

# Using Music Composition to Integrate the Core in the Classroom

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## Questions and Answers Composition in Ideographs

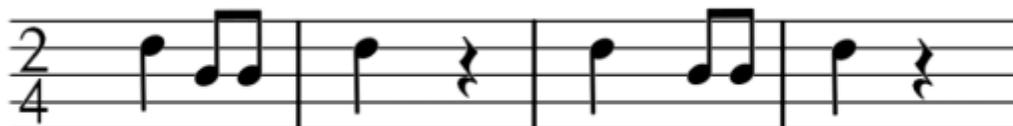


Sign Language Q



Sign Language A

### Old Mother Witch



Old mo-ther witch, Fell in a ditch!



Picked up a pen-ny and thought she was rich!



Are you my child -- ? Yes, m'am!



Are you my child -- ? No you mean old witch!

## Hickety Tickety



Hick - e - ty tick - e - ty      bum - ble - bee, Will



you      sing      your      name for      me?

(The answer is improvised, so it could be any melody. This is only a suggestion.)



My      name      is      (Em - i - ly.)

## We are Dancing in the Forest



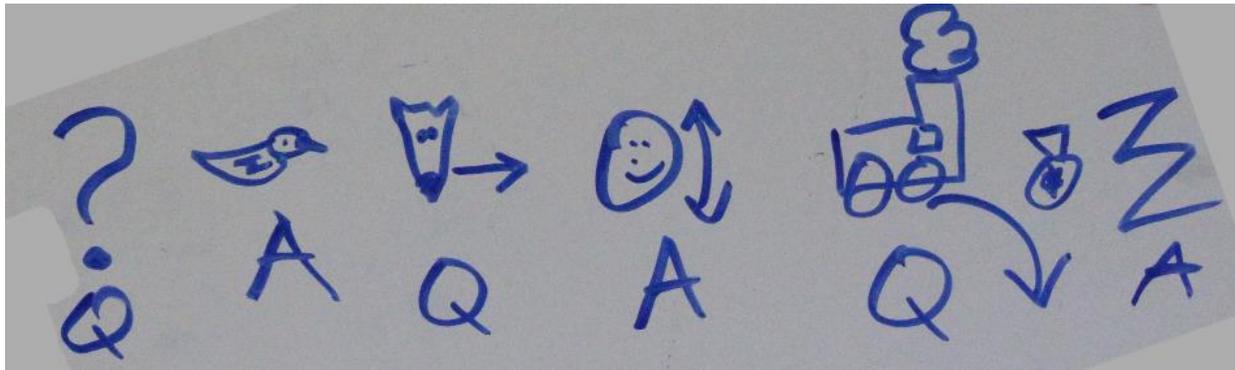
We are dan-cing in the for-est while the wolf is far a- way,



Who knows what will hap-pen to us if he finds us at our play?



Wolf      are you      com- ing?



Are you my child?    I'm a bird.    Wolf, are you coming?    Yes, I can.    If the train falls off the track, will I get my money back?    No you mean old witch!

- Find questions and answers in known songs
- Create pictures for each phrase
- Create new song that follows the pattern of question/answer. (Use other songs that you know.)
- Sing for partner and have them sing for you or take the challenge and sing each other's
- Double check... Did it follow the pattern? Can you read it?
- Other songs you might use: Engine, Engine, Coo Coo, Bow Wow Wow, How Much Is That Doggy, Buffalo Gals, Paw Paw Patch, Simple Simon Met A Pie Man, Baa Baa Black Sheep, and lots of others!

## Habitats and Animals Compositions

### Lower Grade Guidelines

- Each character or setting detail will be represented by a unique instrument/rhythm/or melody (in a similar manner as *Peter and the Wolf*)
- Notation will show how the composition should be played (and can be read by someone besides the student(s) who wrote it.)
- The audience will be able to tell the basic characters of the story by listening to the music performance.

Select a book that takes place in a specific habitat (studied in 2<sup>nd</sup> grade.) Good options of picture books include:

\***Desert**--*Dig, Wait, Listen: A Desert Toad's Tale* by April Pulley Sayre; *The Sunhat* by Jennifer Ward; *Coyote Raid in Cactus Canyon* by Jim Arnosky

\***Rainforest**—*The Great Kapok Tree* by Lynne Cherry; *The Umbrella* by Jan Brett

\***Ocean**—*House for Hermit Crab* by Eric Carle (available in French and other languages for immersion classes); *Swimmy* by Leo Lionni (called Nageot in French)

\***Tundra**—*Nanu, Penguin Chick* by Theresa Radcliffe, *Where is Home, Little Pip?* by Karma Wilson and Jane Chapman, *Tuktuk: Tundra Tale* by Robin Currie

\***Grassland/Savannah**—*Honey, Honey, Lion* by Jan Brett; *Pinduli* by Janell Cannon; *Giraffe Trouble* by Jean Craighead George

1: Encourage students to listen for each specific character as they listen to the recording of Peter and the Wolf. How did the composer represent different characters in his story?

2: Tell students that they are going to represent characters in a story as well. Tell students to listen for details about the habitat and pay attention to what animals live in that habitat as you read the book. Read through the selected book.

3: After reading the book, make a list of all the characters and aspects of the setting that will need to be represented through sound.

4: Ask students to come up with sounds that could represent the different creatures in the book. Let them do this with their voices to start. Brainstorm lots of different ideas. Help them see that they can add on to the ideas of others. Think about the characteristics of each animal (wings, webbed feet, claws, etc.) How does the music we are creating represent the distinct features of these specific characters/aspects of setting?

5: Students may choose to continue to use their voices, or have them explore some of the small percussion instruments that have been set out around the room. Remind students that each creature needs to have it's own unique sound, so if two students want to use the same type of instrument for two different creates, they have to figure out a way to make it sound different.

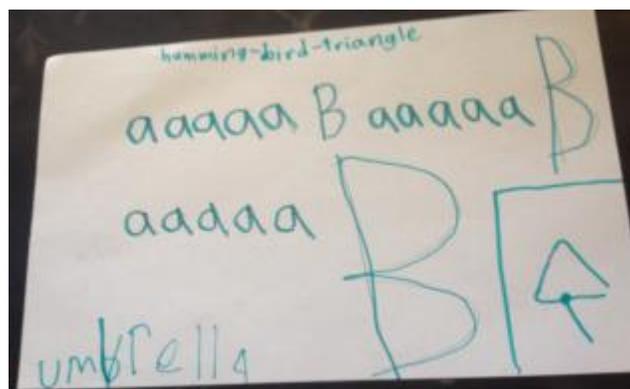
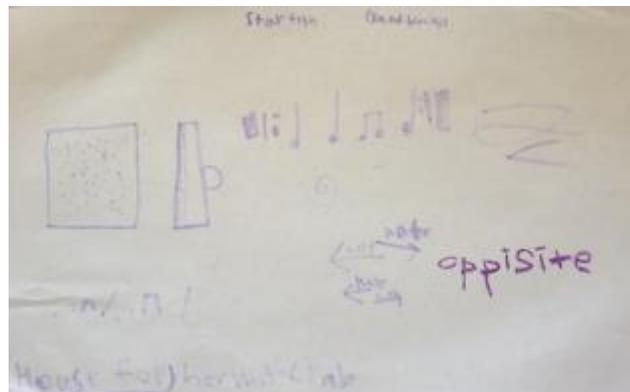
6: Together, as a whole class, decide what one character or part of the setting should sound like. Figure out how to notate this graphically so the students don't forget (and as a model of how to notate sound graphically.) The notation can be words, a picture, or anything that helps them remember. It does not need to be standard music notation, but can be if that is what the students decide will represent their sounds best.

7: Divide students into specific groups to create a sound for one character/aspect in the book, with 1-2 people per character. Give them paper to notate the music for their part of the story.

8: Put the entire story composition together.

9: Perform for classroom teacher or another class.

### Examples of 2<sup>nd</sup> Grade Notation



**Upper Grade Guidelines**

- Students will use actual animal sound recordings as part of a composition that depicts the animal and its habitat.
- Students will make a recording of their composition to be shared with others.
- Students will focus on some specific music traits in their composition (Form, Melody, Dynamics, Tempo, Rhythm, Timbre)
- Students will write a descriptive paragraph explaining the various parts of their composition

<b>Animal Name</b>	<b>Animal Group (mammal, reptile, amphibian, bird, insect, fish)</b>	<b>Utah Habitat (forest, desert, wetland)</b>	<b>Sound description (timbre)</b>

Some Utah animals with sound recordings: red fox, coyote, elk, moose, bobcat, gopher snake, rattlesnake, American bullfrog, boreal chorus frog, Columbia spotted frog, relict leopard frog, gila monster, desert banded gecko, red-tailed hawk, barn owl, lark, robin, pinyon jay, black-billed magpie, crow, grasshopper, housefly, bee

<b>Animal/Habitat Trait</b>	<b>Ideas of how I could represent this through sound</b>

Examples of BioMusic to share with students:

*Pines Of Rome - The Janiculum* (Movement 3 of 4) by Ottorino Respighi

*And God Created Great Whales* by Alan Hovhaness

Rubric (created by the students)

- 1- I used a recording of an animal in my composition
- 2- I used other instruments/sounds to create a representation of the animal’s traits and the habitat the animal lives in
- 3- I can hear distinct sections in my composition (the beginning, the middle, and the end)
  - Mark which of the following you used to help guide you in writing your composition:
    - I chose to use a circular form (beginning and ending in common)
    - I chose to use a see-saw form (switch back and forth between two ideas)
    - I chose to use a thread-back form (one idea keeps coming back throughout the song with lots of differences in between)
- 4- I can hear some kind of melody in my song that goes up and down to help represent the animal or the environment the animal lives in
- 5- I used a variety of dynamics in my song to represent the animal or the environment the animal lives in.

Write a short descriptive paragraph including the following:

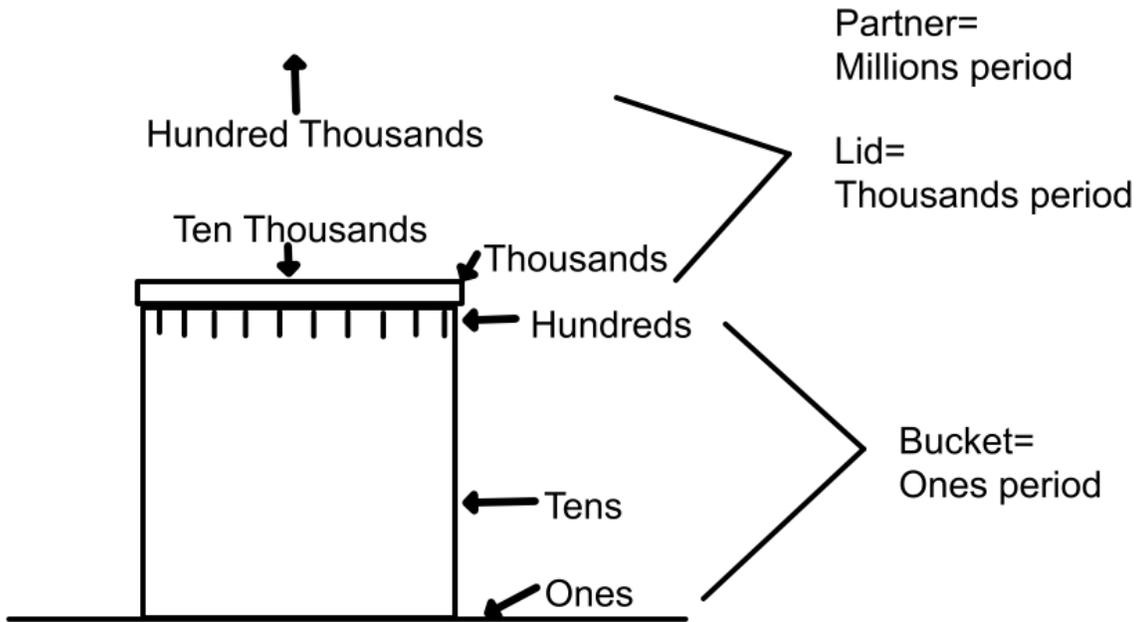
What animal are you representing in your composition?

What environment does it live in? (Is it found in Utah in a desert, forest, or wetland? Include one or two facts about that environment that will help us know why this animal lives there.)

What animal traits allow this animal to live in this environment (animal adaptations)? (Write about one or two.)

Describe what each of the sounds in your song represents? (Part of the environment, something about the animal, something to help create a specific mood, etc. Tell me why you picked those sounds.)

Place Value/Mathematical Periods Composition



4					These top 4 beats (top line) represent the hundred thousands column.	
4						ten thousands
						thousands
						hundreds
					tens	
					ones	
					What's my number?	

543,871

4 4					5 hundred thousand
					40 thousand
					3 thousand
					8 hundreds equals 800
					7 tens is 70
					1

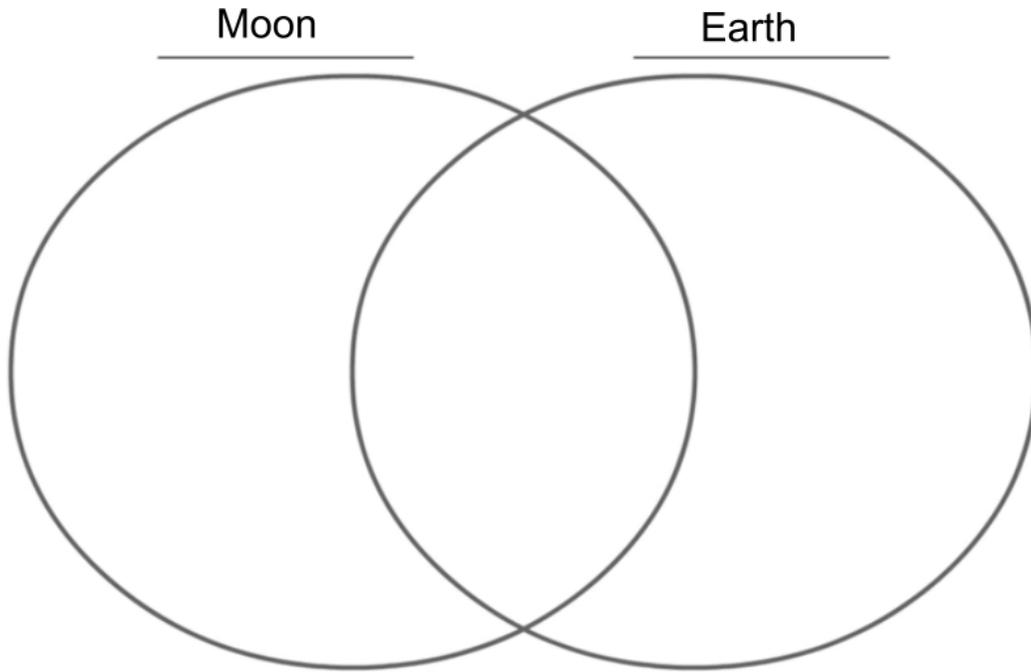


Your turn! Write digits in each box below. Then using the rhythms above, fill in the number of notes for the digit you want in each numerical column. (Hint, there can only be up to 9 notes in each row, but you can use as many rests as you want.)

<input type="text"/> hundred thousand				
<input type="text"/> ten thousand				
<input type="text"/> thousand				
<input type="text"/> hundred				
<input type="text"/> ten				
<input type="text"/> one				

### Earth/Moon Composition

Students will describe the physical appearance of the Earth and Moon as viewed from space  
Students will compose a piece of music to represent the physical appearance of the Earth and Moon.



**1:** Look at the picture of the moon. What do students observe just by looking closely? Have students help you create a list of features they observe from looking at the picture(s).

**2:** Next show students pictures of the Earth as viewed from space.

Again, have students make observations from looking at the picture(s)

Have students create another list of features they observe from looking at picture(s) of the Earth.

**3:** Have students help you create a Venn diagram on the board showing what is similar and what is different between the appearance of the Earth and Moon as viewed from space.

**4:** Ask students to think of how they might represent these features using their voices, body percussion, or a few small classroom percussion instruments. Have some students demonstrate their ideas for the class.

**5:** Break into small groups and assigning each group a feature the class observed about the Earth and/or Moon. Give students a few minutes to come up with ideas. Have them write down their ideas and tell how they think the sound represents the feature they were assigned.

**6:** Tell the students that the form for their composition today is “beginning--different, middle--same, end--different” like the Venn diagram they created. As a class, decide if the soundscape will start with the distinct features of the Earth or the Moon.

**7:** Explain how they are going to create their soundscape today. One member of the group acts as conductor, while the rest of the group are the ‘orchestra’. Using their voices (and body percussion or small percussion instruments), the group paints a *soundscape* of being in space and viewing the Earth and the Moon. The leader can control the shape of the piece by raising her hand to increase the volume or bringing it to touch the floor for silence. As a class, decide on a cue for when to switch to the similar features between the Earth and Moon, and another cue for when to switch to the last section of the composition.

**8:** If possible, record the students performing, so they can watch themselves and hear how their composition sounds.

**9:** Finish by having students fill out their own Venn diagram of similarities and differences between the appearance of the Earth and the Moon as viewed from space.

## Resources

*Music Outside the Lines: Ideas for Composing in K-12 Music Classrooms.* Maud Hickey. Oxford: Oxford University Press, 2012.

### **BYU ARTS Partnership: Arts Reaching and Teaching in Schools (Detailed Lesson Plans)**

<http://education.byu.edu/arts/lessons/music>

Montana State University Library--Acoustic Atlas

<http://www.acousticatlas.org/>

soundtrap.com

Utah 3<sup>rd</sup> grade online science textbook 2015-2016 edition

<http://www.schools.utah.gov/CURR/science/OER/Grade3RS.aspx>