

September

Lesson

Focus: participation, acceptance of each other's voices

1

Dance(A) & Drama(B)



A1.1 use movement in a variety of ways
concepts: body awareness, use of parts

Music(C)



C1.1 song: Head and Shoulders
C1.2 apply musical elements when moving
element focus: beat (steady pulse)
tempo (speed)

2

Dance(A) & Drama(B)



A1.1 use movement in a variety of ways
concepts: body awareness, use of parts

Music(C)



C3.2 1930s United States song: Ha Ha
C1.2 apply musical elements when moving
element focus: beat, tempo
element intro: form AB

3

Dance(A) & Drama(B)



A1.4 use body shapes to communicate
concepts: body awareness, use of parts

B1.1 engage in role play
concepts: adopt a role

Music(C)



C1.1 song: When I Was One
C1.2 apply musical elements when moving
element focus: beat, tempo
(beat = steady pulse tempo = speed)

4

Dance(A) & Drama(B)



A1.4 use body shape to communicate
A1. describe ways body communicates
concepts: body awareness, use of parts

Music(C)



C3.2 identify music by listening *The Kangaroo*
C1.5 demonstrate symbols represent sounds
element focus: timbre
talking, shouting, whispering, singing voices

September

Hellos
Head and Shoulders
Ha Ha This-A-Way
When I Was One
One Person, Many Voices

Enrichment Songs

Calendar Songs
Follow the Leader
Old MacDonald
A Sailor Went to Sea
A Sailor Went to See
One, Two, 345 Fish Alive
When Cats Shout
3 Maple Leaves
2 Little Apples
Red, Red Leaves colours
Red, Red Leaves verbs

Active Listening The Kangaroo

Focus: participation, acceptance of each other's voices

Dance(A) & Drama(B)



A1.1 use movement in a variety of ways
concepts: body awareness, use of parts

Music(C)



C1.1 song: **Head and Shoulders**
C1.2 apply musical elements when moving
element focus: **beat** (steady pulse)
tempo (speed)

Warming Up

Good musicians "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. Check out the appendix for a complete list of CanDo1 warm-ups.

Enjoy the warm-ups, they're intended to be fun. Keep the pace moving and time given short.

Warm-Ups(3 minutes)

1 Beat/Rhythm: 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

pat knees
snap fingers
touch elbows

clap hands
pat cheeks

tap feet
stand up and walk in place
wave "good-bye"

Beat

Beat is the steady pulse of a song ---think of a heart beat (in utero, a fetus lives alongside its mother's heartbeat), 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".

*Music and Dance
are
intricately
intertwined.*

2

Pitch: Echo Hellos

Sing the word "Hello" or play the first "Hello" from the CD and hit the pause button. Ask children to sing what you sing after they listen. Repeat several times with different tunes for "Hello".

If you speak another language, use the "Hello" word from that language for a few new tune echos. Remember, it doesn't matter what tune you use!

Bonjour	French
Hola	Spanish
Kalimera	Greek
Ai	Inuktitut
Nameste	Hindi
Salaam	Arabic
Jambo	Swahili
Shalom	Hebrew
Wei	Cantonese

Ask students if they know how to say "Hello" in another language. Take one or two ideas and make up tunes for students to echo. Next music class this activity will be repeated, so assure students there will be opportunities for their "Hello" another day.

Nameste
Hola
Jambo
Bonjour

Hello Warm-Up

Key D, first note D(do)
a capella count-in: 1,2,3,4, He....

Canada
LJ Clare
2011

Practice and Review

The most important musical thing that you can do with students in Grade One is to **sing, sing, and then sing some more.**

Choose a few simple songs that you like and anticipate some of your students knowing. Invite students to sing with you. Don't worry about how the songs are being sung, just make some music together.

I have heard children in places as different as India, Equador and Vietnam singing "Twinkle Twinkle" and "The Eency Weency Spider." In the midst of a very new Grade 1 experience, students will enjoy singing songs they learned in kindergarten.



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

Make a classroom "song bag" to use this year. Add items as the year goes on to represent favourite new songs for sing-a-longs. Pull a song from the bag for a break from classroom routine or to fill a few minutes after clean-up and before recess.

My song bag is filled with things chosen to represent simple songs that I know.
Twinkle Twinkle Little Star
Alphabet Song
Do You Know the Muffin Man?
If You're Happy

Learning Music Concepts



Most, if not all, of the children will probably know the first verse of "Head and Shoulders" --BUT, they may not know the version you sing. Ask children to listen as you sing. If any child begins to sing with you, then immediately stop the song, gently remind them to listen, and start again. An important component of learning in music is the ability to listen.

The teaching focus for "Head and Shoulders" in September is on varying tempo/speed. Language learning is easier when we are young. Using the Italian musical terms will enrich student vocabulary. Begin by using one word for "fast," one for "slow," and one for in the middle.

presto = fast/quickly allegro = lively andante = slowly/stately

- 1 **"You might know the song I'm going to sing now. Think the words in your head while you listen to me sing. Try the actions while you are listening."** (Sing all verses of Head and Shoulders, Key C, first note G(so), count-in: 1,2,3,4. Touch each body part as it is named.)

If you are new to teaching songs, don't worry too much about how to begin singing the song, simply launch right in. A later lesson will explore ways to begin songs with groups. Experienced song teachers may want to begin each song with a "ready" pattern, e.g. singing "one, two, ready, listen(or sing)" on the same pitch as the first note of the song.

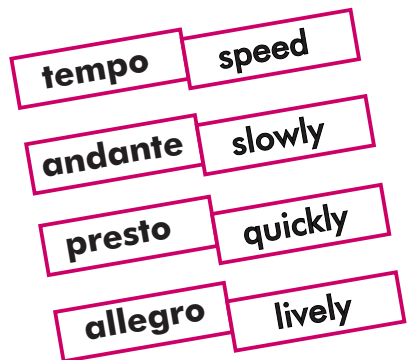


- 2 **"Hands up if you can tell me a part of the body that is in the song."** (Take several ideas.)
"Hands up if you can tell me a part of the body that isn't in the song." (Take several ideas.)
"Good listening! Why do you think I ask you to listen to the song before you sing it?" (Take several ideas.)
"Ready to sing it with me? The first verse is "Head and shoulders, knees and toes." What is the second verse?" (Head and shoulders, elbows, hips) "And the third verse?" (Head and shoulders, tums and bums) **"Ready, sing ... "Head and Shoulders ..."**

- 3 **"This time it's my turn to listen while you sing. Ready, sing..."** (Sing the first few words with the class then stop singing but keep doing the actions to help students remember the words.)

- 4 **"Excellent singing! When I say "go," stand up and we'll try the song again. "Go."** (As you sing, change the speed/tempo several times. Students will probably follow your lead.)

- 5 **"What kept changing as we sang?"** (the speed, how fast it was) **"In music, speed is called tempo. When the tempo is fast, it's called presto. Say "presto." ("Presto.") "When the tempo is slow, it's called "andante." Say "andante." ("Andante.") "The conductor sets the tempo for songs. Let's try that again. Remember to keep your eye on the conductor/me and change the tempo as I do."** (Sing the song again changing tempo several times. Then ask students to sit down.)



- 6 (Show the flashcards and place them on the pocket chart as you say ...)

"The music word for speed (show back) is tempo.

The music word for singing fast is presto, and for slow it's andante.

The music word for leader is conductor.

When I point to a word, everyone say it." (Practice each word several times.)

- 7 **"What kind of songs need to be sung slowly?"** (lullaby, sad songs)
"What kind of songs need to be sung quickly?" (dance songs, games, fun songs)

- 8 Sing the song using the concepts just named. Ask a student to say the name of a tempo. Conduct and sing a verse of the song using that tempo. Repeat for the other verses.

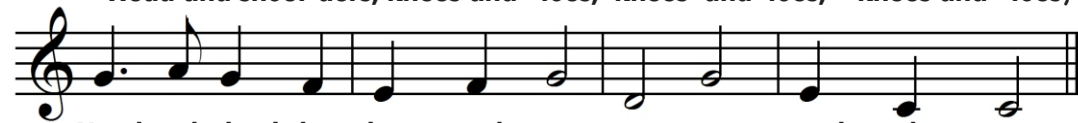
Head and Shoulders

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

arr: LJ Clare
1996



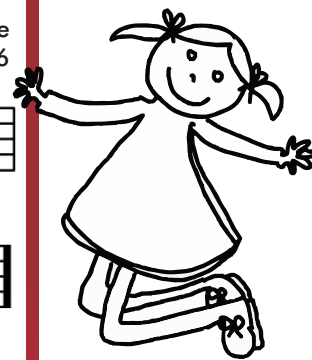
Head and shoul-ders, knees and toes, knees and toes, knees and toes,



Head and shoul-ders, knees and toes, eyes, ears, mouth and nose.

2. **Head and shoulders, elbows, hips, elbows, hips, elbows, hips,
Head and shoulders, elbows, hips, eyes, ears, skin and lips.**
3. **Head and shoulders, tums and bums, tums and bums, tums and bums,
Head and shoulders, tums and bums, bellybutton, fingers and thumbs.**

Verses 2 and 3 will probably be "new" to your students. Be prepared for giggles on the "tums and bums!"

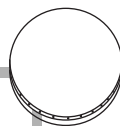


Thanks go to Val Reiser who introduced me to the delightful "tums and bums" variant which she learned as a child. If you're feeling creative, you may want to try making up a verse using "shin/chin/skin" or "wrist/fist".

Music & Instruments

Every time a new instrument is used, take a few moments to

1. name it,
2. talk about the materials it is made out of
- and 3. explore ways it may be played.



hand drum

OR



re-used tin with plastic lid

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.

Music & Movement/Dance

The first step is to listen/move when music is present and to stop when the music stops.

- * With children sitting: play a steady beat on a hand drum or other percussion instrument. Invite children to wave their arms in the air when they hear the instrument and to put their hands in their laps quickly when the music stops. Do this several times while students are able to see you playing the hand drum. Then move so that students can not see you playing and repeat the activity.
- * Now that students are listening for the drum, ask them to make good choices as they silently find a place in the classroom for movement/dance. "Go."
- * Instructions: While the drum is playing, move freely (without touching anyone). When the drum stops, freeze in place.
- * When students are starting and stopping with the drum sound add some variations; for example
"This time your feet stay still and the rest of you may move."
"Move like an elephant would move. etc.
- * Finally, bring back the new words that were introduced.
"When the drum sound begins, move "presto."
"When the drum sound begins, move "andante" back to your seat/the rug."

Use the hand drum and movement patterns as a way to have students travel to their desks, the mat, or a line at the door ready for the next school activity. Keep the drum handy in the classroom as this activity makes a helpful transition between teaching blocks (2-3 minutes) during the day.



Lesson Plan 1A Ends Here

Teaching on the Clock

When the amount of time for music is "fixed" ...

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 CD 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. If you only have one music period a week, choose a few activities/ideas from the second weekly lesson to include in your music 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.:

Extra Time?

*Raid the school library for picture books with "musical" stories i.e. anything with musical instruments in it or stories from opera or ballet. Picture books with a strong rhythm-rhyme are spoken music. Many familiar songs have had picture books built around them --check with the school librarian, or at a local library for ideas.

*Keep a few CDs in your bag e.g. Sharon, Lois, Bram; Raffi; Disney Favourites. If your classrooms have access to computer technology, try the CanDo1 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 One songs will be learned by rote/listening, but then provide an excellent "success" at reading source.

One or Two Music Lessons a Week?

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

Repetition = Practice!

Wonderful!

"Read it again! Sing it again!" Young children have a voracious appetite for repetition. A second weekly music class is an opportunity to solidify learning with repetition/ practice (a staple of all music). CanDo1 covers all essential parts of the music program by following the first lesson offered for each week. Everything in the "second lessons" is offered as enrichment. **Don't try to do it all** -- choose the best fit for you and your class.

If you have only one music time a week, skip the "second lessons". With experience, music lessons go more smoothly and faster ---use the extra material to fill spaces or to be offered to a split grade classroom.

Warning!

CanDo 1 includes enough ideas to cover drama and dance for Grade One --- but only if there are at least two "performance art" periods a week. Attempting to cover music, drama and dance in one period a week will probably result in nothing being done well, -- which is frustrating for teacher and students.

Focus: participation, acceptance of each other's voices

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

Lesson **1b** repeats the goals and plan for **1a**, with the addition of optional ideas offered here.

Warm-Ups(3 minutes)

Beat: Do What I Do
Echo Pitch: Hellos

Practice and Review

Song: Head and Shoulders
Music Concept: tempo

Music & Movement/Dance

Listening for Music Starts/Stops

Optional Ideas

A Work Page

Finding Song Words in Head and Shoulders (literacy)

B New Song: Follow the Leader

Actions and Movement

C Calendar Rhymes/Songs

Chant, rhymes and songs are excellent ways to embed information in our brains. As adults, how many of us still use the "30 days has September" rhyme to work out how many days there are in a month? If you don't already have a favourite try one of these. It may become a daily part of your calendar time.

Work Pages

Workpages are found on the DVD in pdf form for printing. Some pages are suitable to be enlarged and used as display to be done with groups or the whole class.

Also included on the DVD is a set of pages that may be printed and used as a reading supplement. I have found, as the year progresses, that students enjoy reading/singing the songs they have already learned. For beginning readers, it is also a source of reading practice that uses repetition in a useful way.

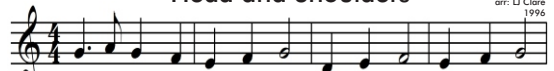
A Work Page: Literacy

I fell in love with the idea of "Ask Me" questions for parents at a John Feierabend workshop. He gave me permission to use the idea. Dr. Feierabend has worked extensively researching how young children learn music. He has a series of excellent song collections available. Every year he takes one or two of these songs and assigns them as a project to fine arts students in illustration. The "winner" for each book is then published. For titles or more information : www.giamusic.com/feierabend.

I can do music in Lesson XX . My name is

Head and Shoulders

arr: LJ Clare
1996



Verse 1 Head and shoul-ders, knees and toes, knees and toes, knees and toes,
Verse 2 Head and shoul-ders, el - bows, hips, el - bows, hips, el - bows, hips,
Verse 3 Head and shoul-ders, tums and bums, tums and bums, tums and bums,

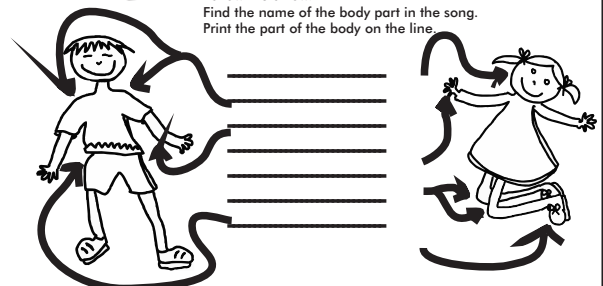


Head and shoul-ders, knees and toes, eyes, ears, mouth and nose.
Head and shoul-ders, el - bows, hips, eyes, ears, skin and lips.
Head and shoul-ders, tums and bums, belly-button, fingers and thumbs.

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Follow the arrow.
Find the name of the body part in the song.
Print the part of the body on the line.



Ask me to sing this song and do the actions!

I can do music in Lesson 1. My name is _____

Head and Shoulders

arr: LJ Clare
1996



Verse 1 Head and shoul-ders, knees and toes, knees and toes, knees and toes,

Verse 2 Head and shoul-ders, el - bows, hips, el - bows, hips, el - bows, hips,

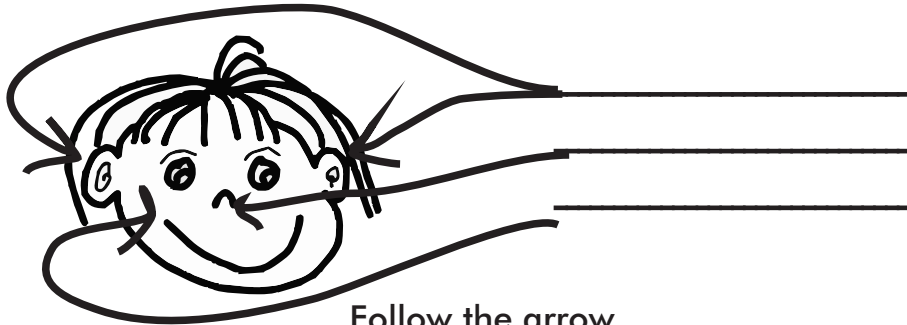
Verse 3 Head and shoul-ders, tums and bums, tums and bums, tums and bums,



Head and shoul-ders, knees and toes, eyes, ears, mouth and nose.

Head and shoul-ders, el - bows, hips, eyes, ears, skin and lips.

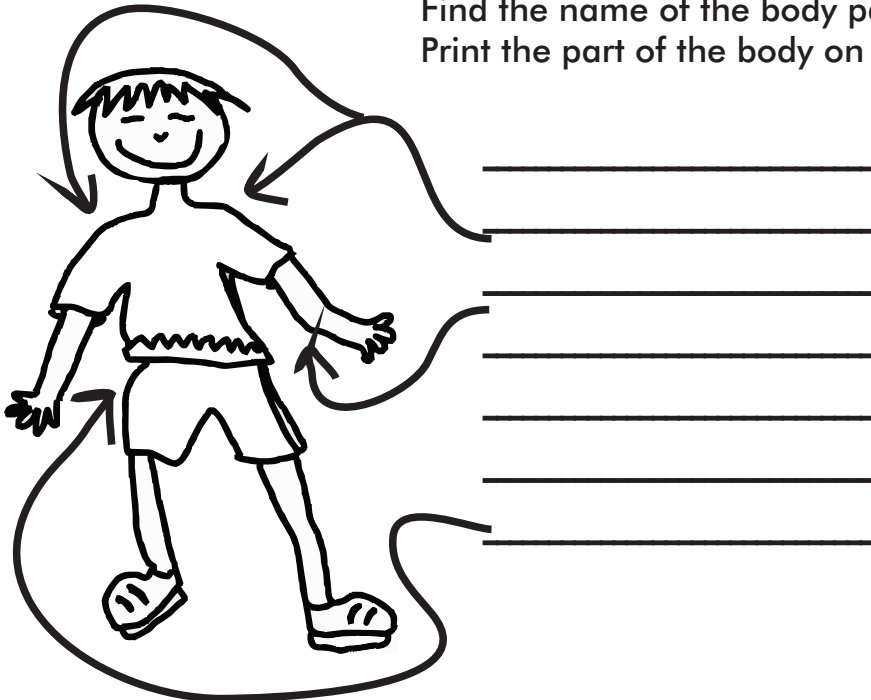
Head and shoul-ders, tums and bums, belly-button, fingers and thumbs.



Follow the arrow.

Find the name of the body part in the song.

Print the part of the body on the line.



Ask me to sing this song and do the actions!

Follow The Leader

Key D, first note so(A),
a capella count-in: 1,2,1,2,One...

L.J. Clare
Canada
2011



ONE, two, three, four, ONE, two, three, four,



Fol-low the lead-er keep in line, keep in line, keep in line.
Clap your hands and keep in line, keep in line, keep in line.
Pat your head and ...
Reach for the sky and ...



Fol-low the lead-er keep in line. Do this to keep the time ____.
Clap your hands and keep in line. Do this to keep the time ____.
Pat your head and ...
Reach for the sky and ...

- 1 As it is early in the Grade One year, begin with students seated on the mat. Invite students to copy your actions as you sing or play the CD. ("Follow the leader" = move one hand forward as if power walking, and then the other, on the first beat in each bar/measure marked by a * above.)
- 2 When teaching a song by "immersion," look for ways to engage the students as they listen to the bulk of the song. On this 2nd listening, ask students to join in saying/sing the "One, two, three, four" and repeat the actions while seated.
- 3 On the third time through the song, invite students to sing with you (or the CD).
- 4 Now that students know the song form a standing "follow the leader" line. Every time the song says, "One, two, three, four," the line stops and students walk in place. When the verses are sung, students follow the leader around the classroom.

- * instead of having one line of students, form 2 or 3 shorter lines
e.g. students wearing something green in one line,
red in another, and everyone else in the third
- * help the class make up their own verses for the song
e.g. snap your fingers and keep in line; wiggle your nose and keep in line.
- * begin with students sitting at their desks; choose 3 leaders;
on every "One" the leaders choose a child to follow them
and eventually all the students will be in one line or another
- * at the end of the first verse, the leader of each line goes to the tail of the line,
and a new leader takes over

Variations
on a theme

Singing games provide built-in repetition to practice musical concepts (pitch, beat, rhythm, etc.) in a fun way.



Calendar Rhymes/Songs

Apples, peaches, pears and plums
 Tell me when your birthday month comes
 January, February, March, April,
 May, June, July, August,
 September, October, November, December.



*stand up when your birthday month comes
 *jump up ...
 *clap your hands ...
 *pat your knees ...
 *shout "hurray" ...



Thirty days has September,
 April, June, and November,
 When short February's done,
 All the rest have thirty-one.

Seven days in every week, now
 seven days in every week.
 Seven days in every week, now
 seven days in every week.

Sunday, Monday,
 Tuesday, Wednesday,
 Thursday, Friday, Saturday
 then there's Sunday, what a fun day,
 eat a Sundae, start again.

Seven days in every week, now
 seven days in every week.
 Seven days in every week, now
 seven days in every week.

revised words: LJ Clare
 2012
 sung to the tune of:
 "Oh my darling Clementine"
 Key G

<http://www.youtube.com/watch?v=wazQHVRGYKQ>

The Addams Family, a tv sitcom from the 1960s had a catchy theme song written by Vic Mizzy. It's still under copyright even though singing the days of week to the tune has been around nearly as long as the sitcom. If you need help learning the melody, check out youtube:

Days of the week, (snap snap)
 Days of the week, (snap snap)
 Days of the week,
 Days of the week,
 Days of the week. (snap snap)
 There's Sunday and there's Monday,
 There's Tuesday and there's Wednesday,
 There's Thursday and there's Friday,
 And then there's Saturday.
 Days of the week, (snap snap)
 Days of the week, (snap snap)
 Days of the week,
 Days of the week,
 Days of the week. (snap snap)

<http://www.youtube.com/watch?v=OPzIbbvoiMA>

Today is "Monday"
 Today is "Monday"
 All day long,
 All day long,
 Yesterday was "Sunday"
 Tomorrow will be "Tuesday"
 Ding, dang, dong,
 Ring the gong!



This is Monday.
 This is Monday.
 September 5th
 September 5th
 2012
 2012
 Remember it!
 Remember it!

revised words: LJ Clare
 2012
 sung to the tune of:
 "Frere Jacques"
 Key F

Included in the songvideos is a version of this song for each day of the week.

Lesson Plan 2b Ends Here

Focus: participation, acceptance of each other's voices

Dance(A) & Drama(B)



A1.1 use movement in a variety of ways
concepts: body awareness, use of parts

Music(C)



C3.2 1930s United States song: Ha Ha
C1.2 apply musical elements when moving
element focus: beat, tempo
element intro: form AB

Warm-Ups(3 minutes)

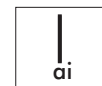
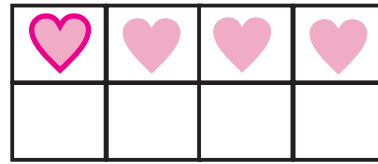
1 Beat/Rhythm: Do What I Do(page 1)

2 Pitch: Echo Hellos(page 2)

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

As your class learns new "Hello" words,
print each one on a word card (or use the
ones provided in the digital pdf files).

Each heart
represents a beat.



In Music Class, word cards serve multiple purposes. As well as a literacy link, they become a visible representation of beat and rhythm. This means that the size of the card is important. There are standard blank cards provided in the Appendix. These "fit" with the flashcards that will be used later for rhythm symbols. Ideas for using sets of words in rhythms are developed in lesson plans and summarized in the Appendix. For now though, simply use the flashcards as a literacy link.

Practice and Review

"Again, again. Read the story, sing the song, play the game ... again!" Young children have a built-in bent towards "doing it again"/repetition. Even if you sang "Head and Shoulders" in two music periods last week ---sing it again for practice and for fun.

1. Mime the actions to "Head and Shoulders" while you ask, "**Are you ready to sing?**" Stand, invite students to stand, simply begin singing the song and encourage students to join in.
2. "**Last week when we sang this song we changed the tempo several times. Think about how you like to sing this song. Hands up if you want to sing it "andante." Hands up if you want to sing it "presto."** Sing the song at the chosen tempo. Each student will need to depend on her/his memory, rather than upon the answer of one child to the "What is the special music word for fast?" question. There's a built-in consequence to their choices which will encourage them to focus on the music words.
3. Now show the flashcards for tempo, presto, andante and conductor. Review their meanings.

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, its 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.

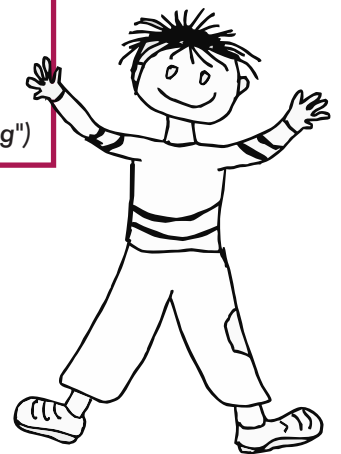
2 "Put your listening ears on while I sing you a bit of the song."
(Sing and do the actions for the first part of "Ha Ha This-a-way". If you are using the CD, be ready to stop it after the first part.)

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

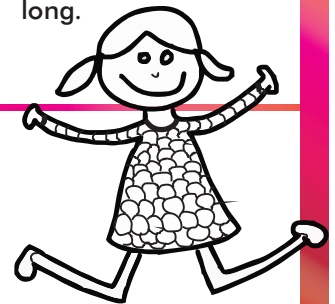
A Ha, Ha, this - a - way, Ha, Ha, that - a - way,
(Ha, Ha, Ho Ho Ho, Ha, Ha, Hee, Hee, Hee)

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



Music & Movement/Dance

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 CD accompaniment track repeats the song three times.)

9 Since students are already standing and scattered around the classroom, take a few minutes to repeat the movement activities from Lesson One, Page 4.

clapping
stretching
wiggling
swimming
frothing
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>

Repertoire

1. Post a "repertoire page" with headings you want to include(see below). Place/show the information as you ask the questions.

"What is the name of the song we learned this week?" (Ha Ha This-A-Way)

"What country is it from?" (USA)

"When was this song sung?" (adults at parties)

"What was the song's purpose?" (to have fun)

Note: Some songs will have "unknown" as responses to the basic questions. Then part of the process becomes critical thinking as students speculate as to the answers. Only answers that are known may be written on the repertoire.

Repertoire			
song/dance/drama		country	purpose
Ha, Ha This-A-Way	Key G, (so)	United States	fun
Head and Shoulders	Key C, (so)	?	learning/fun

I find it handy to put the Key and starting note for each song on the repertoire. It makes a quick reference for singing. This information is found under the title on each song.

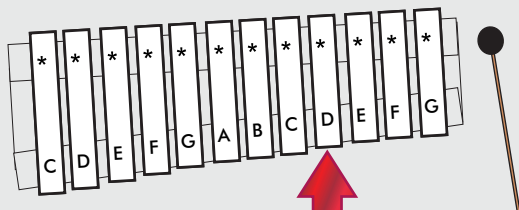
2. Repeat the basic questions for "Head and Shoulders."
3. "Every time we learn a new song, we'll put it on our repertoire paper. A repertoire is a list of music that someone knows. This is our repertoire. It will grow with us. How can we use the repertoire?" (to compare songs that we know, to remember what songs we know ...)

If music is part of your regular classroom activities, then set aside part of your display space for music. An integral part of this space is a list of the songs your class does this year. It can be developed in several ways ---put the name of each song on a paper strip and tack it to the wall (this has the benefit of being able to move the names around for different activities as well as being able to add new songs in alphabetical order) or simply print the name of each song on a large piece of paper.

If you are a music teacher who travels , or has multiple classes in one area, keeping a repertoire paper for each class will help you to visually keep track of which classes have done which songs. At the beginning of the year, all the grade 1s begin together ... but with holidays, special events, etc. classes quickly become out of sync. Ask the classroom teacher if there is space to put it on the wall ---if not, then post it as part of your getting started routine.

Making the repertoire with your students helps to meet curriculum expectations for awareness and describing songs, dances and stories from many cultures and around the world. Students will have a visual aid to help in song selection for extra time or singsongs.

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."

Lesson Plan 2A Ends Here

Focus: participation, acceptance of each other's voices

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

Lesson **2b** repeats the goals and plan for **2a**, with the addition of optional ideas offered here.

Warm-Ups(3 minutes)

Beat: Do What I Do
Echo Pitch: Hellos

Practice and Review

Song: Ha Ha This-A-Way
*review culture of song

Music & Movement/Dance

Moving to Choreography (Dancing)
in "Ha Ha This-A-Way"

Optional Ideas

A **Work Page**
*looking for patterns in music

B **Revisiting An Old Song**
"Old MacDonald"
*using instruments

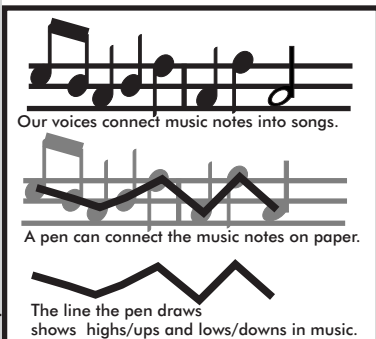
A Work Page: Music Pre-Literacy

1. Enlarge the top left square from the work page. Post it, and use a coloured marker to go over the line connecting the noteheads(the oval on notes) as in a dot-to-dot activity.
2. Ask students to use their hand to show the path of the music as you use a pointer to follow the coloured path you've made.
3. Invite a student to come up and point to a very "high" note. Comment about how the lines help our eyes find the highs and lows in written music.
4. Show the work page and walk students through its instructions. Give time for students to complete the work on their own.

If a longer working time is wanted, students could choose a verb, and use the back of the page to draw a picture of an animal doing activity chosen.

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

c. 2012 LJ Clare, copied with permission for classroom use from CanDo Music

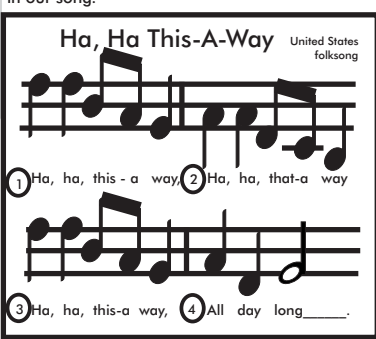


Our voices connect music notes into songs.

A pen can connect the music notes on paper.

The line the pen draws shows highs/ups and lows/downs in music.

Use a red crayon to connect the music notes in our song.




United States folksong

① Ha, ha, this - a way. ② Ha, ha, that-a way

③ Ha, ha, this-a way, ④ All day long _____.

Print the word that is in the highest place. _____

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



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 to tell you about Leadbelly and his song!

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

Our voices connect music notes into songs.

A pen can connect the music notes on paper.

The line the pen draws shows highs/ups and lows/downs in music.

Use a crayon to connect the music notes in our song.

Ha, Ha This-A-Way United States folksong

① Ha, ha, this - a way, ② Ha, ha, that-a way

③ Ha, ha, this-a way, ④ All day long_____.

Print the word that is in the highest place. _____

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



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 to tell you about Leadbelly and his song!

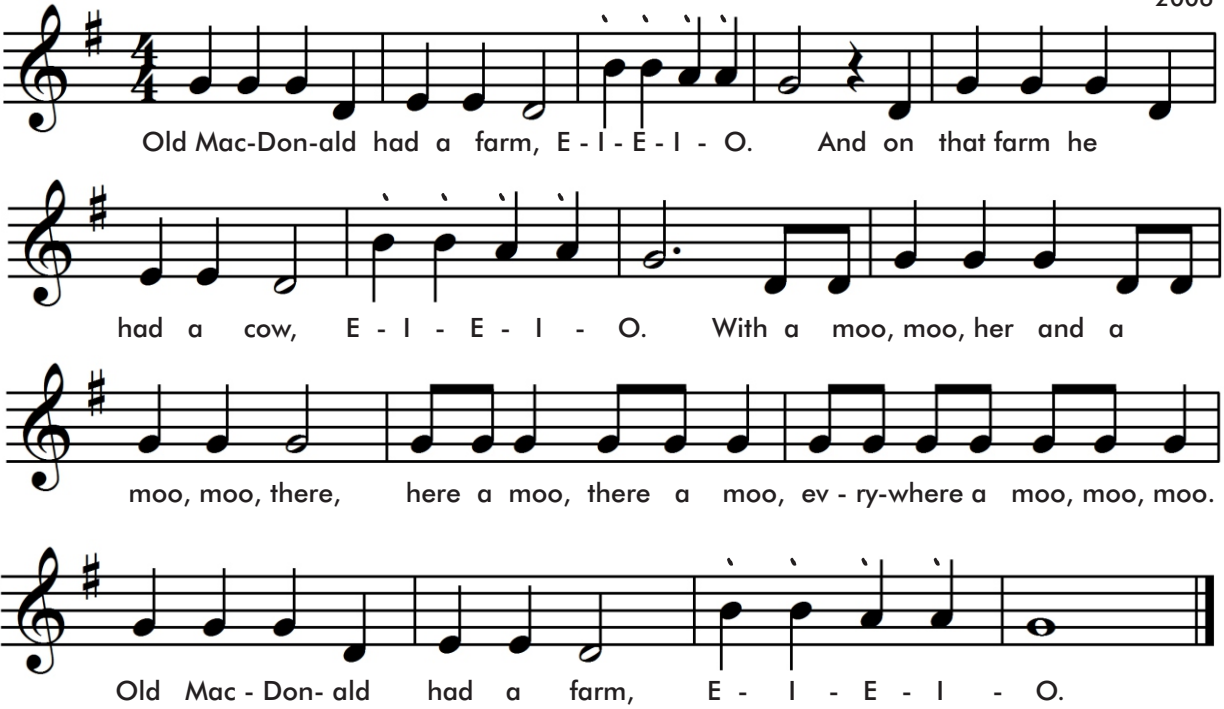
B

Revisiting a Familiar Song: Old MacDonald -- Playing Musical Instruments
Most, if not all, of your students will know this song, which makes it perfect for trying instruments.

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

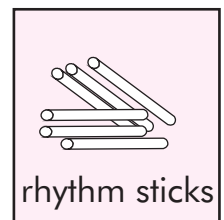
Old MacDonald

folksong
arr: LJ Clare
2006



Old Mac-Don-ald had a farm, E - I - E - I - O. And on that farm he
had a cow, E - I - E - I - O. With a moo, moo, her and a
moo, moo, there, here a moo, there a moo, ev - ry-where a moo, moo, moo.
Old Mac - Don - ald had a farm, E - I - E - I - O.

1. Ask for names of farm animals. Print each name on a strip of paper/flashcard. Place names in the pocket chart. **"When I point to the name of an animal, make the sounds the animal would make. When I take my hand away from the name, then the sound needs to stop. Ready?"**
2. **"Do you know a song that has farm animals in it? (Old MacDonald) We need three animals to sing into Old MacDonald's farm."** As animals are chosen, place their names in sequence on the pocket chart. While enjoying the song and sounds, clap on the E-I-E-I-Os.
3. Show the students rhythm sticks (chopsticks work well). **"What material are they made out of? How are they played? (tapped against each other, rubbed along each other) Remember that musical instruments are not toys, they need to be treated with respect. What does that mean?"** (hold them gently, be careful to not let them touch another person, don't use them to pretend to eat)
4. "Good ideas! I have two rules for musical instruments in our classrooms."
 1. **Don't complain or whine about having a turn on the instruments. If you don't have a turn today, you will have a turn next time. If you prefer to play a different instrument, you need to wait your turn. Complaining about your instruments means you don't want to play it.**
 2. **Instruments do not make sounds until the teacher/conductor says. If the conductor hears sounds made on purpose, then you lose your turn playing the instrument."**
5. **"We're going to play the rhythm sticks while we sing Old MacDonald --but only when we sing the E-I-E-I-Os. This is what it will sound like. (Play "E-I-E-I-O" on rhythm sticks.) Sit beside a friend/partner. I will give one pair of sticks to each set of partners. Leave them on the mat/floor until I say."** (You may choose different animals, or simply repeat the ones previously sung. Sing through the song twice so that every student gets to play an instrument today.)



Focus: participation, acceptance of each other's voices

Dance(A) & Drama(B)



A1.4 use body shapes to communicate concepts: body awareness, use of parts

B1.1 engage in role play concepts: adopt a role

Music(C)



C1.1 song: When I Was One

C1.2 apply musical elements when moving

element focus: beat, tempo

(beat = steady pulse tempo = speed)

Warm-Ups (3 minutes)

1 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 "aaah," "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!

How Many Voices Do You Have?

S
-
I
N
G
-
I
N
G

Talking, shouting, whispering, singing --we all have many voices. Babies and toddlers know how to use their singing voices. Help your students to recognize the different ways their voices may be sounded, and, if necessary, to rediscover their singing voices.

Pitch is the highs and lows, the tune in music. A simple way to help children "sing in tune" is to encourage them to echo sounds that are sung. Since any sound that is sung will do as a model, YOU DON'T HAVE TO BE ABLE TO SING IN TUNE TO BE THE LEADER. Grade One children are very forgiving so try out your singing voice --using your voice regularly makes "singing alone" just part of what happens in music class and prepares the way for students to sing alone.

Any sound or word in a singing voice will give students something to echo. Lesson One started with "Hello." Play with the word in a singing voice. It isn't necessary to use the tune given. In the Roller Coaster Aah's, students are encouraged to match the first note given, but it isn't essential to the activity.

2 Beat/Rhythm: Echo Patterns

"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	

Action Ideas

snap fingers
pat knees
touch head
wave one hand
silence/rest

Rests = Silence

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."

Practice and Review

(Show the flashcards: "presto" "andante". Hold one up high.) **"Hands up if you'd like to sing "Head and Shoulders" this way. Hands up if you'd like to sing the other way?"** (Sing "Head and Shoulders" in the tempo of choice. Then sing "Head and Shoulders" in the other tempo.)

(After the singing and students are seated, ask:) **"Hands up if your favourite is "presto." Why do you prefer "presto." Hands up if your favourite is "andante." Why?"** (Explore the ideas given relating them to times, places and particular songs.)

tempo speed

andante slowly

presto quickly

allegro lively

New Song: When I Was One

- 1 "I wasn't always this old, once upon a time I was 13 years old. Before I was 13, I was 12. Before I was 12, I was ... etc." (Let students fill in the numbers as they come, and continue moving backwards until 1, then sing the first verse of When I Was One with the actions.)
- 2 "What did I do when I was one?" (If few students have ideas, then "listen again" and immediately re-sing the verse. Answers include "ate a bun, went on a sailing boat, going over, etc.)

When I Was One

Key G, first note D(low so),
a capella count-in: 1 and 2 and 3 when

Canada
Skipping Rhyme
20th Century
arr: ljc 2010

When I was one I ate a bun, go - ing o - ver the sea. I
(hold up one finger -- eat a bun, make wavy motion with one hand)

jumped a - board a sail - ing ship and the sail - or said to
(jump or do a "mini-jump" with the shoulders)

me. "Go - ing o - ver, go - ing un - der, stand at at -
(both hands up high, now down low, stand at attention,)

ten - tion like a sold - ier with a one, two, three.
(salute, 1 finger, 2 fingers, 3 ... sit quickly!)

- 3 "Help me do the actions while you listen to the song again." (If students begin to sing, gently stop them, remind them that this time they may sing the words in their minds, but not out loud while they do the actions.)
- 4 Students have now heard the song at least three times. "Ready to try singing and actions? Here we go ... When I was one..." (If students are singing, then commend them. If students were mainly doing actions, repeat the verse without doing the actions.)
- 5 "Excellent singing. But there is at least one action we haven't done yet. Yes --jumping! When we sing the words "jumped into a sailing ship", everyone jumps up. After we sing the words, "one, two, three", everyone sits down again. Ready, let's sing ... When I was one.."

1	ate	a bun
2	dropped	my shoe
3	climbed	a tree
4	painted	the floor
5	danced	the jive
6	played	some tricks

Music & Movement/Dance & Instruments

1. "Leadbelly liked to play instruments when he was singing "Ha Ha This-A-Way" "These look like spoons for eating soup, but they are really musical instruments. (Sing the first two phrases of the song, playing the spoons only when singing the words "Ha ha".) "What are spoons made out of? (metal) What word could describe the sound they make? (metallic, clinky, tin-like?) What words did I play the spoons on? (Ha ha) So, instead of clapping ---spoons could be played, yes?"
2. Choose an action that can be done while seated e.g. smile, pat your knees. Invite students to pretend play spoons as the song is sung. Draw the students into singing the song with that action.
3. "Musical instruments aren't toys. They need to be treated with respect. What does that mean -respect? (Take a few responses.) Good ideas."
4. "Today, students who are singing, and have good music manners on, will have an opportunity to play an instrument. There are two rules for instruments." (Review or teach the rules.)



1. Don't complain or whine about having a turn on the instruments.
If you don't have a turn today, you will have a turn next time.
If you prefer to play a different instrument, you need to wait your turn.
Complaining about your instruments means someone else gets to play it.

2. Instruments do not make sounds until the teacher/conductor says.
If the **conductor** hears sounds made on purpose, then you lose your turn playing the instrument."

I dislike taking an instrument away from a child who wants to play it, **BUT I do it because** eventually it makes music class more fun for students and teachers. The first few times I give out instruments I include a free play segment e.g. "I'm going to count to ten. While I'm counting you may experiment with your instrument. When I say "ten" then all instruments stop playing immediately. Ready ... 1 2 3 4 5 6 7 8 9 **10.**" (Students need to keep an eye and ear on the conductor to see/hear the stop signal.)

5. Pair and share. Give half the class sets of spoons. Remind them to play with you on the "Ha ha" words only. Sing the song once through with spoon accompaniment. Congratulate players and singers. Repeat so the other half of the pair gets to play the spoons.
6. Demonstrate playing rhythm sticks/chopsticks with the words on "this-a-way" and "that-a-way". Introduce the instruments by name, material and sound.
7. Give sets of chopsticks to each pair. Now sing the song ---spoons on "ha ha" sticks on "this-a-way/that-a-way" and just singing for "all day long." Repeat with each pair switching instruments.
8. Gather up the instruments using a routine that will work well in your space.



Still some time?
Try... **OR**

Add a long-sounding instrument while singing the words "all day long" e.g. shakers, tambourine, jingle bells.

Choose actions for 3 verses ---and a small number of students to "be the band" (play the parts already practiced) while the rest of the class sings and moves around the classroom.

New Repertoire



When I Was One

Lesson Plan 3A Ends Here

Focus: participation, acceptance of each other's voices

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

Lesson 3b repeats the goals and plan for 3a, with the addition of optional ideas offered here.

Warm-Ups(3 minutes)

Pitch: Roller Coaster Aahs(page 15)
Beat/Rhythm: Echoing(page 16)

Practice and Review

Song: When I Was One

If the work page is not being used this week --do the activity on it as a whole class project. Sing the new version of the song the class creates.

Music & Movement/Dance

Listening for Music Starts/Stops

"Ha Ha This-A-Way"

with an accompanying "band"

(note: percussion instruments may be played with the recorded music if wanted)

A Work Page

Try this activity with the whole class(before giving out work pages) using the word cards and the pocket chart. Sing the class' silly song.

Some students will quickly complete the written work. Ask them to illustrate their favourite "silly" verse on the back of the paper. Post a few illustrations in the music display area along with a copy of the music for the song.

Extra Idea!

Another way to "change up" this song while singing, is to vary the order of the verses. Students need to look at your fingers to see which verse to sing next! (e.g. 2, 4, 3, 5)

Optional Ideas

A Work Page

*mixing words to make a silly song/literacy

B New Chant 1,2,345, Fish Alive!

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

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

When I Was One Canada Street Rhyme

When I was one I ate a bun, going over the sea,
I jumped aboard a sailing ship
and the sailor said to me,
"Going over, going under,
stand at attention, like a soldier,
with a 1, 2, 3."



Find the words to finish each part of the song.

- When I was one I ate a _____ jive
- When I was two I dropped my _____ tree
- When I was three I climbed a _____ shoe
- When I was four I painted the _____ tricks
- When I was five I danced the _____ bun
- When I was six, I played some _____ floor

When I was 3
I climbed a tree



what if I
painted a tree
instead?



but

Create your own silly song by changing the verbs. What will you sing?

- When I was one I _____ a bun ate
- When I was two I _____ my shoe dropped
- When I was three I _____ a tree climbed
- When I was four I _____ the floor painted
- When I was five I _____ the jive danced
- When I was six I _____ some tricks played

Now sing your song to a friend.

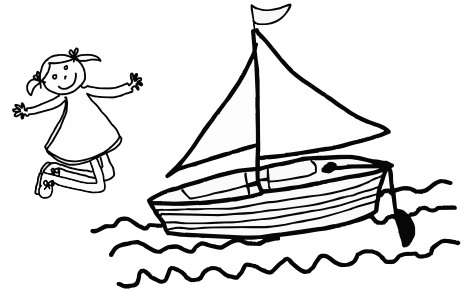
Ask me to sing or read my silly song.

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When I Was One

Canada
Street Rhyme

When I was one I ate a bun, going over the sea,
I jumped aboard a sailing ship
and the sailor said to me,
"Going over, going under,
stand at attention, like a soldier,
with a 1, 2, 3."



Find the words to finish each part of the song.

When I was one I ate a _____

jive

When I was two I dropped my _____

tree

When I was three I climbed a _____

shoe

When I was four I painted the _____

tricks

When I was five I danced the _____

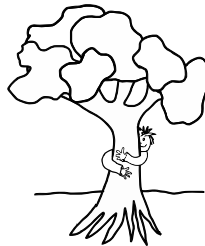
bun

When I was six, I played some _____

floor

When I was 3
I climbed a tree

but



what if I
painted a tree
instead?



Create your own silly song by changing the verbs. What will you sing?

When I was one I _____ a bun

ate

When I was two I _____ my shoe

dropped

When I was three I _____ a tree

climbed

When I was four I _____ the floor

painted

When I was five I _____ the jive

danced

When I was six I _____ some tricks

played

Now sing your song to a friend.

Ask me to sing my silly song.

1, 2, 3 4 5 —Fish Alive!

clapping rhyme
origin unknown
arr: LJ Clare 2011

One, two three, four, five, (clap) First I caught a fish a - live (clap)
Six, se - ven, eight, nine, ten, (clap) Then I threw it back a - gain! (clap)

Extra Word Set: Ten, nine, eight, seven, six * the fish began to do some tricks *
Five, four, three, two, one * it looked like it was having fun! *

Since the theme this week is about sailing, students may enjoy catching a fish while they're at it.

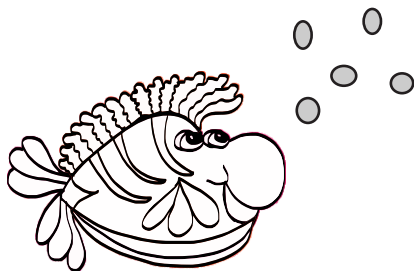


- Put one hand in front of you, facing the students and say, "1 2 3,4,5"
Bring up the other hand to face the students, "**First I caught a fish alive.**"
On the word "alive," throw hands up in surprise.
Put one hand facing the students and say, "**6,7, 8,9,10**"
Bring up the other hand to face students, "**Then I threw it back again.**"
On the word "again," throw the fish back.

- Ask students to listen again, but to join in with the actions.
Third time through invite students to say the words and do the actions.

- Use conducting cues to "play" with taking turns saying parts of the chant (a beginning step to the same activity with songs). Begin with the class divided in half, which gives 3 parts ---teacher, half the class, other half of the class.

Teacher points to self: 1 2 3 4 5
Teacher points left: first I caught a fish alive
Teacher points right: 6 7 8 9 10
Teacher points to self: then I threw it back again ... etc.



When students are coming in easily on cue, try shorter phrases e.g.

Teacher: 1 2
Right: 3 4 5
Left: First I caught
Teacher: a fish alive ...



This is a simple exercise that encourages attention to the conductor and prepares students for music that is done in parts within a group. And, of course, IT'S FUN!

Chants are songs without a melody. They have rhythm and beat.



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



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



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



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

Focus: participation, acceptance of each other's voices

Dance(A) & Drama(B)



A1.4 use body shape to communicate
A1. describe ways body communicates
concepts: body awareness, use of parts

Music(C)



C3.2 identify music by listening *The Kangaroo*
C1.5 demonstrate symbols represent sounds
element focus: timbre
talking, shouting, whispering, singing voices

Warm-Ups(3 minutes)

1 Pitch: **Roller Coaster Aahs**(page 15)



2 Body: **Shoulder Shrugs**

Have students mimic you as you ...

roll one shoulder forward, then back

roll the other shoulder forward, then back

draw both shoulders up to your ears, hold, then drop them

put chin down to neck and slowly raise it

REPEAT ONCE

Comment to students about the importance of posture for singing, i.e. straight backs, shoulders down, head held high.

3 Beat/Rhythm: **Echo Patterns**(page 16)

Practice and Review

Song: When I Was One I Ate a Bun

Key G, first note D(low so)

a cappella count-in: 1 and 2 and 3 When...

Begin by reviewing the words, e.g.

What did I do when I was (hold up 1 finger)? (ate a bun)

What did I do when I was (2 fingers)" etc.

Sing through the song either with or without the recording. Enjoy the jumping!

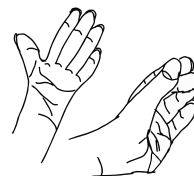
- 1 ate a bun
- 2 dropped a shoe
- 3 climbed a tree
- 4 painted the floor
- 5 danced the jive
- 6 played some tricks

Timbre

1 "Good singing today. Now we're going to try something a little different. Instead of singing, I'm going to ask you to make some sounds. Watch my hand. When my hand opens, you begin. When my hand closes, you stop. Ready? The first sound is a hungry cow. Not yet, watch my hand .."

(Continue with a few more animals, ending with a cat.)

**tired pig, angry dog,
mother hen, happy little cat**



conductor

music leader

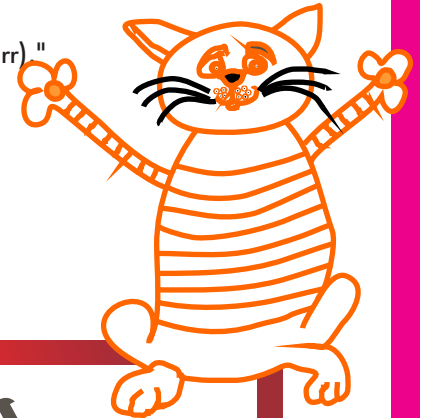
The signal most conductors or choir leaders use for stopping music, is to begin with an open palm and then bring the fingers together so that singers are able to see when the thumb touches the fingers "STOP."

2 "Some people think that cats can talk with the way they hold their bodies and look at you, or don't look at you. Have you ever seen a cat that is angry or afraid? What do they do with their bodies? (hair stands out, back raises) Try making your body show a cat that is frightened ... excellent, I like the way (name of a child) is shaping her/his body. Now be a cat that has just finished a bowl of milk. Good imagining."

3 "Now, my pussy cats, ready to try some cat voices? Watch for my hand.
First ... when cats shout they yowl. (use the conducting hand signals)
When cats speak they meow.
When cats whisper its with a hiss.
When sing, they purr (sing the word purr, with a purrrrrr) **like this** (make a purr) "

4 "What were the 4 voices the cats make?"
 shout/yowl speak/meow whisper/hiss sing/purr

"People have different voices too.
When do people shout? speak? whisper? sing?"
 (Spend a bit of time exploring student's ideas.)



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.

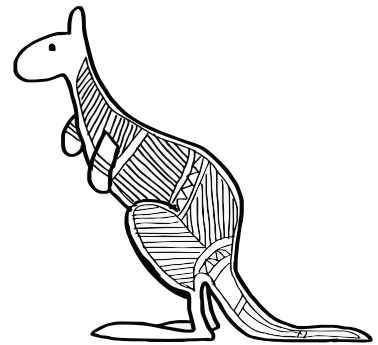
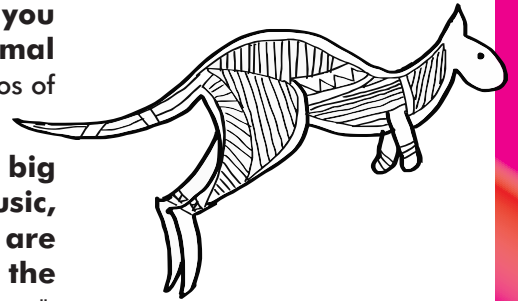
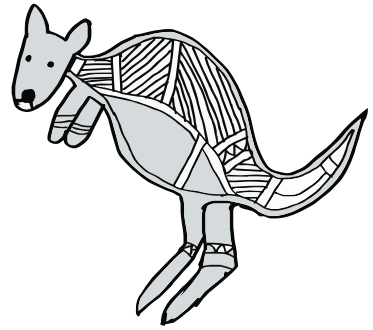
5 Listen to the "One Person, Many Voices ..." from the CD, or use your voice to introduce it to students. Post the word visuals. Even though students could learn this by rote, the visuals include written music to reinforce the idea that a singing voice is different from a speaking voice. Read the first three lines with students --let your voices do what the words suggest.

Look at the next two lines and ask: "How are these two lines different from the first three lines?" Sing the "singing voice" lines. Finally say/sing the entire piece together.

Speak briefly about how everyone's singing voice is unique to them. In music class, every voice is welcome, even when it is learning how to sing. Nobody is good at everything, so we need to be patient, and not laugh at each other when we try out new skills.

Listening Music composer: C. Saint-Saens

1. "Cats can walk and run and pounce and jump, but they don't usually hop. What kind of animals hop?" (Take all answers, affirming the ones that usually hop, e.g. fleas, rabbits, grasshoppers, kangaroos. If "kangaroos" is not an answer given by students, don't suggest it.)
2. "A man/composer named Camille Saint-Saens imagined some music that tried to sound like animals. He wrote the music down and even though he lived a long time ago, people still like his music today. Listen to this piece and try to imagine in your mind what animals Camille Saint-Saens was thinking about he wrote it. You might want to close your eyes to help you imagine, but you don't have to. Get yourself comfortable for listening" (when students are quiet, whisper) "Here's the music."
3. "What kind of animals did you imagine it could be? (listen to guesses, if kangaroo is not guessed) ... **Camille Saint-Saens, can you say his name?** (Camille Saint-Saens) **was thinking about an animal from Australia, a kangaroo.** (If you have available, show photos of kangaroos.)
4. "Kangaroos can walk, but its very difficult because of their big back legs. What they do best is jump or hop. In the music, sometimes the kangaroos are hopping and sometimes they are standing still. Listen again, and use your hands to show the hops as you listen to the kangaroo music. (Play "The Kangaroo". Help students to "hear" the hopping music by modelling with your hands.)
5. "Good listening. What do you think the kangaroos were doing when they stopped hopping?" (Take several ideas, e.g. sniffing the air, eating, looking for their baby. Let students know that there isn't just one correct answer.)
6. "Now its time to be the kangaroos. When I say, "Go", find a place in the classroom where you are not touching anyone and you have space to move around. When you are ready and quiet, I will start the music. When the music says, "Hop.", then you hop. But when the music isn't hopping, you need to stand still. When you are standing still, think about what the kangaroo/you are doing. Any questions? "Go." (Students have had several opportunities to move and then stop moving to the hand drum and CD music in lessons previous to this one. Play the music once.)



Camille Saint-Saëns (1835-1921) was 2 years old when he began taking piano lessons from his aunt.. By the time he was 10, he was famous as a musician.

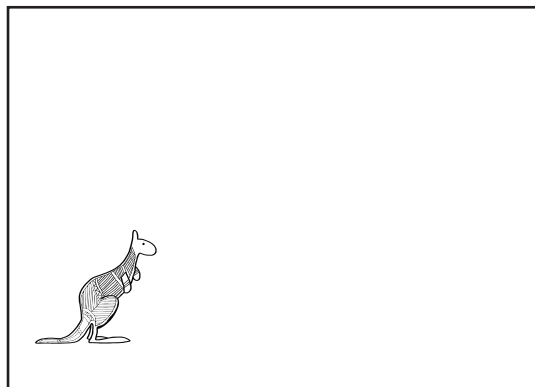
While on vacation in an Austrian village during the winter of 1886, Saint-Saëns composed a series of short musical pieces for entertainment. He called the composition Carnival of Animals. Woven into the music were familiar tunes and ideas. You will probably recognize a tune or two.

Saint-Saëns and his friends enjoyed the music on many levels. In a world with no internet or tv, it was fun to play and hear something new. The audience tried to pick out all the familiar melodies Saint-Saëns had used. And, for those who were astute, each of the pieces was a parody of a person or idea.

The particular jokes Saint-Saëns was making with his music may not be familiar today, but it is still enjoyed worldwide. And if the imagination is set free, it is still possible to visualize people in the place of the musical animals.

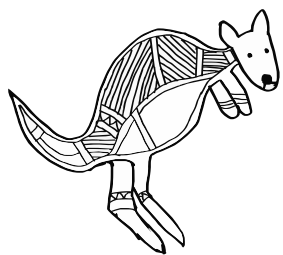
Responding to Music Creating Visual Art

1. Gather students back together on the carpet. Using either a white board or chart paper, invite students to imagine that the marker is a kangaroo. Every time the kangaroo hops in the music, the marker is going to hop! It doesn't matter what direction the kangaroo moves, as long as it "hops" on the hopping music. You may want to change directions during the "resting" time. Ask students what they think the kangaroo is doing when it isn't hopping. (eating, sleeping, hiding, etc.)



2. Kangaroos like company. Take a marker in a different colour, begin in a different place and repeat the activity. Then invite a student to come up and mark a third kangaroo on the white board/chart paper. If there is time, repeat with another student.
3. Students need to be at desks with a large piece of paper and ONE crayon ---a colour that will show up well on the paper. Ask each student to put an "x" somewhere on the paper (anywhere). As you play the music, beginning on the "x," students are to mimic the activity they saw you doing on the chart paper.
4. Students exchange their crayon for one of a different colour. Repeat the activity.
5. PUT THE CRAYONS AWAY.
6. Students change paper with another student.
7. Students place a finger on the starting place in the new paper. As the music play, students attempt to trace the pathway.

Reflecting/Critical Thinking



"What can you tell about the music by looking at your paper?"

"Are all the paper pathways the same? Why?"

"If you were looking at the paper, and you didn't know how it was made, what does your imagination say it could be?" (After, speak briefly about abstract art. If possible show a few examples of abstract art.)

"When you were hopping around the classroom, what parts of your body did you use to show that you were a kangaroo?"

Extra Time?

If there is time left in the music period, give students an opportunity to put a kangaroo and some "landscape" on the paper. Be sure students add their names as it may be difficult for them to identify their own work at another time.

Post a few kangaroo pathways in the music display area with a picture of Camille Saint-Saens (see next page).

New Repertoire



One Person, Many Voices

Lesson Plan 4A Ends Here

CanDo Music 1 September 025

Lesley J Clare

Focus: participation, acceptance of each other's voices

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

Lesson 4b repeats the goals and plan for 4a, with the addition of optional ideas offered here.

Warm-Ups(3 minutes)

- Pitch: Roller Coaster Aahs(page 15)
- Body: Shoulder Shrugs(page 22)

Practice and Review

Song: Teacher Choice from September

Music & Movement/Dance

Movement Music: Ha Ha This-A-Way

Optional Ideas

- A** Work Page
Re-Imagining Saint-Saens' Music
- B** New Chant: Cat Voices
- C** September Song Pages
*beginning a music book
- D** Songs for Autumn
Red Red Leaves
Ev'rybody Sing a Song of Seasons

A Work Page

Play "The Kangaroo" once. Ask students for information about the music.

Invite students to use their imagination to "hear" an animal in Camille Saint-Saen's work that isn't a kangaroo! Play the music again while imaginations begin to work.

Walk through the work page with students before giving it out and sending them to work on it.



After some working time, have students repeat the "crayon" activity from the last lesson, taking their crature around the space on the page.

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

This is a composer.
His name is Camille Saint-Saens.
He lived in France.
While he was on a holiday in Austria,
he wrote music that sounds like animals.
We listened to his kangaroo music.



If we didn't know the music was about a kangaroo, we might think it's about another animal or bug or bird that hops.

Choose one of your three hoppers. Circle its name.
Draw a small picture of your hopper below.
Leave lots of space for it to hop.

Ask me to tell you about my drawing.

Art, whether its audible or visual, invites us to enter into it.
We don't have to see or hear it the way its artist or composer intended.

I can do music in Lesson 4 . My name is _____

**This is a composer.
His name is Camille Saint-Saens.
He lived in France.
While he was on a holiday in Austria,
he wrote music that sounds like animals.
We listened to his kangaroo music.**

**If we didn't know the music was about
a kangaroo, we might think it's about
another animal or bug or bird that
hops.**

Print the names of 3 hoppers here.



**Choose one of your three hoppers. Circle its name.
Draw a small picture of your hopper below.
Leave lots of space for it to hop.**

Ask me to tell you about my drawing.

B New Poem Cat Voices

The ideas in this poem were introduced during the previous lesson. Say it once while students listen ("yowl" is said with a yowling voice, "meow" as if meowing, etc. If you want, the entire last line may be sung.)

**When cats shout they yowl.
When cats speak they meow.
When cats whisper its with a hissssss
When cats sing, its purr bliss.**

by LJ Clare

2nd Time: say the first part of each line When cats shout they ? students fill in the ?

3rd Time: say the first three words When cats shout ? students fill in the rest

4th Time: say When cats ... students fill in each line

5th Time: everybody says the whole poem

6th Time: students say the poem by themselves

Play with the poem by dividing the class into two groups. Use your hand to "conduct" which group is "talking". Alternate lines may be done by a group, or break each line into two parts. Offer a few students an opportunity to be the conductor.

Ask for a volunteer to perform the poem. Performing means putting emotion and energy into saying the poem, not simply saying it! Whenever feasible, provide opportunities for students to "solo" in music class in simple, routine ways to encourage participation and performance skills.

C September Song Pages

The DVD file named "CanDo 1 Song Book" has pages with either words or words and music to all songs in the basic lessons (the a's) and some of the additional songs. If you make reusable songbooks for your classroom from the pages, include the index page for easy reference.

If the pages are being given to students to keep, allow time for students to "decorate" the cover page, and give out the September song pages.

1. .5 minutes of quiet reading/singing time in today's lesson.

2. 10 minutes for singing student choice songs.

D Songs for Autumn

If you do a song as an additional activity in a "b" lesson, remember to add it to the **Repertoire**

Red, Red Leaves

Key C, first note G(so)

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

seasonal song

Canada

LJ Clare 2013



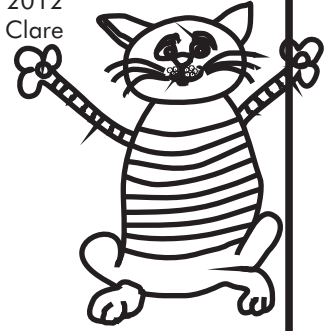
Red, red leaves, fall-ing all a-round us, Red, red leaves, fall-ing down.

Zipper songs have places where "new" words may be zipped in to create new verses. In this song both the colours of the leaves (orange, yellow, brown, green) and/or the verb (swirling, flying, piling) may be changed. Encourage students to come up with new ideas every time the song is sung. Try dividing the class into groups of 4 or 5. Give each group time to come up with their own version of the song. Then each group sings its song for the class.

I can do music in Lesson 4 . My name is _____

One Person, Many Voices

teaching rhyme
Canada 2012
LJ Clare



Shouting is an outside voice, calling to far away.

Speaking is an inside voice, for working or for play.

Whispering is a quiet voice so babies 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.

Draw a picture of a place where you use your different voices.

speaking voice	whispering voice
shouting voice	singing voice

Ask me to say one of the lines in the rhyme in the kind of voice it tells about.

Ev'rybody, Sing a Song of Seasons

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

tune: folksong USA
words: LJ Clare Canada
2011

hands over head in air clap clap

chorus **Ev - 'ry - bo - dy, sing a song of sea - sons,**

hands over head in air clap clap

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

clap clap reach up to pick apples

Au - tumn is the time when we pick ap - ples,

clap clap reach up and let your hands be leaves falling

Au - tumn is the time when the leaves fall down.

clap clap hold self and shiver

Au - tumn is the time when it gets a lit - tle chil - ly,

clap clap reach up and let your hands be leaves falling

Au - tumn is the time when the leaves fall down.

1 "Every year in Canada has four seasons. Hands up if you know the name of the season we are in now. (Autumn/Fall) How do we know that its Autumn? Listen while I sing/play a song about Autumn. Try to remember all the things in the song that tell us its Autumn."

Spring

2 "In the song, Autumn is the time for ??? (Let students fill in the blank.) Ready to do the actions while you listen? (Sing the song again.) Autumn is the time ..."

Summer

3 "I have a challenge for you. I'm going to sing(or say) "Autumn is the time when" and then you fill in the missing words." (Do the actions to help students remember the words.)

Autumn

4 "Ready to sing the song with me? What is the very first word in the song? (everybody) One, two, ready let's sing (Play the first note of the song on a glockenspiel, then sing the count-in using that pitch.) ... Everybody sing a song of" (If you are using the DVD to teach the song, then it will be helpful to say the words with students before trying to sing along with the DVD. If you are teaching the song using your voice, then slow the tempo/speed to make it easier to sing all the words.)

Winter