



DISCOVERING ORGANIZATION

SAME AND DIFFERENT

Students will explore the concepts of "same" and "different," a first step in understanding musical structure. Students will explore sameness and difference by listening to and discussing sounds, speech, and music. They will demonstrate their understanding by moving, singing and/or playing, and participating in drama.

Students will

- Incorporate sounds into music
- Recognize differences in voices
- Identify the difference between vocal and instrumental timbres
- Respond to the differences in basic rhythmic elements
- Respond to the differences in basic melodic elements

Students will explore these questions

- What in the classroom can make a sound? What in the classroom can make a musical sound?
- Do all voices sound the same?
- In what ways can you move to the music? Can you sing your favorite song?
- What instrument sounds like a bird singing? (and similar questions)

TEACHER LEARNING

Review and reflect on Standards 9.1.A, 9.1.3.C, 9.1.3.E, and 9.3.3.F. Explore the cultural meanings of same and different.

Also consider the following ideas:

Start a picture file (or expand one already started) and explore additional ways to teach same and different.

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LESSON 1

Lesson Goal

Students will demonstrate their understanding of same and different by recognizing differences in timbre.

Content Indicators

Know that a sound can be the same as or different from another sound

Know the difference between speaking and singing voices

Know the difference between vocal and instrumental sounds

Process Indicators

Listen to a variety of sounds

Identify differences among sounds

Move to various musical sounds

Explore various ways of using voices

Create similar and different sounds with voices, bodies, and instruments

CONTENT, INSTRUCTION, AND ASSESSMENT

Establish Prior Knowledge

Children come from diverse backgrounds and bring a wide variety of experiences to the music classroom. By participating in rich musical activities, children will have opportunities to express themselves in both shared and unique ways.

Demonstrate Variety

Play a variety of music as the class begins.

Explore Sounds

Sing a song and add a variety of additional sounds, such as clapping.

Instruct students to create different sounds to the song.

Suggest a variety of movements to accompany the song. Instruct students to select different movements to match the music. Give students the opportunity to add a musical instrument to the song.

Key Standard 9.1.A

Know and use the elements and principles of each art form to create works in the arts and humanities.

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Lesson 1 (cont.)

Ask students to discuss their selections and describe their experiences.

Ask questions to guide the discussion.

In what ways can you make a sound?

How can you use your voice in different ways?

Can you use your voice to sing?

Can you use your voice to speak?

Can you growl like a lion?

Can you sing like a bird?

Can you move like a giant?

Can you tip toe like a mouse?

Formative Assessment: Observe students' movements, use of vocabulary, and instrument selections. Create a checklist to track each child's progress in identifying differences in timbre. Record results on several different dates. Post the checklist in the classroom so that students can monitor their progress.

Differentiated Instruction: For hearing impaired students, use gestures to emphasize high and low, long and short. Adapt movement to accommodate students with restricted mobility.

For students who are struggling, provide multiple opportunities to sing, move, and create. Provide visual resources (pictures, photographs, and words) to aid comprehension.

Challenge more advanced students by directing them to create rhythmic patterns that accompany movements.

To enrich instruction, suggest additional movements or instruments. Substitute sound words for other ones in the text of a song.

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LESSON 2

Lesson Goal

Students will demonstrate their understanding of basic rhythmic elements.

Content Indicators

Know the difference between sound and silence

Know the difference between long and short sounds

Know the difference between fast and slow

Know the difference between even and uneven

Process Indicators

Respond differently to sound and silence

Respond differently to long and short sounds

Move appropriately to fast and slow songs

Use movement to show even and uneven movements

CONTENT, INSTRUCTION, AND ASSESSMENT

Key Standard 9.3.3.F

Know how to recognize and identify similar and different characteristics among works in the arts.

Demonstrate Movement and Stillness

Sing a song that incorporates a variety of movements with intervals of stillness. Demonstrate the meaning of stillness and movement.

Demonstrate Sound and Silence

Call attention to the silence that occurs when the sound stops. Connect stillness and silence by instructing students to stop moving when the music stops. Vary the placement of silence to encourage active listening. Allow students to create the placement of silence in the music.

Key Standard 9.1.A

Know and use the elements and principles of each art form to create works in the arts and humanities.

Demonstrate Long and Short

Use a song or story that incorporates walking movements and running movements. (Examples: cat/mouse, “Rig-A-Jig-Jig” (verse), drum/woodblock). Use a variety of instruments to reinforce the difference in walking and running.

Demonstrate Fast and Slow

Sing favorite songs and change the tempos. Sing songs that accelerate and/or retard. Ask: “How do you feel as the song gets faster? How do you feel if we sing this song very slowly?”

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Lesson 2 (cont.)

Demonstrate Even and Uneven

Review the song “Rig-a-Jig-Jig” and add the chorus. Focus on the skipping movement in the B section. Describe the difference between the A and B sections.

Include a range of songs that involve skipping and jogging (uneven and even).

Discuss Same and Different

Ask students questions to help them connect their activities to the concepts of same and different.

Is silence a part of the song?

Can the speed of a song change?

How do you feel as the music gets faster? Or slower?

Why would a song get faster or slower?

Is the song different if we change the speed?

How is skipping different than running?

Key Standard 9.1.3.C

Recognize and use fundamental vocabulary within each of the arts forms.

Formative Assessment: Observe students as they sing, move, and play. Note the development of musical vocabulary as they discuss their experience. Record each student’s ability to respond to musical cues for sound/silence, long/short, fast/slow, even/uneven.

Differentiated Instruction: Allow students with hearing impairment or other needs to feel vibrations on the drum to increase sensory awareness. Adapt movement to accommodate students with restricted mobility.

Assist students who are struggling with the development of beat competency by tapping the beat on their shoulders. Also, use visuals (drawings on board, pictures) to aid understanding.

Appoint more advanced students to lead various activities.

Enrich instruction by allowing students to discover new sound sources and find ways of using them in stories and songs.

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LESSON 3

Lesson Goal

Students will demonstrate their understanding of basic melodic elements.

Content Indicators

Know the difference between high and low pitches

Know the difference between melodies that move up or down

Process Indicators

Identify pitches that are high and low

Use body movements to show high and low

Sing songs with melodies that move up and down

Move to the shape of the melody

CONTENT, INSTRUCTION, AND ASSESSMENT

Key Standard 9.1.3.E

Demonstrate the ability to define objects, express emotions, illustrate an action or relate an experience through creation of works in the arts.

Discuss Program Music Examples

Show how composers use high and low music to sound like animals. (Examples: *Carnival of the Animals*, *Peter and the Wolf*, and *Conversations with Beauty and the Beast*).

Use various program music to illustrate sounds associated with animals.

Discuss examples with students and note their responses.

Associate Characters with Melodic Elements

Read the story of “Goldilocks and the Three Bears.” Tell students to assign an appropriately pitched instrument to each character.

Lead students in dramatizing the story with appropriately pitched musical accompaniment. Include upward and downward melodic movement and high and low pitched sounds in the story.

Discuss the experience with students.

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Lesson 3 (cont.)

How did you select an instrument for each character?

Why did your instrument sound like the character?

How do they help tell the story?

What other sounds can you add to the story?

How can sounds bring the story to life?

Can you add sounds to a different story that you know?

Perform the Play

Perform the play for another class. Ask students to rate their own performance.

Formative Assessment: Observe students as they select appropriate instruments for the characters in the story and discuss program music. Observe their rehearsals and make appropriate suggestions for improved performance. Note the development of vocabulary as they discuss their choices. Observe and record students' success in the performance of the play.

Differentiated Instruction: Assign a partner to students that need support and include opportunities for multiple readings of the story.

Use instruments appropriate to students' capabilities in large or small muscle movement.

Challenge more advanced students by selecting them to model correct responses for the class.

Assignments for enrichment can include:

- Making a chart of instruments with high and low pitches
- Using rhythmic and melodic differences to represent story elements
- Using student readers to take on speaking parts in the student play
- Instructing students to write their own stories for dramatization

Conduct Summative Assessment

To assess student understanding of the major concepts and skills taught in this unit, see the sample summative assessment activities on page K-9.

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SUMMATIVE ASSESSMENT

Tasks for Summative Assessment

Play a game with students to identify extreme differences in the basic musical elements taught in this unit. Observe and record each student's ability to recognize and respond to opposites in music.

Assessment Focus

To assess students' understanding, use the following criteria on a rubric or checklist:

- Student recognizes and/or demonstrates differences in timbre by distinguishing between sound and silence, speaking and singing, singing and playing a melody on an instrument.
- Student correctly identifies musical opposites (e.g., loud/soft, long/short) using appropriate vocabulary.
- Student uses correct vocabulary when identifying musical opposites.

Additional Options for Summative Assessment Tasks

- Have a conversation with the class about their favorite songs, games, or activities performed in class or outside of school. Observe and record students' ability to use musical vocabulary.
- Create a composition using musical instruments or voices to express ideas in music. Explore with the students visual ways to represent the musical ideas. Perform the composition and discuss the result. Observe and record students' ability to organize musical sounds in a meaningful way.

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MATERIALS AND RESOURCES

Materials

Recordings or digital sources for music

Various pictures to aid in comprehension of selected songs

Paper and crayons for students

Sources of various sounds

Equipment

Sound source (e.g., CD player)

Melodic instruments, keyboard or guitar, percussion instruments

Scores**Lesson 1**

Appleby, Amy and Peter Pickow. "Old McDonald." In *The Library of Children's Song Classics*. New York: Amsco Publications, 1993.

Appleby, Amy and Peter Pickow. "Pop! Goes the Weasel." In *The Library of Children's Song Classics*. New York: Amsco Publications, 1993.

"If You're Happy and You Know It." In *Silver Burdett Making Music. USA*: Pearson Education Inc. 2005. Level K, p.94.

Lesson 2

Burns, Robert. "Charlie Is My Darling." In *Scottish Song Book for Contralto*, Bayley & Ferguson, 1910s, p 64.

Greenaway, Kate. "Ring Around the Rosie." In *The Old Nursery Rhymes*, 1880. (Origin: Europe, around 1347.)

Joyner, Beryl. "Trot Pony Trot."

Ritchie, Jean. "Hunt the Cows." *Marching Across the Green Grass and Other American Children's Games*, 1968.

"Rig-a-Jig-Jig." *Silver Burdett Making Music. USA*: Pearson Education Inc., 2005. Level K, p. 99.

"The Old Gray Cat." *Spotlight on Music*. McMillan/McGraw-Hill, 1991.

http://www.ibiblio.org/fiddlers/OI_OLDGREY.htm#OLD_GREY_CAT or
<http://www.leeds.ac.uk/music/Info/RRtuneBk/gettune/00000ac1.html>

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“See Me Clapping.” (Traditional).

Palmer, Hap. “The Elephant.” USA: Hap-Pal Music Inc. 1969.

Recordings**Lesson 3**

Boys of the Lough. “Oak Tree,” Boys of the Lough, Philo 1026, LP (1975), trk# 13a.

Fitzpatrick, Maureen. *Irish Traditional Instrumental Music*, v.1. East Coast of America, Rounder 6005, LP (1987), trk# 11.

Gaughan, Dick. *Coppers and Brass*, Topic 12TS 315, LP (1977), trk# 4a.

Peoples, Tommy and Paul Brady. *High Part of the Road*, Shanachie 29003, LP (1976), trk# 1a.

Peoples, Tommy. *Tommy Peoples*, Comhaltas Ceoltoiri CL 13, LP (1978), trk# A.01b.

Shannon, Sharon. *Sharon Shannon*, Compass 7 4311 2, CD (2001/1991), trk# 13c.

Prokofiev, Sergei. *Peter and the Wolf*. Russia: 1936. (Choose from available recordings.)

Ravel, Maurice. “Conversations With Beauty and the Beast” from *Ma Mère l’Oye*. France: 1910. (Choose from available recordings.)

Saint-Saëns, Camille. *Carnival of the Animals*. Austria: 1886. (Choose from available recordings.)

“The Snowman,” *Music and You*. McMillan Publishing Company, 1991.

Books

Stories that highlight same and different, such as “Jack and the Beanstalk” and “Goldilocks and the Three Bears”

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VOCABULARY LIST

child/adult

different

direction

even/uneven

fast/slow

high/low

long/short

loud/soft

male/female

melody

movements: gallop, jog, skip, trot,
walk

musical instrument

percussion

same

shape

sing/speak

sound/silence

tempo

timbre

up/down

voice