

**Step~BY~Step**

**Classroom Music**

**2**

**Teacher Manual**



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Integrated Music Units for teachers, parents and children  
by VINCE RINALDO PhD, CATHY GROSSO and MARGARET THORNE

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## Overall Expectation

- communicate their response to music in ways appropriate for this grade (e.g., through visual arts, drama, creative movement, language)

## Knowledge

- identify examples of beat in their environment and in music (e.g., ticking of clocks, steady pulse in rhymes or songs)
- identify rhythmic patterns (e.g., clap the pattern of syllables in nursery rhymes)
- distinguish between beat and rhythm in a variety of pieces of music
- identify higher- and lower-pitched sounds in a familiar melody
- reproduce specific pitches in call-and-response activities
- identify examples of dynamics in pieces of music and describe how the loudness and softness are achieved (e.g., loudness results when a drum is struck with more force)
- identify the tempo of various pieces of music
- identify the four families of orchestral instruments (strings, woodwinds, brass, percussion)
- identify rhythmic patterns (e.g., clap the pattern of syllables in nursery rhymes)
- reproduce specific pitches in call-and-response activities (e.g., singing games)
- sing music from a variety of cultures and historical periods (e.g., folk songs)

## Creative Work

- create rhythmic and melodic patterns using a variety of sounds
- create simple patterned movement to familiar music, using their knowledge of beat and rhythm
- accompany songs in an expressive way, using appropriate rhythm instruments, body percussion, or "found" instruments
- sing music from a variety of cultures and historical periods (e.g., folk songs)
- sing simple, familiar songs in tune in unison
- create and perform musical compositions, applying their knowledge of the elements of music and patterns of sound
- create short songs and instrumental pieces, using a variety of sound sources
- produce a specific effect (e.g., create a soundscape as background for a story or poem), using various sound sources (e.g., the voice, the body, instruments)
- sing expressively, showing an understanding of the text
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., create a dance, dramatize a song)
- recognize that mood can be created through music

## Critical Thinking

- recognize that mood can be created through music
- express their response to music from a variety of cultures and historical periods
- recognize and explain the effects of different musical choices (e.g., slow music that is loud can be dramatic or ceremonial whereas slow music that is soft can suggest thoughtfulness)
- explain, using basic musical terminology, their preference for specific songs or pieces of music
- recognize and explain the effects of different musical choices
- communicate their responses to sound through color
- describe ways in which sound affects people's emotions and help them to understand their own experiences

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<b>Philosophy</b>	iv
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<b>CD LIST</b>	vi
----------------	----

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<b>Lesson one: Beat</b>	1
a) Beats in Our Environment	3
b) Finding the Beat Activity Sheet	4

---

<b>Lesson two: Beat in Music</b>	7
Hickory Dickory Dock Chant	9

---

<b>Lesson three: Rhythm</b>	10
-----------------------------	----

---

<b>Lesson four: Beat and Rhythm</b>	12
-------------------------------------	----

---

<b>Lesson five: Mood in Music</b>	14
Mood Music Activity Sheet	16

---

<b>Lesson six: Pitch</b>	18
a) Instructional Card 1	20
b) Instructional Card 2	21
c) Connecting the Dots Activity Sheet	22
d) Graphing the Pitch Activity Sheet	24

---

<b>Lesson seven: Dynamics</b>	26
a) Student Information Sheet 1	28
b) Identifying Dynamics Activity Sheet	29

---

<b>Lesson eight: Tempo</b>	31
a) Student Information Sheet 2	33
b) Identifying Tempo Activity Sheet	34

---

<b>Lesson nine: Singing I</b>	36
a) Teacher Background Note	38
b) "London Bridge" Lyrics	39
c) "London Bridge" History Note	40

---



---

<b>Lesson ten: Singing II</b>	41
a) "Sur Le Pont d'Avignon" Lyrics	43
b) Avignon History Note	44

---

<b>Lesson eleven: Singing III</b>	45
a) "Hush-a-Bye Baby" Lyrics	47
b) "Hush-a-Bye Baby" History Note	48

---

<b>Lesson twelve: Creating and Performing Musical Composition</b>	49
"Albert the Frog" Lyrics	51

---

<b>Lesson thirteen: Producing Specific Sounds</b>	52
---	----

---

<b>Lesson fourteen: Commercial Jingles</b>	54
Commercial Jingle Assignment	56

---

<b>Lesson fifteen: Creating and Performing Short Songs</b>	57
--	----

---

<b>Lesson sixteen: Orchestral Instruments I</b>	59
a) The Woodwind / Brass Note	61
b) The Woodwind Family Note	62
c) The Brass Family Note	63
d) The Woodwind / Brass Assessment Sheet	64

---

<b>Lesson seventeen: Orchestral Instruments II</b>	66
a) The Percussion / String Note	68
b) The Percussion Family Note	69
c) The String Family Note	70
d) The Percussion / String Assessment Sheet	71

---

<b>Lesson eighteen: Communicating Thoughts and Feelings</b>	73
a) "Colorful Stew" Lyrics	75
b) "Colorful Stew" Vocabulary List	77
c) Colorful Thoughts Activity	78
d) "Colorful Stew" Match-up Activity	79

---

<b>Lesson nineteen: “Colorful Stew” Game</b>	81
a) “Colorful Stew” Game	83
b) “Colorful Stew” Game: Master Sheet	85
<b>Lesson twenty: “Colorful Stew” Paint Project</b>	86
a) “Colorful Stew” Paint Project Activity Sheet	88
b) Lesson three Rubric	89
<b>Lesson twenty-one: Colors and Sound</b>	90
<b>Lesson twenty-two: Patterns in Sound</b>	92
a) Patterns in Sound Practice Sheet Part A	94
b) Patterns in Sound Activity Sheet Part B	95
<b>Lesson twenty-three: Singing</b>	97
<b>Lesson twenty-four: Fill-in the Blanks Activity I</b>	99
“Colorful Stew” Fill-in the Blanks 1	100
<b>Lesson twenty-five: Fill-in the Blanks Activity II</b>	102
“Colorful Stew” Fill-in the Blanks 2	103
<b>Lesson twenty-six: Elements of Music in “Colorful Stew”</b>	105
Elements of Music in “Colorful Stew”	107
<b>Lesson twenty-seven: Performance</b>	109
“Colorful Stew” Performance Sheet	111
<b>Glossary of Terms</b>	115
<b>Assessing Vocals in Primary Grades</b>	128
<b>Program Rubrics</b>	129
<b>Checklist Evaluation</b>	

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**TOPIC:** Singing III

## **CURRICULUM EXPECTATIONS:**

Students will:

- sing music from a variety of cultures and historical periods
- express their response to music from a variety of cultures and historical periods
- sing simple, familiar songs in tune, in unison

**MATERIALS:** CD track 5, "Hush-a-Bye-Baby"  
CD track 6, "Hush-a-Bye-Baby" (Instrumental)  
"Hush-a-Bye-Baby" Lyrics (p.13)  
"Hush-a-Bye-Baby" History Note (p.14)

## **SUGGESTED LESSON SEQUENCE:**

1. This lesson is third in a series of three lessons dealing with songs from different cultures and historical periods. Each lesson contains a song track, lyric sheet, and historical information for the piece being studied.
2. Distribute "Hush-a-Bye-Baby" Lyrics (p.13), and read them over with the students.
3. Using "Hush-a-Bye-Baby" History Note (p.14), discuss the origin of the song, and the meaning of the lyrics. Remind the students that many of the songs that we learn as children have been around for hundreds of years, and are sung by children from many countries around the world. Regardless of origin, (cultures tend to adapt lyrics to suit their particular needs), the historical value of these songs is richly steeped in tradition.
4. Play track 5, "Hush-a-Bye-Baby", and have the students follow along with the lyrics. (Many of the students may already be familiar with the tune.)



5. Re-play track 5, and have the students join in the singing.
6. Repeat step 5 until the students are comfortable with the tune.
7. Play track 6, "Hush-a-Bye-Baby" (Instrumental), and have the students sing along.
8. Have the students personalize their copy of "Hush-a-Bye-Baby" Lyrics, by colouring the picture, or adding to the drawing using appropriate detail that reflects the lyrics, and historical significance outlined on page 14.

### **EVALUATION STRATEGIES:**

- Assess student participation, and ability to sing in tune, as they sing "Hush-a-Bye-Baby".
- Assess details added to the lyric sheet ensuring that aspects of the historical significance have been added.
- See Checklist Evaluation (p.39), Sings Songs from a Variety of Cultures / Historical Periods.

Hush-a-bye baby  
On the tree top  
When the wind blows  
The cradle will rock.  
When the bough breaks,  
The cradle will fall.  
Down will come baby,  
Cradle and all.



This is perhaps the best known lullaby in English. The opening lines tell that it was a common practice, at one time, for a mother to hang her baby's cradle in a tree, allowing it to rock in the wind. It is said, that this rhyme was composed by a pilgrim youth from the Mayflower, who upon his arrival to North America, observed native women rocking their babies in birchbark cradles.

Although originally titled "Hush-a-Bye-Baby", it was re-written, and titled "Rock-a-Bye-Baby" in 1872 by Effie Crockett, a 15 year old relative of Davy Crockett, who was inspired while babysitting a restless child.

