat” by pointing to this rhythm pattern and having students play. Ask students to explain the difference. Use other note values or rhythm patterns if desired.

6. Practice playing upon your signal and stopping upon your signal. Tell them that this is how a conductor tells his or her musicians to stop playing; demonstrate a cut-off gesture and say, “This is called a cut-off.” After putting their mallets down, have students demonstrate how to do this by first holding out their hands, palms up; then, for the cut-off, to turn over their hands while closing their fingers.

7. Next, play the recording, giving signals to play per the below recording times:
0:00–0:17 or 0:00–0:36 (Optional – Can play during the Introduction, although it is tricky toward the end)
0:37–1:32 (Section A – Can use just this section)
At 1:33 the key changes; signal students to stop playing by using a cut-off gesture. Switch players and start the recording again. Repeat as needed to allow every student a turn. Assess the students’ mallet technique (see Assessment).

8. Tell the class that when we play along with the recording, or any time more than one note is playing at the same time, this is called harmony. When we play all 3 notes together – such as D, F#, and A – we are playing a chord. Write chord on the board and explain that the ‘h’ is silent. “Did we play the notes of the chord anytime we wanted to, or was there a pattern to it?” (a pattern – we kept the steady beat of the music as we played). “How does a conductor signal to his or her musicians to stop playing?” (he or she gives a cut-off gesture)

9. Allow student to improvise different rhythm patterns on their assigned note(s), still emphasizing a steady beat. First and second graders may compose their own one-measure accompaniment using quarter notes, quarter rests, or two-eighths, as appropriate to your curriculum.

Closure/Questions:

1. “What did we learn about today?” (harmony, chord, cut-off, playing with the mallets; review meanings and demonstrate as needed)
2. “Who remembers the name of this piece and its composer?” (“Hoedown,” by Aaron Copland)



Assessment/Evaluation:

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

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

Mallet technique:

Following cues:

Steady beat:

Extensions:

- Allow students to take turns being the Conductor, giving assistance as needed.
- Play a game of Stop and Start: the Student Conductor starts and stops the Players as desired; don't make a mistake and play when you're not supposed to!
- Instead of playing instruments, students can be Movers, moving around the classroom to the steady beat of the recording and stopping when the Conductor gives the signal to the "Recording Engineer" operating the stereo system to stop the recording.
- Learn proper conducting technique for starting: breathe (give a preparatory up-beat) or count off "1-2" beforehand, in the same tempo that you want the performers to play.