

# Música y Music: Teaching Music and Language through Multilingual Digital Games

A Translanguaging Resource Bank for K through 1st grade

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### Juego De Ritmo - Rhythm Game

Imita el Ritmo! - Imitate the Rhythm!

Pregunta/Question

butter-flymari-posita▶

Representación visual  
Visual representation

TITI

TITI

TITI

TA

Escribir ritmo

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⌏

borrar/delete

someter/submit

borrar/erase

probar/preview

saltar/skip

# Música y Music

## Dedication Letter to Bryant Montalvo

Dear Bryant,

Thank you for the absolutely splendid experience I had working with you and your K-1 students these past three months. Through observing and participating in your class, I've deeply admired not only your steadfast dedication to sharing music with the next generation, but also your patient commitment to making the music classroom a loving, inclusive, and overall fun space for everyone.

As you know, my ultimate goal in working with your class was to observe how translanguaging played a part in your class environment. Throughout the rest of this resource bank, I will be understanding translanguaging in education as the practice of creating space for students to engage with the content, their peers, and themselves using whatever parts of whatever languages they feel comfortable with using. Translanguaging gives freedom for students to use all the ways they know language to engage with classroom content in a way that feels most authentic to them. Translanguaging is dynamic by nature, and what a student needs to represent themselves in one moment may shift in the next moment. Specifically in your class, translanguaging allows students, particularly emergent bilinguals, to learn and develop important musical concepts like pitch and rhythm; translanguaging can give students the tools to describe or perform music to their full potential.

Your classroom has, in many ways, been an exemplary model for how translanguaging should look in a classroom. From your consistent bilingual instruction to your letting students sing "Down Came Johnny" in any language freely, you clearly understand the strong benefits of translanguaging, and you are not afraid to implement these practices to their fullest. It's clear that your work and strong support of your students' linguistic backgrounds have made an impact on everyone in the classroom. Through observing the class over these past months, I've had the opportunity to witness exceptional musical and linguistic growth from your students, growth that I doubt would have been possible if it weren't for your strong translanguaging design.

A repeated theme in your lessons was the idea of fundamental contrasts in music: contrasts between high and low pitches, contrasts between short and long rhythms. One related activity that particularly stuck out to me during my time in your classroom was the "perro perro dog dog" activity where you created multilingual, rhythmic phrases that the students had to repeat and clap out. Through this simple activity, you were able to build students' rhythmic skills, vocabulary, and interlinguistic awareness all in one. A discrepancy in your class that you noted was that the digital activities available to the students from Music First Elementary were almost all English-medium, and the Spanish-medium resources were either less common or lower quality.

Inspired by the activity and the technology imbalance in the classroom, I created a website and this resource bank to guide activities in your classroom that bring the translanguaging environment you have built to a digital space. The resource bank comes with three resources directly from the website, each of which has a corresponding activity laid out. The first resource-activity is based off of the animal rhythm game from your class, the second is a

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vocabulary building activity that takes inspiration from your in-class translation activities (where you have students tell you how to say specific lyrics in English or in Spanish etc.), and the third is a pitch matching activity based off of your piano/Music First “high-low” activities. The exercises are mostly formatted in a group-share format. You will likely understand the educational benefits of each of these exercises (especially since they are based off of ones you already have), and, to outline the impacts of each activity in relation to translanguaging, there is a benefits section at the end of each activity.

Once again, thank you for letting me be a part of your class these past three months! I hope that, through this project, I can make a fraction of the impact that you and your students have made on me.

Best wishes,  
Sebastian

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## CONNECTION TO STANDARDS

This resource is associated with the following content standards from the [National Core Arts Standards](#), as well as the following social justice standard from the [Learning for Justice Social Justice Standards](#) from the Southern Poverty Law Center (SPLC). This resource also aims to work towards the four translanguaging purposes as outlined in *The Translanguaging Classroom* (García et. al).

### National Core Arts Standards

Through using the resources and participating in activities detailed in this resource bank, students will have the opportunity to develop skills in the following areas.

1. Kindergarten, Performing, Analyze (MU:Pr4.2.K):  
*With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.*
2. Kindergarten, Responding, Analyze (MU:Re7.2.K):  
*With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music*
3. 1st Grade, Performing, Analyze (MU:Pr4.2.1)\*:  
*When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.*

### Learning for Justice Social Justice Standards

Through participating in the activities in a group setting, students will have the opportunity to develop skills associated with the following standard.

1. K-2 Grade, Identify 4 (ID.K-2.4):  
*I can feel good about myself without being mean or making other people feel bad.*

### Translanguaging Purposes (TLP)

García et. al outlines four purposes of translanguaging pedagogy around which this resource bank is designed. Translanguaging aims to:

1. *Support students as they engage with and comprehend complex content and texts*
2. *Provide opportunities for students to develop linguistic practices for academic contexts*
3. *Make space for students' bilingualism and ways of knowing*
4. *Support students' bilingual identities and socioemotional development*

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## SPECIFIC OBJECTIVES

This resource aims to address a number of content specific (music) objectives, language specific objectives, and translanguageing objectives.

### Content Objectives (CO):

*Students will be able to*

- 1. Identify, differentiate, and replicate “short” and “long” rhythmic patterns in lyrical phrases.*
- 2. Listen to, understand, and perform contrasting “high” and “low” pitch patterns.*

### Language Objectives (LO):

*Students will be able to*

- 1. Use basic terms like “high” and “low” or “fast” and “slow” to describe musical contrasts.*
- 2. Sing rhythmic phrases in their home language to a steady beat, building an understanding of how syllables and stress correspond to rhythm.*
- 3. Sing melodic phrases in their home language with a consistent sense of pitch.*

### Translanguageing Objectives (TO):

*Students will be able to*

- 1. Compare and contrast the rhythmic patterns between different languages*
  - a. Understand how words in different languages can occupy different rhythmic space, even if they have the same meaning.*
  - b. Understand how words in different languages can occupy the same rhythmic space, even if they have different meanings.*
  - c. Understand how words in different languages can occupy the same rhythmic space, even if the words do not sound similar.*
- 2. Learn to use music as a tool for identifying and memorizing different sounds.*
- 3. Compare and contrast terms between different languages.*

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**Resource 1:** Juego de Ritmo ([musicaymusic.netlify.app/ritmo](https://musicaymusic.netlify.app/ritmo))

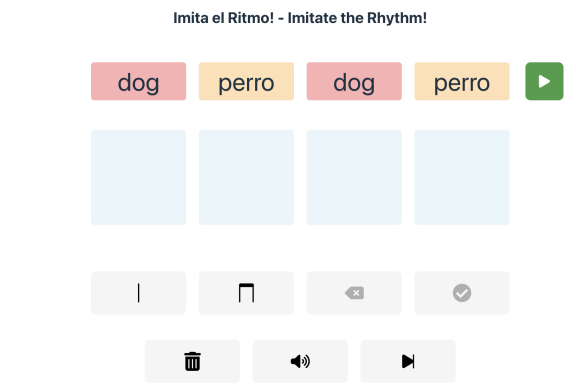
**Language(s):** Spanish and English<sup>1</sup>

**Content Summary:** An online, interactive rhythm game in which students listen to a rhythmic phrase made from words in English and Spanish (with the same meaning) and replicate the rhythm with the Kodály system.

**In-depth Description:**

1. Game chooses a term with both a Spanish and English representation, e.g. “perro” and “dog” (terms are chosen from a predefined “deck,” current example is animals).
2. Game generates a phrase out of the terms that fits into a four-beat measure.

## Juego De Ritmo - Rhythm Game



3. Game automatically plays an audio representation of the rhythm that students must replicate (students may replay the rhythm by pressing the green “play” button).
4. Students are instructed to “Imita el Ritmo” or “Imitate the Rhythm” by filling in the blue squares. Students fill the blue squares with the different Kodály rhythm options (i.e. “ta” and “titi,” one quarter note and two eighth notes respectively)

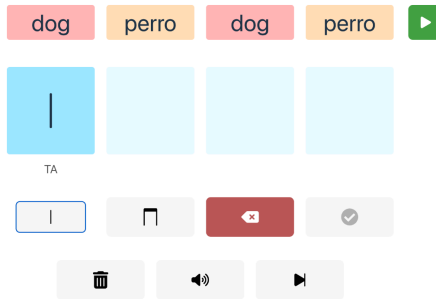
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<sup>1</sup> This resource mostly centers Spanish and English as it was designed around a classroom with a 50/50 split of students who spoke Spanish at home and students who spoke English at home. In the future, the website could be expanded to contain languages other than Spanish and English. Once the resources are updated, the activities are generally applicable regardless of the home languages of the students.

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## Juego De Ritmo - Rhythm Game

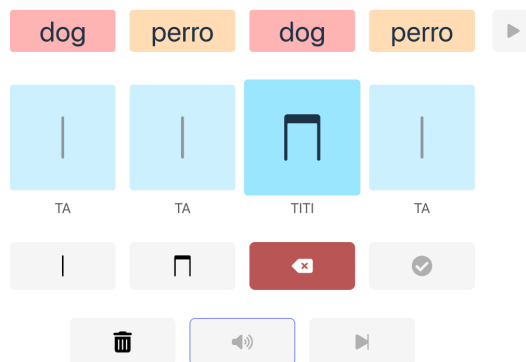
Imita el Ritmo! - Imitate the Rhythm!



- Students may then choose to preview the rhythm that they typed out by clicking the sound icon at the bottom. The game will play the rhythm with the Kodály names.

## Juego De Ritmo - Rhythm Game

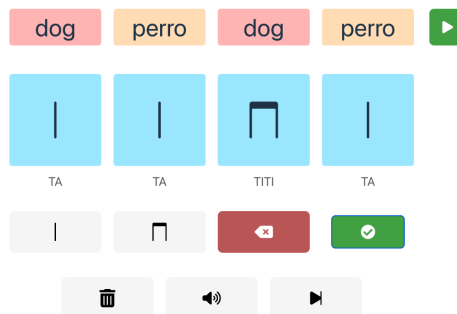
Imita el Ritmo! - Imitate the Rhythm!



- If a student is confident in their answer, they may submit with the checkmark button.

## Juego De Ritmo - Rhythm Game

Imita el Ritmo! - Imitate the Rhythm!



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- The program will then read out the original rhythm while spotlighting each of the elements in the student's input one by one. For every beat that matches the original rhythm, the game plays a xylophone hit sound and turns the tile green. For every beat that doesn't match the rhythm, instead of pointing out that something is explicitly incorrect, the program simply does not mark it as correct to indicate that the student has an opportunity to revise. Below, the first rhythm was right (i.e. "dog" matches a single quarter note "ta," so it is marked green, whereas the other tiles did not match the prompt).

### Juego De Ritmo - Rhythm Game

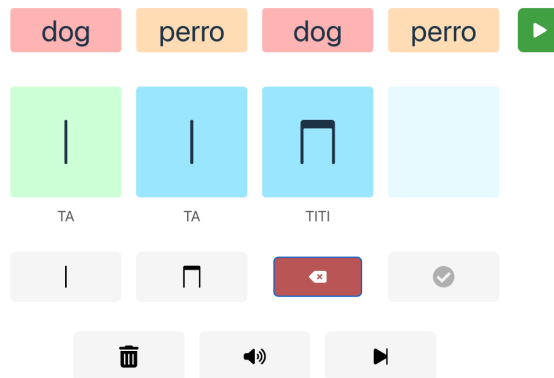
Imita el Ritmo! - Imitate the Rhythm!



- The student may revise their rhythm by pressing the red "delete" button. They may also erase the entire rhythm with the trashcan icon.

### Juego De Ritmo - Rhythm Game

Imita el Ritmo! - Imitate the Rhythm!



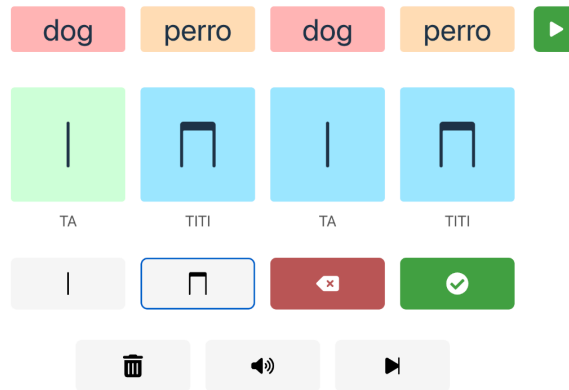
- Upon recompletion of the rhythm, the student may choose to submit again.



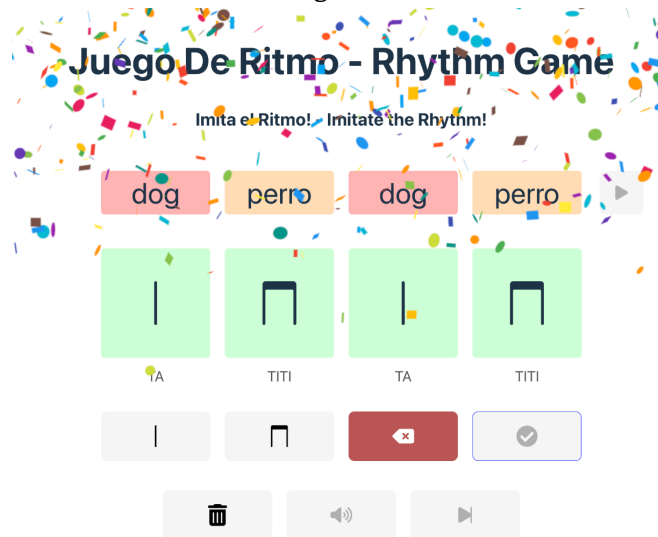
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## Juego De Ritmo - Rhythm Game

Imita el Ritmo! - Imitate the Rhythm!



10. If the student produces the correct rhythm, they receive a confetti display and a xylophone glissando sound before the game moves onto the next question.



11. Repeat the process for the next prompt(s).

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## Juego De Ritmo - Rhythm Game

Imita el Ritmo! - Imitate the Rhythm!



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## Strategy 1: Building Rhythmic Awareness with Juego de Ritmo

**Language(s):** Spanish and English

**Associated Standards:** MU:Pr4.2.K, MU:Pr4.2.1, ID.K-2.4, TLP (all)

**Associated Objectives:** CO:1, LO:2, TO:1, TO:2, TO:3

### Description:

This activity will center around students' playing "Juego de Ritmo" and will provide opportunities for students to learn content-specific musical skills, develop an understanding of how their home language interacts with music, and draw comparisons between English and Spanish in a musical context. The second half of the description will center a collaborative portion of the activity in which students will gain experience leveraging each other's ideas and celebrating collective success. At the time of writing this resource, the only deck available on the website is the animals deck, so the activity will focus on that deck.

### Part 1:

Start off by loading the Música y Music website at [musicaymusic.netlify.app](https://musicaymusic.netlify.app) onto an interactive touch display like a Promethean or SMART Board. Select the "Ritmo / Rhythm" option to load Juego de Ritmo.

Upon opening the application, the game will select a rhythmic phrase and play it automatically. The user can replay the phrase as many times as they'd like by pressing the green play button next to the phrase. Before having students interact with the program, play the phrase and have students verbally repeat the phrase as a class. The instructor may choose to have the students clap out the rhythm as they are reciting it.

In order to engage the students' cross disciplinary thinking, the teacher can ask students what sound the animal on the board makes. Keep in mind as onomatopoeia often varies cross-linguistically, the instructor can be prepared to affirm many different answers that the students may give and make space for their ways of knowing.

In order to prepare students for the "individual" portion of the activity, the instructor may optionally demonstrate how the program works by going beat by beat through the phrase and surveying the class on what they think the appropriate rhythm is, pressing and explaining the appropriate buttons along the way. *If* the teacher does choose to provide this demonstration, they should make sure to have the class verbally repeat the next example that shows up on the board to prepare for part 2.

### Part 2:

Once the instructor feels that the students have adequately engaged with the rhythm and verbally practiced it as a group, the teacher can move onto "individual" engagement in which students take turns interacting with the software. The teacher will ask for a volunteer to try out the prompt on the board. The teacher does not need to select a student who they think will correctly imitate the rhythm on the first try; on the contrary, it may help the collaborative aspect of the activity if the student does *not* correctly imitate the rhythm on the first try.

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When the teacher has selected a student to interact with the board, they can feel free to have the student verbally repeat the rhythm one more time before trying it out on the board, encouraging students to have a mental representation of music before transcribing it. The teacher can then instruct the student to use the board. If the students do not immediately understand the flow of the program, the instructor may explain to the students what the different buttons mean. Most importantly, students need to understand the different options for input (i.e. “ta” and “titi”) and the instructor can handle the rest.

Once the student has selected an answer, the teacher should make sure that the student presses the “speaker” icon in order to hear the rhythm played. The instructor can compare this to the animal phrase rhythm. The teacher can engage the rest of the students by asking if they agree or if they would like to change anything. If a student would like to change something, before calling them up to the board, demonstrate with the “check” feature to see what is already correct about the rhythm. In order to encourage the student, the instructor can use asset-focused phrasing. If any green shows up on the board, the instructor can congratulate the student for what they correctly matched with the phrase and ensure that they feel good for their contribution. Alternatively, if no green shows up on the board, the instructor can congratulate the student for trying and emphasize that the following students will use the feedback from this round to inform the next attempt.

When the teacher selects the next volunteer to edit (or contribute/add to) the answer on the board, the instructor can pay specific attention to the students’ linguistic backgrounds. The teacher might prioritize selecting a student of a different linguistic background from the previous volunteer or they might look at what is missing in the previous students’ answer and based on what language those missing pieces are in to select the next student (whichever feels more appropriate in the moment). Catering the volunteer selection based on linguistic background can help emphasize the utility of leveraging the two languages to engage with the musical content.

The teacher can repeat this process until the rhythm that the students *worked together* to compose matches the initial phrase. The board will show confetti and play a sound; this animation can serve as an indication for the teacher to explicitly thank each of the students that helped construct the final rhythm and congratulate the whole class on their participation. With this approach, all students who contributed and all students in the class can feel good about their participation without making their peers (that they may have “corrected”) feel bad.

Parts 1 and 2 can be completed cyclically.

### **Benefits:**

Through this activity, students will gain experience leveraging translanguaging to enhance their musical learning, language learning, and multilingual learning journeys.

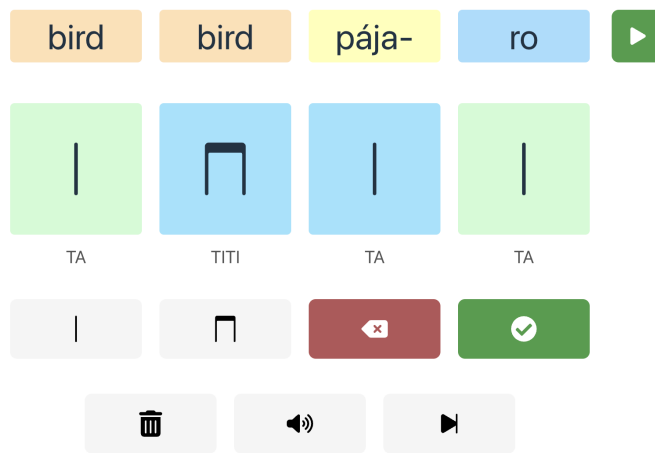
- Content:
  - Students will understand contrasts between long and short rhythms (as per MU: Pr4.2.K).
  - Students learn to listen, identify, and imitate rhythms in lyrical context using their home language (and non-home language)

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- This option is not yet toggleable (i.e. non-essential learning for Kindergartners), but students will also gain practice using standard musical notation, specifically for quarter notes and eighth notes (MU:Pr4.2.1).
- Language Specific:
  - Students learn vocabulary in their home language as well as vocabulary in their non-home language. They can learn these pairings of words simply through translation.
  - Students will be able to more easily memorize words that they learn in this game from learning them in a musical context (TO:2).
- Translanguaging:
  - Students can identify cognates between the languages and how they map onto one another (e.g. gato, cat) (TO:3)
  - Students identify how the words in English and Spanish interact with rhythmic space differently (e.g. perro, dog) (TO:1)

### Juego De Ritmo - Rhythm Game

Imita el Ritmo! - Imitate the Rhythm!



- Students identify how words in English and Spanish can take up the same rhythmic space even if the words are not cognates (e.g. pavo, turkey) (TO:1)

Students will also practice empathy and social justice by learning to celebrate for themselves while also celebrating the contributions and collaborations of their peers. If the teacher makes a clear emphasis on the fact that each and every contributor was crucial to the success of the team, students will internalize that they can feel good about themselves while also feeling good about their peers.

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**Resource 2:** Juego de Léxico ([musicaymusic.netlify.app/lexico](https://musicaymusic.netlify.app/lexico))

**Language(s):** Spanish and English

**Content Summary:** An online, interactive word game in which students work to match key music terms between languages.

**Related Resource:** [Banco de Palabras Musicales Word bank](#)/glossary with key classroom terms in English and Spanish.

## Description:

1. Game chooses a term in either English or Spanish.
2. Game asks user one of three questions (in two languages, so six in total). Given a word in Spanish, the question could be any one of the following:
  - a. How do you say this word in English?
  - b. Cómo se dice en inglés?
  - c. What does this word mean in English?And vice versa for a word in English.
3. The user is presented with three to five options for possible corresponding answers.

Cómo se dice en español?

## Lyrics

letras

claves

violín

chequear

4. The user selects whichever option they think is right. They will then have the option to “chequearlo” or “check it” (at random).

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Cómo se dice en español?

# Lyrics

letras

claves

violín

chequear

5. Incorrect responses will be highlighted in yellow and subsequently greyed out.

Cómo se dice en español?

# Lyrics

letras

claves

violín

chequear

6. The user will continue to try to match the word.

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Cómo se dice en español?

# Lyrics

letras

claves

violín

chequear

7. Upon successfully matching the word, their guess will turn green and they will receive confetti with a glockenspiel sound.





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## Strategy 2: Developing Musical Language with Juego de Léxico

**Language(s):** Spanish and English

**Associated Standards:** MU:Re7.2.K, TLP:1, TLP:2

**Associated Objectives:** LO:1, TO:1

### Description:

This activity will focus around students' developing their vocabularies in both English and Spanish to better demonstrate and communicate their understandings of musical devices and concepts. Students will learn to compare the terms in both languages, finding similarities and differences between the sounds. Additionally, the activity is designed in a way such that both English and Spanish are equally uplifted in an academic context.

### Part 1: Share in

The instructor will load the Música y Music [website](#) and choose the “Léxico/Words” game. Click “empezar.” The game will load a word and 3 - 5 numbered options (the screenshots in the resource description were taken before the numberings were included in the program). The teacher will read the word on the board, as well as the three options, phrasing the question as written. Currently, the program does not support audio playback, but in future updates, the teacher may click on the different words in order to sound them out to the students (this is especially helpful if teachers do not speak the languages used on the program). Before choosing an option, the instructor can ask the students to hold up a certain number of fingers that corresponds to which word they think is the correct answer.

Qué significa en español?

## Drums

0. batería

1. lento

2. alto

check

Once students have held up their fingers, the teacher can have the students turn and talk in groups of 2-3, pairing students such that they are with someone who did not choose the same answer as they did. If most students chose the same answer, the teacher can try their best to pair up students that have different linguistic backgrounds together. If the instructor is concerned about pairing students that have completely non-overlapping linguistic backgrounds, they may choose to design groups of three such that at least one student has common overlap with the other two students; however, it is completely okay if the students are

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simply in groups of two and don't fully understand each other. The teacher will have students discuss their different answers, and before talking about which one is correct (which could prove difficult for elementary school students) explain why they chose their answer. Then, depending on the students' home language, they will take turns explaining either what the term that they chose as the answer or what the term in question means to them. For example, if the term in question was in Spanish, a student who speaks Spanish at home would describe what that term means to them, and a student who speaks English at home might describe what their answer means to them.

### Part 2: Share out

The groups of 2-3 will then collectively decide on their "final answer." The teacher will again ask which answer students agreed upon through a show of fingers. The teacher will then call upon different groups to first say out loud which word they agreed upon (even if they have a number of fingers up) and why they chose that word. The instructor can try to include a diverse range of responses, but if there were any options on the board that students did not choose, the teacher can try to engage the students by saying something like "what do we think this word means?" and having students raise their hands to offer a translation.

### Part 3: Reveal

Once students have explained their different answers to the group, the teacher can select in the program the answer that was most popular with students. If the answer is incorrect, the teacher can move onto checking the next most popular answer until the answer shows the "correct" animation. Once the "correct" answer has been revealed, the teacher may have students pair up again and discuss what some similarities are between the word in the two languages, especially if the words are cognates.

Parts 1, 2, and 3 can be completed cyclically.

### Benefits:

Through this activity, students will gain experience leveraging translanguaging to enhance their musical understanding and cross-linguistic thinking.

- Content:
  - Students will comprehend musical terms and engage with course content in a way that sounds familiar to them (TLP:1).
- Language Specific:
  - Related to the content objective, students will be able to use academic terms to describe musical contrasts (LO:1, MU:Re7.2.K).
  - Students will learn to demonstrate their knowledge of the academic language in their own words using their home language (TLP:2).
- Translanguaging:
  - Students can feel their home language promoted and uplifted in the classroom. Phrasing of the app doesn't explicitly center English or Spanish with questions like "how do you say this in Spanish" balanced by questions like "Qué significa esta palabra?"
  - Students will learn how to recognize similarities and cognates between Spanish and English.

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- Students will recognize that some words have multiple translations in another language, or that one word in one language may have multiple meanings in the other.

Additionally, through collaboration, students will learn about their peers' linguistic backgrounds and understand that their peers' linguistic backgrounds are just as important to this activity as their own. They will learn to recognize the validity of their partners' input and thoughts even if they don't agree.

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**Resource 3:** Juego de Tono: Tonos Altos y Bajos ([musicaymusic.netlify.app/tono](https://musicaymusic.netlify.app/tono))

**Language(s):** Spanish and English

**Content Summary:** An online, interactive word game in which students work to match key music terms between languages.

**Related Resource:** [Clase de Solfeo para Principiantes](#)

*Students will not be dealing with Solfege until the end of first grade, but the above resource will be useful then and for learning to explain in Spanish how pitch and rhythm interact in phrases.*

**Description:**

1. Game chooses a four beat melodic pattern composed of “high” and “low” pitches or tonos “altos” y “bajos.”
2. The user will first listen to the melody by pressing the large green button “Escucha la Melodía.”

## Tonos Altos y Bajos - High and Low Notes

Primero escucha la melodía, luego imítala - Listen to the melody first, then imitate it



3. After listening to the melody, the students will input what they heard in terms of “bajo” and “alto.”

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### Tonos Altos y Bajos - High and Low Notes

Primero escucha la melodía, luego imítala - Listen to the melody first, then imitate it



4. Much like in Juego de Ritmo, users can then listen to their guess by clicking the sound icon. The program will play the inputted melody one by one. Users can compare this melody to the main melodía.
5. If the user is confident in their answer, they can choose to submit their guess.
6. Again, like in Juego de Ritmo, the program will move along the inputted melody and highlight the parts of the answer that match with the prompt melody

### Tonos Altos y Bajos - High and Low Notes

Primero escucha la melodía, luego imítala - Listen to the melody first, then imitate it



7. The user can delete their input and edit it until it matches the prompt melody, at which point the game will celebrate the user's accomplishment with confetti and a sparkle noise.

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## Tonos Altos y Bajos - High and Low Notes

Primero escucha la melodía, luego imítala. Listen to the melody first, then imitate it

Escucha la Melodía

alto

HIGH

bajo

LOW

alto

HIGH

bajo

LOW

ALTO

BAJO



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## Strategy 3: Building Melodic Awareness with Juego de Tono

**Language(s):** Spanish and English

**Associated Standards:** MU:Pr4.2.K, ID.K-2.4, TLP (all)

**Associated Objectives:** CO:2, LO:1, LO:3, TO:2

**Descriptions:** This activity is meant to train students' pitch matching skills in a multilingual setting.

Students may already be familiar with identifying high and low pitches, and this tool is meant to bring that exercise into a multilingual space.

### Part 1:

The instructor will load up the Música y Music [website](#) and start by playing the first clip. In a “repeat after me / repitan después de mí” fashion, the teacher will first demonstrate the melody, singing out the pitches while also naming their “place.” The teacher may start out by naming the pitches “alto” and “bajo” and have students repeat before switching to “high” and “low” and having students repeat again (or vice versa). If the teacher uses body motions for “high” and “low,” (e.g. raising hands for high pitches and lowering for low pitches), they are encouraged to use those motions as well. Once students have repeated the phrase with both “alto/bajo” and “high/low,” the teacher can demonstrate on the board how to input the pitches into the game or alternatively have a student type it out in front of the rest of the class. The teacher can repeat the game a number of times in the same fashion.

### Part 2:

The instructor can then play the game in the same style as Juego de Ritmo where the teacher plays the melody and has students volunteer to come up to the board and guess at what they think the melody is. The teacher can encourage the student to, before typing out the melody, sing out the melody after the audio clip. Once the student sings back the melody, the teacher can encourage them to also say alto/bajo or high/low (with body motions) while they sing the pitches. Once the student inputs their answer, the teacher can have the student press the audio button to preview their response and compare it to the prompt. The teacher can ask the class if they agree or not and submit the answer on the website to check if the melody is correct. Like Juego de Ritmo, the teacher can congratulate and thank the student for their contribution and focus on what notes they correctly matched (if any). The teacher can then ask for another volunteer and repeat the process until the students have correctly inputted the full melody. When the board plays the “correct” animation, the teacher should be sure to direct the congratulations towards *all* of the students who participated and also towards the rest of the students in the class.

### Benefits:

Through this activity, students will gain experience leveraging translanguaging to enhance their musical understanding and cross-linguistic thinking.

- Content:

## Música y Music

- Students will improve their understanding of high and low pitch sounds and learn to perform them regardless of what language they're using (CO:2, TLP:1).
- Students will associate hand motions and colors of the buttons with pitch value which will help strengthen their understanding of pitch in a multi-medium sense (MU:Re7.2.K).
  - Note: the pitch buttons are colored based on their corresponding boomwhacker color.
- Language Specific:
  - Students will learn how to turn their concept of pitch into words, associating “alto/bajo” or “high/low” not just with contrasts in pitch but with body motions and colors. Students will be able to use academic terms to describe musical contrasts (LO:1, MU:Re7.2.K).
  - Students will learn to demonstrate their knowledge of the academic language in their own words using their home language (TLP:2).
- Translanguaging:
  - Students can feel their home language promoted and uplifted in the classroom.
  - Students will develop more comfort in participating in an activity in their home language or whatever language feels most comfortable (TLP:3, TLP:4).

Additionally, through collaboration, students, by design, can feel good about themselves, even if they do not write a perfect answer. Additionally, a student can feel good about themselves after inputting the correct rhythm while also expressing gratitude for the students that helped develop the answer along the way. Students will learn how to celebrate collective accomplishment and naturally feel good about themselves without having to be rude to anyone else.