

## Night on Bald Mountain Lesson Plan No. 3 – Sound Carpet

### National Music Standards (rev. 2014)

<b>Artistic Process</b>	Creating
<b>Anchor Standard 3</b>	Organize and develop artistic ideas and work
<b>Enduring Understanding</b>	Musicians' presentation of creative work is the culmination of a process of creation and communication.

### Learning Target

The student will demonstrate (*present*) selected and organized musical ideas for an accompaniment to express intent and explain connection to purpose and context.

### Lesson Plan

**Time for lesson:** 2 class times

Day 1 – 15-20 minutes

Day 2 – 20-30 minutes

### Materials:

Recording of *Night on Bald Mountain*

Selected poetry for small groups

Variety of unpitched instruments

***Listen to the Rain*** Bill Martin, Jr. and John Archambault

**Beat Grouping** sheets

**Small Group Create Guidelines and Rubric**

**Sound Carpet Expectations**

### Prepare: Day 1

Hard copies of **Beat Grouping** sheets

Project/post **Sound Carpet Expectations**

Pitched/unpitched percussion instruments

Copy of *Listen to the Rain*

### Day 1

**Warmup:** Active engagement with music

As music plays, distribute beat grouping sheets to students. Tell them that they need to determine how the beats are grouped (meter) so that they will be able to conduct the music.

1. Restart the music.
2. Have the students *silently* show the beat (i.e., “spider fingers” on lap)
3. Once the students have established the beat, the teacher will say aloud, “one” on each downbeat. Students will tap each visual on the beat groupings sheet to determine if the meter is in 2, 3 or 4. \**meter is 2/2*
4. Once students determine that meter is in 2, have them stand and practice the conducting pattern for 2 (down/up). Discuss good posture, big/little conducting for dynamic change and the need for facial expression.
5. Allow students the experience of conducting both main themes.

**Direct Instruction:** If this is the students' first experience with the music, refer to Lesson #1 in this series for a basic introduction.

Background for students

"Beginning in the 1840s, tone poems, or symphonic poems, became popular. A tone poem is music performed by an orchestra in one continuous movement. It is inspired by a non-musical source like a poem, short story or a painting. The purpose of a tone poem is to inspire the listener to imagine pictures, ideas, colors or moods. Music in a tone poem is normally very imaginative and dramatic."

Mussorgsky's piece, *Night on Bald Mountain*, was based on a short story that inspires the listener to imagine scenes, colors and moods of a wild celebration on a bare mountain by creatures on the night of St. John's Eve.

"Today, you will get the opportunity create your own music that is inspired by poetry. You will have the experiences of working together with classmates using percussion instruments to create a **sound carpet**. A sound carpet is a musical accompaniment to poems or stories."

**Guided practice:** Teacher demonstrates a sound carpet. Teacher demonstrates a sound carpet by speaking/playing instruments using the following poem:

**Night Poem** (source unknown)

**Night comes leaking out of the sky**

(play descending pentatonic bars on bass xylophone)

**Stars come peeking**

(play finger cymbals several times)

**Moon comes sneaking, silvery, shy**

(play *glissandi* on glockenspiel)

**Who is shaking, shivering, quaking?**

(play ocean drum)

**Who is afraid of the night? Not !!**

(play vibraslap once)

Have students discuss:

a) Teacher's instrument choice

Why does the ocean drum, vibraslap, etc.?

Did they help express the mood of the poem?

b) *When* the teacher played (after each line)

*Could different choices have been made? What?*

c) Did the teacher's voice express the mood of the poem?

**Independent practice:** Create a whole-class sound carpet

Source material: ***Listen to the Rain*** Bill Martin, Jr. and John Archambault

Before reading story, teacher asks students to pay attention to descriptive words and the **mood** of the story. Ask them to think about percussion instruments that would best express the words and mood.

Specifically detail which instruments students will be allowed to play. Unpitched percussion (maracas, castanets, tambourines, drums) generally work better than pitched (recorders, ukuleles, Orff) because of tonality issues.

- a) Tell students that they each may choose an instrument to play in the sound carpet.
- b) Review rules for playing instruments: only play when asked, play instrument properly.
- c) Tell students that as the teacher is reading, they may play their instrument when they think it would best express the story.
- d) "Should there be any instrument playing all the time? Should you play *while* the teacher reads or *after*?"
- e) Highlight expressive words and note how there is a *crescendo*/*decrescendo* effect in the story.
- f) Teacher reads the story and students play instruments.

**Assessment:**

Self-assessment – students discuss how successfully they expressed the mood of the story with their sound carpet.

**Day 2**

**Prepare:**

Hard copies of poems for small group work. Project/post Small Group Guidelines and Rubric document and one hard copy per group  
Pencils  
Pitched/unpitched percussion instruments  
***Listen to the Rain*** Bill Martin, Jr. and John Archambault

**Warmup:** Review conducting posture/technique

Review meter (in 2) and conducting technique. Conduct both main themes with expression.

**Direct Instruction:** Review "sound carpet" and go over Small Group Create Guidelines and Rubric

Have students describe what a sound carpet is and what it involves (accompaniment to a poem or story using instruments). Have them recall the whole class sound carpet to the book ***Listen to the Rain***.

**Guided Practice:** Explain/discuss the document Small Group Guidelines and Rubric

**Independent Practice:** Students work together to create a sound carpet for poetry

Divide into small groups. Allow about 10 minutes for groups to practice.  
Remind them of performance guidelines. Each group performs. *This will be an opportunity for the teacher to assess.*

**Assessment:** When all performances are complete, have the groups complete the rubric on a hard copy. Hand in to teacher.

**Resources:**

Symphonic Poem, Wikipedia.org

Suggested poems for sound carpets (can be found online)

**Robert Graves** Allie

**A. A. Milne** If I Were King

**Carl Sandburg** Theme in Yellow

**Robert Louis Stevenson** The Moon

**William Carlos Williams** The Red Wheelbarrow

*\*indicates materials provided*