Afoutayi Dance, Music, and Arts is a performance company that promotes Haitian culture through music, art, dance, and history education. Learn more about Afoutayi on their [website](#).

**About the Performers:**
Afoutayi Dance, Music, and Arts is a performance company that promotes Haitian culture through music, art, dance, and history education. Learn more about Afoutayi on their [website](#).

**Learning Goals:**
1. Students will respond to and demonstrate awareness of steady beat through movement.
2. Students will listen to and use musical vocabulary to identify and describe music from Haiti.
3. Students will understand that music and storytelling are sometimes connected.
Thank you for signing up for a Class Notes Concert, brought to you by YourClassical MPR!

This packet includes lessons that will prepare for, enhance, and reinforce the concert experience. These lessons are designed to be a starting point. We know every classroom is different, and we trust that teachers will customize lessons to fit their students’ needs.

After your Class Notes Concert, please fill out our teacher survey and have your students complete our student survey. Class Notes staff will send a link with instructions after your concert.

**PACKET CONTENTS**

- **Lesson One, The Audience**, prepares students to be an engaged and respectful audience. If possible, please do this lesson before the concert experience.

- **Lessons Two, Steady Beat**, comes from the Class Notes Lesson Library and fits well with the learning objectives of this artist. This lesson works well before or after the concert experience.

- **Lesson Three, Create a Musical Story**, is a hands-on lesson to reinforce learning after the concert experience. If possible, do this lesson after the Class Notes Concert.

Questions, comments, thoughts, or feedback?
We love when teachers share their ideas!
Contact Katie Condon at kcondon@mpr.org.
Lesson One: The Audience

Age Range: K-6

Learning Objective: Students will demonstrate active listening and positive audience behavior in a concert setting.

ENGAGE

ASK. “Have you ever been to a concert or performance?”

SAY. “There are two main jobs at a concert: the job of the performer, and the job of the audience.”

DISCUSS. “Share with a classmate about a time you watched a performance. What did the performer do? What did the audience do?”

EXPLAIN & EXPLORE

SAY. “It’s the job of an audience to listen to and notice sounds. Our voices or our wiggles can get in the way of hearing and noticing when we’re an audience. Before attending a performance, it’s helpful to let out our wiggles and sounds!”

SING. Sing “We Are The Audience.” (Score found on next page.)

WATCH. Watch our Class Notes Video: What to do at a Concert.

EXTEND

Choose one or more of the following activities to extend learning.

DISCUSS. As a classroom, create a chart listing positive and respectful audience behavior. Use the sample chart in the Visuals section as a starting point.

PRACTICE. Practice audience skills by utilizing one of our Class Notes Virtual Concerts. In these lessons, teachers play the role of Concert Host, and students play the role of the audience.

PRETEND. Hold your own classroom concert! Assign performers, audience members, and observers. The job of the observers is to notice good audience behavior. (i.e. “I noticed STUDENT was watching the performer and not talking!”)

✓ Follow along with this lesson online!
✓ Visit our Class Notes Lesson Library for more lessons!
✓ Need help adapting a lesson? Link no longer working? Contact Katie Condon, music education specialist
Suggestion for song usage:

The first time the song is introduced, ask students to watch and listen, and encourage them to keep a steady beat (maybe by rhythmically bouncing one fist on top of another.) Perform just the first half of the song. When you get to the “wiggle” part, ask them to join you. Repeat the first part of the song again—this time they can join you in the singing. After the second wiggle, explain, “This time the song starts the same, but ends differently.” Slow down and get considerably quieter on “Feel your body quiet down...” so that you are at a slow whisper by the end of the song.
### We Are the Audience when....

- We **listen to** and **notice** sounds.
- We research in advance: Who is visiting your school? Where are they from? What type of music can you expect?
- We follow directions on where and how to sit so you can see and hear.
- We are curious! What questions would you ask the performer?
- We notice the *timbre*, or unique and special sounds, made by each instrument or voice.
- We make predictions. What do you think will happen next?
- We share your experience with someone at home.
- We show appreciation at the end by clapping.

Questions, comments, thoughts, or feedback?
We love when teachers share their ideas!
Contact Katie Condon at kcondon@mpr.org.
Lesson Two: Steady Beat

Age Range: K–6

Learning Objective: Students will identify and respond to steady beat through active movement.

ENGAGE

MOVE. Choose a song or chant from your classroom repertoire. While singing or chanting, have students demonstrate the steady beat by tapping their heads, knees, stomping, clapping, or jumping.

EXPLAIN & EXPLORE

EXPLAIN. “Music has a steady beat – a heartbeat that pulses underneath. When we listen to music, we often tap our foot, bob our head, or dance to the steady beat.”

MOVE. “This song has a very strong steady beat. Let’s move to the beat while we listen!” Depending on your space, have students shake, jump, clap, or stomp along with the beat. Listen to *Jump in the Line* by Harry Belafonte.

EXPLAIN. “Beats can be split up into smaller sounds, or they can be held longer to make longer sounds.”

EXPLORE. “Let’s try this clapping experiment. First, let’s clap four steady beats.”

```
CLAP       CLAP       CLAP       CLAP
```

“Let’s cut that beat in half and double the claps.”

```
clap-clap  clap-clap  clap-clap  clap-clap
```

“Now let’s make the beats bigger by making them longer.”

```
CLAP------- (hold)       CLAP------- (hold)
```

“In music, these sounds can be stacked on top of each other. Rhythms fit inside each other, sort of like Russian nesting dolls.”

MOVE. Listen to *Jump in the Line* again and try each kind of rhythm. For older groups, split the group and try two at once.

EXTEND

MOVE. Consider using themes to show beat and rhythm. For example,

- **WINTER**: Stomp in snow (quarter notes), throw snowballs (eighth notes), glide on skates (half or whole note)
- **BASKETBALL**: Pass (quarter), Dribble (eighth notes), Shoooot (half or whole)
- **BALLET**: Arabesque (quarter), Tip Toe (eighth), Pirouette (half or whole)

Here are two great steady beat songs: *Twistin’ Matilda* and *Hang on Sloopy*.

✓ Follow along with this lesson online
✓ Visit our [Class Notes Lesson Library](#) for more lessons!
✓ Need help adapting a lesson? Link no longer working? Contact Katie Condon, music education specialist
Lesson Three: Create a Musical Story

Age Range: K-6

Learning Objective: Students will generate and develop original artistic ideas in response to written and verbal prompts.

Note to Teachers: Language and examples are geared toward early elementary, however the lesson concept can be adapted and is very appropriate for older students as well.

ENGAGE

INQUIRE. “Raise your hand if you like stories.” (Pause.) “Raise your hand if you like music.” (Pause.) “Adding music to a story makes it more exciting. Today we will create our own soundtrack for a story to make it exciting and memorable.”

EXPLAIN & EXPLORE

READ. Select a favorite book to read aloud. While reading, pause after key moments and ask students to brainstorm sound effects (body percussion or vocal sounds) that enhance the story. Establish a “start” and “stop” signal to cue students. (i.e: Book: The boy ran away! Sound Effect: Drum on lap quickly for 5 seconds)

EXPLORE. Gather some classroom instruments or found objects. Read the book again and allow students to explore and improvise sound effects using instruments.

CREATE. Fine-tune the group’s musical choices by adding “story cards” (see examples from Goldilocks and the Three Bears on the next page.) Use words or graphics depending on your students’ literacy level.

REFINE. Practice and refine your musical story!

PERFORM. Assign a conductor to start and stop cues. Take turns as the reader/narrator.

EXTEND

Choose one or more of the following activities to enhance learning.

WATCH. Listen to storybooks that have been commissioned as musical pieces, such as: Perfect Square, One-Dog Canoe, or the classic Peter and the Wolf.

LISTEN. Listen to an episode of Your Classical Storytime. Notice how music helps tell the story.

CREATE. Repeat the lesson with another story, or spend time polishing the performance of the first book, record it, and share it with parents.

✓ Follow along with this lesson online!
✓ Visit our Class Notes Lesson Library for more lessons!
✓ Need help adapting a lesson? Link no longer working? Contact Katie Condon, music education specialist
### Example One: Text Only

<table>
<thead>
<tr>
<th>STORY</th>
<th>SOUNDTRACK</th>
<th>STORY</th>
<th>SOUNDTRACK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Once upon a time, Goldilocks went on a walk through the woods.</td>
<td>RHYTHM STICKS: Steady walking beat, 10 counts</td>
<td>She found a house, and the door was open. So she opened the door and went in!</td>
<td>VOICE or RATCHET: Slow, quiet creaking sound</td>
</tr>
</tbody>
</table>

### Example Two: Graphic Representation

<table>
<thead>
<tr>
<th>STORY</th>
<th>SOUNDTRACK</th>
<th>STORY</th>
<th>SOUNDTRACK</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 times mf</td>
<td>5 seconds pp</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### K–2 Recommended Books
- Miss Spider’s New Car by David Kirk
- Moo by David LaRochelle
- Snail Trail by Ruth Brown
- Mortimer by Robert Munsch
- We’re Going on a Bear Hunt by Michael Rosen and Helen Oxenbury
- Shark in the Park by Nick Sharrat
- Max Found Two Sticks by Brian Pinkey
- Polar Bear, Polar Bear, What Do You Hear? by Eric Carle
- Tin Forest by Helen Ward
- The Snowy Day by Ezra Jack Keats

### 3–6 Recommended Books
- Skeleton Cat by Kristyn Crow
- The Z was Zapped by Chris Van Allsburg
- Tuesday by David Wiesner
- Be You! by Peter H. Reynolds
- Bee-Bim Bop by Linda Sue Park
- Last Stop on Market Street by Matt De La Pena
- Samad in the Forest by Mohammed Umar
- A Different Pond by Bao Phi

### Tips for Selecting Books

Books with a lot of animal sounds work well for vocalization and vocal development. Action-oriented books work well if you have a lot of classroom percussion instruments available.

- Follow along with this lesson online!
- Visit our Class Notes Lesson Library for more lessons!
- Need help adapting a lesson? Link no longer working? Contact Katie Condon, music education specialist