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Foreword

Like its predecessor *Everyday Improvisation*, *Everyday Composition* is the result of many years of experimentation and research with my students and fellow colleagues. It is based on the premise that when we include improvisation or composition in every lesson, we allow our students to demonstrate their musical abilities through higher order thinking skills and assist them in expanding their artistic decision-making skills. This book is meant to be used in grades two through five, and it is recommended that you wait to move onto the lessons in *Everyday Composition* after having completed *Everyday Improvisation* (as the content is more advanced).

When integrated properly, composition can be easily and seamlessly integrated into classroom music lessons while supporting the other standards. Though the National Standards for Music Education include improvising and composing, research has shown that many music educators spend less time teaching them. This may be because these standards are often the ones that teachers find most difficult to teach. It is my hope that these lessons will provide teachers with easily implemented and creative activities, and will help students discover the joy that creating music can bring.

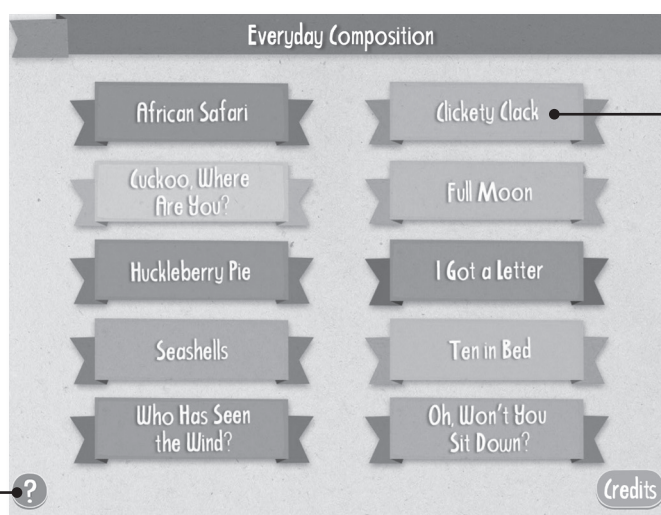
Joan Eckroth-Riley

How to Use This Product

Everyday Composition is a set of ten improvisation and composition lessons for the elementary general music classroom. It is comprised of two components: a print book with written lesson plans and companion software for your interactive whiteboard. The two components are designed to be used together.

Begin by browsing through the book, which is a teacher resource to refer to while implementing the lessons in class. Within each lesson plan, you will see notated music, detailed lesson procedures, and miniature images of the screens that are included on the interactive whiteboard software. Follow the instructions on page 1 to access the software.

Main Menu Screen



Touch the HELP icon for detailed explanations of the tools and icons that you will see throughout this program.

Touch any of the ten titles to navigate to a specific lesson.

Lesson Screen



Touch the HOME icon to return to the main menu at any time.

Touch the NUMBER icons to navigate between the different screens in each lesson.

Touch the HELP icon to bring up instructions for each lesson. The instructions are one-sentence summaries of the detailed lesson procedures you will find in the book.

Lesson content is always shown in the middle of the screen.

Touch the FLIP icon to flip the navigation controls (the HOME, NUMBER, and HELP icons) from one side of the screen to the other.

Draggable manipulatives are always shown in a bank at the bottom of the screen.

African Safari



African Safari

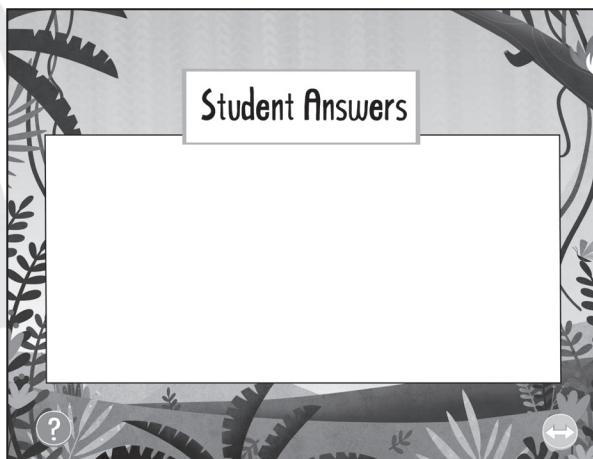
I can ...

- Analyze complementary rhythms.
- Read and play sixteenth notes on an unpitched instrument.
- Compose four one-measure patterns using given rhythms.
- Organize multiple sections of music to create a final arrangement.

1 STUDENT OBJECTIVES

I can ...

- Analyze complementary rhythms.
- Read and play sixteenth notes on an unpitched instrument.
- Compose four one-measure patterns using given rhythms.
- Organize multiple sections of music to create a final arrangement.



Student Answers

[Empty text box for student answers]

- 2** This lesson may be nicely paired with the children's book *Jungle Drums* by Graeme Best. Begin the class by reading it aloud. (Before heading down to the library, consider purchasing a copy of your own. It's helpful to have your own library of children's books in the music room.)

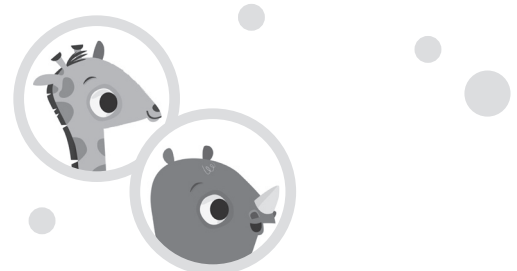
After reading the book, play one or two examples of West African drum ensembles (there are many videos available on YouTube). Have students identify the number of different rhythm patterns being played and how they fit together. Prompt them to consider the fact that the drums are having a musical conversation. Ask, do they play at the same time or take turns? Do they all play the same pattern, or something different? Type the student answers in the empty text box.



Complementary Rhythms

- 1 Leave room for other players.
- 2 Play different patterns than other players.
- 3 Fill in the silences.
- 4 Use different pitches and timbres.

- 3** Explain that the members of the drum ensemble are playing complementary rhythms that "go well" with each other. Touch each number to reveal a guideline for creating complementary rhythms.



I Don't Care If the Rain Comes Down

American Folk Song
 Arranged by JOAN ECKROTH-RILEY

TAMBOURINE

BASS
 XYLOPHONE

MELODY (*Alto Xylophone*)

I don't care if the rain comes down, I'm gon - na dance all day!
 (bake)

COUNTERMELODY (*Recorder*)

Rain, rain, go a - way.

GLOCKENSPIEL

TAMBOURINE

BASS XYLOPHONE

I don't care if the rain comes down, I'm gon - na dance all day!
 (bake)

Come a - gain some oth - er day.

ASSESSMENT OPPORTUNITIES

Assess the individual unpitched percussion compositions and performances from **Seashells 6** using the following rubrics:

	3	2	1
COMPOSITION	Student created a musical two-measure rhythmic pattern with repetition and contrast.	Student created a two-measure rhythmic pattern.	Student is developing the ability to create a rhythmic pattern.

	3	2	1
PERCUSSION PERFORMANCE	Student performed required rhythms with a steady beat.	Student performed some required rhythms.	Student is developing rhythmic accuracy.

