



NEW HAVEN SYMPHONY ORCHESTRA

# The Sound Garden

The New Haven Symphony Orchestra Presents

## The Sound Garden



Created by

Jasmine Bailey Harmony Fellow 2022



# Suggested Teacher Implementation Guide

Written by Rex Sturdevant, NHSO Education Committee

# Introduction

Dear Teachers,

It is my pleasure to unveil the New Haven Symphony Orchestra's newest resource for Elementary general music classrooms: The Sound Garden. Created by Connecticut-based creative Jasmine Bailey, the game is full of whimsy, curiosity, and fun! The three games all introduce aspects of three different instrument families. There's a game that showcases a drop of condensation traveling through a maze of brass tubing, a garden with different sized leaves that make corresponding pitches as its watered, and a fun rhythmic notation memory game to explore individually or in groups.

This Suggested Teacher Implementation Guide was written to help inspire classroom activities in conjunction with playing the game as pure amusement. It mentions other pieces of music and how you can tie in the game with their study.

We hope the game and this guide bring fun and a sense of adventure to your classrooms! For any questions, please contact us at [Education@NewHavenSymphony.org](mailto:Education@NewHavenSymphony.org).

Warmly,  
Caitlin Daly-Gonzales, Education Director



Rex Sturdevant is a Connecticut-based music educator and percussionist. He is the music teacher at Melissa Jones School in Guilford, where he teaches K-4 general music. He has presented on project-based learning, spiral curriculum, and LGBTQ-inclusive teaching practices at the local, state, and national level, and has given guest lectures to music education classes at University of Northern Iowa, Texas Tech University, and the University of Connecticut. Currently, Mr. Sturdevant is on the Education Committee of the New Haven Symphony Orchestra. and serves as Secretary of Laurel Music Camp.

Mr. Sturdevant holds the M.A. in Curriculum and Instruction, B.S. in Music Education, and B.A. in Music from the University of Connecticut, as well as a Level III Certificate in the Kodály Method from Portland State University.



Jasmine Bailey is a creative who lives in Torrington, CT where she has spent most of her life. She graduated from Western Connecticut State University in 2017 with a bachelors degree in Audio and Music Production and a minor in Art. In her last semester of college she found the spark that lit the fire of her current pursuits when she produced an animated short film. Jasmine finds that her favorite creations are those that combine all of her skills and interests through storytelling. She hopes to create content that makes a genuine connection with all those who experience it. Jasmine is more than just an artist or a musician, she is a collection of creativity.

Recently, Jasmine was named as one of Connecticut's 2020 Emerging Artists. She has illustrated two children's books and shown her work in shows across two states.

# The Brass Maze

## Imagine You Are In A Brass Instrument

Show a brass instrument to your students, and have them work in pairs or small groups to determine the function of each of its parts, such as the valves, bell, mouthpiece, slides, etc. Demonstrate how to buzz one's lips to create sound on a brass instrument, and explain that this process creates condensation on the inside of the instrument. Demonstrate how to release the condensation via the water key. Have students close their eyes and imagine what it might be like to shrink down and walk inside of a brass instrument—what would they see, hear, smell? Have students journal, draw, create a podcast, or have a group discussion to demonstrate their thinking. Then, play several rounds of the maze game as a celebration of their learning.

## Brass Rhythm Dictation

Perform a four- or eight-beat rhythm phrase on a neutral note on a brass instrument. Invite students to compete in head-to-head friendly competitions where one student works to transcribe the rhythm phrase on the whiteboard before the other student completes the maze on an interactive whiteboard or tablet. Depending on your students' skill level, you can also have them transcribe a four- or eight-beat melodic phrase using a limited range.

## Do You Know Your Brass?

Many elementary music educators teach an “instruments of the orchestra” unit to prepare students to make an informed decision about joining a performing instrumental ensemble. To review student learning, prepare several collections of fill-in-the-blank or matching questions about brass instruments.

For example...

- The largest brass instrument we've learned about is the \_\_\_\_\_.
- A smaller brass instrument typically plays pitches that are \_\_\_\_\_ than larger brass instruments.
- The only brass instrument that uses a slide instead of valves is the \_\_\_\_\_.
- On a brass instrument, the opening where the sound comes from is the \_\_\_\_\_.

Invite students to compete in head-to-head friendly competitions where one student works to answer the brass questions before the other student finishes a round of the maze. Increase the difficulty of the questions for each round of the maze.

## **Chase Game or Tug of War Alternative**

Many singing games, such as [Charlie Over the Ocean](#) or [Hogs in the Cornfield](#) contain a traditional competitive element such as a chase game or tug of war game. For a variety of reasons, these games might not be feasible in your teaching environment. Invite students who would normally be involved in the chase or tug-of-war game during the song to compete head-to-head in a maze race on two separate devices at the front of the room.

## **Timed Class Tournament**

Whole-class rewards for awesome class behavior or participation might be a part of managing your classroom environment. During your instruments of the orchestra unit, invite classes who have shown excellent listening skills to nominate several students to compete in a timed class brass maze tournament. Keep track of each class' time to complete two or three rounds of the maze. The winning class might be invited to watch a particularly fun or interesting brass performance video.

# Watering the Garden

## Practice with Comparative Concepts

Review the comparative concepts (the “musical opposites”) such as long/short and high/low with the students. Then, invite students up to the interactive whiteboard one at a time to perform sound using the app. Have students use labeled voting cards or a system of silent signals (e.g., one finger equals fast; two fingers equals slow) to categorize the sounds they hear using musical terminology.

## Create a Soundscape to Accompany Singing

Many elementary music educators use a variety of classroom songs and chants about rain and weather—[Frosty Weather](#); [Rain, Rain](#); [Rain Come Wet Me](#); [Pitter, Patter](#). Invite students to accompany their singing of the songs with classroom instruments such as rain sticks, ocean drums, triangles, and bells. Then, demonstrate how they might accomplish a similar effect using the Watering the Garden game. How can students use more or less activity in the app to reflect the intensity of the weather? Where might students click in the app to create sound effects that match the mood of the music? Have students explore these concepts as a whole class; then, break into small groups and have students work to create a soundscape to accompany a weather song of their choice.

## Connections to Language Arts.

In addition to accompanying classroom songs and chants, soundscapes present an interesting opportunity to enhance the meaning behind poetry, short stories, and picture books about weather. You can supply students with poems and stories such as *Rain!* (Ashman, 2013) or *Tap Tap Boom Boom* (Bluemle, 2014), or have students contribute their own works. As a class, discuss how to use classroom instruments such as maracas, triangles, and mallet instruments, in addition to the app, to enhance the experience of listening to a poem or story. Then, have students work individually or in small groups to use the app and classroom instruments to create a soundscape for their poem or story.

## **Connect to Science**

Many elementary students study the water cycle or life cycle of plants in their science units with their classroom teachers. Talk to your classroom teacher colleagues or instructional coaches to find out the grade levels where these concepts are studied. Invite students to think about the sounds that might be associated with each step of one of the cycles, and how a combination of the Watering the Garden app and classroom instruments might be used to help students sonically represent the steps of the cycle. Then, students can use the app and instruments to perform an ensemble work that helps them remember the steps of the cycle.

## **“Make Your Own” IRL App**

After having students experiment with the app over a series of class periods, invite students to work individually, with partners, or in small groups to create their own “IRL” (in real life) app using classroom instruments or found instruments from their home or around school. How will students create the sounds of nature using instruments? What materials would be best to represent certain sounds? How would the musician using the IRL app create sounds that are shorter or longer, louder or softer, or higher or lower?



# Tapping Toadstools

## Student Composition

After notating a particular rhythm sequence presented during the game, have students compose a B section that contrasts rhythmically. They can work as a class, in small groups, or individually. Students can publish their work and have it displayed on a toadstool-themed music bulletin board.

## Sounds on a Beat

Discuss with students how rhythms represent a number of sounds on a beat. Divide the class into four groups, and have them brainstorm garden- or forest-themed words that contain the same number of syllables as the rhythmic elements in the game. For instance, the quarter note group might choose words like “sun” or “rain;” the eighth notes group “toadstool” or “soil;” the sixteenth notes group “huckleberries” or “honeysuckles.” The quarter rest group might choose forest sound effects such as wind or crunching leaves. Then, as students play the game, they select forest-themed words to match to the rhythms, and chant them as they play. As an alternative, students might be given a list of words that they sort into the appropriate rhythmic element group.

## Rhythm Element Partwork

Divide the class into four equal groups. Assign each group of students a rhythm element: rest, quarter note, eighth notes, and sixteenth notes. As the class works to memorize the sequence, each group is responsible for chanting and clapping their rhythm at the right time in the sequence. After eight, twelve, or sixteen beats, students can chant and clap the rhythm sequence without the game, and then transfer the rhythmic elements to body percussion, found percussion, or actual percussion instruments.

## **Rhythm-Inspired Songwriting**

As students play the game, one student or the teacher notates the rhythm sequence on the board. Then, students compose garden-themed phrases or sentences that match the rhythms in four- or eight-beat phrases. Students can complete this task as a whole group, in small groups, or individually. Then, the students could then transfer these “rhythm poems” to barred instruments set in the pentatone, and improvise melodies set to their text.

### **Create an Ostinato**

Over the course of the game, the students work to notate the rhythm sequence. Then, students select a portion of the sequence to perform as an ostinato to a frog-themed song: [Frog in the Meadow; The Frog’s Courtship; Frog Went A-Courtin’](#).

## **Rhythm Inner-Hearing**

As students play the game, one student or the teacher notates the rhythm sequence on the board into four-beat phrases. Each rhythm phrase is assigned a forest-themed icon, such as mushroom, leaf, tree, flower. Then, the teacher performs one of the rhythm phrases, and the students use their inner-hearing skills to determine which phrase was performed. They can signal their answer by holding up a cut-out with the icon, or by performing a pre-determined physical cue that corresponds to the icon. The teacher can perform with rhythm patterns with or without rhythm names, or on a classroom instrument. For an added challenge, the teacher might perform eight- or sixteen-beat phrases that the students must put in order.

