**\*Name**: Cathlyn Momohara

**\*Grade Level**: Grade 4

**\*State Core Music Standards (draft):**

Pr 4.2: Performing: Analyze

Analyze the structure and context of varied musical works and their implications for performance.

Pr 4.3: Preforming: Interpret

Develop personal interpretations that consider creators’ intent.

Pr 5.1: Performing: Rehearse, Evaluate, and Refine

Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

Pr. 6.1: Performing: Present

Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

Re 9.1: Responding: Evaluate

Support evaluations of musical works and performances based on analysis, interpretation and established criteria.

Cn 11.0: Connecting: Connect #11

Relate musical ideas and works with varied context to deepen understanding.

**Prerequisites: Students are able to:**

* Vocal range: C4-E5
* Read do pentatonic on the staff
* Play dotted eighth and sixteenth notes (tim-ri) and ti-tiri, 4/4 meter
* Read half note, quarter note, and eighth note rhythms
* Perform articulations within a song (e.g. staccato, tenuto)

**\*Objectives/Outcomes:**

At the end of the lesson, the students are able to:

1. Explain the translation of “Shojoji.
2. Sing “Shojoji” with technical accuracy and expression.
3. Sing “Shojoji” while maintaining a simple rhythmic ostinato with body percussion (stomps and snaps) and hand drums.
4. 4.Notate an 8-beat ostinato rhythm.Create motions with a partner to perform an ostinato rhythm with a hand drum.
5. Perform “Shojoji” with a sung melody and two complementary ostinati (performed with bass xylophones and hand drums).

**\*Procedures:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sequence/Time** | **Activity** | **Procedures** | **Materials** |
| Day 1 | Learning the folk song with motions | * T models the song and motions for the students.
* T asks S to interpret what the song could mean based on the motions.
* S pair-share with their neighbor what they believe the song about.
* T ask Japanese natives if they can translate the song.
* T explains the translation of the song.
* T asks students can describe some of the elements of the song.
* S learn the motions through echo imitation.
* Line 1: temple
* Line 2: moon, come (palms down)
* Line 3: calling friends, drum on stomach
* T displays Romanji on the board.
* S identify where the words are sung staccato and tenuto.
* S sing song with articulation markings.
* T asks S to sing song without noticeable articulations.
* T asks S what the difference is between singing with and without articulations (e.g. mood, expression, vocal comfort)
 | Chart 1 – Romanji on the white boardChart 2 – T only |
| Day 2 | Practice “Shojoji” with the steady beat ostinato. | * S review song with motions.
* S identify “do”” in C major and read/sing the 1st and 3rd line of the song slowly with solfege. *It is in C pentatonic scale: Do- re- mi- so- la- do’*
* S sing entire song independent of T.
* T begins to model the sticking pattern of the xylophone ostinato as S sing.

* S learn through simultaneous imitation.
* S sing song as they mirror the sticking pattern.
* S pair and go to an Orff instrument.
* S set up Orff instrument in C Pentatonic.
* S practice playing ostinato pattern with C and G.
* S playing Orff instruments will repeat the ostinato 2x. S will begin to sing after the 8-beat introduction. S playing will end the song by repeating the ostinato 2x.
* Have D switch roles until all S have played the ostinato.
 | Chart 3Chart 4-T onlyOrff instruments (whatever T has available) |
| Day 3 | Perform the full arrangement. | * S review the song while patting the steady beat ostinato sticking pattern.
* T models the hand drum ostinato while clapping and saying the text.

* S learn through simultaneous imitation.
* S notate the rhythm of this ostinato on the white board. T helps to re-establish the steady beat.
* S read notated rhythm with rhythmic syllables.
* S work with a partner to create funny (but safe) motions to play the ostinato on a hand drum.
* ½ of S perform ostinato 4x with partner as the other S observe. Share “I noticed/valued/wondered statements.”
* Switch. Share observations.
* T helps S decide how the class will perform this ostinato pattern.
* Class practices funny motions.
* T splits class into 3 groups. 1st group will sing, 2nd group will play the bass xylophone (steady beat ostinato), and 3rd group will play the hand drum ostinato.
* *Form: 8-beat intro from bass xy/voices & hand drums perform song 2x/8-beat ending from bass xy*
* S rotate parts until everyone has performed each part of the arrangement.
 | Chart 5Hand drumsBass xylophones |

\*Assessments

**General Singing**

|  |  |  |  |
| --- | --- | --- | --- |
| **ME = 4** | **MP = 3** | **DP = 2** | **WB = 1** |
| * Entire song with head voice
* 0-1 error
* Precise pitches
* Accurate rhythm
* Appropriate and consistent tempo
* Excellent posture
 | * Began on correct starting pitch
* Used head voice
* 2-3 errors
* Good tempo
* Appropriate posture
 | * Did not start on correct pitch
* Sang without head voice
* 4-5 errors
* Inconsistent tempo
* Poor posture
 | * Did not use head voice
* No tonal center
* No tempo established
* Poor posture
 |

**Phrasing**

|  |  |  |  |
| --- | --- | --- | --- |
| **ME = 4** | **MP = 3** | **DP = 2** | **WB = 1** |
| * Consistently sang with appropriate phrasing, expression, and tempo
 | * Usually sang with appropriate phrasing, expression, and tempo
 | * Inconsistently demonstrated phrasing or expression
 | * Rarely demonstrated phrasing or expression
 |

**Chanting or singing Ostinato**

|  |  |  |  |
| --- | --- | --- | --- |
| **ME = 4** | **MP = 3** | **DP = 2** | **WB = 1** |
| * Precise pitches
* Accurate rhythm
* Appropriate and consistent tempo
* 0-1 error
 | * Began on correct starting pitch
* 2-3 errors
* Good tempo
 | * Did not start on correct pitch
* 4-5 errors
* Inconsistent tempo
 | * Did not use head voice
* No tonal center
* No tempo established
 |

**Multipart Rhythmic Performance**

|  |  |  |  |
| --- | --- | --- | --- |
| **ME = 4** | **MP = 3** | **DP = 2** | **WB = 1** |
| * Accurate rhythm
* Appropriate and consistent tempo
* 0-1 error
* Not distracted by other performers
 | * 2-3 errors
* Good tempo
* Distracted by other performers
* Able to catch-up with the group
 | * 4-5 errors
* Inconsistent tempo
* Distracted by other performers
* Unable to catch-up with the group
 | * No tonal center
* No tempo established
* Distracted by other performers
* Hesitates or stops 1 or more times during the performance
 |

Resource/Score:

* MIDI file and score. (slightly different then score provided) <http://www3.u-toyama.ac.jp/niho/song/shojoji/shojoji_e.html>

Chart 1:

Sho sho shojoji. Shojoji no niwa wa.

Tsu, tsu, tsuki yoda minna dete koi, koi, koi.

Oiri no tomodacha pon poko pon no pon.

Chart 2:

Shojo temple, it’s the moon night.

In the garden of Shojo temple. Everybody come, come, come!

My friend pop, pop, pop, pop!

Chart 3:



Chart 4:



Chart 5:



