

Notes/Reflections:

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Form/Structure/Organization • Systems • Relationships •  
Unity/Diversity • Habitats • Environment •  
Interdependence • Classification



Explore your musical creativity while demonstrating understanding of Georgia habitats!

Through composition of original speech pieces, students will develop skills and understandings in science, language arts, and music. Teamwork and creativity are necessary to create a chant that demonstrates understanding of plant and animal life in various habitats. Musical skills addressed include improvising, composing, listening, speaking, and moving.

**Essential Question: How can music composition support learning in other curricular areas?**

**Process**

- Play a musical composition in rondo form, challenging students to listen for repeated sections. [NOTE: Music with text may facilitate students' discernment of repetition and contrast.]
- Identify form heard in composition as rondo form. Explain that students will now become composers of their own speech piece to illustrate rondo form.
- Challenge students to establish a simple 2-, 4-, or 8-beat body percussion ostinato. [NOTE: Shorter ostinatos work better for younger children.]
- While students perform the body percussion ostinato, teach the following chant by rote (teacher speaks, students echo).

Habitats define life and growth within a place where animals and plants naturally live in their space. Each are connected by the environment in which they live contributing uniquely they all have something to give.

To facilitate student success in learning the chant aurally, begin by speaking the entire chant, then speak the first phrase (1<sup>st</sup> 8 beats) and have students echo. Continue speaking each phrase and having students echo. Then combine 2 phrases (16 beats) and have students echo. Once students are comfortable with 8- and 16-beat phrases, speak the entire chant. This becomes the A section of the class composition.

- Analyze the structure of the chant (32 beats long with the last word on beat 31). A visual such as follows may be helpful in guiding students' analysis.

1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8

To help students understand the chant's length and structure, point to each number while speaking the chant.

- Analyze the rhyme scheme of the chant, marking on the visual of the chant to facilitate understanding.
- Divide into small groups and give each group a Georgia habitat card (mountains, marsh/swamp, coast, Piedmont, Atlantic Ocean).
- Working in small groups, have students create a chant about their habitat. Their chant must be the same length and use the same rhyme scheme as the A section.
- Once students are satisfied with their composition, have them write it down (text only) on large paper. Encourage students to write their composition in 4 lines to facilitate understanding of the 4 phrases.
- Combine group compositions with the original chant to create a rondo form. The original chant is the A section while student creations become the alternating sections.
- Use cogni-tiles (or shapes drawn on board or cut from construction paper) and letters to illustrate rondo form.
- Allow time for students to comment on the compositional efforts of others, perhaps noting distinctive rhythms and/or word choice.

**Assessment**

- Students create and accurately perform an original speech composition using the prescribed form and content.
- Students create and accurately perform a body percussion ostinato to accompany the speech composition.
- Students aurally and visually identify rondo form in musical compositions.

**Materials**

- Habitat cards (individual cards with one habitat on each)
- Large paper and markers
- Cogni-tiles
- Visual of 4 8-beat phrases on the board
- Visual of A section text (to be displayed after chant is learned)
- Sound source (CD player, iPod)
- Recording of musical composition in rondo form

**Vocabulary**

**Rondo**

A form of composition in which the first section recurs throughout the piece, alternating with different sections (e.g., A-B-A-B-A or A-B-A-C-A, etc.). This form is found especially in compositions of the Baroque and Classical eras.

**Ostinato**

A repeated pattern (plural: ostinati)

**Body Percussion**

Sounds produced by striking or scraping parts of the body; typically includes snapping, clapping, patting, and stamping

**Phrase**

Musical sentence or unit, commonly a passage of four or eight measures; a dependent division of music, much like a single line of poetry in that it does not have a sense of completion in itself. Usually two or more phrases balance each other.

**Habitat**

The natural environment of an organism; place that is natural for the life and growth of an organism

**Texture**

The thickness or thinness of sound

**Classroom Tips**

Have ample space in the room so that student groups can move far enough apart during the creating process to enable careful listening and minimize distraction from other groups.

**Extensions**

- Have students record their creations and evaluate their work.
- Challenge students to create and notate simple melodies for their text.
- Have students listen to music in rondo form to discern the different sections.
- Have students transfer their spoken text to body percussion (e.g., clap the rhythm of the words rather than speaking the words). Experiment with and discuss various textures. For example, have half the students maintain the ostinato while the other group performs their chant on body percussion; then have only the chant performed on body percussion. Discuss what happens to the texture as other parts are added or deleted.
- After students have transferred their spoken text to body percussion, have 2 (or more) groups superimpose (perform simultaneously) their chants. Discuss the texture changes this compositional device creates.
- To connect to dance, have students create movement compositions demonstrating plants and/or animals found in their habitats. Then have other students guess the habitat demonstrated through movement.
- To connect to theater, have students create dialogues between plants and/or animals found in various habitats. Dialogues should not include the name of the habitat so that after performing their dialogues, other students can guess the habitat being discussed.

**Common Core Georgia Performance Standards**

**ENGLISH LANGUAGE ARTS**

**GRADE 3**

**ELACC3W2:** Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

**ELACC3W4:** With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.

**ELACC3SL1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

**ELACC3L3:** Use knowledge of language and its conventions when writing, speaking, reading, or listening.

**ELACC3L6:** Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific vocabulary, including words and phrases that signal spatial and temporal relationships (e.g., After dinner that night we went looking for them).

**Georgia Performance Standards**

**SCIENCE**

**GRADE 3**

**S3L1:** Students will investigate the habitats of different organisms and the dependence of organisms on their habitat.

a. Differentiate between habitats of Georgia (mountains, marsh/swamp, coast, Piedmont, Atlantic Ocean) and the organisms that live there.

**MUSIC**

**GRADE 3**

**M3GM.2:** Performing on instruments, alone and with others, a varied repertoire of music

**M3GM.5:** Composing and arranging music within specified guidelines

**M3GM.6:** Listening to, analyzing, and describing music

**National Standards**

**SCIENCE**

**NS.K-4.3 Life Science:** As a result of activities in grades K-4, all students should develop understanding of

- Organisms and environments

**MUSIC**

**Standard 4:** Composing and arranging music within specified guidelines

**Standard 6:** Listening to, analyzing, and describing music

**Standard 7:** Evaluating music and music performances

**Standard 8:** Understanding relationships between music, the other arts, and disciplines outside the arts