

Artist Pre - Visit Lesson Plan Grade: 1

*The Guelph Youth Music Centre
Do Re Mi Interactive Music Education Program*

Lesson Focus

Preparing to Create and Perform; Reflect, Respond, Analyse and Explore Forms and Cultural Contexts in a visit from Carey West, with varied musical activity.

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Assessment

Do Re Mi artist visits and the optional activities offered are designed to support and enhance meeting some of the Ontario Arts Curriculum expectations for Music, within the context of existing arts programming. Teachers may wish to use the curriculum-based Rubric provided to track and record student responses to activities to supplement their assessment of student learning, as best fits the progress and ability of their group.

Any differentiation of program and supportive interventions required of reinforcement, consolidation or enrichment based on student need, are at the discretion of and based on the professional judgment of teachers. Should there be special student needs in the group, teachers will find the visiting artist flexible and open to accommodating students, in order for them to participate and benefit from the experience at an appropriate instructional level.

Music Assessment Rubric Page 13 & 14

Ontario Arts Curriculum Expectations Addressed

- C1.1 sing songs in unison and play simple accompaniments for a variety of music
- C1.2 apply the elements of music when singing, playing, and moving
- C2.1 express initial reactions and personal responses to musical performances
- C2.2 describe ways in which the elements of music are used for different purposes
- C3.1 identify and describe musical experiences in their own lives

Instructional Activity

1. Play a simple rhythmic ostinato on a drum or tambourine to accompany singing.
2. While singing a familiar song, clap the rhythm while others pat the beat, and on a signal switch roles to explore duration.
3. Play selected music and have students move like an animal the music reminds them of; have students describe and/or paint or draw the colours they see or pictures they imagine as the music is playing.
4. Play select pieces of music that illustrate the tempo and dynamics of a lullaby, the beat and rhythm of a march, or the sound quality of a trumpet in a fanfare. Discuss with students what it is about this music that would help a baby go to sleep, or why the piece of music might be good for marching.
5. Lead students through listing the places and times within a day when they hear or perform music; describing the various times when they sing, play, and move to music in school, at home, and in the community. "What songs can you sing from the movies you've watched?" "How would our lives be different if there was no music or sound for a day?" "What is your favourite movie or television show? How might it be different if there were no music or soundtrack?"
6. **Make simple percussion instruments; one per child. The children may use these during Carey's presentation.** Consider durability, safety and good sound. The children can decorate these with paint or stickers. It is best if there is not a large selection available for the workshop; drums and claves are required with either shakers or guiros as a third option. The instruments should be ready to use for the workshop.

Percussion instruments produce sound when the instrument is struck or shaken.

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- drums – coffee tins with plastic lid, plastic ice cream pails, one litre yogurt containers. These are to be struck with the hand - not sticks
- claves (rhythm sticks) – two 15 cm pieces of one inch dowelling or broom handle. One stick is held loosely in one hand and struck by the other
- shakers – two small yogurt containers held together with duct tape, Yoplait yogurt drink bottles, Pringles potato chips etc. containing a few beans or split peas. Small shakers are quicker to respond. Use tape to keep lids on.
- guiros – ribbed liquid containers such as 500 ml water bottles or Avon bubble bath bottles. A stick, take out sushi chopstick or pencil is scraped across the surface.



7. Identify beat as a steady pulse and examples of beat in music. Distinguish between beat and rhythm in a simple song. Discuss where it is found in our daily lives.
- In our body – heart beat (younger students may have difficulty finding their own heart beat and pulse but have seen it represented on heart monitors on television)
 - Walking, marching
 - In our environment – ticking analog clocks metronome, dripping faucet, windshield wipers, school fire alarm etc.

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Hickory Dickory Dock - as a verse or song

The musical score for 'Hickory Dickory Dock' is presented in two systems. The first system consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics are: 'Hick o ry dick o ry dock___ The mouse ran up the clock___ The'. The bottom staff is a bass line with a 6/8 time signature, consisting of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The lyrics are: 'Tick Tock Tick Tock Tick Tock Tick Tock'. The second system also has two staves. The top staff continues the melody: D4 (quarter), C4 (quarter), Bb4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics are: 'clock struck one the mouse ran down Hick o ry dick o ry dock'. The bottom staff continues the bass line: G2, F2, E2, D2, C2, B1, A1, G1. The lyrics are: 'Tick Tock Tick Tock Tick Tock Tick Tock'.

Some possibilities with Hickory Dickory Dock

- Say the verse rhythmically with inflection and accented.
 - Keep the beat using body percussion (e.g. clapping, patsching – slapping the thighs) while saying “tick-tock”.
 - Keep the beat using only body percussion while saying the verse.
 - Transfer the beat to one or two of the percussion instruments.
 - Add verses e.g. the clock struck 2, the mouse said “boo”; the clock struck 3, the mouse said “whee”, etc.
 - Make a game with the children standing in a circle saying the verse and keeping the beat. One child is the mouse and walks around the circle to the beat. At the number he taps the student closest to him and that child becomes the next mouse.
8. Identify Rhythm as a pattern of long and short sounds. It can result from the division of the beat. Rhythm occurs in language. Most often names are said with consistent and clear rhythms. Play recorded music and have children express the beat with body movement (non-loco motor such as swaying, shoulder shrugging etc. or loco motor such as walking or marching) and then with body percussion and finally with their instruments.

Frère Jacques (French and English)

The musical score for 'Frère Jacques' is presented in two systems. The first system consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics are: 'Fre re Jac ques Fre re Jac ques Dor mez Vous? Dor mez Vous?'. The bottom staff is a bass line with a 2/4 time signature, consisting of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The lyrics are: 'Are you sleep ing Are you sleep ing Bro ther John Bro ther John?'. The second system also has two staves. The top staff continues the melody: D4 (quarter), C4 (quarter), Bb4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics are: 'Son nez les ma ti nes son nez les ma ti nes Din din don Din din don'. The bottom staff continues the bass line: G2, F2, E2, D2, C2, B1, A1, G1. The lyrics are: 'Mor ning bells are ring ing Mor ning bells are ring ing Ding ding dong Ding ding dong'.

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Activities with Music

- Sing the traditional words to Frère Jacques (French and English) and This Old Man.
- Express the beat using body percussion singing the song.
- Clap and say the speech patterns on the cards using the “burger mnemonics”.
- Have at least two of each card available and have the children choose 4 of them to create different sequences to be said and clapped.
- Use the homemade instruments. Divide into 3 similar sounding groups and assign one speech pattern to each group. Create different sequences with the patterns and have your band play.
- Look at the music for Frère Jacques and This Old Man and identify the patterns learned. Clap and say these speech patterns to the music.
- Sing the speech pattern words to the tune.

9. Pitch is the highness or lowness of a tone. Tones that vibrate a slower speed are said to be pitched lower than those that vibrate at higher speeds.

- Larger and longer vibrating entities vibrate at lower pitches and smaller shorter ones at higher pitches.
- The lower strings in a piano (on the left side) are longer and thicker. The thicker strings on a guitar produce lower notes.
- The large instruments (tuba, double bass viol, tenor saxophone) are pitched lower than the small ones (trumpet, violin, soprano saxophone).
- The vocal chords of children are shorter than those of adults, etc.

Illustrate the concept with a Bean bag or ball toss. Children take turns tossing a bean bag, while the group watches the movement of the bean bag or ball and imitates its movement by using the syllable “oo” and raising and lowering the pitch of their voices.

Read a version of **The Three Bears** and have the children say the bears’ dialogue with high, medium and low voice.

Hot Cross Buns. There are many versions of this song. The following one is useful for gross identification of pitches and the children can move their bodies accordingly (contouring).

Hot Cross Buns

Hot cross bun hot cross buns one a pen ny two a pen ny hot cross buns
French fries milk French fries milk Egg 'n muf fin egg 'n muf fin French fries milk

10. Identify examples of Dynamics in music as the varying degrees of volume and intensity of louder and softer tones. Produce a specific effect using various sound sources.

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- Find **contrasting recorded music** such as a soft soothing lullaby and a rousing march and let the students express how the music makes them feel through appropriate movement and in words. Discuss why.
- The song **Frère Jacques** – in both official languages- lends itself to soft (first half) and loud (second half). Discuss why.

Fre re Jac ques Fre re Jac ques Dor mez Vous? Dor mez Vous?
5 Are you sleep ing Are you sleep ing Bro ther John Bro ther John?

Son nez les ma ti nes son nez les ma ti nes Din din don Din din don
Mor ning bells are ring ing Mor ning bells are ring ing Ding ding dong Ding ding dong

- **Creating a rain soundscape** by sequencing body percussion to demonstrate getting louder (**crescendo**) and getting softer (**decrescendo**), as well as getting faster (**accelerando**) and getting slower (**ritardando**). Percussion actions include:

Rubbing hands together
2 fingers tapping on palm of hand
Hand clapping
Patsching (slapping the thighs with palms of the hands)
Hand clapping
2 fingers tapping on palm of hand
Rubbing hands together

11. Identify tempo as the speed of a piece of music and that the faster or slower pace (tempo) is determined by the speed of the pulse (beat). Play music of contrasting tempi and have students respond through movement.
12. Recognize that mood can be created through varying the **elements of musical expression** in the production of music and sound to elicit particular emotional responses.

- **tempo** the speed or liveliness
 - **dynamics** degree of loudness
 - **pitch** highness of lowness of the tones
 - **vibrato** a wavering quality in the tone typical of vocalizing, imitated by instrumentalists
 - **timbre** the quality of a voice or instrument; smoothness or roughness of the sound
- These elements are used in almost limitless and changing combinations to give character to sound and music.

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Lesson Focus

Creating and Performing; Reflecting, Responding, and Analysing and Exploring Forms and Cultural Contexts in a visit with Carey West, Music Educator.

Curriculum Expectations Addressed

C1.3 create compositions for a specific purpose and a familiar audience

C1.4 use the tools and techniques of musicianship in musical performances

Fundamental Concepts – Elements of Music

- **beat:** the steady pulse in a sound or music.
- **duration:** the time during which a sound continues; the fast and slow tempo or speed of a piece of music; rhythm versus beat; two and four beats per bar; quarter note, eighth note, quarter rest.
- **dynamics:** the degree of loud or soft; control signs encountered in repertoire; a strong sound for a note or beat (accent); smooth and detached articulation.
- **form:** the shape or structure of a sound or piece of music phrase, such as call and response.
- **melodic contour:** refers to the mapping of the pitches in a song, identifying the beat, rhythm or shape of pieces of music.
- **ostinato:** a short melody or pattern that is constantly repeated, usually in the same part at the same pitch. (e.g., “ta, ta, ti-ti, ta”).
- **pitch:** the highs and lows of a sound; simple melodic patterns using the notes such as “mi”, “so”, and “la”.
- **rhythm:** the pattern of long and short sounds and silences.
- **tempo:** the speed of a piece of music.
- **texture/harmony:** the feel of a piece of music resulting from its components; the combination of notes which form a tuneful, pleasing sound such as a single melodic line in unison.
- **timbre:** the characteristic quality of the sound of a voice or instrument; for example the vocal quality of speaking versus singing, body percussion vs. the sound quality of instruments (non-pitched and pitched percussion) and environmental and found sounds.

Instructional Activity

1. Carey greets and introduces herself, leads the class in reciting “Alligator Pie” by Dennis Lee. This activity will be performed with accompanying actions from a standing.
2. Children will collaborate to create vocal sounds to illustrate key words and actions in the poem. These actions will then replace the words, encouraging inner hearing and providing an introductory experience with duration or rhythm.
3. The concept of **Beat** is introduced and where it is found in our world and bodies. After this brief discussion the class will march around the room while Carey leads “The Grand Old Duke of York” accompanied by a hand drum.
4. The class returns to sitting positions. Carey explains the difference between **Beat** and **Rhythm**. Then she leads a game of “The Beat Stays the Same” while children are called upon to play the rhythmic section on different parts of their body.
4. Rhythm in words is explored and we clap the rhythms of some children’s names. Four chairs are placed at the front of the room and four volunteers are selected to sit in them. The children clap the resulting patterns of their friends names. New volunteers are selected and the activity is repeated.

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5. The children collaborate making a list of ice cream flavours. Flavours that represent basic rhythms (eight notes, quarter notes, half notes and whole notes) are selected and notated on the board or easel. The instruments that the children have made in preparation are brought out (not to be at their desks until needed). Rhythm-word combinations are grouped to create an ostinato. The children are divided into 3 groups. One group will recite the poem "The Kids Around The Block Are Like An Ice Cream Store". One group will tap a beat on their instruments. One group will play the ostinato. Each group will rotate their roles until the piece is performed 3 times.
6. The workshop will end with Carey playing a "warm-down" song on her ukulele.

Teaching Notes: Teachers who have a musical background can use the rhythm card pictures in the workbook to produce rhythms by clapping, "patsching", stamping feet or using rhythm instruments. Options for making simple rhythm instruments from recycled materials appear in the pre-visit lesson. These should be somewhat rugged and experience in giving this workshop suggests that even numbers of three groups of instruments is best.

Generally the workshop takes place in the classroom and students should be seated singly at their desks, as sitting with friends can be distracting. An easel or blackboard is needed to write word lists and notation on. The workshop is an enjoyable time for all, Carey included, and everyone can participate. Respectful attention is encouraged so that no one misses any parts of the activity.

Teachers are always free to contact Carey but most of the materials and information needed to follow up are in the study guide.

Primary Resource List

Ardley, Neil Music 2000, Dorling Kindersley Ltd. "DK Eyewitness Books", N.Y., N.Y.
ISBN 0-7894-5829-2

Cutz, O. & Doyle, S. Pass It On! Poetry & Body Percussion for Elementary Students
Talking Drum Music Productions, Canada www.talkingdrum.ca

Skelding, M. & Schulze, J. The Key to Your Primary Music Program: A Simple Easy-To-Follow Format of Songs and Lesson Plans www.musicbooksforschoolteachers.com

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Lesson Focus

Creating and Performing; Reflecting, Responding, and Analysing and Exploring Forms and Cultural Contexts after a visit with Carey West.

Curriculum Expectations Addressed

C1.5 demonstrate understanding that sounds can be represented by symbols

C2.3 identify and give examples of their strengths and areas for growth as musical performers, creators, interpreters, and audience members

C3.2 identify a variety of musical pieces from different cultures through performing and/or listening to them

Instructional Activity

1. **Show rhythm and beat** with manipulatives such as math cubes or Popsicle sticks; use devised, or invented, forms of musical notation, or simple forms of standard musical notation directing students to show the rhythm of a song with Popsicle (or rhythm) sticks by drawing shapes or using their hands.
2. **Recognize dynamics and tempo:** Blindfold or send one student out of the room. As a group decide on an object that you want that child to pick up on re-entering the room or after removing the blindfold. Remove the blindfold or have the student return to the room. Lead the group in clapping softly, then gradually louder as the student approaches the object to be picked up. Increase the volume of the clapping as the student gets closer to the chosen object. Track the varying volume of clapping as a line on chart paper to show how variation in sound can be represented in written notation.
3. **Lead students in singing in unison**, providing constructive feedback and suggestions for a classmate's or guest performer's performance such as "What could we do to improve our next performance?", or, "How can we demonstrate good audience behaviour during our school concert?"
4. **Discuss and sing folk songs**, songs for celebrations, ceremonial music from Canadian and world sources asking students "What songs do you sing for Diwali? Kwanzaa? Hanukkah?", or, "Earth Day is coming in April. What songs could we use to help to celebrate the earth?"
5. **Focus on creative work**, by creating simple patterned movement to familiar music using students' knowledge of beat and rhythm. Students communicate their thoughts and feelings about the music they hear, recognizing that mood can be created through music.

Activity 1: 32 Beat Canon

1. Establish a good steady beat with a hand drum. (not too fast)
2. The piece is divided into four 8-beat sections.

Eg 8 beats	Walk in scatter formation
8 beats	Stand in place and clap
8 beats	Skip in scatter formation
8 beats	Hammer the floorboards

Make a statue when the piece is finished.

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3. When the piece is well-known students can be challenged by making it into a canon. Everyone does the same movements but the successive groups begin their movement when the preceding group is just beginning their second set of beats.
4. Create another 32 beat piece. Some of the movement elements to be considered in this activity are:

Levels	High/low, in between
Direction	Up/down, forwards, backwards, sideways
Intensity	Strong/weak, heavy/light
Quality	Legato (smooth flowing), staccato (jumpy)
Dynamics	Loud/soft, louder/softer

Activity 2: Create patterned movement to familiar songs

Select well-known songs that have repetition of melody and a distinct mood (or various moods if more than one verse). The class created a patterned movement sequence that is appropriate to the song. This is really done if children have had many experiences with the elements of movement (dance). An example could be worked out with the class (eg: Frere Jacques). Decide where changes of movement could occur (eg. Frere Jacques has 4 distinct parts) remembering that movement can be locomotor or non-locomotor.

Other useful songs for this activity from *Musicanada 2*: Snow (quiet, noisy, playful); Okkitokiunga (strong, work feeling); Tideo (happy); Grand Old Duke (various moods if all 4 verses are used)

Activity 3: Mirroring

1. At the beginning, select recordings that are slow and flowing.
have the class listen to the piece and discuss how the music makes them feel and the mood that is created.
2. Children work in pairs in place. One child is the leader and the other child mirrors simultaneously. Think of levels, directions, various parts of the body that can move, tempo (rate of speed), etc. Make sure each child has the opportunity to be the leader.
3. Challenge – See if leaders can change without anyone knowing!

Activity 4: Recordings

1. Select recordings that have no lyrics and are relatively short (no longer than 2 minutes). Be sure that the class has an opportunity to listen and discuss before letting them move.
2. Scarves are a useful prop especially for those who are shy about moving themselves – Make the scarf tell about the music!
Some useful recordings: Ideas I by Dr. Sue Snyder (available at Waterloo Music); Carnival of Animals by Saint-Seans; The Nutcracker Suite by Tschaikovsky; Peter and the Wolf by Prokofiev; Daydreams and Lullabies from *The Classical Kids*

Activity 5: Songs and Verses

Many songs and verses lend themselves naturally to creating language and movement to communicate thoughts, feelings and mood.

From *Musicanada 2*: Eskimo Lullaby; See-Saw; Hayride; Three Little Fishes; Charlie Over the Ocean

From *Alligator Pie* by Dennis Lee: Bouncing Song; Skyscraper

See Also: other books by Dennis Lee, Sonja Dunn, and Jack Prelutsky.

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6. Lead students through distinguishing between beat and rhythm while singing music from a variety of cultures:

Activity 1

Bingo Black Dog Singing game

England

There was a black dog sat on a back porch and Bin-go was his name. There was a black dog sat on a back porch and Bin-go was his name. B I N G O, B I N G O, B I N G O and Bin-go was his name. B I N G O.

Form a single circle with hands joined.

Music A: Phrase 1 Circle moves walking counter-clockwise.
 Phrase 2 Circle moves walking clockwise.

Music B: Circle moves into the centre walking 4 steps and back to place with 4 steps
 Repeat

Music C: Spell out **BINGO** by touching a part of the body as each letter is called.
 (These parts may be “unvoiced” one by one.)

eg	B	toes
	I	knees
	N	waist
	G	shoulders
	O	Jump & clap above head



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Activity 2: Ball passing games

Adaptation of **Dutch Shoe Game** from Netherlands

You must pass this ball from me to you, to you. You must
pass this ball and do just what I do.



Suggestions:

1. Establish the strong beats for this song by clapping and singing. It is wise to sing the song quite slowly at the beginning.
2. Practice the action with an imaginary ball. The ball lands in the hand of the player on the indicated beats.
3. The person left with the ball at the end of the song leaves the circle (perhaps to keep the beat with a small percussion instrument).

Formation: Seated in a close circle.

Game: The ball is passed and lands in the next person's hands on each **x** indicated in the music. The person holding the ball at the end gives the ball to the next person and quickly leaves the circle. The song is repeated several times.

The Music Ball

The mu - sic ball goes round and round. It stops at e_v'ry lit - tle town. If
you're the one to hold it last Then for you the game is past.

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Some possibilities for Hickory Dickory Dock:

1. Say the verse rhythmically with inflection and not too quickly.
2. **Grandfather clock** – while saying the verse, stamp the beat and then transfer to slow pendulum swings. Have one group say “**swing**” and do the movement while the other group says the verse.
3. **Kitchen clock** – While saying the verse, pat (slap thighs) the beat and then add words “**tick, tock**”.
4. **Watch** (the kind that ticks!) – While saying the verse, softly clap the beat and then add the words “**hickory dickory**”. Have one group clap and say “**hickory dickory**” while the other group says the verse.
5. Combine any or all of the above clocks with the verse.

Activity 3

6
8

Hickory Dickory Dock



As a verse or song

Musical notation for the song "Hickory Dickory Dock". The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. The lyrics are: "Hick-o-ry, dick-o-ry, dock. The mouse ran up the clock. The clock struck one, the mouse ran down, Hick-o-ry dick-o-ry dock. Hick-o-ry dick-o-ry, Hick-o-ry dick-o-ry, Hick-o-ry dick-o-ry, Hick-o-ry dick-o-ry." Below the melody, there are rhythmic patterns for "Swing!" and "Tick tock,". The "Swing!" patterns consist of a dotted quarter note followed by an eighth note. The "Tick tock," patterns consist of a quarter note followed by an eighth note. The notation is divided into two systems, each with a double bar line at the end.