

January

Focus: Harmony Mood

Lesson A each week covers core material. Year goals are met by completing Lesson A material.

Lesson B offers additional ideas for review, practice or enrichment.

16

A C1.1 song: Shoveling Snow
sing partner songs in tune

C1.5 demonstrate an understanding of musical notation

B C1.1 song: I Want to Go Outside

C1.5 demonstrate an understanding of musical notation

element focus: harmony

element focus: mood

17

A C1.1 song: I Like to Play With Colour
revisit gr.2 The I Don't Wanna Blues

C1.5 demonstrate an understanding of musical notation

B C1.5 demonstrate an understanding of musical notation/focus on scale

element focus: mood, pitch-solfa scale

element focus: mood, pitch-solfa scale

written work is in the "B" lesson this week

18

A C1.1 song: Brother Come and Dance With Me
from the opera: Hansel and Gretel

C3.2 identify, through performing and/or listening a variety of musical forms or pieces from different communities, times, places
Opera: Hansel and Gretel

B C1.1 song: Evening Prayer
from the opera: Hansel and Gretel

C3.2 identify, through performing and/or listening a variety of musical forms or pieces from different communities, times, places
Opera: Hansel and Gretel/Evening Prayer
Lullaby: Fais Do Do French Canadian

element focus: mood
beat and rhythm

genres: Opera

element focus: mood
genre: opera; lullaby

19

A C1.1 song: Fais Do Do
song: Inuit Lullaby

C1.5 demonstrate an understanding of musical notation

B C1.1 song: Okkitokiunga
My Paddle's Keen and Bright

C3.2 identify through performing music from a variety of cultures

element focus: mood, tempo
genre: lullabies

solo work: identifying information in written music

element focus: harmony

Song List Shoveling Snow (partner songs)
I Want To Go Outside
I Like To Play With Colour(scale song)
Fais Do Do (lullaby)
Inuit Lullaby
Okkitokiunga
My Paddle's Keen and Bright

Active Listening
Hansel and Gretel (Opera)
Brother Come and Dance With Me
Evening Prayer



Music(C)

C1.1 song: Shoveling Snow
sing partner songs in tune

element focus: harmony

C1.5 demonstrate an understanding
of musical notation

Reminder: Concepts in "A" Lessons need to be covered to meet all curriculum expectations. "B" Lessons are for practise and enrichment.

Warm-Ups(3 minutes)

1 Beat/Rhythm: Echo Rhythms
with Clapping and Rhythm Names

2 Warm-Up Song: **Mama Don't 'Low No Singing**
Key G, first note do(G) 4/4
a cappella count-in: 1 2 3 4 Mama

Warm-Up Songs need to be familiar and engaging. The focus is on fun and using singing voices.

- Vocal Warm-Up in the Key of G
- Sing the song through once for fun.

	do'	Key G
	la	E
	so	D
	mi	B
	re	A
	do,	G

Vocal Warm-Up Reminders

*using the DVD patterns Solfa #1 to #6 in the Key of the chosen song
If you have the Solfa Warm-Up page in front of you, then you can make the handsigns with the voice on the DVD, and then again as students echo.

*using the glockenspiel, voice and handsigns
Beginning with "so" vary the notes chosen to make 4 or 5 patterns for students to echo.

Varying the Key used in the vocal warm-up/song exercises different parts of the vocal range.

Harmony is produced when two or more different pitches are produced, by voices or instruments, at the same time. The term comes from Greek "harmonia" or "joint agreement". However, the agreeableness of the joining is determined by the listener. What sounds harmonious to ears trained in East Asian music, may be different from harmony set by ears trained in European music.

Classrooms have students from around the world. Although these lessons work their way through a common European scale/harmonies, keep in mind that some of the students may have a harder time tuning in, because they have a broader understanding of harmony.



Shoveling Snow

tune: folksong
words: LJ Clare
Canada 2012

Key G, first note B(mi)
a cappella count-in: 1,2,3,4,...

Part A

A *Allegro*



So deep you can't get o - ver it, So deep you can't get un-der it,
So deep you can't get a - round it, Got-ta shovel that snow.

New Song: Shoveling Snow Part A

1 "What is so deep you can't get over it (raise hands up high), so deep you can't get under it (put hands down low), so deep you can't get around it (put hands out to each side)? (Take several guesses.) **SNOW!**



1. Sing (or say) the words to Part A above in the rhythm of the song, pat knees, clap and do hand actions.
2. Repeat once, students listening again.
3. Say each phrase with students echoing both the words/rhythm, clap and hand actions.
4. Say Part A --teacher and students together with actions.

If you haven't been singing the phrases, now is the time to teach the melody either using your own voice, or the rote learning recording.

"So deep..."
pat knees clap

"So deep..."
pat knees clap

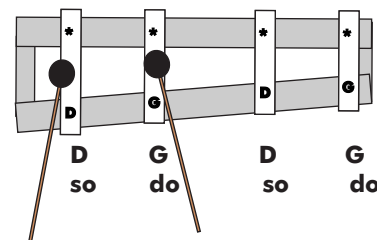
"So deep..."
pat knees clap

"Gotta ..."
pat knees

Playing a beat pattern during a song with harmony will help keep students together. Harmonizing parts are kept in sync when people singing them maintain the same tempo/speed.



On the first word of each phrase i.e. "so, so, so, gotta" play both D and G (so and do) together. Since students have already practised the instrumental part (pat knees), explain the change to an instrument and try it out with singing. Repeat several times until it is easily done.



Any pitched instrument will work --boomwackers, keyboard, xylophone.

Naming Harmony



"(Name student playing the instrument) has been playing two notes, two sounds during the singing. The singers were only singing one sound/note at a time. Two notes on the instrument, one note from the singers ---when different notes are done at the same time during music, it's called harmony. Harmony makes music "bigger" and more interesting to listen to. But, to make harmony takes excellent brains, because our ears might hear one sound and our voices might need to make a different sound! Try the song again --using your very good brains to listen to the instrument while your voice is singing."



"What is the music word for different pitches/sounds/notes together? (harmony) Yes --harmony. Singers can make harmony without instruments. Sometimes, singers let their voices be the instruments.

Like this:

1. Divide the class into three groups.
2. Teach the first group to sing "Gee" on a G-pitch.
3. Teach the second group to sing "Dee" on a D-pitch.
4. Practice having these two groups sing at the same time.
5. Now the Gee and Dee groups sing instead of the glockenspiel playing, while the third group sings the song.

instead of playing the glockenspiel, use voices to sing the notes

Part B

Shov-el-ing snow un - til the drive is clear, Shov-el-ing snow un - til the drive is clear

Shov-el-ing snow un - til the drive is clear, Got-ta shov-el that snow!



"Well done. Harmony is amazing eh? This song has another way to make harmony. You learned Part A. When you learn Part B ---it can be sung at the same time as Part A to make harmony.

Time for learning Part B: If the snow is really, really deep on the driveway, what needs to happen?" (shoveling)

1. Say/sing Part B using the rhythm of the song. To help reinforce the beat (vital to harmony that is harmonious), pretend hold a shovel, dig down on beat 1, then empty the shovel on beat 3.
2. Invite students to say the words and dig with you.
3. Teach the melody either using your voice or the rote learning recording.

Partner Songs

2 songs sung at the same time



Time to practice!
Sing Part A, then, immediately, sing Part B.

Try reversing:
Sing Part B, then, immediately, sing Part A.



Add harmony!

Divide the class into 2 groups.

First group: Sings Part A, then goes into Part B.

Second group: Listens to Part A, then sings Part A, then sings Part B.

*Try a few variations

- e.g. play the glockenspiel as per Step 3
- e.g. switch parts for the groups
- e.g. try having groups sing only one of the parts, but begin simultaneously

Part C

Two staves of music in 4/4 time, key of D major. The first staff has lyrics: "Snow, snow, snow. Snow, snow, snow." The second staff has lyrics: "Snow, snow, snow. Oh, look at the snow!"

If harmony is happening fairly easily, then I'd go on and add this part as harmony i.e. sung at the same time as the other two parts. If students are having difficulty keeping to their own parts, then I'd teach this today as an ending that everyone sings together. Another day it may be added as a 3rd part of harmony.



This part is probably the most challenging re melody and rhythm. Pat each knee twice per bar, i.e. right, right, left, left. This pat action will, hopefully, help students to keep the tempo.

1. Say the words while patting knees.
2. Students pat knees while teacher says the words.
3. Teacher and students say words and pat knees.
4. Students say words while patting knees, if needed, teacher pats knees to help keep the tempo.
5. Teach the melody using either your voice or the rote learning recording (echo).

Patting each knee twice in a row marks 2-beat patterns i.e. the length of singing a half note.

Add this part, Part C to the rest of the song --either as another partner to harmonize, or as an ending all sing together. Continue to have groups do their actions as they sing. The combination of voice with body movement keys into the part of learning that isn't conscious.

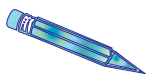
Music & Movement/Dance

Enough focus on thinking. Take the time that's left today to enjoy putting music and movement together into dance.

Old Brass Wagon
Turkey in the Straw
Jingle Bells
Deck the Halls

A Sailor Went to Sea
--clapping game
Keep the Beat
--step to the pattern

New Repertoire



Shoveling Snow
Parts A, B and C

C1.1 song: I Want to Go Outside

C1.5 demonstrate an understanding of musical notation

element focus: mood

Lesson A each week covers core material. Year goals are met by completing Lesson A material.

Lesson B offers additional ideas for review, practice or enrichment.

Warm-Ups (3 minutes)

1 Beat/Rhythm: Flashcard Challenge

2 Harmony: Solfa Band (new warm-up, see below)
so and mi

Put the Solfa Band into the Key of the first song planned for singing.

e.g. today so mi

New Song: I Want to Go Outside Key F C A

Review: Snow, Snow, Snow Key G D B

Revisit: Hockey, Hockey Key A E C#

New Warm-Up Harmony - Solfa Band

Begin with two instruments in the class solfa band.

Divide the class into two groups.

One group is the "so" instrument: students sing "so".

The other group is "mi" instrument students sing "mi".

The conductor/composer (teacher or student) uses conducting cues to create music. Harmony is introduced by having both groups sing at the same time. Vary the dynamics and rhythms.

As students become proficient, add instruments (additional solfa) to the band. Variations are endless!

Simple 2 or 3 instrument Solfa Bands

so	mi	
so	mi	low do
so	mi	la
mi	re	low do

2nd Lesson Options

A Practice and Review: Shoveling Snow (harmony)

B New Song: I Want To Go Outside

C Revisited Song: Hockey Hockey

D SingSong: CanDo 3 Repertoire







A

Practice and Review: Shoveling Snow (harmony)
 Key G, first note B(mi)
 a cappella count-in: 1,2,3,4,...

1. Simple vocal warm-up or Solfa Band in the Key of G.
2. Whole class sings each part with actions using the sing-a-long recording as a guide.
3. Whole class sings each part without the recording.
4. Divide class into two groups. Sing as a Partner Song. (see notes in the previous lesson)

Part A So deep you can't ...
 Part B Shoveling snow until the drive is clear ...
 Part C Snow, snow, snow ...

Key G

 do' G
 la E
 so D
 mi B
 re A
 do, G

B

New Song: I Want To Go Outside



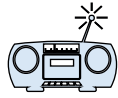
Chat a bit about the weather ---with changing weather patterns, there may, or may not be snow outside even in January. **"The song in our last lesson complained about too much snow. Have you ever felt like that? ... The song today is an opposite to that song. What do you think it might be about?"** (Explore possibilities for opposite here --enjoying too much snow, complaining not enough snow, etc. Then listen to discover which was correct.)



Play Music Sing-a-Long Recording of I Want to Go Outside



"Hmmm, not enough snow according to this song. There's a whole orchestra playing with the singers. Sometimes its very loud, forte, sometimes its much softer, piano. Try conducting the volume changes as you listen again."



Play Music Sing-a-Long Recording of I Want to Go Outside



"The music for this song was written by George Bizet, but the word he wrote for it were about a story with bull fighters, smugglers and love. He'd be very surprised to hear these words about wanting to play in the snow! When new words are written to an old tune, it's called a piggyback song."



Teach the words and music.

1. Use the rote learning recording.
2. Post the words. Use the rote learning recording again.
3. Point to places in the music/words that are tricky, e.g. rests.
4. Class sings with sing-a-long recording.

I Want to Go Outside

Key F, first note C(so)
a capella count-in: 1 2 | want...

melody: George Bizet France 1875
words: LJ Clare Canada 2013



1. I want to go out - side and play in snow _____,
2. My mo - ther makes me dress in lots of clothes _____,
3. (repeat verse 1)



that's what I want _____, to do you know _____.
From my head and nose _____, down to my toes _____.



But _____, out - side the grass is still bright green _____,
Hea - vy socks, snow-pants, boots and a hat _____,



There's no snow to be seen _____.
I look like a fat cat _____.



Does an - y - bo - dy know if it will snow _____?



If it will ev - er snow _____?

This very familiar melody is from Georges Bizet's opera Carmen and is called The March of the Toreadors. The story is set in Spain and is full of smugglers, soldiers, tavern life, bull fighting and, of course, love affairs gone astray. It is an adult story, but the music crosses generations.



Revisited Song: Hockey Hockey

This is another piggybacked song. Even if your students did not learn this last year in CanDo2, they may know the tune from "Swimming, Swimming."

Key A, first note E(low mi)
a cappella count-in: 123,456,Hockey...

Hockey, Hockey

Canada
2010

words: Lesley J. Clare



Hock - ey Hock - ey, play-ing at the rink. When
(one arm is hockey stick other arm holds it as it moves) (draw a square with both hands)



days are hot when days are cold, play-ing at the rink.
(fan face with hand) (hold arms & shake) (draw a square with both hands)



Face - off, skat - ing, ic - ing, check-ing too.
(touch face) (skate with hands) (make hockey stick shooting motion)



Don't you wish you ne - ver had an-y-thing else to do, BUT! go up
(use one hand/finger to motion "no") (hands in air)

Even though hockey and Canada seem to go together, there may be words or ideas in the song that are new to some students. "Face-off" is what happens when the puck is brought into play. A player from each team faces each other and the puck is dropped from above. The first player to control the puck gains the advantage. "Icing" is when the puck gets shot so far down the ice that it is way ahead of all members of the team that shot it. "Checking" is when a player stops a player on the other team from continuing.



Play Music

The song video for Hockey, Hockey leaves out part of the song on each succeeding repetition. It's fun trying to remember where to begin singing AND it's an excellent activity for internalizing the beat (the ability to feel the beat).

Re-Introducing OR Teaching

1. Sing or say the song in rhythm doing the actions.
2. Repeat with students mimicing the actions.
3. Play the song video with students doing the actions.
4. Play the song video with students singing and doing the actions.
5. Sing the song once with no accompaniment.



SingSong: CanDo 3 Repertoire

Use the student song books or project the written music..

Vary the way song to be sung are chosen.

- e.g. a favourite funny song
- e.g. a song that is sung quickly
- e.g. a song that has actions

Explore the written music before or after singing the song.

sample questions

What Key is this song written in?

What is the letter name for do in this song?

What is the metre of the song? How many beats in a bar?

What tempo has the composer chosen for this song?

Find a word that is under a half note, quarter note, etc.

What is the mood of this song?

What country is this song from?

What purpose was this song written for?

What is the form of this song?

When using recordings, try the "without vocals" version. After singing try a few exploratory questions.

sample questions

Name an instrument that played in this song.

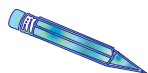
How is that instrument played?

(bowed, tapped, strummed, etc.)

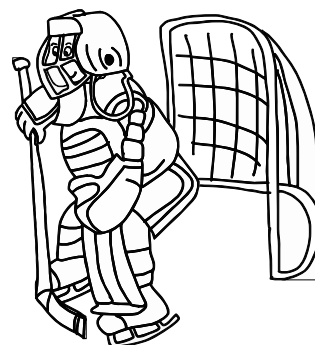
Which instrument did you like the best in this arrangement?

Why do you think these instruments were chosen for this song?

New Repertoire



**I Want to Go Outside
Hockey, Hockey**





Music(C)

C1.1 song: I Like to Play With Colour
revisit gr.2 The I Don't Wanna Blues

element focus: mood, pitch-solfa scale

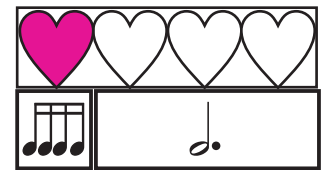
written work is in the "B" lesson this week

C1.5 demonstrate an understanding of musical notation

Warm-Ups(3 minutes)

1 Beat/Rhythm: Reading Rhythm Flashcards

When choosing the 8-10 flashcards, include at least half that have the new rhythms "tika tika" and "ta-a-a".

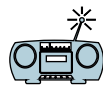


2 Pitch: Solfa Band

Key G do(G) mi(B) so(D)

Revisited Song: The I Don't Wanna Blues

1 "I Want to Go Outside and Play in Snow (sing first line or say in rhythm), what are the feelings, the mood in this song? (wistful, grumpy...) What kind of mood is in the song about shovelling snow? (weariness, determination ...) There is a whole category of music that is named for a feeling --it's called the Blues. Listen to a song about the Blues."



Play Music Sing-a-Long Recording
The I Don't Wanna Blues



If students recognize the song, commend their musical memories. "What is the mood in this song? (sad, tired, grumpy...) Yes, Blues' songs are about sad feelings. Sing the echos with the kids in the recording. If you remember the chorus, you may sing it as well."



Play Music Sing-a-Long Recording
The I Don't Wanna Blues

Being able to put words to feelings is an important life skill. How many words do your students know that describe feelings?



With students, brainstorm a list of feeling (in music this is called mood) words. Post it where it may be seen and add to it as the year progresses.



scared



sad



embarrassed



happy

The I Don't Wanna Blues

Key G, first note mi(B)
a cappella count-in: 1,2,3,4,I don't...

Canada
Lesley J. Clare
c. 1990



scared



sad



embarrassed



happy

G

I don't wan-na wear my socks. (I don't wan-na wear my socks.) Don't
I just pulled my pup- py's tail. (I just pulled my pup py's tail.) I
I don't wan-na go out-side. (I don't wan -na go out -side.) Don't

Am

wan - na wear my shoes. (Don't wan - na wear my shoes.)
spilled my milk on you. (I spilled my milk on you.)
wan - na stay in - doors. (Don't wan - na stay in - doors.)

D7

And it's all be-cause I've got, (And it's all be-cause I've got) the
And it's all be-cause I've got (And it's all be-cause I've got) the
I don't wan - na wear a smile. (I don't wan - na wear a smile.) *

C **G**

I don't wan - na blues. (The I don't wan - na blues.)
I don't wan - na blues. (The I don't wan - na blues.)
May - be in a while. (* May - be in a while.) "Cause"

Chorus

I don't wan na do this got the I don't wan-na blues.

I don't wan-na do that x but hear my good news! To-

day I don't have to be hap-py, To -day I don't have to be sad.

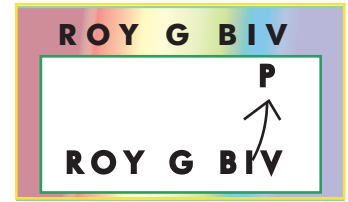
Just be-ing me is e-nough for to-day and that is all to be said.

People who were slaves in the United States sang to keep themselves company --worksongs and spirituals. After freedom came their lives were still hard. They took songs they knew and changed them into a new kind of music, "the Blues". "Blue" songs often had calls and responses, a flattened sound and changes in tempo. Today people still write "the Blues" to express their sad or upset feelings.

New Song: I Like to Play With Colours

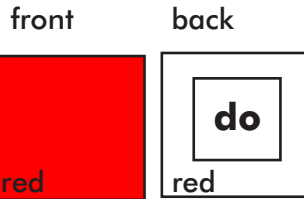


"Have any of you met Roy G. Biv? (spell the name, all in capitals) Maybe some of you have seen him after a rain storm? I don't know if there is a real person named Roy G Biv, but the name is very handy if you're trying to remember the way colours go in a ... (rainbow). Yes, in a rainbow. (Pointing to each initial, name the colours. Explain that indigo is a very, very dark blue nearly a purple and add a P to the name as shown.)



"The last song had blue in it, the next song has all the colours, so let's practice. (Point to each letter, everyone says the colour -be sure to include P for purple. Repeat. Now as you clap steadily but slowly, students say the colours. Speed up the tempo a bit and repeat.

do
ti
la
so
fa
mi
re
do



Place squares for each colour on the pocket chart. On the back of each square glue a small, white post-it with the name of the correct solfa.

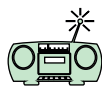


"When there is only one rainbow in the sky, the colours are always in the same order. Red is very, very hot so it's closest to the sun. Violet is also the name for a very small flower that grows close to the ground. Stand up. Reach up for red, and down to your toes for violet. Good work. Everything else is somewhere in between. (Start with red, and guide students down to violet using the parts of the body as given. Repeat several times. Try the reverse order just for fun.)

do(red)	reach up
ti(orange)	head
la(yellow)	shoulders
so(green)	waist
fa(blue)	thighs
mi(indigo)	knees
re(purple)	ankles
do(violet)	toes



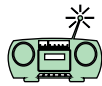
(Students seated again.) "As you listen to the song, point to each colour as it is named."



Play Music Sing-a-Long Recording
I Like to Play With Colours



"Excellent listening. Try the tune by echoing the singer next."



Play Music Echo Learning Recording
I Like to Play With Colours



"We know some of the solfa to sing this song. (Turn the solfa that students know over to show their name.) It starts on 'low do'. (Sing the first three lines.) To sing the whole song the spaces need to be filled in with "fa" and "ti". (Turn their names over. If students are familiar with The Sound of Music, refer to the "Doh/doe a Deer" song.) Try singing the song now with the solfa recording." (As the recording plays, point to the solfa that is being sung.)

do	do
	ti
la	la
so	so
	fa
mi	mi
re	re
do	do



Play Music Sing-a-Long Solfa Recording
I Like to Play With Colours

I Like to Play with Colours

tune: folksong
words: LJ Clare
c. 2012

Key C, first note low do(C)
a cappella count-in: 1- 2- 3- 4! ...

do do do do do do do re re re re re re mi
I like to play with col - our to bright-en up my day, just
mi mi mi mi mi mi fa fa fa fa fa fa so so so so so so la
add a splash of yel-low to chase the blues a-way, wear pur-ple next to green, or
la la la la la ti ti ti ti ti ti do' do' do' do' do'
or-ange next to red, I like to play with col-ours, Yes! That's what I said:
do' ti ti la la so fa mi mi mi re re do do do do' do'
"Red or-ange yel-low green blue in- di-go pur-ple vi - o -let --- Col - ours!"



"Excellent work! Stand up and try the words again. When the last line comes, the one with all the rainbow colours in it --- begin with red reaching up to the sky and work down to violet down by your toes."

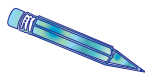
Sing the song unaccompanied.

I learned this song when I was in Grade 3 with the words about pussy willows. About 20 years ago I heard the version about the puppy. Anyone else have another variation?

I know a little pussy, her coat is silver gray, she lives down in the meadow, not very far away, she'll always be a pussy, she'll never be a cat, cause she's a pussy willow, now what do you think of that?
Me-----ow! (glissando)

I have a little puppy, He has a stubby tail, He isn't very chubby, He's skinny as a rail. He'll always be a puppy, He'll never be a hound, They sell him at the butcher's store for thirty cents a pound.
Bow, wow, wow, wow, wow, wow, wow, wow.
HOT DOG!

New Repertoire



Enjoy the Repertoire

Revisit: The I Don't Wanna Blues
I Like to Play With Colours
Student Choice of Song or Dance



Music(C)

C1.5 demonstrate an understanding of musical notation/focus on scale

element focus: mood, pitch-solfa scale

written work is in the "B" lesson this week

Lesson A each week covers core material. Year goals are met by completing Lesson A material.

Lesson B offers additional ideas for review, practice or enrichment.

Warm-Ups (3 minutes)



1 Rhythm: Reading Rhythm Flashcards



2 Pitch: Solfa Band
Key C do(C) re(D) mi(E)

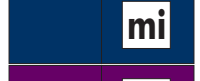
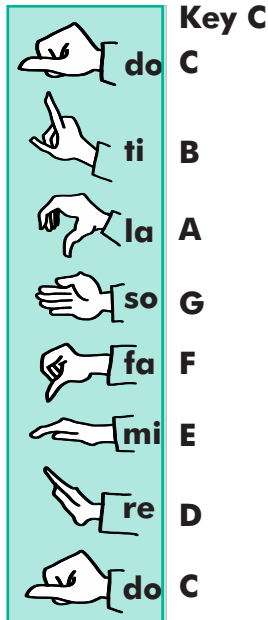
Review and Practise Song I Like to Play With Colours Scale in Key C



Place the colours and solfa names on the pocket chart. Using the glockenspiel, play the high do(C), students sing "do" play the ti(B) students sing "ti", etc.



Play Music Sing-a-Long Recording
I Like to Play With Colours



do (red)	reach up
ti (orange)	head
la (yellow)	shoulders
so (green)	waist
fa (blue)	thighs
mi (indigo)	knees
re (purple)	ankles
do (violet)	toes

If handsigns for the solfa have not been used with the class, try using the hands to parts of body shown here. Mimicing the movement up and down the scale with hands will help to re-enforce the idea of higher to lower and vice versa.

Pre-Literacy Paper Practice Solfa Scale

Musician's Name _____ 13front

I Like To Play With Colours

do' ti ti la la so fa mi mi re re do do do do' do

"Red or-ange yel-low green blue in-di-go pur-ple vi-o-let --- Col-ours!"

do' _ _ _ fa _ re _

do	
ti	
la	
so	
fa	
mi	
re	
do	

1. Practice singing the colour words. Now try singing the "solfa" names.
2. Fill in the empty "solfa" names.
3. Colour the whole notes in their song names.

4. Print the missing solfa names on the lines below.

do	do	do	do	—
ti	ti	—	ti	ti
la	la	la	la	la
so	so	so	—	so
fa	—	fa	fa	fa
mi	mi	mi	mi	mi
—	re	re	re	re
do	do	do	do	do

Review and ask students to complete the "front" of the work page. Note that some of the work asked will be done orally.

After 5-6 minutes, call for student attention. Have students mark their own work as you go over #4.

Descend the Scale

Sometimes we sing the scale beginning with a high note and then going lower, e.g. do ti la so fa mi re do

Going from a high note to lower ones, fill in the missing solfa.

- 1 do ti _ so
- 2 so fa _
- 3 ti la _ fa
- 4 mi re _
- 5 la so _



Descending going down the scale

Ascend the Scale

Sometimes we sing the scale beginning with a lower note and then going higher, e.g. do re mi fa so la ti do

Going from a low note to higher ones fill in the missing solfa.

- 6 do re _
- 7 fa so _ ti
- 8 so la _
- 9 mi fa _
- 10 re mi _



Ascending going up the scale

Fill in the names of the solfa scale.

Descending Start up high.

Ascending Start down low.

13 Memorize the descending scale AND the ascending scale.

Teach the word "descend"(down). Say or sing the scale 3 times beginning at high do and descending. Ask students to do numbers 1 to 5. Mark these as a class.

Teach the word "ascend"(up). Say or sing the scale 3 times beginning at low do and ascending. Ask students to do numbers 6 to 10. Mark these as a class.

Let students know they only have a short time 3 minutes? to complete #11 and #12. #13 is for homework.

Enjoy New Repertoire

Shoveling Snow
(with instruments)
I Want To Go Outside
Hockey Hockey

The I Don't Wanna Blues
I Like to Play With Colours
OR I Know A Little Pussy
OR I Have a Little Puppy

I Like To Play With Colours

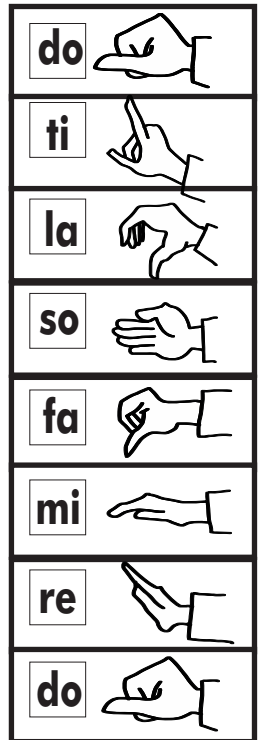
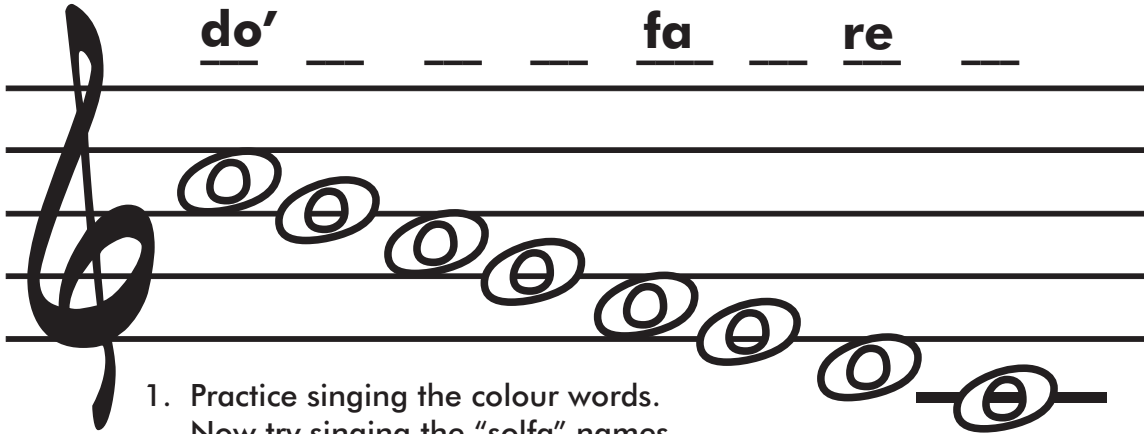
do' ti ti la la so fa mi mi mi re re do do do do' do



"Red or-ange yel-low green blue in-di-go pur-ple vi-o-let --- Col-ours!"

Y R A D D Y

do' _ _ _ fa _ re _



1. Practice singing the colour words. Now try singing the "solfa" names.
2. Fill in the empty "solfa" names.
3. Colour the whole notes in their song names.

4. Print the missing solfa names on the lines below.

do	do	do	do	—
ti	ti	—	ti	ti
la	la	la	la	la
so	so	so	—	so
fa	—	fa	fa	fa
mi	mi	mi	mi	mi
—	re	re	re	re
do	do	do	do	do

W e e k 17

L e s s o n B

Descend the Scale

Sometimes we sing the scale beginning with a high note and then going lower, e.g. do ti la so fa mi re do

Going from a high note to lower ones, fill in the missing solfa.

- 1 do ti ___ so
- 2 so fa ___
- 3 ti la ___ fa
- 4 mi re ___
- 5 la so ___



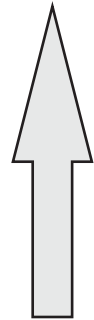
Descending
going down the scale

Ascend the Scale

Sometimes we sing the scale beginning with a lower note and then going higher, e.g. do re mi fa so la ti do

Going from a low note to higher ones fill in the missing solfa.

- 6 do re ___
- 7 fa so ___ ti
- 8 so la ___
- 9 mi fa ___
- 10 re mi ___



Ascending
going up the scale

Fill in the names of the solfa scale.

Descending
Start up high.

Ascending
Start down low.

13 Memorize the descending scale AND the ascending scale.

The science of learning music and the relationship between the brain and music learning has blossomed in the past decade. Studies have been done that show using handsigns helps students find a pitch, and learn the intervals when singing.

Beginning next year, in public school junior music, the emphasis will move from solfa to understanding, reading and using the alphabet to name pitches (A to G). The scale takes on more importance.

In preparation for this, focus on ensuring students have a solid knowledge of the scale, ascending and descending.

Base learning and assessment on student ability to say and write the scale --ascending (up from low do) and descending (down from high do). Yes, being able to sing it is even better!

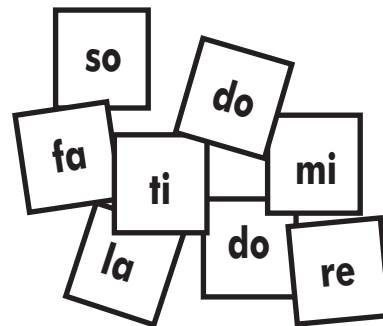
When this is conquered, move on to being able to begin the scale on a note other than do, e.g. mi-fa-so-la-ti-do-re-mi again in both directions.

Learning the solfa scale now will make learning the ABC scale later this year easier. Knowing the ABC scale is key to being able to read music and play most instruments.

do	fa
ti	mi
la	re
so	do

Students fold a piece of paper in half lengthwise. Then fold in half and half again the other way, making eight same-sized cards. Print the solfa names, one per space, then cut out.

Or make a "master", photocopy it and have students cut out.



Students need a set of solfa cards, and an envelope in which to keep them.

Run a drill as a class project. Begin by having students work in pairs so they can help each other, then move to having students work alone.

Beginning: flashcards face down on student desks

Time how long it takes the class to finish either an ascending or descending scale. Track this time by posting it. Sing the scale. Repeat the drill and see if the class can "beat" its time.

Eventually, have students do the drill with paper and pencil.

Stop doing the drill when everyone in the class is able to write both an ascending and a descending scale.

Variations on the drill may change the beginning note for the scale.



Music(C)

C1.1 song: Brother Come and Dance With Me
from the opera: Hansel and Gretel

element focus: mood
beat and rhythm

C3.2 identify, through performing and/or listening genres: Opera
a variety of musical forms or pieces
from different communities, times, places
Opera: Hansel and Gretel

Warm-Ups(3 minutes)

1 Rhythm: Flashcard Challenge

2 Warm-Up Song: **I Want to Go Outside and Play in Snow**
Key F, first note C(so), 2/4
a cappella count-in: 1 2 I want ...

- Vocal Warm-Up in the Key of F
- Sing the the song once for fun.

	so	mi	re	do,	Key F
					C
					A
					G
					F

Introduction to Genre: Opera

1 Remember that when we learned this song, it was named as a "piggyback" song --new words to old music. "I Want To Go Outside" is from an opera Carmen, composed by Georges Bizet. The music in the video/mp4 is the Overture to Carmen. Challenge students to listen and name at least 2 instruments playing and to raise their hands when they hear something familiar. The video/mp4 leads students into the answers to their listening challenge and goes on to introduce "opera" as a musical genre.

"Listening challenge for you today. When you hear music you know on the video, raise your hands. When the music you know stops, lower your hands. Try to also listen for the instruments that play during the familiar music."

Show mp4 Video **Opera Is** 2min. 18sec
(music: Overture to Carmen)

*intro to genre
*opera, opera houses

2 After the video has finished ...
Which of our songs did you hear? I Want to Go Outside

Genres

- blues
- jazz
- country
- folk
- classical
- rock
- musical theatre
- opera
- hip hop
- popular



Which of our songs did you hear? I Want to Go Outside

3 "Yes! New words to old music, a piggyback song. Before it was music to a "snowy song", it was music to a story set in a very hot country with men called "toreadors" who fought bulls in a kind of rodeo like the Calgary Stampede. The music is where the toreadors march into the ring getting ready for their performance. The story is an Opera called Carmen ---any guesses as to who what part Carmen plays? (stories usually have love interests, Carmen is a gypsy who likes to attract men, who then fight over her)

4 "Opera is like musical theatre --it has stories and songs and costumes and sets. The thing that makes Opera so different is that its done in theatres with no microphones. The singers have to make their voices big enough to be heard in the very back row of the theatre. Their training to do this, is what makes their voices sound so different from musical theatre.

"Has anyone here been to a theatre to see an opera, or maybe your parents listen to opera on the radio?

(Listen to the experience, then affirm or explain why it doesn't fit into the opera genre.)

5 "Engelbert Humperdinck (fun name to say, try it with me ... Engelbert Humperdinck) had a sister named Adelheid. One Christmas she wrote a play for her children using the story "Hansel and Gretel". Adelheid asked her brother to make it into an opera. And he did. This was a long time ago, in the 1800s, but Hansel and Gretel -the opera, is still being performed today.

"Maybe you know the story? It's a little scary, but has a happy ending. There's a forest, and a gingerbread house, and a witch hmmm. But before the forest, the story shows Gretel in their house, trying to coax her brother, Hansel to learn to dance. Take a look ---remember that the singing voices are opera voices."

6 [Show mp4 Video](#) Brother Come and Dance 01 3min20sec

Follow-Up Questions

1. Gretel is teaching her brother how to ? (dance)
2. Does Hansel want to learn? (opinion with reason)
3. Why can't we understand the words that are sung? (different language)

"The composer, Engelbert Humperdinck and his sister, Adelheid lived in Germany. So the songs are in German.

4. Who is the composer? (Engelbert Humperdinck)
5. Where did he get the idea to make this opera?
(from his sister, Adelheid,
who got it from a book of fairy tales
collected by the Grimm brothers)
6. What country did Engelbert, Adelheid and the Grimm brothers live in?
(Germany)

Opera

big voices
big buildings
big spectacles

no electricity
no microphones
voices trained
to project
so can be heard



Brother, Come and Dance With Me

Key F, first note C(so)

a cappella count-in: 1 2 Brother...

Germany
folksong in opera 1893
Engelbert Humperdinck

Allegro



Gretel "Broth-er come and dance with me, Both my hands I of - fer thee,



Right foot first, left foot then, 'Round a - bout and back a - gain."



Hansel "I would dance but don't know how, when to step and when to bow.



Show me what I ought to do, so that I may dance with you."



Gretel With your feet you tap, tap, tap, With your hands you clap, clap, clap,

Hansel With your head you nick, nick, nick, With your fin - gers, click, click, click,



Right foot first, left foot then, 'Round a - bout and back a - gain.

Right foot first, left foot then, 'Round a - bout and back a - gain.

7

"The dance features a sister and a brother. The singers were not children, even though their characters are. Why do you think adults were chosen to play Gretel and Hansel? (creative opinion)

"When operas use adults to play children's parts, they always use women, not men, even when the children are boys. There's a really good reason ---any ideas? Hmmmm, well, growing means changing. When boys grow into men, one of the changes is their voices. Boys' voices get lower. So grown up men usually can't sing in a high voice they way children do.

"Keep that in mind while you look at another version of Hansel and Gretel. Try to remember the ways this one is different from the one we already watched.

[Show mp4 Video](#) Brother Come and Dance 02 5min 20sec

Follow-Up Questions

Brother Come and Dance 02 5min 20sec

1. Name 3 ways this opera is different from the first one.
 - * sung in English; * dance is different
 - * set and costumes are different; *singers are different
2. Who do you think gets to decide how to do the dance?
creative ideas: director, choreographer, actors
3. Name 3 things you liked in this version of the opera.

Students may notice that the English words to the dance are different in the second version. Explain that choices are made when translating words in music to make them fit the rhythm, beat and ideas.

8

“Today you are all opera singers. Your job is to work with a partner to create and practice the dance that goes with the song we have been watching. Just like in the videos, it doesn’t matter if you are girls or boys, just that you take one of the parts.

“When I say “Go!” find and partner and decide together who is going to be Gretel, and who is going to be Hansel.

“I am the director, so when I wave my arm in the air, stop

- | | |
|--|---|
| <p>1. Give 2 minutes, help sort out any students not partnered.</p> | <p>Hands up all Gretels.
Hands down.
Hands up all Hansels.
Hands down.</p> |
|--|---|

Post the list of action ideas from the song.
“In this song there are ideas for the dance. You have a little time to work out what you want to do when it says these parts. Practice them together. Remember to keep one eye on the direction for more instructions.”

- 2.** Give 4 minutes, for students to try actions.
Call for attention.

“Try out your actions to the song ---here it is.”



Play Music mp3 Brother Come and Dance With Me

use mp3 to work on dance so student focus isn’t on a screen,

- 3.** Repeat Step 2.
- 4.** **Debrief** the dance tryouts.
(What went well, what needs more practice, etc.)
Sum Up: *learnings about opera

Come and dance with me.

Right foot first,
Left foot then

‘Round about and back again.

When to jump
and when to bow.

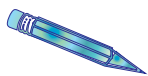
With your feet you tap, tap, tap
With your hands you clap, clap, clap

With your head you nick, nick, nick
With your fingers --click, click, click

Enjoy the Repertoire

Student Choice of Song or Dance

New Repertoire



Brother Come and Dance With Me

January

Week Three

Lesson 18 B

Focus: Harmony Mood

Lesson

January



Music(C)

C1.1 song: Evening Prayer
from the opera: Hansel and Gretel

C3.2 identify, through performing and/or listening
a variety of musical forms or pieces
from different communities, times, places

Opera: Hansel and Gretel/Evening Prayer
Lullaby: Fais Do Do French Canadian

Lesson A each week covers core material. Year goals are met by completing Lesson A material.

Lesson B offers additional ideas for review, practice or enrichment.

element focus: mood
genre: opera; lullaby


Warm-Ups(3 minutes)

1

Body: Stretches
(see Lesson 3A)

2

Warm-Up Song: I Like to Play With Colours

- Vocal Warm-Up in the Key of C
- Sing the song once with  mp3

Key C

	do' C
	la A
	so G
	mi E
	re D
	do, C

Week Three Lesson 18 B

2nd Lesson Options

A

Review and Enrichment:

Genres (in general) Opera (in particular)
and Lullabies (intro)

Practice and Polish: Dance to "Brother Come and Dance"

Sing-With Song: Evening Prayer -from opera Hansel & Gretel
(lullaby genre)

B

Listening Lullabies: Brahms and Mozart
from CanDo 2

- opera
- rock
- jingles
- country
- soul
- baroque
- blues
- swing
- holiday
- folk
- jazz
- classical
- latin
- lullaby
- ballads

A few of many, many musical genres.

A Review and Enrich: Genres (in general) and Opera (in particular)

1. Teacher names a genre, e.g. rounds
Students name 2 or 3 songs that fit the genre,
e.g. Frère Jacques, Donkeys & Carrots
2. Repeat several times. Ideas: rock, silly songs, call 'n response
lullabies, love songs
3. What is the name of the genre for "Brother Come and Dance"?
(opera)

Name 3 things about the genre "Opera".
4. Sometimes people think that art and science are two separate things. But there is a lot of science that goes into opera. Take a look. What does this video say about the way opera is sung?

- *large theatres called opera houses
- *voices different from usual
- *no microphones used
- *big sets, costumes
- *stories
- *many languages

Show mp4 Video Opera Science "acoustics" 3min 10sec

Follow-Up Areas:

- *Does anyone in the classroom sing in the bathroom?
- *How does air get out of the lungs to make sound?
- *What is the name of the organ below the lungs?

(It would be fun to take the class and squeeze everyone into a small room in the school, sing a song ---then take everyone into a huge space in the school and sing a song, comparing the two. However, Covid eh!)

If students are interested in seeing the rest of the Hansel and Gretel opera, encourage them to ask for it at home. There are several versions in their entirety available on youtube. Please caution parents to vet the opera as it is quite frightening in parts (more so than a story read as the costumes and acting are very vivid). It also raises issues around parenting.


Practice and Polish: Dance to "Brother Come and Dance"

1. Post the words to "Brother Come and Dance".
Invite students to sing-a-long with
either teacher or student choice from:

Show mp4 Video Brother Come and Dance 01 (German)

OR Show mp4 Video Brother Come and Dance 02 (English)

OR Show mp4 Video Brother Come and Dance 03 (covid project)

OR  Play Music Brother Come and Dance
(piano and solo child's non-operatic voice)
2. Students choose a partner (different from first time) to work with choreographing movements to the song.
3 minutes working time
3. Teacher choose one set of partners to demonstrate, commenting on why these students were chosen.
4. Additional working time is given.
5. Two additional partner sets demonstrate their version of the dance.

Sing-With Song: Evening Prayer -from opera Hansel & Gretel (lullaby genre)

1. Here's another song from the Hansel and Gretel Opera. What genre do you think it is part of?

Show mp4 Video Evening Prayer 01 2min 40sec to end of opera scene
STOP video at end of opera scene

2. Where are Hansel and Gretel?
What are Hansel and Gretel doing in this part of the opera?
What genre do you think this song belongs to?


Lullaby: a song meant to soothe as sleep approaches.

3. **Follow-Up:** Do students know other lullabies?
What musical instruments would be best left out of lullabies?
If you could only have one instrument playing for a lullaby, which would you choose?

4. Continue to play the Evening Prayer video --inviting students to sing-a-long.

Show mp4 Video Evening Prayer 01 3min 10sec singalong with words

B Listening Lullabies: Brahms and Mozart from CanDo 2

See next page ... 

Enjoy the Repertoire Student Choice of Song or Dance

Singing or Dancing for Fun

Place students in small groups. Using the student songbooks for ideas, each group needs to agree within itself as to one choice for a sing-a-long, and one back-up in case another group chooses the first.

Enjoy the choices made.

Listening and Music Lullaby **Wiegenlied = cradle + song**

1 In 1868 Bertha Faber had a new baby boy. She also had a good friend who was a composer. His name was Johannes Brahms. (Pin up a copy of his picture.) He wrote a lullaby for his friend Bertha to sing to her son. Imagine that you are the father or the mother of a new baby, and a friend brings you this present.



Play Music **Wiegenlied Op. 49 No. 4 Lullaby Brahms**

2 Another composer, named Wolfgang Amadeus Mozart, wrote a cradle song. Cradle song is another way to say lullaby. (Pin Mozart's picture some distance from Brahms'.) A cradle is a bed for a baby that has rockers instead of legs. Some people think Mozart was a better composer than Brahms. Some people like Brahms more. You've already heard Brahms's lullaby. Listen to Mozart's and decide which one you like better.



Play Music **Wiegenlied K350 Lullaby Mozart**

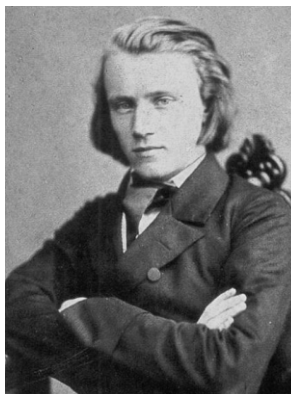
3 "Which lullaby do you prefer?" Remind students there is no "correct" answer, and ask them to sit close to the composer's picture of the lullaby they preferred. Actually moving, instead of simply pointing, pushes students into making a definite choice. In turn, ask members of each group what they liked about their choice. Encourage use of musical words in your responses to what students say: e.g. student says: "I liked the way there was no loud music."

teacher response: "If there had been forte music it might have woken up the baby."

4 Now place the two composer pictures side by side. Explore the differences in hair and clothes style. Under "Brahms" print "1800s". Under "Mozart" print "1700s". Imagine with students, the kind of clothing and hair style a composer today might have.

Johannes Brahms 1833-1897 (alive when Canada was born)

Johannes Brahms, May 7, 1833-April 3, 1897, was born in Germany but spent most of his life in Vienna. His father played the horn and the double bass. At the age of 7, Brahms began playing the piano. There are no copies of his early compositions, but there is a story from a friend who claims Brahms began writing music at age 11. Brahms destroyed all of his early work. He advocated music for music's sake ---refusing to write for ballet, opera or singers. The exception to his rule is the lullaby he composed for Bertha, Wiegenlied Op. 49 No. 4. He was a leader in the "Romantic" Period of music.



Wolfgang Amadeus Mozart 1756-1791 (alive when the United States was born)



Mozart, January 27, 1756 - December 5, 1791 wrote during the "Classical" Period of music. He grew up in Salzburg, but like Brahms spent most of his career in Vienna. Mozart's father played piano, violin and did some composing. When he heard his son's compositions, he gave up composing as he realized his son's work was better. Mozart, the son, began composing at age 5 with his father writing the music down. Along with his sister, W.A.Mozart's childhood was hard as they traveled widely to be shown off by their father. Travel was dangerous, uncomfortable and unhealthy at the time. Musicians were not paid well and Mozart spent most of his life in poverty even though he was a favourite of kings. Unlike Brahms, Mozart liked to compose for opera. He wrote Wiegenlied K350 in 1780.



Music(C)

C1.1 song: Fais Do Do
song: Inuit Lullaby

element focus: mood, tempo
genre: lullabies

C1.5 demonstrate an understanding
of musical notation

solo work: identifying information in
written music

Warm-Ups(3 minutes)

1 Listening Game

2 Warm-Up Song: Starlight 'n Wishes

- Vocal Warm-Up in the Key of D
- Sing the song once with



Play Music Starlight 'n Wishes

Note: Part A of Starlight 'n Wishes
sings through the scale in the Key of D.

Key D	
	do' D
	la B
	so A
	mi F#
	re E
	do, D

Review Genres: Opera and Lullaby

New Songs: Fais Do Do and Inuit Lullaby

1 "Hansel and Gretel belongs to a special kind of music. Hands up if you remember the name for the kind of music. (opera) **Yes, opera! What makes it an opera?** (music goes with a play for stage, instead of speaking the words are all sung) **The music word for a group of songs is genre. Opera is one musical genre.** (Show the word card.) **Do you know any other music that can be grouped together?** (rock, pop, country... If names are offered ask the student what characteristics the genre has. Be accepting of any grouping e.g. piano music, even if it isn't strictly speaking a genre. It's the idea of a group of music that is important here.)

2 "The new music for today comes from a genre that is usually played or sung at bedtime. Hands up if you know a song or a group of songs that are sung at bedtime, especially for young children. (Print the names of lullabies, and eventually the word "lullaby" on chart paper.) **Why are lullabies sung?** (help children go to sleep) **What kind of peaceful ideas could help children sleep? What dynamics would help music to be sleepy music?** (piano-soft, andante-slow)

If there was time last week to introduce lullabies re: Evening Prayer from Hansel and Gretel, adapt intro appropriately.

Fais Do-Do

Key D, first note F#(mi)
 a capella count-in: 1,2,3,Fais...
Andante

France
 lullaby
 arr: and English words LJ Clare

Fais do - do, Co - lin, mon p'tit frè - re. Fais do - do, t'au - ras du lo - lo.

Fais do - do, Co - lin mon p'tit frè - re. Fais do - do, t'au - ras du lo - lo. Ma -

-man est en haut, qui fait du gâ - teau. Pa - pa est en bas, qui fait du cho - co - lat.

Fais do - do, Co - lin mon p'tit frè - re. Fais do - do, t'au - ras du lo - lo.

Sleepy time, Colin my small brother,
 Sleepy time, dream your sweet dreams,
 Mommy is upstairs,
 She's baking a cake,
 Papa is downstairs,
 making chocolate treats,
 Sleepy time, Colin my small brother,
 Sleepy time, dream your sweet dreams.

The French words say "Go to sleep, Michael my little brother, when you wake, you'll have a treat." The words given here are an adaptation of the original French.

"Fais Do-Do" is a French lullaby with lyrics dating back to the mid 1800's. In the United States Louisiana French, "do-do" is a word used with babies for "sleep" --probably from the verb "dormir" (to sleep) or "dodiner" (to nod/dandle a child). "Lolo" is a word used for small children from "l'eau"(water).

3 "As you listen to this lullaby, imagine that Maman is upstairs baking a cake and the smell of the cake is drifting through the air. Papa is downstairs and he's making hot chocolate. You have a little brother, and its your job to sing him to sleep. Shhhh ... listen"



Sing or Play Music Fais Do Do (singalong recording)

When teaching songs in a "2nd language", ensure students have an opportunity to listen without seeing the words at least once. Ears/brain work harder when visual cues are absent. In this way students have a stronger possibility of picking up the accent and correct pronunciation for the new words. If students learn the song from printed words, their knowledge of English phonics will obscure the sung phonics.

4 "What country is this lullaby from? (France) If Maman is upstairs baking, and Papa is downstairs making hot chocolate, who is singing the lullaby? (the baby's sister) With very soft voices, because you're singing a lullaby, echo the first voice ..."



Sing or Play Music Fais Do Do (echo recording)

5 Post the music. Class sings through the song once either a cappella (without the recording) or with the sing-a-long recording.



Sing or Play Music Fais Do Do (singalong recording)

Inuit Lullaby

Key G, first note low so(D), Pentatonic
a cappella count-in: 1 2 3 4, Still...

Canada
origin unknown

Andante

Still now and hear my sing - ing, Sleep through the night, my dar - ling,

We have a ti - ny daugh - ter, She is a gift we're giv - en,

Though she as yet knows noth - ing, She is so sweet I'm sing - ing.

5 Post the music for the Inuit Lullaby.
"What information about this song is on the paper?"
As information is named, point to the source and explore the ideas.

title: Inuit Lullaby
genre: lullaby
culture: inuit-far north aboriginals
country: Canada
pitch: "do" is on a G
 first note is "so" or D
metre: 4/4
 4 beats in every bar
tempo: andante

6 Give a clear count-in ... students read and clap the rhythm, "ta, ta-a, ta ..."

7

If no one has asked, or pointed it out by now, ask: "Hands up if you can see a new musical symbol in this music."

Show the word card. Ask students to watch the music as they listen to the recording. Challenge them to figure out what the symbol means. (Remember to ask piano students not to give the answer away.)



Play Music Inuit Lullaby Sing-a-Long Recording

Now that students have heard the recording, entertain ideas about the meaning of "fermata" ---finally defining its meaning. Note that it's especially important to keep an eye on the conductor when fermatas occur as the conductor indicates when to move on to the next note!

8

This time, as students listen to the song, ask them to softly pat the rhythm on their knees.



Play Music Inuit Lullaby Sing-a-Long Recording

9

"Ready to sing? What dynamics shall we use? (piano)"



fermata

When this symbol is above a note, that note is held for longer than usual.

Individual Work/Paper Work

Discerning information from written music was reviewed while the Inuit Lullaby was taught.

Musician's Name _____ 15

Kar D. Est rate F[ra]n[ca] e copolla count-in: 1,2,3,Fais... **Fais Do-Do** France Lullaby
Andante arr. and English words: L[is] Clow

Fais do - do, Co - lin, mon p[er]it fr[er]e - re. Fais do - do, fau - ras du lo - la.
Fais do - do, Co - lin mon p[er]it fr[er]e - re. Fais do - do, fau - ras du lo - la. Ma -
rman est en haut, qui fait du g[ra]n - teau. Pa - po est en bas, qui fait du cho - co - lat.
Fais do - do, Co - lin mon p[er]it fr[er]e - re. Fais do - do, fau - ras du lo - la.

1 The title of this song is _____
2 The tempo of this song is _____
3 The country this song comes from is _____
4 The time signature for this song is _____
5 The genre of the song is _____

Fill in the missing solfa.
mi _ _ do re _ _ re

Fais do - do, Co - lin mon p[er]it fr[er]e - re.

Assessment for learning in Grade Three music includes being familiar with written music i.e. being able to find information on the written music and basic ability to track pitch on staff lines. This work page may be used for a written assessment of individual ability to find information on music (time signature, tempo) and track pitch changes with descending and ascending notes.

Assessment for learning in music includes the way in which students participate individually and as a part of a group (often the group is the whole class). Make notes as the year progresses to track these things.

Participation in Group Music:

- pays attention and participates eagerly
- pays attention and participates timidly
- sometimes pays attention and participates
- working at group participation

Key D, first note F#(mi)
a capella count-in: 1,2,3,Fais...
Andante

Fais Do-Do

France
lullaby

arr: and English words LJ Clare

Fais do - do, Co - lin, mon p'tit frè - re. Fais do - do, t'au - ras du lo - lo.

Fais do - do, Co - lin mon p'tit frè - re. Fais do - do, t'au - ras du lo - lo. Ma-

-man est en haut, qui fait du gâ - teau. Pa - pa est en bas, qui fait du cho-co - lat.

Fais do - do, Co - lin mon p'tit frè - re. Fais do - do, t'au - ras du lo - lo.

- 1 The title of this song is _____
- 2 The tempo of this song is _____
- 3 The country this song comes from is _____
- 4 The time signature for this song is _____
- 5 The genre of the song is _____

Fill in the missing solfa.

mi _ _ do re _ _ _ re

Fais do - do, Co - lin mon p'tit frè - re.

Focus: Harmony Mood



Music(C)

C1.1 song: Okkitokiunga
My Paddle's Keen and Bright

C3.2 identify through performing music
from a variety of cultures

element focus: harmony

Lesson A each week covers core material. Year goals are met by completing Lesson A material.

Lesson B offers additional ideas for review, practice or enrichment.

Warm-Ups(3 minutes)

1 Rhythm: Echo Rhythms
while walking a beat

2 Pitch: mee may maw mow moos

New Song: Okkitokiunga

In some circles, seal hunting may be controversial. I spent a year living in Yellowknife - visiting in Norman Wells and Tuktoyaktuk. In the far north winter is long and there isn't much to eat. Summer is short and the harvest lean. Hunting seals provides food, oil, and clothing. It is a necessary part of life for Inuit living on the land.

II "Still now and hear my singing (try singing?)" --hands up if you remember the name of this lullaby. (Inuit Lullaby) Inuit people live in the far north of Canada. In the summer where they live, the sun rises very, very early --sometimes so early that it doesn't have time to set, it just dips below the horizon and comes right back up again. In the winter, it's the opposite and by December there's hardly any sun at all during the day. The climate means that people can't farm the land. Before there were planes to fly groceries to the north, Inuit people survived by hunting in the ocean and on land. Many Inuit people still hunt for their food."

"When they hunt on the ocean, they travel in small boats called kayaks. Maybe you've seen a kayak, or been in one on a lake? They're like a canoe, but smaller. The paddle has blades on both ends. Paddling a kayak takes good muscles and rhythm to keep the boat going straight. People paddling boats for long distances sometimes sing to keep themselves company. Imagine you are in a kayak, out hunting for some food for your family. Hold your paddle in the middle (mime dipping a kayak paddle first on one side, then the other) ... When the music starts, try to find the beat with as you paddle your kayak."



Play Music Okkitokiunga Sing-a-Long Recording

Okkitokiunga

Key F, first note do(F)

a cappella count-in: 1 2 3 4 Ok...

origin clouded

arr: LJ Clare

Canada 2006



Ok-ki-tok-i-un- ga, Ok-ki-tok-i-un-ga, Hey, mish-a day mis-sa do-a-mis-sha day



Ok-ki-tok-i-un - ga, Ok-ki-tok-i- un - ga, Hey, mish-a day, mish-a do-a mish-a day



Es - sa ko-a mish-i waa - ni, Es - sa ko-a mish-i waa - ni



Ok-ki-tok-i-un - ga, Ok-ki-tok-i-un - ga, Hey mish-a day, mish-a do-a mish-a day.

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202



Post the music. As you say the title, keep it in the rhythm of the song. **"Okkitokiunga --interesting word eh? Okkitokiunga ... try it, ready? Okkitokiunga, again ... Okkitokiunga."**

ti-ti ti-ti ta ta
Ok-ki - to-ki - un - ga



"There's something about this song that is going to make it easy to learn. Look at the music and try to figure out what it is. (the form, lines 1, 2, 4 are the same) Yes ---the form of this song makes it easy to learn."

AABA



Practice the rhythm of the first line. Give a clear count-in, students clap and say the rhythm names. Then try saying the words to the rhythm. (If needed, divide the class in half with half clapping the rhythm while the others say the words and then switch.)



Now work on the pitch/tune. Play an "F" on a glockenspiel to give the first note (do). Sing through the solfa with students, trying to keep in rhythm. Finally sing the whole line.

- learn the first line (also the 2nd and 4th eh)
1. clap and say time names
 2. say words to rhythm
 3. sing solfa, to rhythm
 4. sing one line



Play the music with students singing along.



Play Music Okkitokiunga Sing-a-Long Recording

Enrichment/Acting ideas for Okkitokiunga follow today's lesson.

New Song: My Paddle's Keen and Bright

1 "Kayaks often have only one person paddling. Canoes usually have two people paddling --one near the bow/front, and one at the stern/back. The canoe goes faster and smoother if both people paddle at the same time, dipping their paddles into the water on opposite sides of the boat. As you listen to this paddling song, think of ways its the same or different from Okkitokiunga.



Play Music My Paddle's Keen and Bright Sing-a-Long Recording



Gather ideas re similarities and differences between the two songs.



"My paddle's keen and bright, flashing with silver ... flashing with silver, what could that mean? (sunlight on the water shining?) Follow the wild goose flight ... in the Spring, geese fly north to their nesting grounds, in the Fall, geese fly south to where its warmer. When geese fly they look like the tip of an arrow in the sky (perhaps draw a sketch?). Follow the wild goose flight ... wonder where the canoe is going? Dip, dip the paddle into the water, swing it to the back and do it again; dip, dip and swing her back. Try paddling a canoe with the beat as you listen this time."



Play Music My Paddle's Keen and Bright Sing-a-Long Recording



"Excellent paddling. Time to learn the melody. Be ready to echo the lead singer.



Play Music My Paddle's Keen and Bright Echo Recording



Since this song will be attempted as a round, take time to check to ensure the melody and rhythm have a solid basis. Play the beginning note (B) on a glockenspiel, give a clear count-in, then listen as students attempt to sing the song. Decide if singing with one of the recordings is needed to re-enforce the melody.



"This song needs some harmony. What is harmony? (two or more pitches played or sung at the same time, different tunes sung together ...) This song is a round, that means some people sing it, and then it starts again ---like with Frère Jacques." (Divide the class into two groups --try to ensure that one or two strong singers are in each group. Have each group sing the song through once. If this is too challenging, perhaps you/teacher could be the second "group"?)



Sing the song as a two-part round. For now, the second part begins at the start of the second staff of music, i.e. at #3. Later more parts may be added.



"Two different singing parts are one way to add harmony. How else could harmony be added to this song?" (pitched instruments)

tempo
mood
rhythm
words

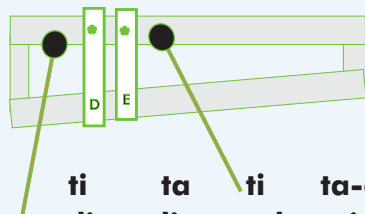
My Paddle's Keen and Bright

Key Em, first note B(so)
 a cappella count-in: 1&2&3&4&My pad...
allegro

round
 Margaret Embers McGee
 1918 Canada

1. My pad - dle's keen and bright, Flash-ing with sil - ver,
 2. Dip, dip and swing her back, Flash-ing with sil - ver,
 Fol - low the wild goose flight, Dip, dip and swing.
 Swift as the wild goose flies, Dip, dip and swing.

Rounds provide built-in easy ways to add instrumental parts. This round may be done in four parts eventually. That means that every bar is sung against every other bar and it still sounds harmonious. So ... choose a bar that is easy to play on an instrument, and have that be the accompaniment.



ti ta ti ta-a
 dip dip and swing
 right right left right
 E E D E

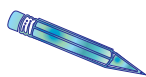
Students know how to sing this. Have them sing and clap it. Now sing and pat it on knees using rights and lefts as shown. Transfer it to a glockenspiel or xylophone that has the E and D bars. Students playing this part are not expected to sing, they need to be saying/singing/thinking the words "dip, dip and swing" throughout the song.

AND/OR

Play any combination of **E G B** on the first pulse/beat of each bar.

E G B E G
 do mi so do mi
Key of Em (E minor)

New Repertoire



Okkitokiunga
My Paddle's Keen and Bright

Enjoy the Repertoire

Brother Come and Dance With Me
Fais Do Do
Inuit Lullaby

Enrichment/Performance Okkitokiunga

(Say "Okkitokiunga" while pointing to self, then point to class. Wait for the class to echo the word.) **"I'm listening for 5 interesting things about the song Okkitokiunga or about the people it belongs to."** (Gather ideas, counting them off as they are given.)

Okkitokiunga

Key F, first note do(F)
a cappella count-in: 1 2 3 4 Ok....

origin clouded
arr: LJ Clare
Canada 2006

Ok-ki-tok-i-un- ga, Ok-ki-tok-i-un-ga, Hey, mish-a day mis-sa do-a-mis-sha day

Ok-ki-tok-i-un - ga, Ok-ki-tok-i un - ga, Hey, mish-a day, mish-a do-a mish-a day

Es - sa ko-a mish-i waa - ni, Es - sa ko-a mish-i waa - ni

Ok-ki-tok-i-un - ga, Ok-ki-tok-i-un - ga, Hey mish-a day, mish-a do-a mish-a day.

Actions mimic storytelling a sealing expedition.

Okkitokiunga

Okkitokiunga ...

Essa coa mish ...

Okkitokiunga ...

paddle kayak rhythmically

scan horizon for seal

paddle again

Okkitokiunga

Okkitokiunga ...

Essa coa mish ...

Okkitokiunga ...

paddle kayak

harpoon seal, pull into boat

paddle slowly as boat is heavy now

Okkitokiunga is widely known as an Inuit fishing/hunting song. Lately its origins have been called into question by musicologists comparing both its words and melodies to traditional songs in Norway and Germany. Its possible that this song spanned continents by meetings between early Inuit and Norse explorers. Its also possible that we'll never know for sure its beginnings. Wherever it came from, its steady pulse and repetitive words lend themselves to a working-paddling song. The first two lines are assumed to be sung while paddling; the third line while scanning the horizon or harpooning whale, seal or walrus; the fourth line while paddling again --hopefully on the way home.

Enrichment/Performance Okkitokiunga

- 2 Post the music. "What is the form of this song?" (AABA)
- 3 Students and teacher sing the first line together, then students continue unaccompanied. Listen for places students have difficulty keeping the pitch or rhythm. Review those places, and sing again.

4 The song lends itself to imagining the story of a seal hunt **by defining dynamics and tempo**. Help the class to make decisions, and then perform/sing the song as a story.

note a reminder of the story

beside the note put the symbol chosen for dynamics and tempo

f	pp	p	mp	fff	mf
andante	allegro	presto			

hunters set out

"We know this song is sung when paddling a kayak. Imagine that the hunters are just setting out, looking for seals to bring home and feed their families. They're excited and have lots of energy. What tempo would show that in the song? (allegro or presto) What dynamics? (mf or f) What could we do with our bodies to show what is happening? (paddle the kayak)

hunters stop paddling, look around

"Where does the song change? (line 3) Yes, here the hunters stop paddling and look around them for seals. How could the dynamics change to show that they are scanning the ocean? (softer?) They don't see any seals so they begin paddling again."

hunters paddle again

"How many times shall we sing the song to tell the story of how they are paddling and looking?" (2 or 3?)

hunters find a seal

"Time for the hunters to find a seal, harpoon it and haul it onto the kayak. This time are the first two lines going to be loud or quiet?" (quiet, sneaking up on the seal)

the seal is harpooned

"How could the song show when the harpoon hits the seal?" (Maybe a sudden *fff* on the "day" at the end of the second line?)

pulling seal on to kayak

"How will the third line be sung this time to show pulling the seal on to the kayak?"

heading for home

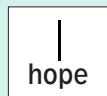
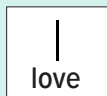
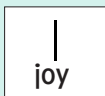
"Now the hunters are heading for home. Will they be paddling slowly or quickly? (either one could have a rationale --slowly, heavy kayak, tired after paddling all day; quickly --excited by find, anxious to get home) Will they be singing softly or loudly?"

Enrichment/Choreography Give Me Joy(cd2 song revisited)

Everyone choreographs a song in the way that fits them best. Sometimes it starts with the words, sometimes with the accompaniment, sometimes with thinking, sometimes with just trying things out to the music. I'm going to dance you through just one way of choreographing "Give Me Joy."

I started by looking at the form of the song: 4 verses with 4 lines each; 4 choruses with 4 lines each. To provide a bit of variety AND to help with remembering the words in the verses --I decided to give each verse its own "special" version of dance but to keep the steps in the choruses always the same so that the dance doesn't become too complicated.

Since for me, signing has a dance like quality, I decide to incorporate signs into the movement in the verses. I look for the new signs on the internet --dancing, working, singing, dreaming. I add a simple foot movement to the verses i.e. "side, together, back, together."



Song Form
4 Verses
4 lines each

4 Choruses
4 lines each

"signing" instructions follow the next page

A I'm going to teach the dance moves for the verse first.

Verses

1	2	3	4	side	tgthr	back	tgthr	side	tgthr	back	tgthr
Give me	joy	in my	feet	keep me	dancing	X	Give me				

sign *sign*
Give me joy in my feet, keep me dancing

sign *hands together, reach up*
Give me joy in my feet all day

sign *sign*
Give me joy in my feet, keep me dancing

sign
Keep me dancing for a brand new day

Since I'm going to choreograph the choruses with the class, I print out one generic chorus to help us focus.

I begin by drawing class attention to the form of the chorus. "Which lines are exactly the same?" (one and three) "Since Line One and Three are the same, we might choose to do the same dance moves for them."

Choruses

1. dance [] together, [] together,
2. work [] together for a brand new day
3. sing [] together, [] together,
4. dream [] together come what may!

Key D, first note "A"(so)
Count-in: 1,2,3, Give me...

Give Me Joy

Canada
folksong
words: LJ Clare



1. Give me joy in my feet keep me danc-ing. Give me joy in my feet all day. Give me
2. Give me love in my hands keep me work-ing. Give me love in my hands all day...
3. Give me peace in my smile keep me sing-ing. Give me peace in my smile all day...
4. Give me hope in my heart keep me dream-ing. Give me hope in my heart all day...



joy in my feet keep me danc-ing. Keep me danc-ing til the end of day.



Dance to - geth - er Dance to - geth - er Dance to- geth- er til the end of day.
Work to - geth - er, Work to - geth - er ... Work ...
Sing to - geth - er, Sing to - geth - er... Sing ...
Dream to - geth - er, Dream to - geth - er ... Dream ...



Dance to - geth - er Dance to - geth - er Dance to - geth- er come what may.

YEAR 1

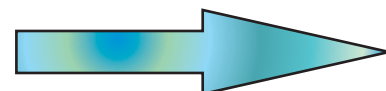
Week Three Lesson 18

B

B

Then, I guide the class through choreographing the chorus and dancing the song.

- 1 Sing the whole chorus once.
- 2 Give students a few minutes to try out steps to the various lines --they may want to use the ones already practised at the beginning of this lesson segment, or invent their own.
- 3 Choose a few students to demonstrate their steps.
- 4 Involve the class in deciding how to dance the chorus.
- 5 Practice dancing/singing the chorus.
- 6 Put the whole song together and dance/sing it with the CD/DVD.



sign language instruction

Sign Language and Music

If this is an introduction to sign language, explain that people who are deaf often enjoy music. They use their bodies to feel the vibrations and their hearts/minds to feel a part of a community making music. "Signs" are about concepts --so translating may vary.

ASL(American Sign Language)

Sign language is an activity. To see the signs being made try <http://www.handspeak.com> and then click on the ASL dictionary. The video clips are clear and easy to see.

joy

thumbs up, right hand higher, both hands make a scoop into the body and then up while smiling

love

both hands crossed at wrists over heart

peace

make the peace sign with both hands, hold a shoulder height then move hands outward slightly and forward

hope

cross fingers as if for luck on both hands, hold them at shoulder height and then move both forward a bit

dancing

left hand, palm up out flat, right finger one and two glide across the palm and then back

working

both hands closed and facing down, tap the dominant hand down onto the wrist of the other hand at least twice

singing

variation: touch lips with two fingers, move hand away and up bending

dreaming

touch forehead with a straight pointer finger, lift hand away and up from head, bending and straightening the finger twice

Seeing sign language spoken/sung is like watching a communicative dance.