

April

Lesson

Focus: creating — composition

27 Dance(A) & Drama(B)



- A1.2 use dance as a language
- B1.4 communicate feelings

Music(C)



- C1.5 symbols represent sounds
- C1.2 apply elements while singing --tempo
- element focus: exploring mood
- element: pitch --new solfa "doh" or "do"

28 Dance(A) & Drama(B)



- A2.1 describe differences between dance and other movements

Music(C)



- C1.2 apply elements while moving
- "The Ants Come Marching"
- pitch: new solfa "do" or "doh"

29 Dance(A) & Drama(B)



Music(C)



Earth Day Lesson

- C1.3 create compositions for specific purpose
- C1.1 "The Whole World"

30 Dance(A) & Drama(B)



- A1.1 use movement in a variety of ways

Music(C)



- C1.4 demonstrate understanding
- symbols may represent sounds
- C3.2 identify music from different cultures
- "The Flight of the Bumblebee"

April

Thunder and Raindrops
Poor Little Bug, Poor Little Tick
La Cucaracha
Bugs on the Ceiling
The Ants Go Marching 5
The Whole World

Active Listening

Flight of the Bumblebees

Enrichment Songs

Little Arabella
Brown and Furry
The Internetting Spider
Ladybug, ladybug
Baby Bumblebee trad
Baby Bumblebee eco
Bee, Bee, Bumble Bee

Dance(A) & Drama(B)



- A1.2 use dance as a language
- B1.4 communicate feelings

Music(C)



- C1.5 symbols represent sounds
- C1.2 apply elements while singing --tempo
- element focus: exploring mood
- element: pitch --new solfa "doh" or "do"

Warm-Ups(3 minutes)

1 Body: Making Faces

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

2 Pitch Literacy: Singing Shape Cards

Practice and Review

Thunder Crashes

nursery rhyme
anon

$\frac{4}{4}$	Thun - der	cra - shes.		Light - 'ning	fla - shes.
	Rain	makes			I make spa - shes.

1 Place the above version of "Thunder Crashes" on the pocket chart. Ensure that the "Steps" are where the class can see them.

Read the key words for the steps with the class.

Read the chant with the class with a count-in of ...

"One, two, ready, read ..."

Ask: **"We stopped before the end of the steps. Which was the last step we did?(4) Why?"** (because this chant doesn't have a tune, doesn't have solfa to sing)

1. Introduce
2. Rhythm
3. Explore Words
4. Read Words in Rhythm
5. Sing Solfa
6. Sing Words in Rhythm

Lead in to next section: "Let's give it a tune so we can sing it."

Learning Music Concepts **Placing Notes/Symbols on Lines to Show Pitch Composing with Solfa**

2 "You can choose "so" or "mi" for each rhythm symbol in Thunder Crashes. Here's the way it will be shown." (Post the new version of Thunder Crashes. Orient students to the display. Point to the first rhythm symbol above "Thun". The circle above it is coloured in on the "so" line. That means that "so" is sung. Show the circle place markers for "so" and "mi" in the rest of the song. Help students realize that in music, **on a line** means that the note has a line going through the middle of its head/notehead/oval.)

Before class begins, cut circles out of coloured paper (just one colour so the focus is on where the notes are placed) to fit over the circles on the display music. If you use masking tape or sticky tac to attach the circles, then they may be removed so that a new melody may be composed.

Thunder Crashes nursery rhyme
anon

one two three four one two ready read

so mi

$\frac{4}{4}$ Thun - der cra - shes. | Light - 'ning fla - shes.

so mi

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

3 Use handsigns to do a quick "so-mi" warm-up. The Key of F, places "so" on C and "mi" on A (well within student voice range and playable on all glockenspiels). Ask students to make the handsigns with you.

After the warm-up ask:
"Which is the highest handsign?"
 "so"

Point to the line "so" on the display, commenting how in written music, "so" is always placed higher than "mi."

4 Engage students in choosing "so" or "mi" for each word syllable in the chant. Cover the chosen one with the prepared coloured circles. The circles for "puddles" are smaller, mimicking the shorter duration of "ti-ti" versus "ta ta". Everytime a note is decided, sing the sequence that has been created, so that the next choice is made in the context of a developing tune.

5 Continue in the "Learning Steps" process i.e. sing all the "solfa", then sing the words.

Sometimes it's difficult for beginners to maintain the solfa pitches when changing to words. If this is the case, try having half the class sing the solfa while the other half sings the words, then switch. Finally the whole class sings the words.

6 Ask students to reflect on the choices made in the melody. Is there enough variety? Is the tune interesting or boring(too predictable). Students may make suggestions for change if they can articulate a valid reason (no change just for change's sake). Sing the new song.

When finished ...

Congratulate the composers!



Poor Little Bug

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

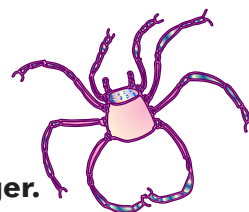
Children
North America
arr: ljc 2011



Poor lit - tle bug on the wall. No-bo-dy loves it at all.

No one to wash its clothes no one to tic - kle its toes, poor lit-tle bug on the wall.

Music Concepts - Mood **New Song: Poor Little Bug**



1 "Every song has a mood. Moods are feelings like surprise or anger. Listen to this song and try to decide what its mood is." (Play the "Poor Little Bug" from the CD.)

2 "Don't tell me the answer out loud. Tell me the mood of the song with your bodies." (Look for a student that may be showing sadness.) "(name of child) are you showing sadness?" (If child says "No." ask what mood she/he is showing. If it is appropriate to the song agree e.g. yes, the song feels that way to me also. "If the song feels that way to you, put your hands up. Are there any other feelings in this song?" (loneliness, sadness, silly--tickling the toes, forgotten) "We couldn't see the singer, what in the music helped us to discern/know its mood?" (words, slow/tempo, way the words were sung, volume/dynamics)

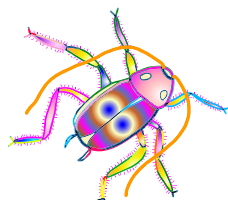


3 "This time when we listen, let's show the song with our bodies. Ready?"

4 "I'm going to say/sing one line in the song, you be my echo." (Repeat with all lines from the song, then try singing with the CD.)



5 "Good singing. That was very slow, wasn't it --let's try singing the song at a different tempo - presto. One, two ready sing ... What happened to the song when we sang it quickly?" (answers will be varied)



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

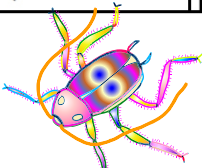
La Cucaracha

Spanish
 then Mexican
 1400s
 new words: LJ Clare
 Canada 2012

La cu-ca-ra-cha, la cu-ca-ra-cha,

1. you are tee-ny, ti-ny bug. You like to play here, you like to
 2. I would like you quite a lot, if you weren't right here, in-side my
 (ya no pue-de ca-min-ar, por-que le fal-te, por-que no

sway here, when you dance up-on my rug.
 sight here, and moved to an-oth-er spot.
 tien-e, un-a pa-ta para an-dar.)



Like many children's songs, La Cucaracha had its origins in political satire. Verses have been written from the time of the Granada War in 1492 to the time of the Mexican revolution in the early 1900s. In its most popular form the last line may be "una pata para andar" (a leg to walk on), "la patita principal" (the front leg) or "patas para caminar (legs to walk with). Cockroaches are found all around the world and vary in size from "teeny tiny" to as large as a mouse (Afghanistan). Pixar transformed the cockroach from being a pest to being a treasured friend in the movie Wall-E.

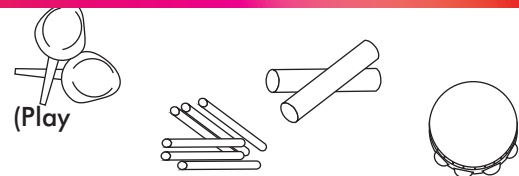
Music & Movement/Dance La Cucaracha

6 I'm going to play a different song. Listen for its mood." (Play "La Cucaracha" from the CD, then repeat the pattern from Step 2.

7 "There's something else different in this song. Did you hear it?" (Spanish sung)

8 Post the words for this song --review them with the students. Ask students to use their magic lips (mouths move but no sound) to sing the words as they listen to the CD again.

9 **Good listening.** In Latin America where this song comes from, there's a dance that goes "Cha cha cha!" (Do a little "cha cha cha" movement with hands and feet.) When I say, "Go," stand up and when the music is playing we'll listen for the places to do the "Cha cha cha!" There are simple, logical places to add three steps for the "cha cha cha." Help your students find them by modeling as the music plays. Students may sing, or simply listen and "cha cha cha."



10 "La Cucaracha" cries out for percussion instruments. Today, just for fun, make a joyful noise. Give out a variety of percussion instruments (shakers, a tambourine, drums, rhythm sticks, spoons). Let students sing, dance and play their instruments to the CD music or the DVD videosong.



New Repertoire



Poor Little Bug
 La Cucaracha

Lesson Plan for 27 a ends here..

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

Glance ahead through April lessons to see the "Bug Connection." Consider linking music to other subjects e.g. science; visual arts (symmetry); etc.

Warm-Ups(3 minutes)

Body: Making Faces
 Pitch Literacy: Sing Shape Cards

Practice and Review

Songs and Mood: Poor Little Bug

Music & Movement/Dance

Cha-cha-cha to La Cucaracha

Optional Ideas

A Work Page
 Composing with Solfa so-mi

B Music - Visual Arts - Poetry
 Little Arabella Miller
 & Brown and Furry (Christina Rosetti)

C Piggyback Song
 The Interneting Spider

A Work Page Composing with Solfa

- 1 Do a quick warm-up in the Key of F. Sing the song that was created from the "Thunder Crashes" chant last week. Help students to remember the process of creation.
- 2 At their desks, students are to compose their own version of the song.
- 3 Before music time is over, choose two or three of the student compositions to sing with the class. Student "so-mi" choices will need to be put on the display copy of the music so that the class may read the music.

*** Double bonus: students get to hear their songs sung AND the class gets practice in reading/singing solfa.**

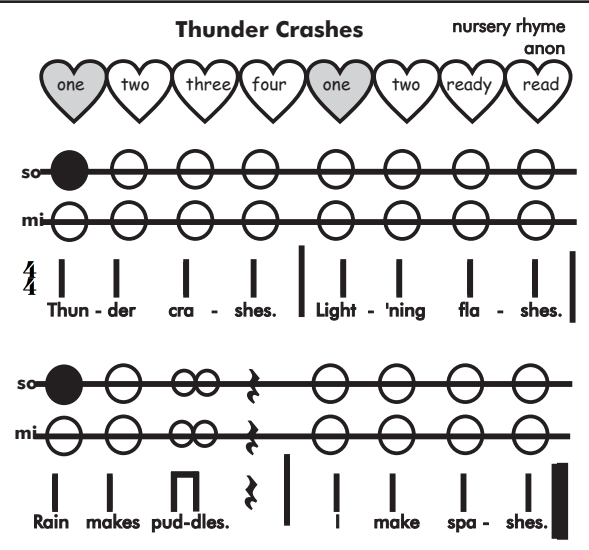
I can do music in Lesson 27 . My name is _____

Be a composer. Colour in notes to make a tune for the song.

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Thunder Crashes

nursery rhyme anon



one two three four one two ready read

so mi

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

so mi

Rain makes pud-dles. I make spa - shes.

- 1 Choose "so" or "mi" for the words in the song.
- 2 Sing the "so" and "mi" song.
- 3 Sing the words to the song.

When you can sing your song, sing to a friend and then try to sing the friend's song.

Ask me to sing you my song!

Be a composer. Colour in notes to make a tune for the song.

Thunder Crashes

nursery rhyme
anon

one

two

three

four

one

two

ready

read

so

mi

$\frac{4}{4}$

Thun - der

cra - shes.

Light - 'ning

fla - shes.

so

mi

Rain

makes

pud-dles.

make

spa - shes.

1 Choose "so" or "mi" for the words in the song.

2 Sing the "so" and "mi" song.

3 Sing the words to the song.

When you can sing your song, sing to to a friend and then try to sing the friend's song.

Ask me to sing you my song!

Prep for Lesson

1. Practice reading "Arabella Miller" until it has a clear, firm beat
OR learn it from the videosong.
2. Practice reading "Brown and Furry" 2 ways
first: without a beat/free style
second: with a beat.
3. Choose or invent a way to make a caterpillar. Gather materials and try it out.

- 1** Say the "Arabella Miller" rhyme to your students. (Add a finger crawling up each of your arms to be the caterpillar and "act out" Arabella's disgust/fear/?)

Invite students to do the actions as you say it again.
Invite students to do the actions and say the rhyme.

Explore the mood. What does Arabella feel? What do students feel about caterpillars? Why? What are caterpillars?

- 2** Ask students to listen for the mood in a different poem. Read/say "Brown and Furry" free style (without a beat).

Explore the mood of this poem. Why does the author want to protect caterpillars?

Do you think Arabella could ever change her feelings about caterpillars enough so that she'd want one to crawl up her arm?

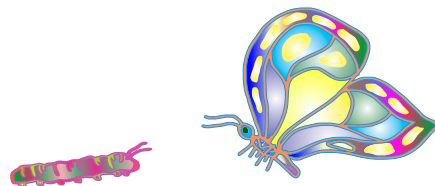
- 3** Change the focus to "beat" or "free verse" readings of Rosetti's poem. Challenge students to listen for what is different as you say the poem (this time with a firm, clear beat). Which way do students prefer the poem to be read?

- 4** Choosing either one of the ideas shown here, or your own creation, guide students through a visual arts experience to make a caterpillar.

Visual Arts Logical Goals for
Caterpillar Making

1. skill: cutting
2. patterning
3. painting-colour mixing

Google for instructions and/or other ideas.



Little Arabella Miller
had a fuzzy caterpillar
First it crawled up on her mother
then up on her baby brother
"Euw," said Arabella Miller,
"Take away that caterpillar!"

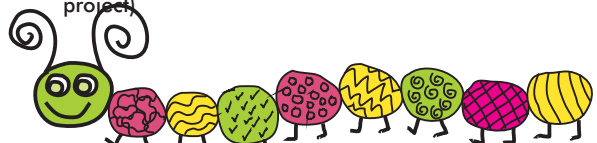
Nursery Rhyme

Brown and furry
Caterpillar in a hurry
Take your walk
To the shady leaf, or stalk,
Or what not,
Which may be the chosen spot.
No toad spy you,
Hovering bird of prey pass by you;
Spin and die,
To live again a butterfly.

Christina Rosetti

Use handprints (paint) to make the form of the caterpillar. Outline with marker and add shoes, face features, antennae. (2 day project)

Use two of the primary colours to mix/make a textured paper. Cut circles from the paper, then add texture lines with a black sharpie. (2 day project)



Practice cutting circles from squares, then fill each with a different pattern.

Excellent Bug Books for Read-A-Loud

Eric Carle

The Hungry Caterpillar
The Very Clumsy Click Beetle
The Very Lonely Firefly
The Grouchy Ladybug
The Very Quiet Cricket
The Very Busy Spider



The Internetting Spider

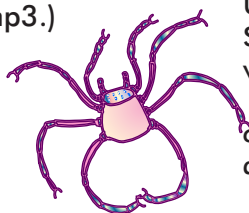
Key F, first note low so(C)
a cappella count-in: 1--2-The

tune: traditional
words: LJ Clare
Canada 2005

The een - cy ween- cy spi - der surfed the in - ter - net,
Found an em - pty site and wove a love - ly web,
Out came a vir - us and washed the web a - way, but the
in - ter - net - ting spi - der came back the ve-ry next day.

1 Sing the "Eency Weency Spider" with students (Most children learn this in kindergarten. If you need some reminders listen to its mp3.)

The eency weency spider climbed the water spout
Out came the rain and washed the spider out
Up came the sun and dried up all the rain
So the eency weency spider climbed the spout again
voice: *pianissimo*(very soft)



change voice to: *double forte*(very loud)
and the words to: "great big spider"

2 "Spiders are interesting bugs, but they aren't insects. (Choose one of the reasons and briefly explain e.g. number of legs or body parts, growing pattern.) **The spider in the song must have been an outside spider because it climbed a waterspout** (explain it's the way rain comes down from the eaves along the roof). **I know an inside spider, listen to what it did.** (Sing/play The Internetting Spider.) **What did this spider do?** (climbed into the internet). **Let's look at the words."** (Post them. Encourage children to see the words with two possible meanings.)

web	spider's web	website
site	a place to build	a page on the internet
virus	things that makes us sick	things that stop the computer working
surf	way to ride ocean waves	playing on the internet

3 Sing the song.

Dance(A) & Drama(B)



A2.1 describe differences between dance and other movements

Music(C)



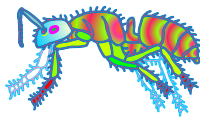
C1.2 apply elements while moving
"The Ants Come Marching"
pitch: new solfa "do" or "doh"

Warm-Ups (3 minutes)

- 1 **Body:** Making Faces
- 2 **Form:** Dipsy Doodle (page 136)

Practice and Review Mood in Songs

- 1 "In our last music lesson we learned two new songs with different moods. Who can tell me the name and mood of one of the songs?"
- 2 "I'm going to tell you the name of a song in our repertoire. Sing the song in your mind, and try to discern/figure out/think of the song's mood."
 - C-c-c-c Cold (uncomfortable)
 - Hush Little Baby (loving, sleepy)
 - Blast Off! (exciting, scary)
 - I Like to Eat Apples and Bananas (silly)
 - Poppies Are for November (reflective, sad, solemn)
- 3 **Sing:** Poor Little Bug
Key D, first note so(A)
count-in: 1 2 3 4 Poor...



(If you haven't already done so in another subject area, this might be a good time to begin a list of "feeling" words. Increasing vocabulary for emotions is a helpful life skill.)

Pitch: New Solfa "do" or "doh"

- 1 WarmUp/Pitch Match in the Key of G,
so = D, mi=B, la= E.
- 2 Place the music for "Rain, Rain, Go Away" on the pocket chart. Remind students that the song was learned by using the "steps." Point to one of the notes, ask: **Is it "so" or "mi?"** **How do you know?** (either because it says so above it, or because it's higher(so)/lower(mi) than the other note. Sing the song.

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

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

so so mi mi so so mi mi so mi so so mi
Pit-ter pat-ter pit-ter pat-ter Rain, rain, go a - way,
so so mi mi so so mi so so mi mi so so mi
come a -gain an-oth-er day, our friend wants to play.

from
page 178

3 Place the new version, seen below, of "Rain, Rain" on the pocket chart.

"This music for "Rain, Rain" has something new in it. Hands up when you see something new." (Chances are students will first notice the new words at the beginning and end. If students notice the "extra" note i.e. "doh" then still continue ...

"These words and notes at the beginning of the song are an introduction ---Can you find them in another place?" (at the end).

Rain, Rain, Go Away

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

England
children's song
arr: LJ Clare 2013

so mi do so so mi mi so so mi mi so mi so so mi
Rain rain rain Pit-ter pat-ter pit-ter pat-ter Rain, rain, go a - way,
so so mi mi so so mi so so mi mi so so mi so mi do so mi do
come a -gain an-oth-er day, our friend wants to play, rain,rain,rain, go a-way.

4 "Listen as I sing them, then be my echo." (Sing the introduction words, students echo.) Repeat for the ending.

5 "Well done, now let's try the song with it's introduction." Sing the song words through.

"The introduction starts on "so." Hands ready? Sing.

"Rain (make the "so") rain"

Is the second rain higher or lower than the first one? (lower) Yes, it's "mi."

"Rain (so) rain (mi)."

Sing the first two "rains" several times, using the handsigns:

Listen to the third "rain" for whether its higher or lower. Yes, it's lower. It's name is "do" (sometimes spelled "doh").

"Rain (so) rain (mi) rain (?)"

Try it's handsign. a closed fist, lower than "mi"

6 "Do/doh is very important in solfa. Be my echo with your hands and voices as we try it out."

so la so do
so mi so do
so so mi do
so do do so

If you are hesitant to sing, use the videowarmup.



Key G
E
D
B
F

Sing a few solfa sequences for students to echo.

Bugs On The Ceiling

teaching rhyme
Canada 2012
Lesley J Clare

4/4

Bugs on the ceil-ing, bugs on the wall, Bugs on the floor I don't like at all, but

Bugs in the gar-den, bugs in the sky are there for a rea-son, Do you know why ?

Practice the Steps with Bugs on the Ceiling

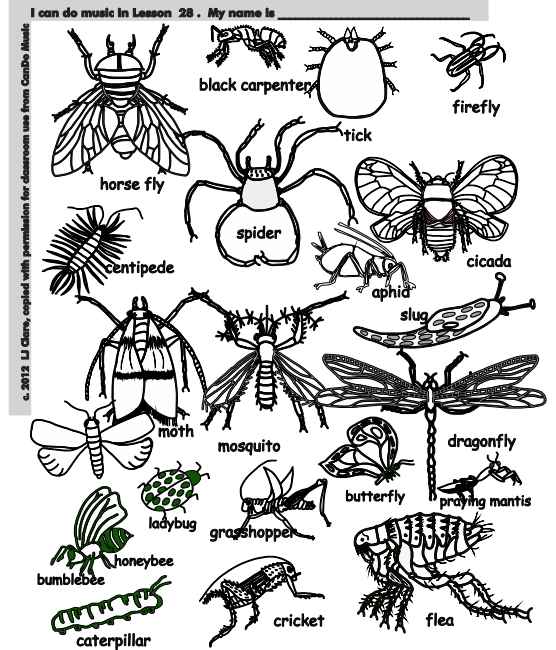
1. Teach "Bugs on the Ceiling" using the steps.

Steps to Learning a Chant

- 1 introduce the chant
- 2 read and clap the rhythm symbols (ta, ti-ti)
- 3 explore the words to see if any are new
- 4 read the words to the rhythm

Add Instruments

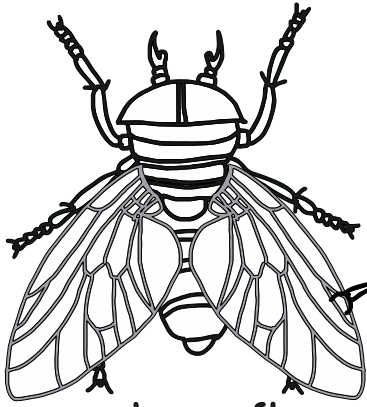
2. Help students to remember the instrument rules --especially re not touching/playing until the conductor says!



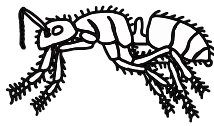
Ask me to sing you my favourite bug song!

Playing instruments while reading simple music is both excellent practice and an important motivation to learn the written symbols. If there isn't time to give out percussion instruments --- use body percussion (clap, pat knees, snap fingers, rub fingernails across clothing, etc.)! The instrument choices below are simply ideas, vary it by teacher/student suggestions.

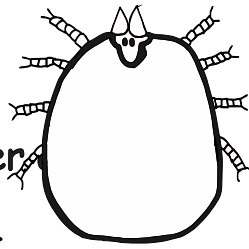
<p>rhythm sticks</p>	OR	<p>PAT KNEES</p>	OR	<p>shakers maracas</p>	OR	<p>CLAP</p>	OR	<p>tambourine</p>	OR	<p>THROW HANDS IN AIR</p>	
every "ti-ti" (eighth notes)			every "ta"(quarter note)			every "sh"(quarter rest)					



horse fly



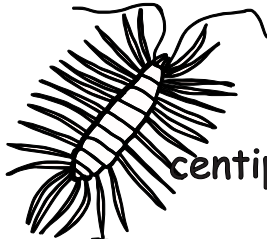
black carpenter



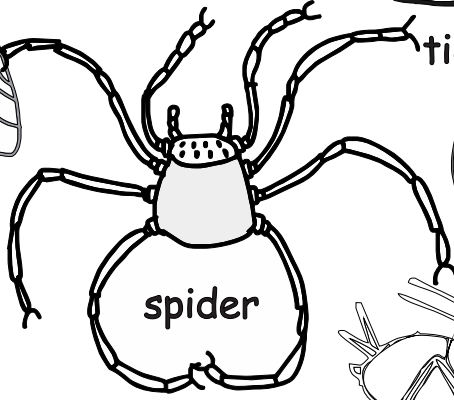
tick



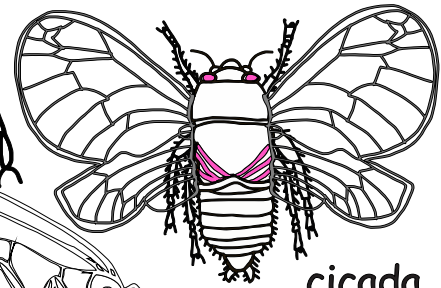
firefly



centipede



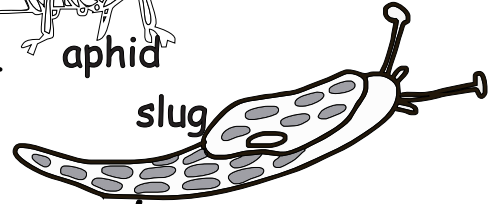
spider



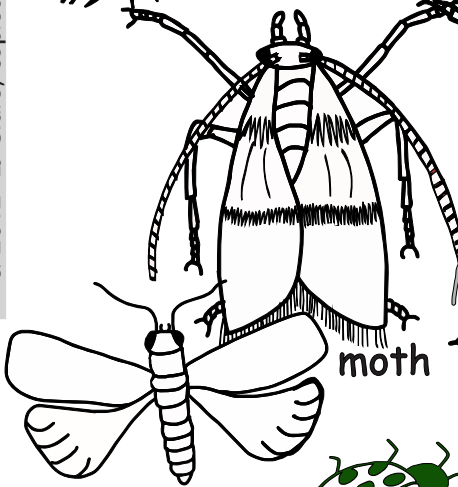
cicada



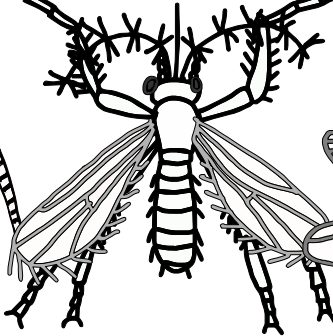
aphid



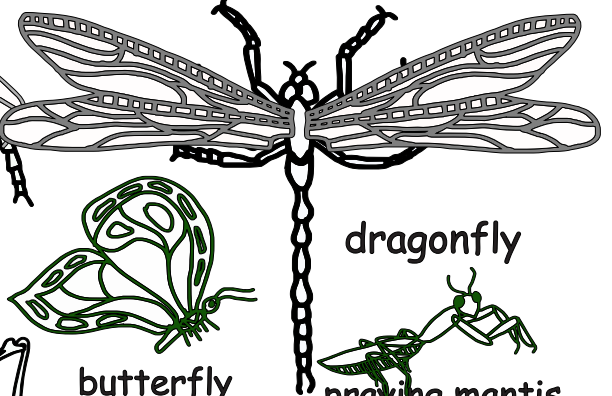
slug



moth



mosquito



dragonfly



butterfly



praying mantis



honeybee

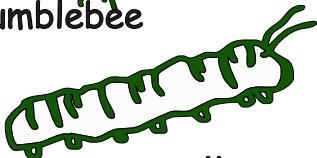
bumblebee



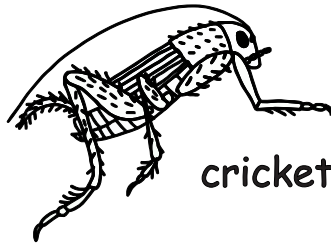
ladybug



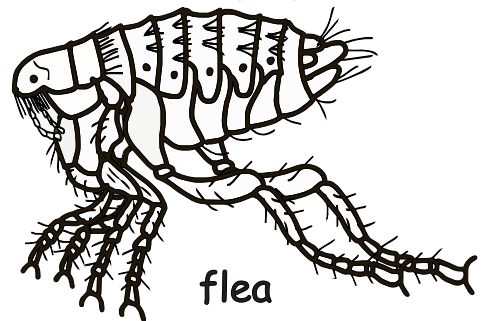
grasshopper



caterpillar

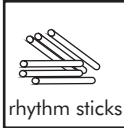



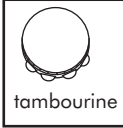


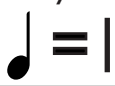



cricket



flea

Ask me to sing you my favourite bug song!

	OR			OR			OR	
every "ti-ti" (eighth notes)			every "ta"(quarter note)			every "sh"(quarter rest)		
								

- Give out instruments so that every child has "something." If you don't have a class set of rhythm sticks (chopsticks), rulers or popsicle sticks will work. Students playing shakers only need one.
- Begin with the tambourines. Ask students to hold their tambourines and play them every time there is a "sh." Give a count-in --everyone says the words. If that is successful, ask students with a shaker to hold their instruments and play them every time there is a "ta." Give a count-in --everyone says the words. Finally, the rhythm sticks play on "ti-ti." Encourage everyone to say the words.
- Now, try once through with everyone using "magic lips," i.e. thinking the words but not saying them out loud.

Collect the instruments.

Bits About Bugs

Bugs ?

Bugs on the ceiling, bugs on the wall,
Bugs on the floor I don't like at all,
BUT
Bugs in the garden, bugs in the sky
Are there for a reason, do you know why?

Bugs

Bugs

Bugs



Ladybugs eat the **aphids** that eat farmer's crops.



Cockroaches also eat dead animals and so aid decomposition.



Bees make honey.

Bumblebees do not make honey, but they do eat flower nectar. Their large "bums" rub against flower pollen and so they are vital in pollination.



Spiders are arthropods (not insects). **Spiders** make silk and eat many smaller insects, helping to control those populations e.g. mosquitos.



Fly larvae are **maggots** which have many purposes in medicine and ecology.



Ants come in many kinds, and have just as many uses and variations including pollination, seed distribution and being a food source.



Caterpillars and **butterflies** are part of the same life cycle. Their presence indicates a healthy ecosystem as their life cycle requires stable conditions to thrive.

Connecting Ideas Rhythm Counting (# of syllable claps) and Beat Counting (# of hearts)

Differentiating between rhythm and beat is basic to music literacy and composition.

New Flashcard Set: Bugs

- 1 "Bugs on the Ceiling" asks an interesting question --- why are bugs here? As you show, name and put each "bug" on the pocket chart, briefly describe a role it plays in ecology.
- 2 When all the "bugs" are on the pocket chart, name each bug again, and ask students to show with their fingers its **rhythm count**. (As a word is said, put a finger up on each syllable as it is pronounced, then count the fingers OR count the claps that are made with each word as it is pronounced.)
- 3 Now place four hearts on the pocket chart. Ask what the hearts represent. (**beats**) Invite responses to questions such as:

Name a bug that takes one beat to say.
Name bugs to take 3 heart beats to say.
If I have an "ant" and a "caterpillar"
how many beats do I have covered?

(Make the "beat count" obvious by moving each flashcard directly under the hearts that are on the pocket chart.)

- 4 Direct student attention to the rhythm symbols on the flashcards. Ask questions to explore the differences between rhythm and beat, e.g.

What is the rhythm count for caterpillar? (4)
What is the beat count for caterpillar? (2)
Why are they different numbers?
 (because rhythm and beat are different things)

Rhythm Count
(How many claps?)

 caterpillar	ti - ti ti - ti ca-ter-pil-lar 1 2 3 4
 ladybug	ti - ti ta la-dy-bug 1 2 3
 ant	ta ant 1

Beat Count
(How many hearts/beats?)

 caterpillar	2 hearts 2 beats
 ladybug	2 hearts 2 beats
 ant	1 heart 1 beat

<p>Rhythm Count (How many claps?) </p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center; vertical-align: top;"> caterpillar </td> <td style="padding-left: 20px; vertical-align: top;"> ti - ti ti - ti ca-ter-pil-lar 1 2 3 4 </td> </tr> <tr> <td style="text-align: center; vertical-align: top;"> ladybug </td> <td style="padding-left: 20px; vertical-align: top;"> ti - ti ta la-dy-bug 1 2 3 </td> </tr> <tr> <td style="text-align: center; vertical-align: top;"> ant </td> <td style="padding-left: 20px; vertical-align: top;"> ta ant 1 </td> </tr> </table>	 caterpillar	ti - ti ti - ti ca-ter-pil-lar 1 2 3 4	 ladybug	ti - ti ta la-dy-bug 1 2 3	 ant	ta ant 1	<p>Beat Count (How many hearts/beats?)</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center; vertical-align: top;"> caterpillar </td> <td style="padding-left: 20px; vertical-align: top;"> 2 hearts 2 beats </td> </tr> <tr> <td style="text-align: center; vertical-align: top;"> ladybug </td> <td style="padding-left: 20px; vertical-align: top;"> 2 hearts 2 beats </td> </tr> <tr> <td style="text-align: center; vertical-align: top;"> ant </td> <td style="padding-left: 20px; vertical-align: top;"> 1 heart 1 beat </td> </tr> </table>	 caterpillar	2 hearts 2 beats	 ladybug	2 hearts 2 beats	 ant	1 heart 1 beat
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 ladybug	ti - ti ta la-dy-bug 1 2 3												
 ant	ta ant 1												
 caterpillar	2 hearts 2 beats												
 ladybug	2 hearts 2 beats												
 ant	1 heart 1 beat												

In Grades 1 and 2, music literacy uses a quarter note as the standard length of a beat.

How many heart beats does a "ta" take?

If I have a "ti-ti," how many heart beats does it take?

The Ants Go Marching

Key Em, first note low so(B)

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

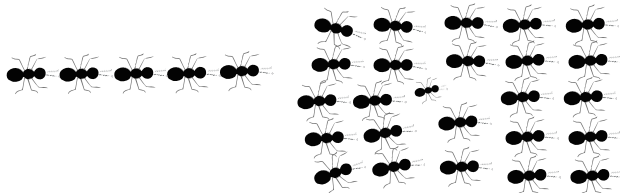
traditional

The ants go march-ing one by one, hur - rah, hur - rah. The
ants go march-ing one by one hur - rah, hur - rah. The ants go march-ing
one by one, the lit - tle one stops to suck his thumb and they
all go march-ing down to the ground to get out of the rain, boom boom boom...

one by one	to suck his thumb
two by two	to tie her shoe
three by three	to climb a tree
four by four	to shut the door
five by five	to shout, "I'm alive!"
six by six	to pick up sticks
seven by seven	to rhyme eleven
eight by eight	to try to skate
nine by nine	to check the time
ten by ten	to say "the end"

(the song ends abruptly after "the end")

- 1** suck its thumb
- 2** tie its shoe
- 3** climb a tree
- 4** shut the door
- 5** "I'm alive!"
- 6** pick up sticks
- 7** rhyme 11
- 8** try to skate
- 9** check the time
- 10** cause it's the end



Create your own class version by choosing new rhymes for each of the numbers.

"The Ants Came Marching" is a variation of a civil war song, "When Johnny Comes Marching Home Again." Ants do live in "armies" and leaf cutter ants are famous for the lengths of their marching lines to and from the nest.



Marching is an excellent way of helping students to find and keep the beat.

Music & Movement/Dance Reflection and Analysis

1. Play the music and move freely to "La Cucaracha."

2. Gather students back together in the meeting place.
Ask: "As the music was playing, we were moving.

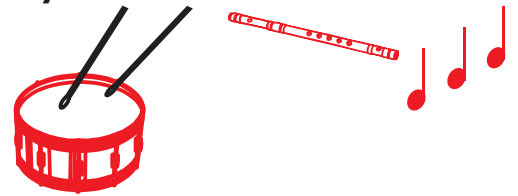
Were we dancing?

How do you know we were dancing?

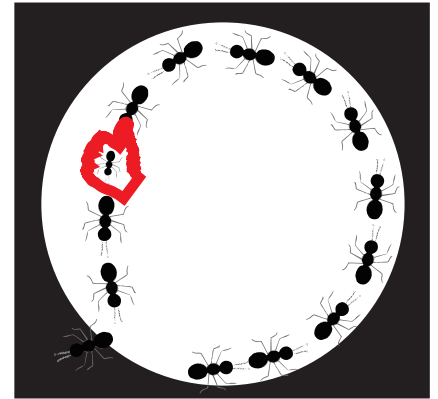
When you run in the gym, are you dancing? Why?

**When we sing and move to "When I Was One,"
are we dancing? Why?**

Where have you seen people dancing?"



3. "Today there's a new piece of music for moving. It has some instructions in it for how to move. Listen carefully and try to remember as many instructions as you can. Play or sing, "The Ants Came Marching." If I'm singing, I sometimes limit the song to 5 verses.



4. Challenge students to come up with the eleven instructions (10 verses + marching).

"Are the ants dancing?

Is marching a kind of dancing.

Why or why not?"

(This is one of those questions where there isn't a clear answer so encourage imaginative thinking.)



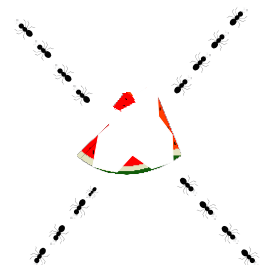
5. Explain briefly that there are ants who march (leaf cutter ants) and there are ants who are called army ants. Talk about characteristics of marching (straight lines, arms swing, everyone starts with the left leg moving out first, possibly knees high). Play a few verses of the song for students to march freely. Then attempt to have students march in twos, threes, lines, etc. exploring different combinations of marching formations.



New Repertoire



Bugs on the Ceiling
The Ants Go Marching



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

Glance ahead through April lessons to see the “Bug Connection.” Consider linking music to other subjects e.g. science; visual arts (symmetry); etc.

Warm-Ups(3 minutes)

Body: Making Faces
 Form: Dipsy Doodle (page 136)

Practice and Review

Songs and Mood: Poor Little Bug

Music & Movement/Dance

Differentiating Dance and Marches
 March: The Ants Come Marching

Experiment with different march formations e.g. in two’s; three’s; long line; 3 shorter lines ...

Show pictures (or see video) of the instruments used to play the march.

Optional Ideas

A Work Page
 Music Literacy: Rhythm & Beat Counting

B Music - Poetry - Composition
 Ladybug, Ladybug couplets















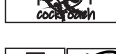





C Repertoire Review
 Sing, dance, chant the Bug Repertoire

- Poor Little Bug On the Wall**
- La Cucaracha**
- Eency Weency Spider variations**
 incl: **The Internetting Spider**
- Little Arabella Miller**
- Brown and Furry**
- Bug On the Ceiling**
- The Ants Go Marching**

A Work Page Rhythm and Beat Counting

- 1** Display a copy of the workpage (use a document reader; the digital copy in the Bug File or enlarge part of the page with a photocopier.
- 2** Do the first 3 bugs with the whole class. The third column is a challenge to recognize the silhouettes and print their names.
- 3** Student work time at desks ---each student begins by re-doing the first three on the page.
- 4** Either use as an assessment tool for teaching (Are enough students in the class “getting” the big ideas --or do the concepts need to be reviewed?) or for individual students.

I can do music in Lesson 28 . My name is _____

	Beat Count <small>(How many hearts/beats?)</small>	Rhythm Count <small>(How many claps?)</small>	What's My Name?
 ladybug	1 or 2	_____	
 aphid	1 or 2	_____	
 fly	1 or 2	_____	
 caterpillar	1 or 2	_____	
 butterfly	1 or 2	_____	
 spider	1 or 2	_____	
 ant	1 or 2	_____	
 cockroach	1 or 2	_____	
 bumblebee	1 or 2	_____	
 flies	1 or 2	_____	

Ask me to tell you about the bugs.

I can do music in Lesson 28 . My name is _____

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Beat Count
(How many hearts/beats?)

Rhythm Count
(How many claps?)

ladybug

1 or 2

What's My Name?



aphid

1 or 2



fly

1 or 2



caterpillar

1 or 2



butterfly

1 or 2



spider

1 or 2



ant

1 or 2



cockroach

1 or 2



bumble
bee

1 or 2



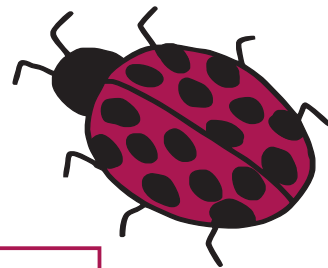
flies

1 or 2



Ask me to tell you about the bugs.

B Chant: Ladybug, Ladybug



1 "Some farmers grow crops on their fields, grains like oats or wheat. People like to eat grains, but so do bugs! A long time ago, in England, after the grain was harvested, the farmers burned their fields to try to get rid of insects that like to eat the grain. Before the farmers set the fire, some of them shouted:

**Ladybug, ladybug, fly away home
Your house is on fire, your children all roam,
All except one, her name is Ann
She hid under the frying pan!**

2 "I wonder why they wanted the ladybugs to fly away? (Say the rhyme again.) **What do you think? Why did they want the ladybugs to fly away?**" (the answers will be interesting eh?) Briefly explain why farmers liked ladybugs. If you are doing a science unit on life cycles, the ladybug makes an interesting study.

3 Students may know at least the first two lines of this rhyme. Invite them to say it with you.

Then ask: "**Where was Ann?**" (under the frying pan)

One theory is that "Ann" refers to the pupae stage of the ladybug. The developing bug would have been safe from fire within this capsule.

4 "If there is a fire in my house, I don't hide under a frying pan -- what do I do? (review fire safety rules) **But, this chant is about a bug --a young bug spends some developing in a pupa which would protect it from fire. So the chant is just joking about the ladybug's children hiding from the fire, they were safe in their pupae."**

5 "Let's make a joke about the ladybug's children.
Where else could they hide in a house?

*under a chair

**What is a name that rhymes with chair?
Nadair?**

*under a rug ---Doug?

*under the bedstead ---Ahmed?"

Make up several new verses and say them with the students.

**Her name is Sue
She hid in her sister's shoe**

**His name is Zack
He hid in an old backpack**

**Her name is Mo
She hid in the cookie dough**

**His name is Fred
He hid under his mother's bed**

Farmers like ladybugs. They eat the aphids that eat the crops. In years past, farmers usually burnt their fields after harvest to rid them of insects or pests. It became traditional for farmers to recite this rhyme before the burning in the superstitious belief that the ladybugs would then fly away safe to come back and continue helping the farmers.

The rhyme itself, however, probably comes from the time of the Protestant reformation in England. There were years when it was illegal for Catholics to celebrate the mass. Often they would gather in fields far away from towns for secrecy. The cry of "Ladybug/bird, Ladybug/bird fly away home" was a warning that soldiers were near. (In England, ladybugs are known as ladybirds.) There is also speculation that its creation has something to do with the Great Fire of London in 1666. The first known publication date for Ladybug, Ladybug is 1865.

Dance(A) & Drama(B)



Music(C)



Earth Day Lesson

C1.3 create compositions for specific purpose

C1.1 "The Whole World"

Warm-Ups(3 minutes)

1 Focus: Listening Game

Composition projects always take more time than I expect. Today it may be helpful to begin with the composition project and include the new song only if there is time.

Practice and Review Rhythm and Beat Counting

Repeat the beat and rhythm counting activity from the last lesson.



Leave the flashcards on the pocket chart for the introduction to "The Whole World."

New Song: The Whole World

1 Begin saying, "Bugs on the ceiling ..." and invite students to join you (cup a hand to an ear, or beckon them with a hand if they don't automatically join in).

2 "Do you know why? What do ladybugs do?" (eat the aphids that eat crops) Help students to remember some of the other ideas about how bugs help the world keep green -see page .)"Every creature, every plant is part of our world. Every part of our world is connected together, like pieces in a puzzle are connected. If one of the pieces is missing, then the puzzle isn't complete. So we need to take care of each other, and the world. How can we help bugs?" (e.g. grow flowers for bees)

3 "Who takes care of you? Who takes care of me?" (Explore the idea of being a community. We may or may not know all the people who do things that we need.) "Who takes care of our classroom? home? community? world?"

4 "Listen and try to remember 5 things in this song that's we're taking care of." Sing/play, The Whole World."

We may come from different lands
But we share the world, it's in our hands
We may come from different lands
But we share the world today

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

Birds and bees are in our hands
Flowers and trees are in our hands
Elephants and fleas are in our hands
The world is in our hands

The whole world is in our hands ...

Lakes and prairies are in our hands
Mountains and valleys are in our hands
Forests and deserts are in our hands
The world is in our hands

The whole world is in our hands ...

Little bitty babies are in our hands
Grammies and Grampies are in our hands
All kinds of people are in our hands
the world is in our hands

The whole world is in our hands ...

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

The Whole World

tune: traditional
arr and words: LJ Clare
Canada 2013



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



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



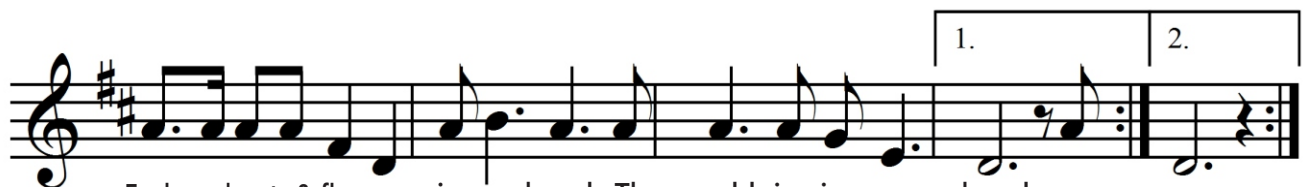
whole world is in our hands, The whole world is in our hands, The



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



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



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

Forests & deserts

All kinds of people

hands.

5 Instead of asking students to tell you what they remember, invite them to finish each line that you begin:

"Birds and _____ are in our hands,
"Flowers and _____ are in our hands,
"Elephants and _____ are in our hands
... etc.

6 Put either the song flashcards or page in the pocket chart as a memory aid or use the video. Play the song and ask students to sing with the music. (This is another of the songs that is best learned through immersion due to repeated words with different pitches.)

Teacher Information

Composition Project

The examples of the composition project may be printed from the pdf files, or used as a guide and made on the pocket chart using the "Bug Flashcard Set."



The composition project is an opportunity for students to use many of the concepts they have been practising this year. Then, once finished, the projects will be used during the "Practice and Review" time. The Composer/student sees their work being performed by the class and the class has multiple sources with which to practice their reading skills.

Plan Ahead

The basic project is to compose, using cut and paste, a four line chant choosing tempo and mood for performance.

If your class has two music times a week there are two possibilities for enrichment --either one stands alone, or they could both be done.

Enrichment A Musical Arrangement/Adding Instruments

Enrichment B, Composing a Tune - Adding Solfa

Composition and Performance Project

Bugs, Bugs

In November, the composition project encompassed creation of musical word phrases, form, tempo and performance. The composition project in this term builds on those skills, adding the possibility of rhyming phrases, instrumentation and solfa.

Expectations

Completion of this project gives students an opportunity to demonstrate levels of achievement in meeting the following goals:

- *ability to set and keep a steady beat while performing a rhythm chant (using a count-in; rhythm symbols for ta, ti-ti, sh)
- *creation and writing of a musical chant (four "4-beat" lines relating to a bug theme)
 - *adding a melody using solfa: so-mi-do (enrichment option)
- *choosing and using percussion instruments (enrichment option)
- *expressing knowledge of musical terminology in composition and performance (tempo, articulation, percussion instruments)
- *communicating ideas in writing and performance of music
- *giving reasons for musical choices and reflecting on their own projects

Composition Project Bugs

Step One Review the "Learning Steps"

- 1 Place one of the example projects on the pocket chart.
- 2 Engage students in learning it by using the first four "Steps."
- 3 With the class, make choices for tempo, articulation and mood. Encourage students to give reasons for their choices e.g. "sad" because it says the bugs make me frown. Say the chant again, using the choices.
- 4 Who composed this chant? Point to the information on the example.
Composer's Name _____
- 5 If you think your class will need help reading the word choice flashcards, take time now to place them on the pocket chart and review.

1. Introduce
2. Rhythm
3. Explore Words
4. Read Words in Rhythm
5. Sing Solfa
6. Sing Words in Rhythm

Circle your choices.

Tempo: Andante Presto Allegro
Articulation: Legato Staccato
Mood: happy sad tired surprised

Circle your choices.
Tempo: Andante Presto Allegro
Articulation: Legato Staccato
Mood: happy sad tired surprised

Composer's Name _____

Count-in: one two ready read

ladybug

Circle your choices.
Tempo: Andante Presto Allegro
Articulation: Legato Staccato
Mood: happy sad tired surprised

Composer's Name _____

Count-in: one two ready read

ant

Bugs, bugs all

ladybug

Bugs, bugs in n

bugs

spider

hop fly

Circle your choices.
Tempo: Andante Presto Allegro
Articulation: Legato Staccato
Mood: happy sad tired surprised

Composer's Name _____

Count-in: one two ready read

Bugs, bugs u

big bugs

Bugs, bugs u

Bugs, bugs n

Circle your choices.
Tempo: Andante Presto Allegro
Articulation: Legato Staccato
Mood: happy sad tired surprised

Composer's Name _____

Count-in: one two ready read

caterpillars butterflies

Bugs, bugs in my town

ants bees

Bugs, bugs all a - round

Example Compositions

Page size copies are found at the end of this lesson.

Circle your choices.

Tempo: Andante Presto Allegro
Articulation: Legato Staccato
Mood: happy sad tired surprised

Composer's Name _____



ta or ti-ti



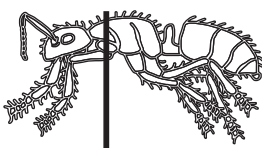



ta or ti-ti




count-in: one

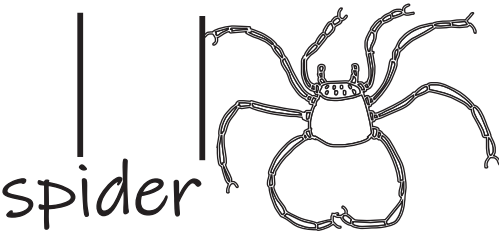

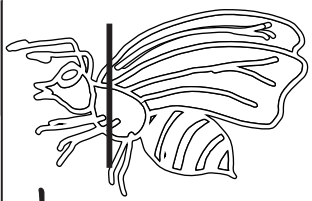
two




ready

read

 ant		 fly	
--	---	---	---

 bugs		 inside
--	--	--

 spider	 bumble	 bee
---	---	--

 hop	 fly	 outside
--	--	---

Circle your choices.

Tempo: **Andante** **Presto** **Allegro**
Articulation: **Legato** **Staccato**
Mood: **happy** **sad** **tired** **surprised**

Composer's Name _____



ta or ti-ti



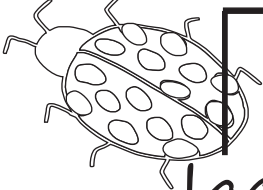
ta or ti-ti

count-in: one

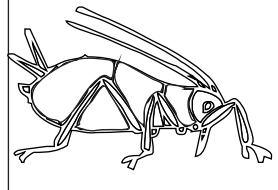
two

ready

read



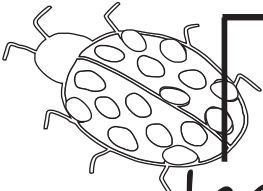
ladybug



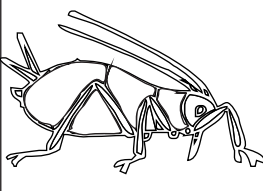
aphid

Bugs, bugs

all a - round



ladybug



aphid

Bugs, bugs

in my town

Circle your choices.

Tempo: **Andante** **Presto** **Allegro**

Articulation: **Legato** **Staccato**

Mood: **happy** **sad** **tired** **surprised**

Composer's Name _____



ta or ti-ti



ta or ti-ti

count-in: one

two

ready

read

Bugs, bugs	up and	down	

big	bugs	little	bugs

Bugs, bugs	up and	down	

Bugs, bugs	make me		frown

Circle your choices.

Tempo: Andante Presto Allegro
Articulation: Legato Staccato
Mood: happy sad tired surprised

Composer's Name _____



ta or ti-ti



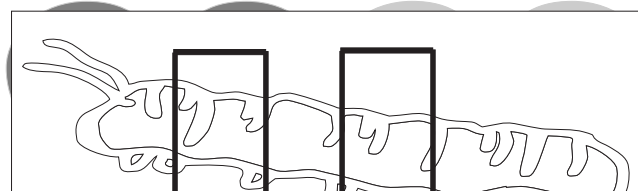
ta or ti-ti

count-in: one

two

ready

read



caterpillars



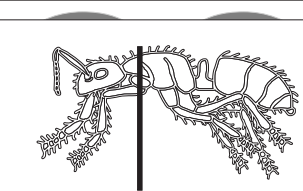
butterflies



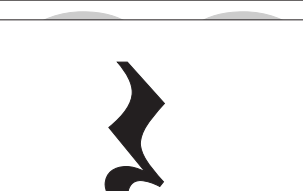
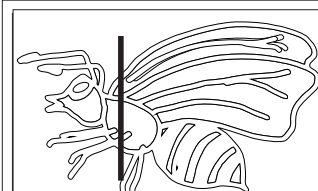
Bugs, bugs



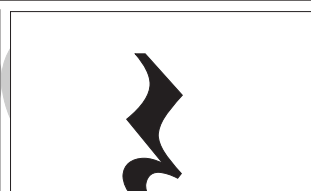
in my town



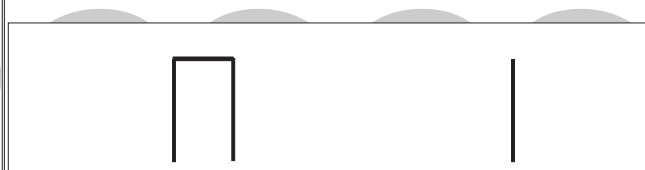
ants

bees




Bugs, bugs



all a - round

Step Two Make a Class Composition on the Pocketchart

Optional

If your class has two music periods a week, then they may be well versed in the process. If so, skip this step to leave more time for individual work.

Step Three Show Student Working Papers

Show and explain the student pages for the composition project. Explain that cutting is done only along flashcard edges. Let students know where they may get extra pages if more flashcards are needed for repeats.

Often cut and paste projects have "right and wrong" answers. Encourage students to understand this project as creative. "Right" is a project that is musical. "Wrong" is a project done carelessly or unfinished.

Step Four Student Working Time






Tip: After students have begun cutting out word cards, then go around and hand out the "paste to" page, reminding students NOT to cut it.

Students who finish early may "decorate" their projects with colour and/or more illustrations.

Composition Project Handouts
























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

Student Composition Size

 caterpillar		
 spider		
 ladybug		
 butterfly		
 cockroach		




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

Student Composition Size

















			
all a - round	bugs, bugs		
			
up-side-down	out - side		
			
in my town	in - side		
			
make me frown	big	lit-tle	
			
green and brown			
			
walk	crawl	fly	hop

Circle your choices. Composer's Name _____

Tempo: Andante Presto Allegro
 Articulation: Legato Staccato
 Mood: happy sad tired surprised

		
---	---	---

count-in:
 one two ready read



Composition Project Handouts

Circle your choices.

Composer's Name _____

Tempo: Andante Presto Allegro

Articulation: Legato Staccato

Mood: happy sad tired surprised

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
□		⚡

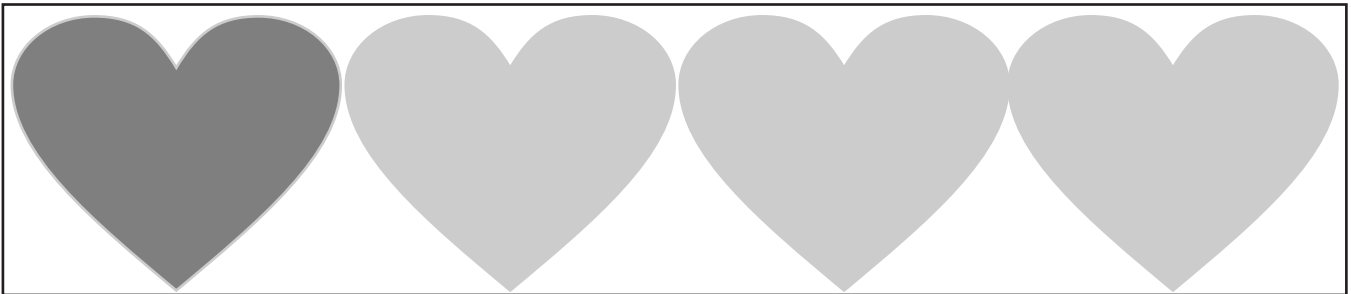
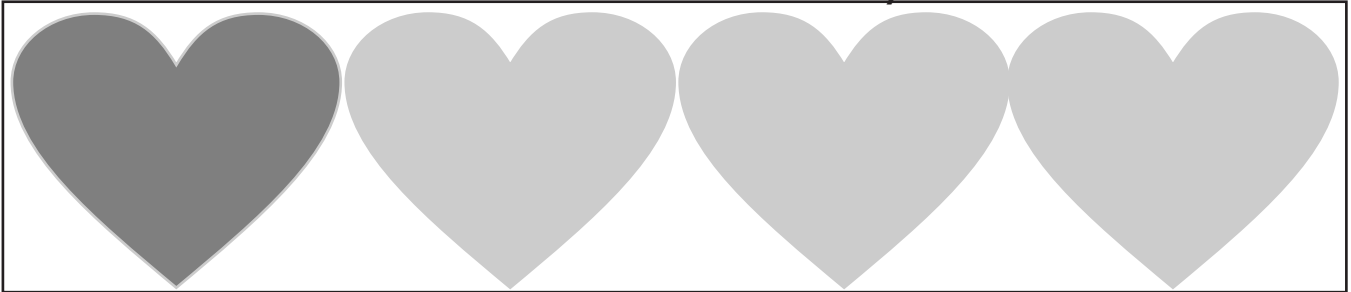
count-in:

one

two

ready

read

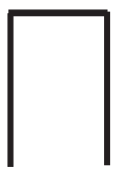

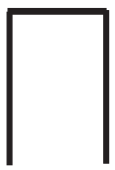



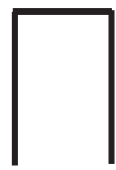

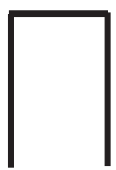
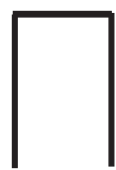








Composition Project Handouts

I can do music in Lesson 29 . My name is _____

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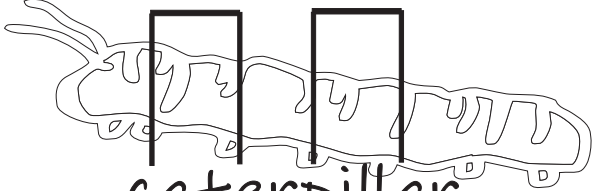

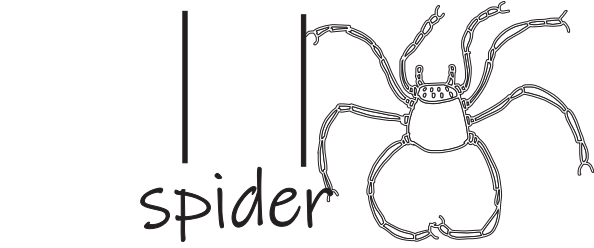
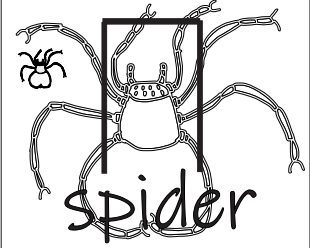
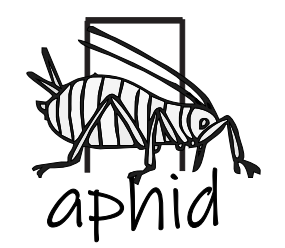
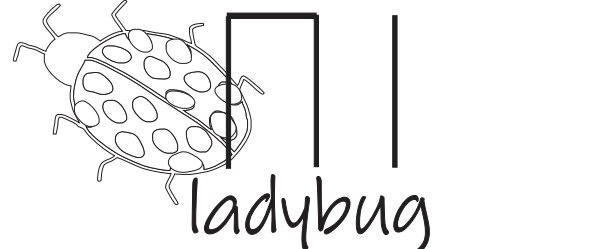
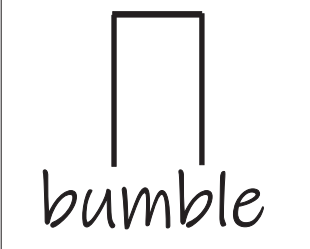
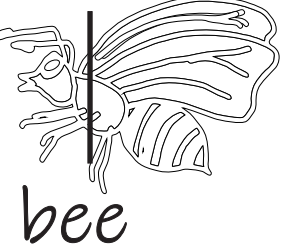

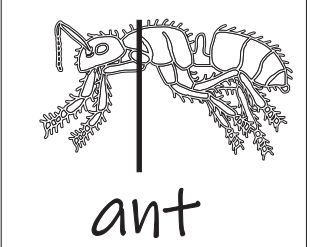
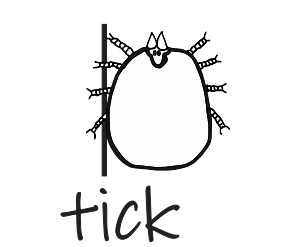

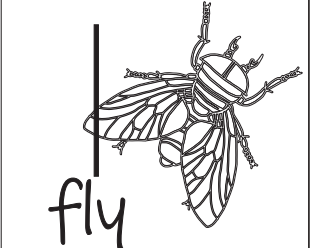

Student Composition Size

 all a - round	 bugs, bugs		
 up-side-down	 out - side		
 in my town	 in - side		
 make me frown	 big	 lit-tle	
 green and brown			
 walk	 crawl	 fly	 hop

I can do music in Lesson 29 . My name is _____

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Student Composition Size

 <p>caterpillar</p>	 <p>aphid</p>	
 <p>spider</p>	 <p>spider</p>	 <p>aphid</p>
 <p>ladybug</p>	 <p>bumble</p>	 <p>bee</p>
 <p>butterfly</p>	 <p>ant</p>	 <p>tick</p>
 <p>cockroach</p>	 <p>fly</p>	 <p>flies</p>

Teacher Work Page

Either a copy of the rubric on the page following,
or the chart below, may be used to record an evaluation for each student.

Bug Composition

- Composition completed in class time allotted:** Yes No
- Written work done in student's best printing:** Yes Sometimes
- Composition showed musical ideas**
e.g. repetition, rhyming, interesting word choices. Yes No
- Conducting showed the composer had practised the piece.** Yes No

Conducting showed: (circle choices)

- clear count-in
- effective voice use
- benefits of practice
- a smile
- good breathing

Comments:

Choose the level for this project.

Level One
ice cream cone
little ice cream



Level Three
ice cream cone
2 scoops of ice cream



Level Two
ice cream cone
1 scoop of ice cream



Level Four
ice cream cone
2 scoops of ice cream
& a cookie



Things to work on...

Teacher Work Page





Composition Assessment for Learning

Bugs, Bugs

Both written and presentation work is tracked on this page.
 Circle standards that are met in each category.
 Use this page as a reference in completing the student record.

Student Name _____

Date _____

	level one 	level two 	level three 	level four 
UNDERSTANDING -choose words to make musical phrases -uses musical dynamics -chooses tempo -chooses articulation	- phrases made --chooses tempo	- phrases made showing some variety -uses dynamics once --chooses tempo and articulation	- phrases made showing wide variety -dynamics used throughout --chooses tempo and articulation uses while counting in	- interesting phrases varied & showing experimentation -dynamics used creatively -tempo & articulation chosen and used in composition
CRITICAL ANALYSIS -be able to give reasons for choices of tempo and articulation -self assesses by choosing an "ice-cream" reward	-reasons are given, but generic e.g. I like it. -chooses a level for project	-reasons are given that are specific to articulation and then to tempo -chooses a level for project that is appropriate	-reasons are given that are specific to tempo and articulation AND that use musical terminology -relates choice of level to the project	-choices are clearly reasoned using musical terminology, e.g. "Bugs are small, and hop I wanted my composition to reflect this with the staccato choice." -examples given as reasons for choice of level
COMMUNICATION -cut and paste project is done neatly and clearly -shows choices of tempo and articulation	-project is completed	-most of the project is neat and clean -shows choices of tempo and articulation -composer's name is clear	-project is neat and clean, showing choices of tempo and articulation -composer's name is clear -some illustration is done	-project is neat and clean, clearly showing tempo, articulation and composer name -page is attractively and appropriately illustrated
PERFORMANCE -stands in front of class -gives firm count-in with a steady beat -helps class to keep the beat steady -speaks clearly to the class	-stands for presentation -gives count-in -voice soft and hard to hear	-stands in front of class -gives firm count-in -speaks loud enough to be heard	-stands in a conducting position -gives firm and steady count-in -helps class to keep the beat steady -speaks clearly	-shows conducting hand skills and position -waits til class is attentive, then gives firm and steady count-in -easily maintains a steady beat and helps class follow it -uses a voice that calls attention to the tasks

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

Glance ahead through April lessons to see the “Bug Connection.” Consider linking music to other subjects e.g. science; visual arts (symmetry); etc.

Warm-Ups(3 minutes)

Focus: Listening Game

Practice and Review

Rhythm and Beat Counting
with the Bug Word Set

Music & Movement/Dance

Cha-cha-cha to “La Cucaracha”
Marching to “The Ants Go Marching”

Optional Ideas

- A** Composition Project Enrichment A
--- Musical Arrangement Adding Instruments
(caution: noisy activity choice)
- B** Composition Project Enrichment B
--- Composition a Melody Adding Solfa
- C** Composition Project
Additional Working Time
on basic project

1 In preparation, remind students that sometimes they have added instruments to a song or chant by playing them on rhythm symbols. Spend a few minutes naming percussion instruments (including body percussion).

2 Display one of the example composition projects. Choose one instrument sound for “ta,” one for “ti-ti” and one for any rests used (“sh”). Assign students to instrument sounds and play them while one of the sample projects is read. Now try the instruments switching their parts. Which way did students prefer and WHY? Specific choice of instrument and articulation of reasons is an important part of this enrichment.

3 Students look at their own composition projects.
1. Choose an instrument to play on “ti-ti”.
Print its name in the first box.
2. Continue through selecting the first set.

4 Choose a student to re-create their composition on the class pocketchart (using large word set). Read the composition with the class, following the “Learning Steps”. Then, have the class try out the student’s choice of instruments. Invite comments.

5 Give students time to work in pairs or small groups, trying out their percussion choices.

6 Guide students through reflecting on their first set of instrument choices. Give time for students to make 2nd choices or final decisions for instruments.

Students will have time to hear their final choices of instruments during the performance phase of the project.

I can do music in Lesson 29 . My name is _____

First Set			Second Set		

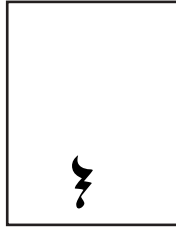
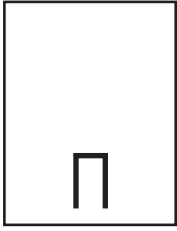
Body Percussion		Orchestra Percussion	
pat knees	spoons		
clap hands	tambourine		
click fingers	finger cymbals		
tap toes	cow bell		
make a sound	tick tock block		
	triangle		
	claves		
	maracas		
	hand drum		
	bells		
	rhythm sticks		

Ask me to tell you the names of the percussion instruments.

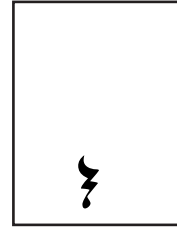
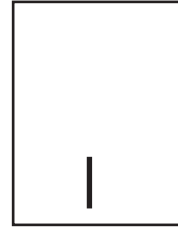
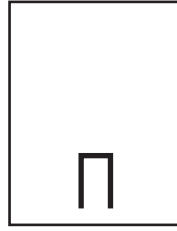
I can do music in Lesson 29 . My name is _____

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First Set



Second Set



Body Percussion

pat
knees

clap
hands

click
fingers

tap
toes

make
a
sound

spoons

tambourine

finger cymbals

cow bell

tick tock block

triangle

claves

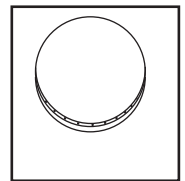
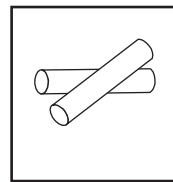
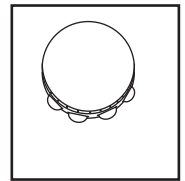
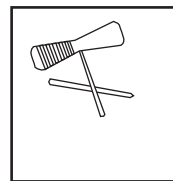
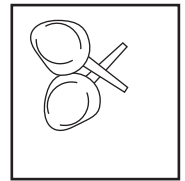
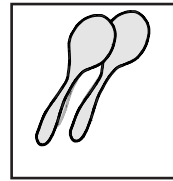
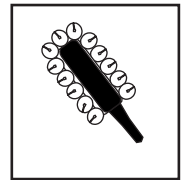
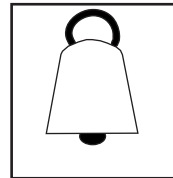
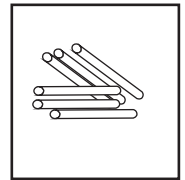
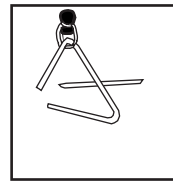
maracas

hand drum

bells

rhythm sticks

Orchestra Percussion



Ask me to tell you the names of the percussion instruments.

B

Composition Project Enrichment B --- Composition a Melody Adding Solfa

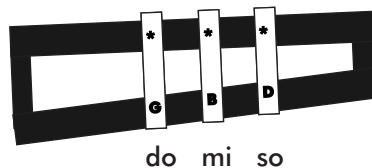
Tip: If you have not used this method for melody creation thus far, choose a different option.

1. Warm up in the Key of G using only "so-mi-do" combinations.



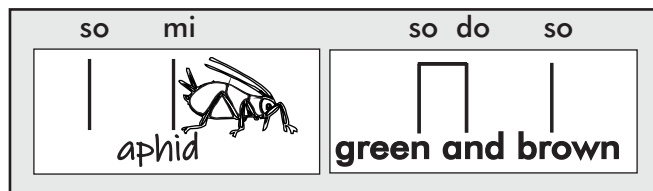
Key G

E
D
B
G



The easiest solfa to sing in sequence are "so-mi-do." There is a mathematical reason for this --in music it's called "thirds" and singing them in sequence or together is pleasing to the ear. Students are familiar with "la," however adding it into the mix makes for the need to be able to sing intervals that are challenging i.e. from "mi to la", and "do to la." In order to make this project as singable as possible, restrict the choices of solfa to "so - mi - do," in any order. If you have access to a class set of glockenspiels, these are easy to play, and if you are needing to sing the compositions with only one class glockenspiel, they are simple to sing.

2. Place one line from a sample project on the pocket chart. Begin all lines with a "so".



Every downward stroke needs a solfa choice, e.g. ti-ti gets two solfa choices, ta gets one, sh gets nothing as it is a rest. Using pencil, take "so-mi-do" suggestions from students for each syllable in the line. Go back to the beginning, and using handsigns, sing the line to "so-mi-do." Now try the words. If you're not yet feeling confident of the handsigns, even moving your whole hand down for lowering the pitch and vice versa helps the singing.

As teacher/composer, suggest and make at least one change in the solfa. Sing the tune again. Ability to listen and make changes is important in music. Once the final version has been decided, take a marker and make the solfa more visible.

3. Students will repeat this process working at their own compositions. Break the working time every 5 minutes to do another warm-up reminder for the sounds of "so-mi-do."

Students will have time to hear their final choices of melody during the performance phase of the project.

Dance(A) & Drama(B)



A1.1 use movement in a variety of ways

Music(C)

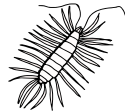


C1.4 demonstrate understanding symbols may represent sounds
C3.2 identify music from different cultures
"The Flight of the Bumblebee"

Warm-Ups(3 minutes)

1 Song: Poor Little Bug

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



"Poor Little Bug" is in the Key of D. Use this Key to pitch match and it tunes the voice and ear for singing.

so	mi	so	mi	do
so	la	so	mi	do
so	do	mi	so	la
so	so	mi	do	mi
so	la	so	do	do



Key D
B
A
F#
D

Student composition projects will be presented over the next month. Each student will help the class to learn her/his composition using the "Steps." Presentation time may be used to assess learning in composition, performance (as conductor), keeping a beat and reading rhythm patterns. See the rubric on page .

Presenting the compositions provides an opportunity for assessment, BUT, just as important is the opportunity every student will have to be a part of their work used for learning by the entire class.

Composition Presentation (and practice reading rhythm)

Today is a demonstration of the method each student will use to present their project. If you have time to create your own composition, use it as the demo!

1 Place one of the sample compositions on the pocket chart by replicating it using the large word card set.

OR
Use a document reader to display the sample composition.

OR, if you are able to scan student work, use the pdf of the sample composition to project.

2 Teach the composition using the "Steps." Post and refer to them as a reminder to students of the process.

1. Introduce
2. Rhythm
3. Explore Words
4. Read Words in Rhythm
5. Sing Solfa
6. Sing Words in Rhythm

3 If your class has done one of the enrichment activities from Lesson 29b (adding instruments or melody to the project), continue with the demonstration using the add-on.

4 Place the "ice cream rewards" on the pocket chart. Ask: What reward would you give to the composition and why?

Include the following in the discussion of "Why."

1. *the project is finished or not
(none of the samples have choices circled)
2. *the work is done neatly
3. *repetition is included in the composition
4. *there are interesting ideas in the composition
5. *the composition is coloured in
6. *rests are used

5 If more time is needed to work on the composition projects -- give the time now. Students who have completed their projects may either work at colouring it in OR use the time for practising their own composition and/or teaching their composition to a friend.



Level One

ice cream cone
little ice cream



Level Two

ice cream cone
1 scoop of ice cream



Level Three

ice cream cone
2 scoops of ice cream



Level Four

ice cream cone
2 scoops of ice cream
& a cookie

Music & Movement/Dance

1. Dance and sing to "La Cucaracha."

2. March and sing to "The Ants Came Marching."

Turn the marching into a simple game. Talk about the concept of marching in place i.e. stepping to the beat but not moving anywhere. Have students find a good "marching place" in the classroom. Now choose one child to be the "littlest one." This child marches around the classroom. When the second verse begins, i.e. The ants came marching two by two, the first child chooses another to march with. Continue this pattern until the end of the song when 10 ants will be marching around the classroom.

Now repeat the song except this time the one chosen as the littlest ant must choose a marching buddy from the students who were not chosen the first time. The game becomes one of memory and keeping in step.

Once students have learned the pattern of choosing an additional "ant" for each verse, two "littlest ones" may be chosen at the beginning. In good weather, this is a fun activity to try outside with the two by twos, three by threes, etc. actually marching side by side. A line of ten students marching side by side instead of behind the front one, is a challenge.

Note: Reducing this song to 5 or 6 ants marching makes the game move faster. Upper grades like to sing "childish" songs once in a while. The game becomes a real challenge for junior grades if the number of ants is limited to 4. During the first verse, everyone marches in place by themselves. During the second verse, everyone marches in place with a buddy. For the third verse the marching is done in 3s, etc. The key is that the groups need to form during a count of 10 done to the beat inbetween verses. Any one not in a group the correct size when the next verse begins has to sit out for the rest of the song.

Music that tells a Story: Flight of the Bumblebee

Nikolai Rimsky-Korsakov

Gather students back together in the meeting area.

Intro "Peter and the Wolf --you remember Peter, yes? was a musical story, a symphony. Today we're going to hear part of another musical story about Tsars/kings and palaces and magic. It was written by Nikolai Rimsky-Korsakov. When Rimsky-Korsakov lived in Russia, they didn't have kings --they had Tsars. The story he wrote has a powerful Tsar in it, and princesses and magic.

Nikolai Rimsky-Korsakov was born in 1844 and lived in Russia. He left a career in the navy to follow his love of music. Even though he hadn't had much formal music training, he took up a post at St. Petersburg Conservatory where he had to study hard to keep ahead of his students. Throughout his life he wrote operas, chamber music and choral pieces.

Rimsky-Korsakov was very good at using instruments to help paint pictures of what was happening in the story. Before we get to the music, though, you need to know what was happening in the story, so get yourself comfortable ... put your story hat on ... open your imagination to see and hear that ...

Read or tell the first part of the story ...

Militrissa
and
The Tsar

jealous
sisters

baby born
lie told

Militrissa
and baby
on island

baby grows up
now Prince
falls in love
with
magic princess

Prince wants
to visit the Tsar!

Once upon a time there was a woman named Militrissa. She was as kind as she was beautiful. When the Tsar saw her, he fell in love and they were married. When Militrissa moved into the palace, she not only brought her dresses and shoes, her musical instruments, paints and her pet elephant, but also her two sisters to keep her company ---which maybe wasn't such a good idea because they were jealous of Militrissa.

Time passed. The Tsar and Militrissa were very happy. While the Tsar was away fighting a war, Militrissa gave birth to a son. Her sisters sent a message to the Tsar saying that the baby was a monster. The Tsar ordered that the mother and baby be thrown out to sea in a barrel.

The barrel bobbed up and down on the waves and eventually came ashore on the island of Bujan. The baby, who was no monster, grew up to be a handsome prince. This same prince fell in love with the Swan Princess who lived on the island. She had magical powers.

The Prince began to think about his own father who ruled so far away. He wanted to see his father and find out what kind of a man could throw his wife and baby into the sea. The Swan Princess offered to help her Prince visit the Tsar secretly. She used her magic to turn the Prince into ...

"What is she going to turn the Prince into? Listen to Korsakov's music and try to imagine what the Prince became!"



Play Music

The Flight of the Bumblebee

mp3 or mp4 without projection light on

"What do you think the Prince became?"

(take several guesses, if necessary give a few hints)

Is the bumblebee music slow or fast?

loud or soft?

legato or staccato?

Where is the bumblebee going to go? (to visit the Tsar)

Yes, to the Tsar's palace.

Continue reading/telling the story.

The bumblebee flew and flew until it arrived at the Tsar's palace.

As so often happens in our lives, by some strange co-incidence, the Tsar, at the palace, was in the midst of packing for the trip to visit the island of Bujan. Every time the Tsar put something in his suitcase, one of the jealous sisters pulled it out again trying to stop the visit from taking place. They didn't want the Tsar to leave!

In his disguise as a bumblebee, the Prince buzzed furiously around his wicked aunts and stung each sister in turn. He chased them from the room.

"We're going to listen to the bumblebee music again. When you think the bee is stinging the wicked sisters, raise your hand."



Play Music

The Flight of the Bumblebee

After the Bee-Prince chased the sisters from the palace, he flew home in time to greet his father the Tsar when he arrived. And then, well, can you guess how it ends?

The Tsar was reunited with Militrissa.
The Prince married his Swan Princess.

And they all lived happily ever after.

The mp4 shows a music map being made as the piece is played. If time allows, watch the mp4, then either have students follow the music map with a pointing finger.

New Repertoire



The Flight of the Bumblebees

Lesson Plan for 30 a ends here..

CanDo Music 1

April 216

Lesley J Glare

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

If you regularly have two music times a week, you may want to begin today with composition presentations.

Warm-Ups(3 minutes)

Body: Making Faces

Practice and Review

Songs: any of the "bug" repertoire

Music & Movement/Dance

a favourite dance from the repertoire
OR "be the bee" as Flight of the Bumblebee plays

Optional Ideas

A Composition Presentations

B Counting Out Chants
Bee Bee Bumblebee

C Song
I'm Bringing Home My Baby Bumblebee

A Look ahead to Lesson 31 to find an outline for composition presentations. The first few presentations will take longer as students become familiar with the process. Accomodate the extra time needed by planning only 2 or 3 presentations today.

B 1 Adapt the introduction to your own experience, either as a child or as a teacher supervising the schoolyard.

"When we had recess we used to play games that needed somebody to be "it". The "it" person was picked by using a rhyme. My favourite was One potato, two potato ... Does anyone know that one here? No/yes ---how do you decide who to pick to be "it"?"

Give students an opportunity to do any counting out chants that they know.

2 Teach the Bumble Bee chant words. Clap as you teach the words to emphasize the beat, as the beat is used for counting out.

3 Use the chant as a game in itself. All students form a circle. The teacher is the first bumblebee. As everyone says the rhyme, the teacher goes around tapping each person on the knee or nose. The person counted "out" is the next bee in the centre of the circle.

Bee Bee, Bumble Bee,
Stung a man upon his knee,
Stung a pig upon his snout,
Goodness me if you're not out.

A traditional schoolyard way of "counting out" to eliminate people.

Counting out may be done in many ways using rhymes.

Players sit/stand in a circle. (larger groups)The "counting person" goes around the outside of the circle lightly tapping the back of each student until the word "out" --this person steps out and the chant is done again. OR (small groups)Players stand in a circle with their hand/hands stretched out into the middle of the circle. The "counting person" taps each hand etc.

I'm Bringing Home My Baby Bumblebee

Key G, first note low so(D)
a cappella count-in: 1 2 3 4 1 2 3 I'm

traditional
arr: LJ Clare



I'm bringing home my ba-by bum-ble-bee, Won't my mom-my be so proud of me, I'm



bring-ing home my ba - by bum - ble - bee, Oo! Ee! It stung me!

Children relish the messiness of these traditional words.

If you prefer an ecologically responsible version you could try these words.

I'm bringing home my baby bumble bee
won't my mommy be so proud of me
I'm bringing home my baby bumble bee
Ooo, ee, it stung me!

I'm squishing up my baby bumblebee,
Won't my mommy be so proud of me!
I'm squishing up my baby bumblebee,
Oo! Ee! It's all over me!

I'm licking up my baby bumblebee,
Won't my mommy be so proud of me!
I'm licking up my baby bumblebee.
Oo! Ee! It's inside of me!

I'm bringing up my baby bumble bee
Won't my mommy be so proud of me
I'm bring up my baby bumble bee.
Oo! Ee! It's all over me again.

I'm bringing home my baby bumble bee
Won't my mommy be so proud of me
I'm bringing home my baby bumble bee
Oo! Ee! Mommy clean me!

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I'm looking for a baby bumblebee
Won't my Mommy be so proud of me
I'm looking for a baby bumblebee
Oo Ee I found one!

I'm following the baby bumblebee
While it flies around a great big tree
I'm following the baby bumblebee
Oo Ee It landed!

I'm watching while the baby bumblebee
Rubs its bum in the flowers that I see
I'm watching while the baby bumblebee
Oo Ee It's leaving.

Off it buzzed that baby bumblebee
Flying fast and flying free
Off it buzzed that baby bumblebee
Oo Ee Away it goes

I'm hoping that the baby bumblebee
Helps to make some honey just for me
I'm hoping that the baby bumblebee
Yum, yum, honey and toast for me!!!

Many students will know this song from kindergarten. Enjoy singing the traditional words with your class. Then, post words to the "ecological" version and challenge students to sing the new words by sight-reading them.

In discussion with students explore ideas around changing words in songs:

e.g. Which version do students prefer? Why?

(I wassail between liking the silliness of the traditional words,
and the important message for today of the new ones.)

Lesson Plan for 30 ends here..