

September

Focus: participation, acceptance of each other's voices



Music(C) Review: conducting, beat

C1.1 song: Music Time
The Bear Went Over the Mountain
Teddy Bear

C1.2 apply musical elements when singing/moving

element focus: beat, tempo
(beat = steady pulse tempo = speed)
relearn: conducting cues



Dance(A)

elements:
*body awareness, use of body parts
*time ---freeze, tempo, stop/start

1



Music(C) Review: rhythm names/symbols

C1.1 chant: Teddy Bear (with written music)
Fuzzy Wuzzy

C1.5 use symbols to represent sounds --rhythm

element focus: duration -- rhythm
(review: ta, ti-ti, sh, slur,) (new: ta-a)
relearn: rhythm names and symbols



Dance(A)

elements:
*body awareness, use of body parts
*time ---freeze, tempo, stop/start
Ha Ha This-A-Way

2



Music(C) Review: solfa "so-mi-la-do"

C1.1 chant: One Apple, Two Apples*
Teddy Bear (with written music)
One Person, Many Voices

C1.5 use symbols to represent sounds --pitch

element focus: pitch "so-mi-la-do" handsigns
relearn solfa and handsigns for "so-mi-la-do"



Dance(A)

elements:
*energy: force, quality
Give Me Joy

3



Music(C) Review: conducting, beat

C3.2 song: Lukey's Boat (Canadian folk song)

element focus: form
timbre: playing instruments



Dance(A)

4

New Songs

Music Time
The Bear Went Over the Mountain
Teddy Bear
Ha Ha This-A-Way
Fuzzy Wuzzy
One Apple, Two Apples
One Person, Many Voices
Lukey's Boat

Supplementary

New Songs

She'll Be Comin' 'Round the Mountain
The More We Get Together
A Sailor Went to Sea, Sea, Sea

Focus: participation, acceptance of each other's voices

With music, a new year doesn't necessarily mean all new music. Good songs may be sung and enjoyed again and again and again. A familiar song gives comfort, relaxation, enjoyment AND an opportunity to practise --which is essential for music learning. Songs that were introduced in Grade One, may be sung for enjoyment and/or to review basics and/or to offer new creative ways to add instruments, movement or voices.

The spiral in music learning moves outwards and up into new musical experience, then circles back to the familiar before moving outwards again.

Songs are also a way to build community, --singing songs about the life we share in this country and world is a celebration and remembering of who we are. I have intentionally built in opportunities to sing Canadian folk songs, and songs about Canada learned in Grade One, as well as adding new ones for Grade Two.

My hope is that out of the wide repertoire offered, every student will find at least one to two "keepers" ---songs that will stay with them as they grow older, offering comfort and enjoyment through the seasons of their lives.



Music(C) Review: conducting, beat

C1.1 song: Music Time

The Bear Went Over the Mountain

Teddy Bear

C1.2 apply musical elements when singing/moving

element focus: beat, tempo

(beat = steady pulse tempo=speed)

relearn: conducting cues



Dance(A)

elements:

*body awareness, use of bodyparts

*time ---freeze, tempo, stop/start

Assessment Tip: Keep a class list handy. The hope is that students will be able to keep a beat while clapping or walking to a song (Gr. 1 learning), however ... track on the class list when students are able to

1. keep a beat while walking to song with others
2. keep a beat while playing an instrument with others
3. keep a beat while playing an instrument alone.

Beat

Music and Dance

are

intricately intertwined.

Beat is the steady pulse of a song ---think of a heart beat, or the movement of window wipers, or the tick of a clock (when clocks had ticks) or feet marching. Babies and toddlers who experience being rocked are learning beat. As young children, they will be developmentally ready for quickly learning to name "beat" as an experience. As with all developmental tasks, readiness will vary from child to child according to both their physical growth(genetics and nurture) and their upbringing(socialization and nurture). Giving students exposure to "beat" experiences that include body movement will eventually lead to success in being able to "keep the beat".

Warming Up

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

Warm-Ups in school music lessons also provide an opportunity for a quick "practice" session for beat, rhythm and pitch matching. Each lesson in Can Do will have ideas for warm-up. Use the ones given in the lesson or, as the year progresses, your favourites from past lessons. The first time a warm-up is used, detailed instructions will be included in the lesson. All Warm-Ups are collected under "Resources". Enjoy the warm-ups, they're intended to be fun. Keep the pace moving and time given short.

Warm-Ups(3 minutes)



1 Beat: Do What I Do

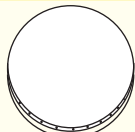
With a steady beat/pulse, pat your knees a few times and say "Do what I do. When I change actions, change with me." Continue patting your knees until all the children are patting their knees. With the same steady beat, begin patting your shoulders. Change activities again ---keep the action moving quickly.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



Do What I Do
Ideas

tap feet
touch shoulders
pat cheeks
wave "good-bye"

pat knees
snap fingers
touch elbows
clap hands



hand drum



re-used tin with plastic lid

Every time a new instrument is used, take a few moments to name it, talk about the materials it is made out of and explore the ways it may be played. A hand drum is usually made out of wood and some kind of thin leather/skin or membrane. It is held loosely in one hand by the wood, and played by tapping it with finger tips or the bottom of the palm.

Learning Music Concepts Re-Learning "Beat" with Movement

1 **"Our actions were keeping a beat, we were moving in a steady pattern. Musical instruments can keep a beat. Listen to the hand drum keep a beat.** (Play a steady beat on a hand drum. If no drum is available, improvise ---use a closed marker to strike a book, or better, something hollow like an empty water bottle.)

"Good listening. This time, listen until I say the word "Go!" Then clap your hands with the beat on the drum/bottle. When the drum beat stops, then you stop also. Ready, listen ..."

(Play 4 steady beats, then ...) **"Go!"** (Let students enjoy clapping for a bit, then stop.)

"Excellent. Stand up. Listen for the drum beat. When I say, "Go!" move your feet with the drum beat. Watch so you know when to stop." (Play 4 steady drum beats, then ...) **"Go!"** (Move your feet to walk in place with students. Just after the last time you play the drum, say "Stop!" and stop.)

"What word did I use at the end as a signal?" (stop)



Music is beat/rhythm and pitch. Being able to "keep the beat" is a developmental activity and a music basic. Some children will be able to hear and keep the beat, maintaining this while playing instruments or singing. However, there will be children in your class who have difficulty hearing and keeping a beat. As you do these beginning lessons, keep an eye out for students who are struggling with clapping or walking on a beat. Make a note on your class list. If these students are still struggling with this skill in January, then that is the time to offer extra help.

2 "The drum has a beat. Where do people have a beat?" (heart, pulse)
 "Yes. Songs have a heart also, songs have a beat. I'm going to play a song. Listen for the song's heart-beat. When I say "Go!" Touch your knees to the song's heart-beat. Remember to listen for the stopping signal. When the music is silent or you hear the word "Stop!" --freeze in your place! Ready, listen ... (The mp3 "Beat Songs" has 30second segments of several songs with a 10second silence between songs. Try this activity with the first song, then "pause" the recording.)

Key Words/Signals

Stop

Go

3 "Excellent. Let's try it again, but this time, instead of patting your knees to the beat, try walking to the beat. You may move carefully around the classroom. Remember to wait for the word "Go!" before you start walking. Ready, listen ... (Practise with the rest of the "Beat Song" track. When students have "frozen" in place for the last time, play a steady beat on the hand drum using the start/stop signals for walking back to the gathering area.)

Listen

Freeze

Review Music Classroom Expectations/Routines

1 Students have now experienced some of the "routines" of music. Take a few minutes to name expectations for music this year.

- *everybody participates in singing (just like everyone takes gym and does art and math, etc.)
- *every voice is different AND every voice is welcome (Laughing at someone trying to make music is a kind of bullying.)
- *music can be fun AND the way to keep it fun is to use ordinary class rules for behaviour
 - listening to each other
 - raising hands to speak

(If you are a traveling music teacher, ask students to explain their classroom routines to you re washroom, emergency drill etc. If students are traveling to you, outline the classroom emergency plan and your washroom/drink routines.)

2 "When people make music together, the leader is called a conductor. Show the word card. If the conductor wants the music to stop, she/he does this: Show the signal. Try it. Good.



conductor
 music leader

Now we're going to see if it works. We're going to sing/say "The Alphabet Song" together. Watch for the stopping signal." Try it a few times. Children will quickly learn to watch for the stop signal so that their voices don't continue while everyone else stops. Begin simply by singing "A B C ..." and having children join in. Once children are singing, let your voice fade out. Let children continue to sing and then give the stopping signal.

"The Alphabet Song" is included in the resources.

Helping students master a basic music vocabulary in Grade Two will aid them in future years. Word cards are included in the digital resources and used throughout the lessons for teaching, review and games.

Learning Songs
Primary

Rote

Listen to small part, echo, listen, echo, etc.

Immersion

Listen to song several times, then sing along.



Teddy Bear

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

England
c. 1920s
arr: LJ Clare

New Song: Teddy Bear

- 1 **"I have someone special in here.** (Ahead of time put a stuffed animal/teddy bear in a bag. Pull it out and show it now.) **Listen to what this Teddy Bear does."** Preferred: Play the "A" on the glockenspiel 4 times and sing ... **Teddy Bear ...** Alternate: Play the recorded song and help the Teddy Bear do the actions.
- 2 **"The Teddy Bear did 8 different things. Let's see how many you remember."** Show numbers on your fingers as they name actions. **"Good Listening. This time, put the beat on your knees as I sing and you listen."** Sing or Play: Teddy Bear ...
- 3 **"Keep the beat on your knees, but this time sing the words, "Teddy Bear" with me, Careful - --only sing the words "Teddy Bear"."** Sing: Teddy Bear As children sing the words "teddy bear", it will be tempting for them to pat the rhythm --which is 3 pats, instead of the beat --which is 2 pats. If they have difficulty, try having them stand and walk the beat as they sing.
- 4 **"Excellent. Ready to sing the song? Teddy Bear ..."**

If you are using recorded music to teach songs, during this last step, begin the song, then turn the volume on the song down gradually til its inaudible. If you are teaching songs using your voice, begin singing with children, but then stop and let students continue. **It is important for your class to sing without your voice ---in this way they learn to listen to themselves, and will become independent singers.** The class may need your help once or twice as they sing ---but as much as possible, have them sing without you!

The Bear Went Over the Mountain

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

folksong
Germany
arr: LJ Clare

Oh ___ the bear went o-ver the moun-tain, the bear went o-ver the
moun-tain, the bear went o-ver the moun__-tain, to see what he could
see ___, and all that he could see ___, and all that he could see was the
o-ther side of the moun-tain, the o-ther side of the moun-tain, the
o-ther side of the moun__-tain, was all that he could see.

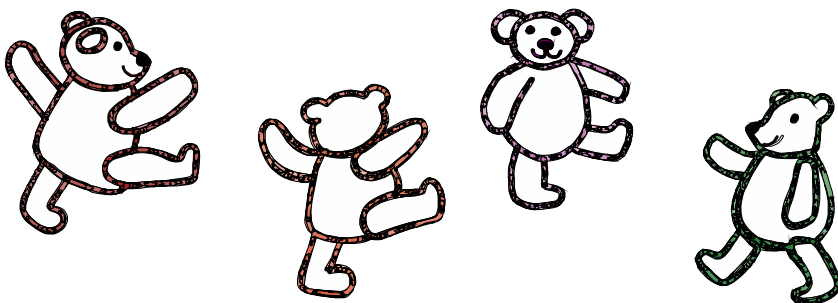
New Song: The Bear Went Over the Mountain

If you are teaching music full-time, here's an opportunity to let the recorded music teach a song for you ---it's important to **build in ways to rest your voice during the day**. Using recorded music to teach a song once in a while also offers students an alternate voice to listen for/to. Listen/watch the song a few times before including it in a lesson. You'll quickly learn where to cue the students to sing.

In the recording, the song is sung four times.

- 1st:** all the words are sung
- 2nd:** the word "mountain" is left for students to sing
- 3rd:** alternating lines are left blank for students to sing
- 4th:** all the words are sung, students sing along

Now play/sing the song again just for fun!



**The bear went over the mountain,
The bear went over the mountain,
The bear went over the mountain,
To see what he could see,
and all that he could see,
And all that he could see,
Was the other side of the mountain,
The other side of the mountain,
The other side of the mountain,
Was all that he could see.**

Not Enough Time?



Every teacher and class has its own pace for learning/teaching. Beginning September music lessons may take longer than expected. Be patient with yourself and the class. It takes time to get used to moving smoothly between several activities in one teaching block e.g. sitting and singing, moving around the classroom, listening to mp3 music. If everything in the plan doesn't get finished, earmark it for the second weekly music time. In this curriculum, new ideas are presented in the first music time each week. The second music time is for practice, building on songs, enrichment activities and singing, singing, singing.

Extra Time?

However, the opposite can also be true. Sometimes everything on the music plan will be done way before the "music" time is finished. As the year goes on, you will accumulate ideas to use during the "extra" time. If you are the classroom teacher, then extra time is always welcome. If you are a "visiting" music teacher, or you want a plan for a supply teacher, you may want to prepare for unexpected extra time with some of the ideas below.:

*Raid the school library for picture books with "musical" stories i.e. anything with musical instruments in it or stories from opera or ballet.

*Keep a few CDs in your bag e.g. Sharon, Lois, Bram; Raffi; Disney Favourites. If your classrooms have access to computer technology, try DVD's for karaoke singing.

*Copy the words to one of the songs in the curriculum (you have permission to copy any or all of the songs in this curriculum) and ask students to illustrate it. The song may then be added to a reading file, or taken home to be shared with parents. (Note: Most Grade Two songs will be learned by rote/listening, but then provide an excellent "success" at reading source.

Can Do Music 2 September **Lesson 1a** ends here.

One of the most important musical things that you can do with students in primary grades is to **sing, sing, and then sing some more.**

The first few September weeks have a higher proportion of songs than later lessons to build up a repertoire. In a busy classroom life, songs make a good way to refocus attention or take a quick break during the day.



I have heard children in places as different as India and Equador singing "Twinkle Twinkle" and "The Eency Weency Spider." Even in Grade Two, children will enjoy singing songs they learned when younger.

Choose a few simple songs that you like and invite students to sing with you. Don't worry about how they are being sung, just make some music together.

This is my "song bag." I need someone brave to reach in, without looking, and pull out a song.

My song bag is filled with things to represent simple well-known songs.

- Twinkle Twinkle Little Star**
- Alphabet Song**
- Do You Know the Muffin Man?**
- If You're Happy**

The Dollar Store is a great source of inexpensive bits and pieces.

September

Lesson

1b

Focus: participation, acceptance of each other's voices



Expectations and curriculum goals are the same as in the "a" lesson each week.

Some primary students are fortunate enough to have two music periods in a week/cycle. Repetition = Practice!

"Read it again! Sing it again!" Children have a voracious appetite for repetition. A second weekly music class is an opportunity to solidify learning with practice (a staple of all music). The suggested "2nd Lesson Plan" each week will include new activities BUT all new musical elements are introduced in the first weekly lesson, AND all curriculum needs may be covered by teaching only each FIRST weekly lesson.

If you don't have two music periods a week, check out the "little somethings" added in the 2nd Lesson Plans. For classroom teachers, some of the workpages may be used for literacy, art, or social studies. Workpages and/or ideas may also be set aside and included in plans left for substitute teachers or a rainy day that needs a break in routine.

Warm-Ups(3 minutes)

Repeat from Lesson 1a
Beat: Do What I Do

Practice and Review

Repeat from Lesson 1a
Moving to a Beat
and
(below) Conducting Cues

Optional Ideas

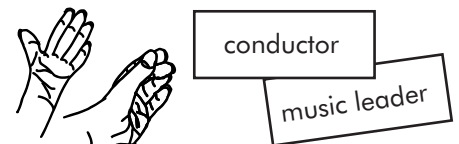
A **New Song**
She'll Be Comin' 'Round the Mountain

B **Piggyback Composing**
with "She'll Be Comin' 'Round..."

C **Beginning a Student Music Book**

Practice and Review Conducting Cues with "The Bear Went Over the Mountain"

- 1 Play the recorded music and cue students to their singing places. (see last lesson)
- 2 Challenge students to sing the song without the recorded music. "One, two, ready, sing ... The Bear ..."
- 3 Take a few minutes to remember the music expectations talked about in the first lesson. Place the word card for "conductor" on the pocket chart. Ask: "What is a conductor in music?" "What special signals does a conductor use?"



4 Time to have some fun with the song while practising conducting cues. This song lends itself well for being sung in small pieces. If you are new to teaching music, use one hand to conduct. Everyone begins singing the song ... your hand is open. When you close your fingers to your thumb, the class stops singing immediately. Quickly begin the song again, using the "stop" signal in a different place.

5 Now, divide the class in two parts. One group will follow your left hand, the other group will follow your right hand. If you are using both hands, both groups sing. Fun and good practice for focus!

6 Choose several students to take turns at conducting. Students often become anxious that they will not be chosen for a turn. Show students the class list, and how you are checking their names off to make sure that eventually everyone will have a turn to be the conductor.

Making the use of a class list a normal part of music time also provides a way to check off when students have succeeded at a learning goal e.g. keeping the beat.



Extra: Try having the class be one group and the teacher be the other "group." Enjoy the fun. It's helpful to make singing alone a normal part of music class --- Grade Two students are very forgiving of teacher voices, and this models acceptance of every voice in the class.

The activities outlined in the rest of each "b" lesson are in no particular order. Order them according to your priorities for teaching.

New Song: She'll Be Comin' 'Round the Mountain

1 "The next song has somebody else traveling in the mountains. Maybe you'll recognize it, maybe it will be new to you. It tells a story with 8 parts to it. Listen carefully and try to remember as many as you can. As we listen, I will be adding some actions that you can try also."

Play the song from the recorded music. The simplest actions to add go with the "spoken parts." As the song goes on the actions are accumulated and all sung at the end of each verse.

- | | |
|---------------------------|---|
| 1. toot-toot | reach up to pull a steam whistle line |
| 2. whoa-back | reach out front, grab reins and pull back |
| 3. Hi Babe! | make one wave |
| 4. scratch-scratch | scratch yourself |
| 5. hack-hack | chopping motion with one hand. |
| 6. yum-yum | rub stomach |
| 7. snore-snore | hands over ears |
| 8. Hallelujah! | both hands thrown up into air |

"Hallelujah" is a word some people use to show excitement.

By the time the song is finished, singing it will be simple as both the tune and the words are very repetitive. The song has been learned by "immersion." If students begin singing during the first listening, hold a finger up to your mouth in a "quiet" motion then cup your ear to remind them that they are listening and doing the actions. If necessary, stop the recording, or turn the volume down and remind the class verbally. It is very important to establish the "listen first" pattern in music class.

She'll Be Comin' 'Round the Mountain

folksong

Key A, first note E(low so)

United States

a cappella count-in: 1, 2, She'll be ...

c. 1890s

arr: LJC

She'll be com-in' 'round the mountain when she comes _____, She'll be (Toot, toot)

com - in' -round the moun-tain when she comes _____, She'll be (Toot, toot)

com - in' -round the moun - tain, she'll be com - in' -round the

mountain, she'll be com-in' -round the mountain when she comes _____ (Toot, toot)

- | | | |
|----|---|-----------------|
| 2. | She'll be drivin' <u>six white horses</u> when she comes, | Whoa back! |
| 3. | Oh <u>we'll all come out to meet her</u> when she comes, | Hi Babe |
| 4. | She'll be wearing <u>red pajamas</u> when she comes, | scratch-scratch |
| 5. | We will <u>kill the old red rooster</u> when she comes, | Hack, hack |
| 6. | We'll all have <u>chicken and dumplings</u> when she comes, | Yum, yum |
| 7. | She will have to <u>sleep with Grandma</u> when she comes, | Snore, snore |
| 8. | We'll <u>all shout</u> "Hallelujah" when she comes, | Hallelujah! |

This folksong is thought to be based on the spiritual "When the Chariot Comes," which is still sung to the same melody. The "chariot" is the coming rapture at end times. The use of "train themes" in Spirituals became popular when the "Underground Railway" brought gospel promises of freedom into reality. The song changed its associations and words when it was picked up and sung by railroad workers through the late 1800s.

- 2 "Hands up if you can tell me the first thing that happened in this song." (Renaming the story parts of the song is now an "ordering" exercise. Continue, giving hints if needed.)
- 3 Place the "spoken parts" word cards on the pocket chart in a mixed up order. Ask for a volunteer to come and sort them out. OR Give each word card to a student. Ask for a volunteer to line the students up in the correct order at the front of the class.
- 4 Sing the song again using the music without the recording. The word cards will serve as a memory aid. If students are holding the cards, ask them to raise the card every time it is spoken.

Piggyback Composing with "She'll Be Comin' 'Round..."

This song adapts easily to new words and its repetition helps students new to English to both learn words and participate in a class language activity.

Choose a theme, e.g. **a picnic**. Now ask questions to elicit verses and sing them as they are suggested.

What will she drive when she comes to the picnic? **She'll be drivin' an SUV when she comes ..**
What will she be wearing? **She'll be wearing pink pjamas ...**
What will we eat? **We'll all eat beans and hotdogs ...**

Turn the song into a classroom book by asking students to choose a verse to illustrate. Print the words to the verse at the bottom of the page.

Music Books for Students

Every week at least one song or work page will be provided. If it is included in the first lesson, it is part of meeting curriculum goals. If it is included in the second lesson then it contributes towards meeting curriculum goals either in music, language arts, math, social studies, art or science.

Work pages in the student book may be supplemented with pages from the "Song Book" collection (includes words and/or music to all songs). Perhaps the music book could be sent home occasionally for weekend reading?

Written music is a way to familiarize students with the conventions of reading music ---in much the same way that reading picture books to preschoolers familiarizes them with the idea of reading a language.



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What is my fav'-rite rhyme?

I Can Do
MUSIC!

so mi la

My name is _____

Ideas for Use

- *decorate/colour and use as a cover for a music folder
- *copy the first month's songs on its back and save for using later this month
- *include in a lesson plan left for an occasional teacher
---students colour the front
---on the back, students name their favourite song and draw a picture illustrating it

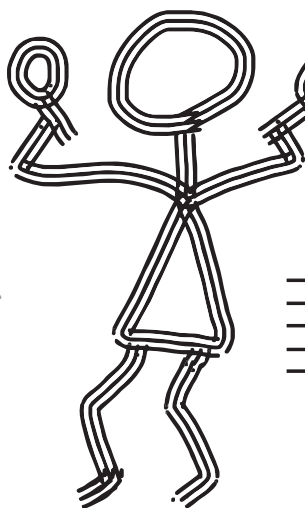
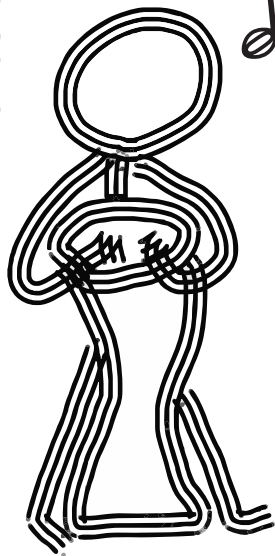
September **Lesson 1b** ends here.



What is my fav'-rite rhyme?

I Can Do

MUSIC !



My name is _____

Focus: participation, acceptance of each other's voices



Music(C) Review: conducting, beat

C1.1 chant: Teddy Bear (with written music)
Fuzzy Wuzzy

C1.5 use symbols to represent sounds --rhythm

element focus: duration -- rhythm
(review: ta, ti-ti, sh, slur,) (new: ta-a)
relearn: rhythm names and symbols



Dance(A)

elements:

- *body awareness, use of body parts
 - *time ---freeze, tempo, stop/start
- Ha Ha This-A-Way

Warm-Ups(3 minutes)

1

Beat: Do What I Do

*moving to a beat (see Lesson 1)

2

Beat: Echo Beat

"Do What I Do" has students joining in with an action.
Here a new pattern is introduced:

1. Listen/Watch

2. Do/Echo #1

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

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

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

Sample Patterns

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

Do What I Do
Ideas

tap feet
touch shoulders
pat cheeks
wave "good-bye"

pat knees
snap fingers
touch elbows
clap hands

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

Rests = Silence

3 Rhythm: Echo Rhythm and Rhythm Names

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

Grade One

Rhythm Echo/Time Name Patterns

teacher claps and says students clap and echo

Ready Go

rhythm names **ti-ti ta ti-ti sh** teacher sees this side

rhythm symbols eventually students see this side

two one two none claps clap claps

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

Rhythm = "the way the words go"

Beat is a steady pulse. Rhythm moves over and around the beat ---the easiest way to think of it in a song, is **rhythm is the way the words go**

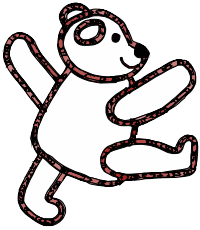
Rhythm Names are syllables that mimic how long a word is sounded/takes to sing.

Grade One	Grade Two New Rhythms
 ta = quarter note ti-ti = two 8th notes sh = quarter rest	 ta - a = half note sh - uu = half rest ta - a - a - a = whole note sh - uu - uu - uu = whole rest

Practice and Review Conducting Cues with "The Bear Went Over the Mountain"

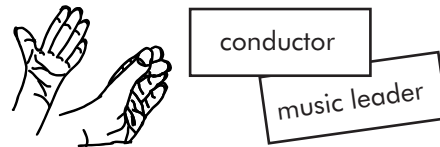
- 1 Play the recorded music and cue students to their singing places. (see last lesson)
- 2 Challenge students to sing the song without the recorded music. "One, two, ready, sing ... The Bear ..."

The Bear Went Over the Mountain
Key D, first note D(do) 6/8
a cappella count-in: 1--2--Oh ...



**The bear went over the mountain,
The bear went over the mountain,
The bear went over the mountain,
To see what he could see,
and all that he could see,
And all that he could see,
Was the other side of the mountain,
The other side of the mountain,
The other side of the mountain,
Was all that he could see.**

- 3 Take a few minutes to remember the music expectations talked about in the first lesson. Place the word card for "conductor" on the pocket chart. Ask: "What is a conductor in music?" "What special signals does a conductor use?"



- 4 Time to have some fun with the song while practising conducting cues. This song lends itself well for being sung in small pieces. If you are new to teaching music, use one hand to conduct. Everyone begins singing the song ... your hand is open. When you close your fingers to your thumb, the class stops singing immediately. Quickly begin the song again, using the "stop" signal in a different place.
- 5 Now, divide the class in two parts. One group will follow your left hand, the other group will follow your right hand. If you are using both hands, both groups sing. Fun and good practice for focus!
- 6 Choose several students to take turns at conducting. Students often become anxious that they will not be chosen for a turn. Show students the class list, and how you are checking their names off to make sure that eventually everyone will have a turn to be the conductor.

Making the use of a class list a normal part of music time also provides a way to check off when students have succeeded at a learning goal e.g. keeping the beat.



Extra: Try having the class be one group and the teacher be the other "group." Enjoy the fun. It's helpful to make singing alone a normal part of music class --- Grade Two students are very forgiving of teacher voices, and this models acceptance of every voice in the class.



Learning Music Concepts Re-learn "Rhythm"(ta, ti-ti, sh) and Learn "ta-a"/half note

1 Place the "Teddy Bear Rhythm" on the pocket chart and/or use the mp4 Teddy Bear movie.
Invite students to sing with the recorded music. If you're not able to show the movie, point to the words and symbols as the song progresses.

2 "Songs have beats, and songs have rhythm. Rhythm is the way the words go."

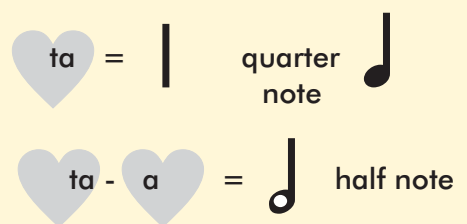
If you remember the "ta" and "ti-ti" words from last year, raise your hand." (Some students may raise their hands just to save face, however, it will give a feel for how many in the class had music in Grade One.) **"Ta" and "ti-ti" are names for rhythms.** (Point to their symbols while saying the names.)

3 How many claps does the word "bear" get? (one) How many claps does the word "teddy" get? (two) Hands up when you know another word that gets one clap in this song. (e.g. turn) How many hearts/beats does "turn" get? (one -seen visually on the display) **Yes, one beat, one ta."** The number of claps a word gets is its rhythm.

Eventually a student will offer one of the words that is on a half note e.g. ground, pray'rs, do, night. Even though these words take two beats to sing, they only receive one clap ---they are one-clap words in singing.

Ask: "How many hearts/beats does "night" get? (two) **Yes --two hearts/beats. And when a word has one clap and two heart/beats we call it "ta-a, and it looks like this ."** When you see a ta-a, clap once, then move your hands around on the "a," but try to keep your voice smoooooth e.g. "taa"

One clap words either have one syllable, or have been shortened into one syllable for singing e.g. instead of saying "pray-ers", sing "pray'rs."

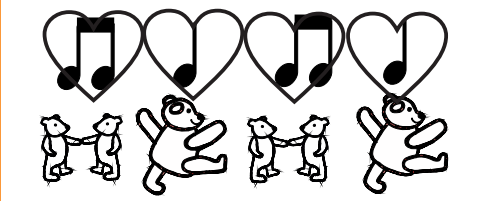


4 How many claps does "Teddy" get? (two) When a word gets two claps and only one heart/beat, then its rhythm name is "ti-ti."

ti-ti =  two 8th notes 

5 "The rhythm has one more thing to tell us. Find the word "shoe." Now look above it. How many beats/hearts does it get? (two) Yes, two --and it looks like it gets two claps doesn't it? BUT ---look at this line that is connecting the first "ta" with the second "ta." (Print a "+" above it.) The line ties the two notes together so that they only have one long clap." (Don't belabour the intricacies of ties/slurs. For now, keep it simple.)


6 Instead of singing the words to "Teddy Bear," we're going to try singing the rhythm names. One, two, ready let's sing ... "ti-ti ta, ti-ti ta, ..." (This time sing without the recorded music, and follow the rhythm symbols on the display music with a pointer.)



1. Ted-dy Bear Ted-dy Bear
2. Ted-dy Bear Ted-dy Bear

Ted-dy Bear Ted-dy Bear
Ted-dy Bear Ted-dy Bear

1 Teddy Bear - Rhythm



tie slur

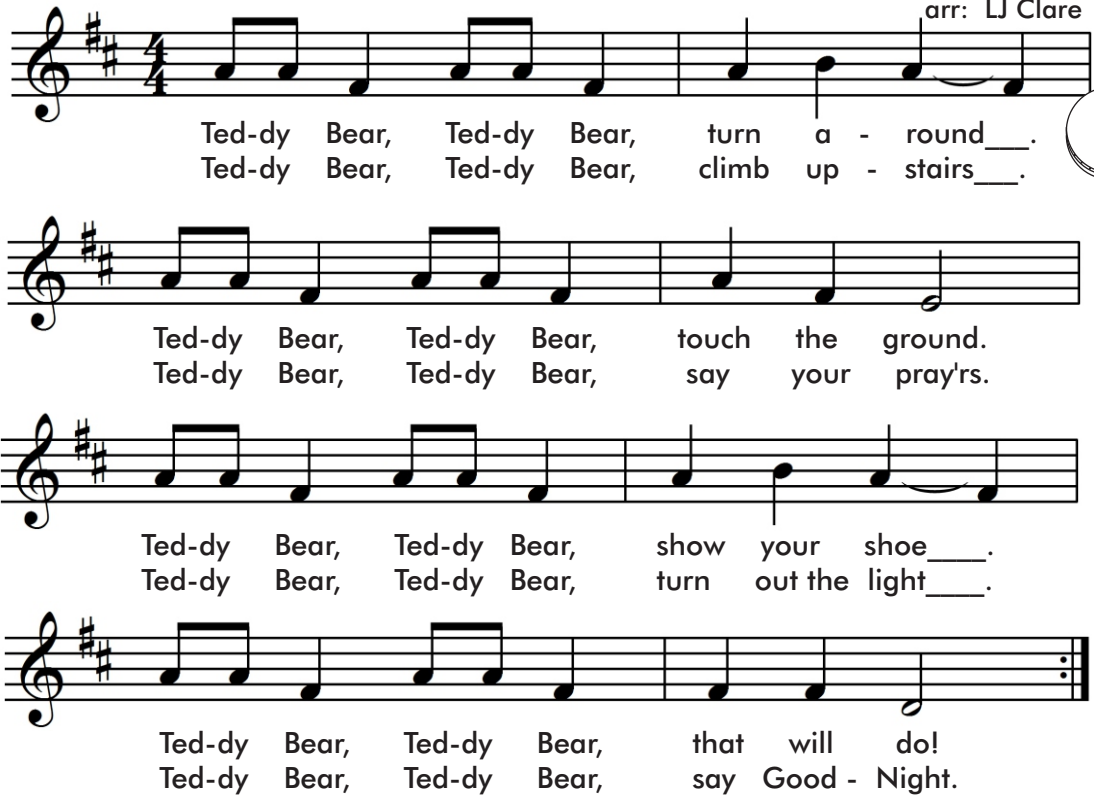
a "tie" is like a + sign
a "slur" means smoothly

a "tie" is always between two notes of the same pitch
a "slur" is between notes of differing pitches

Teddy Bear

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

England
c. 1920s
arr: LJ Clare

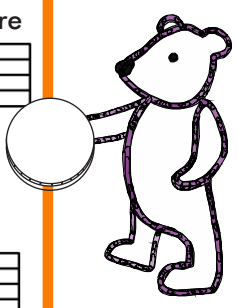


Ted-dy Bear, Ted-dy Bear, turn a - round__.
Ted-dy Bear, Ted-dy Bear, climb up - stairs__.

Ted-dy Bear, Ted-dy Bear, touch the ground.
Ted-dy Bear, Ted-dy Bear, say your pray/rs.

Ted-dy Bear, Ted-dy Bear, show your shoe__.
Ted-dy Bear, Ted-dy Bear, turn out the light__.

Ted-dy Bear, Ted-dy Bear, that will do!
Ted-dy Bear, Ted-dy Bear, say Good - Night.




Music, Movement and Culture Song: Ha Ha This-A-Way

If students remember this song from Can Do 1, it will be simple to focus on enjoying the story of its creation and the simple movements. Singing familiar songs feels good!

- 1** "This man (show the picture) liked to make music. His parents named him Huddie Ledbetter, but all his friends called him "Lead Belly". That instrument he's playing is called an accordion, it's a little bit like a piano that you can put in your lap. In 1934, before TV or computers had been invented, Lead Belly visited many communities so he could learn the songs people liked to sing. Then he sang those songs for other people. We're going to learn one of the songs he collected."



 There is something wonderfully incongruous about the image of a large man singing a silly children's song. However, "Ha Ha This-a-way" was at one time a party song used by adults as an alternative to dancing (some of the stricter Christian sects forbade dancing). Every song has a *raison d'être*. Helping students become familiar with a song's original milieu moves the song from being a "school, children's song" into music that has been a part of many stages of life.

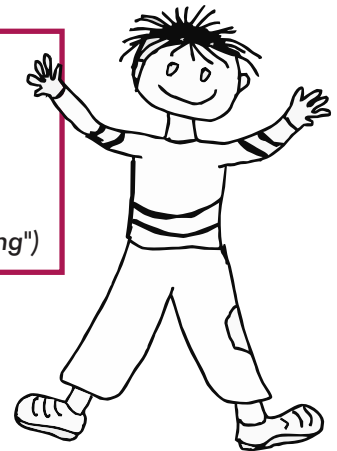
- 2** "Put your listening ears on while I sing you a bit of the song."
(Sing and do the actions for the first part of "Ha Ha This-a-way". If you are using the CD, be ready to stop it after the first part.)

Words

Ha Ha this-a-way,
Ha Ha that-a-way
Ha Ha this-a-way,
All day long.

Actions/Movement

clap clap use right hand to point to the right
clap clap use left hand to point to the left
clap clap use right hand to point to the right
take right hand and move it over head to the left
(when standing, also stamp feet on "all day long")



- 3** "Good listening --now listen again, but try the actions with me."
(Note: Instead of trying to specify "right" and "left", I choose a reference point in the classroom e.g. the clock wall, or the window wall. As you are facing the students, they are to "mirror" your actions. Sometimes I sing the actions to the song's tune e.g. "Point, point, to the clock, point, point to the door, etc." Later in the song there will be some free movement around the classroom and solidifying the directions to point now will help to orient everyone once the free movement begins.)

- 4** "Ready to do the actions and sing? One, two, let's sing, Ha, Ha ..."

- 5** "The second part of the song goes like this." (Sing the "waving" set of words with appropriate actions.) "What else could I do while I'm sitting?" (Brainstorm a list of actions and either print the words on white board or individual word cards. Take one of the student's ideas and sing it, invite students to sing with you.)

Ha, Ha This-A-Way

Key G, first note D(so)
a cappella count-in: 1,2,1,2,Ha...

United States
folksong
arr: LJC 2009

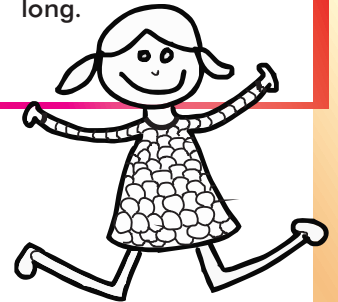
A Ha, Ha, this - a - way, Ha, Ha, that - a - way,
(Ha, Ha, Ho Ho Ho, Ha, Ha, Hee, Hee, Hee)

Ha, Ha, this - a - way, All day long.
(Ha, Ha, Ho Ho Ho, All day long.)

B Ev - ry - bo - dy wave _____ wave _____ wave _____.

Ev - ry - bo - dy wave _____ all day long.

1.wave 2.stomp 3.tip toe



6 "What was the first part of this song? (Ha, Ha ...) What is the second part of this song? (Let's try ...) In music, when a song has two different parts, the first part is called "A", and the second part is called "B". If we were singing the "B" part while standing, what kind of actions could we use? (Brainstorm a new list of words for free movement.) Every time we sing the "A" part of the song, your feet need to stay still, and you need to be facing me."

7 "While we are singing the "B" part, your feet can take you anywhere in the classroom, but be ready to stand still when we get to the "A" section again. Which three moving words shall we use? (Choose three words from the list.)

8 When I say, "move", make good choices as you find a place in the classroom where you have room to move around, and you aren't touching anyone, then put your hands on your head and face me. Ready, move."

When students are quietly facing you, begin the song. (One, two, ready, sing, Ha Ha... The mp3 accompaniment track repeats the song three times.)

9 Choose 3 new moving words to use and sing the song again. At the end of the song students regather on the mat.

- clapping
- stretching
- wiggling
- swimming
- propping
- tip-toes
- stomping
- flying
- floating
- sneaking

If you want to hear Lead Belly singing it, check out the collections at Smithsonian Folkways:
<http://www.folkways.si.edu/albumdetails.aspx?itemid=2528>

Review - Relearn Dynamics with Fuzzy Wuzzy

1 Instead of asking children to listen, I like to just launch into this poem and watch their eyes widen.

Fuzzy Wuzzy was a bear, Fuzzy Wuzzy had no hair.
Fuzzy Wuzzy wasn't fuzzy, was he?

And then, before they can ask anything, I say it again, exaggerating the uplifted voice at the end that signals a question.

"Was he? Fuzzy?" Enjoy the question with the children, then challenge them:

"Do you think you can say the chant with me? Wait for the signal ...

One, two, ready go ... Fuzzy Wuzzy ..."



2 "Good. But now I'm going to change the tempo. It's going to be very, very slow. Listen to the count in: One Two Ready Go ...

Now I'm going to change the tempo to very fast, it's going to be tricky.

Listen to the count in OneTwoReadyGo ... (Enjoy the moment.)

"In music, if something is fast it's called "Presto." (Show the word card.)

If its slow, it's called "Andante." (Show the word card.)

And if it's somewhere in the middle but still lively, it's called "Allegro." (Show the word card.)

presto

allegro

andante

3 "I'm going to show you one of the cards and say the name, you say "quickly" "slowly" or "lively."

"Now I'm going to show you the music names, and you say them."

"Here's a challenge. I'm going to show you the back of the card, and you say "presto", "andante" or "allegro."

(Spend a bit longer this third time, showing each card several times.)

4 "What tempo shall we use to say Fuzzy Wuzzy?" (Follow the student choice.)

quickly

lively

slowly

If there is time ...

Give students an opportunity to choose a song "just for fun."
Ask for a tempo to go with the song and then sing.

Teddy Bear

The Bear Went Over the Mountain
She'll Be Comin' (2nd lesson song)

The Alphabet Song

Twinkle, Twinkle,

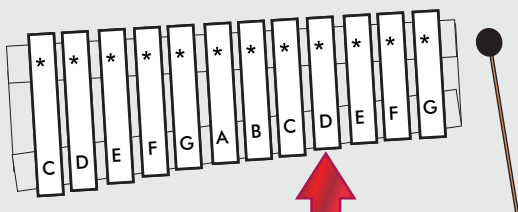
Ktg - Grade 1

If You're Happy

songs

Head and Shoulders

Why are CanDo Songs Pitched sooo High? Answer: They Aren't!



Key G, first note D(so)
a cappella count-in: 1,2,1,2,Ha...

On the glockenspiel, find a bar with the letter "D". Play it and then sing it gently using the first word of the song "Ha." Beginning to sing a song without listening to the first note usually leads to singing much lower than is intended.

The songs are written to be sung in a range that "works" with Grade One children. Adults may find some of the notes a bit high for singing, however, it is impossible for children to develop good singing voices if they are always singing "down in their boots."

Can Do Music 2 September Lesson 2a ends here.

Focus: participation, acceptance of each other's voices



Expectations and curriculum goals are the same as in the "a" lesson each week.

Warm-Ups (3 minutes)

Beat: Do What I Do
Rhythm: Echo as per Lesson 2a

Optional Ideas

A **New Song: Music Time Adding Instruments**

Practice and Review

reading rhythms in "Teddy Bear"
naming dynamics with "Fuzzy Wuzzy"

B **Work Page Reading Rhythms**

Music & Movement/Dance

Ha Ha This-A-Way

C **Enjoying the Repertoire**

Practice and Review Reading Rhythms with "Teddy Bear"

Put the Teddy Bear Rhythm display on the pocket chart.

Try the Teddy Bear song different ways

---each time begin with a steady count-in so that everyone begins together.

1. keep the beat by patting knees
---read the words
2. sing the words
3. clap and say the rhythm names
---ti-ti ta, ti-ti ta ...
4. sing the rhythm names

One, two, ready, read
Teddy Bear Teddy Bear
turn a - round _____ etc.

Ask:

How many claps does the word "show" get? (one) etc.

Find a word that gets two claps. (Teddy)

What does this mean (point to tie/slur)? (connects the two notes like adding)

Practice and Review Naming Dynamics with "Fuzzy Wuzzy"



Fuzzy Wuzzy was a bear, Fuzzy Wuzzy had no hair.
Fuzzy Wuzzy wasn't fuzzy, was he?

Place all the tempo cards on the pocket chart in no particular order. (You'll need duplicates of the backs of the cards for this activity.)

Challenge students to match a tempo word with what it means to decide how Fuzzy Wuzzy will be said. Repeat.

presto

quickly

andante

slowly

allegro

lively

New Piggyback Song: Music Time

New words to a very familiar song about a farmer who has a dog named Bingo. The "game" part of the song is to substitute claps for the letters in what ever word is being spelled out.

It's fun ---AND, it practises internalizing the beat. If students clap too quickly, then their voices will come in early on the last line!

Sing the song for your class (Grade Two students love to heard their teacher sing --doesn't matter what kind of voice he/she has.) Chances are at least one student will widen their eyes in recognition of the tune/twist. Even if students aren't familiar with the original song, the melody is very easy to pick up and by the last time (the time with all the claps) students will know it well.

Invite students to sing with you ---your choice as to whether you warn them about the claps or simply do them and let the class follow.

1st verse: sing **MUSIC**
2nd verse: clap **M** sing **USIC**
3rd verse: clap **MU** sing **SIC**, etc.

Music Time

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

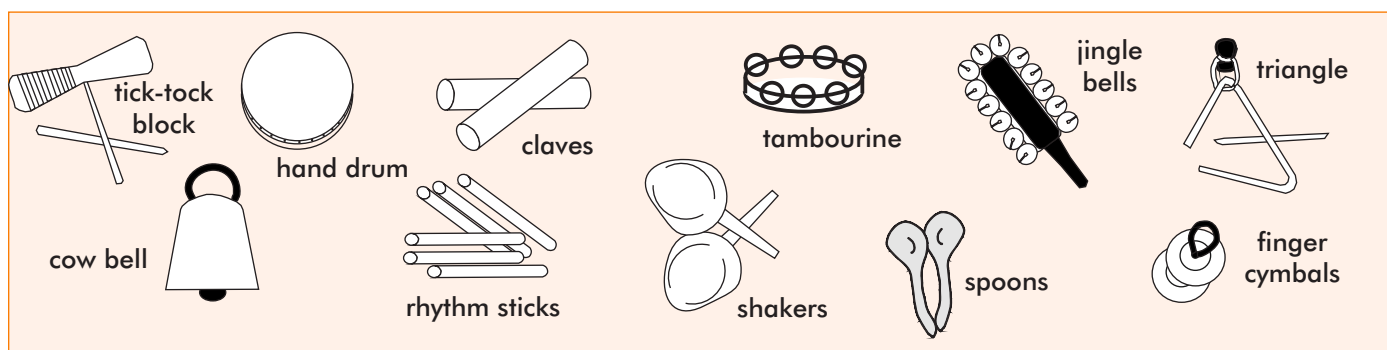
teaching song
Canada
LJ Clare 2013

What is my fav'-rite rhyme? Could it be mu-sic time? M U S I C

M U S I C M U S I C Could it be mu-sic time?

Timbre Adding Instruments

This is a perfect song to give students an opportunity to play instruments with instant success. Instead of clapping on the missing letters in **MUSIC**, --have students play a percussion instrument!



Real percussion instruments take many forms around the world and don't always look like the above. Use what's available and improvise extras e.g. use chopsticks instead of rhythm sticks (I prefer their sound it's lighter.); keep empty coffee cans with plastic lids to use as drums; metal spoons and other kitchen utensils make great percussion. With a little imagination every primary classroom can have a set of percussion instruments that allows every student to play something that clangs, bangs or rattles.

Musical Instruments in the Classroom

First time with instruments this year? ---Take the time to set parameters for their use, and be a stickler for following them. It will make following music lessons more fun for everyone.

My Rules ---(You need to decide on your own rule set.)

1. Instruments are not toys, they will be treated with respect.
2. Instruments are only played when the conductor/teacher says.
3. If a person complains about the kind of instrument they are given, then clearly they don't want to play it, so that instrument goes to a different person AND the original person is left without an instrument to play.



I am a terror for the first month of instruments. If I hear a click or ding, then the instrument immediately is taken away from the student ---even if we all need to stop singing/moving to have it happen. I claim I am the only one with instrument ears ---I can tell if it is an honest accident or an incident so students who point to others who play out of turn lose their instruments. If an instrument is used as a play magic wand or sword --then it is lost, --dangerous and not respecting the instrument. Complaints are swiftly dealt with also. No warnings --I have found it prolongs the learning un-necessarily. **I hate to take an instrument away from a child, and I let them know I don't like doing it. But I do DO it.**

Music & Movement/Dance

Ha Ha This-A-Way
Moving to the Beat with Music Tracks
Optional Extra Work Page (see next)

Ha Ha This-A-Way

Connect the verb with its gerund.

hop	hopping
walk	walking
skip	skipping
trout	trout
clap	clapping
stitch	stitching
stomp	stomping
fly	flying
snack	snacking
swim	swimming

Sing! Sing! Sing!

She'll Be Comin' 'Round the Mountain
The Bear Went Over the Mountain

Work Page

Much of music is done with students together. It's helpful, once in a while, to use a work page to help assess individual learning. What the class as a "whole" knows, may look quite different individually. As in every subject, work pages can also re-enforce learning.

Teaching music all day is exhausting. Student energy is high because its "fun" and they are only there for 40 minutes or so. Teaching music all day makes heavy demands on the voice. It's vital to build in teacher breaks for rest. Keep a few work pages handy for the days when a quiet time is needed for all (teachers and students). Once in a while, plan ahead to use them to help with assessment or learning.

Beat and Rhythm

Enlarge the page to 11 x 17 and do a few samples with the class as a whole.

When students have finished the beat/rhythm fill-in sections, then they have time to quietly practise saying/singing the rhythm names.

I can do music in Lesson 2b. My name is _____

Teddy Bear

1. Ted-dy Bear Ted-dy Bear
2. Ted-dy Bear Ted-dy Bear

turn climb a - round
the stairs

show your shoe
turn out the light

touch the ground
say your prayers

that will do!
say "Good - night!"

BEAT
Colour in the beats/hearts the word gets.

climb	♥♥♥♥
ground	♥♥♥♥
Teddy	♥♥♥♥
will	♥♥♥♥
stairs	♥♥♥♥
Bear	♥♥♥♥
do	♥♥♥♥

RHYTHM
Make the rhythm symbol for the word as it is done in "Teddy Bear."

Bear	ground	will	Teddy
say	Teddy	do	climb

Ask me to read the rhythm names for "Teddy Bear."

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

Ha, Ha This-A-Way

United States
folksong

Ha, ha, 1	2
this - a - way,	Ha, ha, that - a way,
Ha, ha, 3	4
this - a - way,	All day long.

Ask me!

Who is this man?
What is he playing?



Fill in the empty ovals.

- 1 is the same as
- 3 is different from
- 3 is the same as
- 2 is different from
- 4 is different from

Connect the verb with its gerund.

- | | |
|---------|------------|
| hop | wiggling |
| wiggle | walking |
| skip | trotting |
| trot | hopping |
| walk | stretching |
| stretch | skipping |
| fly | swimming |
| clap | stomping |
| stomp | flying |
| sneak | sneaking |
| swim | clapping |



Ask me! Who is this man?
What is he playing?

What are your favourite 3 ways to move?

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

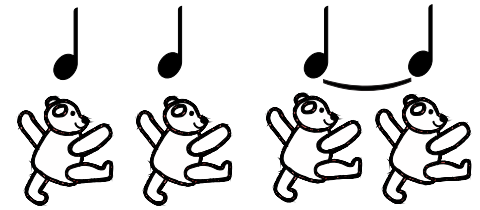
Teddy Bear



1. Ted-dy Bear Ted-dy Bear
2. Ted-dy Bear Ted-dy Bear



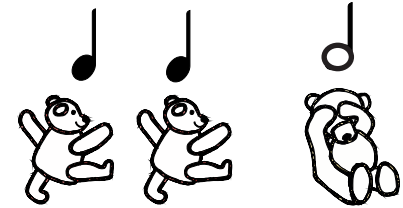
turn a - -round ____
climb the stairs ____



show your shoe ____
turn out the light ____



touch the ground
say your prayers



that will do!
say "Good - night!"

BEAT

Colour in the beats/hearts the word gets.

climb

ground

Teddy

will

stairs

Bear

do

RHYTHM

Make the rhythm symbol for the word as it is done in "Teddy Bear."

 Bear	ground	will	Teddy
say	Teddy	do	climb

Ask me to read the rhythm names for "Teddy Bear."

Focus: participation, acceptance of each other's voices



Music(C) Review: conducting, beat

C1.1 chant: One Apple, Two Apples*
Teddy Bear (with written music)
One Person, Many Voices

C1.5 use symbols to represent sounds --pitch

element focus: pitch "so-mi-la-do" handsigns
relearn solfa and handsigns for "so-mi-la-do"



Dance(A)

elements:

***energy:** force, quality
Give Me Joy

Warm-Ups (3 minutes)

If you are new to teaching music, review the information and method used for warming up with rhythms in Lesson 2.



Rhythm: Echo Rhythms

Using the pattern established in Lesson 2, do 6-7 rhythm patterns for students to echo using body percussion and/or rhythm words.

examples

ta clap	ta pat knees	ti-ti 2 claps	ta pat knees
ti-ti 2 claps	sh silence	ta pat head	ta pat knees
ta clap	ti-ti 2 claps	sh silence	ti-ti 2 claps



Pitch: Roller Coaster Aahs



Your hand is the lead roller coaster car. As your hand goes down slowly, voices go down slowly, etc. It's easier to move into a singing voice when the beginning is high, so mimic this with the roller coaster.

The first time I do this with students I move my hand in front of myself talking a bit about how its a roller coaster going on a ride down and up (demonstrating), but its a roller coaster that has a voice that copies the way its moving. Then I stop my hand, sing a fairly high "aah," "here's where it starts this time." Then I move my hand down and follow with my voice.

When I'm ready to ask students to help be the roller coaster voice, I have them echo the beginning sound before starting the ride!

Keep the roller coaster rides short. Repeat several times.

Ask a student to take the class on a roller coaster ride.

This is an activity where you, or the student conductor, don't need to be able to "sing in tune." Just pick a note and begin and have fun. It may take several days of roller coaster rides before the collective class sound follow the ride --but persevere and it will work.

This warm-up works on student pitch, singing voice and ability to follow conducting cues --- simple but multi-purpose!

Practice and Review

1 Place the "One Apple Display" music on the pocket chart as shown. If the top of a page tends to fall forward, a paper clip or a small clothes peg is handy.

Students who had CanDo 1 will recognize this chant. It makes a quick, fun review for reading rhythms.

2 Challenge the class to read and clap the rhythm symbols (ta, ti-ti, sh). Give a clear, steady count in so that everyone starts together e.g. One, two, ready, read ...

3 Read and clap the words.

Divide the class into two groups.

One group says and claps only the word "apple/s."

The other group says and claps everything else.

Switch parts.

4 Just for fun, change the arrangement of the pages on the pocket chart. Since music is read right across before scanning down a page ---this will change the reading considerably

e.g. One apple, two apples, three apples, four... changes to:

One apple, two apples, apples at the farm X...

One apple, two apples,	Apples at the farm,
three apples, four,	apples at the store,
five apples, six apples	apples on the kitchen table,
1 seven apples more!	2 apples on the floor!

One apple, two apples,

three apples, four,

five apples, six apples

1 seven apples more!

Apples at the farm,

apples at the store,

apples on the kitchen table,

2 apples on the floor!

Sing The Bear Went Over the Mountain Key D, First note D(do) 6/8 time

The class is already divided into two groups. Sing the song once using conducting cues to indicate which group is singing --switch often to keep it interesting.

Now, give students a bit of a stretch and move before the next teaching segment by adding the instruction: "When you are singing, you are standing. When you are not singing, squat down." Enjoy!

The bear went over the mountain,
 The bear went over the mountain,
 The bear went over the mountain,
 To see what he could see,
 and all that he could see,
 And all that he could see,
 Was the other side of the mountain,
 The other side of the mountain,
 The other side of the mountain,
 Was all that he could see.

Sing the traditional words,
 or add a new dimension/landform.

The bear went over the river ...

The bear went over the prairie ...

The bear went over to my house ...



Grade One concepts include the idea that we have different kinds of voices --and voices are used in different ways. The way in which a singing voice is produced physically, differs from the way a speaking voice is produced. If a student has a hard time finding their singing voice, one way to help them is to create an image in their minds of the differences. The "Roller Coaster Aahs" which begin at a high pitch are another way to encourage exploration of singing voices.

Re-Learning Music Concepts Different Voices/Singing Voice and Dynamics

1 "If a bear is trying to scare another animal ---it growls or roars. When a mother bear is talking to her cubs, she "huffs." If a cub is excited about something, it "barks."

"People have different voices too ---maybe you remember talking about this in Grade One. What different ways do we use our voices?" (Use responses to build new vocabulary.)

"There are four kinds of voices in this next piece. Listen and try to remember all four!"

If you have access to computer projection use the mp4/movie.. Otherwise use the mp3.

One Person, Many Voices

Key C, first note G(so)
count-in: 1 and-a, 2 and-a, Shout....

teaching rhyme
Canada 2012
LJ Clare

Shout-ing is an out-side voice, call-ing to far a-way.

Speak-ing is an in-side voice, for work-ing or for play.

Whis-per-ing is a qui-et voice so bab-ies can sleep in the day.

Sing-ing is a spec-ial voice, and it goes this way-----.

La la la la la la la. La la la la la.

2 "Hands up if you think you can name all four voices." (Use the "ask a friend" option if the volunteer is missing an answer.)

3 "Sometimes people ask children to use an "inside" voice instead of an "outside" voice. What's the difference between these voices? In the chant we just heard, which kind of voice are inside and outside voices?" (They're both speaking voices at different dynamics/volumes.)

"In music we have special words to describe different volumes/dynamics of singing voices. (Put the dynamic cards on the pocket chart.) Really strong/loud is "forte." Softly is "piano." But musicians sometimes are in a hurry, so instead of printing the whole word in music, they use a "p" for piano, and an "f" for forte."

4 "Shall we say Fuzzy Wuzzy with forte voices or piano voices? (Take the one that isn't chosen off the pocket chart) Now we need to decide what speed, what tempo to use." (Put the tempo cards on the pocket chart. When the class has decided a tempo, take the other flashcards off the pocket chart. Try Fuzzy Wuzzy with the chosen dynamics and tempo.)

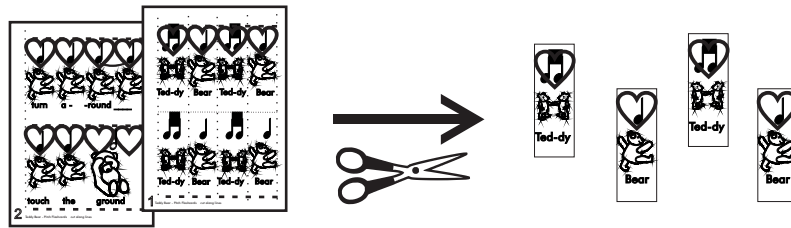
dynamics
f
forte
p
piano
tempo
presto
allegro
andante

**Fuzzy Wuzzy was a bear, Fuzzy Wuzzy had no hair,
Fuzzy Wuzzy wasn't fuzzy, Was he?**

Music moves higher(pitch) and lower(pitch) to make melody. Grade One curriculum includes differentiating between higher and lower pitches, and using "solfa" to identify the intervals(spaces) between pitches. "So-mi" is the tune usually heard when calling a child to come in from outside, or in simple nursery songs e.g. "Rain-rain, go-away." Today's lesson moves through the basic Grade One concepts. With the added year of maturity, even Grade Two students who did not have formal music lessons last year will quickly pick up the ideas and exercises.

Prep Ahead of Time

Teddy Bear Display --
Pitch: Pages 1 and 2
need to be cut into
individual flashcards.



1 "Maybe Fuzzy Wuzzy wasn't fuzzy because somebody hugged him all the time and wore out his fuzz? Let's try the Teddy Bear song for Fuzzy Wuzzy." (Sing the Teddy Bear song.)

Teddy Bear Key D, first note A(so) 4/4time
a cappella count-in: 1,2,3,4,Teddy...

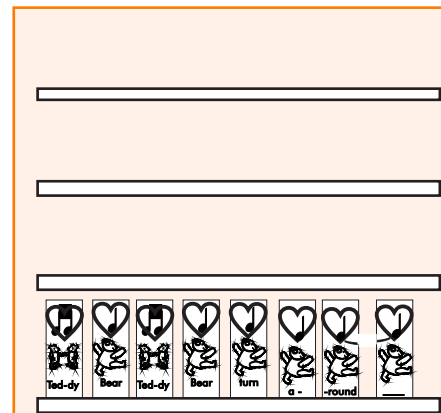
"Excellent singing. Now, take your hand and place it at about your chest height like this." (Demonstrate holding a hand with fingers extended. Sing the words "Ted-dy Bear" moving your hand down a bit for "bear" as the pitch of bear is lower than that for "teddy." Since both syllables of the word "ted-dy" are on the same pitch, move the hand slightly as if pushing the second syllable.)

"This time as we sing Teddy Bear, move your hand up and down with the tune/melody --like a very slow roller coaster (refers to warm-up today). **Ready ..."** (Sing the song again.)

2 The flashcards for the first line of Teddy Bear Figure 1
are going to be used to:

1. connect moving a hand up and down with melody,
2. to writing music.

Place the cards for the first line of Teddy Bear on the pocket chart, leaving at least 3 empty pockets at the top. See Figure 1.

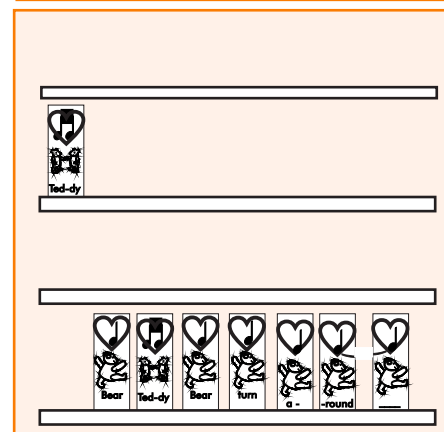


3 Now, take the first card "Teddy" and place it on the middle empty line. Sing "teddy" as you place it there. See Figure 2.

Figure 2

"Sing 'teddy' with me --we'll use our hands again to show the highs and lows we're singing. 'Teddy' Now, is 'Bear' higher or lower? (lower)

Place the 'bear' card on the empty line lower than where teddy is. Continue to work your way through the first line of the song until your display looks like Figure 3.



4 Sing the first line of 'Teddy Bear' using a pointer or your hand to follow the flashcards up and down as well as along the line.

"Excellent singing! Some of you may remember from Grade One that there are special names for pitches to help us learn to sing. These words, this line on the pocket chart (indicate the line that has 'teddy' on it) is called 'so' (place the 'so' marker on the line). The hand sign that means 'so' goes at chest level (show) try it with me --- yes, excellent.

(Now either ask for someone who remembers "mi" and "la" or simply re-introduce them on both the pocket chart and with handsigns.

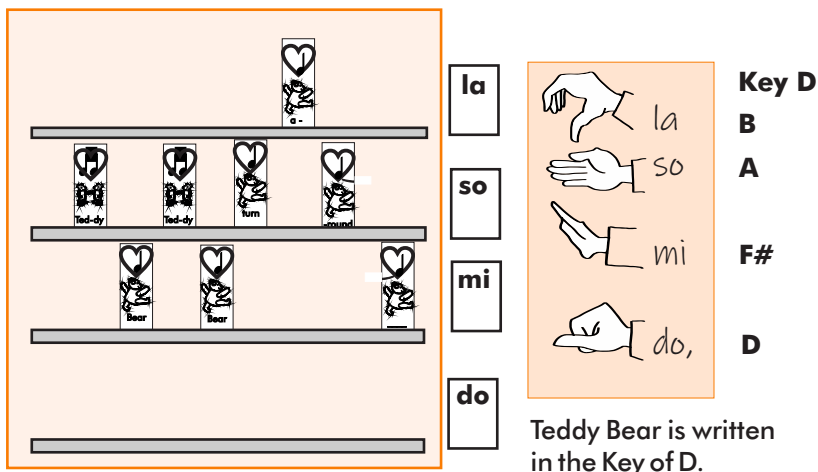


Figure 3

For more information on teaching pitch explore Music Basics/Pitch.

Solfa Information for Teachers

There is a mind-body connection that helps the voice to follow pitch when our hands change with the pitch.

Zoltan Kodaly (Hungary) used ideas he found in a visit to England (Sarah Glover, John Curwen) to develop a systematic way to teach music to children. His work through the 1930s-50s is one base in musical pedagogy for young children. The handsigns used as a visual aid to singing have been found to have a connection to engaging both sides of the brain in learning music.

Key of C

C do
B ti
A la

G so
F fa
E mi

D re

C do



Key C Songs are written in different Keys. The name of the Key tells where "do" lives for the song.

E **Why isn't every song in the Key of C (or A or F)? Wouldn't it be easier if every song were in the Key of C?**

Well, try playing a "C" on the glockenspiel. Now, using that pitch as the first note, sing "Frère Jacques." Many people find it comfortable/easy to sing Frère Jacques when they start on "C." BUT, some people have higher voices. Play a "G" on the glockenspiel and then sing Frère Jacques using the "G" as the beginning note. Was it too high? Try again using "F" as the beginning note.

Singers need to find a place to sing songs that accommodates the pitch of their voices. Solfa focuses on the spaces, the intervals between notes which makes it easy to change Key.

The musical alphabet runs in a circle from A to G, begins again at A and so on. To move to a higher pitched note, move forward in the alphabet. To move to a lower pitched note, move backward in the alphabet.

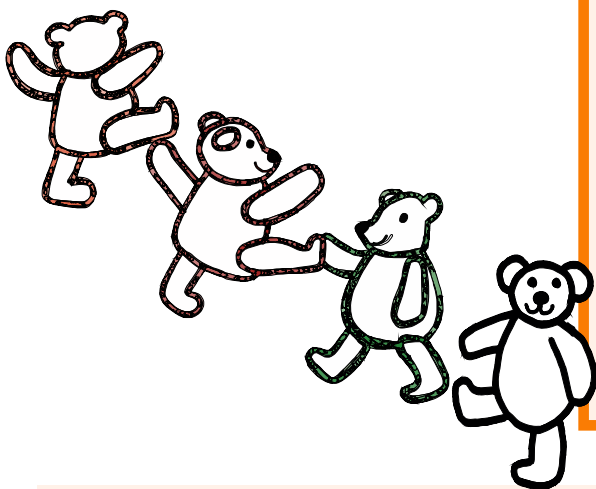
- 5
1. Sing the first line of Teddy Bear using the "so-mi-la" solfa.
 2. Just for fun, sing the same line using "ti-ti" "ta" and "ta-a".

Even though this teaching explanation has been lengthy, the time spent with the class is short i.e. about 5 minutes. Move quickly between the sections.

- 6
- Replace the pocket chart display with the written music for Teddy Bear. (Page size pdfs are included in the song file for Teddy Bear.)

"Not all musicians have pocket charts, so they use lines to show where so, mi and la live in songs. 'Teddy' is still 'so-so'. Let's sing the first line using so-mi-la but looking at sheet music. Ready ...

(Sing the first line. If you are familiar with solfa, continue and sing the rest of the song using solfa.)



Now breathe. Yes there is a lot of information in this lesson if you are new to teaching music. However, for students, most of this is review from last year. Reviewed information is repeated often in the first few months of Can Do 2, so there are more opportunities to re-learn.

Music & Movement/Dance

1. "Teddy Bears like to move and dance. When I say "Go!" find a space in the classroom where you have space to move without touching anyone. See if everyone can be ready to listen for the moving music by the time I count to 10. Go!" (audibly count to ten)
2. Play the recorded music for 'movement and beat' practice. Play and move to "Ha Ha This-A-Way."
3. The first music moving was to the beat. Today introduce moving to the rhythm.

Challenge students to pat their knees (clapping drowns out the music) to the first verse of "Give Me Joy." Name the activity as "beat keeping."

"Sometimes dancers move to the beat, and sometimes they move to the rhythm. The rhythm is the way the words go. Watch my feet dance to the rhythm. (Either say or sing the words to the first line or two of the song. Stamp your feet with the words.) Try it with me. (Sing or say the first line as this way it may be done slower than the recorded music.) Ready to try with the music?"

Give Me Joy

Canada folksong
words: LJ Clare

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

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

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

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

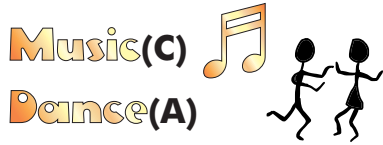
Dance to - geth - er Dance to - geth - er Dance to - geth - er come what may.

September

Lesson


3b

Focus: participation, acceptance of each other's voices



Expectations and curriculum goals are the same as in the "a" lesson each week.

Warm-Ups (3 minutes)

Pitch: Roller Coaster Aahs 
Beat: Do What I Do

Optional Ideas

A **New Song**
The More We Get Together

Practice and Review

Pitch Changes

B **Work Page** Reading Rhythms

Music & Movement/Dance

Ha Ha This-A-Way
Give Me Joy in My Feet, Keep Me Dancing

C **Enjoying the Repertoire**

Practice and Review

1 Sing "Teddy Bear." Class and teacher begin with a hand at chest level and move it up and down to show pitch changes as the song is sung.

Teddy Bear
Key D, first note A(so) 4/4 time
a cappella count-in: 1,2,3,4,Teddy...

Sing: "The Bear Went Over the Mountain" showing pitch changes.

2 Divide the class into 3 or 4 groups.
Sing: "The Bear Went Over the _____?"
using conducting cues to indicate which group is singing.

The Bear Went Over the Mountain
Key D, first note D(do) 6/8
a cappella count-in: 1--2--Oh ...

3 Place the tempo and dynamic flashcards on the pocket chart.
Ask students to choose one of each for "Fuzzy Wuzzy."
Give a clear, firm count-in: 1 2 ready chant ...
**Fuzzy Wuzzy was a beat, Fuzzy Wuzzy had no hair,
Fuzzy Wuzzy wasn't fuzzy, Was he?**
Repeat with a student conductor.

dynamics

tempo

forte

presto

piano

allegro

andante

4 Watch or listen to "One Person, Many Voices."

Make flashcards for: speak, shout, sing, whisper
Say the name of a child --or point to a child.
Then hold up a flashcard.

The class is to say the name of the child the way the flashcard specifies.

sing

shout

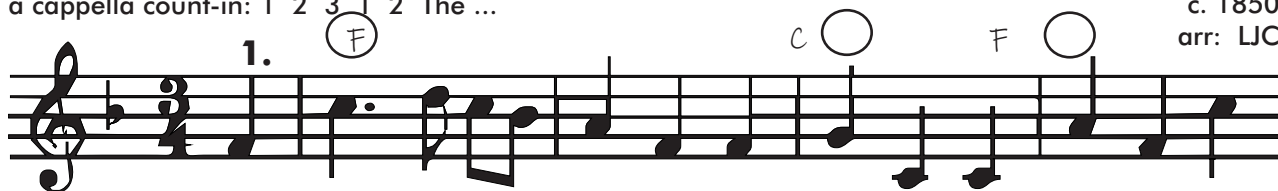
speak

whisper

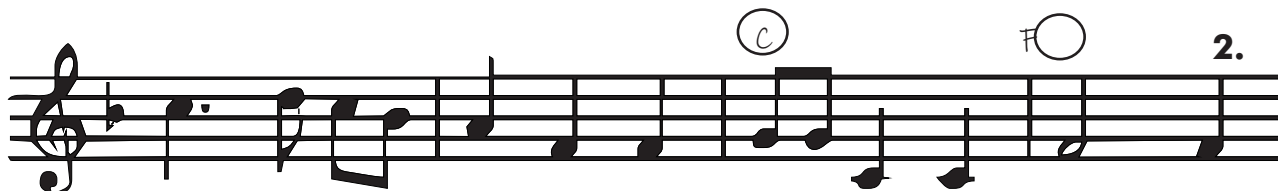
The More We Get Together

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

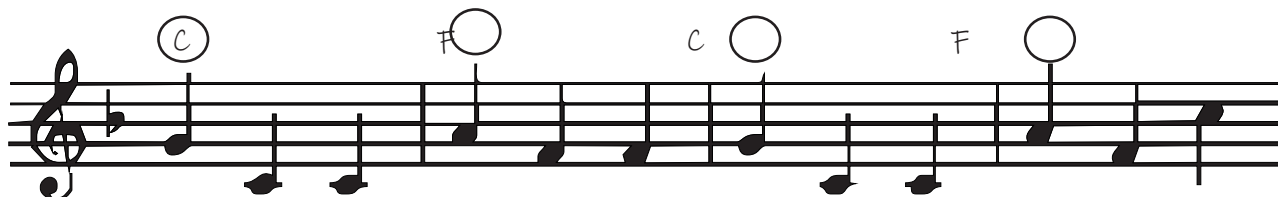
England
c. 1850
arr: LJC

1. 

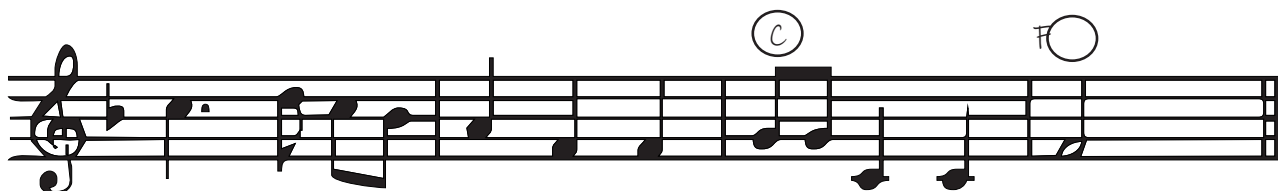
The more we get to - geth - er, to - geth - er to - geth - er The
Plus nous se - rons en - sem - ble, en - sem - ble, en - sem - ble Plus



more we get to - geth - er the hap - pi - er we'll be. For
nous se - rons en - sem - ble, plus heu - reux nous se - rons. Car



your friends are my friends and my friends are your friends The
tes amis sont mes amis et mes amis sont tes amis Plus




more we get to - geth - er, the hap - pi - er we'll be.
nous se - rons en - sem - ble plus heu - reux nous se - rons.

New Song: The More We Get Together

- 1 Clap your hands once, then pat your knees twice. This song has 3 beats in every bar. "Clap, pat, pat" sets the pattern for this kind of song. Ask students to keep the beat with you as they listen to the song. Even if they are familiar with the song --they may know a slightly different version. It will help the class sing together, if everyone listens first. Play or sing the song once.
- 2 "For your friends are my friends." When this part is sung, stop keeping the beat, and use simple actions. Ask students to listen to the song again using the beat pattern on "the more we get together" and the actions on the middle section.

your friends (point to a friend)
my friends (point to one self)
- 3 Now its time for everyone to sing the song using voices, the beat pattern and the actions.
- 4 Try "zipping" a new word(student choice) into the song and sing it again.

The more we "sing" together ...
The more we "work" together ...
The more we "dance" together ...
The more we "walk" together ...
.....



The More We Get Together continues ...

Although simple, this song lends itself well to music lessons.

It may be sung as a round.

Usually the beginning of Grade Two is early for singing rounds, so it may be better to wait til later in the year for this.



It is a zipper song ---- substitute different verbs for the word "get"
e.g. "the more we learn together" "the more we dance together."

And, as in today's lesson, is works well as a way to differentiate between beat and rhythm.

Spanish Quanto Mas Juntos Estemos, estemos, estemos
Cuanto Mas Juntos Estemos, tonto mas felices seremos
Tues tus amigos, son mis amigos, y tus amigos, son mis amigos
Cuanto mas juntos estemos, tano mas felces seremos.

If you know "Did You Ever See a Lassie?" (Scotland) then you know the melody to this song also. They both come from a Viennese tune from the mid 1600s by Marx Augustin. A well-traveled tune, it is known most places English is spoken or taught.

Sing! Sing! Sing!

*student choice of songs

She'll Be Comin' 'Round the Mountain
Music Time
One Apple

I can do music in Lesson 3. My name is _____

One Apple, Two Apples
(One Pumpkin, Two Pumpkins)
Counting Chant
LJ Clare
Canada 2011

count-in: 1,2,3,4,One apple...

1 ap-ple, 2 ap-ples, 3 ap-ples, 4, 5 ap-ples, 6 ap-ples, sev-en ap-ples more

Ap-ples at the farm, Ap-ples at the store, Ap-ples on the kit-chen ta-ble, Ap-ples on the floor!

1

① ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪
② ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪
③ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪
④ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

○ apples at the farm
○ five apples six apples
○ apples on the kitchen table
○ apples on the floor
○ three apples four

Find the words that go with these musical rhythms. Print the number of the musical rhythm beside the correct words.

2

ta
ta-a
ti-ti
sh

Print the name of each rhythm symbol underneath it.

3

Read "One Apple, Two Apples" using the words.
Read "One Apple, Two Apples" saying and clapping the rhythm symbols.

Ask me to read the "One Apple, Two Apples" chant.

Optional Work Page

Rhythm Symbols

It's still early in the school year. I'd probably enlarge this and do it with the whole class before giving it out for individual students to complete.

Since most of music is done in groups there is value in providing occasional individual work. It reminds students that they are accountable for learning in music, and gives us, as teachers, a quick look at where all the students are in their musical literacy.

One Apple, Two Apples (One Pumpkin, Two Pumpkins)

Counting Chant
LJ Clare
Canada 2011

count-in: 1,2,3,4,One apple...

1

①

②

③

④

apples at the farm

five apples six apples

apples on the kitchen table

apples on the floor

three apples four

Find the words that go with these musical rhythms. Print the number of the musical rhythm beside the correct words.

Colour in the "ta" and "ti-ti" apples.

2

ta

ta-a

ti-ti

sh

Print the name of each rhythm symbol underneath it.

3

Read "One Apple, Two Apples" using the words.
Read "One Apple, Two Apples" saying and clapping the rhythm symbols.

September

Lesson

4a

Focus: participation, acceptance of each other's voices



Music(C) Review: conducting, beat



Dance(A)

C3.2 song: Lukey's Boat (Canadian folk song)
element focus: form

Warm-Ups (3 minutes)

1

Pitch: Roller Coaster Aahs



2

Body: Stretches (while standing)

Music is a physical activity. Muscles and lungs produce sound. Stress affects sound. Stretching both warms up the body and releases tension at the same time.

Stretch one hand up very, very high ... now let it go.

Stretch the other hand up very, very high ... now let it go.

Stretch your toes down low into the floor ... now let them go.

Move your head one way, now the other (stretching neck).

Pull your shoulders up to your ears, hold them, now let them go.

Once again, pull your shoulders up to your ears, hold them, and let them go.

Breathe in through your nose, and gently out through your mouth.

Again, breathe in through your nose and gently out through your mouth.

Very quietly, very gently, give your body a small, small shake.

Without making a sound, sit down.

Practice and Review

Choose a song from September's repertoire to sing.

(When the teacher chooses songs in the first part of the lesson it helps to keep the lesson moving quickly (an aid to discipline) AND ensures that all songs are sung occasionally. Later in the lesson give students a choice of their favourite songs.)

The Bear Went Over the Mountain

Teddy Bear

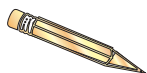
The Alphabet Song

Music Time

She'll Be Comin' 'Round the Mountain

Ha Ha This-A-Way

Repertoire Tracking



Challenge students to name five songs they have sung in class during September. Print the name of each song named on a piece of chart paper.

"Musicians have a repertoire. (Print the word "repertoire" at the top of the list.) **This is our repertoire. Every time we learn a new song, its name will go here to help us remember as the year goes on. Are there any other songs we need to put on the list now?"** (Add the moving song "Give Me Joy.")

Place the repertoire on a classroom wall in an accessible place so that you may continue to add songs to it throughout the year.

New Song: Lukey's Boat

Can Do 1 June lessons offer a simpler version of this song as "Lukey's Colourful Boat".

1 "Have you ever gone fishing?" (If there are fishing stories, take a few minutes to enjoy them.) "I'm going to sing you a song about a man named "Lukey." He went fishing every day because that was the way he made a living/his job. Lukey didn't fish with a pole, he used big nets that he let down over the side of his boat. When the nets were full of fish, he pulled them back up into the boat. It takes a lot of muscles to go fishing that way. Help me pull up the nets while I sing the song.



Sing or play two verses. You may want to practise the "net pulling" ahead of time --once you catch on it comes easily. As you practise, stop pulling the nets on the "Aha, me b'ys" parts where the rhythm is to be clapped.

Lukey's Boat

Canada
Newfoundland
Virtue Marie Hann
prior to 1929
green clap ...

Key G. first note D(low so)
a cappella count in 1,2,3,4,1,2,3,O Lukey's ...

(G) reach pull reach

1. O Lu - key's boat is paint-ed green A-
2. O Lu - key he sailed down the shore A-

(D7) (G) reach pull reach pull

ha, me b'ys. O Lu - key's boat is paint-ed green, The
ha, me b'ys. O Lu - key he sailed down the shore To

(D) reach pull (G) reach pull clap (D7) (G)

pret-tiest boat you've ev - er seen, A - ha, me rid-dle i day!
catch some fish from Lab - ra - dor A - ha, me rid-dle i day!

The count-in for this song is One 2 3 4 One 2 3 "O" and on the next note with the word "Lu" take both hands, reach down and on "key's boat is" reach up as if pulling a net out of the water. Repeat this on "paint" reach down, "ed green" pull the net up. It's important that the net pulling match the words as this helps to give the feeling of singing with an accent on the first beat of each bar/measure. Modelling the accented beat this way will give children practice, and an opportunity to integrate the learning without explanation. This is learning with the right side of the brain --no wordy reasons need to be given.

YouTube has an excellent version of "Lukey's Boat" done by Great Big Sea & the Chieftains. Video is images of making music and Newfoundland. Preview it for suitability as it ends with a scene in a pub. Pull up YouTube and search under "Great Big Sea Lukey Video."

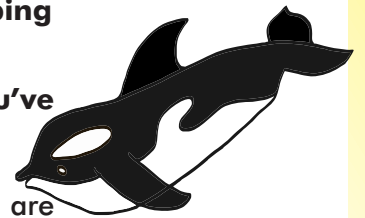
2 "Good net pulling ... What can you tell me about Lukey?" (green boat, good looking boat, sailed to Labrador) Show a map of Canada. "Lukey was a real person who lived in this part (show Brookfield) of Newfoundland. When he went fishing near Labrador this is the way he went."

"Now, Lukey lived before tv or internet. People often got together to sing songs and entertain each other. On one of those evenings, Virtue Marie made up this song about Lukey. Everyone enjoyed it, even Lukey. Listen while I sing it again. This time we're going to pull up the nets and then clap the rhythm when I sing: "Aha - me b'ys" Ready to listen, pull-net and clap? "

Practice before the class will help to make the transitions between pulling nets(moving in 4 beat segments) and clapping the rhythm smooth. Sing 2 verses.

3 "Excellent clapping and listening. This time when I sing the clapping parts, you sing with me." Sing 2 verses.

4 Good work. "O Lukey's boat is painted green, The prettiest boat you've ever seen." Ready to sing the song?



If you are teaching songs with your voice, its time to "name" the way you are cueing students to begin singing. Wait for the count-in. If children struggle with this verse, go back and teach it using echoes for the words and tune. **SEE BELOW**

Starting Together

"A Cappella" is music talk for singing without instruments playing.

Every conductor finds their own way to begin a song. You need to find what works for you. Before a song begins, there needs to be a way to set the tempo/speed and to hear the pitch (beginning note). So simply counting "1 2 3 4" and expecting the sound to come out as song doesn't work well.

If recorded music is used, then the song has an introduction with instruments that sets both the beat and the pitch and has a "build-in" way to begin singing.

If you are singing without recording (preferred) then one simple way to set beat and pitch is to use a glockenspiel, a portable keyboard or find an app that mimics a piano.. Play the first note of the song, at the tempo/beat --use your shoulders and elbows as visual cues for when students are to sing. (Unlike Lukey's Boar, most Grade Two songs begin on the first beat of four-beat patterns. Simply play the first note 4 times. Tell students to listen for the 4 notes and then sing.)

Lukey's Boat

Key G. first note D(low so)
a cappella count in 1,2,3,4,1,2,3,O Lukey's ...



Play the "D" as you count in your mind "1 2 3 4 1 2 3 then begin singing as Lukey's Boat begins on the last note --beat 4 of a bar.

When you feel more confident, it helps to play two notes at a time on the keyboard/glockenspiel to also give the sound of the harmony --and set the Key of the song. Usually if you play the first note of the song and the note that names the song Key it works well. First notes, and the name of the song Key are given on the music for each song in this curriculum.

5 Put the large copy of the words to verses 1 and 2 on the pocket chart. Ask students to find patterns in the words, e.g. repeated lines. You may want to use a highlighter to mark the patterns e.g. the first line is sung twice in each verse; the "aha's" are sung in both verses.

Words and music for display are found in the song file "Lukey's Boat".

6 Now put verses 3 and 4 up. Explore the words. No one seems to know for sure what a "one-clawed jigger" is --probably a common phrase at the time for the extra equipment to allow hauling up heavier nets. Look for the word patterns discovered in verses 1 and 2.

7 "Now we're ready to go fishing with Lukey. The challenge is to sing all four verses. Are you ready to try? Stand up and we'll sing the song together. Wait for the count-in." Sing all four verses.

A O Lukey's boat is painted green **1**
A ha, me b'ys

A O Lukey's boat is painted green
B The prettiest boat you've ever seen
A ha, me riddle i day

A O Lukey he sailed down the shore **2**
A ha, me by's

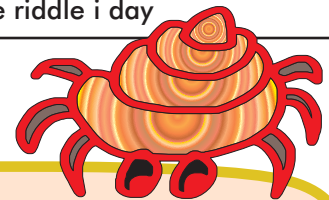
A O Lukey he sailed down the shore
B to catch some fish from Labrador
A ha, me riddle i day

A "I think," says Lukey, "I'll make her bigger"
A ha, me b'ys **3**

A "I think," says Lukey, "I'll make her bigger,
B I'll load her down with a one-claw jigger."
A ha me riddle i day

A O Lukey's rolling out his grub **4**
A ha, me b'ys

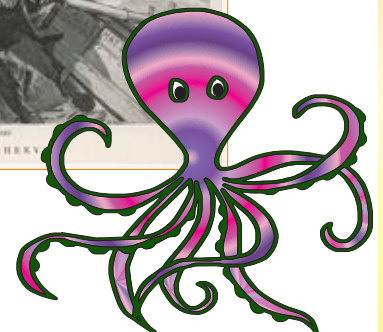
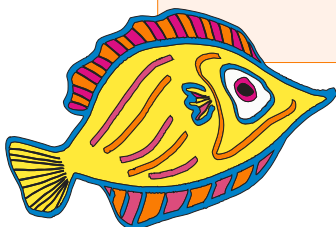
A O Lukey's rolling out his grub
B A barrel, a bag and a ten pound tub
A ha, me riddle i day



Form

Patterns of repeating musical lines and phrases are called "form." If its a part of a line (a phrase) or a bar that repeats then it is named with a small alphabet letter e.g. a, b, c; if its a section of a song that repeats then its named with a capital alphabet letter e.g. A, B, C. But for Grade Two ----simply use the letters to label parts of the song and don't try to go into the detailed parts of labelling form.

Virtue Marie Hann was married to a whaling captain. Newfoundland legend says that she first performed her song at a church social. Since everybody there knew the "Lukey" she was singing about they enjoyed the way she poked fun at his habits. In the midst of the laughter, Lukey himself jumped up and sang a verse about Virtue!



Pocket Chart Music Basics Page 1

Pocket charts are low-tech smart boards with many advantages. They work without an IT department. Pocket charts are affordable and easy to transport. They rarely break down AND moving around pictures or small items on a pocket chart comes closer to manipulating real concrete objects, which is a known plus for primary learners.

With a pocket chart, teacher and students can compose lines to be read, and eventually simple chant/songs. An alternative method would be to use magnets to hold cards on a white board (although the presence of lines on the chart keeps everything easy to follow).

CanDo 1,2 and 3 use pocket charts extensively. The following is a basic introduction ---ideas will be added throughout the lessons.

1 Setting Up the Pocket Chart

Place "beat keepers-hearts" on the top line.

The first beat in every bar is "a little bit longer and a little bit stronger" so on the "beat keepers" this heart is coloured differently.

At the beginning of the year, leave the "hearts" exposed on the top line of the pocket chart when building rhythm phrases.

Read: apple pie x Yum!
2 claps 1 clap x 1 clap

1 bar of 4 beats

2 bars of 3 beats each

1 bar of 8 beats

Pocket chart word cards fill the space needed for their beats, e.g. if you want to say "Yum" and draw it out as "Yuuu" then it needs to be the same size as 2 beat/hearts. When the card "Yum" covers only 1 heart, then it is said quickly. In Grade One, all rhythm symbols used cover only 1 beat/heart.

Place music word cards to be used near the bottom of the pocket chart.

2 Composing/Building Word Phrases

While students are watching, place 4 cards on each of 4 lines - the blank cards may be used anywhere except in the first place of each line (too difficult for beginners). Limit the variety of cards used for the first few days to keep the activity simple. A blank card is "read" by putting a finger in front of the mouth or using the sound "sh" as has been done in the rhythm echos.

= = silence rest "sh"

pumpkins apples Yum Yum

pumpkin pie apple pie

red apples green apples

I like x apples!

3

Reading the Compositions

(Teacher says the "Count-In" to set the speed/tempo.)

One Two Ready Go

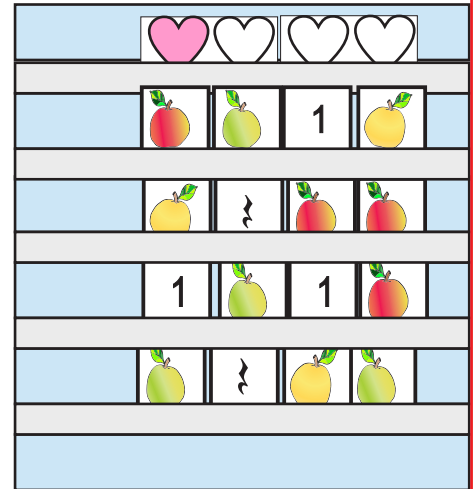
(Teacher points along the rows of apple cards, keeping a steady beat, teacher and class, or class reads.)

apple apple one apple

apple ----- apple apple

one apple one apple

apple ----- apple apple



Remember --the beat just keeps going and going. Resist the temptation to slow down if students lag behind. Comment how reading music is more challenging than reading English because the beat doesn't wait for anyone. If students do not know one of the words, encourage them to listen and catch up with the group.

4

Critical Thinking for Composers/Readers

If only two lines could be included in the composition, which two would we use? Why?

Is there a line that needs changing? What change? Why?

Appoint a few students as music adjudicators (judges). Have the adjudicators stand at a distance. Class reads the piece again. Adjudicators say 2 things they liked about the performance and 1 thing that needs work.

Provide opportunities for students to take the various roles in this activity;

composer: building the word phrases

conductor: giving the count-in and leading the reading

5

Arrange the Composition

Form Label each of the lines with a letter. Choose a form for the composition and try it out. Change the form, try it again. Which one do students prefer? Why?

Dynamics Are there places in the composition when the dynamics could change (louder or softer)? Add the dynamic cards to show the changes. Try several variations. Which one is preferred? Why?

Tempo Choose a tempo for the composition. The tempo card goes on the top line with the beat keepers/hearts.

A A A B

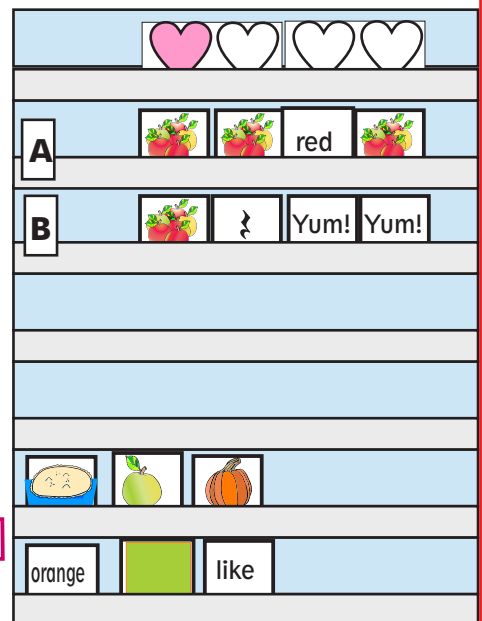
A B A B

forte piano
ff pp

andante

presto

allegro



Flashcards for the words are on pdfs under Resources - Flashcards - Fishy Set." picture cards/word cards/symbol cards

All need to be sized to show the mathematical relationship. Ensure that when copying the pdfs, sizes are not changed.

Yes, this is a way to teach fractions!

1 Set up the pocket chart as shown. Read the chant to the rhythm given. Leave silence for the blank lines, perhaps mouthing (using the mouth as if speaking but with no sound) a count for each line of "one, two, three, four." Try it again, this time clapping the rhythm as it is read. Give a clear count-in: one, two, ready, read ...

If a student asks, the rhythm symbol over the word "riddle" is said "tika-ti." Congratulate the student for noticing --this rhythm is named in Grade Three.

2 Things to catch in the nets are on the small flashcards. Place enough of the flashcards on the pocket chart to give a choice and then Invite students to go fishing with Lukey and "fill" each of the fishing nets. Students choose flashcards to put on each line. When the line is nearly full, point out to students that the cards need to fit in the space allowed or the nets will tear! (If only 1 beat is left in a line, then a 1 beat word must be chosen.) When both lines are full, guide children through saying the time names/clapping, and then reading the words and clapping the rhythm for the phrase. Once the new lines have been practised, say the entire chant.

3 Place the dynamic and tempo cards in a visible place. Ask students to choose a tempo and dynamics for reading the chant. Try them out. Now ask for new dynamics and tempo. Try out the new set. Discuss which set students preferred.

4 Repeat Steps 2 and 3 once.

one two ready read

Lukey's going fishing soon

Fill his nets un- der the moon a-

ha me riddle i day.

Instead of placing all the possibilities on the pocket chart, choose a subset and include duplicates --it will make for a more musical chant.

seaweed starfish

octopus hermit crab

jellyfish lots of lobster

sea turtle more fish

shells whale

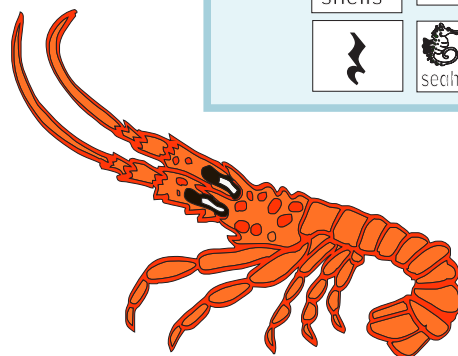
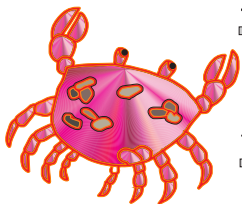
seahorse crab

Samples of lines that fill the fish nets.

1. octopus lots of lobster

2. fish seaweed shells

3. hermit crab more crab



If your class has two music periods a week, then they have already been introduced to playing instruments in school. If this is the first time with instruments this year, take time to set up guidelines BEFORE giving the instruments out.

Musical Instruments in the Classroom

First time with instruments this year? ---Take the time to set parameters for their use, and be a stickler for following them. It will make following music lessons more fun for everyone.

My Rules ---(You need to decide on your own rule set.)

1. Instruments are not toys, they will be treated with respect.
2. Instruments are only played when the conductor/teacher says.
3. If a person complains about the kind of instrument they are given, then clearly they don't want to play it, so that instrument goes to a different person AND the original person is left without an instrument to play.



I am a terror for the first month of instruments. If I hear a click or ding, then the instrument immediately is taken away from the student ---even if we all need to stop singing/moving to have it happen. I claim I am the only one with instrument ears ---I can tell if it is an honest accident or an incident so students who point to others who play out of turn lose their instruments. If an instrument is used as a play magic wand or sword --then it is lost, --dangerous and not respecting the instrument. Complaints are swiftly dealt with also. No warnings --I have found it prolongs the learning un-necessarily. **I hate to take an instrument away from a child, and I let them know I don't like doing it. But I do DO it.**

Adding Instruments

Primary students love to rattle, bang, clang with percussion instruments. Whenever extra time is available ---add instruments to a song for musical mayhem.

Use what's available and improvise extras e.g. use chopsticks instead of rhythm sticks (I prefer their sound it's lighter.); keep empty coffee cans with plastic lids to use as drums; metal spoons and other kitchen utensils make great percussion.

Today's instrument focus is on starting and stopping while singing.

1. Experimenting (and getting the wiggles out)

If space allows, sit students in a circle, or around the edge of the carpet. Place an instrument in front of each student (after reminding them to resist touching until instructed). **"When I say 'Go!' you may pick your instrument up and experiment with it making sounds. While you do that I will be counting to ten with my fingers. Keep an eye on me, because when I reach "ten" I will put my hands on my head. That's the signal for everyone to stop playing and place their instrument back on the floor in front of them. Ready - Go!"**

After the count of ten, wait until its completely quiet. If instruments continue to be played longer than needed, simply walk over and take them away. After the next song, instruments may be given back. Congratulate someone who was attentive.

1. Experimenting continues ...

Repeat experimental time. At end, ask a few students to play their instruments (be on the lookout for interesting methods).

2. Lukey's Boat

"In our newest song, Lukey's Boat, we clapped for some of the words. Instead of clapping, play your instruments only in the clapping parts ---but don't forget to keep singing. Quietly pick up your instruments so you are ready." Sing a verse of Lukey's Boat. After the verse, give instruments back if needed. "Good playing. Let's try all the verses this time." Sing all the verses to Lukey's Boat.

3. The Bear Went Over the Mountain


Divide the class in half. Sing "The Bear Went Over the Mountain" using conducting cues. Students who are singing, play their instruments. When they stop singing because the other group has begun, then they also stop playing their instruments.

Try "The Bear Went Over the Mountain" again. This time instead of dividing the class by geography, hold up an instrument that has metal on it. Ask all the students who have instruments with metal to hold them up. This is group one. They need to watch the conductor's hand with the metallic instruments. Everyone else is in group two. They need to watch the other hand.

After the song, ask students to place the instruments on the mat in front of them. Which kind of group did the students prefer -- divided by kind of instrument or by where they were sitting? Why?

4. Describe to students how the instruments will be returned to their storage places. Note: Its helpful to have most students stay seated until this is finished.

shakers




shakers
maracas


childproof pill bottles with rice, or cereal, or pasta

empty water bottle with something to rattle

jangly



tambourine




bells

dollar store tambourine

bells from sewing supply

beat keeper

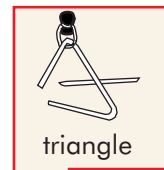


hand drum

coffee cans with plastic lid


shoebox with lid

metallic sound



triangle


stainless cutlery



finger cymbals

metal pots


2 tin pie plates



spoons

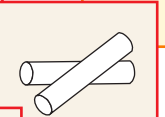
wooden or metal

wooden sound

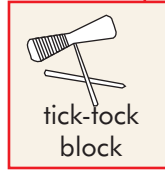


rhythm sticks

chopsticks




claves



tick-tock block


napkin rings

misc.



cow bell

toys with squeakers

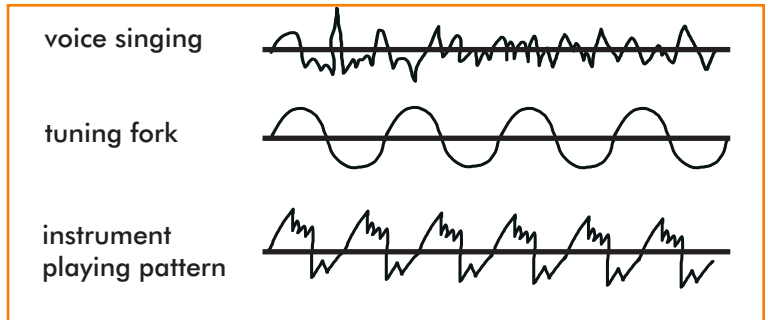


guiro

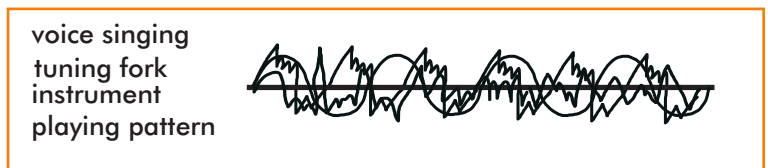
washboard

Timbre

Timbre in music, refers to the sound or tones that are heard. Combining voices from different people, layers the sound. Add in an instrument or two and again the overall effect is of a more complex sound. Science images of waves show this simply.



Making all three sounds at the same time produces complex sound, layers of sound.



Sometimes when sounds are layered, they produce a dissonance - a tension. I call it "that cringy feeling". Occasionally composers will call for this on purpose, but the usual in music is to layer sounds into harmony.

The simplest way to add timbre in primary is with unpitched percussion -e.g. drums, rhythm sticks, tambourines, bells OR to sing rounds, or partner songs (two songs that may be sung at the same time).

Keyboards, pianos, glockenspiels, xylophones are pitched percussion instruments. If a song is in the Key of C ---then usually its possible to play the name of the Key i.e. "C", on the first beat of each bar without causing terrible dissonance.

Some songs are sung in a Pentatonic Scale --a scale based on 5 notes.

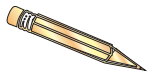
Pentatonic songs may be accompanied by playing any of those notes --this is the basis for simple **orff** arrangements. Choose a few words from the song as a rhythm pattern and assign them notes. Remove bars from the instruments that are not needed --making it an easy success experience for beginning musicians and teachers.

e.g. **Lukey's Boat**
ti - ti ta
D G D
(Key of G, using do(G) and so(D))

	Do	Re	Mi	So	La
Key C	C	D	E	G	A
Key D	D	E	F#	A	B
Key F	F	G	A	C	D
Key G	G	A	B	D	C

Do Re Mi So La
Pentatonic Scale

Repertoire



Lukey's Boat

*add the new song to the repertoire list

September

Lesson

4b

Focus: participation, acceptance of each other's voices



Expectations and curriculum goals are the same as in the "a" lesson each week.

Warm-Ups (3 minutes)

Pitch: Roller Coaster Aahs 
Body: Stretches

Optional Ideas

A New Song
A Sailor Went to Sea, Sea, Sea
A Sailor Went to See, See, See

Practice and Review

B September Song Sheets

Music & Movement/Dance

Give Me Joy

C Enjoying the Repertoire

Today is time to relax and enjoy the songs and movement activities learned in September. If wanted there is a new song. The song sheets are the beginning of a collection that may be assembled into a book, and kept by the students at the end of year. Alternatively, if you are teaching music to many classes, you may want to take all the monthly song sheets and make up a class set of song books ahead of time. Song books may be used for a quiet reading time as well as for singing.

The Bear Went Over the Mountain
Teddy Bear
The Alphabet Song
Music Time
She'll Be Comin' 'Round the Mountain
Ha Ha This-A-Way
The More We Get Together
Lukey's Boat
Fuzzy Wuzzy
One Apple, Two Apples

Work your way through the repertoire list, trying everything at least once.

Sing!

Lukey's Boat

Play Instruments!

Teddy Bear

Every time the words "teddy bear" are sung, play them on an instrument.

The More We Get Together

Ask the class to decide what movements or instruments to add to this song.

Move and Dance!

Give Me Joy

Stamp out the words for verse one. Clap the words for verse two. What can you do for verses three and four?

Music Time

If your class hasn't learned this song yet, maybe today's the day!

Ha Ha This-A-Way

During the chorus, have half the class play on every "Ha Ha" and the other half play on the other words. Everyone stops playing for singing the verses.

If students haven't seen the movies that go with the songs, sing through them today.



A Sailor Went to Sea, Sea, Sea

c. LJC Creations 2009 copied with permission for classroom use

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

North American
folksong
arr: LJ Clare

Presto C

1. A sail - or went to sea, sea, sea, To
 Grade One Version: (clap, knees, clap, knees, slap slap slap rest)
 Usual Game: clap slap right clap slap left knees clap knees slap

G C

see what he could see, see, see, but all that he could
 (clap, knee, clap, knee, slap, slap, slap, rest clap, knees, clap, knees)
 clap slapR clap slapL knees clap knees clap clap slapR clap slapL

G C

see, see, see was the bottom of the deep blue sea, sea, sea.
 (slap slap slap rest clap, knees, clap, knees, slap slap slap)
 knees clap knees slap clap slap R clap slapL knees clap knees...

Clapping rhymes and skipping games are a part of childhood around the world. Patterns may be as simple as a single clap on a beat, or as complicated as a pattern of "clap, touch head, cross arms, pat knees and jump" all fit into four beats.

A Sailor Went to Sea is a good beginners clapping game. It may be done in partners or a small group.

Teach one line at a time, saying or singing: "A sailor went to sea, sea, sea" and slap the empty air in front of you on "sea sea sea" ---this will transition to slapping a partner's hands when the song has been learned.

Enjoy the "sea" "see" with your students.

When the class can sing and "slap" partner's hands, add the rest of the clapping pattern (clap, pat knees --on the beat).

I wrote these words to dovetail with a Grade One Science Unit on the Senses.
 Teaching Ideas in the pdfs. new words: LJ Clare 2009

eyes

A sailor went to see, see, see
 To see what he could see, see, see
 But all that he could see, see, see
 Was the bottom of the deep blue sea, sea, sea

ears

A sailor went to hear, hear, hear
 to hear what he could hear, hear, hear
 But all that he could hear, hear, hear
 Was the ocean very near, near, near

hands

A sailor went to touch, touch, touch
 To touch what he could touch, touch, touch
 But all that he could touch, touch, touch
 Was a big old wooden crutch, crutch, crutch

mouth

A sailor went to taste, taste, taste
 To taste what he could taste, taste, taste
 But all that he could taste, taste, taste
 Was an open bottle of paste, paste, paste

nose

A sailor went to smell, smell, smell
 To smell what he could smell, smell, smell
 But all that he could smell, smell, smell
 Was a lobster's stinky shell, shell, shell