

February

Focus: different cultures, pitch

Lesson

20 Dance(A) & Drama(B)



B1.1 engage in dramatic play
A1.4 use varied body shapes to communicate

Music(C)



C1.5 symbols represent sounds
C1.1 song: Zoom Zoom Zoom!
element focus: rhythm

21 Dance(A) & Drama(B)



A1.1 use movements in a variety of ways
Aiken Drum
Jig a Jog Gee

Music(C)



C1.1 song: Valentine, Valentine
C1.1 song: One Red Valentine
element focus: reading pitch

22 Dance(A) & Drama(B)



A1.3 create dance phrases
element focus: energy quality/quantity

Music(C)



C3.2 song: Chay Chay Cool-eh
element focus: reading pitch

23 Dance(A) & Drama(B)



A1.1 use movement in a variety of ways
element: tempo
B1.1 engage in role play
element: time/place

Music(C)



C1.2 apply elements "Trot Old Joe"
(while singing and moving)
C2.1 express personal reactions to music
"The Wild Rider" Robert Schumann
element focus: tempo

February

Twinkle Twinkle
Zoom Zoom Zoom
Froggie Went A-Courtin'
Valentine Red and Blue
One Red Valentine tick, no tick
Chay Chay Cool-eh
Trot Old Joe
Four White Horses

Active Listening

The Wild Horseman
The Wild Joe

Enrichment Songs

Aiken Drum
Jig a Jog Gee

Dance(A) & Drama(B)



Music(C)



B1.1 engage in dramatic play

A1.4 use varied body shapes to communicate

C1.5 symbols represent sounds

C1.1 song: Zoom Zoom Zoom!
element focus: rhythm

Warm-Ups (3 minutes)

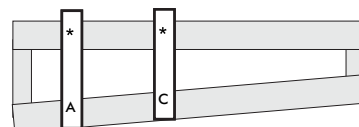
1 Pitch: Matching Solfa "So-Mi"

so	mi	so	mi
so	so	mi	mi
so	mi	mi	so
so	so	so	mi
so	mi	mi	mi



Key F
C
A

The first song today is in the key of F. Use this Key to pitch match and it tunes the voice and ear for singing



Using the glockenspiel helps to keep everyone in tune. Remove bars that aren't needed to simplify playing.

2 Rhythm: Reading Rhythm Flashcards

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

1. (Hold up a flashcard that has at least one of each Gr. 1 rhythm symbol.) In our last music class, you echoed these rhythm symbols. This is a "ti-ti" (point to it). This is "ta". This is "sh". The "sh" in music is a very short resting time. In real music, if you see a "sh", you don't sing or play an instrument. We say the "sh" just to remind ourselves that its there! I'll point to a rhythm symbol. Everyone say its name. (5 or 6 times)

2. I'm going to say and clap the rhythm symbols, show me with your fingers how many claps I do each time. "Ti-ti" (2 claps) "Ta" (1 clap) "Sh" (0 claps)

3. Now I'm going to point to a rhythm symbol. What are these called? (rhythm symbols) You say its name and clap its rhythm. (5 or 6 times)

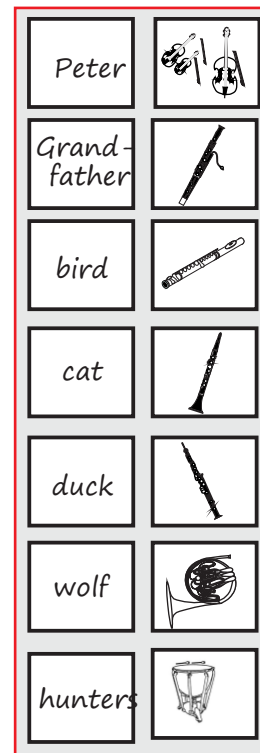
4. (Put 4 rhythm flashcards on the pocket chart.) Here's a challenge. Wait for the count-in, and then we'll read the flashcards with names and claps. Ready. One, two, ready, read ...

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

Practice and Review

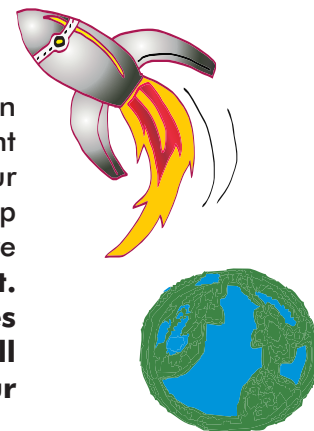
- 1 Sergei Prokofiev wrote music to tell a story. Who was the story about? (Peter, cat, duck ...) As the characters are named, put their flashcards on the pocket chart. Then play each theme and ask students to identify which character it belongs to, and hopefully, the instrument playing. Put the instrument flashcards beside the characters.
- 2 Which piece of music (theme) did you like the best? Why? Why do you think Prokofiev chose timpani for the hunters? Why do you think Prokofiev chose flute for the bird?
- 3 Imagine that you are Prokofiev. You have decided to add another character to your story ---a cow. What instrument will you choose to play the cow? (Remind students that there is no right or wrong answer to this kind of question.) What could the cow do in the story?
- 4 What other character would you like to add to the story, and what instrument is going to play for it? What is your new character going to do in the story?

Note: If there is time at the end of music today, it would be fun to have students draw their new character, match an instrument with it (see resources) by cut/paste, and write a few lines about what the character (personality) and what the character does in the story.



New Song: Zoom Zoom Zoom

- 1 (Without any explanation, simply pat your knees lightly 4 times, then continue patting your knees at the same tempo/speed as you count backwards from 10 i.e. 10, 9, 8, 7, 6. Stop at 6. By this time, your students will probably be counting backwards with you. If they don't stop when you stop, use the conductor's sign to stop them. When they are quiet say:) **"We were counting backwards to a steady beat. Sometimes the beat is fast (pat your knees in a fast beat), and sometimes it's slow (pat your knees to a slow beat), but it is always steady. You all have something that keeps a beat, what is it? (heart) Our classroom has something that keeps a beat, what is it?" (clock)**



- 2 **"The next song starts with counting backwards to a steady beat.** (If your class is sitting where they can watch the second hand on the classroom clock, then try counting backwards to the clock's beat.) **It's harder than it sounds. What do you think usually goes wrong when people try to count backwards keeping a steady beat?** (Since there's no one correct answer, I try to encourage ideas with a "Maybe ..." response.)

"Let's try it and see what happens. I'll give four beats before we start counting backwards from 10. One, two, ready, count, 10, 9, 8, 7 3, 2, 1. (If it got faster -- ask: Why do you think we go faster?) **What do you think the song might be about? 10, 9, ... hmmm. Hands up if you have an idea about the song --be ready to give a reason for your idea.**" (Explore a few ideas ---praising ones that have a reasonable reason.)

Zoom Zoom Zoom

Key F, first note do(F)

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

North America
arr: LJ Clare 2012

10 9 8 7 6 5 4 3 2 1 Blast Off!

Zoom, zoom, zoom, we're go-ing to the moon, All a-board our roc-ket ship

for a real ad-ven-ture trip, Zoom, zoom, zoom, we're go-ing to the moon!

3 "Help me with the backwards counting, and then listen to hear which guess is right. Wait for the four beat count-in before we start our backward counting. one two ready count 10 1 Blast off! Zoom zoom" (Sing or play the song from the CD, using the actions below to match the words.)

10... 1 pat knees to the count (i.e. on the beat)
blast off one hand goes to the right, then other hand goes to the left
zoom zoom zoom both hands together, point down, then straight out, then up
 (this mimics both the pitch changes and the rocket's trip)

4 "Be my echo to learn the words." If you are teaching without using the CD, sing each line and have students echo both words and pitch. Use your hand to indicate the rises and falls in pitch as you sing/listen.

listen/sing		students echo	
	Zoom zoom zoom		Zoom zoom zoom
	We're going to the moon		We're going ...
	All aboard our rocket ship		All aboard ...
	For a real adventure trip		For a real ...
	Zoom zoom zoom		Zoom zoom zoom
	We're going to the moon		We're going ...

5 "What do you think we'll see on our way to the moon?"

6 "Now I'll say/sing a line, and you say/sing the line that comes next.

Zoom zoom zoom we're going to the moon
All aboard our rocket ship for a real adventure trip
Zoom zoom zoom we're going to the moon

"Good remembering. Wait for my count-in and then we'll say/sing the words (with actions) to the whole song. One, two, ready, count 10, 9, We're going to the moon."

If you usually teach without using the CD/DVD, try the song using one or the other. If you usually teach with the CD/DVD, try the song using the music track alone.

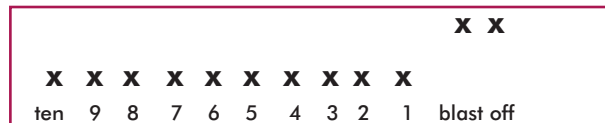
Mapping Music with Zoom! Zoom! Zoom!

1 Place an "x" on a long strip of paper. (Don't print the word "ten.")

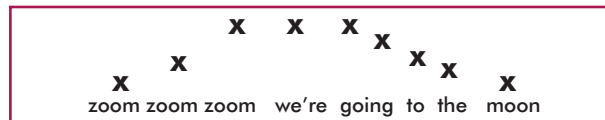


Sing and use your hand to show pitch for "ten." Now sing "nine" and ask: **"Does the sound of "nine" go up (raise hand), down(lower hand) or stay the same? Listen and watch my hand. Sing and use your hand to show: "Ten, nine." It stays the same, doesn't it? So I'm going to put another "x" on the paper beside the first "x."**

2 Sing: "Ten, nine." **Where does the next "x" go ---higher, lower or beside?** (If the answer doesn't come easily, sing the words with students everyone using their hands to show pitch changes.) Continue on until "Blast Off."



3 Begin a new strip of paper for the next line. Don't be concerned at this time with the exact spacing between each "x," only that it clearly shows up, down or beside.



4 Once completed, sing these lines with the class. As each word is sung, connect the "x"s using a line (Think of it as connect the dot, only with x's.) Invite a student to connect the x's (with a new colour marker) as everyone sings the lines again.



5 "People on trips, even in rocket ships, need maps to show where they are going. When you start to sing a song, imagine its like going on a trip. Here we have a map to show us where to go. I could take these maps down, fold them up and then put them away.(do the actions) **But I want to sing the song again, so I'm going to get the maps out, unfold them, mmmmm ---which one goes first? How do you know? Excellent ---good map reading. Let's sing the song again using the map.**" Once more, sing the entire song. Point to each place on the map as the song is sung.

Look for the shape of the mapped melody and think singing it.

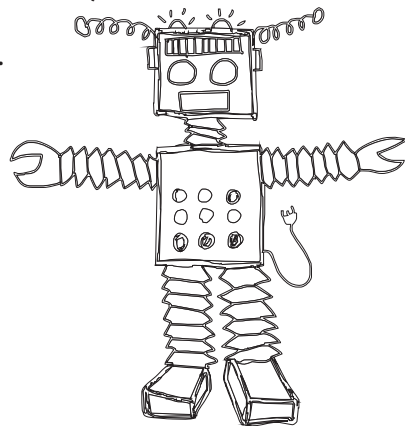
6 **What else could we put on the music maps to make them more interesting, and to give us more information?** (As ideas are suggested, sketch them onto the map.)



Music & Movement/Dance

- 1** "Now, imagine that you aren't on the rocket ship, you are the rocket ship! When I say "Go," find a space on the mat where you aren't touching anyone and show me a rocket ship before take off. "Go!"
- 2** Comment on several "rocket ship" shapes e.g. Ali is crouched down low to show the rocket hasn't gone up yet; Sam has arms out like the fins on a rocket ship.
- 3** "When a rocket ship takes off, it goes up very quickly. When we get to the end of the count-down, take off straight up, stretch yourself as high as you can to show up. When you run out of fuel, then gently fall down on the mat. Ready for the count-down? Ten, nine Blast Off!" (You may want to try this a few times.)
- 4** "On board the rocket ship we have some help ---it's a robot, and it's music sounds like this: (Play a bit of the robot music.)
- 5** Now you aren't a rocket ship anymore. You're a robot. Listen for your music. When it is going, move with your music like a robot moves. When your music stops, freeze in place." (During the stop places, comment on how students are moving like robots to give positive reinforcement and encourage other students to try new movements.)

At the end, have students walk like robots to their next activity.



Enjoy the Repertoire Student Choice of Song or Dance

Take some time today to choose songs and dances from the repertoire list. Time to sing known songs is good for the voice and spirit!

New Repertoire



Zoom Zoom Zoom!

Teaching Information on Assessment

In the first assessment period of Grade One, attention was paid to student participation --including performing during the composition project, and to each student's developing ability to find their own singing voice.

For the second assessment period, focus on beat and rhythm. (This gives more time for development of singing voices before reporting in the third assessment period.)

1st Assessment

- student participation
- performance with composition activity
- finding a singing voice

2nd Assessment

- student participation --changes noted
- keeping the beat
- playing instruments with the rhythm
- identifying instruments by listening

3rd Assessment

- (songs used meets multi-cultural goal)
- student participation --end of year summary
- finding a singing voice
- singing in tune
- hearing and demonstrating changes in pitch
(melody mapping, or hand movement)
- reading rhythms using rhythm names (ti-ti, ta, sh)

2nd Assessment Samples

C2.1 express responses to music performance in a variety of ways

- *by miming actions suggested by music (Peter and the Wolf, character role music)
- *by choosing favourite music songs (analysing the repertoire)
- *by creating art (choice from repertoire)

C1.2 apply elements (beat/rhythm) of music when singing, playing, moving

Sam is working at keeping the beat when walking to a song/music.
Sam is able to keep the beat while playing percussion instruments.
Sam is able to give a clear count-in and maintain the beat while conducting a rhythmic composition.

Element: timbre

While listening to music, Sam is able to identify changes in instrumentation.
While listening to music, Sam is able to name which instrument is playing.
(from list of flute, strings, timpani/drum, French horn, oboe)
Sam is able to name a reason when choosing an instrument to accompany a song.
Sam is able to name ways in which sound is produced from percussion instruments.

Planning Ahead for End of Year Assessment

The two most important goals for Grade One music are for students to develop or sustain an interest and enjoyment of music AND find their singing voices. The expectation that all students be able to sing in tune and keep the beat in a variety of ways at the end of Grade One is probably unrealistic as they are both developmental abilities. It is, however, expected that all students have found a range of ways to use their voices, including a singing voice AND be able to keep the beat while walking with others in a line or circle (the presence of others walking the beat makes the goal simpler).

Continue to use a class list to make notes about student ability to sing pitch, and use their hands to show changes in pitch. Some of the work pages now being used may be kept to show developing ability to use rhythm symbols and discern changes in pitch through melody mapping.

Dance(A) & Drama(B) 
Music(C) 

Warm-Ups(3 minutes)

Pitch: Matching Solfa "so-mi"
 Rhythm: Reading Rhythm Flashcards

Practice and Review

Song: Zoom Zoom Zoom!

Music & Movement/Dance
 see Option C

Optional Ideas

A Rhythm Counting

B Work Page
 *Pitch - Melody Mapping

C New Song & Work Page
 *Aiken Drum
 *creating a unique Aiken Drum

A Practice and Review Rhythm Counting

1. say and clap the word
2. students say and clap the word
3. students show with fingers the number of "claps," the rhythm count for the word

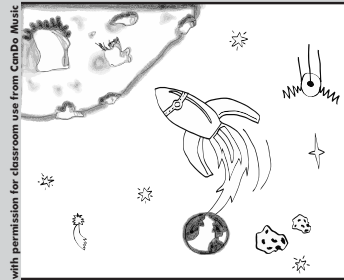
planet(2)
 moon(1)
 stars(1)
 sun(1)
 space(1)
 rocket ship(3)

adventure(3)
 trip(1)
 blast off(2)
 earth(1)
 world(1)

B Work Page Melody Mapping

- 1 Ask students to be ready with their orange pencil crayon on the first "note" or little circle in Line One. Give the count-in for singing at a slower tempo ---students connect the dots as they sing.
- 2 The second time with a red crayon, warn students that you will be stopping part way through the song. Ask them to freeze when the singing stops. Walking around the class it will be easy to see who has made the connection between the idea of mapping and music performance.
- 3 Repeat for the third colour.

I can do music in Lesson 20 . My name is _____



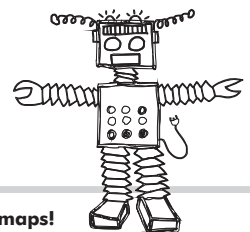
Zoom Zoom Zoom

N.A.
 adapted LJ Clare

10, 9, 8, 7, 6,
 5, 4, 3, 2, 1, Blast Off!
 Zoom, zoom, zoom,
 We're going to the moon!
 All aboard our rocket ship,
 For a real adventure trip,
 Zoom, zoom, zoom,
 We're going to the moon!



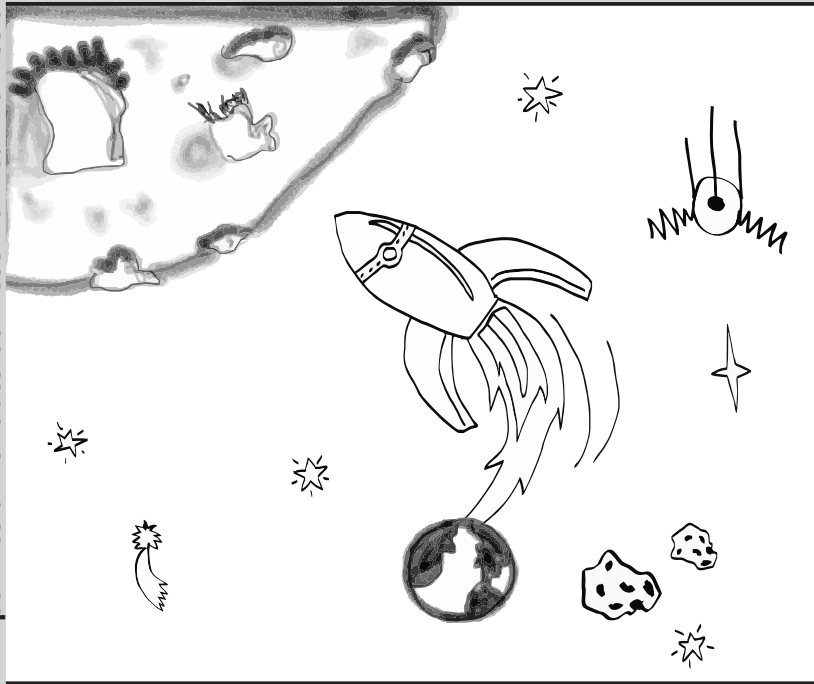
1. orange pencil crayon
2. red pencil crayon
3. purple pencil crayon



Ask me to show you my music maps!

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I can do music in Lesson 20 . My name is _____



Zoom Zoom Zoom

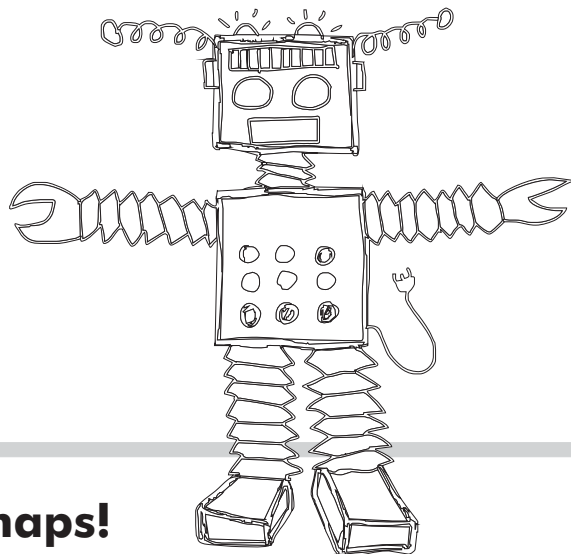
N.A.

adapted LJ Clare

10, 9, 8, 7, 6,
 5, 4, 3, 2, 1, Blast Off!
 Zoom, zoom, zoom,
 We're going to the moon!
 All aboard our rocket ship,
 For a real adventure trip,
 Zoom, zoom, zoom,
 We're going to the moon!



1. orange pencil crayon
2. red pencil crayon
3. purple pencil crayon



Ask me to show you my music maps!

New Song: Aiken Drum



1 "Sometimes we can see the moon during the day, but mostly we see it at night. If you look up and squint a little bit and use your imagination --you can see a face in the moon, a great big face! All around the world, people have looked and seen the face in the moon. All around the world, people have made up stories and songs about that face in the moon. In Scotland (If it's easily accessible show Scotland and Canada on a globe.) some people used to think the face belonged to a man, and his song goes like this:" (Sing or play the first two verses to Aiken Drum.)

2 "What was his name?" (If no one knows, sing/play the first verse again ---this gives students another opportunity to listen to the tune AND re-enforces the idea that listening carefully is important.) "Yes, Aiken Drum. What musical instrument did he play?" (bass fiddle/double bass --show picture)

3 "Ready to sing about the man in the moon? Wait for the count-in." (Sing the first two verses and then stop.) "Now Aiken Drum was a little odd. (Sing) And his head was made from pizza ... (Draw a pizza shape on chart paper.) ...What do you think his nose was made of?" (Decide on one of the ideas offered, draw it on the pizza head and sing the verse. Continue until tired.)



I can do music in Lesson 20b . My name is _____

Scotland 1700s
arr: LJ Clare

Key G, first note do(G)
a cappella count-in: 1 and 2 and 1 and 2 there...
CD intro: bars

Aiken Drum

And he played upon a ladle, a ladle, a ladle,
And he played upon a ladle,
And his name was Aiken Drum.

And his hat was made of good cream cheese ...
And his coat was made of good roast beef ...
And his buttons were made of penny loaves ...
And his breeches were made of haggis bags ...

Work Page

The version of Aiken Drum on the work page shows the influence of culture on the development of a song. Ask students to read the song and find differences between it and the one they learned e.g. bass fiddle is ladle (large spoon).

Students create/compose their own version of Aiken Drum, and draw a picture of their creation.

This is a great song for using the imagination to make up new versions. Is there an Aiken Drum out there made up entirely of junk food or candy? or clothed in salad fixings?

hat was made of apples
shirt was made of pumpkin
pants were made of zucchini
shoes were made of coconuts

Create your own Aiken Drum! Choose a theme, then fill in the blanks and draw a picture.

fruits and vegetables
junk food
drug store items
toys or sports

My theme is _____

head _____

hair _____

nose _____

ears _____

mouth _____

eyes _____

Ask me to tell you about Aiken Drum and sing you a few verses!

I can do music in Lesson 20b . My name is _____

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Key G, first note do(G)
a cappella count-in: 1 and 2 and 1 and 2 there...
CD intro: bars

Aiken Drum

Scotland
1700s
arr: LJ Clare

There was a man lived in the moon lived in the moon, lived
in the moon, There was a man lived in the moon and his name was Ai-ken Drum.

**And he played upon a ladle, a ladle, a ladle,
And he played upon a ladle,
And his name was Aiken Drum.**

**And his hat was made of good cream cheese ...
And his coat was made of good roast beef ...
And his buttons were made of penny loaves ...
And his breeches were made of haggis bags ...**

**Create your own Aiken Drum! Choose a theme,
then fill in the blanks
and draw a picture.**

**fruits and vegetables
junk food
drug store items
toys or sports**

My theme is _____.

head _____

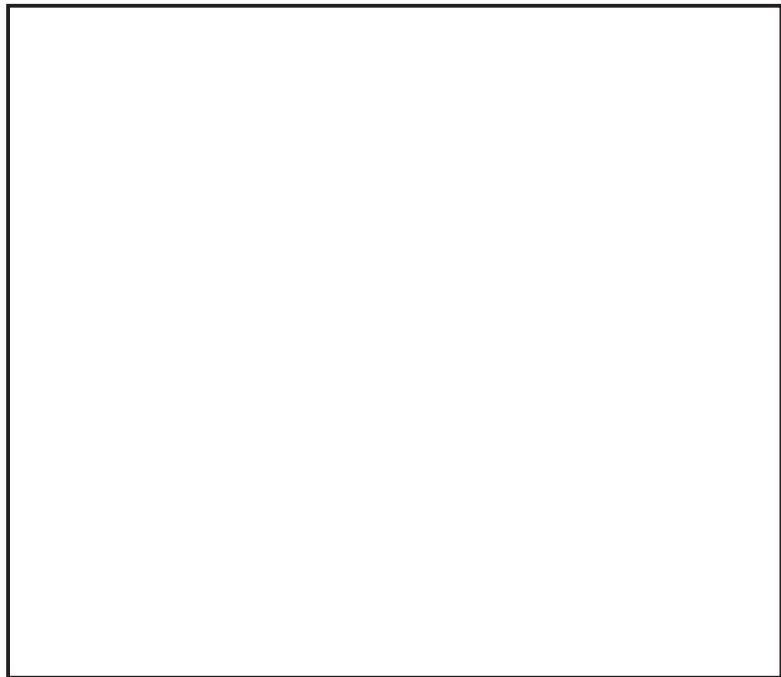
hair _____

nose _____

ears _____

mouth _____

eyes _____



Ask me to tell you about Aiken Drum and sing you a few verses!

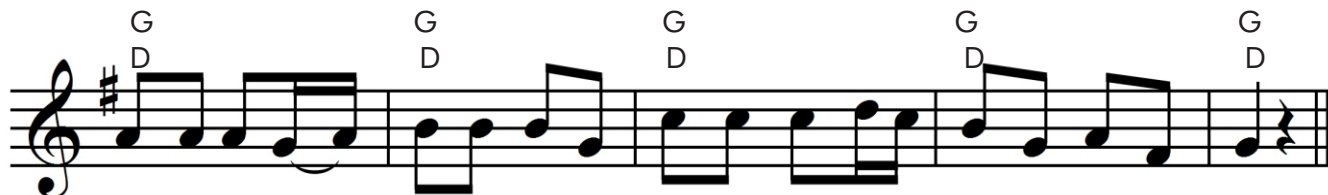
Key G, first note do(G)
 a capella count-in: 1and2and 1and2there...

Aiken Drum

Scotland
 1700s
 arr: LJ Clare



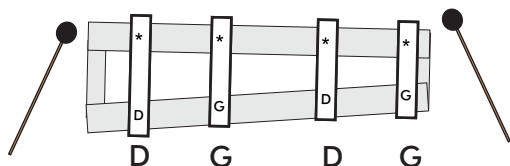
There was a man lived in the moon lived in the moon, lived
 And he played a big bass fid -----dle, bass fid ----- dle, bass



in the moon, There was a man lived in the moon and his name was Ai-ken Drum.
 fid --- dle and he played a big bass fid ---- dle and his name was Ai-ken Drum.

3. And his head was made of pizza
4. And his hair was made of spaghetti
5. And his nose was made of carrot
6. And his mouth was made of green beans
7. And his eyes were made of strawberries
8. And his ears were made of broccoli

If you're able to sing the song to teach it, it's fun to draw a huge circle on chart paper and add the hair, eyes, mouth to the suggestions of students in your class instead of using the words given here. If you number each part as it is added, it makes it easier to sing later.



"name was Aiken Drum X"
 ti - ti ti - ti ta sh



*ostinato: pattern repeated throughout a song

This is a great song for using the imagination to make up new versions. Is there an Aiken Drum out there made up entirely of junk food or candy? or clothed in salad fixings? And --since a bordun (so and do played together) makes a fine accompaniment, and there are so many verses, it's also a great song to give students an opportunity to play the glockenspiel (shown above).

Traditional Song

1. There was a man lived in the moon...
2. And he played upon a ladle (or fiddle)
3. And his hat was made of good cream cheese
4. And his coat was made of good roast beef
5. And his buttons made of penny loaves
6. and his breeches made of haggis bags

This word set, commonly sung in Scotland, will need interpretation for students. "Spoons" (ladle) are often used as folk instruments. Cream cheese, roast beef, buns and haggis (savory pudding made by stuffing sheep's organs into its stomach and boiling for 3 hours, a kind of sausage) are the makings of a Robbie Burns' dinner or any special Scottish meal.

The earliest renditions of this song are found in Jacobite literature (Scotland 1740s). They recount how a man (Willy Wood, Billy Pod, Edrin Drum, Aiken Drum) came or lived in "toone" (town --later moon), wore clothing made from food available at the time only to the rich, and then ate it all up. It was created as political satire declaiming the English as unfeeling boors who played with food while others went starving. As with many revolutionary movements, morale was kept up through the use of seemingly innocuous songs which over the years, as their origin became lost, became children's nonsense songs.

Dance(A) & Drama(B)



A1.1 use movements in a variety of ways

Music(C)



C1.1 song: Valentine, Valentine

C1.1 song: One Red Valentine

element focus: reading pitch

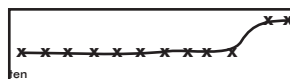
Warm-Ups(3 minutes)

1 **Body:** Stretches or Shoulder Shrugs

2 **Rhythm:** Reading Rhythm Flashcards
Give a clear tempo with your count-in for each of 8 rhythm flashcards.

Practice and Review Music Mapping

1 Place the music maps for Zoom! Zoom! Zoom! in the pocket chart. (see page 138)



"Music maps show us where to go when we sing, but before we start, we need to get our voices ready for the trip. Use your handsigns and voices to echo the pitches." (Use either your voice/glockenspiel, or the warm-up on the CD.)



Key F
C
A

The first song today is in the key of F. Use this Key to pitch match and it tunes the voice and ear for singing the first song.

so	mi	so	mi
so	so	mi	mi
so	mi	mi	so
so	so	so	mi
so	mi	mi	mi

Song: Zoom! Zoom! Zoom! Key F, first note do(F)
a cappella count-in: One, two, ready, count: 10, 9 ...
(As you sing, follow the music map with a hand or pointer.)

2 Game Activity

Placing the maps on one side of the pocket chart, and the names (not in the correct places) on the other side.

Point to the first map and ask which song goes with it. Take the first answer given and try singing the song while following the map. When the map doesn't match the song, stop and ask for another song name. The first time at this activity the correct answers may come from guessing, but as the activity is repeated, students will work out the answers.

Music maps are included on the DVD.

Ha Ha This-A-Way	
When I Was One	
Ten in the Bed	
Old MacDonald	

Pitch: New Solfa ---Introducing "la"

1 "In music class when you see a "heart", what does it usually mean? (the beat) **Yes, good remembering. But, this time of year, what else does a heart mean? (love, valentine) Here's a very simple valentine that you can sing. Listen and let your hand follow mine to show the pitch/tune."**

Sing the song once moving your hand up and down (not handsigns, simply indicating higher-lower changes) with the tune.

Key C, first note so(G)
a cappella count-in: 1,2,3,4,Val...

Valentine Red 'n Blue

teaching song
Canada
LJ Clare 2012

2 "What colours were the valentine? (red and blue)
Ready to try singing it with me? Wait for the count-in. One, two, ready, sing ..."

3 "Here are the words to the song." (Put the prepared paper with words on the pocket chart or white board.)

Val-en-tine, val-en-tine, red and blue---- Val-en-tine, val-en-tine, I love you.

I'm going to make a map for the song while we're singing. You help me by moving your hands up or down with the tune. It will help me make the musical map if we sing slowly. **One two ready sing ...**(As students sing, draw the lines as shown below.)

4 The song starts on "so" --right here. (Draw a purple circle around the first "so".) **Who can come up and show me another "so" on the map?** (Continue until all the "so"s are circled.) **Show me the "so" handsign.** **Yes, good work. What is the other handsign? (mi) Show me its handsign. On the musical map, is "mi" going to be higher or lower than "so?" (lower) Yes --here is the first "mi."** (Draw a pink circle around the first "mi." Have students find all the other "mi"s. OR use the video demo.)



5 There's one place left on the musical map. Is it higher or lower than "mi?" (higher) Is it higher or lower than "so?" (higher) **Yes. Its name is "la" and you make its handsign by holding your wrist up and dropping your fingers down. Make a "so." Now pull your wrist up, fingers drop down and that's "la." Good work.**

6 Sing the song once more using "so-mi-la" instead of the words.

One Red Valentine

Key F first note "so"(C)

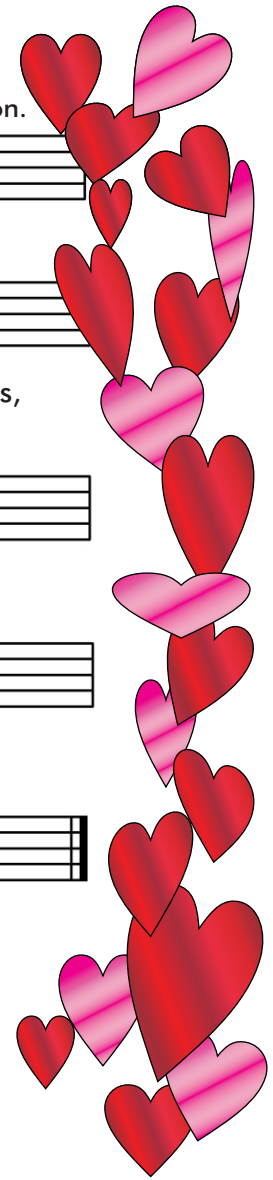
a cappella count-in: one, two, ready, sing...

anon.

One red val - en - tine, two red val - en - tines,
 three red val - en - tines, four _____ I'll
 cut and cut and paste and paste and
 then make twen - ty more _____.

Actions

One red valentine	hold 1 finger up
Two red valentines	hold 2 fingers up
Three red valentines	hold 3 fingers up
Four	hold 4 fingers up
I'll	point to self
cut and cut and	use 2 finger scissors
paste and paste	brush back of hand
and then make twenty	show 10 fingers, 2 times
more	



New Song: One Red Valentine

1. Ask students to count how many valentines you make in the song (trick question eh?) Sing and do the actions. (24 valentines)
2. Students join in doing the actions while they listen a second time.
3. Students do actions and sing.

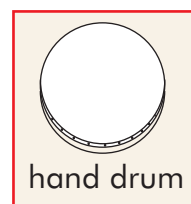
This simple song is an excellent way to practice internalizing the beat. Sing the full song as is. Then sing it again without vocalizing "one red valentine" (the actions will help students to stay together). Next time leave out the first two lines above "one red valentine, two red valentines" and then start singing. Continue this way until the only word being sung is "more", which will probably end up being shouted enthusiastically.

If many students have difficulty coming in at the correct time, mouth the words to help keep them together. Wean them off this help gradually, perhaps helping to mark the beat by moving your shoulders slightly, or tapping one toe. Remember that being able to keep a beat is a developmental learning.

Music & Movement/Dance

In the past weeks of lessons, movement has been either dance related, or character miming. It's time to re-introduce moving to a drum pattern.

- 1 Remind students of basic movement strategies.
 1. "Go" begins student movement.
(leaves time for listening to the drum)
 2. When the drum/sound stops, student's freeze in place.
- 2 Warm-Up with hand/arm movements to a repeated drum pattern. If the class needs, this may first be done while sitting, then move to standing. Repeat 2 or 3 times using different patterns each time.
- 3 Add foot movement to a drum pattern --either foot movement while "in place", or foot movement that travels.
- 4 Simplify the pattern to a steady beat that mimics a time signature (see below). If the beats are in groups of 4, make the first beat in each group noticeably louder/stronger. If the beats are in groups of 3, make the first beat noticeably louder/stronger, etc. Repeat using different **numbers of beats in a group** each time.
- 5 Choose a favourite dance song to end today's lesson.



sample drum patterns

ti-ti ta ti-ti ta
ta ta ti-ti ta

Ha Ha This-A-Way
Turkey in the Straw
The Holiday Hop
Here We Go Looby Loo

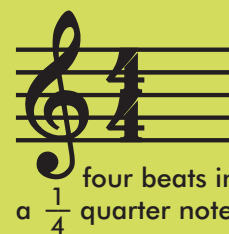
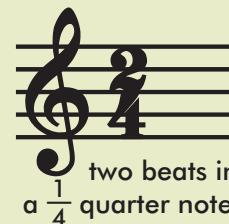
Bananas come in bunches ----music beats come in groups. In music, a group of beats is called a bar or measure. The number of beats in a bar (group) usually stays the same through the whole piece of music.

2 beats in a bar	is the feeling of marching
3 beats in a bar	is a waltz
4 beats in a bar	is walking (the most common group)
5 beats in a bar	is very unusual in Western music
6 beats in a bar	feels like saying most traditional nursery rhymes

Grade One music focuses on music with 2 or 4 beats in a bar, where a beat is defined as the time taken to sing a quarter note. This **time signature** is written at just after the G-clef(or treble clef) on the first line of music in a song.

Time Signatures	
$\frac{2}{4}$ is called two four time	$\frac{4}{4}$ is called four four time

If I sign my signature, it's supposed to say to readers, "This is me."
Music has two signatures.
The Time Signature says, "This is how my beats are grouped."
The Key Signature says, This is how you find doh."



New Repertoire



Valentine, Valentine, Red and Blue
One Red Valentine

Lesson Plan for 21 a ends here.

SanDo Music 1 February

147

Lesley J Glare

Dance(A) & Drama(B) Music(C)

Warm-Ups(3 minutes)

Body: Stretches or Shoulder Shrugs
Rhythm: Reading Rhythm Flashcards

Practice and Review

Song: Valentine, Red and Blue
Pitch: Matching Solfa "so-mi-la"

Music & Movement/Dance

Drum Pattern Movement (see page 147)

Optional Ideas

A Music Maps: Placing in Order
*class or small group activity

B Work Page
*reading rhythm and pitch
with song: Valentine, Red and Blue

C Enjoying the Repertoire

A Pitch: Ordering Music Maps

1 Place all four music maps for One Red Valentine on the pocket chart BUT, mix up their order.

2 Sing the song. Teacher and students use their hands to show the melody changes (up and down).

3 Ask: "Which one of the melody maps shows the beginning of the song, and how do you know?"

When a student chooses a map, place the map at the beginning. Sing it with students --- move your hand the correct way to show pitch. If it matches what is on the map, congratulate the student. If it doesn't match, sing the first 3 notes (which stay on the same pitch), and say: "Look for the map with 3 notes at the beginning that stay the same."

Two of the maps begin with 3 notes on the same pitch (at the same height), continue working at the first line until finding the correct map.

4 Repeat until all 4 maps are in the correct order for this song. Sing the song, pointing to each place on the map as it is sung.

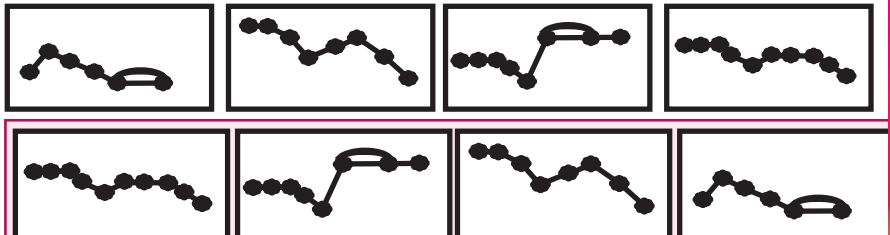
5 Mix up the maps and let students try again from the beginning to put them in order.

6 Repeat the above process with music maps for another familiar song.

OR

Make multiple copies of a song's maps. Sing the song with students, using hands to show melody changes. Students, in small groups, attempt to put the maps into the correct order for this song.

Music maps for songs are found in the Pitch File.



One red valentine, two red valentines Three red valentines, four I'll cut and cut and paste and paste and then make twenty more.

B

Practice and Review Pitch: Matching Solfa "so-mi-la"

New Solfa added!
Pitch: Matching Solfa "So-Mi-La"

The is in the key of C. Use this Key to pitch match and it tunes the voice and ear for singing the first song.

so	mi	la	so	mi
so	mi	mi	so	la
so	la	la	so	mi
so	so	la	so	mi
so	mi	so	so	la

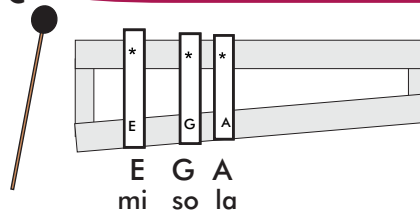


Key C

A

G

E



If you use the recorded solfa warm-ups, include a live performance of the handsigns for students to copy. OR use the warm-up videos.

Using the glockenspiel helps to keep everyone in tune. Remove bars that aren't needed to simplify playing.

Practice and Review Song: Valentine, Red and Blue

Work Page Reading Rhythm and Pitch

Note: On this week's work page, the size of the hearts changes to mimic the amount of time it takes to sing each one. Ti-ti = ta, in the amount of time sung/played, so the "ti-ti" hearts are smaller than the "ta" heart.

Enlarge the work page (or project) so that students can see the differences in size as you review what is to be done.

Challenge them with the question: Why are some of the hearts smaller/larger? (large = longer time) If students need a hint, try singing the song pointing to the "music map" as everyone sings.

The relationship between the picture size and time is an abstract concept. Some students will "get" it, some won't in Grade One. My simplistic explanation for Grade One is: The "ti-ti" hearts are smaller because there are two squeezed into the same space as a "ta" heart.

I can do music in Lesson 21 . My name is _____

Key C, first note so(G)
glockenspiel count-in: 1,2,3,4,Val...

Valentine teaching song
Canada
LJ Clare 2012

Val-en-tine, val-en-tine, red and blue--- Val-en-tine, val-en-tine, I love you.

Valentine --Rhythm and Pitch

Val-en-tine, Valen - tine red and blue_____.

Valen-tine, Valen - tine, I love you.

Be a music writer!

Print the missing solfa in the valentines. so mi la

Now try singing the solfa.



Thinking About Reading Music ----Can you answer these questions?

1. Why are some of the hearts bigger?
2. Why do the hearts go up and down?

Ask me the "Thinking" questions!

Key C, first note so(G)
glockenspiel count-in: 1,2,3,4,Val...

Valentine

teaching song
Canada
LJ Clare 2012

Val-en-tine, val-en-tine, red and blue---- Val-en-tine, val-en-tine, I love you.

Valentine --Rhythm and Pitch

Valen-tine, Valen - tine red and blue ____.

Valen-tine, Valen - tine, I love you.

Be a music writer!

Print the missing solfa in the valentines. so mi la

Now try singing the solfa.



Thinking About Reading Music ----Can you answer these questions?

1. Why are some of the hearts bigger?
2. Why do the hearts go up and down?

Ask me the "Thinking" questions!

Dance(A) & Drama(B)



Music(C)



A1.3 create dance phrases
element focus: energy quality/quantity

C3.2 song: Chay Chay Cool-eh
element focus: reading pitch

Warm-Ups(3 minutes)

1 Focus: Listening Game

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

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

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

Dipsy Doodle Patterns

Canada
2011
LJ Clare

Leader Says: Dipsy doodle dipsy day, My pattern goes this way.
(and does) A(clap) A(clap) B(pat knees) A(clap)
Dipsy doodle dipsy do, Can you make my pattern too?

Leader and Class say:
(and do) **AABA** A(clap) A(clap) B(pat knees) A(clap)
A(clap) A(clap) B(pat knees) A(clap)
A(clap) A(clap) B(pat knees) A(clap)

Leader Begins Again: Dipsy doodle dipsy day, My pattern goes this way.
new pattern A(pat head) B(pat knees) A(pat head) A(pat head)
Dipsy doodle dipsy do, Can you make my pattern too?
ABAA A(pat head) B(pat knees) A(pat head) A(pat head)
A(pat head) B(pat knees) A(pat head) A(pat head)
A(pat head) B(pat knees) A(pat head) A(pat head)

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

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

Practice and Review

Pitch: Matching Solfa "So-Mi-La"

so	mi	la	so	mi
so	mi	mi	so	la
so	la	la	so	mi
so	so	la	so	mi
so	mi	so	so	la



Key F

The first song is in the key of F. Use this Key to pitch match and it tunes the voice and ear for singing.

If you use the recorded solfa warm-ups, include a live performance of the handsigns for students to copy. OR use the warm-up videos.

Song: One Red Valentine, Key F first note "so"(C)
a cappella count-in: 1 2 3 4 One red ...

Learning Music Concepts Beat Counting

1 Begin with a few Rhythm Counts. Ask students to show, with their fingers, the rhythm counts for a few February words.

Rhythm Counting

1. say and clap the word
2. students say and clap the word
3. students show with their fingers, the number of claps/the rhythm for the word

heart(1)	valentine(3)
February(4)	pasting(2)
cutting(2)	red(1)

2 By now, most students will easily be able to show rhythm counts. Commend the class. **"Songs and words have rhythm, they also have beats. How is the beat different from the rhythm?"** (beats are steady pulses, beats come in groups versus rhythms can be short or long or a combination, rhythms change in a song) **A clock ticks on a beat. Windshield wipers in the car move back and forth on a beat. They make a steady sound or action."**

The difference between beat and rhythm is a basic music concept.

3 "Counting beats is very different from rhythm counting.

First we need a song ---like One Red Valentine!"

And we need a beat pocket chart (or page if you have projection).

I'm going to put beats/hearts on the pocket chart. As I put them up, count them silently and be ready to tell me the number." (Stop several times as you are putting the hearts on the chart and ask for the number, then continue the count.)

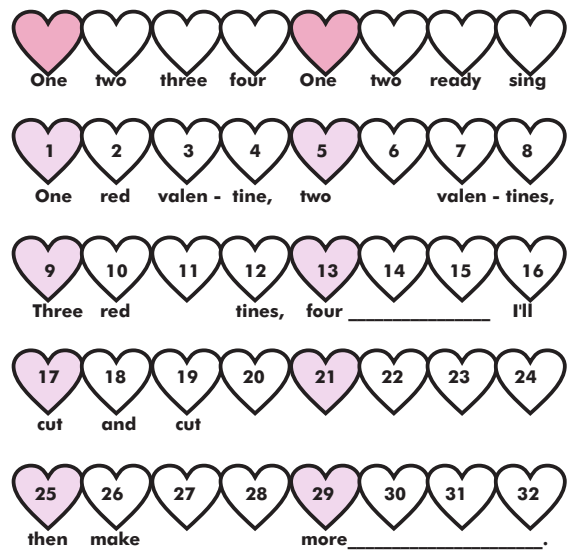
If you are using the pocket chart, you'll need 32 hearts. Adding a few of the words from above will make the counting easier. See samples on next page.

Beat Counting



The simplest beat counting chart/page has rows of beats, all the same colour, with no numbers on them. In Grade One, a beat counting page with extra cues is helpful as some students will still be working on number concepts. By the end of Grade Two-Grade Three, most students will be able to follow the beat using a page with blank hearts/symbols and no word cues.

Beat Counting



This beat counting chart/page is the same as the one on the work page for Lesson 22b. The first two lines of the song have most of the words to help students know where to point as they are singing. The "real" activity comes in the part with fewer words. Students who can "feel" the beat, will continue to move their finger steadily along each line.

- 4 Begin with the song count-in, and using a pointer, follow the hearts on the chart as everyone sings "One Red Valentine." **"How many beats in this song?" (32)**
- 5 Ask a student to use the pointer while the class sings the song and claps the beat. Ask another student to use the pointer while the class stands and steps the beat. Ask another student to use the pointer while the class claps on every darker coloured beat, and pats knees on the lighter coloured beats.
(This mimics the meter, the beat pattern in this song.)
- 6 **"Excellent. You have the beat! Now here's a challenge ---I'm putting the pointer away. No more pointer. You need to use your eyes to follow the hearts. I'll sing and stop part way through the song. Then I'll ask someone to come up here and show the heart where I stopped singing.** (Point to the count-in hearts as you begin, then stop pointing when you sing "One red...") **Ready to try? Here we go!"**
- 7 Repeat this several times. It's a fun challenge.

"Chay Chay Cool-eh"

Key C, first note so(G)
a cappella count-in: 1,2,3,4,Chay... (alt: Kye Kye Kyle)

Ghana
traditional
arr: LJ Clare 2012

leader group

"chay chay cool eh chay chay cool eh chay chay co fees sa

chay chay co fees sa co fees sa lan ga co fees sa lan ga

la la y lan ga la la y lan ga coom a den de

leader and group

coom a den de coom a den de hey!"

Music & Movement/Dance with song Chay Chay Cool-eh!

I Before my family lived "here", they lived in Scotland and Norway --but that was a long time ago in the 1700s. Before I lived near here, I lived in New Brunswick. (Obviously you need to tell your "before" story!)

"Before your family lived here, where did they live?"
(This open ended question gives space for answers from new immigrants, native Canadians or long-time Canadians.)

"Many people who are black can follow their family story back to living in Africa. Africa is a very interesting place with lots of countries in it. One of the countries, on its west coast is called Ghana. (If its easily done, show Canada, Africa and Ghana on a globe.) In Ghana, people speak English for business, but home with their families they speak the language of their grandparents."

"Children in Ghana play a game that has a song. I think we could play this game too --because the song is full of echoes, and you are very good at echoes. In the game you echo the words, but you also echo the actions. When I say "Go!" everyone stand up along the edges of the mat (or in a circle). "Go!"



2 The leader/teacher, sings a phrase while doing actions. Everyone echos the song and the actions. The leader/teacher sings the next phrase and invents new actions. Everyone echos the song and the new actions. On the very last phrase, the teacher/leader sings and does new actions, everyone echos the song and action, then the teacher/leader and everyone does that phrase again (with actions) ending with both hands flinging up into the air while loudly singing "Hey!"

If you are using the CD to teach the song, you will still need to make up actions for each phrase. It's a game --**the goal isn't to win, but to have fun** and create interesting actions. In Africa, children's feet would be moving throughout the game, stepping to the beat.

Even if you don't usually use the song videos -- take a look at the one with out-takes from various different groups performing this song.



3 The game is kept interesting by having the leader change. While students are learning the song I whisper the words into their ear, then they sing and do an action and the rest of the class echos. I whisper the next phrase, etc.

Depending upon the actions chosen, if the class is moving their feet, singing and doing actions ---this song works as part of a healthy exercise break!



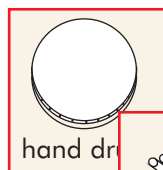
Ghana is on the coast of West Africa. "Kye Kye Kule" is a traditional children's game. I have chosen to use phonetic syllables instead of one of the usual transliterations. The beginning words may be found in varied forms ranging from "Kye Kye" to the ones I have used "Chay Chay". Even though there are over 90 languages in Ghana, the words in this song are nonsense words.

***The DVD resource has a version of this game being played in South Africa. Ask students to watch for the differences between it and the version they have learned/will learn.**

Music & Instruments

If there is enough time today, hand out some percussion instruments and let students play as they "feel" during Chay Chay. Use the recording so students have something to play along with.

If there is minimal time left in the music period, add a little "drumming" by having students use rulers on desks, or chair legs.



hand drum



rhythm sticks

New Repertoire



Chay Chay Cool-Eh!

Enjoy the Repertoire

Student Choice of Song or Dance

Dance(A) & Drama(B) 
Music(C) 

Warm-Ups(3 minutes)

Focus: Listening Game
 Beat/Rhythm: Dipsy Doodle(page 150)

Practice and Review

Beat Counting

Music & Movement/Dance

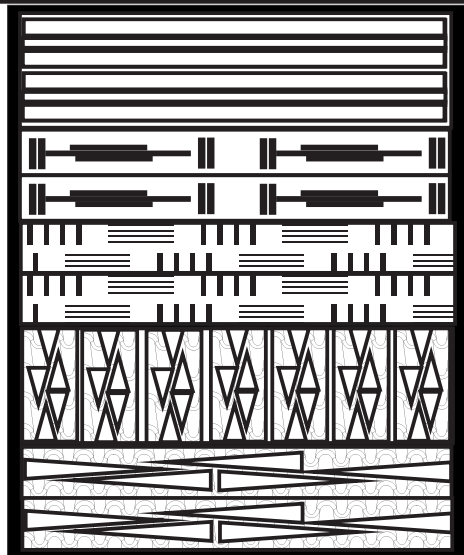
Chay Chay Cool-Eh!

Optional Ideas

A Patterns
 *work page with Kente Cloth patterns

B Work Page
 *beat counting

I can do music in Lesson 22 . My name is _____
 "Chay Chay Cool--eh" is from Ghana, Africa. People in Ghana use patterns in their songs and in a special cloth they weave called **Kente**. Kente cloth is made on looms that are 20cm wide. Strips of cloth are then sewn together to make larger pieces of cloth.



Ask me to sing the leader's part in "Chay Chay Cool-eh"!

A Expand on cultural connections, with a musical element.



Re-enforce the music elements. **B**



I can do music in Lesson 22 . My name is _____

Beat Counting

One	two	three	four	One	two	ready	sing
1	2	3	4	5	6	7	8
One	red	valen - tine,	two	valen - tines,			
9	10	11	12	13	14	15	16
Three	red	tines,	four				I'll
17	18	19	20	21	22	23	24
cut	and	cut					
25	26	27	28	29	30	31	32
then	make		more				

Put your finger on Heart 1.
 Now as you sing the song,
 move your finger from heart to heart steadily.

1. Why does the word "more" have four hearts?
2. Why does the word "red" have only one heart?

Thinking About Beats ---can you answer these questions?

1. Why are the hearts all the same size?
2. Why are some of the hearts darker?

Ask me the thinking questions!

"Dipsy Doodle" is built on form/patterns. Reinforce the concept of pattern by having students fill in the Kente Cloth(from Ghana) with colour.

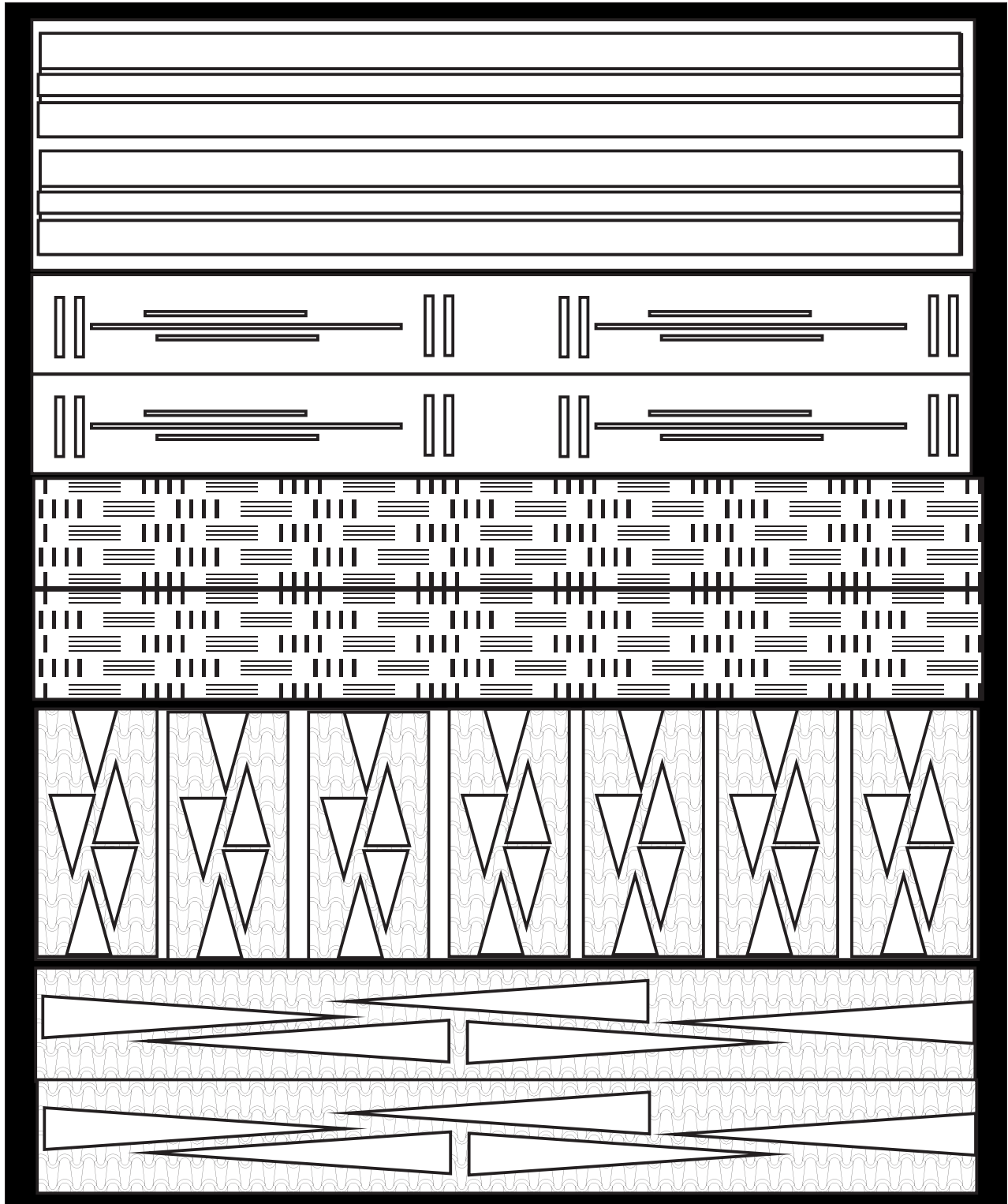
Pattern colours are like a visual echo. Enlarge this page to display size, and do one with the class before asking students to complete their own.

Repeat the lesson activity from 22a, but this time have students at their desks, each with their own beat counting chart.

I can do music in Lesson 22 . My name is _____

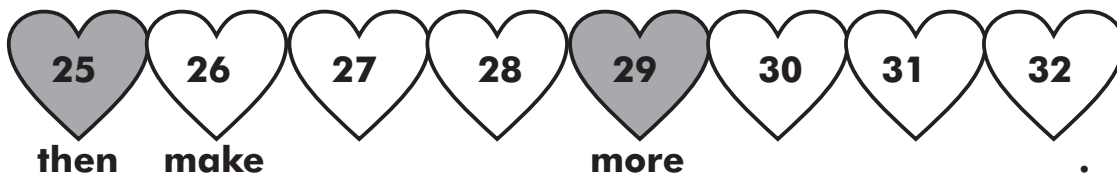
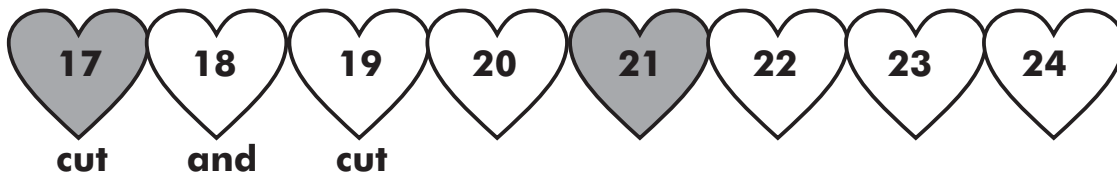
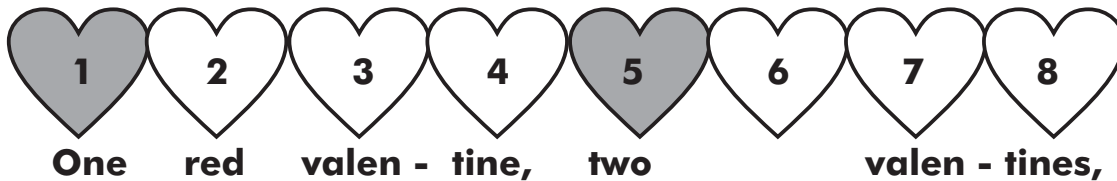
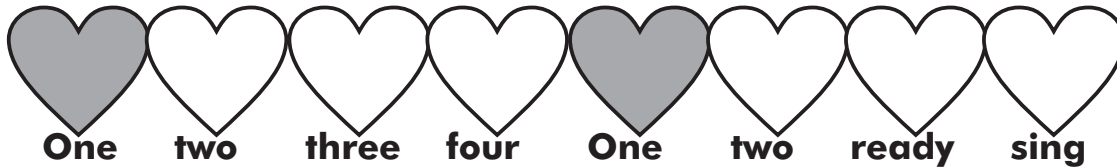
"Chay Chay Cool--eh" is from Ghana, Africa. People in Ghana use patterns in their songs and in a special cloth they weave called Kente. Kente cloth is made on looms that are 20cm wide. Strips of cloth are then sewn together to make larger pieces of cloth. Orange, red, bright blue, gold and green are popular colours in the designs.

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Ask me to sing the leader's part in "Chay Chay Cool-eh"!

Beat Counting



**Put your finger on Heart 1.
Now as you sing the song,
move your finger from heart to heart steadily.**

1. Why does the word "more" have four hearts?
2. Why does the word "red" have only one heart?

Thinking About Beats ---can you answer these questions?

1. Why are the hearts all the same size?
2. Why are some of the hearts darker?

Ask me the thinking questions!

Dance(A) & Drama(B)



A1.1 use movement in a variety of ways
element: tempo

B1.1 engage in role play
element: time/place

Music(C)



C1.2 apply elements "Trot Old Joe"
(while singing and moving)

C2.1 express personal reactions to music
"The Wild Rider" Robert Schumann
element focus: tempo

Warm-Ups(3 minutes)

1 **Rhythm/Beat:** Dipsy Doodle (see page 150)

2 **Pitch:** Matching Solfa "so-mi-la"

If you use the recorded solfa warm-ups, include a live performance of the handsigns for students to copy. OR use the warm-up videos.

so	mi	la	so	mi
so	mi	mi	so	la
so	la	la	so	mi
so	so	la	so	mi
so	mi	so	so	la

Key C

	la	A
	so	G
	mi	E

Practice and Review

1. **Song:** Chay Chay Cool-eh Key C, first note so(G)
leader begins without count-in

Where does the song come from?
What do the words mean?

2. **Beat Counting:** Frère Jacques
Key F, first note do(F)
count-in: 1, 2, 3, 4, Frère...

Frere Jacques (including the repeats) has 8 musical measures/bars with 4 beats each. On the pocket chart, the first heart in each set of 4 beats needs to be a darker colour. If you want to include the count-in beats, make an additional bar at the top.

Frè	re	Jac	ques	Frè	re	Jac	ques		
Dor	mez	vous	---	?	Dor	mez	vous	---	?
Sonnez	le	ma-	tin	e,	Sonnez	le	ma-	tin	e,
Ding	Dang	Dong	X	Ding	Dang	Dong	X		

The words are added here for teacher information. Hearts on the pocket chart are blank.

- Everyone sings the song while the conductor uses a pointer on the hearts to track the beats.
- Everyone sings the song, clapping the beat while a student conductor uses the pointer.
- Everyone sings the song, stepping the beat while a student conductor uses the pointer.
- Everyone uses their "pointer eyes" while **someone sings part** of the song. A volunteer comes up and shows where they think the song stopped on the beat/hearts.

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

Trot Old Joe

United States
1800s
arr: LJ Clare



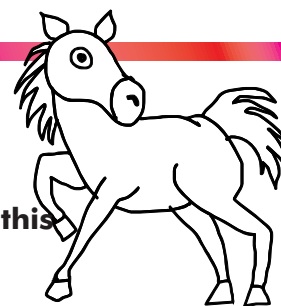
1. Trot Old Joe! Trot Old Joe! You're the ve-ry best horse I know.



Trot Old Joe! Trot Old Joe! You're the ve-ry best horse I know. Whoa Joe!

- | | |
|--------------------|--------------------|
| 2. Walk Old Joe! | 5. Whinny Old Joe! |
| 3. Gallop Old Joe! | 6. Run Old Joe! |
| 4. Rest Old Joe! | 7. Sleep Old Joe! |

Music & Movement/Dance New Song: Trot Old Joe



1 If you listen very carefully, you'll hear an animal doing something in this next song. Open up your ears ...

(Play the first verse of "Old Joe", music only, from the CD.)

**What kind of animal do you think is in the song?
What is it doing?**

2 "Sometimes children who live on farms or ranches have their very own horses to look after. This song is about a horse named Joe. As you listen to it, put the beat on your knees with me." Sing or play "Trot Old Joe." "But sometimes Joe's rider just wanted to enjoy the day. At those times the song went like this. Ready to listen and help with the beat?" Sing "Walk Old Joe." "Oh ---I think I hear someone calling that its dinner time." Sing "Run Old Joe."

3 After all that walking and running, Joe is hungry too. Help me tell Joe to eat. "Eat Old Joe..."

4 Excellent singing (or, I'm not sure Joe heard you, let's try that again.)

5 "Now Joe is very tired. We're going to sing "Sleep Old Joe." Shall we use loud/forte voices or soft/piano voices? What tempo shall we use?"

6 "And the next morning, Joe was ready to go again. Would you like to ride Joe? Me too. But here we're going to have to pretend to ride Joe. And there's something you need to know about Joe. He only moves when his rider sings! When his rider stops singing, Joe stops too. When I say "Go Joe," find a place in the classroom to begin your ride."

Enjoy a few rounds of rides with Joe varying the tempo with the word sung. If free movement in the classroom is too exciting, students could walk/run etc. in place.

Robert Schumann was the youngest of five children. Born in 1810, he grew up in a home surrounded by music and books. Robert's interest in music came from attending a concert. His father encouraged this love. His mother wanted him to study law. Robert was assured by his music teacher that he had the ability to become a concert pianist and that is what he decided to be. He worked very hard at playing the piano but one of his hands developed a disability. Robert refocused his passion for music to composing. All of his early work was for solo piano. In 1848, Schumann composed the "Album for the Young," for his three daughters. One of the forty-three pieces is "The Wild Rider," also known as "The Wild Horseman."

The form of The Wild Rider is A A B A. The "B" section is noticeably different.

Listening and Imagining Music The Wild Rider by Robert Schumann

1 "Elise, Julie and Marie were sisters. Their father wasn't a teacher or a baker or a soldier. Their father, Robert Schumann, was a composer. He composed some music for each of them. I think that would be very special --to have music written just for you. One of the sisters liked horses. Listen to the music that her father wrote for her."



2 "What do you think the riders were doing in the music? What instrument is playing? (piano) Listen again, and let your imagination go for a ride."



3 Listen to some of the imagination ideas, then: "Part way through the music, there's a change, a big change. Did you hear it? As you listen this time, pat your knees on the beat as the horses move. When the music changes put your hands in the air. Pat your knees again when it changes back."



4 "Excellent listening. Instead of telling me what you think the rider did when the music changed, I'd like you to show me. When I say "Go," find a place where you can move in the classroom. As soon as everyone is quiet, I'll start the music. Ride a horse ---when the music starts, move as if you are on a horse ... BUT, when the music changes, try to show the change in the way you are riding. Remember what you were doing at the beginning, so that you can do it again when the music changes back. Ready to try? "Go!"



ideas: *ride with a straight back *ride leaning down over the horse's head
*ride with one hand throwing a rope *pull back on the reins

If this too large a leap for your class, have them remain seated and choose specific actions for each part e.g. Part 1: pat knees Part 2: roll hands around each other. Then try more active movements.

5 Comment on the way several students moved to show the change, and then went back to their first movements. Try the activity again.



New Repertoire



Trot Old Joe
The Wild Rider

Dance(A) & Drama(B) 
Music(C) 

Warm-Ups(3 minutes)

Body: Stretches
 Pitch: Sing Shape Cards

Practice and Review

Work Page: mapping music changes
 "The Wild Horseman"

Music & Movement/Dance

Old Joe and/or The Wild Horseman

Optional Ideas

A Work Page
 *tempo and horse gaits

B Rhythm
 *listening/matching activity

C New Song: Jig a Jog Gee

A Work Page

1 Engage students in ordering the horse gaits from fastest to slowest. Enjoy the dialogue around whether sleep or rest is slower? This may be done with word cards on the pocket chart, or using a white board.

2 Help students make the connection between tempo words and a horse's gait. Which gait comes close to matching the Grade One tempo words?

I can do music in Lesson 23 . My name is _____

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

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Walk Old Joe!
 Gallop Old Joe!
 Rest Old Joe!

Whinny Old Joe!
 Run Old Joe!
 Sleep Old Joe!

The way that horses move is called their gait. Choose Joe's fastest gait for the top line. Choose Joe's slowest gait for the bottom line.

very fast _____ gallop
 _____ trot
 _____ sleep
 _____ run
 _____ walk
 very slow _____ rest

Tempo is the special music word for speed. Some tempos are very fast, some are very slow --just like Old Joe!

andante presto allegro

Music that is slow and dignified has a tempo that is called _____.

Music that is lively and happy has a tempo that is called _____.

Music that moves quickly has a tempo that is called _____.

If I was riding Old Joe, I'd ask him to go at a _____.

When I am singing "Old Joe," the tempo I like to sing is **andante presto**

Ask me to sing my favourite verse in Old Joe's song! What tempo am I singing?

3 Sing and move to "Old Joe."

4 Students work individually on the workpage.

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Key G, first note B(mi)
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Walk Old Joe!	Whinny Old Joe!
Gallop Old Joe!	Run Old Joe!
Rest Old Joe!	Sleep Old Joe!

The way that horses move is called their gait.
Choose Joe's fastest gait for the top line.
Choose Joe's slowest gait for the bottom line.
Put the other gaits in order.

very fast _____

very slow _____

gallop

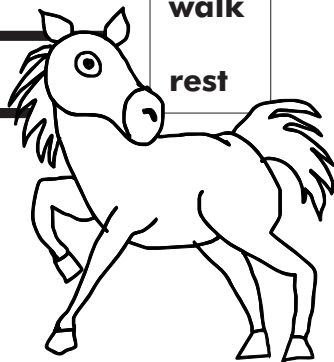
trot

sleep

run

walk

rest



Tempo is the special music word for speed. Some tempos are very fast, some are very slow -- just like Old Joe!

Choose the tempo that fits each sentence.

andante presto allegro

Music that is slow and dignified has a tempo that is called _____.

Music that is lively and happy has a tempo that is called _____.

Music that moves quickly has a tempo that is called _____.

If I was riding Old Joe, I'd ask him to go at a _____.

When I am singing "Old Joe," the tempo I like to sing is **andante presto allegro**. (circle one)

**Ask me to sing my favourite verse in Old Joe's song!
What tempo am I singing?**

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a cappella count-in: 1, 2, Trot...

Trot Old Joe

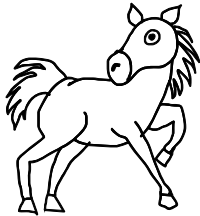
United States
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Walk Old Joe!
Gallop Old Joe!
Rest Old Joe!

Whinny Old Joe!
Run Old Joe!
Sleep Old Joe!

You are the Wild Horseman in Robert Schumann's music. Choose two different crayons.
Use one to show the path your horse takes in the first part of the music.
Change colours when the music changes to the second part of the music.
Go back to the first colour when the music goes back to the first part.



Ask me to sing my favourite verse in Old Joe's song!
What tempo am I singing?

Practice and Review

Mapping Changes in Music

- Using a large blank surface (white board or paper), draw a pathway for Joe as he moves to the Wild Horseman. When the music changes to the "B" part, change colours. Change back when the music reverts to "A."
- Repeat the activity with students at desks, and either a copy of the workpage, or, even better -- a large piece of blank paper, guide them through the mapping activity. Repeat using two different colours. Give students time to draw "Joe" and his pasture on the map. What else might be in the pasture with Joe?

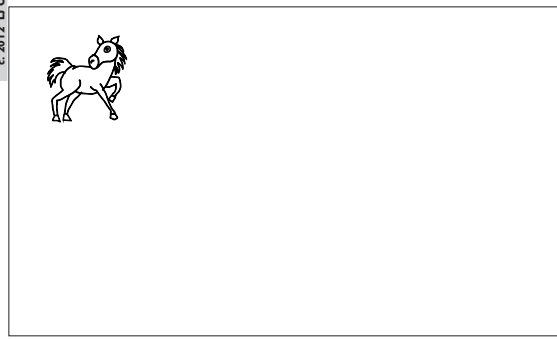
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You are the Wild Horseman in Robert Schumann's music. Choose two different crayons. Use one to show the path your horse takes in the first part of the music. Change colours when the music changes to the second part of the music. Go back to the first colour when the music goes back to the first part.



Ask me to sing my favourite verse in Old Joe's song!
What tempo am I singing?

B Work Page: Matching Rhythms

I can do music in Lesson 23 . My name is _____

Rhythm Symbols and Time Names

			ti-ti ta ti-ti ta
--	--	--	-------------------

ta
 sh
 ti-ti

Match the rhythm symbols with their time names.

_____	_____	_____	_____	_____	_____	_____	_____

1	ta ti-ti ta ta
2	ta ta sh ta
3	ta sh ta sh
4	ti-ti ta ta ti-ti
5	ta ti-ti ta ti-ti
6	ta ta ti-ti ta
7	ta ta ti-ti ti-ti
8	ta ti-ti sh ta

Point to a box with rhythm symbols in it and ASK ME to read it!

- Place 4 rhythm flashcards on the pocket chart.
- Giving a count-in, read each with students using names and claps.
- Teacher says/claps one of the cards, asking: Which one am I doing?
- Repeat several times.
- Place copies of the backs of the rhythm flashcards on the pocket chart, but not beside their match. Students match cards and then read them.
- Students at desks complete the same activity on individual work pages.

This is a good way to check and see how many in the class have succeeded in making the connection between the visual symbol and the rhythm names.

Rhythm Symbols and Time Names



ti-ti ta ti-ti ta



ta



sh



ti-ti

Match the rhythm symbols with their time names.



8 _____

1 ta ti-ti ta ta



2 ta ta sh ta



3 ta sh ta sh



4 ti-ti ta ta ti-ti



5 ta ti-ti ta ti-ti



6 ta ta ti-ti ta



7 ta ta ti-ti ti-ti



8 ta ti-ti sh ta

Point to a box with rhythm symbols in it and ASK ME to read it!

Jig - A -Jog Gee

Key D, first note F#(mi)

a cappella count-in: 1,2,3,4,I want...

England

arr: LJ Clare

2016



1. I want some-one to buy me a po__-ny, Jig jog, jig jog, jig-a jog gee.
2. If some-one will buy me a po__-ny,
3. (repeat verse 1)



Not too fat and not to bo__-ny, Jig jog, jig jog, jig-a-jog gee.
He will be my one and on__-ly,



For I want to go for a ride, all a - round the coun-try-side, with a
I will feed him ev - er-y day, scent - ed oats and new-born hay, with a



jig jog, jig jog, jig jog, jig jog jig-a jog gee.

"Gee" tells the horse to turn away from the driver. In England, the driver is to the right, which means a horse told to "gee" will turn left. In Canada, the driver is to the left, which means a horse told to "gee" will turn right. The horses know what to do if trained properly, it's the drivers who get confused if they change countries! (The opposite of "gee" is "haw.")

New Song: Jig a Jog Gee

1 In keeping with the "horse theme" this song may be known to some children as its often used as a "on the knee" song for babies and toddlers who get bounced to its beat.

(pat knees, pat hands, pat knees, pat hands) and say **"Jig jog, jig jog, jig jog."** **"Try it with me as we/you listen to this song."** Play or sing the first verse.

2 **"Wouldn't it be lovely to have a pony? What kind of pony does the person in the song want? (not too fat, not too bony) What kind of pony would you like?"**

3 **"A few of the song words are repeated several times ---jig jog jig jog jig-a-jog gee" (now sing them while doing the knee-hands beat keeper) Jig jog jig jog jig-a-jog gee. Every time you hear those words, sing them with me/with the CD.**

4 Post the words or project the words/music, and invite students to sing with the songvideo.