

January - Week 1:

Musical Concepts:

- * Styles of music
- * Practice reading note names in solfege or using letter names
- * Practice reading rhythms: ♩ ♪ ♫ ♬
- * Solo singing, improvise on unpitched percussion, sing French

New Songs:

- 43. Music is the Language CD2:29
- 44. Clock Round CD2:30
- 45. Toc Toc Toc CD2:31

Concept:

- styles
- round, ♫
- French, vocal timbre

Review note names

General Classroom Music Lesson:

Review Note Names: Review the letter names of the notes. This is in preparation for beginning recorder. A reproducible review is given on page 162 of the guide.

Review Rhythms: Review rhythms by playing “Chairs”. Divide the class into 2-3 teams. Each team has four chairs, to represent four beats of music. Clap a rhythm, and have the teams create the rhythm on the chairs.

For example: Clap ♩ ♪ ♫ ♬

The team would have one child sit on the first, second and fourth chairs, and two children sit on the third chair to represent the pair of eighth notes or two sounds on a beat.

You can also do this using hula hoops to represent beats.

Song #43 Music is the Language CD2:29

Teaching Purpose/Suggestions: This song introduces the idea that music is the universal language of the world. The song uses several contrasting styles, which will give you an opportunity to discuss musical styles with your students. The first time you have your students listen to the song, ask them to count and identify the different styles of music they hear. If you have student books, have the students follow the words and remember where the style changes. Teach the song by rote. (1)

Playing: Discuss what kind of percussion instruments might be used in each style. Invite the children to choose unpitched percussion instruments appropriate to one of the styles in the song and have them improvise during that section. (2, 3)

Listening: Ask the students to think of some of the things that make the styles different in different parts of the song. Do the instruments change? Does the rhythm change? What elements of music change when the style changes? (6)

Curriculum Connections:

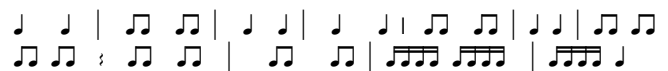
Social Studies: Ask the students to name as many countries in the Caribbean and South America that they can. Make a list on the board of all their suggestions. Then, look up the Caribbean and South America on a map of the world and locate all the countries the students named. Tell them the names of the countries they didn't know. (9)

Song #44 Clock Round CD2:30

Teaching Purpose/Suggestions: This round provides practice in part singing for your students. It is also an excellent reading song. Have your students read the rhythms and note names as explained below. Sing the round in unison. When the students are very familiar with the song in unison, try it in parts. (1)

Playing: In another lesson, divide the class into two or three groups giving each group unpitched rhythm instruments. Play the round on instruments. If one group has instruments made of wood (sticks, woodblocks) and the other group has instruments made of metal (triangles, jingle taps), there will be some interesting sounds when you play the round. (2)

Music Reading: Read the rhythms for song #44 “Clock Round”. If you don't have student books, write the rhythm on the board as follows:



Show the melodic shape of the round with arm movements as you sing the round. (or sing it with solfege hand signs) Read and sing the letter names for the song. Sing it in unison. In the second lesson of the week, read the rhythms again and try singing the round in two parts. (5)

Song #45 Toc Toc Toc CD2:31

Teaching Purpose/Suggestions: Guessing games provide an opportunity for students to sing alone. Singing alone may help some children learn to sing in tune. Singing alone also gives the teacher an opportunity to assess singing skills. Teach the song by rote, using the performance on the CD to teach the French. (1)

Playing: Invite the students to improvise on unpitched percussion instruments along with the recording. It would be very appropriate to play a woodblock on the words, “Toc, toc, toc”. (2, 3)

Recorder Program - introduce (don't hand out yet!)

- * Show how to hold, practice blowing, tonguing with air
- * Rest position *chin position * practice note names BAG

Listening Resource Kit Level 4:

LCD#17: Se non fusse las speranza

Complete a listening log on this piece. This would be an excellent introduction to the recorder.

Kodaly Focus:

- 44. Clock Round CD2:30
- * Read rhythms, solfa/letter names

Concept:

- d m s d'
- ♪ ♪ ♫ ♬

Orff Focus:

Teach the Orff arrangement for “Clock Round”. It is #57 in “The Orff Source”.

Create an Orff arrangement for song #45, “Toc Toc Toc”.

43. Music is the Language

Rote

CD2: 29

Bob Schneider

Chorus:

Mu - sic is the lan - guage of the world. _____ The

u - ni - ver - sal lan - guage for ev - 'ry boy__ and girl. Oh, _____

mu - sic is the lan - guage of the world. _____ The

Verse:

u - ni - ver - sal lan - guage for ev - 'ry boy and girl. __ Now when you

go to the Car - ib - be - an and hear that is - land beat. __

When you feel that rhy - thm you've just got to move your feet. __ So you

get up and start danc - ing mo - vin' all a - cross the floor.

When the band keeps play - ing, __ you've got to dance some more.

Chorus

Now when you go to South America and hear that salsa beat.
 When you feel that rhythm you've just got to move your feet.
 So you get up and start dancing movin' all across the floor.
 When the band keeps playin' you've got to dance some more.

Chorus

Now when you go to Nashville and you hear that country beat.
 When you feel that rhythm you've just got to move your feet.
 So you get up and start dancin' movin' all across the floor.
 When the band keeps playin' you've got to dance some more.

Chorus 3x

Coda:

The universal language for every boy and ...
 Music is the language!

43. Music is the Language

CD2: 29

Teaching Purpose/Suggestions: This song introduces the idea that music is the universal language of the world. The song uses several contrasting styles, which will give you an opportunity to discuss musical styles with your students. The first time you have your students listen to the song, ask them to count and identify the different styles of music they hear. If you have student books, have the students follow the words and remember where the style changes. Teach the song by rote. (1)

Playing: Discuss what kind of percussion instruments might be used in each style. Invite the children to choose unpitched percussion instruments appropriate to one of the styles in the song and have them improvise during that section. (2, 3)

Listening: Ask the students to think of some of the things that make the styles different in different parts of the song. Do the instruments change? Does the rhythm change? What elements of music change when the style changes? (6)

Curriculum Connections: Social Studies: Ask the students to name as many countries in the Caribbean and South America that they can. Make a list on the board of all their suggestions. Then, look up the Caribbean and South America on a map of the world and locate all the countries the students named. Tell them the names of the countries they didn't know. (9)

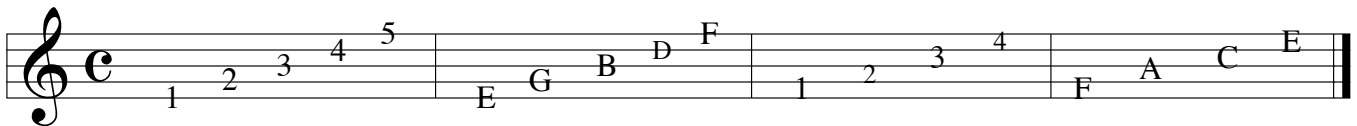
Standards: 1, 2, 3, 6, 9

Review Note Names: Review how notes are named. Refer to pages 3-5 of this guide for games to play to review letter names. Have students complete the review that is given below. You may copy this for your students.

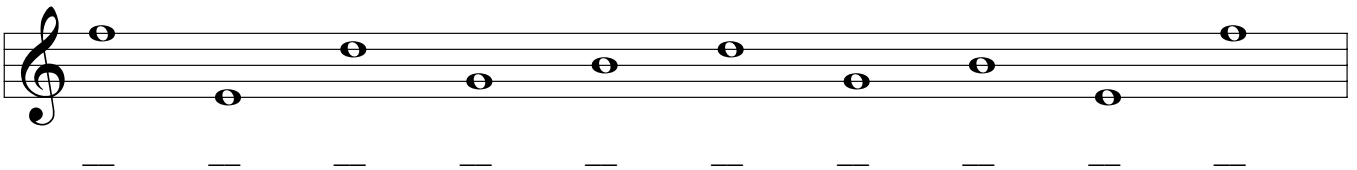
How Notes are Named in the Treble Clef

Name: _____
Class: _____

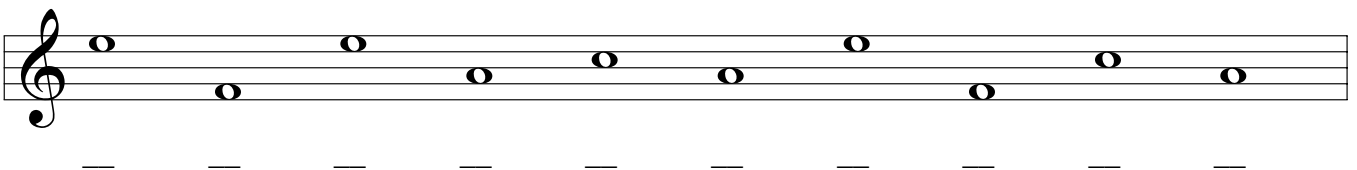
The Staff: Music is written on a five line staff. Notes can be placed on lines or in spaces. The lines and spaces are numbered from the bottom to the top. At the beginning of a staff a clef is given. The **treble clef** circles the note G, and is used for treble, or higher notes.



Write the letter names of the notes found on lines. Use capital letters.

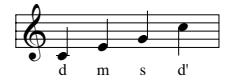


Name the notes found in spaces:



44. Clock Round

CD2: 30



1. Danish

Big clocks tick so slow - ly, tick, tock, tick, tock.

2.

Lit - tle clocks tick fast - er, tick - a tock - a, tick - a tock - a.

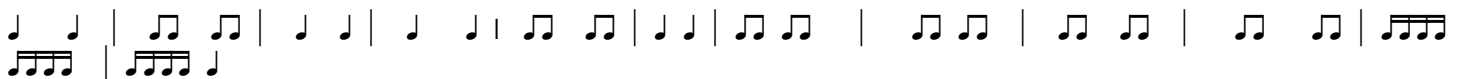
3.

Watch - es on your wrist tick fast - er, tick - a tock - a, tick - a tock - a, tick - a tock - a, tick.

Teaching Purpose/Suggestions: This round provides practice in part singing for your students. It is also an excellent reading song. Have your students read the rhythms and note names as explained below. Sing the round in unison. When the students are very familiar with the song in unison, try it in parts. (1)

Playing: In another lesson, divide the class into two or three groups giving each group unpitched rhythm instruments. Play the round on instruments. If one group has instruments made of wood (sticks, woodblocks) and the other group has instruments made of metal (triangles, jingle taps), there will be some interesting sounds when you play the round. (2)

Music Reading: Read the rhythms for song #44 “Clock Round”. If you don’t have student books, write the rhythm on the board as follows:



Show the melodic shape of the round with arm movements as you sing the round. (or sing it with solfege hand signs) Read and sing the letter names for the song. Sing it in unison. In the second lesson of the week, read the rhythms again and try singing the round in two parts. (5)

Creating: Create movement for this round. Divide the class into three groups. Each group will create movement for one part of the round. Have the students use movements that make them think of different kinds of clocks. Perform the round as a movement canon.

Curriculum Connections:

Math: Teach the students how to tell time using a sun clock, a mechanical clock and a digital clock. Lesson plans and games for teaching about time can be found at www.time-for-time.com. (8)

Standards: 1, 2, 5, 8

Clock Soundscape

Objective

Students will create a soundscape describing the sounds of clocks.

Students will be able to describe the elements of music used in the soundscape.

Activities

1. Google “Clock Sounds”. Visit the following website: <http://www.nawcc.org/museum/nwcm/galleries/learn-tr/wave.htm> This website has wav files featuring recordings of different sizes of clocks.

Bigger clocks actually do tick more slowly, as it says in the Clock Round. Little clocks tick faster.

Listen to the sounds. As an ear training exercise, have the students listen to the sounds with their eyes closed and try to identify which clock is ticking.

2. Discuss other sounds that clocks make such as chimes, alarms, bells, or clock radios. Find ways to create these sounds with voices, CD players, pitched instruments, found sounds or computer.

3. Have the students choose sounds that they think sound like one kind of clock. Have the students pair and share with a partner. Have them play the sound they have chosen, and have the partner try to identify the sound or the type of clock that he was thinking of.

4. Divide the class into groups and have them create a composition using the sounds of clocks. Tell the students that the composition should include some of the following:

- should include 2 or more different clock sounds
- 2 or more kinds of instruments body percussion or found sounds
- notation of some kind (traditional, non-traditional, icons, melody map) that shows a listener their “plan”
- may include movement

Teacher Notes: Decide on a signal that you will give as a 2 minute warning and to end the activity. When composing like this in a classroom, the noise level can become elevated, so you may want to choose a non-verbal signal such as flicking the lights on and off or having all students raise hands when they see you raise yours. If you choose an audible signal, it needs to be something that can be heard such as a pattern on the drum or a crash on the gong.

One of the challenges of having students compose in groups is that some groups finish in 2 minutes and others want hours to complete their pieces. If a group finishes early, give them additional challenges.

- now add movement to the piece - this is great but is a little short. Could you extend it with a B section using other instruments? - could you add color to your written work?

5. Have the groups share their compositions. Invite the class to comment or compliment on them. If commenting, they should preface their comments with “I noticed...” or “I wondered...”.

Another comment / compliment suggestion that students at UNBC used was three stars and a wish. Give the group at least 3 compliments, plus a wish. “I wish that you”.

Discuss the performance with the students. Ask the students questions about the elements of music that were used in this performance.

- was there a steady beat? - was there a rhythm in the piece that you could notate?
- was there a range of dynamics used? - could you find a way to describe the dynamics that you heard in the piece using symbols? - what timbres did you hear? - describe the texture of the piece?
- if we were to create the Popcorn Soundscape again, what might you do differently?

6. If time permits, have the groups work on their compositions and refine them and perform again.

Visit www.creatingmusic.com to have students create music online. The musical sketch pad tool allows students to create with piano, trumpet, clarinet and percussion using non-traditional notation.

45. Toc Toc Toc

CD2: 31

Rote

Toc, toc, toc. Qui est là? Par - le, par - le, par - le moi.

Translation:

Toc, toc, toc Toc, toc, toc

Qui est là? Who is there?

Parle, parle, parle moi. Talk, talk, talk to me.

Game Directions: Everyone closes their eyes and the teacher touches the head or back of a child who then goes and hides in a pre-determined hiding spot where he/she can not be seen. Then sing “Toc Toc Toc”. After the song, the hidden child sings a line from a song we know such as “Bonjour, mes amis”. Have 3 guesses to guess whose voice was singing.

Teaching Purpose/Suggestions: Guessing games provide an opportunity for students to sing alone. Singing alone may help some children learn to sing in tune. Singing alone also gives the teacher an opportunity to assess singing skills. Teach the song by rote, using the performance on the CD to teach the French. (1)

Playing: Invite the students to improvise on unpitched percussion instruments along with the recording. It would be very appropriate to play a woodblock on the words, “Toc, toc, toc”. (2, 3)

Creating: Have students create conversations to use as a B section in a final performance of the song. The conversations could be created with speech or with unpitched instruments, using question-answer. Have students perform their compositions, adding cell phones as props. You could then use some of these performances at your next concert and then remind the audience to turn off their cell phones. (2, 4)

Music Reading: Read the rhythms and note names for the song. To make the game more challenging for fourth grade, instead of just having the solo singer sing a phrase of a song, have them sing the solfege from a song they know or clap the rhythm of a familiar song. (5)

Listening: Perceptive listening is enhanced by guessing games. Try the game using unpitched instruments instead of voices. Let every child in the class choose an unpitched instrument. The child that is chosen should play his name on the instrument. “My name is Jonathon” would be ♩ ♪♪ ♪♪ ♩. The class would have to guess who the student is by deciphering the rhythm pattern played and by remembering what instrument Jonathon chose. (6)


Curriculum Connections: Social Studies: This song comes from Quebec. Find the province of Quebec on a map of Canada, and learn some facts about the province. What language is spoken in Quebec?

French Language: Add some of the words from the song to your French vocabulary list. (9)

Standards: 1, 2, 3, 4, 5, 6, 9

January - Week 2:


Musical Concepts:

- * Staccato, legato, accent
- * Round, singing in parts, reinforce 
- * Play on unpitched percussion
- * Verse-chorus form

New Songs:

- 46. Forty Below CD2:32-33
- 47. Kookaburra CD2:34-35
- 48. Didgeridoo CD2:36

Concept:

folk song
round, 
didgeridoo

Review Songs:

- 43. Music is the Language CD2:29
- 44. Clock Round CD2:30

Concept:

styles

Recorder Program - hand out recorders, teach BAG

- * Review letter names
- * Play BAG songs

General Classroom Music Lesson:

Song #46 Forty Below CD2:32-33

Teaching Purpose/Suggestions: This song comes from the province of Manitoba. The words in the song, "On the corner of Portage and Main" refer to two streets in the city of Winnipeg. Introduce the song by telling the students they are going to listen to a song written by someone who moved to Manitoba in the 1800's to farm. Tell them you'll ask them questions about the song after they've heard it. Ask questions such as:

- Who moved west? Oh my grandpa.
- Where did they move to? The prairies.
- Did they make money farming? No - The Wheat Board and freight rates got grandpa. (some explanation may be required)
- What did Grandpa end up doing? He moved back to the east.

Teach all the words to the song by rote. (1)

Listening: Ask the students if they can tell you how the song is organized - its form. It is verse, chorus, verse, chorus, verse, chorus. (6)

Curriculum Connections:




Social Studies: Find the province of Manitoba on a map of Canada and learn some facts about the province. Find out the capital city, the population, and the main industries in Manitoba. What US state borders Manitoba? (9)

Song #47 Kookaburra CD2:34-35

Teaching Purpose/Suggestions: This Australian round may be familiar to your students. It is a round that describes the sound of the kookaburra. It is a good reading song for your students, giving them an opportunity to practice reading sixteenth notes. This arrangement uses staccato, legato, and accents, so review what those symbols and terms mean. They are defined in the student books, but if you don't have student books, read to the students from the teacher's guide. Teach the song by rote or have

the students read the rhythms and note names. (1)

Playing: Choose unpitched instruments and play the round on instruments. Another way to use instruments with the song would be to choose a different instrument for each rhythm found in the song. For example:

 woodblock  hand drum  triangle (2)

Music Reading: Read the rhythms and note names for the song. Review the terms and symbols for staccato, legato, and accents.

The theory note defining staccato, legato, and accent is given just above the song. Have the students find the notes in the song that are staccato, legato, and accented. (5)

Listening Focus: #48 Didgeridoo CD2:36

Teaching Purpose/Suggestions: In the student books there is a picture of the didgeridoo. Listen to the excerpt and ask the students questions about the recording.

- * What instrument family does this instrument belong to?
- * How do you think the instrument is played?
- * What country do you think this instrument comes from?

You can find extensive information on the didgeridoo at: www.aboriginalart.com.au. (6, 9)

Recorder Program - hand out recorders

Label each recorder with the student's name, both on the recorder and the case. Explain how to care for the recorder. Show the students how BAG are played. Complete a BAG mad minute. Don't time the mad minute the first time you complete one. Stress accuracy over speed. Play BAG by rote - you play for the students and they echo you.

Students are usually really excited about beginning the recorder. You may not have time to complete all the lesson material when you are first beginning recorder. Try to sing at least one or two songs in a lesson so your students continue to develop their singing voices while they are learning the recorder.

Another way to continue developing their singing voices is to have them sing the letter names (and/or solfa) for the songs they are learning to play on recorder.

Kodaly Focus:

- 44. Clock Round CD2:30

Concept:

d m s d'

Orff Focus:

- 44. Clock Round

Concept:

create movement

- * Perform the movement as a canon.

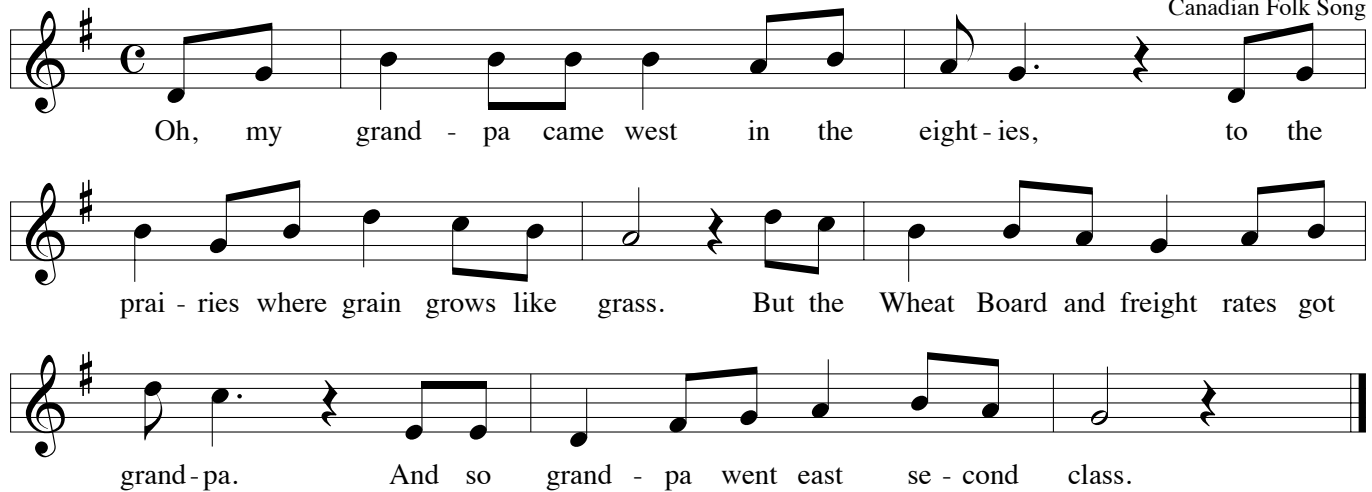
* Create an accompaniment for the song, or use the accompaniment in "The Orff Source" (#57)

46. Forty Below

Rote

CD2: 32-33

Canadian Folk Song



Oh, my grand - pa came west in the eight - ies, to the
prai - ries where grain grows like grass. But the Wheat Board and freight rates got
grand - pa. And so grand - pa went east se - cond class.

*Chorus: Oh, it's forty below in the winter, And it's twenty below in the fall;
And it rises to zero in the spring time, And we don't have no summer at all.*

It was raining and hailing this morning, On the corner of Portage and Main.
Now it's noon and the basements are flooded, And the dust storms are starting again.

Chorus

Come and pay for my fare if you love me, And I'll hasten to bid you adieu;
And farewell to your Red River Valley, And its natives all shivering and blue.

Chorus

The form of "Forty Below" is verse, chorus, verse, chorus, verse, chorus.

Teaching Purpose/Suggestions: This song comes from the province of Manitoba. The words in the song, "On the corner of Portage and Main" refer to two streets in the city of Winnipeg. Introduce the song by telling the students they are going to listen to a song written by someone who moved to Manitoba in the 1800's to farm. Tell them you'll ask them questions about the song after they've heard it. Ask questions such as:

- Who moved west? Oh my grandpa.
- Where did they move to? The prairies.
- Did they make money farming? No - The Wheat Board and freight rates got grandpa. (some explanation may be required)
- What did Grandpa end up doing? He moved back to the east.

Teach all the words to the song by rote. (1)

Listening: Ask the students if they can tell you how the song is organized - its form. It is verse, chorus, verse, chorus, verse, chorus. (6)

Curriculum Connections: Social Studies: Find the province of Manitoba on a map of Canada and learn some facts about the province. Find out the capital city, the population, and the main industries in Manitoba. What US state borders Manitoba? (9)

Standards: 1, 6, 9

47. Kookaburra

Rote

CD2: 34-35

1. Kook-a - bur - ra sits in the old gum tree. — Mer - ry, mer - ry king of the
 Kook-a - bur - ra sits in the old gum tree. — Eat - ing all the gum drops —
 Kook-a - bur - ra sits in the old gum tree. — Count - ing all the mon - keys —
 Kook-a - bur - ra sits on the elec - tric wire, — tears — in his eyes and his

2. Australia

3. bush is he. — Laugh! Kook - a - bur - ra Laugh! Kook - a - bur - ra
 he can see. — Wait! Kook - a - bur - ra Wait! Kook - a - bur - ra
 he can see. — Stop! Kook - a - bur - ra Stop! Kook - a - bur - ra
 pants on fire. — Ouch! Kook - a - bur - ra Ouch! Kook - a - bur - ra

4. Gay your — life — must be. Ha! Ha! Ha!
 Leave some — there — for me. Ha! Ha! Ha!
 That's not a mon - key that's me! Ha! Ha! Ha!
 Hot your — tail — must be!

See the following web site for information on about 100 Australian folk songs - words, sheet music and sound files: <http://www.folkstream.com>

Teaching Purpose/Suggestions: This Australian round may be familiar to your students. It is a round that describes the sound of the kookaburra. It is a good reading song for your students, giving them an opportunity to practice reading sixteenth notes. This arrangement uses staccato, legato, and accents, so review what those symbols and terms mean. They are defined in the student books, but if you don't have student books, read to the students from the teacher's guide. Teach the song by rote or have the students read the rhythms and note names. (1)

Playing: Choose unpitched instruments and play the round on instruments. Another way to use instruments with the song would be to choose a different instrument for each rhythm found in the song. For example:
 woodblock hand drum triangle (2)

Music Reading: Read the rhythms and note names for the song. Review the terms and symbols for staccato, legato, and accents. The theory note defining staccato, legato, and accent is given just above the song. Have the students find the notes in the song that are staccato, legato, and accented. (5)

Listening: Listen to the sound of the kookaburra. Visit www.anbg.gov.au/sounds/kookaburra.au "Cucú", song # 49 in this textbook, also uses the sound of a bird as part of the music. To hear the sound of a cuckoo bird visit www.birdsinbackyards.net/feature/top-40-bird-songs.cfm Listen to song #49 "Cucú" and decide as a class which performance best depicts the sound of the bird. Listen to other compositions that incorporate the sounds of birds. "Cuckoo" from Carnival of the Animals is found in the Listening Resource Kit Level 1. "Bluebird", from Swan Lake, by Tchaikovsky, is found in the Listening Resource Kit Level 2. (6, 7)

Curriculum Connections: Social Studies: Find Australia on a map of the world and learn some interesting facts about Australia. List some animals that are found in Australia that are not found anywhere else in the world. Find out the capital city, the population, and the main industries in Australia. Learn about the kookaburra. What is it? Where is it found? What kind of sound does it make? If you visit www.anbg.gov.au/sounds/kookaburra.au you can listen to the actual sound of a kookaburra. This sound is actually described really well in the round! (9)

Standards: 1, 2, 5, 6, 7, 9

Staccato and Legato

Composers can indicate in the music if they want notes to be played or sung separated or smoothly connected.

Staccato means to play the note in a detached style. It is shown by placing a dot over or under the note. Find and circle the staccato notes in Kookaburra. When you sing Kookaburra, lightly separate each note.

Legato means to smoothly connect the notes. Legato is shown by placing a curved line over a group of notes. Find the legato notes in songs 12 and 34.

Accent means to emphasize the note. Find and draw a square around the accented notes in Kookaburra.

48. Didgeridoo

CD2: 36

The didgeridoo may be the world's oldest wind instrument. Studies of rock art in northern Australia have found pictures of the didgeridoo that are 1500 years old.

Teaching Purpose/Suggestions: In the student books there is a picture of the didgeridoo. Listen to the excerpt and ask the students questions about the recording.

- * What instrument family does this instrument belong to?
- * How do you think the instrument is played?
- * What country do you think this instrument comes from?

You can find extensive information on the didgeridoo at: www.aboriginalart.com.au. (6, 9)

Playing and Listening: If you have disinfectant wipes, you can play Boomwhackers in much the same way as the didgeridoo is played. Give your class the opportunity to try playing a "didgeridoo". It is important you are able to disinfect the Boomwhackers before and after students play them in this way. Experiment with different ways of playing to produce different tones. Listen to what different tones are produced in the recording and try to produce them yourself. Ask the students to tell you how their performance compares to the recording. (2, 3, 6, 7)

Curriculum Connections: Art: View the aboriginal art and designs that are drawn on the didgeridoo at the website: www.aboriginalart.com.au.

Have your students create their own decorated "didgeridoo" by decorating wrapping paper tubes, carpet rolls, or fabric rolls. (8,9)

Social Studies: The didgeridoo is an Australian aboriginal instrument. You can learn a lot about the history and culture of the Australian aboriginal people from the website www.aboriginalart.com.au. Information is given on the area they live in, religion and ceremonies, language, hunting and gathering, and shelters. (9)

Standards: 2, 3, 6, 7, 8, 9

