



FIRST FIVE LESSONS - LEVEL: PRIMARY



TOPIC: Routine and Belonging in the Music Classroom (start of the year)	GRADE LEVEL INTENDED: 1–3
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OVERALL CURRICULUM EXPECTATIONS

C1. Creating and Performing: apply the creative process (see pages 19–22) to create and perform music for a variety of purposes, using the elements and techniques of music;

C2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;

C3. Exploring Forms and Cultural Contexts: demonstrate an understanding of a variety of musical genres and styles from the past and present, and their social and/or community contexts.

BRIEF DESCRIPTION:

The purpose of these first 5 lessons is to provide umbrella-leveled ideas to kick off the new school year. Included is material for introductory get-to-know-you activities, establishing routine in the classroom, refreshing the elements of music, getting ready for the National Day for Truth and Reconciliation, and learning the song, “Yohahí:yo (The Good Road)” by Juno-nominated Mohawk singer-songwriter Shawnee Kish.

LEARNING GOALS

Students will:

- Follow fast and slow tempi (1)
- Recognize the difference between beat and rhythm (1, 5)
- Use solfege to learn a new song (2)
- Apply the elements of music when singing in unison (2, 4, 5)
- Reflect on the significance of musical practices in different communities (3, 4, 5)
- Identify the role of music in their life (3, 4)
- Make personal connections to the music they make and listen to (3, 4, 5)

Lesson 1: [We Celebrate Our Names](#) (Detailed lesson plan hyperlinked. Adapted version below)

MINDS ON / HOW WILL WE GET STARTED?

Read Aloud

- Introduce your name and share about the significance of names
- Read “Your Name is a Song” by Jamilah Thompkins-Bigelow

ACTION – WHAT WILL THE STUDENTS DO.

[Name Chant](#)

Part 1:

- Have students keep the beat

- Read the chant, emphasizing the underlined parts of the chant
- Have students join along, switching up where they keep the beat (e.g., patting, clapping)
- Change the tempo, making the beat faster and slower

Part 2:

- Students sit in a circle
- Teacher uses a percussion instrument to keep the beat
- Briefly describe the difference between beat and rhythm
 - Optional: TVO support resource "[Beat and Rhythm: Activity 5](#)"
- Students go around in a circle clapping while speaking their names in call and response fashion
 - One student shares their name, the rest of the group echos and so on (e.g., "Jordan//JORDAN"; "Emma//EMMA")
 - Students clap the rhythm of their name when saying it

Extension:

- Try game using singing, similar to the style of what is demonstrated in "Your Name is a Song"
- Then, sing four student names.
- Begin the chant again and then repeat.
- Optional: Students can split off into groups of 4 to create their own joint name song

CONSOLIDATION/ASSESSMENT/LOOK FOR

- [Observation chart](#) (formative assessment)
- Extension assessment
 - Each group performs their name chant to the class
 - As a class, students share stars and wishes about their performances
 - [Assessment tool #1](#) (simple checklist)
 - [Assessment tool #2](#) (levelled checklist)

Lesson 2: Solfege Introduction

MINDS ON / HOW WILL WE GET STARTED?

Solfege scale

- Project solfege [hand signs](#), demonstrate to class, then have students follow along
 - Briefly explain to students that these solfege syllables and hand signs can be used to help us learn new songs and create our own music as well
- Extension: Activate call and response with the "[Solfege Song](#)"
 - Have students listen first, then echo what they hear
 - Just use half of the song (up to 2:45)

ACTION – WHAT WILL THE STUDENTS DO.

[Bell Horses](#) (detailed unit hyperlinked)

- This unit explores call and response using the pitches sol, la, and mi
- 1) Project "Bell Horses" rhythm → teacher resources tab in unit plan
 - Have students keep the beat, as teacher chants rhythm
 - Teacher models clapping rhythm (ta, ti-ti, rest) and students echo
- 2) Teach "Bell Horses" on solfege syllables
 - Teacher models by singing through the song, then chunking it in call and response fashion
- 3) Sing through "Bell Horses" with lyrics
 - Repeat 3x
 - Remove last syllable of each phrase and have students collectively fill in the blank
 - Invite students to join in when they feel ready

CONSOLIDATION/ASSESSMENT/LOOK FOR

- Student participation
 - Invite students to give suggestions for different (e.g., “three o’clock, 4 o’clock”)
 - Project analog clock for a visual students can refer to
 - This also supports participation from ELL/MLL students
- Bell Horses Student Solfege Chart (following lessons)
 - Access via OMEA unit plan → Black Line Masters tab
 - Project 3-line staff and have students place appropriate solfege syllables on chart
- Apply on pitched or non-pitched percussion instruments
 - Access via OMEA unit plan → Lessons tab → Grade 1 Orff Bell Horses Lesson 2

Lesson 3: Together We Drum (adapted from [OMEA J/I Lesson](#))

MINDS ON / HOW WILL WE GET STARTED?

Introduction to “Together We Drum, Our Hearts Beat as One”

by Willie Poll, Illustrated by Chief Lady Bird

- Prompting questions: What are some things you do to feel confident/brave? How does your family/your friends help you when you feel afraid of something? What do you do to feel connected to your family?
- Read [description of book](#) by publisher, Arsenal Pulp Press: “In this beautifully illustrated book, a determined young Anishnaabe girl in search of adventure goes on a transformative journey into a forest on her traditional territory. She is joined by a chorus of her ancestors in red dresses, who tell her they remember what it was like to be carefree and wild, too. Soon, though, the girl is challenged by a monster named Hate, who envelops her in a cloud of darkness. She climbs a mountain to evade the monster, and, with the help of her matriarchs and the power of Thunderbird, the monster is held at bay. Together the young girl and her ancestors beat their drums in song and support, giving the girl the confidence she needs to become a changemaker in the future, capable of fending off any monster in her way. // Together We Drum, Our Hearts Beat as One is a moving and powerful book about Indigenous resistance and ancestral connection.”

ACTION – WHAT WILL THE STUDENTS DO.

Read Aloud

- Read “Together we Drum, Our Hearts Beat as One”

CONSOLIDATION/ASSESSMENT/LOOK FORS

Student Reflection

- Through this [free resource created by Twinkl](#) in partnership with Willie Poll and Chief Lady Bird, students will consolidate their learning about the significance of drumming in the Anishnaabe culture as told through the story, while also reflecting on their own ways of connecting with others.
- [Extension Activity Package](#)

Lesson 4: Yohahí:yo (The Good Road) by Shawnee Kish and Kristi Talbot - Part 1

MINDS ON / HOW WILL WE GET STARTED?

Educator’s Resources & Preparation:

- Read MusiCounts Resource, “[Singing In Indigenous Languages: A Practical Guide For Educators](#)”
 - Make note of information on page 7: “It is of utmost importance for educators to consider the nature of the song they are sharing. Many Indigenous songs are deemed “Traditional” and hold strong ceremonial significance. It is highly recommended for educators to avoid engaging in the performance of these songs. Instead, educators can

engage students in learning about Contemporary Indigenous songs, which represent tremendous diversity in terms of genre, language and approach.”

- [About Yohahí:yo](#) and how it was written for the CBC Class Music Challenge

Introduction:

- Introduce students to the song “Yohahí:yo” by Shawnee Kish and Kristi Talbot
 - Written in Mohawk and English for the CBC Class Music Challenge
 - Importance of respecting diverse languages
 - Connections to Social Studies communities in Canada (e.g., Grade 3 A1. Application: Life in Canada – Then and Now)
 - Emphasizing the message of dreaming and working together

ACTION – WHAT WILL THE STUDENTS DO.

Watch and Learn

- [Watch and sing along](#) to Shawnee Kish teaching Yohahí:yo
- Practice pronunciation, rewinding and reviewing where necessary

CONSOLIDATION/ASSESSMENT/LOOK FOR

- Use [translation page](#) to “quiz” students on their comprehension and memory of the lyrics

Lesson 5: Yohahí:yo (The Good Road) by Shawnee Kish and Kristi Talbot - Part 2

MINDS ON / HOW WILL WE GET STARTED?

- Review [translation and lyrics](#) to Yohahí:yo
- Prompting questions:
 - Who are the *composers* of this song?
 - What language is this song written in?
- [Practice Yohahí:yo](#) with vocals from 4:10 mark onwards

ACTION – WHAT WILL THE STUDENTS DO.

Reflect and Connect:

- Reflect: Listen to the song again and share:
 - What was your first impression of the music? What thoughts crossed your mind as you were listening?
 - What does this song mean to you? // What is this song about? // Can you give an example of a time when you were _____ (e.g., working together, had a dream)
- Connect: Watch previous years’ submitted renditions of Yohahí:yo (choose 3 from [the playlist](#))
 - Give a star and a wish for each performance
 - Note students’ responses on a slideshow/shared document

CONSOLIDATION/ASSESSMENT/LOOK FOR

- Make note of students’ key points from the above activity and encourage students to apply their feedback to their own performance
 - E.g., singing with more emotion, dynamics, diction, etc.
- Practice Yohahí:yo with [instrumental track](#)
 - NOTE: This lesson should be revisited until students are able to sing the song confidently and meaningfully
- Extension: Teach the song to multiple classes and have a school-wide performance of Yohahí:yo