

Step~BY~Step

Classroom Music

2

Teacher Manual



emc notes inc.

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



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.

