Young Audiences Arts for Learning

# **ArtsforLearning** Online Curriculum

Unit 4 **Planting a Community** | Part 1 Learning | Unit 4: Lesson 2

Students Experiment with Classroom Instruments; Instruct on Music Elements--Dynamics, Duration, Pitch, and Timbre

# Unit 4: Lesson 2
# Students Experiment With Classroom Instruments; Instruct On Music Elements--Dynamics, Duration, Pitch, And Timbre

### LITERACY OBJECTIVE

By the end of this lesson students will be able to use classroom instruments to explore the elements of music and use musical elements to show character traits in Peter and the Wolf.

### LITERACY "I CAN" STATEMENT

"I can use classroom instruments to explore the elements of music and can use musical elements to show character traits in Peter and the Wolf."

### LESSON OVERVIEW

| Steps | Pacing: 75-90 Minutes |
|---|---|
| **LESSON 2, PART A:**<br>**Step 1:** Introduce Lesson 2<br>**Step 2:** Put Students into Music-Reading Groups: Seedfolks Ensembles<br>**Step 3:** Introduce Music as Organized Sound & Listen to Examples of Music with Found Objects<br>**Step 4:** Students Experiment with Classroom Instruments & Learn Sound Management Signals | **30 Minutes** |
| **LESSON 2, PART B:**<br>**Step 5:** Instruct on Music Element--Dynamics<br>**Step 6:** Instruct on Music Element--Duration<br>**Step 7:** Instruct on Music Element--Pitch | |

| | |
|---|---|
| **Step 8:** Instruct on Music Element--Timbre/Tone Color<br>**Step 9:** Connect Music Elements to YouTube Examples<br>**Step 10:** Connect Music Elements to *Peter and the Wolf*<br>**Step 11:** Collect Instruments & Restore Room<br>**Step 12:** Close Lesson 2 | **45-55 Minutes** |

## STANDARDS ALIGNMENT

### TARGETED CCSS

**Speaking & Listening**
**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.
**SL 3.3:** Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.
**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.
**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.
**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
**SL 4.3:** Identify the reasons and evidence a speaker provides to support particular points.
**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.
**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.
**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.
**SL 5.3:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.
**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

### SECONDARY CCSS

**None for this lesson.**

## TEACHING RESOURCES

### ELL VOCABULARY SUPPORT

-*Peter and the Wolf* Instructional Image

**CLASSROOM CHARTS**

-Elements of Music Chart
-Music & Character Connections Chart

**ART MATERIALS**

-Found Objects & Classroom Instruments and Stations

-A tablet or laptop with speakers

**YouTube clips**
-Stephen Perkins' *Trash Can Solo*
-*STOMP*

**A4L Music Tracks**
-Track 3, Peter and the Wolf: "Bird Theme"
-Track 5, Peter and the Wolf: "Cat Theme"
-Track 7, Peter and the Wolf: "Wolf Theme"
-Track 9, "Dynamics Example #1"
-Track 10, "Dynamics Example #2"
-Track 11, "Duration Example"
-Track 12, "Pitch Example"
-Tracks 13, "Timbre Example 1"
-Tracks 14, "Timbre Example 2"
-Tracks 15, "Timbre Example 3"

**LIFE & LEARNING SKILLS**

Unit 4 includes the following Life & Learning Skills:

-Reflective thinking

-Creative problem-solving

-Critical and analytic thinking

-Collaboration Communication

**DIFFERENTIATION OPTIONS**

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.

Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.

Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.

Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.

**LEVERAGING MOMENTS**

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with LM. Smaller leveraging moments also occur throughout the lessons.

# LESSON 2: PART A
# STEP 1: INTRODUCE LESSON 2

**Process:** Give an overview of the lesson objectives: Introduce students to classroom instruments and found objects; instruct on music elements--dynamics, duration, pitch, and timbre.

**TEACHING TIP: ENCOURAGING EXPLORATION BY ALL STUDENTS**

Ideally, all students use found objects and classroom or standard instruments in this unit. Classroom or standard instruments available at the beginning of the unit should be limited to those to which all the

students have had a prior opportunity to learn, or that would be easy for a novice to try. Examples include: recorders or keyboards in classrooms where instruction has been a part of the music curriculum; marimbas, xylophones, drums, cowbells, and washboards.

It is appropriate to incorporate additional standard instruments (violins, guitars, flutes, etc.) beginning in Part 2 (Lesson 9), only when:

-All students have had ample time to experiment and create music with found objects and classroom instruments. This "levels the playing field" and helps students expand upon their music experiences.

-Students volunteer to bring in and play standard instruments. Refrain from asking if someone knows how to play the violin (or other instrument).

**Suggested Dialogue**

**INTRODUCING LESSON 2**

"Today we're going to learn how to create music using classroom instruments and found objects."

"By the end of today's lesson, you will be able to say, 'I can use classroom instruments to explore the elements of music and can use musical elements to show character traits in Peter and the Wolf'."

# STEP 2: PUT STUDENTS IN MUSIC-READING GROUPS: SEEDFOLKS ENSEMBLES

**Process:** Put students into music-reading groups, called Seedfolks Ensembles. For guidance see menu below, Grouping Students for Music & Reading: Seedfolks Ensembles.

Introduce the "Go" signal. The "Go" signal can be a single solid tap on a drum or cymbal, and will be used to tell students when to move throughout the room or to begin playing instruments. Practice the "Go" signal for students to move to sit with their assigned groups.

**TEACHING TIP: GROUPING STUDENTS FOR MUSIC & READING**

It is recommended that students work in Seedfolks Ensemble groups of 4-5 throughout the unit. When developing the ensembles, consider the following factors that will support the students when reading and creating music:

-Balance leaders and followers.
-Balance boys and girls.
-Be sure to include both native English Language speakers and ELLs at different stages of language acquisition. This will facilitate modeling correct use of language and increase participation.

-Take into consideration the nature of support students will need when reading the text.

# STEP 3: INTRODUCE MUSIC AS ORGANIZED SOUND & LISTEN TO EXAMPLES OF MUSIC WITH FOUND OBJECTS

**Process:** Explain that one definition of music is "organized sound." One way to plan or organize sound is to change how an instrument or musical piece sounds by manipulating the elements of music. Guide students to listen to music made with found objects. the two YouTube examples, *Trash Can Solo* and *STOMP* are incorporated into the Suggested Dialogue, but feel free to use alternative or additional examples.

**Classroom Management And Setup: Classroom Instruments & Classroom Organization**

Create bins or stations with classroom instruments and found objects and designate music stations around the room for each category of like-sounding instruments.

See Art Materials for additional examples and ideas for making classroom instruments with found objects.

| Categories | Examples |
|---|---|
| **Ringing Instruments** | bells, cowbells, chimes, triangle, gong, glass jars or bottles with water |
| **Shakers** | maracas, egg-shaped shakers, jingle bells, shakers from yogurt or other plastic containers with lids |
| **Scrapers** | washboards, guiros, frogs, containers (cans, plastic bottles) with ridges on the side, combs |
| **Drums** | hand drums, bongos, large plastic jugs or buckets |
| **Sticks** | wooden sticks, dowels, metal or plastic spoons |
| **Miscellaneous** | pots, pans, cans of various sizes, pie tins, terra cotta flower pots, washboard bass, basketball, whirly tubes, PVC pipes |

**Suggested Dialogue**

**MUSIC IS ORGANIZED SOUND**

"There is not a single definition of music. It's a matter of interpretation. What is one person's music is

another person's noise. The definition we will use in this unit is that music is organized sound. One way to plan--or organize--sound is to change what we hear by altering what we call "elements of music." In this unit, we will be focusing on four music elements."

"We are going to listen to several examples of music created with found objects. See if you can identify the ways the musicians changed what we heard? Did the sounds get louder, quieter, slower, or faster? Note that these are professional musicians--you are not expected to create music like this. We are listening to these pieces so that you can get a sense of the range of sounds you can make."

"The first example we are going to listen to is called *Trash Can Solo* by a musician named Stephen Perkins. As he plays, Stephen talks to us about how he finds and makes music with found objects."

**PLAY STEPHEN PERKINS' *TRASH CAN SOLO* FROM 0:00-0:57**

"What did you see him doing? Turn and talk with your neighbor. (Students pair-share.) In this next clip, listen for the different sounds he makes with each object."

**PLAY STEPHEN PERKINS' *TRASH CAN SOLO* FROM 0:57-1:20**

"What did you hear? Turn and talk with your neighbor. (Students pair-share.) Let's hear a few ideas." (Students share out. Play remainder of clip if desired.)

"Next, we are going to a piece of music from STOMP, a group that makes music with found objects. As you watch the first 30 seconds, notice the different objects they play and listen for the different sounds you hear."

**PLAY *STOMP* FROM 0:00-0:35**

"Look at all the different objects they are playing. What do you see? What do you hear? (Students pair-share.) Let's share out. (Students share observations.) Let's watch a little more. As you listen, think of--or write down--adjectives that describe the variety of sounds you hear." (Play 30 more seconds. Students share words to describe the sounds they heard.)

**PLAY *STOMP* FROM 0:35-2:00**

"What do you see? What do you hear? (Students pair-share.) Let's share out. (Students share observations. Words might include clanging, ringing, bright, bell-like, thuds, scrapes, rhythmic, higher, lower, louder, softer, slower, faster. Note: It's fine if students don't come up with all these qualities. They are just beginning to learn how to listen.) How did this music make you feel? (Students share. They may respond: "excited," "happy," "energized," "felt like dancing.") Does this music fit into our definition of music as "organized sound?" How? (Students may respond: "It's planned out" or "They move together.") Now it is your turn to get your hands on classroom instruments!"

# STEP 4: STUDENTS EXPERIMENT WITH CLASSROOM INSTRUMENTS & LEARN SOUND MANAGEMENT SIGNALS

**Process:** Show students the standard instruments and found objects that will be available to them. Introduce the "Freeze" signal and the "At rest" cue. Facilitate a discussion on appropriate ways to handle the instruments. See menu below Classroom Instruments & Classroom Organization (Step 3) for information on gathering instruments and setting up the classroom for music.

Timing for instruction on music signals and instruments is 15 minutes.

**CLASSROOM MANAGEMENT AND SETUP: CLASSROOM INSTRUMENTS & CLASSROOM ORGANIZATION**

Create bins or stations with classroom instruments and found objects and designate music stations around the room for each category of like-sounding instruments.

See Art Materials for additional examples and ideas for making classroom instruments with found objects.

| Categories | Examples |
|---|---|
| **Ringing Instruments** | bells, cowbells, chimes, triangle, gong, glass jars or bottles with water |
| **Shakers** | maracas, egg-shaped shakers, jingle bells, shakers from yogurt or other plastic containers with lids |
| **Scrapers** | washboards, guiros, frogs, containers (cans, plastic bottles) with ridges on the side, combs |
| **Drums** | hand drums, bongos, large plastic jugs or buckets |
| **Sticks** | wooden sticks, dowels, metal or plastic spoons |
| **Miscellaneous** | pots, pans, cans of various sizes, pie tins, terra cotta flower pots, washboard bass, basketball, whirly tubes, PVC pipes |

**CLASSROOM MANAGEMENT & SETUP: SOUND MANAGEMENT SIGNALS**

**"Go" signal:** Designate a sound that tells students when to begin playing instruments. This can be one or more firm taps on drum, cymbal, or loud, bright music sticks.

**"Freeze" signal:** Designate a sound that tells students to freeze when playing instruments. This can be one or more firm taps on a drum, cymbal, or loud, bright music sticks.

**Tip:** Use the same instrument for "Go" and "Freeze" signals. Tap once for "Go." Tap twice for "Freeze."

**"At rest" cue:** Call out "At rest" when students are to put instruments down. Students should put hands somewhere, in lap or behind back, so they are not tempted to continue playing.

**Additional Option**

**"At ready" cue:** Call out "At ready" when students are to stop and listen to a brief direction. Students should put hands, holding hand-held instruments, in the air on either side of their bodies, so the instruments are silent.

## Suggested Dialogue

**INTRODUCING INSTRUMENTS**

"Here are some of the instruments we will be using to create music. Some are standard instruments; some are found objects. (Show a sample of instruments, one from each music station. If all the instruments are on one table, choose four instruments from different bins. Name the instrument and lightly play each one. For example, say "maracas" and play; say "triangles" and play.)
Soon you will choose and play from these instruments. We are going to be making lots of sounds, so we need signals to know when to start and stop playing."

**Introducing The "Freeze" Signal**

"What is the signal for 'Go'? (Students respond.) This will also be the signal for 'Freeze.' (Play 'Freeze' signal.) When I play this 'Freeze' signal, you will immediately stop and freeze, wherever you are."

**GUIDING STUDENTS TO MUSIC STATIONS**

"We are going to practice these signals now and experiment with our instruments. I will assign each ensemble to a music station. (Assign ensembles to stations.) When you hear the 'Go' signal, you have 10 seconds to walk safely and silently to your assigned music station. After 10 seconds, I will play the 'Freeze' signal and everyone should freeze where they are. Please don't touch the instruments just yet. (Play the 'Go' signal.) 10-9-8-7-6-5-4-3-2-1. (Play the 'Freeze' signal.) Great, I see everyone is standing frozen."

**GUIDING STUDENTS TO EXPERIMENT WITH INSTRUMENTS, ROTATING THROUGH MUSIC STATIONS**

"When you hear the 'Go' signal, pick up an instrument of your choice and play it. Freeze when you hear the "Freeze" signal." (Play 'Go' signal, wait 5 seconds, and play 'Freeze' signal.)

"Now I am going to teach you the 'At rest' cue. When I say 'At rest,' place your instrument back on the table, and put your hands somewhere where you won't be tempted to play, in your lap or behind your back. At rest." (Students place instruments back on table.)

"Now, when you hear the 'Go' signal, select another instrument at your music station. You will have 1 minute to experiment with the different instruments at your station. Play each instrument for a few seconds, then put it back and select another. Try out different instruments until you hear the signals for 'Freeze' and 'At rest.' (Play 'Go' signal. After 1 minute, play 'Freeze' signal.) At rest."

"When you hear the "Go" signal, you will have 10 second to rotate to the next music station. (Tell students which direction to rotate.) After 10 seconds, I will play the 'Freeze' signal and everyone should freeze where they are. (Play 'Go' signal.) 10-9-8-7-6-5-4-3-2-1. (Play the 'Freeze' signal.) Great, I see everyone is standing frozen. When I play the 'Go' signal, you have 1 minute to experiment with the different instruments at your station. Play until your hear the signals for 'Freeze' and 'At Rest'." (Play "Go" signal. After 1 minute, play the "Freeze" and "At Rest" signals. Continue rotation until all ensembles have rotated through all music stations.)

**STUDENTS SHARING DISCOVERIES**

"Stay at your music station. Who would like to share some of the sounds you can make with your instruments." (Invite at least 1 student from each station to share. Discuss the differences between the sounds.)

**DISCUSSING PROPER HANDLING OF INSTRUMENTS**

"Let's talk for a moment about how to handle our instruments. Does anyone have ideas on appropriate ways to play these instruments?" (Students may respond: "Handle gently," "Mallets and sticks are used only on their specific instrument," "Play safely.")

"For found objects, treat these respectfully, as you would treat classroom instruments. If you tap any instrument, classroom or found object, think about whether the mallet, stick, or other striker--like an unsharpened pencil, spoon, or hand--might damage the object being tapped."

"We will pause our lesson here and resume tomorrow with instruction on how to make different sounds with your instruments." (Have students return instruments to their proper places.)

# LESSON 2: PART B

Have students either sit with their ensembles at a designated music station or gather a range of

instruments and sit together at their desks. Ask each student to pick up an instrument. Briefly review the "Go," "Freeze," and "At rest" sound management signals instructed in Part A.

# STEP 5: INSTRUCT ON MUSIC ELEMENT--DYNAMICS

**Process:** Prior to instruction, prepare a chart titled Elements of Music, to be displayed throughout the unit (see sample chart in menu below or click here for a blank version). Cover each term and reveal when instructed. Or, write the term and a definition during instruction.

Play examples of the first music element--dynamics--using A4L Music Tracks 9-10, and ask for student observations. Feel free to model with classroom instruments or found objects in place of--or in addition to--the provided tracks. Reveal the definition on the classroom Elements of Music Chart. Guide students to explore dynamics and share discoveries with instruments at their desks.

Timing for dynamics instruction is 8 minutes.

### A4L Music Tracks 9-10

**CLASSROOM CHARTS & GRAPHIC ORGANIZERS: ELEMENTS OF MUSIC**

**Duration:** Describes how long a sound lasts over time: (longer, shorter)

**Dynamics:** Volume of music or sound: (softer, medium soft, medium loud, louder)

**Pitch:** Highness or lowness of a sound: (higher, lower)

**Timbre/Tone Color:** Describes the quality or color of a sound: (e.g., flighty, light, bright, bold, dark, powerful, brassy, harsh, tinny, gravelly, thin, muffled, sharp, fuzzy)

**STEP 5B ALTERNATIVES: OPTIONAL MUSIC EXTENSION**

**Levels of Dynamics**

If students are familiar with elements of music, they might also be familiar with additional terms to describe dynamics and ready for an optional lesson extending levels of dynamics.

### Suggested Dialogue

**INSTRUCTING ON DYNAMICS**

"Let's get started with our first music element. Listen while I play a music sample on the CD. The musician is playing a drum. You'll hear the sample twice and we'll reflect on what we hear." (Play "Dynamics Example #1," Track 9. Pause. Play "Dynamics Example #1," Track 9 again. ) How is the musician changing the sound? (Students may respond "It changed from softer to louder.")

"When the drum was playing softly and then loudly, this is called dynamics. Dynamics is the volume of music or a sound, ranging from softer to louder. Now listen to this example." (Play "Dynamics Example #2," Track 10. Pause. Play "Dynamics Example #2," Track 10 again.) "How does it vary in dynamics?" (Students may respond "The sound goes from soft to loud, then soft to loud several times" or "It finally gets softer and stays soft at the end.")

"Some instruments can make louder or softer sounds than other instruments. Does someone have an instrument that makes a softer sound than the drum? (Students respond and play.) Does someone have an instrument that makes a louder sound than the drum?" (Students respond and play.)

**Students Exploring Dynamics With Instruments**

"Now when you hear the 'Go' signal, pick up your instrument and see how you might vary the dynamics as you play, making the instrument sound louder or softer. (Play the "Go" signal. Students experiment. After 30 seconds, play the "Freeze" signal.) At rest." (Students put instruments down.) Who would like to share how you varied dynamics on your instrument? (Students share.)

# STEP 6: INSTRUCT ON MUSIC ELEMENT--DURATION

**Process:** Play examples of duration using the A4L Music Track 11, and ask for student observations. Feel free to model with classroom instruments or found objects in place of--or in addition to--the example tracks. Reveal the definition on the Elements of Music Chart. Guide students to explore duration and share discoveries with instruments at their desks.

Timing for duration instruction is 5 minutes.

### A4L Music Track 11

### Suggested Dialogue

**INSTRUCTING ON DURATION**

"Another element of music is duration. Duration is a period of time. Right now, we will listen to how long a single tone or sound lasts. For example, the sound from a triangle may have a relatively long duration. A wood block or two sticks will create a sound of short duration. (Feel free to model with these two instruments.)
Listen while I play a music sample on the CD. The musician is blowing over the top of a bottle. You'll hear the sample twice." (Play "Duration Example," Track 11. Pause. Play "Duration Example," Track 11 again.)

"How does the sound change?" (Students may respond "the sound is shorter, and then it's held out longer." If they say "it goes faster and slower," ask "Are the faster sounds of short or long duration? Is the last sound of short or long duration?")

**STUDENTS EXPLORING DURATION WITH INSTRUMENTS**

"When you hear the 'Go' signal, pick up your instrument and pass it to the left. With your new instrument, see if you can vary the duration of the sounds it makes. Your instrument might make a sound of only a short duration. Compare with others in your Seedfolks Ensemble. Who has the instrument that has the sound with the longest duration? Who has the shortest? (Play the "Go" signal. Students experiment. After 30 seconds, play the "Freeze" signal.) At rest." (Students put instruments down.)

"Which ensemble would like to share its discovery?" (Students share.)

# STEP 7: INSTRUCT ON MUSIC ELEMENT--PITCH

**Process:** Play examples of pitch using the A4L Music Track 12, and ask for student observations. Feel free to model with classroom instruments or found objects in place of--or in addition to--the example tracks. Reveal the definition on the Elements of Music Chart. Guide students to explore pitch and share discoveries with instruments at their desks.

Timing for pitch instruction is 5 minutes.

### A4L Music Track 12

#### Suggested Dialogue

**Instructing On Pitch**

"A third element of music is pitch. Pitch is the location of a musical sound or tone, ranging from high to low. Think of a baby's cry, which is very high (say in a high-pitched voice), and a man's voice, which can go very low (say in a low-pitched voice)."

"Listen while I play a music sample on the CD. The musician is playing several metal cans. You'll hear the sample twice." (Play "Pitch Example," Track 12. Pause. Play "Pitch Example," Track 12 again.)

"How do the pitches change?" (Students may respond "It is higher and then lower.")

**STUDENTS EXPLORING PITCH WITH INSTRUMENTS**

"When you hear the 'Go' signal, pick up your instrument and pass it to the left. Play your new instrument, and compare it with others in your Seedfolks Ensemble. Can you arrange your instruments from lowest pitch to highest pitch? Does any instrument have more than one pitch? Does any instrument not seem to have any pitch?" (Play the "Go" signal. Students experiment. After 30 seconds, play the "Freeze" signal.) At rest. (Students put instruments down.)

"Which ensemble would like to share its discovery?" (Students share.)

# STEP 8: INSTRUCT ON MUSIC ELEMENT--TIMBRE

**Process:** Listen again to selected tracks, 13, 14, and 15, and ask students for descriptive words comparing the qualities of sounds between the instruments. Feel free to model with classroom instruments or found objects in place of--or in addition to--the provided examples. Define timbre, which can also be called tone color. Reveal the definition on the Elements of Music Chart. Add words to describe timbre during discussion. Guide students to explore timbre and share discoveries with instruments at their desks. See suggestions in the menu below, Support For Discussing Timbre/Tone Color.

Timing for timbre instruction is 10 minutes.

**A4L Music Tracks 13, 14, and 15**

**TEACHING TIP: SUPPORT FOR DISCUSSING TIMBRE/TONE COLOR**

Timbre or Tone Color: Describes the quality or "color" of a sound.

**Help students identify tone color by asking...**

-What is the color, texture, or feeling of this sound?
-Think contrasts: Is it thick or thin? Bright or muffled? Bold or timid?
-Think comparisons: In the Trashcan clip, both the trash cans and metal canister have strong, bold,

ringing sounds. The garbage can sound has a harsher clang; the canister has a purer, bell-like quality. In contrast to these, the water bottle 's sound is dull and hollow.
-Timbre is not Pitch (high, low), Dynamics (loud, soft), or Duration (long or short). Any other aspect or description (aside from personal taste) is appropriate.
-Just as people see color differently, people hear tone color differently, and might use different words to describe the same sound.

**Words to describe tone color**

- Flighty - Harsh - Light
- Heavy - Bright - Bold
- Dark - Dull - Deep
- Rich - Powerful - Brassy
- Ringing - Smooth - Murky
- Clear - Focused - Transparent
- Tinny - Gravelly - Flat
- Thin - Thick - Muffled
- Sharp - Shrill - Fuzzy
- Clinking - Hollow - Reedy
- Piercing - Mellow - Breathy

## Suggested Dialogue

**Instructing On Timbre**

"The final element of music we will discuss today is timbre, or tone color."

"Timbre is the quality or color of a sound. Think of a whistle a referee or PE teacher blows. To describe its timbre or tone color, we might use words like 'bright,' 'clear,' and 'shrill.' The sound of my handclap (clap hand once) is hard and sharp. How might we describe the sound of flipping pages in a book? (Flip through a large book. Students may respond 'fluttery,' 'windy,' or 'gentle.') Other sounds might be 'muffled,' 'tinny,' 'harsh,' 'bold,' 'dark,' 'light,' or 'sharp.'
Listen while I play a music sample of a musician playing cans." (Play "Timbre Example #1," Track 13.) How would you describe the timbre of these cans? (Students may respond "bright," "hollow," or "clanging." Record.)

"Now listen to another sample of blowing air into bottles. (Play "Timbre Example #2," Track 14.) What are words you would use to describe its timbre?" (Students may respond "fuzzy," "breathy," or "thin." Record.)

"Finally, let's listen to an example of two instruments playing together. (Play "Timbre Example #3," Track 15.) Notice the contrast in timbre between the bright, hollow, clanging cans and the sharp, brittle, thick sounds of the shakers. Also, notice how someone counts 1-2-3-4 before the music begins, so that the musicians can start playing the shakers and cans together. You can use this technique later when you are playing together." (Record descriptions.)

**STUDENTS EXPLORING TIMBRE WITH INSTRUMENTS**

"Now we'll identify the timbre, or quality of sounds, with our instruments. When you hear the 'Go' signal, pick up your instrument and pass it to the left. Play your new instrument, and compare it with others in your Seedfolks Ensemble. How would you describe its timbre? Share with your fellow musicians in your Seedfolks Ensemble. (Play the "Go" signal. Students experiment. After 30 seconds, play the "Freeze" signal.) At rest." (Students put instruments down.)

"Which ensemble would like to share its discovery?" (Students share.)

# STEP 9: CONNECT MUSIC ELEMENTS TO YOUTUBE EXAMPLES

**Process:** Guide students to listen again to Stephen Perkins' *Trash Can Solo* and *STOMP*, this time identifying dynamics, duration, pitch, and timbre.

Timing for listening and discussion is 5-7 minutes.

### Suggested Dialogue

**Play Stephen Perkins' *Trash Can Solo* From 0:57-1:20**

"Now let's go back and listen again to Stephen Perkins' *Trash Can Solo*. We will listen for elements of music such as dynamics, duration, pitch, and timbre."

"What variations of musical elements did you hear? (Students respond.) What did you notice about differences in pitch? (Guide students to notice that the small metal can has the highest pitch, and that there is a difference in pitch between the bottom of the garbage can and the side.) Notice also how the two lids have different pitches--the one on the right is larger, and has a lower pitch. Did anyone notice differences in timbre? (Students respond. Guide students to notice that the big cans have a powerful, bold, clanging, ringing quality while the water bottle has more of a flat 'thud.' The small metal canister has a bright, ringing, bell quality. Compared to the canister, some might feel the cans are more clangy than ringing.) When the musician hits the water bottle, the tone doesn't sustain for as long a duration, or period of time, as it does for either the cans or canister."

"Let's listen again to the piece by *STOMP*. This time, see if you can hear variation, or changes, in pitch, timbre, duration, and dynamics."

**PLAY *STOMP* FROM 2:45-4:03**

"What variations of musical elements did you hear?" (Students respond. Guide students to notice the high and low pitches; sounds that ring brightly, that clang or are bell-like, and other sounds that clink;

how the music speeds up and slows down; and gets louder and quieter. Students might notice how the group works together--sometimes the musicians are playing the same thing (in unison) and other times each musician is playing a different rhythm, or more or less than others.)

# STEP 10: CONNECT MUSIC ELEMENTS TO *PETER AND THE WOLF*

**Process:** Guide students in active listening with several themes from *Peter and the Wolf* to observe how the elements of music introduced in this lesson (dynamics, duration, pitch, and timbre) combine to create contrasting themes that help define and animate the story's characters. Refer to the Music & Character Connections Chart during the discussion.

Timing for connection to music elements and *Peter and the Wolf* is 10 minutes.

**A4L Music Tracks 3, 5, 7, *Peter and the Wolf*, Character Themes.**

**MUSIC & CHARACTER CONNECTIONS CHART**

A blank version of this chart is available here. Project on the document camera or create a chart to post on the wall. Several sample responses have been filled in below.

| **Character** | What sounds do you hear? | What might this tell you about the character? |
|---|---|---|
| **Bird** | Fast, Jumpy, High | Flying, jumping from branch to branch, quick, chirping, carefree |
| **Duck** | Smooth, low, long sounds, reedy & nasal | Swimming, gliding in the water |
| **Cat** | Slow, low and high sounds, smooth | Creeping, climbing, sneaky |
| **Grandfather** | Slow, low, loud, booming, notes with long duration | Grumpy, grouchy, heavy, moves slowly |

**Suggested Dialogue**

**PLAY *BIRD THEME***

"Now let's go back and listen again to a few of the themes from *Peter and the Wolf*. We will listen for the elements of music--dynamics, duration, pitch, and timbre--and how they combine to create themes that help us know more about the characters and how they think, feel, and move."

"We'll start with the bird. Take a look at what we recorded in our last lesson. (Reference Music & Character Connections Chart. Play *Bird Theme*, Track 3.) What can you say now about pitch, duration, dynamics, or timbre of this theme? (Students respond. Guide students to notice that the flute's sounds are high pitched, with quick and short duration, and have a light, airy, flighty timbre.) Let's listen again. (Play *Bird Theme*, Track 3.) How would you describe the mood or feeling of this theme?" (Students respond "playful," "cheerful," "carefree.")

**PLAY *CAT THEME***

"In contrast, the cat's theme--played by the oboe--has an overall lower pitch. Listen for the different music elements. (Play "Cat Theme," Track 5.) What did you hear? (Students respond. Guide students to notice that the music has a slower pace, the pitch is lower, the timbre is a bit "reedy" or nasal. The theme is also a combination of long and short tones, but the overall series of notes is of much longer duration and sounds smoother than the bird's.) Let's listen one more time. (Play "Cat Theme," Track 5.) How would you describe the mood or feeling of this theme?" (Students respond "slinking," "sneaky," "sly.")

**PLAY *WOLF THEME***

"The wolf's French horns are deeply pitched. Let's listen. (Play *Wolf Theme*, Track 7.) What did you hear? (Students respond. Guide students to notice that the timbre is rich, strong, and thicker or more dense than the other themes, and that the horns get louder in dynamics.) Let's listen again. (Play *Wolf Theme*, Track 7.) How would you describe the mood or feeling of this theme? (Students respond.) Combined, the timbre, pitch, and dynamics make a theme that is intense and scary-sounding. In each of these examples, we hear how elements of music such as dynamics, duration, pitch, and timbre combine to create very different sounding themes."

# STEP 11: COLLECT INSTRUMENTS And RESTORE THE ROOM

**Process:** Restore the room to its original state. Students return instruments to their correct

storage unit. Feel free to assign students the responsibility of organizing instruments into bins and putting bins away. Students return to their regularly assigned seats.

**Suggested Dialogue**

**RESTORING THE CLASSROOM**

"Now we will restore the classroom to its regular set up. When you hear the 'Go' signal, please return the instruments to their designated music stations. Restore the desks and go to your assigned seat." (Tell students how to restore the room, including putting instruments away, moving desks, going back to their assigned seats. Play “Go” signal.)

# STEP 12: CLOSE LESSON 2

**Process:** Close the lesson with a looking forward, that describes the next lesson.

**Suggested Dialogue**

**LOOKING FORWARD**

"In our next lesson, we will begin reading the first chapter of *Seedfolks*, by Paul Fleishman, titled *Kim*. Then, we’ll create music to help us think about what we’re reading."

**CONGRATULATIONS ON COMPLETING LESSON 2! YOU ARE NOW READY TO MOVE ONTO LESSON 3 OF UNIT 4.**

Is this Lesson Public or Members only?:
Members Only