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CD Contents

The CD included with this product contains all of the visuals and manipulatives you will need to teach the lessons. To access the digital files, you will need a PDF reader, such as Adobe Reader, which you can download for free at http://get.adobe.com/reader/. Once you have installed a PDF reader, simply insert your CD into your CD drive. When prompted, click on View Files to see all of the resources available to you.
Preface

Teaching is both an art and a science. The art of teaching provides creative, exciting, and enriching activities that engage the learners. The science is the understanding that we (teachers) need to present material in a developmentally appropriate and sequential manner. We want our students to be actively involved in the music-making process and at the same time be able to articulate exactly what they are learning in music. The goal of this series is to provide elementary music specialists with the tools and resources they need to develop a curriculum that teaches skills and concepts while maintaining an aesthetic and creative classroom environment!

The music room is a place where children participate, discover, investigate, learn, and perform. The result is an experience that not only builds musical knowledge but helps students develop a positive attitude toward music and the music-making process. At the elementary levels, students develop skills in music through singing, chanting, moving, and playing instruments. In our classrooms, we often integrate all of the music-making activities into one learning experience. For example, children may learn a traditional folk song, identify the form and style, add movements and instrumental accompaniment, and develop ideas for contrasting sections. This multifaceted approach fosters active music participation and allows individual students an opportunity to express themselves through multiple forms of music making. Through this process the children learn to become not only independent musicians but interdependent members of a community of learners.

Every elementary student in our district attends music once a week. As in any other discipline, music has its own tools, materials, concepts, and skills, which are developed with increasing understanding over time. For each concept or skill, the student must pass through a learning sequence to assimilate and build understanding.

*What to Teach When: A Thoughtful and Engaging Music Curriculum, Grades 4–5* provides elementary music specialists with repertoires and learning activities for teaching the elements of rhythm, melody, harmony, form, texture, and timbre. The curriculum is spiraled and the order of the activities has been carefully designed so that skills and concepts are continually reinforced before new concepts are introduced. Each song or activity lists the elemental focus and concept along with the basic way in which we teach the piece to our students. When applicable, you will see thumbnail images of the visual aids and/or manipulatives we have created for teaching the piece. All of these can be found on the CD-ROM included with this book.

Our goal is to provide you with a core curriculum and encourage you to use the ideas in this publication as a springboard to creating exciting and enriching experiences with your students. At the end of each grade-level offering, you will find a fully processed sample lesson plan that demonstrates how particular music skills and concepts might be taught in more detail. We wish you all the best!

Brian Hiller  Don Dupont
1. Present the My Name Is Lyrics Visual. Read the words for the class using non-metered speech, and complete the phrases. Next, speak your version in rhythm as indicated in the “My Name Is” score. Starting with the first measure, “My name is ...,” have the students speak all together in rhythm, filling in their names. Do the same with the second measure, “I live on ...,” adding the names of the streets they live on. You may need to help students with longer street names speak this line correctly in rhythm. Once secure, have the students speak the first and second measures all together. Next, have the students speak measures 3 and 4 but whisper the fill-ins so that when they perform for the class, each answer will be a surprise!
2. Prepare the non-pitched percussion accompaniment using body percussion along with the text phrases on the “My Name Is” non-pitched percussion score. Modeling good technique, demonstrate how to play each instrumental part on its given instrument. Choose four students to play the parts (have two play the steady beat on maracas), and layer in the orchestration from the bottom until all instrumental parts are played securely. As students become secure, phase out the text phrases.

3. For practice, have the class stand in a circle, and simultaneously whisper their versions of the “My Name Is” chant with the non-pitched percussion accompaniment. (We like to have the players sit or stand in the center of the circle.)

4. Have the percussion accompaniment begin and play for two measures as an introduction. Then allow four students to speak the chant, one at a time while the accompaniment continues to play. After the four students have had a turn, consider having them play the accompaniment for the next four students. Continue in the same manner until all have had a turn.

Rhythm: Explore multiple divisions of the beat through movement

Coca-Cola

1. Present the Coca-Cola Rhythm Visual. With the students in self-space, have them step the beat around the room, saying, “Coke” (one sound on the beat), as you play the beat on a drum. Next, have the students continue to step the beat but say, “Co-la” (two sounds on the beat). Finally, have them step the beat but say, “Co-ca-Co-la” (four sounds on the beat).

2. Repeat this exercise, but instead of having students step the beat, have them step and say each syllable and rhythm (one step for “Coke,” two steps for “Co-la,” and four steps for “Co-ca-Co-la”).

3. Explain how you will call out numbers. When you call out the number one, the students will step the beat and say, “Coke.” When you call out the number two, the students will step two times and say, “Co-la.” When you call out the number four, the students will step four times and say, “Co-ca-Co-la.” Do this in order (one, two, four) at first and then mix the numbers up. Play the steady beat on a drum throughout the exercise.

4. For an added challenge, divide the class into three groups and assign each group one number. Continue the activity in the same manner as before, but now call out combinations of numbers (1 and 2; 2 and 4; 1, 2, and 4; etc.) for two or more groups to move and speak simultaneously.
Timbre: Identify and play a variety of non-pitched percussion instruments

Jambo, Jambo!

Hiller/Dupont

A

\[
\frac{4}{4} \quad \begin{align*}
\text{Jambo, jambo, jambo, karibu!} & \quad \text{Jambo, jambo, join in the game.} \\
\text{Jambo, jambo, jambo, watoto!} & \quad \text{Jambo, jambo, tell us your name!}
\end{align*}
\]

B

Student (Class)

\[
\begin{align*}
\text{Tyler (Tyler)} & \quad \text{Jenifer (Jenifer)} & \quad \text{Isabel-la (Isabel-la)} & \quad \text{Joe (Joe)}
\end{align*}
\]

Pronunciation and Translation Guide

*Jambo* (jahm-boh) = hello
*Karibu* (kah-ree-bu) = welcome
*Watoto* (wah-toh-toh) = children

1. Present the Jambo, Jambo! Rhythm Figures visual. With students seated in a circle, divide the class in thirds. Have the students in Group 1 pat the steady beat on their legs as those in Group 2 pat eighth notes on their legs, alternating hands. Lead Group 3 in echo-clapping each of the rhythmic motifs in the visual in order. Switch groups until all have had a turn with each part.

2. Present the Jambo, Jambo! Lyrics Visual. Explain that *Jambo*! is a Swahili greeting of welcome heard all over East Africa. Teach the song, echoing by phrases, patting the steady beat on your legs. Notice how the last measure in the visual corresponds with the first measure of the song. Have the students practice saying their names in rhythm, as indicated in the B section.
3. Teach the hand game, as indicated in the Jambo, Jambo! Hand Game Visual. Shifting hands one position to the left places a student’s left hand on her neighbor’s right knee and her right hand on her own left knee. Shifting hands one position to the right places a student’s right hand on his neighbor’s left knee and his left hand on his own right knee.

4. Prepare the non-pitched percussion accompaniment using the text phrases and body percussion indicated below. Using the same three groups as before, assign one part to each group. Using body percussion, practice layering in the parts from the bottom. Switch groups until all have played each part. Assign instruments to individual students to accompany the song.

5. Lead the students in a final performance.

**Suggested Performance**

Introduction: Layer in accompaniment from the bottom.
Section A: All sing the song with accompaniment and hand game.
Section B: In turn, four students speak their names in rhythm as the group echoes (all pat the beat on their legs).
Repeat until all have had a turn to speak their names.
1. Present the Percussion Concussion II Score Visual. Teach each part through echoing. Divide the class into four groups and have them perform the rhythm patterns, layering in each from the bottom to the top. Add dynamics to enhance the piece.
2. Transfer the body percussion to non-pitched percussion, as indicated. Layer in the parts as before.
3. Lead the class in a final performance: Body percussion layering from the bottom followed by non-pitched percussion layering from the bottom. All end on a final point.