



April

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.

Focus: Composition Project, Harmony, Enjoying Music

27_A

C1.3 create compositions for a specific purpose and a familiar audience

C1.5 demonstrate an understanding of musical notation

B

C1.1 New Song: Do Your Ears Hang Low

C1.5 demonstrate an understanding of musical notation

28_A

C1.3 create compositions for a specific purpose and a familiar audience

C1.5 demonstrate an understanding of musical notation

B

C1.1 Dancing Songs: Old Brass Wagon
Here We Go Looby Loo

C1.1 Sing Songs for Specific Purposes
Revisit Earth Day Songs
O When the Sun
Reduce, Reuse, Recycle

29_A

C1.3 create compositions for a specific purpose and a familiar audience

C1.5 demonstrate an understanding of musical notation

B

C1.1 New Song: A Hunting We Go with Science

C1.1 Revisit Songs:

C1.1 Sing Songs for Specific Purposes
Revisit Earth Day Songs
The Whole World
This Little Light of Mine

30_A

C1.1 New Song: Land of the Silver Birch
New Song: My Paddle's Keen and Bright

element: pitch – harmony

B

C1.1 Song: Okkitokiunga (Inuit - Canadian North)
Song: Tongo (Polynesia --South Pacific)

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

Song List

Do Your Ears Hang Low?
Here We Go Looby Loo
A Hunting We Go With Science
Land of the Silver Birch
My Paddle's Keen and Bright
Okkitokiunga
Tongo

Revisited Song List

Old Brass Wagon
Earth Day Songs
O When the Sun
Reduce, Reuse, Recycle
The Whole World
This Little Light of Mine

Focus: Composition Project



Music(C)

C1.3 create compositions for a specific purpose and a familiar audience

C1.5 demonstrate an understanding of musical notation

Warm-Ups(3 minutes)



Body: Breathing -Flame Flickering
Imagine a candle, lit in front of you. Now try to make the flame flicker WITHOUT blowing it out. Give a count-in of:

1	2	ready	breathe
in	through	the	nose
1	2	and

1st Time: as long as possible

2nd Time: until the conductor counts to 4

3rd Time: until the conductor counts to 8



Warm-Up Song: Sweetly Sing the Donkey

Key D, first note do(D)

Repeat.

4/4 time a cappella count-in: 1 2 3 4 Sweet...

1. Solfa Warm-Up in the Key of the Song
2. Sing through once for fun.
3. Sing as a two part round.

Instrumental Composition and Improvisation

This composition project is about creating music without words, and arranging it to be played by percussion. Students will work in groups of 4 or 5 as both composers and members of a percussion group.

Week 1: alone --create 3 4 beat rhythm phrases

--record each phrase on paper

group – using one phrase from each member

decide on an order for the composition

--try out the composition, reflect on changes, make final decision

--record the composition on individual work pages

--repeat to form another composition

Week 2: alone --make decisions about

---dynamics, tempo, articulation

group – come to consensus about performance dynamics and tempo

**practice time for group performance

Week 3: alone --create an arrangement using percussion

--try out playing one of the compositions, improvising pitch

group – come to consensus about the arrangement of percussion

for performance

– choose a conductor, improviser and instrumentalists for performance

– practice performance

CLASS PERFORMANCES

Composition and Improvisation



"The past few weeks we've been focusing on rhythm, rhythm symbols and rhythm counting."



Hold up a "ti-ti".

What is the rhythm name for this?

"ti-ti"

What is the rhythm count for this?

2 claps or 2



Excellent.

Hold up a "sh".

What is the rhythm name for this?

"sh"

What is the rhythm count for this?

(trick question = 0 or none)



Hold up a "ta-a".

What is the rhythm name for this?

"ta-a"

What is the rhythm count for this?

1 clap or 1



"Even though the card that it is on is bigger than "ti-ti", its rhythm count, the number of claps is smaller. That's because the size of the flashcards has to do with BEAT, the cards have rhythm symbols on them, but the size of the card is about beat."



What symbol do we usually use on the pocket chart to show beat? (a heart because the heart beats)



The metre or time signature in music tells us about BEAT.

If the metre is 3 - 4, what does it mean?

(3 beats in a bar/measure)

If the metre is 4 - 4, what does it mean?

(4 beats in a bar/measure). **Yes!**

3/4 time
dancing
skating
waltzing

3 - 4 time is like dancing or skating. 4-4 time is like walking. Sometimes musicians call 4 - 4 time "ordinary time" because ordinarily we walk when we're going somewhere.

4/4 time
ordinary time
walking



"In ordinary time, in 4/4 time, there are four hearts at the top.

(Place the hearts on the pocket chart.)

Why is the first one darker?

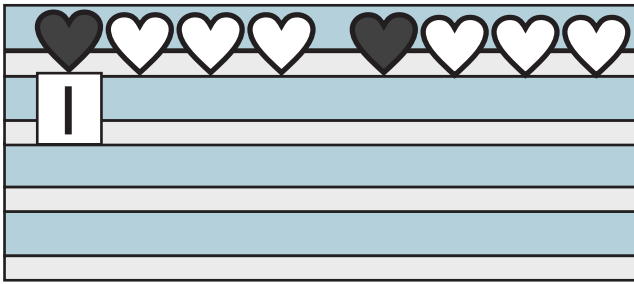
(the first note in a bar/measure is a little bit longer and a little bit stronger).



1 heart = 1 beat in 4/4 time



1 heart = 1 beat in 4/4 time



2 beats



3 beats



4 beats



2 beats



1 beat



1 beat



1 beat

“How many hearts/beats does a “ta” get here?”

--in turn, place each of the rhythm symbols on the pocket chart under the hearts. If needed, count the hearts pointing out how to match the number to the size of the flashcards.



Optional

Try a bit of “beat math”.

If I wanted 6 beats, what combination of rhythm symbols could I use?
etc.



piece of paper, at least 40cm wide and about 15cm high (newsprint works fine)

Demonstrate folding the paper in half, then in half again to make 4 rectangles. Hold it up to show the rectangles.

“Today, each of these spaces is as big as a beat. I want to fill the paper with rhythm symbols. There are 4 spaces, I’m going to start with a “ta”. (Using a pencil, make a “ta” in the first space.) Now I want a “ta-a”. How many spaces does it take? (two) So, I’m not going to put it close to the “ta”, but over here so its in the middle of two spaces. (Print the “ta-a”.) What could I put in the last space? (Take an idea that fits, and print it.)

“Now I’m going to look at the set of symbols and try saying and clapping them. (Do it for the class.) Hmmm, I think I want to make a change. What change could I make? (Change the first “ta” to a “ti-ti” by erasing the “ta”, then printing a “ti-ti”.) Let me try it again. (clap and say) Yes, I’m going to keep it this way. (Take a thick lined marker and remake the symbols so they are more easily seen.) Last thing I need to do, can you guess? (put my name in one lower corner).





"Your first job is to make 3 musical phrases the way I just did. When you are ready to cover the pencil marks with markers, put your hand up and I'll come give you a marker (and check to see if the task has been understood). The phrases you are going to make will be part of a musical composition, so make them interesting to play with instruments.

What are the steps?

1. fold the paper into four
2. add symbols to one paper
3. try out the phrase by saying and clapping the symbols
4. make any changes you want
5. try out the phrase again

Then go on to finish 2 more.

Raise your hand to show you are ready for a marker.

Note: It will probably take longer to get pencils sharpened than it will to actually do the tasks. As students finish with the markers, invite them to pair, share and practice their phrases until the whole class is finished or 10 minutes has passed.



Gather students together.

"Next step I need 1 phrase from 4 different people.

Collect offers. Put the papers on the pocket chart. Lead the class in saying/clapping all four without stopping between.

Talk the class through making changes in the order of the music papers.

Lead the class in saying/clapping all four in their new positions.

Continue until order is settled.

Demonstrate to the class how to transcribe the composition onto the prepared work page.



Divide the class into working groups.

Each group is to arrange a composition using a phrase from each person in the group. When the composition is complete, each member of the group transcribes the composition on to a "composition page".

After the first composition is transcribed. The group needs to create a second composition and transcribe it.

When the second composition is finished and transcribed, groups may practice their music.

Group Name _____

My Name _____ 20 front

Names of Other Group Members

♥ ♥ ♥ ♥

A

B

C

D

E

Performance Choices instruments
dynamics _____
tempo/tempos _____

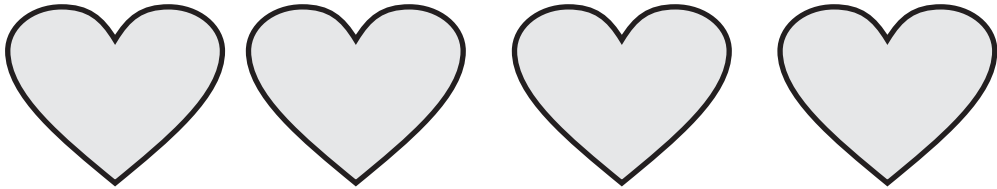
Working groups need to have at least 4 people. If necessary, an additional person may be added to a few of the groups.

**The finished work pages
N.B. AND the music phrase
papers will be needed again
in Lesson 28.**

Group Name _____

My Name _____

Names of Other Group Members



A

--	--	--	--

B

--	--	--	--

C

--	--	--	--

D

--	--	--	--

E

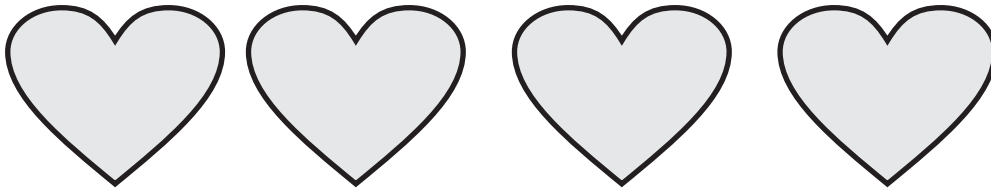
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Performance Choices

instruments

dynamics _____

tempo/tempos _____



A

--	--	--	--

B

--	--	--	--

C

--	--	--	--

D

--	--	--	--

E

--	--	--	--

Performance Choices

dynamics _____

tempo/tempos _____

instruments

Music & Movement/Dance Moving to Metre in Music $\frac{3}{4}$ or $\frac{4}{4}$
 Moving to a Time Signature of $\frac{3}{4}$ (said 3 4)
 or $\frac{4}{4}$ (said 4 4)

A
p
r
i
l

W
e
e
k
O
n
e

L
e
s
s
o
n
27
A

P
a
g
e
350

- 1** Review the words "metre" and "time signature".
"Where do musicians find the metre or time signature in written music?"
 (numbers on staff lines at the beginning of the music)
What does the number on top tell us? (number of beats in a bar)
When listening to music, what is different about the first beat in every bar?
 (a little bit longer and a little bit stronger)
Good remembering."

time signature
metre

- 2** "Stand up. Wiggle your knees a bit. Now stretch up high, touch your toes, up straight again and eyes front."

- 3** "We're going to begin with moving music that is in $\frac{4}{4}$ time; ordinary time or walking time. Listen to the music, and when you are ready, walk in the classroom staying where I can see you. Today part of music moving is being aware of where others are so there is no touching as you move. When the music stops, everyone stops."



Play Music Mama Don't 'Low No Singin'
 or Bonjour Mes Amis
 or Red, Orange, Yellow, Brown
 or Lukey's Boat

$\frac{3}{4}$
walking

"Excellent! This time walk in place with the music and use your hands or arms to show the first beat of each bar/measure. The first beat is a little bit longer and a little bit stronger. (students often join in with those words by now)



Play Music another $\frac{4}{4}$ piece of music

- 4** "Ready for a challenge? Sometimes the music I play will be $\frac{4}{4}$ time. Sometimes the music I play will be $\frac{3}{4}$ time. If its $\frac{4}{4}$ time, its walking music. If its $\frac{3}{4}$ time what is it? (waltz, skate, dance) Show the longer-stronger beat with your hands, and all the beats with your feet. Ready?"

$\frac{4}{4}$
waltz
skate
polka



Play Music

$\frac{3}{4}$
 Mama Don't 'Low No Singin'
 Bonjour Mes Amis
 Red, Orange, Yellow, Brown
 Lukey's Boat

$\frac{4}{4}$
 We Are All Canadians
 Starlight 'n Wishes
 We Wish You a Happy Holiday

Focus: Enjoying Music

A
p
r
i
l



Music(C)

C1.1 New Song: Do Your Ears Hang Low

C1.5 demonstrate an understanding of musical notation

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)



Body: Breathing -Flame Flickering

Imagine a candle, lit in front of you. Now try to make the flame flicker WITHOUT blowing it out.

Give a count-in of:

1	2	ready	breathe
in	through the	nose	and
1	2	

1st Time: as long as possible

2nd Time: until the conductor counts to 4

3rd Time: until the conductor counts to 8

Repeat.



Warm-Up Song: Teacher Choice

W
e
e
k
O
n
e

L
e
s
s
o
n
2
7
B

Options for review, practice or enrichment

A Practice and Review: Musical Alphabets

B Practice and Review: Music Words
(group game and individual paper work)

C New Song: Do Your Ears Hang Low

P
a
g
e
3
5
1

A Practice and Review: Musical Alphabets

If there is enough classroom space, today do this exercise either in a line OR in a circle.

... set a quiet walking beat.

Teacher begins: "Start with A, going UP" (forward)
ti- ti ta, ti-ti ta

(If there is space in the classroom, have students take tiny step forward (teacher backward) as all say:

"A B C D E F G A B C "

Teacher says, "All stop."

Begin again with a different letter e.g. D E F G A B C D E

Do a few, then change direction to "down" or "backwards"

"Start with G, going Down"

G F E D C B A G F E D C

And repeat a few times.

Up the Alphabet (forwards)

A B C D E F G A B C

F G A B C D E F G A

Down the Alphabet (backwards)

G F E D C B A G

D C B A G F E D C

B Practice and Review: Music Literacy: Vocabulary Word Card Game (group game and individual paper work)

Put the word cards in the pocket chart, music word hidden (meaning facing out). **"Today we're going to have a contest. If you can tell me the music word that goes with one of these cards, then the class gets a point. If you miss, then I get a point. However, if you miss and anyone in the class groans or complains, then I get two points! Ready? ..."**

Name a student who chooses a card, reads it, and says the matching word. If the match is made correctly, then the card is turned over. Once all the cards have been turned over, the game may continue by reading the music word and saying the matching idea (harder).

Game may also be played by simply holding the flashcards and going through them one by one.

tempo

speed

staccato

hopping

dynamics

volume

Variations for the Game

A

Using the class list, ask each student in turn.

B

When the words are well known, instead of showing the card, say the word and students spell it, and then also give its explanation.

C

Name a kind of element. Students give one of the words that fits the category. (Do this at first with all the words mixed up but visible on the pocket chart.) Place the cards under the name on the pocket chart so that all students see the correct groupings.

D

Show or name one of the words. Student names the element it belongs to.

vocabulary lists on the next page

Music Words, quick reminders

Introduction of Music Words in this curriculum

1

choir	alphabet
detached	bar
folk song	bar line
forte	beat
melody	compose
melody map	note
percussion	piano
play	pitch
protest song	rest
tempo	rhythm
verse	staff
	tune

2

accent	lullaby
allegro	note names
andante	ostinato
Blues	presto
dynamics	slur
form	solfa
harmony	timbre

3

articulation
canons
flat
partner songs
repeats
rounds
sharp
step, skip, leap
tie
vivace

*dynamics	volume
forte	loudly
piano	softly
f	forte
p	piano
staccato	hopping
legato	smoothly
accent	make stronger

Literacy Music Words

music staff	5 lines for writing music
notes	symbols for musical sounds
bars	groups of notes on a staff
bar lines	line to divide groups of notes
slur	2 notes sung together

General Music Words

conductor	music leader
repertoire	list of songs
ostinato	word patterns that repeat
pitch	up/down of sounds
solfa	do, re, mi's
harmony	sound layers
composer	song writer

Musical Elements

* tempo	speed
presto	quickly
allegro	lively
andante	stately

* form	way music is built
chorus	song words that repeat
verse	song words that change

	(Duration)
beat	steady pulse
rhythm	long/short word patterns
* timbre	kind of voice instrument
	(names of instruments)

Fill in the matching words!

tempo

quickly

allegro

stately

music
leader

dynamics

forte

softly

staccato

legato

make
stronger

New Song: Do Your Ears Hang Low

1 "Maybe you know what this song is about, maybe not. See if you can guess while I do the actions."



mp3

Play Music Instruments Only **Do Your Ears Hang Low**
(If this song is new to you, practice ahead of time to synch the actions with the music.)

Save the videosong for enjoyment later. Using the mp3s will enhance listening skills.

Actions for Verse 1

Do your ears hang low,

*point with one hand (do)
point with other hand (your)
touch ears, point to floor*

can they wobble to and fro,

*hands like windshield wipers
going side to side*

Can you tie 'em in a knot,

hands make knot tying actions

can you tie 'em in a bow,

hands make loops of a bow

Can you throw 'em o' your shoulder
shoulder

both hands throw over a

like a continental soldier,

snap to attention, salute



"If you already know the song, let someone else guess ... any guesses as to what the song is about? (take a few guesses)

Either congratulate a guesser, or invite students to think again as they try to do the actions with you ---instrumental version plays again.



Play Music Instruments Only **Do Your Ears Hang Low**



If students are still guessing --take a few ideas. Then, do the first action while singing or saying the words, students echo-mimic. Continue on through the first verse..



Challenge students to do the actions and sing with the mp3 "singalong" version.



Play Music **Do Your Ears Hang Low**

Do Your Ears Hang Low

written by Lucy Bell

illustrated by Andrea Dees

A delightful extension of the song with verses students will enjoy into the world. For a preview check out a reading on YouTube by Calvin Thomas.

music on next page

Key A, first note C#(mi)

a cappella count-in: 1 2 3 Do your...

Do Your Ears Hang Low?

traditional

arr and v. 3: LJ Clare 2013



1. Do your ears hang low, can they wob-ble to and fro, can you
 2. Do your ears fly high, can they stand up to the sky, can they
 3. Do your ears stretch wide, can they reach from side to side, can they



tie 'em in a knot, can you tie 'em in a bow, can you
 stand up if they're wet, can they stand up if they're dry, can you
 fit in - to a room, or with the walls do they col - lide, can you



throw 'em o'r your shoulder like a con-tin-ent-al sold-ier, do your ears hang low?
 wave 'em to a neighbour with a min-i - mum of la-bour, do your ears fly high?
 flap 'em for a breeze__ tuck'em underneath your knees__ do your ears stretch wide?

There is a musical word debate about the earliest version of this song. It is known to have been sung by British soldiers on the Western Front during the First World War. That song (with another piece of the anatomy substituted for "ears") may have been a parody of a children's song. Or vice versa.

Enrichment

Divide students into working groups. Each group gets a copy of the words to either Verse 2 or Verse 3. Their challenge: to invent and practice actions to go with singing their verse.

When time comes to share ideas, post the words to both verses so that everyone can sing a long as they watch the groups perform.

Let everyone decide together which actions to use for class singing in the future. (You may want to make a few helpful "remembering" notes beside the words.)

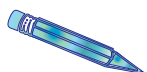
2 Do your ears fly high,
 can they stand up to the sky,
 Can they stand up if they're wet,
 can they stand up if they're dry,
 Can you wave 'em to a neighbour
 with a minimum of labour,
 Do your ears fly high?

3 Do your ears stretch wide,
 can they reach from side to side,
 Can they fit into a room,
 or with the walls do they collide,
 Can you flap 'em for a breeze,
 tuck 'em underneath your knees,
 Do your ears stretch wide?

Enjoy the Repertoire

Student Choice of Song or Dance

New Repertoire

**Do Your Ears Hang Low**

Focus: Composition Project

April

Week Two Lesson 28A

Page 357



Music(C)

C1.3 create compositions for a specific purpose and a familiar audience

C1.5 demonstrate an understanding of musical notation

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 Pitch: Solfa Scale Key of D

Begin with the basics of solfa:

1. Leader sings or sounds note on instrument "so" = A then leads with handsigns: so - mi - la - so - mi.
2. Next, using handsigns (or if necessary, pointing to a posted copy of the solfa scale), lead class in singing from "low do" through the scale to "high do" and back down.
3. Now, using handsigns, play with the scale (leader not singing).
e.g. do — re — mi — re — mi — fa — so — la — so

Note: For now ---keep the movement up and down by one step at a time.

4. Repeat Step 3, beginning on "so".

2 Literacy: Musical Alphabet Order

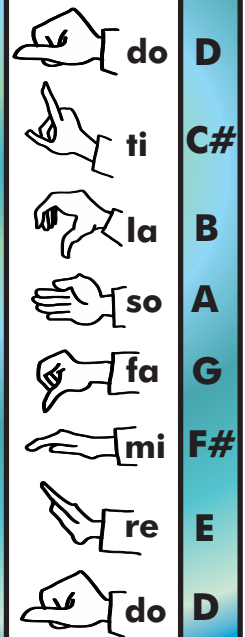
When students begin to read music in ABC's from staff lines, they will find it much easier to go "up", than down. They have, of course, been practicing the alphabet going up/forward, for many years at this point. Where students stumble in reading music, is in changing direction because the letters do not come to mind as easily. Rehearsing the letters from "G to A" will make new patterns in the brain. But "G to A" isn't sufficient. Music also needs to move smoothly when it begins on any letter e.g. from "D to C to B to A to G to F" So this warm-up needs to vary in its beginning place.

Leader uses the conducting hand to indicate a place mid-body and says a beginning letter e.g. C

Move the conducting hand up one space — class says D. etc.

Move the conducting hand back down — class says C etc.

Key of D



Up the Alphabet (forwards)

A B C D E F G A B C
F G A B C D E F G A

Down the Alphabet (backwards)

G F E D C B A G
D C B A G F E D C

Composition and Improvisation



Remembering the First Part

(Hold up a heart symbol)

"A heart on the pocket chart usually means what?"
(one beat)

(Place four heart/beat symbols on the pocket chart.)

"If a "ta" or "quarter note gets a beat, and there are four beats in a bar/measure, what is the time signature called?"

(4 4 time or ordinary time
or walking time)



Set up the pocket chart using student work done in the first project period. Ask a student to come forward and conduct a saying/clapping reading of the music.



Guide students through analyzing the music --looking for changes in the order of the phrases. Decide on at least one change that is validated by a stated reason.

Choose a different student to conduct the reading of the revised music.



"Name 3 tempos we might use for the music."

adante presto allegro

Class chooses a tempo for this music. Place a tempo card on the pocket chart. (tempos are usually indicated above the music)




"What other music ideas could we add?"
(help students remember a variety of options)

staccato (show by putting a "dot" above any chosen rhythms)

forte (print an *f* where the change is made to "forte")

piano (print a *p* where the change is made to "piano")



Choose a third student to act as conductor as the music is read again making use of the dynamics and tempo chosen.



Give each student a pencil and their working page from the last composition period.

“Look at the group compositions on your work page. I will give a count-in. Silently say the rhythm names for your compositions. One, two, ready, go ...”

“Think about the composition. What tempo do you think “fits” the music? Print the name of the tempo you choose at the top of the composition.”
(allow time to print the tempo)

“Staccato notes can add interest. If you want staccato notes in your music, place a dot above your choices. You don’t have to have staccato notes.”
(allow time to make staccato dots)

“Last choice is for the volume in the music. If you want to begin “loudly” ---what letter do you print above the first rhythm symbol? (f) If you want to begin “very quietly” ---what letter do you print above the first rhythm symbol? (p) If you want to begin in a normal voice, what letter do you print above the first rhythm symbol? (no letter)
(allow time to print a beginning volume)

“If you want changes in the dynamics during the music, think about where, then print the letter that matches the choices you want.”
(allow time)



Divide students into working groups.
Task: To come to consensus about the tempo and dynamics for the performance pieces of music. Choices are to be printed on the display sized strips of paper chosen for the composition.



Group practice time ---students may need to be reminded to take turns being the conductor.

tempo	speed
presto	quickly
allegro	lively
andante	stately

dynamics	volume
forte	loudly
piano	softly
f	forte
p	piano
staccato	hopping
legato	smoothly
accent	make stronger



Music(C)

**C1.1 Dancing Songs: Old Brass Wagon
Here We Go Looby Loo**

**C1.1 Sing Songs for Specific Purposes
Revisit Earth Day Songs
O When the Sun
Reduce, Reuse, Recycle**

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 Pitch: Solfa Scale Key of D

1. Begin with the basics of solfa:
Leader sings or sounds note on instrument "so" = A
then leads with handsigns: so - mi - la - so - mi.

2. Next, using handsigns (or if necessary, pointing to a posted copy of the solfa scale), lead class in singing from "low do" through the scale to "high do" and back down.

3. Now, using handsigns, play with the scale (leader not singing).
e.g. do — re — mi — re — mi — fa — so — la — so

Note: For now ---keep the movement up and down by one step at a time.

4. Repeat Step 3, beginning on "so".

2 Literacy: Musical Alphabet Order

Leader uses the conducting hand to indicate a place mid-body and says a beginning letter e.g. C
Move the conducting hand up one space — class says D. etc.
Move the conducting hand back down — class says C etc.

Key of D		
	do	D
	ti	C#
	la	B
	so	A
	fa	G
	mi	F#
	re	E
	do	D

**Down the Alphabet
(backwards)**
G F E D C B A G
D C B A G F E D C

Options for review, practice or enrichment

A Dancing with Song: Old Brass Wagon (reprise)

B Dancing with Song: Here We Go Looby Loo (from CD1)

C Earth Day Songs: Oh When the Sun
Reduce, Reuse, Recycle

Stretch legs and music memories with these dancing songs.

A Dancing with Song: Old Brass Wagon (reprise)

If you ran out of teaching time in September ... check out the complete instructions given in the song file.

A
P
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W
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K
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W
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P
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g
e
3
6
1

Old Brass Wagon

Key G, first note do(G)

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

Square/Circle Dance

Traditional

arr: LJ Clare

d d d d d d d l, s, r r r r r s, s, l, d

Cir-cle to the left, old brass wag-on, Cir-cle to the left, old brass wag-on,
 Cir-cle to the right, ...
 In__ and__ out, ...
 Swing_ oh_ swing, ...
 Do_ Si__ Do ...
 Pro__men-ade home ...

m m m m m r d l d r m s, l, d d

Cir-cle to the left, old brass wag-on, you're the one my dar - ling.

Try Some New Moves!

In traditional square dancing, one person --the CALLER-- sings out the kinds of moves to be made woven into a song. This dance doesn't have much of a song attached to it, but it does have plenty of space to allow the CALLER to change the moves. Tired of "swing oh swing", try "stamp your feet" or "sway your hips"! If the CALLER has a good strong voice, then the moves may be left as a surprise which will mean the dancers need to be listening as well as moving to keep up to the beat.

B Dancing with Song: Here We Go Looby Loo (from CD1)

1. Form a circle with your students ---people need to be close enough to hold hands, but spread out enough to allow some wiggle and movement. When everyone is standing quietly: **"The music is going to give us some instructions. We need to listen carefully and try to do what the song says."** Play the song on the CD. This first time, stand still for the beginning lines as they have no spoken instructions.

The directions "in" and "out" refer to "into the circle" and "out of the circle". If your classroom doesn't lend itself to forming a circle, "in" may refer to "into the imaginary line down the middle of your body, and "out" to outwards from the middle line.

2. **"Good listening and following the directions. What kind of song is this?** (dance song) **On the two lines at the beginning of every verse we hold hands**(if you are using a circle formation) **and dance to the right which is ?????**(help students decide which way the circle will move) **this way. After the word "light", we change directions and dance to the left. As soon as the music says "I put", then we stay in place and follow the directions. Ready to try?"** Play the mp3 or the videosong and try the complete dance.

Key G, first note G(do)
a cappella count-in: 1--2--Here...

Here We Go Looby Loo

Traditional
Dance Song
1800s



Here we go Loo -by Loo___, Here we go Loo - by light___.

Here we go Loo - by Loo___, all on a Sat-ur-day night___.

I put my right hand in___, I put my right hand out___, I give my hand a shake, shake, shake, and turn my -self a - bout___.

2. I put my left hand in...
3. I put my right foot in...
4. I put my left foot in...
5. I put my whole self in, I put my whole self out,
I give myself a shake, shake, shake,
And turn myself about.

"Looby Light" is probably a precursor to now better known songs such as "Hokey Pokey"(a version which is still under copyright in the USA, but not in the English Commonwealth) and "Skip to My Lou". In Scotland, "loo" is love.

 **Earth Day Songs:** Oh When the Sun
Reduce, Reuse, Recycle

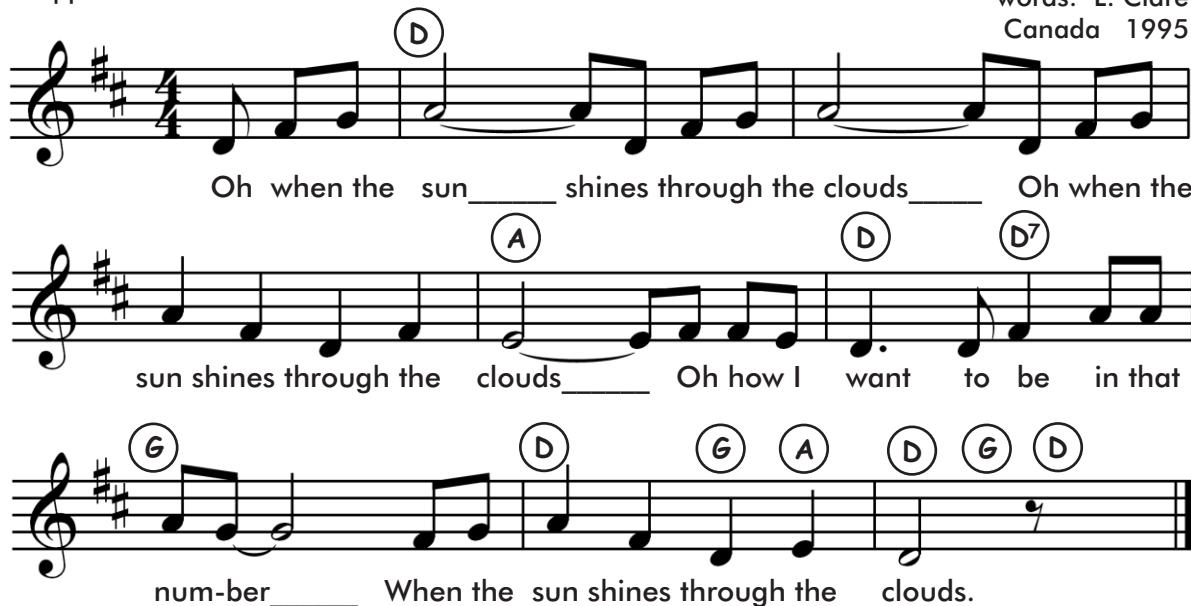
Teaching ideas are found in the song file.

A
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L
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o
n
28
B

Oh When the Sun

Key D, first note: D(do)
a cappella count-in: 1and2and3O when the...

melody: folksong
United States
words: L. Clare
Canada 1995



Oh when the sun _____ shines through the clouds _____ Oh when the sun shines through the clouds _____ Oh how I want to be in that num-ber _____ When the sun shines through the clouds.

- | | |
|---|--|
| <p>1 Oh when the sun shines through the clouds,
Oh when the sun shines through the clouds
Oh how I want to be in that number,
When the sun shines through the clouds</p> <p>2 Oh when the sky is blue again,
Oh when the sky is blue again
Oh how I want to be in that number,
When the sky is blue again</p> | <p>3 Oh when the lakes, are clear and clean, ...</p> <p>4 Oh when the trees grow tall and green, ...</p> <p>5 Oh when the harvest feeds us all, ...</p> <p>6 Oh when the world lives all at peace, ...</p> |
|---|--|

Earth Day words to the jazzy "O When the Saints Come Marching In."

Earth Day
is
April 22!





Teaching ideas are found in the song file.

Reduce, Reuse, Recycle

Key F, starting note do(F)

tune: The More We Get Together

unknown

a cappella count-in: 1,2,3,1,2,The...

new words: LJ Clare 2012

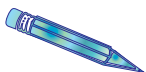
Re - duce, re-use, re - cy - cle, re - cy - cle, re - cy - cle, Re -
duce, re-use re - cy - cle to keep our world green. For
your world is my world and my world is your world, Re -
duce, re-use, re - cy - cle, to keep our world green.

Get together in a variation on a familiar round, reminding us all to keep our world green.

Enjoy the **Repertoire**

Student Choice of Song or Dance

New Repertoire



Here We Go Looby Loo
Reduce, Reuse, Recycle
Oh When The Sun

Focus: Composition Project



Music(C)

C1.3 create compositions for a specific purpose and a familiar audience

C1.5 demonstrate an understanding of musical notation

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)



Body: Making Faces

Begin with a few simple stretches e.g. one arm to the sky, now relax; other arm to the sky, now relax. Remind students that musicians use all of their bodies to make music. Singers need to be able to use many muscles in their faces. Stretch the mouth very wide (giggles inevitable). Relax. Stretch the mouth from the forehead to the chin, dropping the chin down. Relax. Make a surprised face. Relax. Make a happy face. Relax. Make a sad face. Relax. Wiggle your nose like a bunny. Relax. Move your eyebrows around. Relax.



Focus: Follow Me

Begin with the number "8." Tell your class that you are going to do something 8 times, e.g. touch head. Then students are to do it 8 times, however, while they are touching their heads 8 times, you are going to be doing something new for them to repeat, e.g. snap fingers 8 times; and so on. Its easier to do than to explain.

I find it helpful to "mouth" the counting as you do the actions. Exaggerate the actions and keep them very simple until students are good at following. End the patterns in the same way every time, e.g. clasp your hands together and move them in a shaking motion 8 times.

8 is relatively easy. **Now try 7 repeat actions at a time.**
Work your way down to "1"!

Challenges and Variations

After a few lessons, skip some of the numbers to get to the challenging parts faster. Eventually, instead of simple repeats, patterns that change may be introduced into the count e.g. to a count of "8" touch knees, touch shoulders, touch knees, etc. Try a clapped rhythm e.g. ti-ti ta ti-ti ta etc, instead of a straight pattern.

Another challenging variation is to divide the class into two or more groups. One group "follows you", the next group waits to follow the first group. It's a round!

touch head
wave hand
move with a jerk
pat knees
clap
pat shoulders
tap toe
hands out, hands in
...
et al

Instrumental Composition and Improvisation

This composition project is about creating music without words, and arranging it to be played by percussion. Students will work in groups of 4 or 5 as both composers and members of a percussion group.

Week 1: alone --create 3 4 beat rhythm phrases

--record each phrase on paper

group – using one phrase from each member

decide on an order for the composition

--try out the composition, reflect on changes, make final decision

--record the composition on individual work pages

--repeat to form another composition

Week 2: alone --make decisions about

---dynamics, tempo, articulation

group – come to consensus about performance dynamics and tempo

**practice time for group performance

Week 3: alone --create an arrangement using percussion

--try out playing one of the compositions, improvising pitch

group – come to consensus about the arrangement of percussion for performance

– choose a conductor, improviser and instrumentalists for performance

– practice performance

CLASS PERFORMANCES

Today's lesson completes the "composition and Improvisation" project. Many parts of it may be used for assessment of individual skills

- * performance in a group
- * writing music legibly
- * creative ideas
- * understanding dynamics, tempo, articulation
- * improvisation
- * playing musical instruments while reading music

Composition and Improvisation



Remembering

"What is another name for 4 4 time?"

(ordinary time)

What rhythm gets a beat in 4 4 time?

(ta or quarter note)

Hold up rhythm symbols, one by one, asking

"In ordinary time, how many beats does _____ get?"



"What did you add to your compositions in the last lesson?"

(tempo, dynamics, articulation)



1 beat



1 beat



2 beats



2 beats



1 beat



1 beat



3 beats



4 beats



Place the demo composition on the pocket chart (ensure that tempo and dynamics were added). **“Where does the volume change in this music? Where is a staccato note? What is the tempo?”**

“Clap and say after I count in ... One, two, ready, go ...”



“Today, instruments are going to be added to the compositions. I did some thinking before class. Here is the first set of instruments for this music.

Hand out a few instruments as you point out where they are to be played. **“Everyone without an instrument is going to softly keep the beat with their hands on their knees. No one is going to say the rhythm names, we’re going to listen to the instruments play them.”**

“One, two, ready, play ...”



“Hmm, are there any changes you suggest making ---and why?”

(Give students an opportunity to analyse and decision make. Change an instrument and play the piece again.)



“Composers write information down so that everyone can see what instruments they want to play during their music. Your work page has a place to put the instruments that you think would make good music in the composition. Everyone will do that on their own, then the music groups will get together and make decisions for the performance piece.”

One more thing before working time.

presto

d	↷		Ali	
↷		∩		Mike
p	o		Kathryn	
f ∩ ∩ ∩	∩	p ∩ ∩ ∩	f i	Sylvia



cymbal



chopsticks/rhythm sticks



shakers



drum



jingle bells

Choose instruments that allow for the duration of each rhythm symbol e.g. shakers may be played for four beats. Explain why you chose each instrument as you had them



"There are instruments on the rhythm, and patting knees on the beat. But I feel like there is still something missing. I think it would be more interesting if there was one instrument that changed pitch, to make a melody for the instrument. Jazz musicians improvise during parts of their music. Improvising means making up music --rhythms and pitch, as you are playing or singing. Good improvisors can make up music that sounds good with the basic rhythms and beat and pitch that's already been played.

There are many ways to improvise with instruments. You can make up your own, or you can use the way I'm going to show you now.

You've been working on two group compositions. One of them has instruments assigned to it. This is going to be the accompaniment music and set the style for the piece.

The accompaniment music shows the tempo and dynamics.

Look at this second piece of music. I'm going to use it to help me improvise.

I'm going to practice the rhythms with 2 mallets that pretend to play a glockenspiel in front of me. Maybe I want to play both mallets at the same time. Maybe I want to play softly, or loudly. Maybe I want to come in after the accompaniment starts.

The challenging and fun thing about improvising is I don't have to do the same thing every time I play it, so I don't have to write it down. AND I make it up as I go --I don't have to decide ahead of time.

Needed: at least one pitched instrument per working group.

But we don't have any pitched instruments!

- *borrow glockenspiels and/or xylophones from the music room
- *make a simple pitched instrument by using 4 or 5 glass bottles filled to different heights with water, use spoons for mallets (for this music, the pitches do not have to match a real xylophone, try googling "glass bottle xylophones")
- *find a playable keyboard on computer/tablet





Demo:
teacher– improvises a melodic solo line on pitched instrument following the rhythms on the second composition
class– plays the accompaniment composition



“Sometimes I like to use rhythms that are written down to give me a starting place. But, if I want to, I don’t even have to use the written down rhythms.”

The only thing I need to do is stop when the accompaniment stops, so I need to keep my ears open.”



Working Time

Alone: plan instruments and record on paper
Group: come to consensus re instruments
 – record on group working page
 – students try improvisation
 – decide who will improvise for performance
 – practice for performance

Guiding Working Groups

If students need help “getting” the groups to work at tasks, each part may be guided by the teacher, which divides the work into manageable chunks.

e.g. When students have finished the individual work, and are gathered in working groups.

“First step is to practice the group composition. I’ll give a count-in then each group will clap/say its composition. This first time everyone will use the tempo in the count-in. ONE, Two, Ready, Read ...”

“Excellent. Now choose a conductor for your group.”

“When I say “go”, the conductor will give your group a count-in using the tempo of your composition. Look at your tempo and think. Okay, conductors “Go!”

etc.

Performances

Reserve 10-15 minutes at the end of the period for performances. It is easier to perform immediately following a time of practice, so hopefully this will go smoothly. If there isn’t enough time for every group to perform, “regrouping” time will need to be allowed in another period so that the next performers also have practice time before their performances (and time to figure out what to do if a student is away).

Help students remember that when they are not performing they are members of an audience in an orchestra setting. What are audience manners?

If possible, record the performances so that students can enjoy them in June as a part of “remember when” time.

Enjoy the Repertoire

If there is any time left over prepare ahead of time to sing a few of student favourite songs.

Focus: Enjoying Music

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Music(C)

C1.1 New Song: A Hunting We Go with Science

C1.1 Revisit Songs:

C1.1 Sing Songs for Specific Purposes
Revisit Earth Day Songs
The Whole World
This Little Light of Mine

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)



Body: Making Faces

Begin with a few simple stretches e.g. one arm to the sky, now relax; other arm to the sky, now relax. Remind students that musicians use all of their bodies to make music. Singers need to be able to use many muscles in their faces. Stretch the mouth very wide (giggles inevitable). Relax. Stretch the mouth from the forehead to the chin, dropping the chin down. Relax. Make a surprised face. Relax. Make a happy face. Relax. Make a sad face. Relax. Wiggle your nose like a bunny. Relax. Move your eyebrows around. Relax.



Focus: Follow Me

Options for review, practice or enrichment



New Song: A Hunting We Will Go With Science



Review/Practice: Musical Alphabet Order
Solfa Scale Order



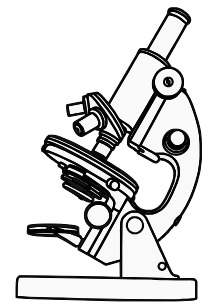
Movement/To a Metre: 3/4 Time and 4/4 Time



Revisit Earth Songs: The Whole World
This Little Light of Mine

A New Song: A Hunting We Will Go With Science

Note: This song is recorded with vocals at a speed for learning. Once the words have been conquered, move to using the instrumental recording which is set at a faster pace.



1 Show a picture of a microscope (included in the song file).
“What is this? Who might use a microscope? What is it used for?” (be sure to mention medical uses)

“Here’s another instrument. (Show a picture of a telescope.)
What is it? ... etc.

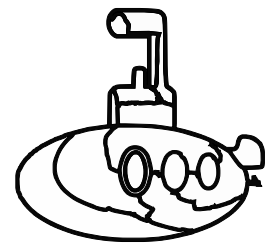


“And what about this? (periscope) ... etc.

2 **“These instruments are all very helpful in exploring the real world around us ---hunting for information. Listen to the first verse of this song. What is the singer using and doing?”**
 (Play Verse 1)



Sing or Play Music



**“What was the singer using?
 What was the singer doing?”**

3 Post the words to the song.

“This song has a lot of rhyming words in it. I’m going to say a word, when you find its rhyming word in the song, put your hand up.” (Go through each of the sets of words below.)

Verse 1

bar of soap	and a microscope
spot a germ	make it squirm
make an inspection	to find an infection
catch a cold	and put it on hold

Verse 2

ray of hope	and a telescope
find the sun	and after we’re done
see many stars	and maybe Mars
discover moons	and sing them tunes

Verse 3

rod ‘n rope	and a periscope
seek a shark	in cold and dark
watch an eel	as it eats a meal
trail a snail	or maybe a whale

4 **“Good hunting. Now if I say “bar of soap”, you all say “and a microscope”. Let’s try it ...** (Continue through all 3 verses.)

A Hunting We Will Go With Science

Key D, first note D(doh)
a cappella count-in: 1--2-A...

music: Arne 1777
words: LJ Clare
Canada 2009



A hunt - ing we will go___, a hunt - ing we will go___, with a



bar of soap and a mi - cro - scope, a hunt - ing we will go___. We'll
ray of hope and a te - le - scope, a hunt - ing we will go___. We'll
rod 'n rope and a per - i - scope, a hunt - ing we will go___. We'll



spot a germ___, and make it squirm, We'll
find the sun___, then af-ter we're done, We'll
seek a shark___, in cold and dark, We'll



make an in - spec - tion to find an in - fec - tion, We'll
see man-y stars___ and may___ - be Mars___, We'll
watch___ an eel as it eats___ a meal___, We'll



catch a cold___, and put it on hold, a hunt - ing we will go___.
dis - cov - er moons and sing___ them tunes, a hunt - ing we will go___.
trail a snail___, or may-be a whale, a hunt - ing we will go___.
We'll

John Gay (using an idea offered to him by Jonathan Swift of Gulliver fame) wrote "The Begger's Opera" in 1728 to lampoon Italian opera. Instead of the grand musical themes and arias in most opera, Gay's production used folk songs and crass humour to mock the upper classes, and point to the need for social justice. The original "A Hunting We Will Go", was composed by Thomas Arne to be added to a British production of The Begger's Opera in 1777.

5 Play the vocal recording. The tune is so well known, and simple, so even if new, students will quickly pick it up. Challenge students to sing with the recording.

6 Challenge students to sing the song to the faster instrumental recording.

B Review/Practice: Musical Alphabet Order and Solfa Scale Order

1 Up and Down AND Around and Around

If there is enough classroom space, today do this exercise either in a line OR in a circle. ... set a quiet walking beat.

Teacher begins: "Start with A, going UP" (forward)
ti- ti ta, ti-ti ta

(If there is space in the classroom, have students take tiny step forward (teacher backward) as all say:

"A B C D E F G A B C "

Teacher says, "All stop."

Begin again with a different letter e.g. D E F G A B C D E

Do a few, then change direction to "down" or "backwards"

"Start with G, going Down"

G F E D C B A G F E D C

And repeat a few times.

Up the Alphabet (forwards)

A B C D E F G A B C
F G A B C D E F G A

Down the Alphabet (backwards)

G F E D C B A G
D C B A G F E D C

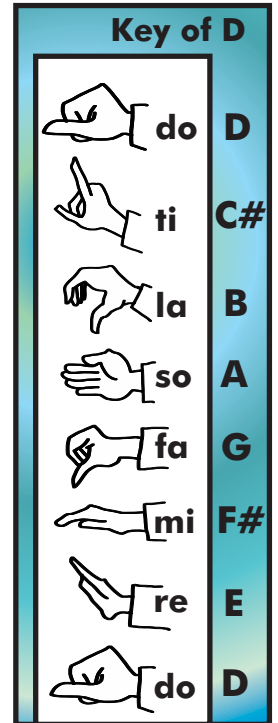
2 Pitch: Solfa Scale Key of D

Begin with the basics of solfa:

1. Leader sings or sounds note on instrument "so" = A then leads with handsigns: so - mi - la - so - mi.
2. Next, using handsigns (or if necessary, pointing to a posted copy of the solfa scale), lead class in singing from "low do" through the scale to "high do" and back down.
3. Now, using handsigns, play with the scale (leader not singing).
e.g. do — re — mi — re — mi — fa — so — la — so

Note: For now ---keep the movement up and down by one step at a time.

4. Repeat Step 3, beginning on "so".





Movement/To a Metre: 3/4 Time and 4/4 Time

time signature

metre

1

Review the words "metre" and "time signature".

"Where do musicians find the metre or time signature in written music?"

(numbers on staff lines at the beginning of the music)

What does the number on top tell us? (number of beats in a bar)

When listening to music, what is different about the first beat in every bar?

(a little bit longer and a little bit stronger)

Good remembering."

2

"The time signatures for moving today are 3/4 and 4/4. What will you listen for to tell the difference between these two time signatures?"

*let your feet pull you into either walking or skating/dancing

*stand still and feel the little bit longer/stronger first beat, then pat knees, or punch the sky on only that beat and count it as number one, keep counting til the next longer/stronger

3/4

waltz

skate

polka

"Listen to the music, and when you are ready, move in the classroom staying where I can see you. Remember that part of music moving is being aware of where others are so there is no touching as you move. When the music stops, everyone stops."

4/4

walking

3

Play a piece of music that has a clear "longer/stronger" first beat to every bar. Sometimes its helpful if the teacher uses her/his body to show finding the time signature. After 20-30 seconds (which will feel longer than it is), stop the music. Ask: **Was that 3/4 or 4/4 time?**

What is a moving word that fits that time?

(dancing, walking)



Play Music

3/4

Mama Don't 'Low No Singin'
Bonjour Mes Amis
Red, Orange, Yellow, Brown
Lukey's Boat

4/4

We Are All Canadians
Starlight 'n Wishes
We Wish You a Happy Holiday

4

Repeat several times.

 **Revisit Earth Songs: The Whole World**
This Little Light of Mine

Sing through with the videosong/mp4.

ask: **How is this song about "Earth Day"?**

A
p
r
i
i

W
e
e
k
T
h
r
e
e
L
e
s
s
o
n
B

29
B

P
a
g
e
3
7
5

Key D, first note so(A)
 a cappella count-in: 1 2 3 4

The Whole World

tune: traditional
 arr and words: LJ Clare
 Canada 2013



1. We may live in diff-rent lands but we share the world it's in our hands,



We may live in diff-rent lands but we share the world to - day. The



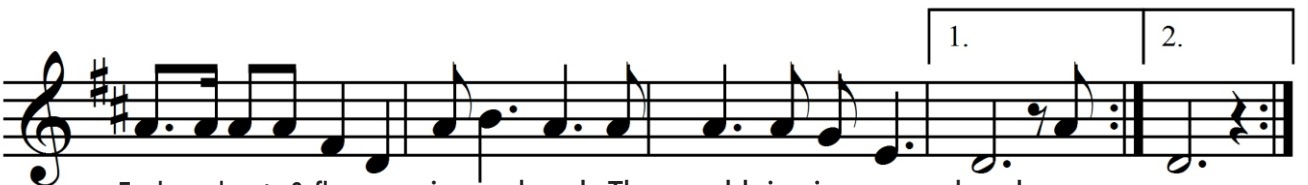
whole world is in our hands, The whole world is in our hands, The



whole world is in our hands, The world is in our hands.



- 2. Birds and bees are in our hands, Flo -wers & trees are in our hands,
- 3. Lakes and prairies are in ou hands, Mountains & valleys are in our hands,
- 4. Little bitty babies are in our hands, Grammies & Grampies are in our hands



E - le - phants & fleas are in our hands, The world is in our hands.

Forests & deserts

All kinds of people

hands.

Actions

"this little light of mine"
hold a finger in front of yourself, chest height as if it is a candle

" * ev'rywhere I go"
reach out with your "candle" to touch other "candles"

"I'll take this light"
make a large circle with your "candle" as if circling the world

Sing through with the videosong/mp4.

ask: **How is this song about "Earth Day"?**

A
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2
9
B

P
a
g
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3
7
6

This Little Light of Mine

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

Harry Dixon Loes
United States
c. 1920

Allegro

This lit-tle light of mine. I'm gon-na let it shine.
* Ev-'ry-where I go. I'm gon-na let it shine.
I'll take this light a-round the world. I'm gon-na let it shine.

This lit-tle light of mine. I'm gon-na let it shine.
* Ev-'ry - where I go. I'm gon-na let it shine.
I'll take this light a - round the world. I'm gon-na let it shine.

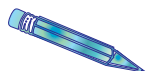
This lit-tle light of mine. I'm gon-na let it shine. Let it
* Ev-'ry -where I go. I'm gon-na let it shine. Let it
I'll take this light a-round the world. I'm gon-na let it shine. Let it

shine. Let it shine. Let it shine_____

Enjoy the Repertoire

Student Choice of Song

New Repertoire



A Hunting We Will Go With Science



Music(C)

C1.1 New Song: Land of the Silver Birch
New Song: My Paddle's Keen and Bright

element: pitch – harmony

Warm-Ups(3 minutes)

1 Pitch: Solfa Scale Key of D

- Begin with the basics of solfa:
 Leader sings or sounds note on instrument "so" = A
 then leads with handsigns: so - mi - la - so - mi.
- Next, using handsigns (or if necessary, pointing to a posted copy of the solfa scale), lead class in singing from "low do" through the scale to "high do" and back down.
- Now, using handsigns, play with the scale (leader not singing).
 e.g. do — re — mi — re — mi — fa — so — la — so
 Note: For now ---keep the movement up and down by one step at a time.
- Repeat Step 3, beginning on "so".

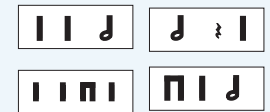
Key of D

	do	D
	ti	C#
	la	B
	so	A
	fa	G
	mi	F#
	re	E
	do	D

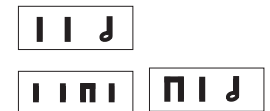
2 Beat/Rhythm: Flashcard Challenge

- Place 4 rhythm flashcards on the pocket chart. Give a clear, firm count-in. Students read and clap the flashcards. Teacher may follow the beat along the flashcards to help keep the class together.
- Take the 3rd flashcard away. After the count-in, students read, clap and remember all the flashcards.
- Take the 2nd flashcard away. Read and remember!
- Take the 4th flashcard away. Read and remember!
- Take the 1st flashcard away. Read and Remember!

Step 1



Step 2



Step 3



New Song: My Paddle's Keen and Bright

This song was first offered in January, Lesson 19B. If students learned it then, simply invite them to sing either with the audio or video and move on to its partner song "Land of the Silver Birch."

- 1 "If you have ever been in a canoe, put your hand up. Hmm, if you have ever seen a real canoe, put your hand up. What do you know about canoes? (gather a few ideas) There are many places around the world where people invented canoes as a way to go out on the water. Some of the canoes were only big enough for one person, some were big enough for many people. This canoe song was written in Canada, about Canadian canoes. As you listen try to feel you are in the canoe as it travels.



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

tempo
mood
rhythm
words

- 2 "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



3 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.



4 "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"?)



5 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.

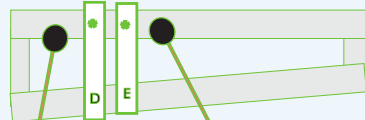
My Paddle's Keen and Bright

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.

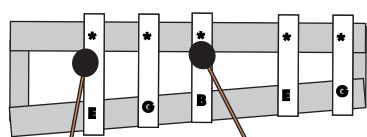


ti ta ti ta-a
 dip dip and swing
 right right left right
 E E D E

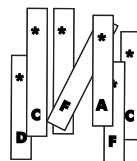
Students know how to sing this. Have them sing and clap it. Now sing and pat it on knees using rights and lefts as shown. Transfer it to a glockenspiel or xylophone that has the E and D bars. Students playing this part are not expected to sing, they need to be saying/singing/thinking the words "dip,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

AND/OR

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



Key of Em (E minor)



Note: My Paddle's Keen and Bright and Land of the Silver Birch harmonize when sung at the same time i.e. partner songs.

Key Em, first note E(do)
a cappella count-in: 1,2,3,4, Land...

Land of the Silver Birch

Canada folk song

Margaret Embers McGee

Andante *mp* (Em)

1. Land of the sil - ver birch, Home of the beav - er,
2. Down in the for - est, Deep in the low - lands,
3. High on a rock - y ledge, I'll build my wig - wam,

mf *crescendo* (Dm) (D) (Em)

Where still the might - y moose wan - ders at will.
My heart cries out for you, hills of the north.
Close by the wa - ter's edge, si - lent and still.

chorus *f* (Em) (D) (Dm) (Em)

Blue lake and rock - y shore, I will re - turn once more.

p (Em) *crescendo* *decrescendo*

Boom did - y - a - da, Boom did - y a - da, Boom

New Song: Land of the Silver Birch

1 (pat knees lightly while saying ...) "Boom did-y-a-da, Boom did-y-a-da, ta ti-ti ta ta, ta ti-ti ta ta, Boom did-y-a-da ... Try it with me. Boom did-y-a-da, Boom did-y-a-da, ta ti-ti ta ta, ta ti-ti ta ta, Boom did-y-a-da. It's part of a song ---what do you think might be happening during the 'Boom did-y-a-da'? (hopefully someone will suggest playing a drum)

2 The song is a "partner song". That means it can be sung at the same time as its partner and it makes them both sound better because they make harmony. We just learned one of the partners, time to learn the other. Try listening to discover what the song is about while at the same time playing your knees like a drum --Boom did-y-a-da. The introduction to the song will give us the tempo for Boom-did-y-a-da. Listening ears on."



Play Music

Land of the Silver Birch
(note: the tempo is slow)

Sing-a-long Recording

3 "Could you listen for ideas while you were "playing the drum"?
What is this song about? (gather ideas)
Is it faster or slower than "My Paddle"? (slower)
What is the mood?

4 "This song has verses and a chorus. (Teach the chorus using leader - echo for each line, then for two lines at a time. If needed, there is a recording with just the chorus that may be used for teaching.)

**Blue lake and rocky shore,
 I will return once more.
 Boom did-y-a-da, Boom did-y-a-da.
 Bo _____om.**

5 Post the words to the verses. Read them with students. Explore any images or words that may be puzzling. Invite students to sing quietly as the song is played.



Play Music Land of the Silver Birch Sing-a-long Recording

6 Suggest a few places where the pitch, or pronunciation need attention. Challenge students to sing the words to the instrumental recording.



Play Music Land of the Silver Birch Instrumental Recording

Note: My Paddle's Keen and Bright and Land of the Silver Birch harmonize when sung at the same time i.e. partner songs. The tempo of "My Paddle" is twice that of "Land of the Silver Birch".

Partner Songs: Land of the Silver Birch & My Paddle's Keen and Bright

It will probably take some practice before Grade 3 students will be ready to sing both songs together, however ---using the recording of the songs melded is a way to get a taste of what it will be like.

1 "There is a recording of the two songs put together. Today our class is going to sing just one of the songs ---which one shall it be?
 (help students decide)

2 With students listen to one verse of the mixed recording. Point to where the two songs can be heard together.



Play Music My Paddle/Land of the Silver Birch Recording

3 Challenge students to make harmony by singing their choice of song with the recording. (If your class are quick studies for new songs, you may want to try dividing the class into two groups and sing both songs)



Play Music My Paddle/Land of the Silver Birch Recording

Enrichment Ideas My Paddle's Keen and Bright
Land of the Silver Birch

My Paddle's Keen and Bright

Across Canada, words to this song vary.

A My paddle's keen and bright
Flashing with silver
Follow the wild goose flight
Dip, dip and swing

C My paddle's keen and bright
Flashing with silver
Follow the pale moonlight
Dip, dip and swing

B Dip, dip and swing her back
Flashing with silver
Swift as the wild goose flies
Dip, dip and swing

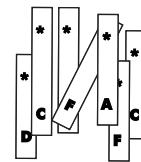
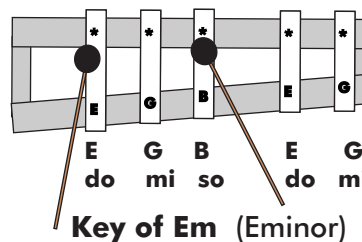
D Swift as a silver fish
Canoe of birch bark
Thy mighty waterways
Carry me forth

E High as an eagle soars
Over the mountains
My spirit rises up
Free as a bird

Land of the Silver Birch

Add the accompaniment from
"My Paddle" to the Verses,
and Drums to the Chorus.

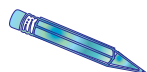
Play any combination of **E G B** on
the first pulse/beat of each bar.



Enjoy the Repertoire

Student Choice of Songs

New Repertoire



My Paddle's Keen and Bright
Land of the Silver Birch

Focus: Harmony



Music(C)

C1.1 Song: Okkitokiunga (Inuit - Canadian North)
Song: Tongo (Polynesia --South Pacific)

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

Warm-Ups(3 minutes)
see information in Lesson 30A

- 1 Pitch:** Solfa Scale Key of D
- 2 Beat/Rhythm:** Flashcard Challenge

Options for review, practice or enrichment

A New Song: Okkitokiunga
Drama

This song was first offered in January, Lesson 19B. If it was not chosen then, it is first choice for today. Help students to remember the story, then sing it with the songvideo before going on to "Tongo".

B New Song: Tongo
Listening for New Sounds

C Review/Practice: Solfa Band with Harmony

A 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."

CONTINUES

"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

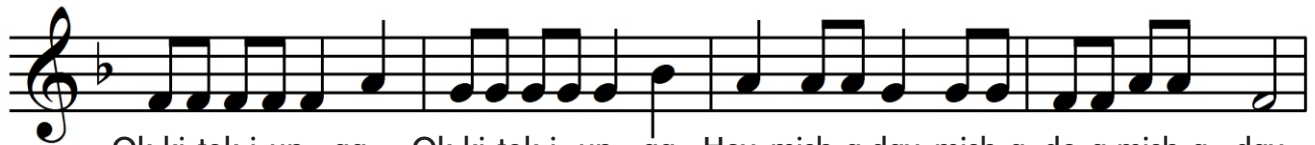
Okkitokiunga

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.

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.



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 is 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.)

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



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.

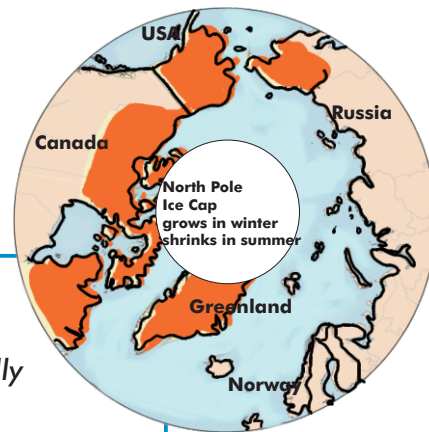


Play the music with students singing along.



Play Music Okkitokiunga Sing-a-Long Recording

Enrichment/Acting ideas for Okkitokiunga continue below.



land Inuit live on

Actions mimic storytelling a sealing expedition.

Okkitokiunga
 Okkitokiunga ... *paddle kayak rhythmically*
 Essa coa mish ... *scan horizon for seal*
 Okkitokiunga ... *paddle again*

Okkitokiunga *paddle kayak*
 Okkitokiunga ... *harpoon seal, pull into boat*
 Essa coa mish ... *paddle slowly as boat is heavy now*
 Okkitokiunga ...

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?"

B New Song: Tongo

The form of "Tongo" provides an easy way to learn it. The pentatonic pitches offer a multitude of ways to arrange the singing.

- 1 Polynesia is an area in the South Pacific Ocean that includes over 1,000 islands. Imagine yourself in a boat, and just over there (point to something on far side of room), your friend is in another boat. You are too far apart to talk easily, so as you paddle, this is what you do. (play the song)



Play Music Tongo sing-a-long recording

Tongo

Key Dm first note F(mi)
a cappella count-in: 1 2 1 2 Ton...
Minor Pentatonic (do mi fa so ti do)

Rowing Song
Polynesia
arr: LJ Clare 2013

Ton - go__ Ton - go__ Ton - go__ Chim-ney bye__ bye__ o

Chim-ney bye__ bye__ o Ton - go__ Ton - go__ Ton - go__ Ton - go__

Oo- a - way ko - a - way Oo - a - way

Oo - a - way Ba - lay ka - low a - way Ba - lay ka - low a - way

*tongo = mangrove

In Polynesia, paddlers often sing to each other across the water. The form of their song is Call and Response (a traditional echo song), with one voice taking the lead. As in many work songs, the rhythm keeps the paddlers in sync, while the singing helps to carry the load.

2 “At the beginning of the song there was a sound that kept going. Any ideas as to what the sound was from?”
(ocean waves)

“What is going to make this song easy to learn?”
(its all echos)

“Ready to paddle? Be the echo. Here we go ...”
(play music)



Play Music Tongo sing-a-long recording

3 Before class time, choose at least two of the following videoclips to show. There are guiding questions on each video.

“This is a folk song from Polynesia. That means people have been singing it for so long, it has become part of the life of the community there. Musicians who are not from Polynesia arrange the echos in different ways.

“Your challenge is to watch and listen to these students perform “Tongo” and try to find ideas you like and that maybe we could use.”



Play Video
mp4

Tongo

Performance Clips

1

Coro infantil del conservatorio de musica de Lugo
Lugo, Spain
Tongo --singing

2

Royal Conservatoire Antwerp
Conductor: Marleen DeBoo
Tongo --movement with singing

3

the Conservatory Children’s Choir
Conductor: Yasmina Sabbah
Tongo --clapping with singing

3 Guide students through exploring the ideas they garnered through watching different groups of students perform “Tongo”. List ideas that might be incorporated by a class performance.

4 Engage students in deciding the arrangement they want to use for singing “Tongo”. Practice the arrangement.

OR Simply enjoy singing through “Tongo” using the videosong included with CanDoMusic.



Review/Practice: Solfa Band with Harmony do - mi - so - do'

Divide the class into **4 groups**.
Each group becomes an instrument in the solfa band.
Instruments can only play/sing one pitch.

INTRO

Begin with **teacher as conductor**. Either using your voice, or a pitched instrument (keyboard, glockenspiel), **rehearse the groups singing their "note"**.

Choose one rhythm pattern flashcard. This time instead of the groups singing a single note, they are to sing their note to the rhythm on the flashcard. Give a steady count-in. (As the conductor, you will need to indicate which group is to go next before the first group finishes to ensure a smooth transition. It sounds harder than it is.)

Repeat with a different rhythm pattern flashcard.

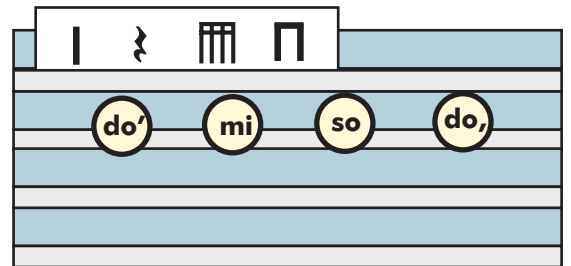
If it has been going smoothly ---**now comes the challenge**. As the first group is singing the rhythm pattern, change cards so that the second group changes rhythm patterns, etc.

Repeat again --begin with different patterns and different groups.



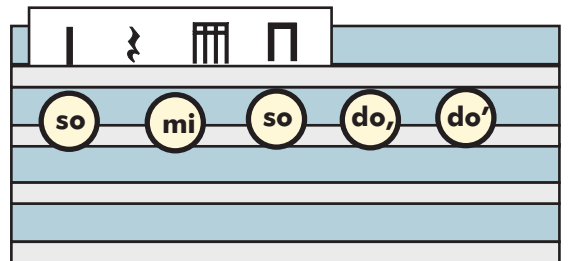
Set paper notes for the solfa band on the pocket chart. Choose a rhythm pattern to set at the top.

Direct one round of solfa band by pointing to the solfa (instead of conducting the band by pointing to the different groups). Each solfa is sung to the rhythm pattern displayed.



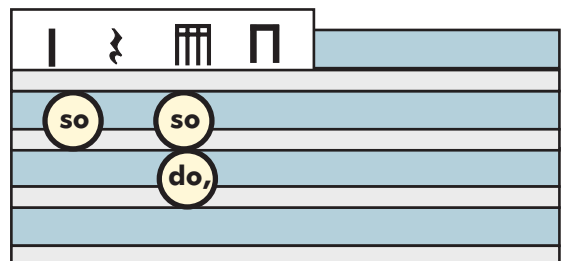
Use paper notes to create a solfa phrase.

Direct the solfa band in singing the phrase ----remember that each group sings only its pitch.



Rerarrange paper notes as seen beside.

As the solfa band is singing the "so-do," harmony, take the solo "so" off and place 2 new notes on the pocket chart. Continue giving new harmonies to sing.





Ask: **What is the music word that describes 2 different pitches being sung at the same time?**
harmony



Try Solfa Band Harmony again --either arranging a whole musical phrase, or changing the notes as they are sung.

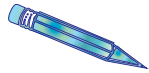
If you use the pocket chart to do this exercise, students may take turns creating phrases for the solfa band to sing.

The exercise may also be done by following the video found under **Warm-ups — solfa band — harmony 1.**

Enjoy the **Repertoire**

Student Choice of Songs

New Repertoire



**Okkitoiunga
Tongo**