

Artist Pre - Visit Lesson Plan Grade: 3

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 with Violinist, Carmen Evans using 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 15

Ontario Arts Curriculum Expectations Addressed

- C1.1 sing, in tune, unison songs, partner songs, and rounds, and/or play accompaniments from a wide variety of cultures, styles, and historical periods
- C1.3 create compositions for a specific purpose and a familiar audience
- C1.4 use the tools and techniques of musicianship in musical performances
- C2.2 describe ways in which the elements of music are used in music
- C3.1 identify and describe ways in which music can be used in the community

Instructional Activity

1. **Sing or play an instrument** accompanied by body percussion or found sounds to enhance the melody; sing or play a simple known song such as "Row, Row, Row Your Boat" as a round and use the lyrics illustrated on chart paper and simple colour coding or symbols to illustrate for students the point at which second and successive groups begin singing.

Teach the students "Row Row Row Your Boat" in a two-part round.



Row, Row Row Your Boat

1. Row row row your boat, Gen - tly down the stream, _____

2. Mer - ri - ly mer - ri - ly mer - ri - ly mer - ri - ly, Life is but a dream.

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2. **Focus on beat and rhythm** by trying these beat activities while singing the following songs “Dobbin, Dobbin” and “Put Friends First”:

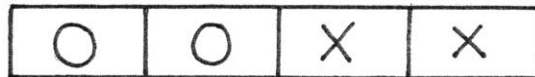
- i) Clap or patsch (pat thighs) to keep the steady clip-clop beat.
- ii) Have a group make a clip-clop sound with their tongues.
- iii) Use sticks, claves, or woodblock to keep the beat.
- iv) Try a hand jive pattern to keep the beat.

Example:

Clap hands to the right side	-	4 times
Clap hands to the left side	-	4 times
Point right finger to the right	-	4 times
Point left finger to the left	-	4 times
Hitchhike with right hand thumb	-	4 times
Hitchhike with left hand thumb	-	4 times
Wash windows with right hand	-	4 times
Wash windows with left hand	-	4 times

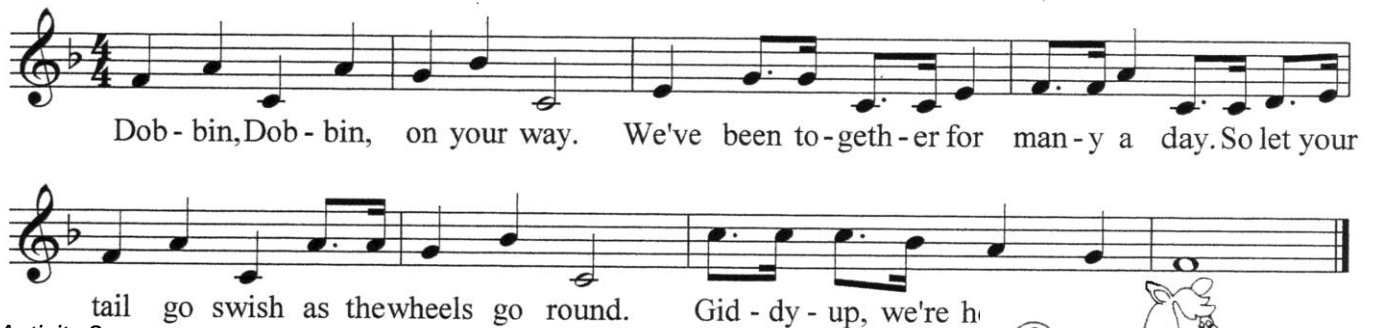
Note: A hand jive would be a good way to accompany Valentine Rap (Gr. 2 MusicCanada)

- v) Use a grid notation to help visual learners. Symbols could represent body percussion or instruments.



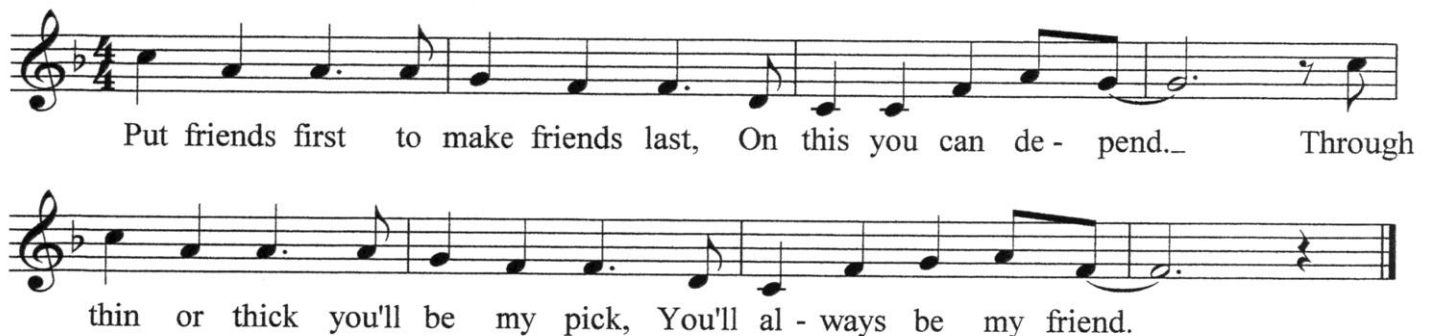
Activity 1

Dobbin, Dobbin



Activity 2

Put Friends First



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- Verse 2: *Slap your knees and smile and say cheese (slap knees)*
 Verse 3: *Clap your hands 'cause I understand (clap hands)*
 Verse 4: *Make them snap through any mishap (snap fingers)*
 Verse 5: *Just say "hi", now don't be shy (wave hand)*
 Verse 6: *Repeat first verse and do all the above actions in order (4 times)*

3. **Create a speech pattern** by using the names of children, apples, vegetables and fruits, seasonal words, names of birds, etc. As a general rule, the pattern created should express the natural rhythm of the words.

i) Vegetables; make a list of vegetable names to discover similar and different rhythms.

			
squash beets corn	carrots cabbage green beans	celery broccoli brussel sprouts	rutabaga
			
red peppers	tomatoes potatoes		

ii) Put some names together to make a rhythmically interesting pattern












4										
4	Cab - bage,	ce - ler - y,				ru - ta - ba -ga,	corn			
	<i>pat cl</i>	<i>sn sn sn</i>				<i>cl cl cl pat st</i>				

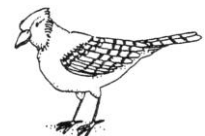
iii) Clap the rhythm. Use other body percussion to create an interesting rhythmic sound (see above). Use this pattern to accompany a well known song such as Old MacDonald or any other song in 2/4 or 4/4 time.

Example:

sn = snap cl = clap
pat = patsch st = stamp

iv) Birds

						
blue jay nuthatch junco grosbeak	chickadee morning dove cardinal	woodpecker		crow		
4						
4	Blue jay, chick-a- dee,	wood-peck-er, crow				
	<i>pat cl sn sn sn</i>	<i>cl pat pat st</i>				



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Activity 2

VALENTINE

4 4

3 5 7 9

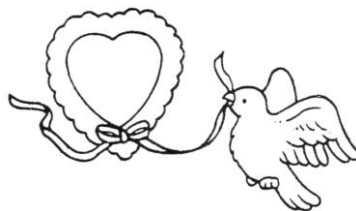
Va-len- tine, Va-len- tine.

I'll be yours if you'll be mine.

3 5 7 9.

Suggestions for using "Valentine":

- Teach the chant with inflection and dynamics
- Say the chant and clap every syllable (rhythm)
- Try a patty-cake pattern with an invisible friend. Patter is: Clap together, clap right, clap together, clap left.
- All * indicate clapping the partner's hand. Try it with a partner. They will want to increase the tempo (speed).
- Have a group play the rhythm on hand drums, claves, woodblock or other instrument that can produce a clear rhythmic sound. **Determine where breaths should be taken in a song**; given the shape of a melody of choice, suggest where a change in dynamics would be effective and what could be done to help the audience hear the words more clearly.



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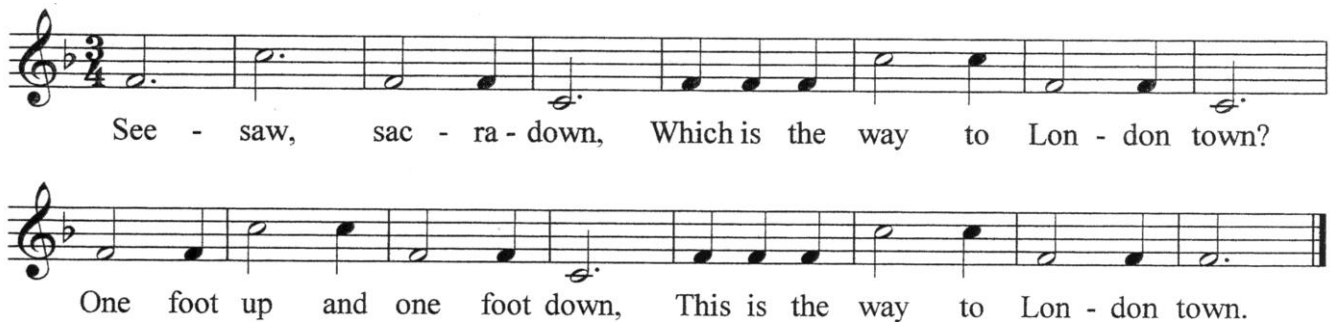
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4. **Focus on melodic contour**, which refers to the mapping of the pitches in a song. A kinesthetic approach using the whole body and then a finger in the air is a good way to start. Later, maps done on paper will help you to evaluate students' understanding of the concept.

Activity 1

See Saw Sacradown

3 pitches: high, medium and low



- i) Teach the song in four phrases and have the children note the high, medium and low sounds.
- ii) Use the body to denote these 3 different pitches:

Standing position

Stand (medium)
Reach up (high)
Crouch down (low)

OR

Sitting position

Sit in chair (medium)
Hands up (high)
Grasp ankles (low)

- iii) Use a hand or finger in the air to illustrate the pitches.
- iv) Encourage graphic notation to show the pitches (a phrase at a time)

Phrase 1



Phrase 4



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Activity 2

Hot Cross Buns

High, medium and low pitches, ascending and descending pitches

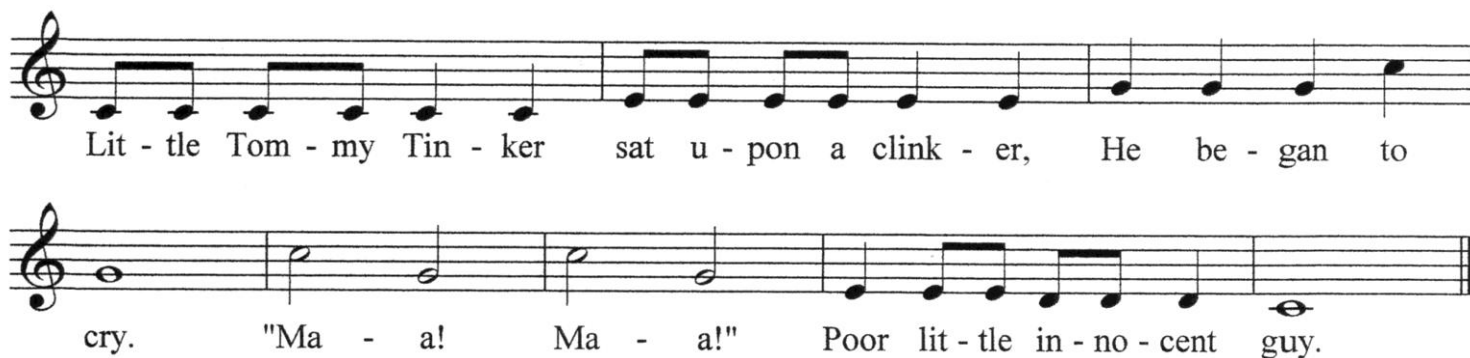


There are many versions of this song. This one is useful for the gross identification of pitches and the rising and falling of pitches. Children move their bodies accordingly (arms stretch up for highest note; crouch for lowest note; stand for medium-pitched note) and can also illustrate the rising and falling pitches. They might even sing "High, low, medium. Falling, rising" to the tune.

Activity 3

Little Tommy Tinker

5 different pitches



- i) Teach the song sitting in a circle and doing actions for the "Ma-a" section (ie High note – arms stretched up high; lower note – hands on shoulders). These actions demonstrate the highest pitches of this song.

- ii) Establish actions for the other 3 pitches:



* Little Tommy Tinker
* Sat upon a clinker
He began ... cry
.... to...
Poor little
* innocent
guy

Fists on floor
Hands on waist
Hands on shoulders
Arms stretched high
Hands on waist
Hands on knees
Fists on floor

- iii) Try hand or finger maps of the song in the air.

- iv) Have children draw contour maps on paper.

5. **Make simple percussion instruments**, one per child which will be used by students in the artist's presentation. Consider durability, safety, and good sound in their construction.

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Percussion instruments are those that produce a sound when they are struck, shaken or scraped. Try to have a good variety of instruments available for the workshop. Encourage the children to experiment with different materials. With your help they will probably construct some unique instruments.

Some possibilities to make and decorate:

- i) Cymbals: aluminum or paper plates, pot lids, meat pie containers
- ii) Drums: ice cream tub, coffee tin, metal or plastic bowls, yogurt tub, large diameter PVC pipe in different lengths
- iii) Shakers: Pringles container, plastic lemon or lime, yogurt bottle, plastic jar tin can, film canisters – all filled with rice, beans, gravel, etc. with lid securely fastened.
- iv) Scrapers: large ridged juice can or plastic water bottle with ridges, small piece of wood with sandpaper stapled to it, cheese grater, notebook with spiral spine – all played with a wooden spoon, chopstick, or pencil.
- v) Other instruments: forks, spoons, wrenches suspended from a metal coat hanger with another metal object for a striker. Clay pot suspended from thick string, struck with wooden spoon. Bottle caps or metal-sounding material threaded through a handle.

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Lesson Focus

Creating and Performing; Reflecting, Responding, and Analysing and Exploring Forms and Cultural Contexts
Class visit with Guelph Symphony Orchestra Violinist, Carmen Evans.

Curriculum Expectations Addressed

- C1.2 apply the elements of music when singing, playing an instrument, and moving
- C1.5 demonstrate an understanding of standard and non-traditional musical notation
- C2.1 express personal responses to musical performances in a variety of ways

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; three beats per bar, dotted half note, sixteenth-note patterns, sixteenth rest; very fast (presto), very slow (largo).
- **dynamics:** the degree of loud or soft; standard symbols for soft (piano – p), loud (forte – f); invented symbols for soft and loud; articulation and expression marks encountered in music listened to, sung, and played (staccato, legato, signs for crescendo and decrescendo).
- **form:** the shape or structure of a sound or piece of music phrase, such as sections or ternary (ABA) form.
- **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 notes such as low “so” and low “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 simple two-part rounds, partner songs and canons.
- **timbre:** the characteristic quality of the sound of a voice or instrument; for example the vocal quality of speaking vs. singing, body percussion vs. the sound quality of instruments and environmental and found sounds; classifying instruments by sound production (strumming, striking, shaking, blowing).

Instructional Activity

1. **Carmen will introduce herself**, describe her career path and experience as a professional musician. She will demonstrate her instrument and discuss the nature of symphonic music and the structure and organization of a symphony orchestra with students.
2. **Participate in a discussion and demonstration of timbre**, sorting sound sources by the way their sound is produced and learning about which instruments play in specific orchestral sections; also explaining how different tempi change the experience of music. Key questions include: “How many different ways can we sort instruments on the basis of how they are played or what sounds they make?”; “How do musicians create different feelings and effects in music besides simply playing the melody, or tune to a song?”

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3. **Lead students to design melody maps** based on the direction of the melodies Carmen plays on her instrument; experiment with various ways of representing sounds using devised symbols such as gesture, colour, straight or curved lines to match melodies heard.
4. **Diagram the dynamics of music heard** on chart paper using the words to a known song to illustrate standard symbols and invented symbols suggested by students which describe what happens in the song. Do the same with another known melody and compare in discussion or using a Venn diagram how the elements of two contrasting pieces create mood and use dynamics differently to create uniquely expressive pieces.
5. **Lead students to listen and respond to selections** Carmen plays, verbally, or by creating a graphic or text response in response to the question "What does this song remind you of?"
6. **Ask Carmen to assist in creating a musical accompaniment** for poems, stories, or dances students know or have created with students performing rhythmic ostinati with the instruments they have created or body percussion.

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 following a classroom visit from Violinist, Carmen Evans.

Ontario Arts Curriculum Expectations Addressed

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

C3.2 identify, through performing and/or listening, a variety of musical forms or pieces from different communities, times, and places

Instructional Activity

1. Teach about beat and rhythm using poetry.

i) HEAVE, HO! *Dennis Lee Source: Jelly Belly*

Heave, Ho! Buckets of snow,
The giant is combing his beard.
The snow is as high as the top of the sky
And the world has disappeared



- Learn the poem with dynamics and inflection.
- Find ways to keep the beat while saying the poem
- Use movement to accompany the poem. (shovel snow, comb beard, reach up to the sky, crouch)
- Combine movement and words and perform as a two-part round.
- Combine beat and rhythm at the same time:

- a) Beat group: Says "Heave ho" throughout the shoveling movement.
Rhythm group: Says poem with movement.
- b) Beat group: Stamps (drum) "Heave ho" beat.
Rhythm group: Claps words of the poem.
- c) All children stamp beat and clap words of the poem.

ii) HOW MUCH WOOD WOULD A WOODCHUCK CHUCK?

How much **wood** would a **woodchuck chuck**
If a **woodchuck could** chuck **wood**? (rest)
He would **chuck** what **wood** a **woodchuck could** **chuck**
If a **woodchuck could** chuck **wood**. (rest)



- Learn to say the words rhythmically.
- Keep the beat while saying the verse
- Stamp the beat and clap the rhythm. The beat should sound on the words that are in bold.

iii) WINDSHIELD WIPERS

Windshield wipers, windshield wipers,
What are you doing today?
Swish, swish, swish, swish.
I'm wiping the rain away.



- Say the verse rhythmically with inflections

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- One group moves arms back and forth to imitate wipers while saying "swish, swish" (beat) or using sandpaper blocks to express the beat. The other group says or claps the verse (rhythm).
 - Say the verse (rhythm) and do wiper movement (beat) at the same time.
- iv) The OUR CANADA provinces/capitals "rap" helps reinforce Social Studies and general knowledge expectations, while investigating the rhythm of the words. Children will be quick to think of ways to keep the beat in rap style. The beat is indicated by the **italicized** sections below.

OUR CANADA ©CMcMillan 2004

Canada **spreads** from **sea** to **sea**,
Ten mighty **provinces** **belong** to you and **me**.

British Columbia, **it's** the furthest **west**,
Victoria's on an **island**, **far** from the **rest**.

Sunny Alberta – there's **cattle** and **oil**,
Edmonton's the **capital** where **many** people **toil**.

Sas**katchewan** is our **golden** prairie **land**,
All round **Regina** the **wheat** sheaves **stand**.

Manitoba is our **neighbour** next **door**,
Through windy **Winnipeg** the **freight** trains **roar**.

Ontario is the **province** we call **home**,
In Toronto you'll **find** the Sky **Dome**.

Beautiful Quebec, "la **belle** province",
At Quebec City **Montcalm** took a **stance**.

P.E.I.'s potat**oes** grow in **soil** that's red, not **brown**,
The **birth**place of conf**ederation** **was** in Charlotte**town**.

New **Brunswick's** Bay of **Fundy** has the **world's** highest **tides**,
Fredericton's the **capital** where **government** **resides**.

Nova Scotia has **many** a pleasant **view**,
In **Halifax** **harbour** you can **see** the Bluenose **II**.

Newfoundland and **Labrador** – it's **often** called "the **rock**",
St. **John's** looks weather-**beaten**, wooden **dories** at the **dock**.

Away up **north** where **polar** bears **roam**
Are **three** territories we **call** our **own**.
The **Northwest Territories** has **diamonds** by the **ton**,
Yellowknife in **June** is when you'll **always** see the **sun**.

Nunavut means "**our** land" **in** Inuktit**ut**,
You'll **have** to take a **bush** plane to **reach** Iqal**uit**.

Way up in the **Yukon** they **panned** for **gold**,
Through **Whitehorse** **trudged** those **prospectors** **bold**.

Canada **spreads** from **sea** to **sea** to **sea**,
Atlantic, **Pacific** and **Arctic** – there are **three**.

Three territories, ten **provinces** **too**,
Canada is our **country**, **home** for me and **you**.



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2. **Lead children in expressing their creativity** in devising sound effects or arranging original music to accompany a reading or dramatization, using available conventional rhythm instruments, body percussion or simple made instruments in which they apply their knowledge of the elements of music and patterns of sounds, and their voices.

The following poems can be effectively accompanied by soundscapes created using the voice, body percussion, found materials and rhythm instruments. Symbols can be created to remind children of the sequence of instruments, dynamics, tempo, etc.

Before attempting to create sound effects, it is important that the poem is very familiar. Use it as a language exercise, choral reading activity, etc and discuss the various moods that could be created and what kind of sound would best portray this.

MUD

Polly Chase Boyden

Mud is very nice to feel
All squishy squashy between the toes!
I'd rather wade in wiggly mud
Than smell a yellow rose
Nobody else but the rosebush knows
How nice mud feels
Between the toes.

* Source: *Voices on the Wind* (David Booth) – Kids Can Press

AUTUMN WOODS*

James Tippet

I like the wood in Autumn
When dry leaves hide the ground,
When the trees are bare
And the wind sweeps by
With a lonesome rushing sound.

I can rustle the leaves in Autumn
And I can make a bed
In the thick dry leaves
That have fallen

From the bare trees
Overhead.

ICICLES

Icicles shimmer,
Icicles shine.
Icicles dangle
In a long frosty line.

Icicles sparkle.
They're pretty to see.
I stood beneath one
And it dripped on me

RUDE WIND

Rumbling at the chimneys,
Rattling at the doors,
Round the roofs
And round the roads
The rude wind roars.

WHO HAS SEEN THE WIND?*

Christine Rossetti

Who has seen the wind?
Neither I nor you,
But when the leaves hang trembling
The wind is passing through

Who has seen the wind?
Neither you nor I;
But when the trees bow down their heads
The wind is passing by.

OUTSIDE THE DOOR

Annette Wynne

Outside the door the bare tree stands
And catches snowflakes in its hands.
And holds them well and holds them high,
Until a puffing wind comes by.

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MARCH WINDS

Lois Birkshaw-Fleming

The March wind is howling
In the tops of the trees,
It stirs up the dust
And piles up the leaves.

It blows 'round the corner,
It knocks off your hat,
Tips over the garbage pail,
Bothers the cat.

It seems quite alive,
Hear it sing, hear it moan,
Today I will stay,
Snug in my home.

Source: *Come on Everybody, Let's Sing*
GV Thompson Music

Used for workshop purposes only.

MY TOBOGGAN AND I CARVE WINTER

Jane Wadley

My toboggan and I carve winter
We crunch over the powdery snow
the one by one glistening grains
they sigh and squeak

then RACE
faster and faster
whipping the wind apart
carving jet trails with swirling tails
circling the shadow of every tree
nearing full flight

til
WHOMP!
a lurking bump tumbles us
into the drifts of freezing snow
We trudge slowly skyward for another run.

Source: *Til All the Stars Have Fallen* (David
Booth) – Houghton Mifflin Canada Ltd

Used for workshop purposes only.

Here are some fall poems for the section “**Focus on Creativity**”

UNDER THE GROUND

Rhoda Bacmeister

What is under the grass,
Way down in the ground,
Where everything is cool and wet
With darkness all around?

Little pink worms live there,
Ants and brown bugs creep
Softly round the stones and rocks
Where roots are pushing deep.
And some have rosy faces,
Do they hear us walking
On the grass above their heads;
Hear us running over
While they snuggle in their beds?
And not a word they spoke.

AUTUMN

George Cooper

“Come little leaves,” said the wind one day,
“Come over the meadows with me and play.
Put on your dresses of red and gold,
For summer is gone, and the days grow cold.”

OAK LEAVES AND MAPLE LEAVES

Oak leaves and maple leaves
Are playing in the yard.

They run about so hard.
“Tag” says the maple leaf,
“You’re it” cries the oak.
And back and forth they scampered

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Here are some spring poems for the section “**Focus on Creativity**”.

AND SUDDENLY SPRING*

Margaret Hillert

The winds of March were sleeping
I hardly felt a thing
The trees were standing quietly,
It didn't seem like spring.
Then suddenly the winds awoke
And raced across the sky.
They bumped right into April,
Splashing springtime in my eye.
Through the fall.

Winter comes, then spring, and then
Little seeds we sow again.

WEATHER

Eve Merriam

Dot a dot dot dot a dot dot
Spotting the windowpane.
Spack a spack speck flick a flack fleck
Freckling the windowpane.
A spatter a scatter a wet cat a clatter
A splatter a rumble outside.
Umbrella umbrella umbrella umbrella
Bumbershoot barrel of rain
Slosh a galosh slosh a galosh
Slither and slather a glide
A puddle a jump a puddle a jump
A puddle a jump puddle splosh
A juddle a pump a luddle a dump
A pudmuddle jump in and slide!
Fluttering and dancing in the breeze.

LITTLE SEEDS*

Else Holmeland Minarik

Little seeds we sow in spring
Growing while the robins sing
Give us carrots, peas and beans,
Tomatoes, pumpkins, squash and greens.

And we pick them,
One and all,
Through the summer,

RAIN

R. L. Stevenson

The rain is raining all around
It rains on field and tree,
It rains on the umbrellas here,
And on the ships at sea.

I WANDERED LONELY AS A CLOUD

William Wordsworth

I wandered, lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd
A host, of golden daffodils,
Beside the lake, beneath the trees,

3. **Discuss how music is used** to celebrate events, bring people together, for dancing, communication, to entertain and to help people remember information such as product names, telephone numbers and concepts in general. Discuss the kinds of music heard at special events or in specific circumstances, such as at a parade, religious events, or at home with the family?" Play or sing some examples and create new songs for events students suggest.