



March 12-14, 1998

# MUSIC: THE EXPERIENCE OF A LIFETIME

Grade Level: One

Presented by: Jill Moss and Joy M. Ball

Length of Unit: The skills addressed in this unit are mastered over time and should be practiced and assessed throughout the year.

## I. ABSTRACT

The goal of this unit is to provide first graders with effective musical experiences by drawing from the child's world of rhymes, songs and games, and by utilizing the natural expressions of movement, speech, singing and instruments. This experiential unit will generate ideas of how music can be infused with other curriculum areas in such a way that they mutually nourish each other and benefit all participants.

## II. OVERVIEW

### A. Concept Objectives

1. Identify, move to and play a steady beat.
2. Imitate loud and quiet dynamics
3. Speak, sing and move to slow and fast tempos
4. Reproduce rhythmic patterns
5. Sing and move to show high and low pitches

### B. Specific content from the Core Knowledge sequence to be covered.

1. Pulse
2. Dynamics
3. Tempo
4. Duration/rhythm

5. Pitch/singing voice

C. Skills to be taught

1. Listening
2. Coordination
3. Cooperative learning and teamwork
4. Discovery learning
5. Memory retention
6. Sequencing
7. Following directions

**III. BACKGROUND KNOWLEDGE**

A. For Teachers

1. Rozmajzl, Michon. Music Fundamentals, Methods, and Materials for the Elementary Classroom Teacher. White Plains, New York: Longman, 1996, ISBN 0-8013-1580-8
2. Weikart, Phyllis. Movement Plus Music. Ypsilanti, Michigan: High/Scope, 1989, ISBN 0-931114-96-9
3. Weikart, Phyllis. Teaching Movement and Dance. Ypsilanti, Michigan: High/Scope, 1982, ISBN 0-93-1114-16-0

B. For Students

1. Mother Goose Rhymes
  1. Melodies from Core Knowledge songs
    - a. The Farmer In The Dell
    - b. Twinkle, Twinkle, Little Star
    - c. If You're Happy And You Know It
    - d. Mary Had a Little Lamb

**IV. RESOURCES**

- A. Brite Enterprises, P.O. Box 9191, Salt Lake City, Utah 84109
- B. Educational Activities, Inc., Box 392, Freeport, N.Y. 11520 (Buzz Glass)
- C. High/Scope Educational Research Foundation, 600 North River St., Ypsilanti, MI 48198 (313) 485-2000 (Phyllis Weikart)

- D. Holt, Rinehart, Winston, 577 Airport Blvd., Burlingame, CA 94010 (800) 228-4658
- E. Longman, 10 Bank Street, White Plains, N.Y., 10606 (Music Fundamentals Text)
- F. MacMillan McGraw Hill, 8777 N. Gainey Center Dr., Scottsdale, AZ 85258 (602) 443-8155
- G. Music For Little People, P.O. Box 1720, Lawndale, CA 90620, (800) 727-2233 (Mail Order Catalog)
- H. Plank Road Publishing, Inc., P.O. Box 26627, Wauwatosa, WI, 53226-0627, (800) 437-0832 (Music K-8 Magazine)
- I. Scholastic Book Services, 555 Broadway, New York, N.Y., 10012
- J. Sing-Out Publications, 2027 Keller Lane, Salt Lake City, UT 84109, (801) 278-5765
- K. U.S. Games, Dept. USF7, P.O. Box 117028, Carrollton, TX 75011-7028 (Mail Order Catalog)
- L. West Music, P.O. Box 5521, 1212 5th Street, Coralville, Iowa 52241, (800) 397-9378

## **V. EXPERIENCES**

### **A. Exploring Pulse**

1. Students will identify, move to and perform a steady beat.
2. Materials
  - a. Lummi/Rhythm sticks. (2 per child)
  - b. "Instruction Pictures" Enlarge pictures from Appendix B to 9" X 12"
    - (1) walk pigeon-toed (6) run (11) clap
    - (2) skip (7) climb (12) sing
    - (3) jump (8) jump rope (13) wiggle
    - (4) hop (9) roll (14) hop
    - (5) walk (10) jump (15) crawl
  - c. "Instruction Charts" 4" X 24" poster board strips with the following instructions printed on them.
    - (1) clap your hands (8) hitch hike
    - (2) clap together (9) hammer
    - (3) elbow touch (10) lasso
    - (4) touch your head (11) chicken walk
    - (5) stamp your feet (12) duck waddle
    - (6) snap your fingers (13) boogie
    - (7) windshield wipers (14) pat your legs
  - d. Twelve nursery rhyme melody sequence pictures mounted and

laminated on 9" X 12" construction paper (Appendix D)

e. 6" bouncy balls (1 per child) Order from U. S. Games

f. Paper cups (2 per child)

g. Jingle bell bracelets (8-10)

h. Record/Cassette Tape #6 Rhythmically Moving, Phyllis Weikart. High/Scope Educational Research Foundation.

### 3. Key Vocabulary

a. Pulse

b. Steady beat

c. March

### 4. Activities

a. Phyllis Weikart, Movement Plus Music, Ypsilanti, Michigan: High/Scope Press, 1989, ISBN 0-931114-96-9

b. "Do, Oh, Do, Oh" An American Game Song (Appendix A)

(1) Sing the song to the children.

(2) Teach the song to the children four measures at a time using the echo-sing method.

(3) Lead the children into a circle formation while singing: "Follow me, do, oh, do, oh...."

(4) Use this song as a vehicle to teach the following dance steps:

(a) circle right

(b) circle left

(c) do-sa-do your partner

(d) do-sa-do your corner

(e) promenade

#### (5) Variations

(a) Giving instructions such as: "Time for lunch, do, oh, do, oh"; "Recess time, do, oh, do, oh"; "Clear your desks, do, oh, do, oh"

(b) Movement activities such as: "Stand up tall, do, oh, do, oh"; "Pat your head, do, oh, do, oh"; "Run in place, do, oh, do, oh"

(6) Use "Instruction Pictures" (Appendix B). Children sing and move as indicated on the picture.

(7) Divide children into groups. Brainstorm variations on this theme.

c. A Pass the Stick Game"

- (1) Children sit in a circle, cross legged.
- (2) Establish rules/procedures for handling lummi sticks.
- (3) Distribute lummi sticks.
- (4) Practice rules/procedures.
- (5) Teach "Pass the Stick Game" (Buzz Glass, Rhythm Stick Activities).

d. AOh, Belinda" An Old Folk Song (Appendix C)

- (1) Sing the song to the children.
- (2) Teach the song to the children using the echo-sing method. This simple eight- measure song is learned quickly.
- (3) Establish guidelines concerning each child having his/her own "space" for movement.
- (4) Instruct children to do the actions indicated in each verse of the song. Encourage free movement without infringing on someone elses space.
- (5) Use "Instruction Charts" (materials list c) for creating new verses.
- (6) Ask the children to suggest movement variations for additional verses.

e. AChildren's March" Edwin Franco Goldman, Exploring Music, Holt, 1975 p. 94

- (1) Tell the children they will hear a musical selection played by a band. This Amarch" is made up of many nursery rhyme melodies.
- (2) Play the tape.
- (3) Ask the children to name or sing the songs they knew.
- (4) Set the twelve pictures representing the songs (Appendix D) on the chalk tray in random order. Select twelve students to stand in a line perpendicular to the chalk board.
- (5) Play the music.
- (6) One child at a time selects the card with the illustration the music represents.
- (7) Extension activities:
  - (a) Play Bingo. Using Appendix D pictures, children create own boards.
  - (b) Give the picture cards to the children in random order. As the music plays, children position themselves in the order the nursery rhyme melodies are played.

f. Ball Bouncing

- (1) Model for the children the hand/arm movements involved in bouncing and catching a ball.
- (2) Practice these actions while listening to songs the children know. Choose music with a definite steady beat.
- (3) Model for the children how to bounce a 6" ball on the floor to the steady beat of a musical selection.

(4) Distribute balls to children. They bounce and catch the ball to a steady beat.

(5) Choose one child to assist you in modeling bouncing a ball back and forth to each other to a steady beat.

(6) Children divide into two groups and form two parallel lines facing each other. Bounce the ball back and forth to each other. The following songs provide a good steady beat and reinforce Core Knowledge concepts.

(a) "There's A Scratch On My Knee" By Jill Moss

(Melody: If You're Happy and You Know It)

There's a scratch on my knee, on my knee.

There's a scratch on my knee, on my knee.

There's a scratch on my knee and it's really hurting me,

There's a scratch on my knee on my knee.

Wash the spot well with soap and water.

Wash the spot well with soap and water.

Wash the spot well on my knee where I fell,

Wash the spot well with soap and water.

Next, rinse away the dirt and add some spray.

Next, rinse away the dirt and add some spray.

Next, rinse away the dirt even though the spray may hurt,

Next rinse away the dirt and add some spray.

If the bleeding doesn't stop use sterile gauze.

If the bleeding doesn't stop use sterile gauze.

If the bleeding doesn't stop then put the gauze on top,

If the bleeding doesn't stop use sterile gauze.

When a scab begins to form don't pick it off.

When a scab begins to form don't pick it off.

When a scab begins to form, let the sunshine keep it warm,

When a scab begins to form don't pick it off. (b) "A Globe Is A Model Of The Earth" By Jill Moss

(Melody: Mary Had a Little Lamb)

A globe is a model of the earth, of the earth, of the earth.

A globe is a model of the earth, It's round not flat.

(c) Tax On Tea" By Dorothy Ashcraft

(Melody: Tea for Two Music by Vincent Youmans)

Tax on tea, more tax on tea,

Just too much tax as you can see.

We've had so much we can't stand any more!

Nobody near us so shoulder to shoulder

We dress up like Indians and throw the tea over,

With no one in sight so they won't know we're here tonight.

We will soon be safe and free,

We'll build a nation, you and me.

Can't you see how happy we will be?

(d) APocahontas" By Jill Moss

(Melody: The Farmer In the Dell)

Pocahontas was just a girl

When Jamestown came to be,

Captain John Smith was her friend,

From death she set him free.

(7) Bounce the ball to the steady beat of poetry/chants/nursery rhymes

(a) The Purple Cow

(b) The Queen of Hearts

(c) Solomon Grundy

(d) Over the River and Through the Woods

(e) King Hammurabi Chant By Mary Lee Galbraith

King Hammurabi, Hammurabi, Hammurabi,

King Hammurabi from Mes-o-po-tamia.

King Hammurabi was a warrior, was a warrior,

King Hammurabi from Mes-o-po-tamia.

King Hammurabi wrote the rules, wrote the rules,

King Hammurabi from Mes-o-po-tamia.

King Hammurabi ruled with fairness, ruled with fairness,

King Hammurabi from Mes-o-po-tamia.

(f) A-F-R-I-C-A Chant By Joy M. Ball

Africa's a continent--diverse kind of land.

A-F-R---I-C-A.

Dry land, grass land, rain forest, too,

In A-F-R---I-C-A.

The Sahara desert--largest in the world,

In A-F-R---I-C-A.

The dromedary camel is the ship of desert sand,

In A-F-R---I-C-A.

The Nile River is, oh, so long,

In A-F-R---I-C-A.

(g) "I'd Never Dine On Dinosaurs" By Jack Prelutsky, New Kid On The Block

g. ABell Horses" (Appendix E)

(1) Sing the song to the children.

(2) Echo teach the song to the children.

(3) Demonstrate patting the steady beat on your legs with your hands alternating left, right. (Remember that as you face the children you will tap opposite of them---right, left). If the children are struggling with the concepts of left and right you may wish to teach the poem "The Giant's Shoes" by Edwina Follis.

Music and You, MacMillan. Colored plastic bracelets that can be easily slipped on the right wrist are also effective in helping children discriminate between left and right.

(4) Children sing the song while patting the steady beat on their legs.

(5) Repeat, patting steady beat on desk tops.

(6) Demonstrate the use of paper cups to represent the clopping of horses hooves.

Hold the cup in your right hand upside down. Hold the cup in your left hand right side up. Alternate tapping the steady beat on your desk-----right, left, right, left.

(7) Pass out two paper cups to each child. Students hold cups opposite of the teacher. Students tap the cups on their desks, tapping the open end cup first.

(8 ) Variations:



- (a) As children become more proficient, both cups may be held the same direction and tapped together, rotating wrists to turn cups upside down and right side up.
- (b) Select students to represent horses. Place jingle bell bracelets around ankles. Gallop around the room as the song is sung.
- (c) Using toned instruments children can play the steady beat.

h. APata Pata"

(1) Teach the South African Line Dance "Pata Pata." Phyllis Weikart Teaching Movement and Dance, p 208-209.

i. ALa Raspa"

(1) Teach Mexican Shuffle "La Raspa." Phyllis Weikart, Teaching Movement and Dance, p 107.

5. Evaluation

a. Observe the student throughout the year as he/she participates in pulse activities. The child should move to a steady beat.

**B. EXPLORING DYNAMICS**

1. Students will identify, respond to and imitate loud and quiet sounds.

2. Materials

a. Two 4" X 12" poster board strips

b. Pictures of a lion and a quail mounted on poster board strips bearing words *Loud Lion* and *Quiet Quail* (Appendix F)

c. "Dynamics thermometer" Cut a piece of yellow poster board 6" X 24." Centered one inch from top and bottom, cut a 1" slit. Use 23 inches each of 3/4" red and white gross grain ribbon. Sew 1 red and 1 white end together. Thread through the slits and sew the loose ends together.

d. Cassette tape recording of loud and quiet environmental and musical sounds.

e. Craft sticks---2 per child

f. Mimeographed copies of lion and quail for each child (Appendix F)

g. Drums-----a variety of types

h. Cymbals---- crash or suspended, and finger

i. Yarn

3. Key Vocabulary

a. Dynamics

b. Environmental sounds

4. Activities

a. "Loud and Quiet"

- (1) Demonstrate for the children the loud crash of large cymbals and the quiet resonance of finger cymbals. Ask student to compare and contrast the sounds.
- (2) Hold up the *Loud Lion* and *Quiet Quail* poster board strips. Ask students which pictures represent which cymbal sounds.
- (3) Distribute mimeographed copies of lion and quail and two craft sticks per child. Students color, cut out and glue each picture on a craft stick to make stick puppets. (Appendix F)
- (4) Play, sing, and create several loud and quiet sounds for children, asking them to hold up *Loud Lion* or *Quiet Quail* to indicate the type of sound they hear.
- (5) Repeat the activity using the pre-recorded cassette tape of environmental and musical sounds.
- (6) Ask children to divide themselves into groups according to hair color. Take turns in groups creating their own sounds and using stick puppets to identify loud and quiet sounds.

b. "John Jacob Jingleheimer Schmidt"

- (1) Play/sing the song for the children. The children should tap the steady beat as they listen.
- (2) Ask what happens to the amount of sound in the song. (It gets quieter with each repetition.)
- (3) Show the class the "dynamics thermometer." Indicate the louder the sound, the higher the red ribbon goes on the thermometer. As sounds become quieter, the red ribbon line lowers.
- (4) Sing song again. Teacher moves the ribbon on the thermometer as the children sing. Ask the children to make their voice dynamics match what the thermometer indicates.
- (5) Variation

(a) "Juan Paco Pedro de la Mar," James S. Taylor, Me Gusta Cantar, 1984©

Juan Paco Pedro De la Mar, Juan Paco Pedro De la Mar,

Es mi nombre, si. Is my name, yes (it is)

Y cuando yo me voy, And when I go (away)

Me dicen que yo soy They tell me that I am

Juan Paco Pedro De la Mar. Juan Paco Pedro De la Mar.

La la la la la la .... (LA!) La la la la la la .... (LA!)

c. Instrumental Sound Exploration

- (1) Use yarn to create two large intersecting circles on the floor. Label one circle as "*loud*" and one as "*quiet*." Label the intersecting area as "*loud or quiet*."
- (1) Give children opportunities to explore and create sounds of pitched and unpitched instruments. Each child determines which circle the instrument he played should be placed, demonstrating and/or reporting to the group the rationale behind his/her choice.

(3) Give students opportunities to discuss any conclusions they may have reached as a result of this activity.

d. "Hide and Seek Dynamics"

(1) Choose any small object associated with a current unit of study.

(2) Select one student to be the "Seeker" and one student to be the "Hider."

(3) "Seeker" leaves the room while the "Hider" hides the object.

(4) As the "Keeper of the Door" ushers in the "Seeker," the remaining students sing a song or recite a chant relative to the unit of study. ( Instruments may be played with the song/chant.)

(5) The closer the "Seeker" comes to the hidden object, the louder the volume becomes.

(6) When the "Seeker" locates the hidden object, start the game over again.

e. "Unga Munga" By Wytack (Budapest)

(1) Teach children the words and dance movement to the chant.

5. Evaluation

a. Play the "Hide and Seek Dynamics" game, substituting drums for children's voices. Evaluate three to four children at a time.

### C. EXPLORING TEMPO

1. Children will speak, sing and move to slow and fast tempos.

2. Materials

a. Pictures of slow and fast moving animals, such as: turtle, snail, caterpillar, roadrunner, cheetah, antelope

3. Key Vocabulary

a. Tempo

4. Activities

a. "Animal Charades"

(1) Divide class into small groups stationed around the room.

(2) One child from each group is shown an animal picture.

(3) Child returns to the group and imitates how that particular animal moves.

(4) Group members guess which animal is being imitated. The terms "fast" or "slow" must precede the animal name as students make a guess. ("Are you a slow turtle?")

(5) Repeat until each child has had a turn.

b. "Pass the Stick Game"

(1) See experience "c" under Exploring Pulse. The tempo of the music increases as this activity progresses.

c. "Cranium, Clavicle, Patella, Phalanges"

(1) Sing the familiar song "Head, Shoulders, Knees and Toes" substituting anatomical names.

Cranium, clavicle, patella, phalanges,

Patella, phalanges, patella, phalanges,

Cranium, clavicle, patella, phalanges,

Eyes, ears, mouth and nose.

(2) Repeat the song several times, increasing the tempo with each repetition.

d. "I'm Going On " \_\_\_\_\_ Hunt"

(1) Fill in the blank with an animal or object associated with your current unit of study.

(2) As the story is told, children tap the steady beat, echo each line of the story, and do the appropriate hand movements. Direct the children to stand up (continuing the hand movements) when they hear the story tempo change.

(a) Going On A Mummy Hunt By Joy M. Ball

Going on a mummy hunt! (Going on a mummy hunt!)

I'm not scared! (I'm not scared!)

Got a map in my pack...(Got a map in my pack...)

...And my flashlight, too! (...And my flashlight, too!)

Coming to the desert! (Coming to the desert!)

Gotta get through! (Gotta get through!)

Can't go over it! (Can't go over it!)

Can't go under it! (Can't go under it!)

Gotta go through! (Gotta go through!)

*(Move feet as if they were walking on hot sand. Wipe brow with hand then resume patting the beat.)*

Going on a mummy hunt! (Going on a mummy hunt!)

I'm not scared! (I'm not scared!)

Got my map in my pack... (Got my map in my pack...)

...And my flashlight, too! (...And my flashlight, too!)

Coming to the Nile! (Coming to the Nile!)

Gotta get across! (Gotta get across!)

Can't go over it! (Can't go over it!)

Can't go around it! (Can't go around it!)

Gotta go across it! (Gotta go across it!)

*(Move hands as if swimming, then resume patting the beat.)*

Going on a mummy hunt! (Going on a mummy hunt!)

I'm not scared! (I'm not scared!)

Got my map in my pack... (Got my map in my pack...)

...And my flashlight, too! (And my flashlight, too!)

Coming to a grain field! (Coming to a grain field!)

Gotta get through! (Gotta get through!)

Can't go over it! (Can't go over it.)

Can't go under it! (Can't go under it!)

Gotta go through it! (Gotta go through it!)

*(Brush palms together then resume patting the steady beat.)*

Going on a mummy hunt! (Going on a mummy hunt!)

I'm not scared! (I'm not scared!)

Got my map in my pack... (Got my map in my pack...)

...And my flashlight, too! (...And my flashlight, too!)

Coming to a fig tree! (Coming to a fig tree!)

Gotta get through! (Gotta get through!)

Can't go over it! (Can't go over it!)

Can't go around it! (Can't go around it!)

Gotta go up it! (Gotta go up it!)

*(Move hands as if climbing up and then down a tree. Resume patting the steady beat.)*

Going on a mummy hunt! (Going on a mummy hunt!)

I'm not scared! (I'm not scared!)

Got my map in my pack... (Got my map in my pack...)

...And my flashlight, too! (...And my flashlight, too!)

*(Begin to slow down the tempo)*

Coming to a pyramid! (Coming to a pyramid!)

Gotta get through! (Gotta get through!)

Can't go over it! (Can't go over it!)

Can't go around it! (Can't go around it!)

Gotta go in! (Gotta go in!)

It's dark in here! (It's dark in here!)

I see gold up ahead! (I see gold up ahead!)

There's a nested box! (There's a nested box!)

When I lift up the lid... (When I lift up the lid...)

King Tut's inside! (King Tut's inside!)

There's something scaly to my right! (There's something scaly to my right!)

It slithers on the ground! (It slithers on the ground!)

It has glassy eyes! (It has glassy eyes!)

And venomous fangs! (And venomous fangs!)

It's a COBRA!

*(Children move their hands as if they are feet running. They also may make vocal sound effects---define what is appropriate. Then repeat all the previous sound effects and movements at an increased tempo in reverse order---climb up and down the fig tree, wade through the grain field, swim across the Nile, and walk across the desert. At the conclusion wipe forehead with back of hand while exclaiming: WHEW!!!!!!)*

e "Rig-a-Jig-Jig" An English Folk Song (Appendix G)

(1) Have the children listen to the first section of the song.

As I was walking down the street, down the street, down the street,

A pretty girl (nice young man) I chanced to meet

Hi-O! Hi-O! Hi-O!

(2) Invite the children to move in a way the music makes them feel.

(3) Repeat the above activity with the last section of the song.

Rig-a-jig jig and away we go, away we go, away we go,

Rig-a-jig jig and away we go, Hi-O! Hi-O! Hi-O!

(4) Compare the tempo between the two sections.

(5) Children form a double circle. During the first section of the song the children walk in opposite directions. When the tempo changes, the children from the inner circle join an outer circle partner by right elbows and swing to the faster tempo.

(6) Repeat the song and dance activity several times, allowing children the opportunity to choose several

partners.

## 5. Evaluation

- a. Provide half of your class with pictures of a tortoise. Give the other students pictures of a hare. Discuss how each animal moves, relating their movement to tempo.
- b. Ask children to close their eyes and sing "Rig-a-Jig-Jig" with you. Instruct the students to hold up their picture of the tortoise or hare as it corresponds to the tempo of the song.

## D. EXPLORING RHYTHM

1. Children will reproduce rhythmic patterns.

### 2. Materials

- a. Chart and mimeographed copies of words to "Rain, Rain Go Away" (Appendix E)
- b. Construction paper strips cut to represent long sounds (1" X 6") and short sounds (1" X 3") In the activities these are referred to as "duration strips"
- c. Overhead projector
- d. Overhead transparency of words to "Paul Revere" song (Appendix H)
- e. Paper cups
- f. A and D resonator bells and strikers

### 3. Key Vocabulary

- a. Rhythm
- b. Ostinato

### 4. Activities

a. "Rain, Rain Go Away"

- (1) Review and say chant learned in Kindergarten.
- (2) Lead students in using a pencil to tap the steady beat of the rhyme on the metal part of their desk or chair.
- (3) Teacher taps the **rhythm** of the rhyme on a hand drum. (Tap every syllable that is spoken.)
- (4) Teacher repeats step 3 while children tap the steady beat on their chairs.
- (5) Teacher displays chart with words to rhyme written on it.
- (6) Children read the poem and decide which sounds are long and which are short. Call on individual children to place the duration strips above the words on the chart.
- (7) Hand out mimeographed copy of rhyme to students. Students draw the correct duration lines above the words. (Appendix H)

(8) Have students sing the rhyme, moving their finger along the duration lines as they sing.

(9) Variations

(a) This procedure should be repeated often using a variety of rhymes and songs.

(b) "Picture Rhythms"

(1) Children sit in a circle in front of the teacher. Teacher places a picture of Christopher Columbus on the floor. Children name the person in the picture.

(2) Ask the children to clap the syllables of his name. Repeat several times.

(3) Guide the children in identifying short and long claps/syllables.

(4) Using construction paper strips (duration strips) from "Rain, Rain..." activity, build the rhythm for Chris-to-pher Co-lum-bus. (short, short, short, short, long, long)

(5) Repeat the activity with a picture of another famous person.

(6) Divide the children into groups. Give each group a packet of pictures and duration strips. Working cooperatively, they build the rhythm of each picture. Packets may include such picture categories as:

(a) animals (f) dinosaurs

(b) planets (g) civilizations

(c) sports (h) body systems

(d) continents (I) shapes

(e) patriotic symbols

c. "Paul Revere" (Appendix H)

(1) Echo-teach the song to the children. Be certain the children pat the steady beat as they sing.

(2) Using an overhead transparency, project the words to the song onto a screen.

(3) Select individual students to draw duration lines for the song.

(4) Children choose a partner and together they experiment with how the rhythm of the song can be expressed through running and walking. (Run, run, walk, run, run, walk, run, run, run, run, walk, walk. Run, run, walk, run, run, walk, run, run, run, run, walk, walk)

(5) Regroup and give children the opportunity to share their ideas.

(6) Teach the ostinato as a chant:

(a) "Look/see/Church bell/fry://.

(7) Distribute A and D resonator bells with strikers to students.

(8) Students play the ostinato.

(9) Divide class in half. One group sings the song while the other group chants and plays the ostinato.



(10) Create a third group. Give each child two paper cups. This group plays the steady beat by tapping the paper cups on the desks.

(11) Allow children opportunities to experiment with non-pitched instruments to play the rhythm.

#### 5. Evaluation

a. Give each child a set of duration strips. Play or sing a stanza from a song the children know well. Children reproduce the rhythm using the duration strips.

### **E. EXPLORING PITCH/VOICE**

1. Children will sing and move to show high and low pitches.

#### 2. Materials

a. "My Four Voices" Cards (Appendix A)

b. Poster board king's crown

#### 3. Key Vocabulary

a. Pitch

b. Voice

#### 4. Activities

a. "My Four Voices"

(1) With children working in small groups, brainstorm different ways they can use their voices. Responses should be grouped in four areas: talking voice, calling voice, singing voice, whispering voice.

(2) While the children are still in groups, teacher uses her voice in all four ways.

Children identify which voice is being used.

(3) Distribute mimeographed pictures representing the four voices to each child. Students cut these apart in preparation for the "Show Me" game. (Appendix I)

(4) Teacher performs the following voice activities. On a given signal (predetermined by the teacher), the children hold up and "Show Me" the picture that corresponds with the voice used.

(a) Whisper in a student's ear.

(b) Count "1,2,3,...." as if playing Hide and Seek. Call: "Ready or not, here I come."

(c) Sing "Twinkle, twinkle, Little Star."

(d) Say the names of the days of the week.

(e) Use your imagination to create more situations. Allow the children these same opportunities.

b. "I Have A Singing Voice"

(1) Say: "I have a speaking voice." Children echo the sentence.

(2) Sing: "I have a singing voice." Use two pitches---G and E. i.e. G E-E G-G E.

Children echo the song.

(3) Say and sing both phrases consecutively. Children echo.

(4) Children and teacher sit in a circle. The teacher models what each child will do.

(a) Say: "I have a speaking voice."

(b) Sing: "\_\_\_\_\_ has a singing voice." (Sing the name of the child sitting directly to your right.)

(5) The child to the teacher's right then says: "I have a speaking voice" and sings (using the name of the person on his/her right): "\_\_\_\_\_ has a singing voice."

(6) Proceed in the same manner around the circle until every child has had a turn.

c. "Voice Inflection Submarine"

(1) Brainstorm with the children what a submarine is and what it does. Guide their responses to include that submarines can go down deep in the trenches and come back up.

(2) Children hold out in front of them a closed fist to represent a submarine. The thumb is the periscope. It should be lifted every time the submarine resurfaces.

(3) Teacher tells a story of a submarine going on a special mission to explore the ocean floor. Throughout the story, as the submarine submerges, the voice and fist move downward. Whenever the submarine resurfaces, the thumb (periscope) is raised and the fist and voice move upward.

(4) Variations

(a) "Between the Valleys" Rozmajzl, Music Fundamentals, p 205-206.

(b) Siren sounds

(c) Whining dog

(d) "Mr Brown and Mr. Black" Music and You, MacMillan, Grade 1, p 16

(e) Pretend to "throw your voice" over a fence.

(f) Train sounds----- "Chug, chug" said in a speaking voice. "Toot, toot" is the whistle blowing at a crossing and the voice is inflected higher.

d. "Hammurabi's Crown"

(1) Echo-teach the words to the song.

(a) Hammurabi, where's your crown?

G-G E-E/ G -G/ E

Someone took it out of town.

G-G E-A/ G-G E

Who took my crown?

G E-A/ G^E

I took your crown.

G E-A/ G^E

(b) Sing the song several times until it is learned well.

(2) Children sit in a circle. One child (Hammurabi) sits in the center, eyes closed,

wearing a king's crown. The teacher directs, by pointing, one child to quietly remove King Hammurabi's crown. The child returns to his/her place in the circle, hiding the crown behind him/her on the floor.

(3) All the children sing phrase 1. Hammurabi sings phrases 2 and 3. The child who took the crown sings phrase 4.

(4) Hammurabi opens eyes and guesses which child took the crown.

(5) Repeat the activity with a new king.

e. "River Nile"

(1) Teach the song, using the same melody as with "Hammurabi's Crown." Adjust the rhythm to fit the words.

(a) River Nile, crocodile,

Close your eyes we'll sing a while.

Crocodile please go and hide.

Which one made a space so wide?

(2) Joining hands the children form a circle and sing "River Nile." The children raise their arms when they sing high pitches and lower their arms when they sing low pitches.

(3) Children scatter around the room and sit cross-legged on the floor. They close their eyes and sing the song. The teacher taps one child on the shoulder to go and hide or leave the room. At the conclusion of the song, the children open their eyes and guess which child is hiding.

(4) Repeat the activity to give other children opportunities to hide.

(5) Variation

(a) Have the children sing their guess of which child is hiding.

f. AWhen I Sing La La La" Janeen Brady, Watch Me Sing, p. 26-28.

(1) This song is written with a natural echo pattern.

(1) Inform the children that this song tells many ways we can use our voices

when we sing. After hearing the song, the children will list all the ways they remember.

(3) Play the cassette. List the children's ideas on the board. If necessary, play the tape again. Be sure the children have included all of the following: high, low, scale (up and down), skip, trill, loud, trick

(staccato), fast, slow.

(4) Sing the song with the children, as it is performed on the tape. The children sing the echo part. Repeat several times until they know it well.

(5) Write the responses from step 3 on word strip cards.

(6) One at a time, children draw a card. Each child sings the part of the song represented on the card, and the rest of the class echos.

g. ASing Out!" Pat Kelsey Graham, Sing Out!, p. 29.

(1) This energetic song reminds the children to sing out, but not to shout.

(2) Discuss with the children how the voice box functions when we talk or sing. Use a light clapping motion to demonstrate the muscles vibrating to form the sound.

(3) Direct the children to clap loud and hard for a full 10 seconds.

Ask the children: "How do your hands feel?" Explain that our vocal cords act much like our hands did. Sustained shouting can hurt our vocal cords. We want to sing out in a lovely way, not in a shout. We need only sing loud enough to be beautiful.

(4) Echo-teach the song to the children, along with the following suggested actions. Sing Out!

Come on and sing out! (Extend right arm)

But don't shout! (Cup left hand to mouth)

Open up your throat (Right fingers at center waist--trace sound up and out)

And let it sing out! (Extend right arm)

But don't shout! (Cup left hand to mouth)

Make a sound that's rich and round (Both arms make a circle over head)

Oh, if you're going to do it (Drop arms to side)

Put your heart into it (Right hand over heart)

Sing, (Extend left hand)

Out, (Extend right hand)

Sing out, Sing Out, Sing (Raise arms higher on each "sing")

(5) Repeat several times until the children know it well. This makes a great program number.

## 5. Evaluation

(a) Invite children to sing "River Nile" with teacher. Demonstrate for the students that when a pitch is high you touch the top of your head. When a pitch is low you touch your chin.

(b) Ask the children to close their eyes and sing "Twinkle, Twinkle, Little Star" and "Row, Row, Row Your Boat." As they sing the children should touch the top of their head when a pitch is high and touch their chin when a pitch is low.

## VI. HANDOUTS/WORKSHEETS

See attached appendices.

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