

# March

## Lesson

**Focus:** repertoire and performance

### 24 Dance(A) & Drama(B)



A1.1 use movements in a variety of ways  
element focus: relationship partner/solo

### Music(C)



C1.2 apply elements "Engine Engine #9"  
C1.4 techniques in performance/conducting  
C2.3 strengths/growing edges as performers  
element focus: beat

### 25 Dance(A) & Drama(B)



B1.2 adopt mannerisms relevant to role  
A1.1 use movements in a variety of ways

### Music(C)



C1.1 What Do They Say?  
C2.3 strengths/growing edges as performers  
element focus: beat

### 26 Dance(A) & Drama(B)



A2.3 identify/describe ways the body  
is used to communicate

### Music(C)



C1.5 demonstrate understanding  
that symbols may represent sounds

*In this last term of the school year focus on enjoying the repertoire your class is building. Sing the songs and then sing them again. Pull out the percussion instruments and make a joyful sound. Create new music and then sing it! Dance the dances with abandon. Become another person in dramatic play.*

Ontario Music Curriculum Purpose  
"... so that they will be able to find in music a lifelong source of enjoyment and personal satisfaction ... The best preparation for more enjoyable music experiences in the future is the most enjoyable music experience that is possible in the present!"  
Walter Pitman

#### March

Engine Engine Number 9  
Jump Jim Joe  
The Best I Can  
The Wheels on the Bus  
What Do They All Say?  
Thunder Crashes  
Rain, Rain, Go Away

#### Enrichment Songs

Down by the Station  
Maple Syrup

# March

Focus: repertoire and performance

Lesson

# 24a

## Dance(A) & Drama(B)



A1.1 use movements in a variety of ways

element focus: relationship partner/solo

## Music(C)



C1.2 apply elements "Engine Engine #9"

C1.4 techniques in performance/conducting

C2.3 strengths/growing edges as performers

element focus: beat

## Warm-Ups(3 minutes)

- 1 **Body:** Stretches
- 2 **Beat/Rhythm:** Reading Rhythm Flashcards

Every song has the potential for further learning --both for performance and in exploring how music works. Preselect one song from the repertoire. Choose one that can be envisioned as part of a school concert.

## Performance Skills: Pre-Chosen Song

1 (If possible show a piece of jewellery with a gemstone. Explain about how the stones are polished.) **"In music, the songs are our gems, and sometimes they need some polish so they sparkle. How could we polish a song?** (clean them up --yes but how?) **Why would we want to polish a song?"** (so it will sound better, enjoy singing more if songs are sung well, maybe sing for an audience)

2 **"When we sang** (name of song sung for audience either at Halloween or in a school concert) **what were some of the things we worked on?"** (Write the ideas on white board/chart paper as they are named.)

3 **"We're going to polish two songs today, one that I pick,** ( Name the song you have preselected.) **and one that you pick."** (Either put two or three suggested song names into a hat OR hold a class vote.)

posture  
volume  
watching the conductor  
beginning together

## Performance Practice

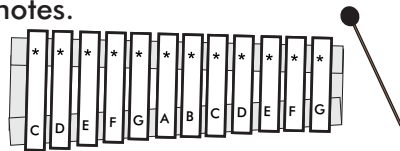
### 1 Standing/Posture

Ask students to stand. Remind them that all singing is enhanced by music posture to enable good breath and sound control.

standing  
straight, but not "at attention"  
feet flat on the floor,  
--a little space between them  
head high BUT chin down  
shoulders relaxed  
knees soft/flexible

## 2 Warm Up

Look for the Key of the song (printed near the title).  
Play/sing the notes for the Key as shown beside.  
Students echo the notes.



so mi so la so mi

Key C	G	E	G	A	G	E	
Key D	A	F#	A	B	A	F#	
Key G		D	B	D	E	D	A
Key F	C	A	C	D	C	A	

## 3 Sing at least one verse of the song.

As students sing, pay special attention to the following points.

### diction

Could someone who doesn't know the song,  
understand the words?

Do ending "s" sounds hiss or come together crisply?

Are "t"s being pronounced together?

Are words that are held over 2 or 3 beats,  
being held on the vowel sound?

\*demonstrate what you are hearing, give a way to improve and try the song or a line in the song again

### dynamics

Is the song loud or soft where it needs to be?

Is the volume static, or does it fluctuate to add interest?

Does the class keep to the tempo as guided by the conductor?

Are areas of the song that are staccato being "punched,"  
and legato phrases flowing smoothly?

\*discuss the dynamics with the class \*draw attention to conducting signals for each dynamic.

### breathing

Are students able to sing entire musical phrases (usually a line)  
before taking a new breath?

\*look at the music for the song and together with the class pick out "breathing" places

\*do some breathing exercises to increase student ability to sustain their breath over time

### pitch

Are students able to begin the song on pitch?

Is there a particular place in the song where the pitch is off?

\*if notes are flat --give students a visual image of flat tires needing some air to pump them up, often a posture correction will raise pitch

\*if notes are sharp --do a bit of physical relaxing with students (rolling shoulders, raising arms, bending knees)

## 4 Suggest changes.

Gently encourage students to **work on one area** by explaining both what you heard and at least one way to improve it. **Be as specific as possible.**

## 5 Sing the song again.

Sing at least one verse again. Don't be afraid to stop part way through a verse to refocus student attention on the part to be changed. Repeat until performance is improved. (Focussing on one part of the song/performance, often improves several.)

**6 AND THEN** Repeat the polishing process, singing the student song choice.

# Engine, Engine, Number 9

Key C, first note so(G)

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

traditional  
children's song  
circa 1900

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

"En-gine, en - gine, num-ber nine, Go - ing down the rail-road line,

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

If the train goes off the track, Do I get my mon - ey back?"

## New Song: Engine, Engine, Number Nine (reading song)

Display the simplified music for "Engine, Engine, Number 9" (print from the pdf). Instead of teaching the song by rote (echo) or by assimilation (repeated listening), teach this song by reading the music.

### 1 Introduce the song --engage student interest.

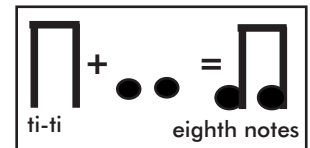
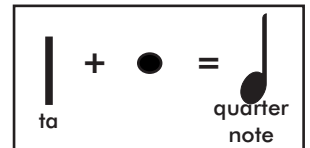
Is there a local train students have seen or been on?  
Make some train sounds prefaced by "Guess what I am?"  
Have you recently read a story about trains?

CHOOSE WHATEVER WORKS BEST IN YOUR CLASS.



### 2 Read through the time names for the notes.

"When "ta" and "ti-ti" are written on music lines, they have a little ball/circle attached. The name for "ta" is "quarter note", "ti-ti"s are "eighth notes". Find a word with a "ta" or "quarter note above it. (nine, line, track, back) Now we can read the time names for the whole song. Wait for the count-in. One, two, ready, go ... "



### 3 Check the words for vocabulary and reading recognition.

"engine, railroad" Explain that in music, if a word needs more than one note to sing, it is divided into parts by the hyphens.

engine = en - gine

railroad = rail-road

### 4 Read the words to the rhythm.

It helps if you use a pointer, or hand, to follow the words.

### 5 Sing the solfa to the rhythm.

Begin with the train track music  
Move your hand up and down with the "so-mi."

En-gine, En-gine, num-ber 9, Go-ing down the rail-road line

### 6 Sing the words to the rhythm.

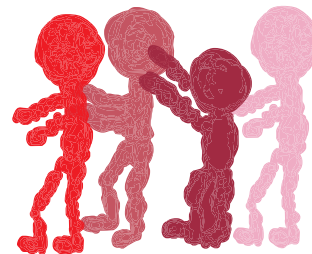
Note: The videosong doesn't use staff lines until the ??? verse, but essentially teaches the same lesson presented here.

## Music & Movement/Dance

Make 2 or 3 "student" trains. The first person is the engineer. The last person is the caboose. People/cars in the train put their hands on the shoulders of the person in front. When the engineer starts the train, he "chugs" down a track of her/his own choosing. The train follows along.

Encourage students to move to the beat of the song, keeping time with the music.

When students sing/hear the word "track", the train stops while everyone sings "Do I get my money back?" The engineer goes to the back of the train and the next in line, a new engineer takes over.



Do one or two of the students' favourite dance/movement songs.

**The Kangaroo**

**The Wild Horseman**

**Ha Ha This-A-Way**

**The Holiday Hop**

**Trot Old Joe**

**Here We Go Looby Loo**

**Turkey in the Straw**

**Chay Chay Cool-eh!**

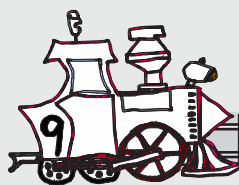
## New Repertoire



### Engine, Engine, Number Nine

Lesson Plan for 24 a ends here..

### Extra Idea: Movement with Solfa



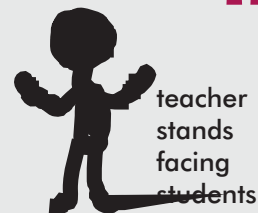
so track

mi track

students stand facing teacher



mi



teacher stands facing students

Have some "train" fun while working on solfa. Use painter's masking tape, (It comes off without leaving sticky residue.) to make a set of railroad lines in your classroom. Label one side of the tracks "so" and one side of the tracks "mi."

Line half the class (if there is enough space on the railroad line the whole class may do this at one time) up along the "so" track, facing the "mi" track. As conductor, stand "below" the mi track, facing the students.

Sing a few handsign sets; e.g. "so so mi so."  
Students echo and jump down to "mi" when singing "mi," then back to "so."

Give students several additional patterns to echo/jump.

Repeat with the other half of the class.

For the adventurous --try while singing Engine, Engine #9!

When singing "so", everyone is on the "so" line.

When singing "mi", everyone is on the "mi" line.

Changes in position are made by jumping forward, then back.

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

## Warm-Ups(3 minutes)

Body: Stretches  
Beat/Rhythm: Reading Rhythm Flashcards

## Practice and Review

Work on Performance Skills (see page 163)

## Music & Movement/Dance

Engine, Engine, Number Nine

## Optional Ideas

**A** **Drama**  
\*ad libbing

**B** **Work Page**  
\*pitch: writing solfa

**C** **New Song:** Down by the Station

## **A** Music & Drama Ad Libbing

- 1** "Hands up if you watch tv. Mmmm, me too. How do actors know what to say in a play or tv show?" (read the script, memorize words, read from cue cards or document readers) Explore the role of writers and directors.
- 2** "Sometimes actors in TV shows help to create the dialogue (especially in Soap Operas). While they are rehearsing(practising) an idea might come to them that they think is better than the script. If the writer and director agree, then it becomes part of the story. There are even times when actors make up their lines during a performance. When they do that it's called "ad libbing."
- 3** " Today's drama is about a train ride on Engine Number Nine. This train has a conductor. A train conductor lets passengers know when the train is going to start or stop. A train conductor is responsible for people's safety on the train, and sometimes for collecting tickets. How is a train conductor different from a music conductor leads people in their ride "
- 4** Explore the character of the conductor on Engine Number 9. Imagine what the conductor would be thinking and feeling when the train goes off the tracks.
- 5** Create a passenger. Where is the passenger going? Why? What is the passenger thinking and feeling when the train goes off the tracks?
- 6** Now try ad-libbing.
  - 1** Teacher takes the role of conductor. A student volunteer (or two) becomes a passenger. The conductor's first lines are: "Is everyone okay? Are you hurt?" Ad lib a short conversation to model the activity. Set a time limit of 45 seconds.
  - 2** Now divide students into groups of 3 or partners. Give some working/playing time. Choose a few of the groups to present their dialogue.



# B Work Page Writing Music

In Lesson 24a, time was spent listening for, demonstrating with handsigns and reading "so-mi" for the song Engine, Engine, Number Nine. Both these work pages provide an opportunity to move into writing "so-mi."

## Before beginning either work page.

1. Sing the song with students.  
USE THE HANDSIGNS!
2. Sing the "so-mi's" to the song.
3. Display the music with the staff lines.
4. Sing the song again,  
following the notes with a pointer.  
Emphasize the movement up and down.

Display an enlarged copy of the train track music. Do the activity with the whole class before giving out the work page for individual student working time.



This work page is more challenging. Students need to make the circles in the correct places for "so-mi." Again, do the activity with the whole class before individual working time.



I can do music in Lesson 24 . My name is \_\_\_\_\_

## Engine, Engine, Number 9

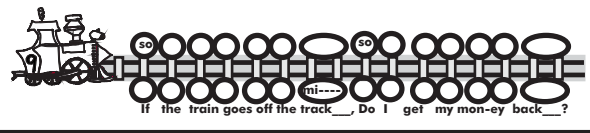
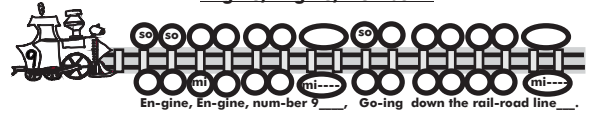
Key C, first note so(G)  
a cappella count-in: 1,2,3,4,En... traditional children's song circa 1900



Our train has one wheel on the "so" side of the train tracks, and one wheel on the "mi" side of the train tracks. It makes its song by clicking on either "so" or "mi". Can you keep the train song going?

Sing the song as you go to help decide if it's "so" or "mi"!

### Engine, Engine, Number 9

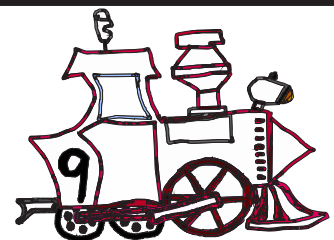
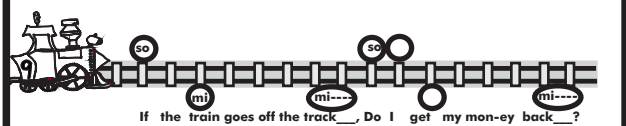
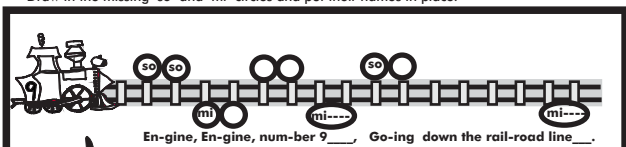


Ask me to sing a train song!

I can do music in Lesson 24 . My name is \_\_\_\_\_

## Engine, Engine, Number 9

Every tie on the railroad track is either "so" or "mi."  
Draw in the missing "so" and "mi" circles and put their names in place.



Ask me to sing a train song!

I can do music in Lesson 24 . My name is \_\_\_\_\_

# Engine, Engine, Number 9

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

traditional  
children's song  
circa 1900



"En-gine, en - gine, num-ber nine, Go - ing down the rail-road line,

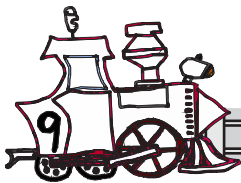


If the train goes off the track, Do I get my mon - ey back?"

**Our train has one wheel on the "so" side of the train tracks, and one wheel on the "mi" side of the train tracks. It makes its song by clicking on either "so" or "mi". Can you keep the train song going?**

**Sing the song as you go to help decide if it's "so" or "mi"!**

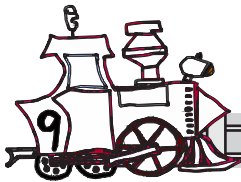
## Engine, Engine, Number 9



so so       so

mi     mi----       mi----

En-gine, En-gine, num-ber 9 \_\_\_\_, Go-ing down the rail-road line \_\_.



so       so

mi----

If the train goes off the track \_\_, Do I get my mon-ey back \_\_?

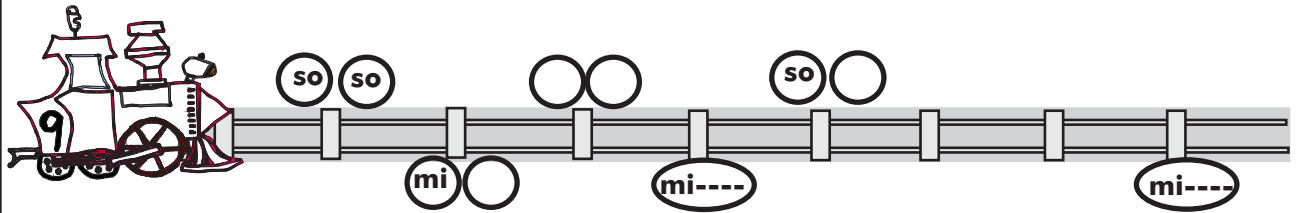
**Ask me to sing a train song!**



# Engine, Engine, Number 9

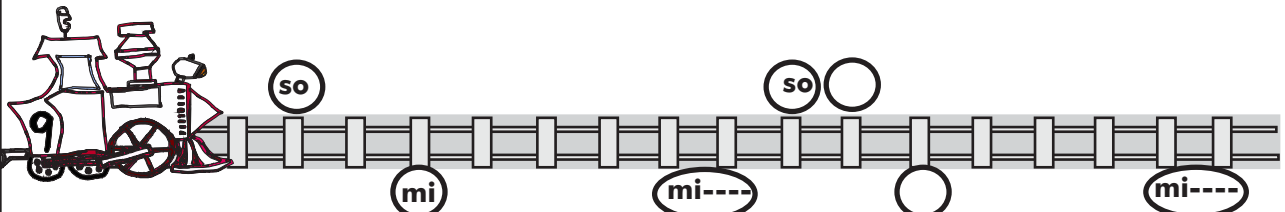
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Draw in the missing "so" and "mi" circles and put their names in place.



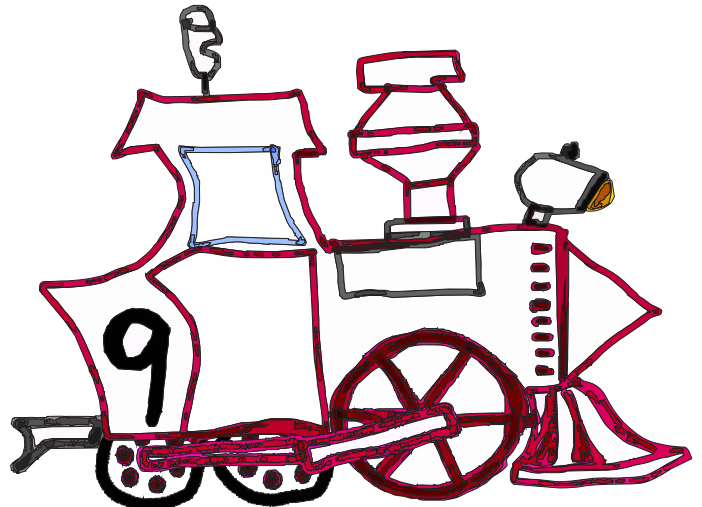
En-gine, En-gine, num-ber 9, Go-ing down the rail-road line.

En-gine En-gine Num-ber 9      Go-ing down the rail-road line



If the train goes off the track, Do I get my mon-ey back?

If the train goes off the track      Do I get my mon-ey back?

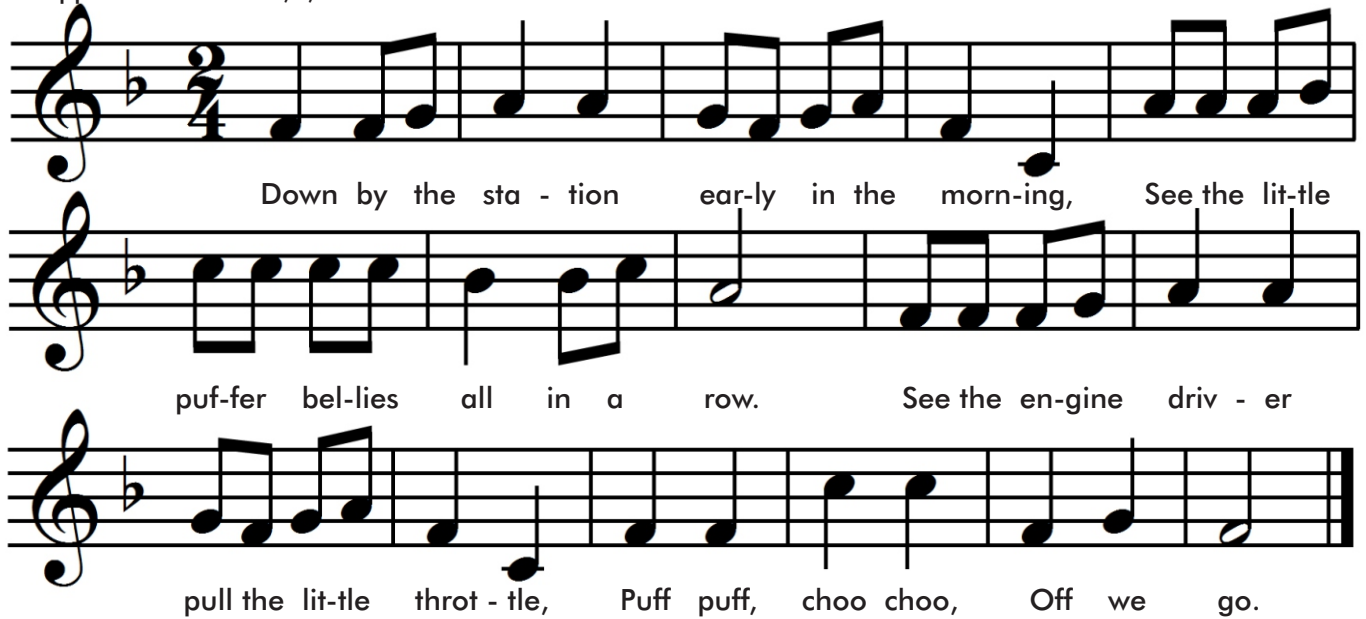


Ask me to sing a train song!

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

# Down by the Station

traditional  
children's song



Down by the sta - tion ear-ly in the morn-ing, See the lit-tle  
puf-fer bel-lies all in a row. See the en-gine driv - er  
pull the lit-tle throt - tle, Puff puff, choo choo, Off we go.

## New Song: Down By the Station

- 1 "There are all kinds of different stations. There's a police station, and a bus station. Listen to this song and decide what kind of station it sings about." (Sing/play "Down by the Station.")
- 2 "What do you think? What kind of station is it? (If no answer comes say the words "Choo, choo" in a train whistle kind of way.) Yes ---a train station. Show the picture of a steam engine. Train engines used to look like this. On top is a smoke stack because inside there's a big fire. Coal burns in the fire to make the train go. Out the top comes the smoke from the fire --- puffing smoke. Train engineers didn't use keys to start the train, they used something else. Listen again for how the engineer starts the train." (Sing/play the song again.)
- 3 "Throttle" --that's what the engineer uses. I'm going to sing/say a line, you sing it after me." (Teach the song using echoes for each line. Then try two lines at a time, and finally the whole song.)



**So what exactly is a "puffer belly?"** The most reasonable explanation I could find says that one of the first engines built (1820s) by George Stevenson was called a Puffing Billy which is an easy language shift to "puffer belly." However, I kind of like the claim of a 95 year-old singer who says it really means "puff and bellows." Whatever the real meaning, there actually is a "Puffing Billy" steam train still running as a tourist attraction in Australia. If you're ever there, might want to take a ride --just google the name! There was a similar song written by Ricks, and Slim Gailard in 1948 that appears to be based on a much older folksong.

Focus: repertoire and performance

## Dance(A) & Drama(B)



- B1.2 adopt mannerisms relevant to role
- A1.1 use movements in a variety of ways

## Music(C)



- C1.1 What Do They Say?
- C2.3 strengths/growing edges as performers  
element focus: beat

## Warm-Ups(3 minutes)

1 Focus: Listening Game

2 Rhythm/Beat/Form: Dipsy Doodle If this has proved too challenging for your Grade One class, try "Echoing Rhythm Patterns" instead.

## Practice and Review

1 In the last music lesson time was spent "polishing" songs. Name the songs that were polished then ask:

- How did we make these songs "sparkle?"
- Tell a friend what makes you a good singing performer.
- Tell a friend what you need to work on when performing a song.

- 2 Polish Another Song
- Stand/Posture Reminder
  - Warm-Up with solfa in the song's Key
  - Sing at least one verse
  - Suggest changes or a focus
  - Sing the song again. Commend changes.

## Ktg Song: The Wheels on the Bus

- Show the "bus driver" flashcard from the Occupation Flashcard Set. "I know a song that goes with this occupation. Hands up if you can think of a song we could sing to the bus driver." (Chances are someone will come up with "The Wheels on the Bus.")
- Usually Grade One students enjoy singing a song they learned in Ktg. Try this one with the SongVideo.

**The Wheels on the Bus** children's song  
traditional

Key F, first note low so(C)  
a cappella count-in: 1 2 3 The ...

The wheels-- on the bus go round and round, round and round,  
round & round, the wheels on the bus go round and round, all through the town.

The wheels on the bus go round and round	roll hands like wheels
The doors on the bus go open and shut	open and close fingers
The horn on the bus goes beep, beep, beep	pound fist on steering wheel
The wipers on the bus go swish, swish, swish	move arms like wipers
The driver on the bus says, "Move on back!"	motion back with thumb

(The money on the bus goes clink, clink, clink) snap fingers

## New Chant: The Best I Can

- 1 "Put your thinking caps on. Listen and figure out the name of the occupation/job this person has." (Say one of the verses to "The Best I Can" using the rhythm written. If you are new to reading rhythms, learn it from the CD or DVD. When students have come up with the correct answer, repeat with the other verses (the only words that change are the first two). As occupations are named(guessed), put their flashcards on the pocket chart.

- building houses
- construction worker
- cutting hair
- hairdresser
- teaching children
- teacher
- cleaning up
- cleaner
- selling cars
- car salesperson
- cooking food
- chef

### The Best I Can

Children's Rhyme  
Canada 2012  
Lesley J Clare

**4** | |

Fight-ing fires is my plan, I do my work the best I can.

||

When work's o - ver then I play un - til I work an oth - er day.

- 2 Students have now heard the rhythm and words for "The Best I Can" five times. Place the chant (print from the pdf files) on the pocket chart. Ask: **"Why are some of the words missing?"** (because they change) **"Since there are no words at the beginning, this will hold their place."** (put the rhythm name card (ti-ti ta) **"Ready to read? Wait for the count-in: 1 2 ready read ..."**
- "Good work or Try that one more time."** Replace the "ti-ti ta" with "ti-ti ti-ti" and read the changed chant.
- In this chant, "ti-ti ta" and "ti-ti ti-ti" use up the same amount of time (same number of beats) so they are interchangeable.

- 3 Place the rhythm phrases on the pocket chart to head up two columns (as shown). Guide students into placing each of the work descriptions into its correct column by clapping and counting its rhythm.

<u>ti-ti ta</u> (3 claps)	<u>ti-ti ti-ti</u> (4 claps)
cook-ing food (3)	teach-ing child-ren (4)
clean-ing up (3)	build-ing hous-es (4)

- 4 **"What kind of work do students, do you do here in our classroom?"** (As students give ideas, repeat the words they give, count their rhythm, then ask: **"Will these words fit into the chant?"** If the words have a rhythm count of 3 or 4, immediately have the class say the chant using the new words. If the words do not fit, help the class to find a way to change them so that they do fit, and then say the chant.

#### Student Work Ideas

"cutting and pasting" (5)  
change to "cut and paste" (3)

"thinking hard" (3)

"working with others in groups" (7)  
change to "working in groups" (4)

reading books (3)

- 5 **"This time we're going to be walking to work/school while we read the chant.** (Repeat the last words used.) **Stand up. Step on the beat as you walk in place. 1 2 ready read ...** (Model stepping during the count-in.)

If this has gone smoothly, it can be made into a "reading" game. Change the flashcard during the second line of the chant. Students continue reading right into the new words and so on.

## New Piggy-Back Song: What Do They Say? (tune: The Wheels in the Bus)

**1** "When bus drivers are doing a good job, what kind of things do you hear them saying?" ("Move on back.") Place the word card "Move on back" on the pocket chart. Sing the familiar verse of this song for the bus driver.

"Move on back!"

The bus drivers all say, "Move on back."

"Stop, drop, roll!"

**2** Good singing. When I buy groceries at the store, the clerk at the check-out counter says, ... do you know what they say? "Cash or charge?" We could sing about that ...

"Cash or charge?"

"Open wide."

**3** Continue in this way until all of the occupations from "The Best I Can" have things to say. And then sing the whole song.

"Look both ways!"

**OR** Alternative: Place all the "talking" cards on the pocket chart with the occupation names and ask students to match them up.

### Extending the Learning

When the song has been learned it makes a good "spot solo" game. Everyone sings: "The bus drivers all say." Then the conductor points to someone who plays the part of the bus driver and says/sings the words. To make it even more challenging, point to a second and then a third person for the repetitions of the spoken words.

## What Do They All Say?

Key F, first note low so(C)  
a cappella count-in: 1 2 3 The ...

tune: traditional  
words: LJ Clare and Val Reiser 2012  
children's song



The bus---	driv-ers all	say,	"Move on back.	Move on back.
The fire---	fight-ers all	say,	"Stop, drop, roll.	Stop, drop, roll.
The gro-c'ry	clerks--- all	say,	"Cash or charge?	Cash or charge?
The den----	tists----- all	say,	"O - pen wide.	O - pen wide.
The cross-ing	guards--- all	say,	"Look both ways.	Look both ways.



Move on back." The bus--- driv-ers all say, "Move on back." all through the town.  
Stop, drop, roll." ....  
Cash or charge?" ....  
O - pen wide." ....  
Look both ways." ....

If you and your students decide to add verses to this song, some creative squeezing in of words may need to happen to make the ideas singable. In this song and for Grade One students, including their ideas is more important than having the rhythm of the song stay exactly the same. Challenge your students to come up with a way to sing their ideas to fit the song.

The bus--- driv-ers all say, "Move on back."

### Additional Ideas e.g.

The mov-ie di-r'ct-'rs all say, "Cam'ra, lights, action."  
The letter carriers all say, "You've got mail!"  
The pizza makers all say, "Ex-tra cheese?"  
The police all say, "Be safe now."

## Music & Movement/Dance

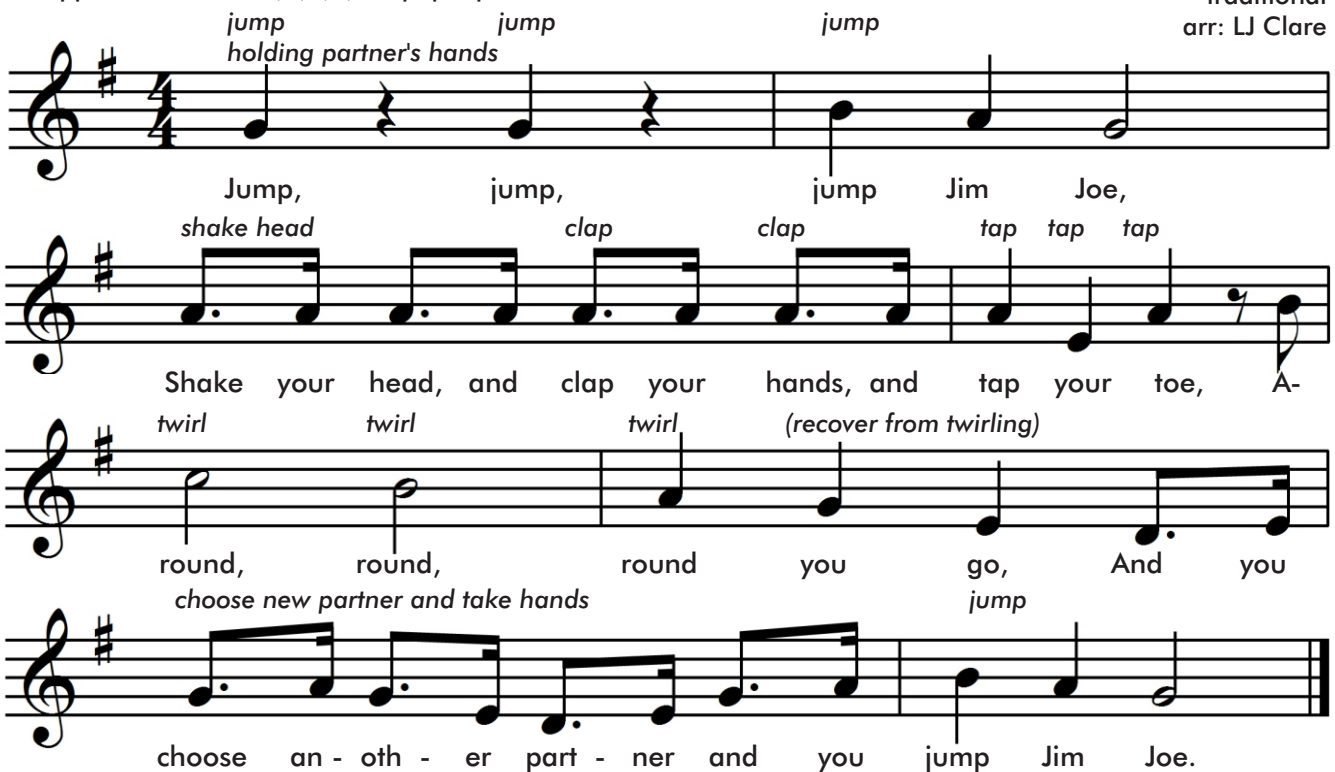
1. Instead of teaching the song and movements, challenge students to listen and try out the instructions in the song. It repeats several times on the CD, offering multiple chances to do the actions.
2. Commend the ways listening led to movement. Demonstrate the rest of the game-song. For now, students stand anywhere they choose and all participate. Try the game-song again.
3. If there is time, the next step in this game is to have students stand in a circle. One student, "Jim Joe", stands in the middle of the circle. For the first verse, only Jim Joe does the actions. On "choose another partner", Jim Joe invites another student into the centre of the circle. Now for the second verse, both students do the actions, and each of them invites another student into the circle. It won't be long till all the students are doing the actions. When everyone is "jumping", then the new partner is chosen from amongst the Jim Joes! The song moves quickly!

Key G, first note do(G)

a cappella count-in: 1,2,3,4,JumpXjumpX

### Jump Jim Joe

United States  
traditional  
arr: LJ Clare



jump holding partner's hands jump jump

Jump, shake head jump, clap jump, clap Jim Joe, tap tap tap

Shake your head, and twirl clap your hands, and twirl tap your toe, A- twirl twirl (recover from twirling)

round, choose new partner and take hands round, choose new partner and take hands round you go, jump And you jump

choose an - oth - er part - ner and you jump Jim Joe.

There are two theories as to the origin of "Jump Jim Joe." Either it came from a party-game song (acceptable way of "dancing" for unmarried young people) and/or the name/song evolved from "Jim Crow" (name given to a black character created by a white actor). Many children's songs come from originally sensitive political statements. Some people are sensitive to its possible origins ---up to you as teacher to know your area's sociology and decide whether to include it in your curriculum.

## New Repertoire



**The Best I Can**  
**The Bus Driver Says** (The Wheels on the Bus)  
**Jump Jim Joe!****When I Was One**



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

Suggestion: Doing both options under "C" today provides a good opportunity for reviewing the differences between beat and rhythm.

### Warm-Ups(3 minutes)

Focus: Listening Game  
Rhythm/Beat/Form: Dipsy Doodle

### Practice and Review

The Best I Can (see below)

### Music & Movement/Dance

Jump Jim Joe

### Optional Ideas

**A Work Page**  
literacy/drama: What do they say?

**B Drama**  
sound effects

**C Beat/Rhythm**  
beat counting: What Do They All Say?  
rhythm counting: occupation words

### Practice and Review Chant: The Best I Can

1. Practice the chant using the ideas from the last lesson. Give opportunities for individual students to say the lead line.

**Building houses is my plan, I do my work the best I can.  
When work's over, then I play, until I work another day.**

The videosong has ideas to stretch imaginations re potential careers.

2. Repeat Steps 3 and 4 from page 170. Print student ideas, that fit into the chant, on blank cards and place them in their columns.

3. Invite students to think of something they **might** like to do/be when they grow up. Challenge students to come up with a lead line for the chant based on their own ideas. The class may help with changing the words so that they fit into the chant.

Note: Keeping the beat with either body movement or instruments will help students to keep their descriptions fitting into the time allowed. If body movements are used, change them around periodically to maintain interest; e.g. start with patting knees, then shoulders,  
**OR** try a simple ostinato  
e.g. pat knees, pat shoulders, pat knees, etc.

police officer  
"Helping people ..."  
doctor  
"Healing people ..."  
work in a store  
"Selling things ..."  
dentist  
"Checking teeth..."  
hockey player

**AND THEN** Provide paper for students to draw a picture of themselves in their chosen occupation. Their "unique" line for the chant goes at page bottom. Assemble the pages into a book. Sing through the book another day. Place the book in the classroom reading centre. **OR** Scan the created pictures, record students saying their lines to the chant and combine to make a take-home/send home by e-mail project.

# A Work Page Drama/Literacy: What Do They Say?

Two versions of this work page are available. Choose either "put the number" or "draw a line" to connect occupations with what people say as they are working.

When students have finished the pencil part, they are asked to work with a friend. Taking turns, one person says the name of an occupation. The other person says the worker's words dramatically.

I can do music in Lesson 25 . My name is \_\_\_\_\_

### What Do They Say?

bus driver	"Extra cheese?"
letter carrier	"Cash or charge?"
fire fighter	"I love you."
crossing guard	
grocery clerk	
sportscaster	
pizza maker	
police	
parent	
doctor	
dentist	
movie director	

Connect each worker to a phrase. Then work with a friend. One friend says the name of a worker. The other friend says the worker's words. Use your acting skills to make the worker's words sound real.

Ask what I might want to be when I grow up!

I can do music in Lesson 25 . My name is \_\_\_\_\_

### What Do They Say?

bus driver	_____	1	"Extra cheese?"
letter carrier	_____	2	"Cash or charge?"
fire fighter	_____	3	"I love you."
crossing guard	_____	4	"Move on back!"
grocery clerk	_____	5	Open wide."
sportscaster	_____	6	"Where does it hurt?"
pizza maker	_____	7	"Stop, drop, roll!"
police	_____	8	"Be safe now."
parent	_____	9	"Camera, lights, action!"
doctor	_____	10	"Here's the score!"
dentist	_____	11	"Look both ways!"
movie director	_____	12	"You've got mail!"

Find the words each worker says and print their number on the line.

Then work with a friend. One friend says the name of a worker. The other friend says the worker's words. Use your acting skills to make the worker's words sound real.

Ask what I might want to be when I grow up!

# B Drama: Sound Effects with What Do They All Say?

Sound effects may be musical or background noise, but their primary purpose is to add to the illusion of drama.

Decide on 4 verses for the song.

For each verse:

Ask students to close eyes and imagine being in the place where the work is done. What do they hear? (phones ringing, doors closing, footsteps, machines ...) Engage students in finding ways to make those sounds by using instruments, articles in the classroom or body percussion.

**For Performance:** sounds effects (few students)  
 lead line (acted out and said by one student)  
 (if needed, additional students added to the acting scene)  
 rest of chant (said by the rest of the class)

Add the work done on sound effects to the book/movie project from the previous page "Practice and Review" section.

Instant mini-drama!

## What Do They Say?

bus driver	"Extra cheese?"
letter carrier	"Cash or charge?"
fire fighter	"I love you."
crossing guard	"Move on back!"
grocery clerk	Open wide."
sportscaster	"Where does it hurt?"
pizza maker	"Stop, drop, roll!"
police	"Be safe now."
parent	"Camera, lights, action!"
doctor	"Here's the score!"
dentist	"Look both ways!"
movie director	"You've got mail!"

1

First, connect each worker with what they say.

2

Then work with a friend. One friend says the name of a worker. The other friend says the worker's words. Use your acting skills to make the worker's words sound real.

---

**Ask what I might want to be when I grow up!**

## What Do They Say?

bus driver	_____	1	"Extra cheese?"
letter carrier	_____	2	"Cash or charge?"
fire fighter	_____	3	"I love you."
crossing guard	_____	4	"Move on back!"
grocery clerk	_____	5	Open wide."
sportscaster	_____	6	"Where does it hurt?"
pizza maker	_____	7	"Stop, drop, roll!"
police	_____	8	"Be safe now."
parent	_____	9	"Camera, lights, action!"
doctor	_____	10	"Here's the score!"
dentist	_____	11	"Look both ways!"
movie director	_____	12	"You've got mail!"

**1** First, find the words each worker says and print their number on the line.

**2** Then work with a friend. One friend says the name of a worker. The other friend says the worker's words. Use your acting skills to make the worker's words sound real.

---

**Ask what I might want to be when I grow up!**

## Beat Counting What Do They All Say?

- 1 Ask: **In this song, how many beats make a group? (4)**  
**How many beats/hearts does it take to sing: drivers (1) move(1) town(4)?**  
(Note: the solid line beside a word means that singing continues to the next beat.)
- 2 Sing the "bus driver" verse  
CLAP where there is no singing i.e. on the rests,  
SING STRONGER on each "first" beat of the groups.
- 3 Who says, "Extra cheese?" (pizza makers)  
Sing a verse with these words.
- 4 What does a crossing guard say?  
("Look both ways." or "Stop and wait.")
- 5 Who says,  
"Brush your teeth after you eat." (dentist, parent)

It will be very difficult/impossible to sing the verse smoothly so that all the words fit in, **but try it** so students will make the discovery that new words need to be tried in a song before deciding if they may be chosen. Show on the heart music the amount of time/beats are given to singing what people say. Take ideas as to what a dentist/parent might say about teeth that can be sung in this song e.g. "Brush your teeth, eat healthy food."

- 6 Make up another new verse for the song that "fits" the beats available.

Place the "music by beat" version of the song in the pocket chart.

**what Do They All Say?**

One, two, ready, sing THE

bus drivers all say, "Move on back."

"Move on back. Move on back." The

bus drivers all say, "Move on back."

all \_\_\_\_\_ through the town \_\_\_\_\_.

## Rhythm Counting/Vocabulary

- 1 Sing your class version of "The Bus Drivers All Say".
- 2 Say and clap one of the occupation words.  
Students say and echo clap the word.  
Put the word on the pocket chart.
- 3 Repeat for 6 occupation words.
- 4 Now, point to one of the occupation words. Ask students to use their magic lips (lips move with no sound) to say the word and to show with their fingers its rhythm count e.g.

dentist	2
meteorologist	6
pizza maker	4
doctor	2
bus driver	3

I can do music in Lesson 25. My name is \_\_\_\_\_

### Rhythm Counting

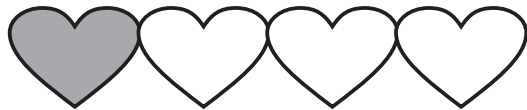
bus driver	_____	"Move on back!"	_____
letter carrier	_____	"You've got mail!"	_____
fire fighter	_____	"Stop, drop, roll!"	_____
crossing guard	_____	"Look both ways!"	_____
grocery clerk	_____	"Cash or charge?"	_____
sportscaster	_____	"Here's the score!"	_____
pizza maker	_____	"Extra cheese?"	_____
police	_____	"Be safe now."	_____
parent	_____	"I love you."	_____
doctor	_____	"Where does it hurt?"	_____
dentist	_____	Open wide."	_____
movie director	_____	"Camera, lights, action!"	_____

1 Say the words and clap their rhythm.  
Now say the words again and use your fingers to

2 Then work with a friend. One friend says the name of a worker. The other friend says the worker's words. Use your acting skills to make the worker's words. Say the name of a profession, or what the worker says, and ask me to tell you the rhythm count!

The work page is an opportunity to discover how individual students are faring in their understanding hearing rhythm counts.

## The Bus Drivers All Say



One, two, ready, sing **THE**



**bus drivers all say, "Move on back."**



**"Move on back. Move on back." The**



**bus drivers all say, "Move on back."**



**all through the town\_\_\_\_\_.**

In this song, how many hearts make a group?    **1   2   3   4   5**

Look at a group where the bus driver is talking.

How many beats/hearts does the talking take?    **1 beat   2 beats   3 beats   4 beats**

Find the phrase below that is too long to say in 3 heart/beats of time. Circle it.

**"Extra cheese?"**

**"Where does it hurt?"**

**"You've got mail!"**

**"I love you."**

**"Brush your teeth every night."**

**"Be safe now."**

**"Look both ways!"**

**Open wide."**

If the police just say, "Stop!" how can you sing it so it fits into the song?

**Ask me to sing you the verse where the police say, "Stop!"**



# Rhythm Counting

bus driver	_____
letter carrier	_____
fire fighter	_____
crossing guard	_____
grocery clerk	_____
sportscaster	_____
pizza maker	_____
police	_____
parent	_____
doctor	_____
dentist	_____
movie director	_____

"Move on back!"	_____
"You've got mail!"	_____
"Stop, drop, roll!"	_____
"Look both ways!"	_____
"Cash or charge?"	_____
"Here's the score!"	_____
"Extra cheese?"	_____
"Be safe now."	_____
"I love you."	_____
"Where does it hurt?"	_____
Open wide."	_____
"Camera, lights, action!"	_____

**1** Say the words and clap their rhythm.  
Now say the words again and use your fingers to count their rhythm.  
Put the rhythm count number on the line.

**2** Then work with a friend. One friend says the name of a worker. The other friend says the worker's words. Use your acting skills to make the worker's words sound real.

**Say the name of a profession, or what the worker says, and ask me to tell you the rhythm count!**

## Dance(A) & Drama(B)



**A2.3** identify/describe ways the body is used to communicate

## Music(C)



**C1.5** demonstrate understanding that symbols may represent sounds

*In this last term of the school year focus on enjoying the repertoire your class is building. Sing the songs and then sing them again. Pull out the percussion instruments and make a joyful sound. Create new music and then sing it! Dance the dances with abandon. Become another person in dramatic play.*

Ontario Music Curriculum Purpose  
 "... so that they will be able to find in music a lifelong source of enjoyment and personal satisfaction ... The best preparation for more enjoyable music experiences in the future is the most enjoyable music experience that is possible in the present!"  
 Walter Pitman

## Warm-Ups(3 minutes)

**1** Pitch: Roller Coaster Aahs



**2** Literacy: Reading Rhythm Flashcards

## Practice and Review Polishing Songs

Before class, choose two songs that students enjoy singing. Note the key they are in below to prepare for singing warm-up.

- \_\_\_\_\_ (name of song                      Key                      first note sung)
- \_\_\_\_\_ (name of song                      Key                      first note sung)

- Challenge students to quickly name 3 polishing foci for songs.
- Warm-up for the first song using handsigns.
- Name a polishing focus e.g. posture, and a few tips to keep in mind as students sing.
- Students sing song without teacher's voice helping. Teacher commends singing and/or suggests need for polishing. Sing at least part of the song again.
- Repeat steps 2 to 4 for the second song.

### Song Polishing Areas

Posture, Diction, Dynamics, Breathing, Pitch and, maybe most important, **Paying Attention** to the conductor.



	Key G	Key D	Key C	Key F
la	E	B	A	D
so	D	A	G	C
mi	B	F#	E	A

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

## Practice and Review Rhythm Counting Variation – Spring Words

1. "When we started school in September, it was summer and then it turned into autumn. Winter came next and now it's ?? (spring) What happens in spring? ---  
---- Hands up when you have a word in mind that seems to belong to spring, a word like rain or robins. (name of child) say and clap your word, then we'll all be your echo." (Repeat several times.)
2. "Now I'm going to clap a rhythm. Think of a spring word that fits the rhythm."  
e.g. clap a ti-ti      any word with 2 syllables will fit --robin, puddle, splashing  
clap a ta      any word with 1 syllable will fit --rain, mud, bird

### Steps to Teaching/Learning a Song

#### Steps to Teaching/Learning a Song

- |                      |   |  |
|----------------------|---|--|
| Introduce            | ① | introduce the song                           |
| Rhythm               | ② | read and clap the rhythm symbols (ta, ti-ti) |
| Explore Words        | ③ | explore the words to see if any are new      |
| Read Words in Rhythm | ④ | read the words to the rhythm                 |
| Sing Solfa           | ⑤ | sing the solfa to the rhythm                 |
| Sing Words in Rhythm | ⑥ | sing the words to the rhythm                 |

Enlarge a copy of the "Steps". It will be used every week through to the end of April so, if possible, post it in the

If needed, have half the class clap the rhythm, while the other half says the words, then switch.

### New Song/Chant -learn by reading

- 1 "Here's a list of one way to teach or learn a song or musical chant. Post the list and read it with the class. We're going to try it out today with this. (Put "Thunder Crashes" on the pocket

### Thunder Crashes

nursery rhyme  
anon

4 4											
Thun	-	der	cra	-	shes.	Light	-	'ning	fla	-	shes.
		┌───┐	}								
Rain	makes	pud	-	dles.	I	make	spla	-	shes.		

- 2 What is the first thing I need to do? (introduce the song) So I look at the song and think of something that makes it interesting to learn. Hmm, the title says "Thunder Crashes." Some people think that thunder sounds like bowling pins falling down. What does thunder sound like to you?" (After hearing some ideas ask:) "How did I introduce this song?"
- 3 Continue working your way down the list until you get to Number Five. "Can we do Number Five? (no) Why?" (no solfa)
- 4 "Hmm, maybe we need to try this method again with a song that has solfa. What goes with thunder? (rain)

Thunder Crashes and Rain Rain are both very simple. The focus in teaching them is on the process of learning. This is a strategy to encourage independent music learners. The ideal would be for students, by the end of Grade 5 or 6, when confronted with a new piece of basic music, to be able to decode it for themselves. Students who receive private music lessons will learn to do this. The realistic goal for others, is that they will feel comfortable enough with written music to be able to confidently take part in intermediate music lessons and **enjoy learning** to play an instrument.

## New Song/Chant -learn by reading

- 1** Post the display copy of "Rain, Rain." **"Imagine that you are going to teach this song. It's about rain, and friends, and playing. Think of a question to get us thinking about these things.** (Since there's no one right answer, encourage ideas.)

Introduce

**Rain, Rain, Go Away** England  
children's song  
arr: LJ Clare 2013

Key G, first note so(D)  
a capella count-in: 1,2,3,4,Rain...

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



Pit-ter pat-ter pit-ter pat-ter Rain, rain, go a - way,

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



come a -gain an-oth-er day, our friend wants to play.

- 2** "What's the next step?" (Ask a student to come and conduct reading the rhythm symbols, including giving the count-in.

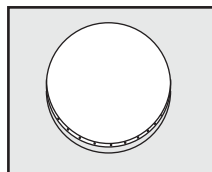
Rhythm

- 3** "Explore the words. Hmmm --most of these words are easy to read. What about these words (pitter, patter), what do they mean?"

Explore Words

- 4** "Now we need to read the words in the rhythm. To help stay in rhythm, this half of the class is going to clap the "tas" and "ti-tis" while this half of the class says the words." (The half/half method works well when trying to sing the solfas in rhythm and singing the words.

Read Words in Rhythm



Extra:  
Teacher plays the beat  
on the hand drum,  
while students clap the rhythm.

5 Begin with a short warm-up using handsigns. It may be helpful to sing through the solfa once without worrying too much about the rhythm, and then repeat using the half/half method.

6 It will help maintain the rhythm if a pointer or hand follows the notes/words as they are to be sung. Do it once, then do it again.


Work your way through the names of students in your class instead of singing "Susie."

**Sing Solfa**  
so = D  
mi = B  
Key G do = G

**Sing Words in Rhythm**

### Finally ...

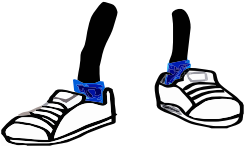
Time to have some fun with the new song. Use one of the ideas given, or invent another way to add interest while singing.



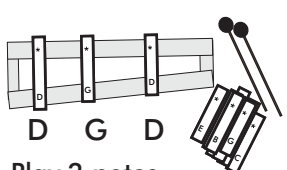
rhythm sticks

ta ta ti - ti ta  
"rain, rain, go away"

Play this rhythm  
all the way  
through the song.



step out the  
"pitter patter"  
either on the words  
or using the rhythm  
through the song



D G D

Play 2 notes  
on the first beat  
of every bar/group.

**A rhythm that is played repetitively through a song is called an ostinato.**

## Music & Movement/Dance

Choose a few of your class favourites to dance, move and sing!

**Ha Ha This-A-Way**

**The Kangaroo from Carnival**

**The Holiday Hop**

**Here We Go Looby Loo**

**Chay Chay Cool-eh!**

**Trot Old Joe**

**Turkey in the Straw**

**Engine, Engine, Number 9**

## New Repertoire



**Thunder Crashes  
Rain, Rain, Go Away**

Focus: repertoire and performance

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

Options A and B repeat this week's focus on Music Literacy.

### Warm-Ups(3 minutes)

Pitch: Roller Coaster Aahs  
Literacy: Reading Rhythm Flashcards

### Practice and Review

Rhythm Counting – Spring Words

### Music & Movement/Dance

Moving to "Character" Music

### Optional Ideas

**A** **New Chant --Maple Syrup**  
redo the "Steps for Learning"

**B** **Work Page**  
Music Literacy: student teachers

**C** **Song Revisited**  
Ev'rybody Sing a Song of Spring

## Maple Syrup

nursery rhyme  
Canada 2012  
Lesley J Clare

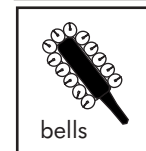
$\frac{4}{4}$    
Ma -ple sy - rup from a tree, in-to a bot-tle then in - to me.


  
On pan -cakes, ice-cream or French toast, Which way do you like the most?

## A


### New Song/Chant -by reading

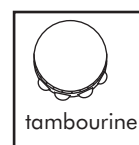
- Place the music for "Maple Syrup" on the pocket chart.
- If students have not yet been introduced to the half note = "ta-a," begin by asking them to find a word that is under a new rhythm symbol. How many hearts/beats does it take to make this rhythm symbol? (2) Yes, so say, "ta" under the first heart and continue the "a" under the end of the second heart/beat. The hand movement is to clap once, then with hands together, move them in a circle moving out from the body.
- Follow the method used for "Rain, Rain."
- Add instruments or movement to enhance the chant.



 = "ta-a"  
half note

Instruments with a sound that may be sustaining through the two beats make good choices for playing on half notes.

 = "sh"  
quarter rest



When voices "rest," playing an instrument that gives a lovely "smash" emphasizes the rest.



# B Work Page Practice and Review

This student page simply repeats the steps followed this week for learning music. Tell the students that homework this week in music is to teach somebody in their house how to say the chant. So today everyone is going to be a practice-student teacher.

Repeat the steps with students.

Then ask a student to do the same steps with the class.

Finally ask students to work with a friend. Each friend has time to teach the other the chant.

I can do music in Lesson 26. My name is \_\_\_\_\_

### Thunder Crashes

rhyme time

Learning a Musical Chant by Reading

- 1 Read the rhythm symbols. (ta, ti-ti, sh)
- 2 Read and clap the rhythm symbols.
- 3 Explore the words.
- 4 Divide the class in half. Half claps the rhythm symbols. Half reads the words. Switch parts.
- 5 Everyone reads the words in rhythm.
- 6 Polish the performance. Are the words audible? Is everyone together? Are there parts that could be louder or softer? Are there parts that could be staccato?

Ask me to teach you "Thunder Crashes."

## Song Revisited Ev'rybody, Sing a Song of Spring

New season, new verse for this song. Review/sing "Autumn" and "Winter" verses.

Place the words for "Spring" on the pocket chart, and challenge students to sing the new verse without any practice i.e. by reading the words and remembering the tune.

If you haven't already done it, this week, make up actions to go with each verse, OR zip in some new words to make a song unique to your class.

## Ev'rybody, Sing a Song of Spring

Key G, first note B(mi)  
a cappella count-in: 1,2,3,4, Jump...  
tune: folksong USA  
words: LJ Clare Canada 2011

chorus

Ev - 'ry - bo - dy, sing a song of sea - sons,  
Ev - 'ry - bo - dy, sing a song now!

3. Spring---- is the time when we jump in pud - dles,  
Spring---- is the time when the rain falls down.  
Spring---- is the time when it gets a lit - tle warm - er,  
Spring---- is the time when the rain falls down.

Lesson Plan for 26b ends here..

# Thunder Crashes

nursery rhyme  
anon

one two three four one two ready read

$\frac{4}{4}$  | | | | | | | |

Thun - der cra - shes. | Light - 'ning fla - shes. |

| | | | | | | |

Rain makes pud - dles. | I make spla - shes. ||

## Learning a Musical Chant by Reading

- 1 Read the rhythm symbols. (ta, ti-ti, sh)
- 2 Read and clap the rhythm symbols.
- 3 Explore the words.
- 4 Divide the class in half.  
Half claps the rhythm symbols.  
Half reads the words.  
Switch parts.
- 5 Everyone reads the words in rhythm.
- 6 Polish the performance.  
Are the words audible?  
Is everyone together?  
Are there parts that could be louder or softer?  
Are there parts that could be staccato?



Ask me to teach you "Thunder Crashes."