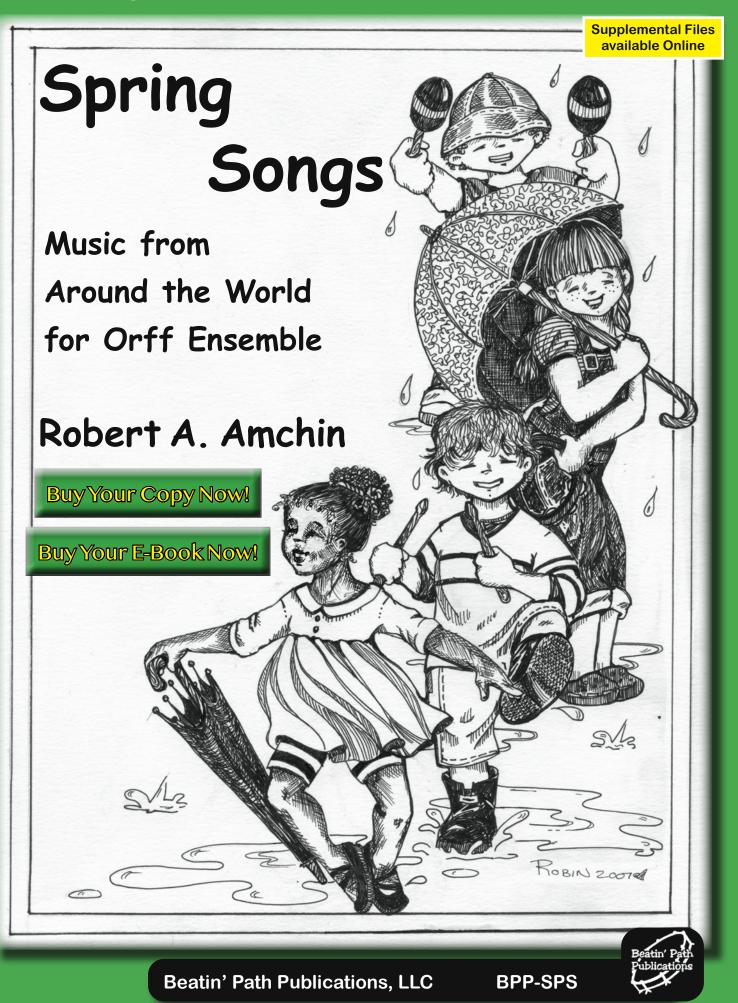
Songs and Activities with Lesson Plans for Grades 1 - 7



Spring arrives: birds begin to nest; flowers bloom; warmer breezes blow through our homes. Spring colors and leaves mark the greening earth for planting and renewed life after winter. This musical journey of songs, poems, and activities offers a tapestry of images for classes to move from "winter revels" to "summer celebrations."

I thank my friends and colleagues from around the world who shared some of their musical traditions and songs of spring with me.

This musical journey can lead children to explore how the world portrays springtime. "Mr. Rabbit," "Old Molly Hare," "The Clever Bird," "Alle Meine Entchen," "Hotaru Koi," and "Parangsai" remind us of the animals of the season. "Atzey Zetim Omdin" and "Oats, Peas, Beans" highlight the planting in the spring. "Crawdad Hole" and "Chairs to Mend" give perspectives of our daily pastimes following the winter. Original rhythmic and non-rhythmic poetry lead students to explorations of their relationship to spring through chanting, percussion, and expressive speech.

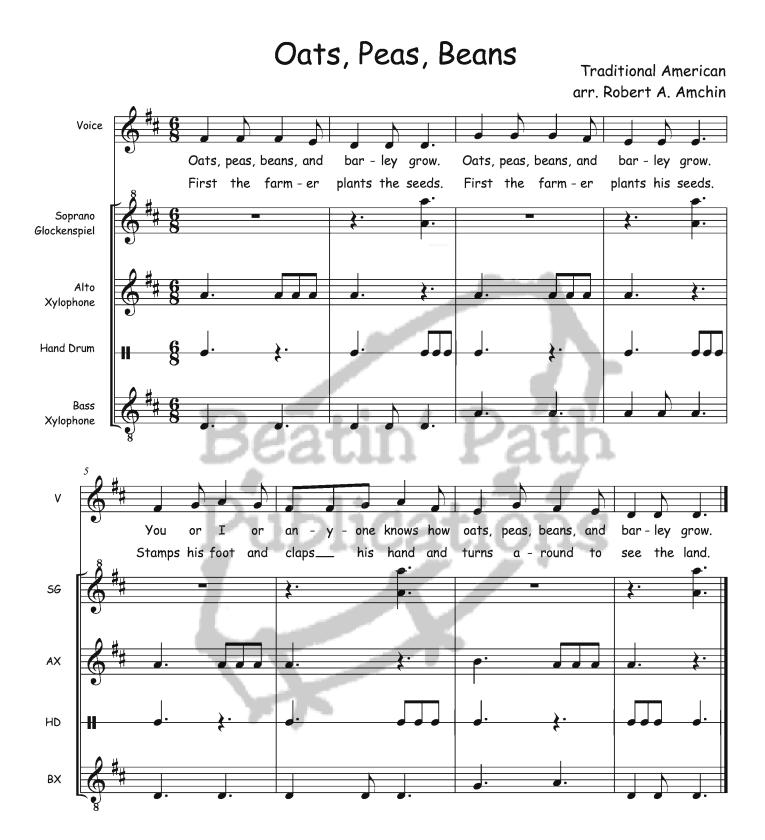
Spring Songs includes lesson plans, objectives, and a CD-ROM with full color visuals in *.jpg* and *.tif* formats for your interactive whiteboard or for making transparencies. Two versions of each visual are included, one with rich color for your whiteboard, the other lighter in color for transparencies. Full scores are included in *.tif* and *.pdf* formats. Each full score can be imported into your presentation software or printed using one of these formats if you wish to emphasize note reading.

Robert Q. Anchin

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Oats, Peas, Beans (Southern USA)

Background

The origins of this traditional American planting song can be traced to the 1400's in many languages. Having been heard through the ages and with several versions, the song is clearly related to May festivals and the planting season.

Concepts

Compound Meter / Quarter and Eighth Note Patterns / Mi - Re - Do / Fa - Mi - Re / I - IV - V / Strophic Form

Suggested Process

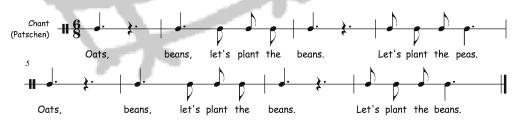
- Sing the song for the children first indicating the three types of grains described in the song.
- Identify the melodic patterns of each phrase.
- Notate these phrases first as melodic contours and then on a staff.
- Encourage the class to sing the phrases while moving to the contour of the melody.
- Teach the class to sing the phrases using hand signs.
- Sing the entire song while pantomiming motions that illustrate the text of the song.

Explore the Accompaniment

- Introduce the Bass Xylophone part vocally using solfege (Do, Fa, and Sol).
- Transfer to bass xylophone.
- Invite students to play the Bass Xylophone part while introducing the Alto Xylophone part by singing, using a visual.



• Introduce the following rhythm using body percussion.



- Invite students to choose an instrument that fits this text (hand drum is suggested in the score).
- Perform the song with the Bass, Alto, and Hand Drum parts.
- Add the Glockenspiel part.
- Perform the entire arrangement as suggested below.

Performance Suggestions

- A Sing Verse 1.
- B Sing Verse 2.

Coda Perform the accompaniment while pantomiming the actions suggested in the song.



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Parangsai (Korea)

Background

This traditional Korean children's song offers a lilting pentatonic melody about the blue birds of Korea. This one is a new melody to many in the West, but well-known by children throughout Korea.

Concepts

Triple Meter / I - V Harmony/ Repeats

Suggested Process

- Speak the text of the song rhythmically to students.
- Echo teach the text, first two measures at a time, then four, until text and rhythm are secure.
- Echo teach the melody using the same process.

Explore the Accompaniment

• As the children sing, model the Bass Xylophone part as follows:



- Transfer the body percussion to the barred percussion instruments.
- Ask the students to sing the song with Bass Xylophone accompaniment. Model the hand drum part as follows:



» For advanced players, try up and down strokes on the drum as indicated by the stem direction.

• Add finger cymbals at the end of each phrase.

Suggested Form

30	
Introduction	Play the accompaniment.
А	Sing the song in English.
Interlude	Play the accompaniment.
А	Sing the song in Korean.
В	Play a tremolo on a D while improvising on the D pentatonic scale.
А	Sing the song in English.
Coda	Play the accompaniment.

Ideas for Exploring Non-rhythmic Poetry

Background

Using non-rhythmic poetry is an excellent way to present expressive elements to your children. In contrast to the songs presented in this collection, haiku give added dimensions to classroom experiences. The following offers a general outline for using haiku in the music room and two detailed models applied to specific selections.

Concepts

Expressive Elements / Chanting with Expression / Non-traditional Notation / Legato and Staccato / Timbre / Movement Accompaniment

Process for Using Haiku

- Read a poem expressively to students.
- Encourage children to talk about the theme and mood of the haiku.
- Decide if the poem would be best accompanied with instruments, with movement, or a combination of both.
- Explore the poem using the accompaniment chosen by the class.
- Write using traditional or non-traditional notation how you will perform the haiku.
- With your class, decide if you will recite each line of the haiku followed by musical accompaniments, recite the poem simultaneously while accompanying the text, or perform the music after the entire poem is recited.

Further Explorations

- Incorporate non-rhythmic poetry to contrast songs and activities about the season in a performance.
- Invite children to create their own haiku, following the syllabic patterns of haiku (five syllables, seven syllables, five syllables).

Performance Suggestion

- A Haiku about flowers
- B "El Floron" (Mexico)
- A' Haiku about birds
- C "Alle Meine Entchen" (Germany)
- A' Haiku about Spring

Teaching Examples Using Haiku

Exploring movement accompaniment

- Read the haiku to the class. Identify the poem's two themes, flowers and butterflies.
- Identify two types of movement to represent the flowers and butterflies (non-locomotor movement in place for the flowers and locomotor movement away from a single spot in the room for the butterflies).
- Explore each type of movement, imitating motions of flowers and butterflies.
- Incorporate locomotor and non-locomotor movements to the poem as outlined below.

Flowers grow blossoms, Butterflies filling the air, Green is all around.

Summary of Teaching Strategies

The following is a general outline for teaching using the Orff approach. Using speech, body percussion, echoing and simultaneous imitation can make learning these arrangements easier to teach.

Modeling Process for Teaching Accompaniments

- Once the class knows the song, model the accompaniment through body percussion or speech *while* the class sings.
- Share with the children what you did, with visuals or by performing. Invite the entire class to try the part while you sing the song.
- Switch roles.
- Invite some of the students to sing while others accompany.
- Transfer the speech or body percussion part to instruments. Invite everyone to perform each part before assigning a specific instrument player to an accompaniment pattern. Teach each part within the context of a given song.
- When students can perform one ostinato while others sing, introduce additional parts, vocally or with body percussion one at a time. Parts can be simplified or embellished, based on the skill level of the students.

Echo Teaching

• Many of the lessons in this collection suggest that students learn by echoing. Echo teaching maintains phrase, tonality, and tempo for children. Typically classes will learn four-beat phrases, but this can be extended to eight- and sixteen-beat phrases, helping with musical memory and continuity. Here is an example:



• Typically, echo teaching of songs is done melodically. Exceptions of this might be when you are teaching a song in a foreign language (see "Learning Songs in Foreign Languages" below). Pulse, pitch, and tonality should remain constant through each echoed phrase. This teaching model can also be used when teaching instrumental pieces.

Teaching Without Echoing

• Some songs can be taught without echoing using *simultaneous imitation*. In this process, a song can be sung all the way through several times as the teacher invites the children to join in when they think they know the song.

Learning Songs in Foreign Languages

- Sing the song or play a recording of the song for the class.
- If you do not know how to pronounce a particular text, either seek out community members who can speak the language, find recordings of the given song, or search for web sites for mp3 files.
- Echo teach by syllable.
- Echo teach by syllable combinations.
- Echo teach by melodic phrase as described above.

