

## Music Lesson Plan Form

Teacher: Jill Boday

Class/Course: Music Appreciation through  
Drumming

Grade Level: 9-12

### A. National Music Standards (indicate which standards are associated with this lesson)

<http://www.nafme.org/my-classroom/standards/>

1. **Creating**--MU:Cr1.1.T.IIa Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations using digital tools and resources; MU:Cr3.2.T.Ia Share compositions or improvisations that demonstrate a proficient level of musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas; MU:Cr1.1.C.Ia Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
2. **Performing**--MU:Pr4.2.C.Ia Analyze how the elements of music (including form) of selected works relate to style and mood, and explain the implications for rehearsal or performance
3. **Responding**--MU:Re7.1.C.Ia Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary), and describe the choices as models for composition;

**Connecting:** MU:Cr1.1.C.IIa Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines; MU:Pr4.3.T.Ia Demonstrate how understanding the context, expressive challenges, and use of digital tools in a varied repertoire of music influence prepared or improvised performances.

Include one or more Core Standards that the lesson focus include:

- [Core Music Standards \(PK-8 General Music\)](#)
- [Core Music Standards \(Composition/Theory\)](#)
- [Core Music Standards \(Music Technology\)](#)
- [Core Music Standards \(Guitar/Keyboard/Harmonizing Instruments\)](#)
- [Core Music Standards \(Ensemble\)](#)

### B. Optional: List your state standards that are addressed in this lesson

### C. Indicate the TI:ME Technology Areas of Competency that are addressed in this lesson

<https://ti-me.org/index.php/home/tapsu.html>

1. Music Instruction Software
2. **Computer Music Notation**--Entering and editing musical data using a variety of methods ; Storing, sharing, and distributing properly formatted notated scores
3. Multimedia Development
4. **Productivity Tools, Classroom and Lab Resources**--Employing management techniques for digital

files including conversion, storage, and distribution □ - Using productivity software to create materials for classroom use; Understanding of server and network architectures appropriate for classroom support □

5. Electronic Music Production
6. Live Sound Reinforcement

**D. Objective(s):** as a result of this lesson students will know and/or be able to...

1. Objective 1--Students will be able to perform, from memory, parts of the Balinese Baris Dance.
2. Objective 2--Students will be able to discern the differences in instruments from another foreign culture.
3. Objective 3--Students will be able to input notation on Noteflight Learn, save, and share their work.

**E. Required Prior Knowledge and Skills:**

*What must the students know or have experienced prior to this lesson?*

Students should have a basic working knowledge of how to use Noteflight.

Students should have a basic understanding of Bali, it's basic cultural characteristics, and be familiar with the "Baris Dance" and its purpose.

Students should have a basic working understanding of basic rhythmic figures represented on a staff.

**F. Materials, Repertoire, Equipment needed:**

*What materials do you need to accomplish this lesson?*

Chromebooks, headphones

Internet Connection

Access to piano keyboards and/or melodic percussion equipment

Projector

A Noteflight account, signed into the Baris Dance assignments.

Baris Dance Noteflight worksheets/other hard copy worksheets.

**G. Modifications/ Accommodations:**

*(for example: peer partners, visuals, preferential seating, frequent individual check-in)*

Ability to see projector/preferential seating

Individual check-ins as needed

Peer groups if appropriate

**H. Assignments:**

*What must the students do after the class in preparation for the next class?*

Students can continue/finish their assignments at home.

Students should work in peer groups and rehearse their parts to perform the original compositions.

**I. Evaluation**

*(optional: include a grading rubric <http://rubistar.4teachers.org/index.php>)*

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Baris Dance REVIEW part 1	Assignment is complete and totally accurate. There are no mistakes in the notation of original Baris Dance.	Assignment is mostly complete/1-2 errors in the notation of Baris Dance.	Assignment is somewhat done/3-4 errors in the original Baris Dance.	Assignment has many errors, 5-6 or more, and/or is missing large sections.
REVIEW part 2--Kendang	The Kendang part is thoughtfully written with a lot of creativity. It fits within the entire context of the piece.	The Kendang part has some good sections, but a few notes don't fit. It mostly fits within the context of the piece.	The Kendang part is missing some elements that would make it cohesive to the entire piece. It needs some editing.	The Kendang part does not fit within the whole piece. It is very boring/no effort or creativity went into the part.
NEW PIECE-written part	The new composition is very creative, includes all parts of a Kebyar ensemble, and has interesting parts that intertwine.	The new composition is mostly complete with a few edits needed. There are a couple spots that may not fit within the entire piece.	The new composition is missing some large pieces and/or the parts don't fit well together and is lacking creativity.	The new composition seems very incomplete and/or does not show any creativity.
Performance of NEW PIECE	The performance of the new piece was solid. It had complete and accurate playing of parts. The tempo was consistent.	The performance of the new piece was good. The tempo wavered a bit and there were 1-2 mistakes in the parts.	The performance of the new piece was fair. There were 3-4 mistakes in the parts. The tempo wavered a lot.	The performance of the new piece was poor. The tempo was very inconsistent. There were more than 5 mistakes in the parts.

## J. Lesson Sequence

(indicate the sequence of activities and the estimated time of each; include and screen shots and hyperlinks that you will reference in the lesson)

Activity 1: --Review the Baris Dance, its purpose, and parts. Have students speak and play through each part. Review basic notation input on Noteflight. Introduce the first assignment: "Baris Dance Review." If time, begin

first assignment.

## Baris Dance Review

(Lyricist)

(Subtitle)

(Composer)

1. Enter your name as "Composer."
2. Move the notes up or down on each part to match the actual notes played in the Baris Dance. Do not change the rhythms, except for in the Gong and Kendang parts.
3. Complete the Gong Cycle by using notes on the bottom and top staves.
4. Use the mixer tool to listen to each part separately.
5. Create your own Kendang part that fits within the original Basis Dance parts.
6. Submit your work.

The image shows a musical score for a Baris Dance. It consists of nine staves, each representing a different instrument or part of the ensemble. The staves are labeled on the left: Kotekan 2, Kotekan 1, Pemade 2, Pemade 1, Ugal, Calung, Jegogan, Gong/Kempur, and Kendang. The score is written in 4/4 time. The top staves (Kotekan 2, Kotekan 1, Pemade 2, Pemade 1) contain complex rhythmic patterns with many notes. The Ugal staff has a simpler pattern of quarter notes. The Calung staff has a few notes. The Jegogan staff has a few notes. The Gong/Kempur and Kendang staves are currently empty, indicating that the student is to complete these parts. The score is divided into two measures by a vertical line.

(Copyright)

Activity 2:--Review directions for first assignment. Allow plenty of time to complete first assignment. Move around class to check-in. If time, have students who are done try to play their Kendang composition on a drum. Introduce the next part of the assignment: "Composing Your Own Gamelan" and "A New Song for Kebyar." If time, have students begin second assignment.

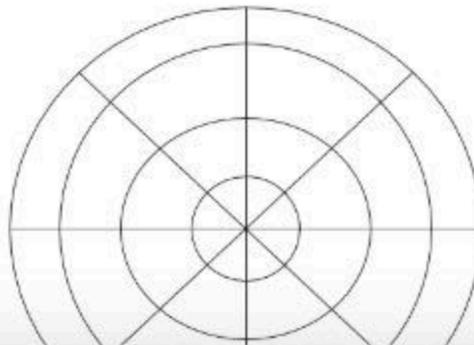
Name \_\_\_\_\_

COMPOSING YOUR OWN GAMELAN

1. Create a gong cycle (G=Gong, P=Kempur)
2. Using the letters C, D, E, F, G, compose a song for gamelan in the chart below-- Start with the "Ugal" (core melody) part--it can be much different than the Baris dance we learned.
3. Double the Ugal in the pemade parts (2 letters per box)
4. Make the Calung part longer (2 beats for each letter)
5. Make the Jegogan part even longer (4 beats for each letter)
6. Create a kendang part using words or dots.
7. Try playing the melody on the pianos. Figure out how to record on the piano and play several parts at once.

Kempil (Beat)	1	2	3	4	5	6	7	8
Kendang (drum)								
Kotekan (Reyong)								
Pemade 2 (doubles Ugal, harmony to Pemade 1)								
Pemade 1 (doubles Ugal)								
Ugal (core melody on the beat)								
Calung								
Jegogan								
Gong								

8. Fill out the circles to the right from YOUR gong cycle in the middle out to your Ugal part.



# A New Song!

For Balinese Kebyar

(Lyricist)

(Composer)

1. Enter your name as "Composer."
2. Based on your chart worksheet, compose new parts for your new song.
3. Complete your Gong Cycle by using notes on the bottom and top staves.
4. Use the mixer tool to listen to each part separately.
5. Choose a new title for your song (be appropriate!)
6. Choose at least two other people to rehearse and perform your new piece.
7. Share your score with everyone in the class.
8. Look at and comment on at least one other person's score.
9. Submit your work.

A musical score for Balinese Kebyar instruments. The score is written in 4/4 time and consists of nine staves. The instruments are: Kotekan 2, Kotekan 1, Pemade 2, Pemade 1, Ugal, Calung, Jegogan, Gong/Kempur, and Kendang. Each staff has a treble clef (except for Gong/Kempur and Kendang which have a different clef) and a 4/4 time signature. The score is currently blank, with only a few notes visible on the bottom and top staves of each instrument, indicating the beginning of the piece.

Activity 3: --Continue work on second assignment. As students complete, have them play parts on provided percussion or pianos. They should choose at least two other students to rehearse their new piece. Students will then perform their new pieces for the class. (This may take more than two days!)