



**K-5 Online Lessons and
Activities for Preparing,
Presenting and Practicing
the Element ti,**

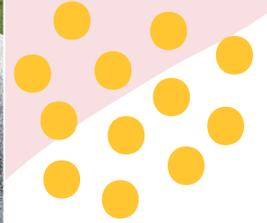


By: Theresa Sharp



Introduction & Background

Theresa Sharp is a K-5 General Music and Chorus educator in Montgomery County, Maryland. She is currently finishing her Music Education Masters Degree with Kodály Emphasis at West Chester University of Pennsylvania. She has compiled this resource to be used to help guide online learning in a general music classroom. Please feel free to share thoughts and questions to theresa.a.sharp@mcpsmd.net



HOW TO USE THIS GUIDE

This guide is for music teachers looking for new ways to continue a melodic pedagogical sequence while teaching online. I have selected one song for each grade level that can be reused throughout grades in various ways. For each level you will find interactive videos, listening, assessments, and ways to teach this element. Because ti, is typically not presented until 5th grade, Kindergarten through 4th grade lessons are focused around preparatory activities. For each grade level, I have shared ways to teach the content through recorded lessons (solo practice) and live lessons, as well as assessment rubrics and editable templates for your use.

Grade Levels

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Kindergarten



Niño Querido

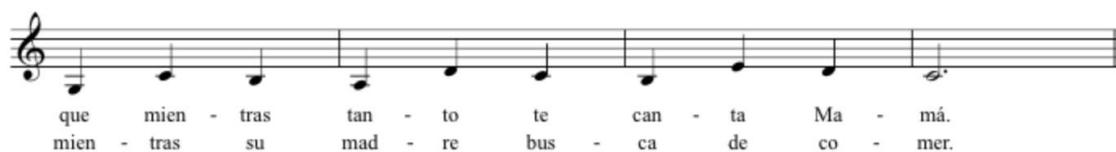
Informant/Performer:
Cruz Losada
from Puerto Rico
Oakland, CA, 1939

Source:
Library of Congress AFS 3867 A3
Collected by Sidney Robertson Cowell

$\text{♩} = 132$



Ni - ño que - ri - do, duér - me - te ya,
Los pa - ja - ri - llos duer - men tam - bién,



que mien - tras tan - to te can - ta Ma - má.
mien - tras su mad - re bus - ca de co - mer.

Transcribed by Arwen Lawrence

Spanish Text

1. Niño querido, duérmete ya,
que mientras tanto te canta Mamá.
2. Los pajarillos duermen también,
mientras su madre busca de comer.

English Translation

1. Beloved child, sleep now,
and meanwhile, Mama will sing to you.
2. The little birds also sleep,
while their mother looks for food.

Niño Querido



Solo Practice

- Students [listen to this song](#) with a favorite stuffed animal or friend
- Students practice showing the correct way to move while listening to a lullaby

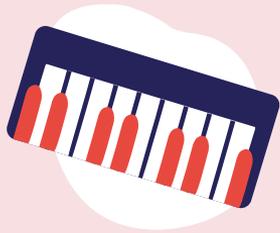
Live Lesson

- Teacher sings song while students tiptoe the steady beat
- Teacher sings song, demonstrating various steady beat rocking movements
- Teacher sings a different lullaby. Students compare and contrast both songs
 - *Vocabulary to use when comparing: faster/slower, louder/softer, higher/lower*

Assessment

- Students [watch this video](#) showing steady beat with stomping feet vs. tiptoeing feet, and decide which style fits a lullaby best
 - Teacher may direct students to ONLY match the movement when tiptoeing is shown and freeze on every stomping section

First Grade



The Jackfish

Informant/Performer:
Mr. Ebe Richards
Callaway, VA, 1918

Source:
Cecil J. Sharp and Maud Karpeles, ed.
*English Folk Songs from
the Southern Appalachians*
London: Oxford Univ. Press, 1932



That old Jack - fish swim - ming up the stream, And I asked that Jack - fish what did he mean.



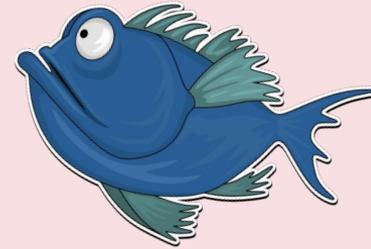
Grabbed that Jack - fish by the snout And_ took that Jack - fish wrong side out.



O de lor de lor gal Cin - dy, Cin - dy, Lor de lor gal Cin - dy Sue.

Music source: Holy Names University Database

The Jackfish



Solo Practice

- Students practice the rhythms of this song using [rhythm flashcard videos](#)

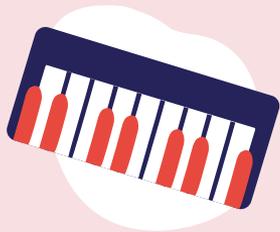
Live Lesson

- Students clap and speak each of the four measures containing only quarter notes, while Teacher claps and speaks all other measures
- Students fish for rhythms
 - Teacher randomly selects one rhythm flashcard (make your own or [download these](#)) from a pile. Students clap and speak the pattern individually or as a group

Assessment

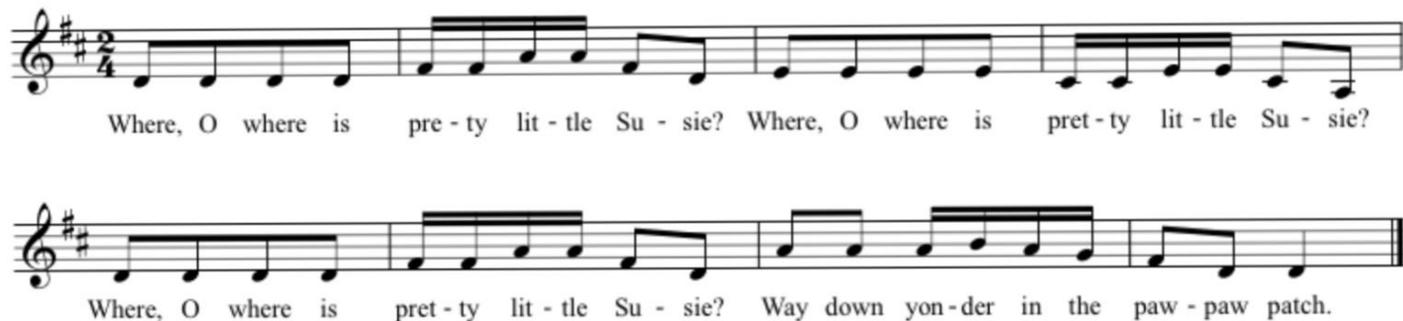
- Students match the correct spoken rhythm with the correct notation pattern using [Music Play Online assessment game](#)

Second Grade



Paw Paw Patch

Source:
Alan Lomax
Folk Songs of North America
Garden City, N.J.: Doubleday, 1960



Where, O where is pre - ty lit - tle Su - sie? Where, O where is pret - ty lit - tle Su - sie?

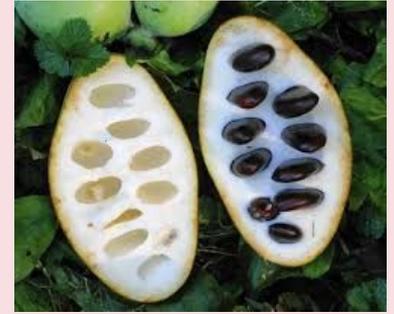
Where, O where is pret - ty lit - tle Su - sie? Way down yon - der in the paw - paw patch.

The image shows two staves of musical notation in G major (one sharp) and 2/4 time. The first staff contains the first line of the melody with lyrics: "Where, O where is pre - ty lit - tle Su - sie? Where, O where is pret - ty lit - tle Su - sie?". The second staff contains the second line of the melody with lyrics: "Where, O where is pret - ty lit - tle Su - sie? Way down yon - der in the paw - paw patch." The melody is simple and folk-like, consisting of eighth and quarter notes.

2. Come on, boys, let's go find her, (3x)
Way down yonder in the paw-paw patch.
3. Pickin' up paw-paws, puttin' um in her pockets, (3x)
Way down yonder in the paw-paw patch.

Music source: Holy Names University Database

Paw Paw Patch



Solo Practice

- Students listen to song and improvise movements to represent the lyrics

Live Lesson

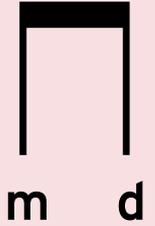
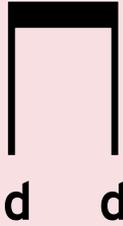
- Students clap and speak rhythm of the entire song (reading from notation)
- Students sing ONLY measures 1-2 and 5-6 on solfa with hand signs while Teacher sings the remaining melody
- Students and Teacher discuss what a Paw Paw is and compare it to other foods/fruits

Assessment

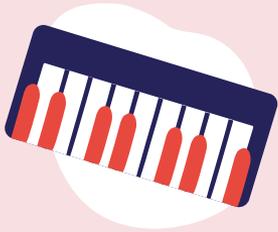
- Students notate measures 1-2 and 5-6 on five line staff from solfa notation

Solfa Notation for “Paw Paw Patch” Assessment

Directions: Using the rhythms and solfa below, write the music you see on the five-line staff.



Third Grade



A Qua Qua

A qua qua del - a o - mar qua qua qua Del si ma tri - co tri - co tri - co

tra. Va lo va lo va lo va lo va la 1 2 3 4 5!

Music source: musescore.com



A Qua Qua



Solo Practice

- Students watch video of game, then play along with solo version

Live Lesson

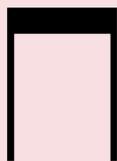
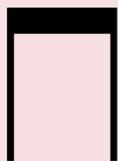
- Teacher and students use known rhythms to create an ostinato pattern with words and/or instruments to add to the song
- Teacher and students locate Israel on the map and discuss Israeli music and culture

Assessment

- Students use solfa notation to notate the beginning phrase melodic abstract on the five-line staff

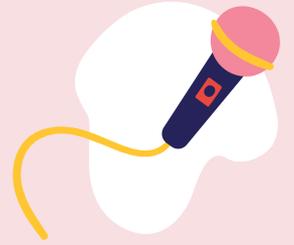
Solfa Notation for “A Qua Qua” Assessment

Directions: Using the rhythms and solfa below, write the music you see on the five-line staff.

							
s,	d d	d s,	l,	s,	l,	d	s,



Fourth Grade



Old Bald Eagle

Informant/Performer:
Jean Ritchie
Viper, KY

Source:
*Children's Songs and Games
from the Southern Mountains*
Smithsonian Folkways FC 7054, 1957



Old bald ea - gle sail a - round, Day - light is gone.



Old bald ea - gle sail a - round, Day - light is gone.

Transcribed by Anne Laskey

2. Backwards and forwards across the floor,
Daylight is gone. (2x)
3. You swing here and I'll swing there,
Daylight is gone. (2x)
4. You go ride the old gray mare,
I'll go ride the roan,
If you get there before I do,
Leave my girl alone.
5. Sail around, Maggie, sail around,
Daylight is gone. (2x)
6. Big fine house in Baltimore,
Sixteen stories high,
Pretty little girl lives up there,
Hope she'll never die.
7. Old bald eagle sail around,
Daylight is gone. (2x)

Old Bald Eagle



Solo Practice

- Students watch [video of folk dance](#) and practice each action

Live Lesson

- Students echo clap rhythmic patterns that Teacher claps or performs on an instrument
- Teacher and students create new ways to perform play party movements without partners

Assessment

- Students record and submit melodic improvisations to complete Teacher's melodic phrase questions. Create your own or use these [melodic phrases](#)

“Old Bald Eagle” – Improv



Directions: *Review how to create a successful improvised answer*

- *End on do*
- *Rephrase the question (if possible)*
- *Use the correct number of beats required*

Students listen to recorded question, then improvise and submit a melodic answer.

[Melodic Question #1](#)

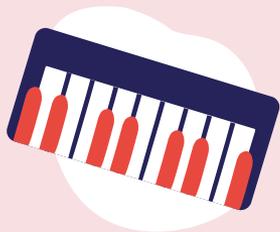
[Melodic Question #2](#)

[Melodic Question #3](#)

[Melodic Question #4](#)

[Melodic Question #5](#)

Fifth Grade





Preparing

Skip to my Lou

Informant/Performer:

Jean Ritchie

Viper, KY

Source:

The Ritchie Family of Kentucky

Smithsonian Folkways FA 2316, 1959

Skip, skip, skip to my Lou,

Skip, skip, skip to my Lou,

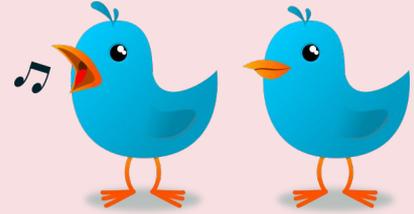
Skip, skip, skip to my Lou,

Skip to my Lou, my dar - lin'.

Transcribed by Gail Needleman

Music source: Holy Names University Database

Skip to my Lou



Solo Practice

- Students sing song as a partner song with “Mitty Matty”
 - Sing “Skip to my Lou” while listening to “Mitty Matty” and vice versa
 - Submit a video singing both songs using the Mixcord Acapella App

Live Lesson

- Students sing song from notation with hand signs (humming each ti,)
- Students sing as a partner song with Teacher
- Students raise their hand whenever they hear Teacher sing ti, in song

Assessment

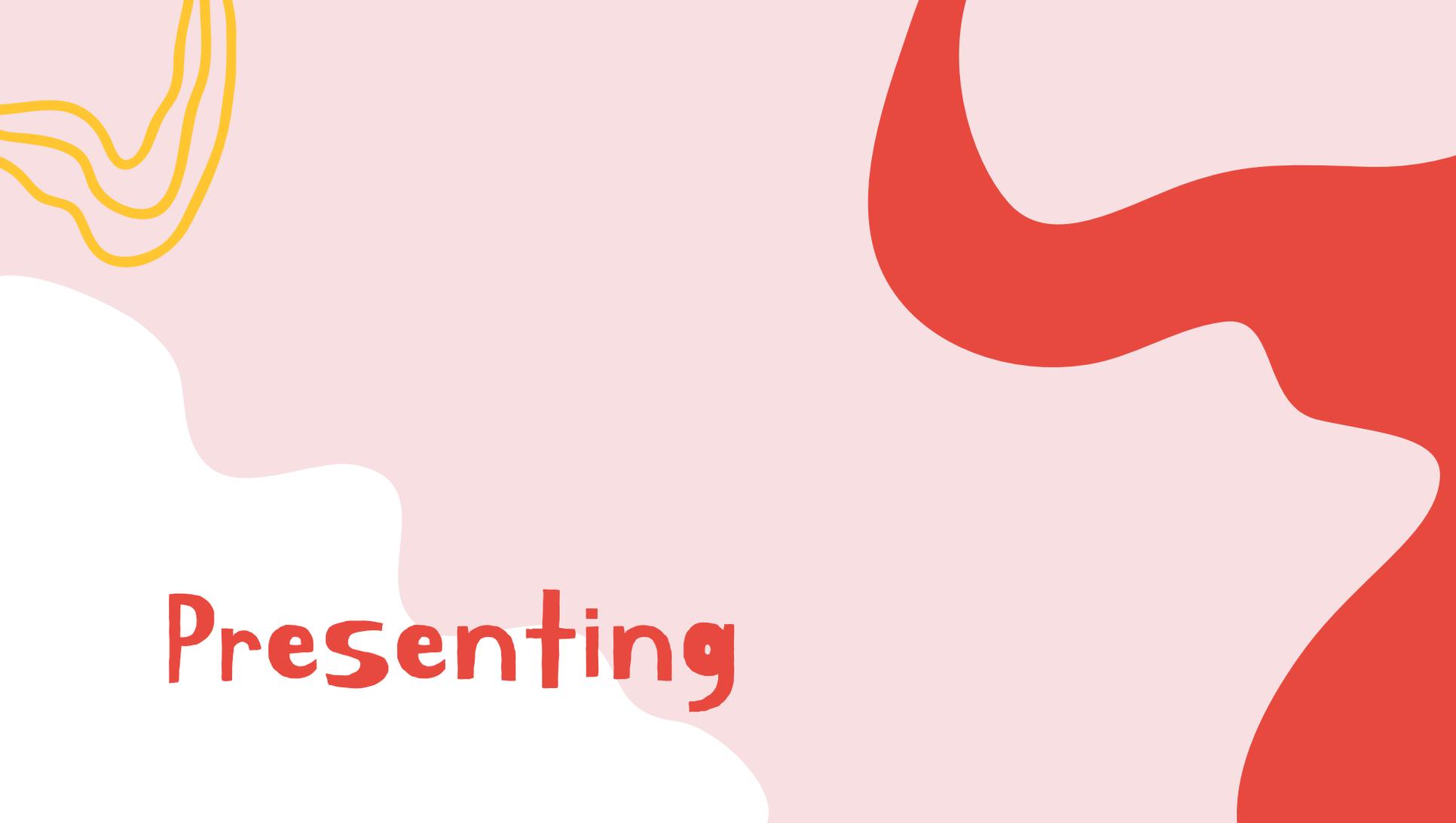
- Students label solfa of song, leaving a “?” for each ti,

Notation for "Skip to my Lou" Solfa Assessment



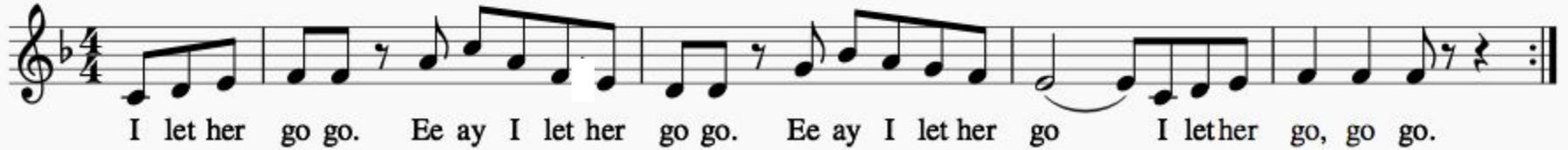
The image displays four staves of musical notation for the song "Skip to my Lou". Each staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation is as follows:

- Staff 1:** Starts with a whole rest. The first measure contains a quarter note on G4. The second measure contains a quarter note on A4. The third measure contains a quarter note on B4. The fourth measure contains a quarter note on C5. The fifth measure contains a quarter note on B4. The sixth measure contains a quarter note on A4. The seventh measure contains a quarter note on G4. The eighth measure contains a quarter note on F#4.
- Staff 2:** Starts with a whole rest. The first measure contains a quarter note on G4. The second measure contains a quarter note on A4. The third measure contains a quarter note on B4. The fourth measure contains a quarter note on C5. The fifth measure contains a quarter note on B4. The sixth measure contains a quarter note on A4. The seventh measure contains a quarter note on G4. The eighth measure contains a quarter note on F#4.
- Staff 3:** Starts with a whole rest. The first measure contains a quarter note on G4. The second measure contains a quarter note on A4. The third measure contains a quarter note on B4. The fourth measure contains a quarter note on C5. The fifth measure contains a quarter note on B4. The sixth measure contains a quarter note on A4. The seventh measure contains a quarter note on G4. The eighth measure contains a quarter note on F#4.
- Staff 4:** Starts with a whole rest. The first measure contains a quarter note on G4. The second measure contains a quarter note on A4. The third measure contains a quarter note on B4. The fourth measure contains a quarter note on C5. The fifth measure contains a quarter note on B4. The sixth measure contains a quarter note on A4. The seventh measure contains a quarter note on G4. The eighth measure contains a quarter note on F#4.

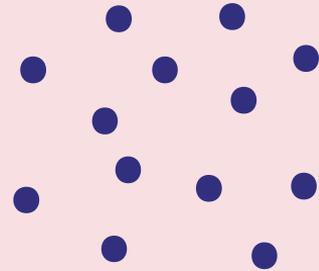


Presenting

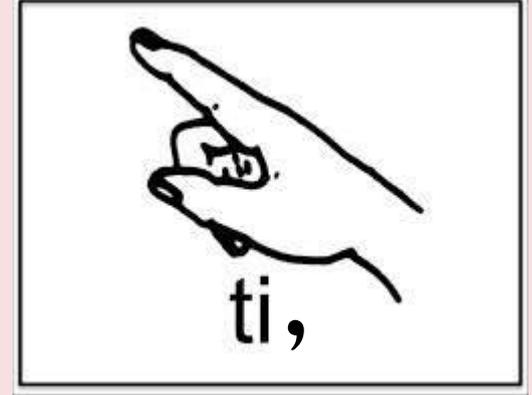
I Let Her Go Go



I let her go go. Ee ay I let her go go. Ee ay I let her go I lether go, go go.



I Let Her Go Go



Solo Practice

- Students [watch this video](#) of ti, presentation

Live Lesson

- Teacher presents ti, in whole group or individualized instruction

Assessment

- Students complete [Google Form quiz](#) (25 Points) to assess knowledge of new element



Practicing

Bringing it Full Circle

Solo Practice

- Students listen to [recordings of the other songs](#) in this resource and identify how many times they hear ti, in each selected song

Live Lesson

- Students read and sing selected songs from the staff with hand signs
- Students notate phrases of selected songs on the five-line staff
- Students echo sing other ti, songs using hand signs

Assessment

- Students complete [solfa to staff matching quiz](#)

More ti, Songs!

A la Puerta de Cielo
Apache Chant
Autumn Canon
Birch Tree
Darby Ram
Grizzly Bear
Little Circle, Little Circle
Madalina Catalina
O Anel
Old Bald Eagle
Strawberries
Un Amigo

More Resources to Explore!

Beth's Notes
The Singing Classroom
First We Sing! Songbooks by Susan Brumfield

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