

## Warming Up



Good musicians "warm-up" before performing. Making music --whether with the voice or an instrument is a physical activity. Muscles that produce sound need to be warmed up. This helps to prevent injuries. Warm-Ups tune the ears, move a person into a musical readiness by stretching/relaxing both the body and the voice, and focus the mind on music.

Warm-Ups in school music lessons also provide an opportunity for a quick "practice" session for beat, rhythm and pitch matching. Each lesson in Can Do will have ideas for warm-up. Use the ones given in the lesson or, as the year progresses, your favourites from past lessons. The first time a warm-up is used, detailed instructions will be included in the lesson. Check out the appendix for a complete list of CanDo1 warm-ups.

Enjoy the warm-ups, they're intended to be fun. Keep the pace moving and time given short.

## Beat/Rhythm focus on beat

### Beat/Rhythm: Do What I Do

With a steady beat/pulse, pat your knees a few times and say "Do what I do. When I change actions, change with me." Continue patting your knees until all the children are patting their knees. With the same steady beat, begin patting your shoulders. Change activities again ---keep the action moving quickly. "Do What I Do" focuses attention, is a beginning beat keeping activity that feels like a game.



*Do What I Do  
Ideas*

pat knees  
snap fingers  
touch elbows

clap hands  
pat cheeks

tap feet  
stand up and walk in place  
wave "good-bye"

## Beat/Rhythm: Echo Patterns

"Do What I Do" has students joining in with an action.

Here a new pattern is introduced:

1. Listen/Watch
2. Do/Echo #1

The "leader" pattern may be any length, but keep it fairly short in the beginning. If you are a music person, using four-beat patterns consistently will give a natural place for students to begin their turn.

If you are new to teaching music, you may want to use a cue e.g. "your turn" so that students know when to begin their turn and can start in sync with each other. In the beginning, keep whatever action you do on a steady beat/pulse, to a count of four --this will acclimatize you and the students to the pattern of listening for a signal. In the diagram, the small hearts mark the beat/pulse.

Doing this activity is much easier than explaining it. It's a warm-up activity so limit it to 6-8 patterns, and keep it moving quickly..

### Action Ideas

snap fingers  
 pat knees  
 touch head  
 wave one hand  
 silence/rest

### Sample Patterns

	Teacher Does	Teacher Says	Students Do/Echo	Teacher Says
1.	clap pat knees clap pat knees	"ready" "go"	clap pat knees clap pat knees	"my turn"
2.	clap wave clap wave	"ready" "go"	clap wave clap wave	"my turn"
3.	clap clap silence clap	"ready" "go"	clap clap silence clap	"my turn"
4.	clap touch head pat knees clap	"ready" "go"	clap touch head pat knees clap	"my turn"
5.	clap touch head silence clap	"ready" "go"	clap touch head silence clap	

### Rests = Silence

In music, a rest is exactly that, a rest from making music, making sound. Learning to leave space for a rest is important to life and music. Include some rests in your patterns. To help beginners leave enough space for a music/sound rest, use your hands. Begin with them together, move each one to its own side a little bit opening up to have palms face the ceiling. It may also be helpful to say a very quiet "sh."

## Beat/Rhythm: Echoing with Rhythm Names

If you are new to using rhythm names, use the rhythm flashcards as an aid to you (students do not see them until later). Place 6 rhythm flashcards on your lap, the rhythm names facing you. clap and say the rhythm syllables/time names. Students echo both the claps and the spoken syllables. For experienced teachers, using flashcards on your lap ensures a varied use of patterns.

Grade One



ta  
quarter note  
(one clap)



ti-ti  
2 eighth notes  
(2 quick claps)



sh  
quarter rest  
(no claps)

**Rhythm Echo/Time Name Patterns**

teacher claps and says

ta	sh	ta	sh
ti-ti	ta	ta	ta
ta	ti-ti	ta	ti-ti

Ready, Go

students clap and echo

ta	sh	ta	sh
ti-ti	ta	ta	ta
ta	ti-ti	ta	ti-ti

rhythm names	ti-ti ta ti-ti sh	teacher sees this side
rhythm symbols		eventually students see this side
	two one two none claps clap claps	

Rhythms are made up of short and long notes with occasional rests (silences). Rhythm names are syllables used to represent short and long notes; syllables that mimic their duration to help learners develop a sense of the amount of time to give each. A quarter note, which is relatively short, is "ta" --one clap. Two eighth notes, which take up the same amount of time as a quarter note (sounds like math doesn't it?) are "ti-ti" -- two quick claps. A half note is "ta-a" --one clap followed by the hands staying together and moving

## Rhythm/Beat: Echo Rhythm Flashcards

Hold up a rhythm flashcard with the symbols facing the students. Say the rhythm symbol names e.g. ta, ti-ti, sh, while using a finger to follow the symbols on the card. Run your finger under the symbols as students echo the names. Keep the activity quickly paced --- limit it to 5-6 flashcards a time. If needed, remind students to clap as they say the words "ta," "ti-ti," and grasp hands as they whisper "sh."

	students see this side
ti-ti ta ti-ti sh	teacher sees this side

## Rhythm: Echo Rhythm Flashcards

Choose 8 flashcards from the Grade One set. Show the side with the symbols to students. One hand holds the flashcard, the other hand is used to pat one knee (instead of clapping). Say the rhythm names, students echo and clap. Or --put one rhythm flashcard on the pocket chart. Use one hand to point to each symbol as you say its name. Students echo and clap the rhythm names.

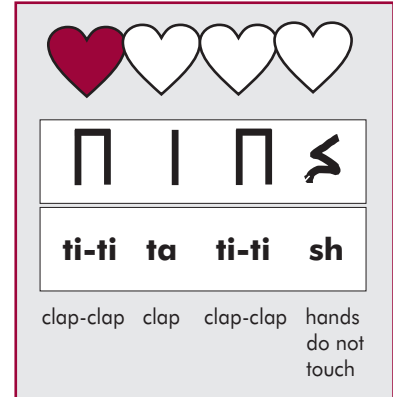
students see	
teacher sees	ti-ti ta ti-ti ta

Clapping, or some other movement, while saying rhythm names is important. Physical activity moves this activity into a whole brain development activity. Music involves kinesthetic learning. Students may "drop" the clapping when saying rhythm names as it is "easier," however not as effective for learning.

## Rhythm: Reading Rhythm Flashcards

Students have echoed rhythm patterns, read rhythm patterns from word cards, and echoed rhythm patterns using rhythm names. Today make the transition to reading the rhythm symbols.

1. (Hold up a flashcard that has at least one of each Gr. 1 rhythm symbol.) **In our last music class, you echoed these rhythm symbols. This is a "ti-ti" (point to it). This is "ta". This is "sh". The "sh" in music is a very short resting time. In real music, if you see a "sh", you don't sing or play an instrument. We say the "sh" just to remind ourselves that its there! I'll point to a rhythm symbol. Everyone say its name. (5 or 6 times)**
2. **I'm going to say and clap the rhythm symbols, show me with your fingers how many claps I do each time. "Ti-ti" (2 claps) "Ta" (1 clap) "Sh" (0 claps)**
3. **Now I'm going to point to a rhythm symbol. What are these called? (rhythm symbols) You say its name and clap its rhythm. (5 or 6 times)**
4. (Put 4 rhythm flashcards on the pocket chart.) **Here's a challenge. Wait for the count-in, and then we'll read the flashcards with names and claps. Ready. One, two, ready, read ...**



As you do the count-in, point to each of the hearts above the first flashcard. Bring your hand back to the beginning, and again point to the heart above each symbol as it is read. Your hand is reminding students of the steady beat. Be sure to keep your hand moving steadily. In reading English, sometimes we slow down for a difficult word. Music, however, must keep moving to the beat. Part of learning to read music, is learning to "let go" of something that may have been missed, and catch up with the beat.

## Beat/Rhythm: Dipsy Doodle (new warm-up)

Dipsy Doodle is a way to focus on form in music. Form describes the way that a song or piece of music is structured. In primary, the simplest way to focus on form is to look for word patterns in a song. Use capital letters to name the patterns.

- A It's c-c-c-c-c-c-c cold
- A It's c-c-c-c-c-c-c cold
- B Cold, cold, cold
- A It's c-c-c-c-c-c-c cold

### DIPSY DOODLE PATTERNS

Canada  
2011  
LJ Clare



Dip - sy doo-dle dip - sy day, My pat-tern goes this way.

Dip - sy doo- dle dip - sy do, Can you make my pat-tern too?

**Leader Says:** Dipsy doodle dipsy day, My pattern goes this way.  
(and does) A(clap) A(clap) B(pat knees) A(clap)

Dipsy doodle dipsy do, Can you make my pattern too?

**Leader and Class say:**  
(and do)

**AABA** A(clap) A(clap) B(pat knees) A(clap)  
A(clap) A(clap) B(pat knees) A(clap)  
A(clap) A(clap) B(pat knees) A(clap)

**Leader Begins Again:** Dipsy doodle dipsy day, My pattern goes this way.  
new pattern A(pat head) B(pat knees) A(pat head) A(pat head)

Dipsy doodle dipsy do, Can you make my pattern too?

**ABAA** A(pat head) B(pat knees) A(pat head) A(pat head)  
A(pat head) B(pat knees) A(pat head) A(pat head)  
A(pat head) B(pat knees) A(pat head) A(pat head)

**And so on ... Note:** The "A" and "B" activities may change in the new pattern.  
The focus is on linking the symbol "A" or "B" with whatever is chosen.

*My thanks to Val Reiser who introduced me to this method of practising form/patterns .  
She used it as part of her math/calendar activities, but it works just as well in music.*