SEL and Literacy Informed Music Education: Songs and Games for the Elementary Music Curriculum

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Introduction

This book acts as a tool for general music educators in creating learning-rich lesson plans, applying this SEL and literacy informed approach to pre-existing lesson plans, and effectively defending the importance of the music curriculum in schools. While the standards referenced in this book are specific to Washington State, the content is adaptable across other state standards. Included are fourteen songs and song-games that incorporate selected standards from the Washington State K-12 Arts Learning Standards for Music, the Washington State Social-Emotional Learning (SEL) Standards, and a collection of literacy skills that highlight the diverse forms of music literacy in a culturally responsive classroom. Each song contains the following sections: Notation, About the Song, Learning Objective, Applicable Music Standards, Applicable SEL Benchmarks, SEL Incorporation, Applicable Literacy Skills, and Literacy Incorporation. Each song-game also has a Game Procedure section. To apply the SEL and literacy-informed approach to a diverse selection of musical experiences, five of the fourteen songs are arrangements of preexisting songs from various countries across the globe including Japan, Ireland, China, Mexico, and Russia. Each of these arrangements include an Authenticity section that provides resources for familiarizing oneself with the original material. Scanning the provided QR code will open the included resource.

This book is not a sequential or all-encompassing curriculum. The songs and song-games presented in this book are meant to supplement a pre-existing curriculum where fit. Becoming more aware of the diverse literacy skills and social-emotional learning skills that students can demonstrate in lesson plans beyond this book will help to structure lessons to be more equitable, student centered, and diverse in learning. In addition, using the Washington State SEL Standards in lesson creation and being familiar with the vocabulary to describe diverse forms of music
literacy will help to develop a stronger, academically supported argument for the continued funding of music programs in school.

**Washington Core Arts Standards**

Following the creation of the National Core Arts Standards (NCAS) in June 2014, the Washington Core Art Standards adopted the four artistic processes and eleven anchor standards outlined in the NCAS. The four artistic processes include creating, performing (presenting or producing for other arts), responding, and connecting. Within each artistic process are two to three anchor standards that describe the skills and knowledge that should be taught in a Washington music curriculum. Each anchor standard contains one to three performance standards. The performance standards elaborate on the specific skills and knowledge as they pertain to specific art
disciplines and grade levels. Figure 1 is an example of the artistic processes and anchor standards used for the Washington Core Arts Standards.

Each Standard is assigned a reference code. All music standards include “MU” at the beginning of each reference code. Next, the music standard category is indicated as either Cr, Pr, Re, or Cn (short for Creating, Performing, Responding, and Connecting). Then, the music standard anchor is indicated. Lastly, the grade level is placed at the end of the reference code. The following is an example of a music standard reference code:

**MU:Pr5.1.3**

*Music Standard*       *Performance Standard*       *Anchor 5.1*       *Grade 3*

*Figure 2*
Figure 2 is an example of the Washington State Core Arts Standards for Music. The anchor standard taken from the National Core Arts Standards is listed at the top. Directly under the anchor standard is the performance standard with its reference code in parenthesis.

**Social-Emotional Learning**

The Washington Office of Superintendent of Public Instruction (OSPI) defines Social-Emotional Learning as “a process through which individuals build awareness and skills in managing emotions, setting goals, establishing relationships, and making responsible decisions that support success in school and in life”. The Washington State Social-Emotional Learning Standards, Benchmarks and Indicators were created in 2015 by a Social-Emotional Learning Indicators Workgroup at OSPI. These indicators create a framework to organize the various emotional and social skills that students develop through their schooling experience.
Figure 3 is an example standard from the WA SEL Standards document. While the SEL standards and benchmarks cover a wide variety of different skills, many of which are developed through the spontaneous experiences that students interact with, there is a selection that can be seamlessly integrated into the classroom through lesson plans. This book will use a shorthand to refer to these specific SEL Indicators. Each indicator will be shortened to its corresponding benchmark section along with a number that clarifies which indicator is being referenced. For example, 5A-2 refers to SEL Benchmark 5A, Indicator 2: “With adult assistance, I can demonstrate the ability to wait, take turns, and share with others” as seen in Figure 3. Each indicator also has various versions for each stage of schooling: Early Elementary (K-2), Late Elementary (3-5), Middle School (6-8), and High School/Adult (9 or higher). These are the SEL Benchmark Indicators that will be referenced within the book:

**Early Elementary**

1. **1A-1**: With adult assistance, I can recognize, identify, and name my emotions, feelings, and thoughts.

2. **1A-2**: With adult assistance, I can recognize how different emotions, feelings, and thoughts feel in my body.

3. **1A-3**: With adult assistance, I can verbally express my emotions or feelings.

4. **2A-3**: With adult assistance, I can demonstrate understanding about classroom expectations and procedures and the reasons for them.
5. **3A-2:** With adult assistance, I can identify something I have accomplished with practice and effort.

6. **3C-1:** With adult assistance, I can understand that I have assets that are valuable to others.

7. **4B-1:** With adult assistance, I can identify ways that people and groups are similar and different.

8. **4B-2:** With adult assistance, I can recognize the value of cultural diversity in the classroom.

9. **4C-1:** With adult assistance, I can identify different customs and traditions practiced by different cultures.

10. **4C-2:** With adult assistance, I can identify ways that various social and cultural groups bring new ideas to society.

11. **5A-1:** With adult assistance, I can demonstrate attentive listening skills.

12. **5A-2:** With adult assistance, I can demonstrate the ability to wait, take turns, and share with others.
13. **5C-1:** With adult assistance, I can identify positive qualities in a friend.

14. **5C-3:** With adult assistance, I can name ways I can be a good friend.

15. **6A-2:** With adult assistance, I can describe how everyone has unique strengths that contribute to their feeling of belonging.

16. **6A-3:** With adult assistance, I can demonstrate an understanding that everyone’s ideas and perspectives matter in the operation of a classroom.

17. **6B-3:** With adult assistance, I can positively and respectfully interact in peer and group activities and interactions.

18. **6C-3:** With adult assistance, I can recognize the importance of taking care of the natural environment in which we live.

**Late Elementary**

19. **3A-2:** I can identify an accomplishment and reflect on the steps I took to get there.

20. **4B-1:** I can identify how backgrounds can be similar and different and can demonstrate acceptance of differing social beliefs and perspectives.
21. **4B-2:** I can identify similarities, differences, and perspectives among various social and cultural groups.

22. **5A-1:** I can use active listening skills such as intentional focus and paraphrasing to improve communication.

23. **5A-2:** I can perform different roles in cooperative groups (e.g., leader, recorder, timekeeper, reporter).

Each song or song-game has a section titled “SEL Incorporation”. This section clarifies the ways in which the students demonstrate the SEL indicators or how the lesson plan can be modified to include the SEL indicators as part of the learning.

**What is Music Literacy?**

To create a music education curriculum that develops students’ musical literacy, it is important to consider the broad nature of musical literacy across diverse cultural contexts. Traditionally, western music education has relied heavily on the developed ability to read and write music. While these skills are important in some cultures, they are one portion of a much larger set of skills that make up musically literate individuals. In David Cooper’s textbook, *Literacy: Helping Students Construct Meaning*, he states “Given what we have learned, we must view literacy as the ability to communicate in real-world situations, which involves the abilities of individuals to read, write, speak, listen, view, and think.” Reading and writing music is a form
of musical communication and there are many valid forms of musical communication.

Many popular musicians feel that standard music notation is not necessary for the music that they create. In a 60 Minutes interview with Paul McCartney, he admits that neither he, nor his bandmates could read or write music. As music teachers, we must ask ourselves who we are teaching and why we are teaching them. Many cultures around the world share their music aurally rather than through notation. A broad view of literacy is important for developing a full, diverse musical toolbox, and for creating an authentic multicultural education that equitably serves all students. In lesson planning with songs of other cultures educators must not only be mindful of the authenticity of the music but the music making as well. For example, if a song is traditionally taught aurally and without notation, teach it aurally and avoid showing notation.

So what exactly are the other skills beyond reading and writing? In the book, *The Music and Literacy Connection*, Dee Hanson, Elaine Bernstorf, and Gayle M. Stuber explore a set of literacy skills that reflect a broad and diverse selection of the ways in which literacy is demonstrated. I will be referencing a selection of these skills along with other applicable skills as they apply to the songs and song-games in the following pages.
Music Literacy Skills

**Aural continuation**
The ability to listen and make predictions about how the sound/song may continue.

**Example:**
Making predictions about how a blues song will continue after hearing its structure.

**Binaural fusion**
Hearing the ways in which multiple sounds blend into one sound or idea.

**Example:**
Hearing the unified phrasing and tone color of an ensemble when singing together.

**Binaural separation**
Hearing the ways in which multiple sounds being heard at once are different.

**Example:**
Observing the difference in tone color between a tambourine and maraca that play the same part.

**Decoding**
Processing notation or icons for their meaning.

**Example:**
Processing icons that help to remember song form.

**Encoding**
Using icons or notation to convey meaning.

**Example:**
Creating symbols to represent different song styles or emotions.
**Response to cueing**

Receiving information through visual and/or auditory cues.

**Example:**

Starting a song at the right time in response to a conductor’s preparatory beat

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**Visual analysis**

Interpret meaning from the ways in which something is written or otherwise presented visually.

**Example:**

Remembering melodic contour by processing words that are written in a way that matches the melodic contour of the associated pitches.

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Like the SEL Incorporation section, the Literacy Incorporation section of each song/song-game discusses the ways in which students will demonstrate the literacy skills through participation in the lesson. While the lesson plan itself is not discussed within the scope of this book, the Incorporation sections are designed to guide how a lesson is planned so that the literacy and SEL elements are an active part of the lesson.
About the Song

Bá Luó Bo is a Chinese folk song that is well known by young children in China. The song describes the challenge of pulling a radish out of the ground and how it can be accomplished with a team effort. Each repeat introduces a new character (including animals!) that joins the effort of pulling the radish.

Lyrics

Bá luó bo, bá luó bo,
Hāi yāo hāi yāo, bá luó bo,
Hāi yāo hāi yāo, bá bù dòng,
(Lǎo tài pó), kuài kuài lái,
Kuài lái bang wǒ men bá luó bo

Phonetic Guide

Ba loh boh, ba loh boh,
Hay yoh hay yoh, ba loh boh,
Hay yoh hay yoh, ba boo dong,
(Lou teye po, Zow goo neeang, Zow hooah mow, Zow ya-ur), keye keye leye,
Keye Leye bahng woh mahn ba loh boh
**English Translation**

Pull out the radish, pull out the radish

Hey, hey, pull out the radish

Hey, hey, can’t pull it out

(Old lady), come to help

Come quickly and help us pull the radish

Lǎo tài pó = Old lady

Xiǎo gū niáng = Little girl

Xiǎo huā māo = Little kitten

Xiǎo yā’r = Little duckling

**Authenticity**

In teaching this song to students, I highly recommend working with a culture bearer if possible. Correct pronunciation, song style, and discussion of the song’s meaning are a crucial aspect of authenticity. The following is a resource to help familiarize oneself with the pronunciation and style:

**Video Title:** 拔萝卜 | 经典儿歌 | 國語童謠 | 最好的儿歌 | 卡通动画 | 贝瓦儿歌

**URL:** https://www.youtube.com/watch?v=gnD1zHblo0Q

**Learning Objective(s)**

- Students will show actions associated with the words of the song
- Students will discuss the importance of working as a team
**Music Standards, SEL Indicators, and Literacy Skills**

**MU:Cn11.1.K**

a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**SEL Benchmark 4C-2**

With adult assistance, I can identify ways that various social and cultural groups bring new ideas to society.

**SEL Benchmark 6A-2**

With adult assistance, I can describe how everyone has unique strengths that contribute to their feeling of belonging.

**SEL incorporation**

Students will discuss the power of working as a team and how the story of the song reflects this.

**Literacy Skill(s)**

Response to cueing and visual analysis

**Literacy Incorporation**

Students will know when to begin through aural and visual cues. Lyrics can be written in the general melodic contour to help students remember the pitches. Students will then analyze how the lyrics are written and interpret the intended pitches.
Four Little Chickens

About the song

Four Little Chickens is a simple and repetitive song for early elementary students that explores various forms of emotion. A discussion about the various emotions mentioned in the song can allow students to get more familiar with the ways that they feel and connect these feelings to the musicality of the song. How might the lyrics “one of them is mad” be sung similarly or different
from the lyrics “one of them is happy”? Allowing students to add their own emotions to the song can help build a deeper understanding of the connection between the music and their real feelings.

**Learning Objective(s)**

- Students will compare and demonstrate a steady beat vs the ‘cluck cluck cluck’ rhythm
- Students will discuss different emotions, how they feel, and how music might portray them

**Music Standards, SEL Indicators, and Literacy Skills**

**MU:Cn11.1.K**

a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**SEL Benchmark 1A-1**

With adult assistance, I can recognize, identify, and name my emotions, feelings, and thoughts.

**SEL Benchmark 1A-2**

With adult assistance, I can recognize how different emotions, feelings, and thoughts feel in my body.

**SEL Benchmark 1A-3**

With adult assistance, I can verbally express my emotions or feelings.
SEL incorporation
Students will discuss the various emotions that are featured in the song and relate these emotions to how they are feeling. They will also connect the emotions to the musical qualities that could portray them.

Literacy Skill(s)
Aural continuation and visual analysis

Literacy Incorporation
Students will expect certain lyrics after noticing patterns of repetition. Lyrics can be written in the general melodic contour to help students remember the pitches. Students will then analyze how the lyrics are written and interpret the intended pitches.
About the song

Kaeru No Uta is a Japanese folk song that is popular among Japanese children. In Japan, “gwa gero” is the common onomatopoeia for the sounds that frogs make. This song benefits from a discussion on the many ways that people imitate animal sounds around the world. The use of a frog guiro during the “gwa” and “gero” can be a fun and effective way to allow students to be leaders by representing the frog instrumentally. The teacher modeling the guiro first can facilitate discussion on rhythm and tonal color. Some deeper questions could include “am I playing at the same time as your singing?” and “how does the guiro sound when combined with the song?”

Lyrics

Kaeru no uta ga,
Kikoete kuruyo
Gwa gwa gwa gwa
Gero gero gero gero
Gwa gwa gwa

Phonetic Guide

Kah-e-roo noh oo-tah gah
Kee-koh-e-te koo-roo-yoh
Gwah gwah gwah gwah
Geroh geroh geroh geroh
Gwah Gwah Gwah
**English Translation**

The frog’s song,

We can hear it

(Frog onomatopoeia)

...

...

**Authenticity**

In teaching this song to students, I highly recommend working with a culture bearer if possible. Correct pronunciation, song style, and discussion of the song’s meaning are a crucial aspect of authenticity. The following is a resource to help familiarize oneself with the pronunciation and style:

**Video Title:** ♪かえるの合唱 - ♫かえるのうたがきこえてくるよ〈振り付き〉

**URL:** https://www.youtube.com/watch?v=5VrY_pnW1SM

**Learning Objective(s)**

- Students will show through gesture pitch direction (going up/coming down/staying the same)
- Students will discuss the diversity of sounds that cultures use to imitate animals
**Music Standards, SEL Indicators, and Literacy Skills**

**MU:Cn11.1.K**

a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**SEL Benchmark 4B-2**

With adult assistance, I can recognize the value of cultural diversity in the classroom.

**SEL Benchmark 4B-1**

With adult assistance, I can identify ways that people and groups are similar and different.

**SEL incorporation**

During the discussion on various culture’s onomatopoeias, students will demonstrate respect and appreciation for cultural differences.

**Literacy Skill(s)**

Binaural fusion and binaural separation

**Literacy Incorporation**

Students will hear how the guiro both blends with the ensemble rhythmically and has a different tonal color.
Earth Song

About the Song

*Earth Song* is a song that highlights the value of the natural world. Every student connects with nature in their own way and allowing them to share these aspects of their lives with the class through thoughtful discussion can help to build classroom community.

Learning Objective(s)

- Students will show actions associated with the words of the song
- Students will discuss the importance of taking care of the natural world
- Students will discuss the aspects of our planet that they love
**Music Standards, SEL Indicators, and Literacy Skills**

**MU:Cn11.1.1**

a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**SEL Benchmark 6C-3**

With adult assistance, I can recognize the importance of taking care of the natural environment in which we live.

**SEL incorporation**

Students will discuss their connection to the natural world and the reasons they value it.

**Literacy Skill(s)**

Response to cueing and decoding

**Literacy Incorporation**

Students will begin the song in unison in response to the visual and auditory cues provided by the instructor. Students will decode the notation after learning the song to make connections between the song and their preexisting theory knowledge.
Everybody Needs a Friend

_G = 120_

About the Song

_Everybody Needs a Friend_ is a short song designed to familiarize young students with creating musical ideas and improvising new chosen lyrics to fit within the context of the eight-bar phrase. The parenthesis in bars six and seven indicate where new student-created lyrics about the qualities of a good friend will be inserted. Along with choosing new lyrics that fit the meaning and emotion of the song, students will create motions that match the qualities they chose. These motions will be performed when the new lyric is featured.

Learning Objective(s)

- Students will create new lyrics about the qualities of a good friend
- Students will create motions that fit the characteristics of the qualities chosen
- Students will improvise the new lyrics in the song and place them appropriately within the eight bar phrase
Music Standards, SEL Indicators, and Literacy Skills

MU:Cr1.1.1

a. With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.
b. With limited guidance, generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).

SEL Benchmark 5C-3

With adult assistance, I can name ways I can be a good friend.

SEL Benchmark 5C-1

With adult assistance, I can identify positive qualities in a friend.

SEL incorporation

Students will discuss how the lyrics they chose can help them be a good friend.

Literacy Skill(s)

Aural continuation and response to visual cues

Literacy Incorporation

Being familiar with the song, the students will be able to audiate the eight-bar phrase and enter with the second phrase at the correct time. The audiation of the tonality/accompaniment will allow them to improvise pitches that fit well in the key when singing the new lyrics. Students will also respond to visual cues by the teacher when the new lyric is to be inserted.
Follow the Conductor

About the Song

Follow the Conductor is a song-game that gets the students singing, dancing, and thinking about how a conductor’s motions influence the music.

Learning Objective(s)

• Students will sing Follow the Conductor and follow the tempo that the teacher/student leader sets and modifies throughout.

Game Procedure

After learning and getting comfortable with the entire song, the teacher declares that they are now the conductor! As the group sings, the teacher creates a steady beat with either a non-pitched percussion instrument or a rhythmic pitched instrument such as guitar or piano. Then the teacher slows down or speeds up to see if the students can follow. Introducing this stage as a competition to
see who’s able to follow will inspire close attention. After a few days of playing, student leaders may be selected to act as the conductor with a percussion instrument. This song-game can facilitate rich discussions about the purpose of a conductor.

Music Standards, SEL Indicators, and Literacy Skills

MU:Pr4.3.1

a. Demonstrate and describe music’s expressive qualities (such as dynamics and tempo).

SEL Benchmark 5A-2

With adult assistance, I can demonstrate the ability to wait, take turns, and share with others.

SEL Benchmark 2A-3

With adult assistance, I can demonstrate understanding about classroom expectations and procedures and the reasons for them.

SEL incorporation

Students will practice patience by acknowledging their current role in the game participation, following another student’s conducting, and waiting for their turn before taking on the role of the conductor. Students will demonstrate their understanding of classroom procedures by respectfully following the chosen conductor and discussing the purpose of practicing these procedures for their applicability in future ensembles.

Literacy Skill(s)

Response to visual and auditory cues

Literacy Incorporation

Students will be able to respond to visual and auditory cues provided by the conductor.
The Music Worm

About the Song

The Music Worm is a song-game that is designed to help students learn each other’s names and develop a stronger sense of class community and friendship. The teacher begins the song standing up and walking around. This is a cumulative song in which each repeat gets longer than the previous. With each repeat, a new student name is added (measure 9 repeats). After a student’s name has been added, they stand up and join the “worm”, or line of students. This line grows until every student is part of the worm. There is then one more repeat of the refrain and the piece concludes.

Learning Objective(s)

- Students will demonstrate holding the fermata until responding to a cue to move forward with the song
- Students will recall peers’ names
Music Standards, SEL Indicators, and Literacy Skills

MU:Pr5.1.1

a. With limited guidance, apply personal, teacher, and peer feedback to refine performances.
b. With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.

SEL Benchmark 6B-3

With adult assistance, I can positively and respectfully interact in peer and group activities and interactions.

SEL incorporation

Students will positively and respectfully interact in the group activity by demonstrating their ability to be patient in waiting for their turn.

Literacy Skill(s)

Response to cuing and aural continuation

Literacy Incorporation

Students will respond to visual cues from the teacher that indicate which student will join the worm next and when to return to the chorus. They will also practice aural continuation by fitting the names into the musical timeline appropriately based on their aural knowledge of the song.
Grade 2

It Goes Like This

Elijah Yost

It Goes Like This

was composed with musical improvisation and group discussion in mind. Once fully learned, this song-game can be used as an effective daily warm up that gets their bodies and minds active through movement, singing, and discussion.

Learning Objective(s)

- Students will improvise dance moves, discuss ideas with fellow students, and follow the lead of other students
Game Procedure
During the learning period, the educator adds a simple rhythmic motion of their choosing during the words “It goes like this and goes like that, not too slow and not too fast”. Once the students can sing through the song with the chosen motions, the students are instructed to create their own motions in groups of 2 or 3. After a few minutes of discussion, the class sings through the song and lets each group perform their chosen motion with each repeat. All other students try to mimic the performers as they show their motion to the class. Another repeat may be added in which all students improvise new motions at the same time.

Music Standards, SEL Indicators, and Literacy Skills

MU:Cr1.1.2
a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.
b. Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).

SEL Benchmark 6A-3
With adult assistance, I can demonstrate an understanding that everyone’s ideas and perspectives matter in the operation of a classroom.

SEL Benchmark 5A-1
With adult assistance, I can demonstrate attentive listening skills.

SEL Benchmark 5A-2
With adult assistance, I can demonstrate the ability to wait, take turns, and share with others.
SEL incorporation

Students will demonstrate attentive listening skills as the game is introduced to them. Students will demonstrate their ability to wait, take turns, and share with others during the discussion and presentation of the improvised dance moves. A brief concluding discussion about what the students observed can allow them to practice sharing respectful compliments and feedback with each other.

Literacy Skill(s)

Response to visual and auditory cues

Literacy Incorporation

Students will be able to effectively take turns in presenting their dances through auditory cues (the lyrics) and visual cues (teacher gestures).
Round and Round

About the Song-Game

*Round and Round* is a song-game that reinforces students’ ability to follow a steady beat and introduces ensemble skills.

Game Procedure

Each student is given a rhythm stick (or other small object). All students sit on the floor in a circle. They grab the stick in front of them on beat one. Then, on beat two they place the stick in front of the student to their right. After this process has been introduced and practiced, the students can experiment with faster tempos for additional challenge. They can also attempt to switch directions after every repeat. *Round and Round* also fits well with simple percussion accompaniment. Students can rotate instruments and practice keeping the steady beat for the students passing the sticks.

Learning Objective(s)

- Students will follow the steady beat by grabbing the stick on beat one and placing it down on beat two
- Students will demonstrate pitch accuracy
Music Standards, SEL Indicators, and Literacy Skills

MU:Pr5.1.2
a. Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.

SEL Benchmark 3C-1
With adult assistance, I can understand that I have assets that are valuable to others.

SEL incorporation
Students will learn that the success of every student is vital to the success of the activity; every student’s participation is a valued role.

Literacy Skill(s)
Response to cueing, binaural fusion, and binaural separation

Literacy Incorporation
Students will use the pulse of the song and visual cueing of their peers’ movements to ensure that they are following the beat. With the use of percussion accompaniment, students will both hear how their part (stick passer or percussionist) blends with the other part, and how it has a unique timbre from the other part.
Beryozka

(The Birch Tree) Russian Folk Song

\[ \text{\textbf{Lyrics}} \]

See the lovely birch in the meadow, curly leaves all dancing when the wind blows.
Loo-lee-loo, when the wind blows, loo-lee-loo, when the wind blows.

Oh, my little tree, I need branches, for the silver flutes I need branches.
Loo-lee-loo, three branches, loo-lee-loo, three branches.

From another birch I will make now, I will make a tingling balalaika.
Loo-lee-loo, balalaika, loo-lee-loo, balalaika.

When I play my new balalaika, I will think of you, my lovely birch tree.
Loo-lee-loo, lovely birch tree, loo-lee-loo, lovely birch tree.
About the Song

*Beryozka* is a traditional Russian folk song about the appreciation of the birch tree with the use of its wood. The English lyrics above are a singable version of the direct English translation below.

Russian Lyrics

Vo pole bereza stoyala, vo pole kudryavaya stoyala,
Lyuly, lyuly, stoyala, lyuly, lyuly, stoyala.

Nyekomu byeryozu zalomati, nyekomu kudryavu zashtshipati,
lyuli, lyuli, zalomati, lyuli, lyuli, zashtshipati.

Paidu ya v lyes, pagulyayu, byeluyu byeryozu zalomayu,
lyuli, lyuli, pagulyayu, lyuli, lyuli, zalomayu.

Srezhu ya z byeryozyý tri prutotshka, zdyelayu iz nyikh ya tri gudotshka,
lyuli, lyuli, tri prutotshka, lyuli, lyuli, tri gudotshka.

Tshetvertuyu balalaiku, staromu dyedu na zabavku,
lyuli, lyuli, balalaiku, lyuli, lyuli, na zabavku.

Direct English Translation

*On the field there stood a birch tree, on the field there stood the curly birch tree,*
*Lyuli, Lyuli, there it stood. Lyuli, Lyuli, there it stood.*

*Nobody shall break down the birch tree, nobody shall tear out the curly birch tree,*
*Lyuli, Lyuli, break down, Lyuli, Lyuli, tear out.*
I will go into the forest, I will go, I will fell a white birch tree,
Lyuli, Lyuli, I will go, Lyuli, Lyuli, I will fell.

I will cut off three little twigs from the birch tree and make three little pipes of them,
Lyuli, Lyuli, three little twigs, Lyuli, Lyuli, three little pipes.

The fourth thing I make is a balalaika, to make my old grandfather pleasure.
Lyuli, Lyuli, balalaika, Lyuli, Lyuli, for pleasure.

**Authenticity**

In teaching this song to students, I highly recommend working with a culture bearer if possible. Correct pronunciation, song style, and discussion of the song’s meaning are a crucial aspect of authenticity. The following is a resource to help familiarize oneself with the pronunciation and style:

**Video Title:** Во поле береза стояла

**URL:** https://www.youtube.com/watch?v=HqH0bPGWDz8

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**Learning Objective(s)**

- Students will demonstrate expressive singing, with the ascending melody growing in dynamics, and the descending diminishing in dynamics
- Students will discuss the importance of respecting nature and natural resources
**Music Standards, SEL Indicators, and Literacy Skills**

**MU:Cn11.1.2**

a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**SEL Benchmark 6C-3**

With adult assistance, I can recognize the importance of taking care of the natural environment in which we live.

**SEL Benchmark 4C-1**

With adult assistance, I can identify different customs and traditions practiced by different cultures.

**SEL Benchmark 4C-2**

With adult assistance, I can identify ways that various social and cultural groups bring new ideas to society.

**SEL incorporation**

Students will discuss the respect for and use of the birch tree shown in the words of the song. Students will also discuss traditional Russian instruments such as the balalaika and the value that the birch trees offer for such instruments.

**Literacy Skill(s)**

Response to cueing and visual analysis
Literacy Incorporation

Students will know when to begin through aural and visual cues. Lyrics can be written in the general melodic contour to help students remember the pitches. Students will then analyze how the lyrics are written and interpret the intended pitches.
We Sail, We Sail!

Elijah Yost

We sail on a ship, we sail we sail! Out on a journey, out on the sea! We sail on a ship, we sail we sail! Till we reach our home! The wind will blow and push our sails! Out on a journey, out on the sea! The wind will blow and push our sails! Till we reach our home!...

**Lyrics**

The waves will crash against the ship! Out on a journey, out on the sea!
The waves will crash against the ship! Till we reach our home!

The rain will pour upon the ship! Out on a journey, out on the sea!
The rain will pour upon the ship! Till we reach our home!

The stars will shine down on the ship! Out on a journey, out on the sea!
The stars will shine down on the ship! Till we reach our home!
We sail on a ship, we sail we sail! Out on a journey, out on the sea!
We sail on a ship, we sail we sail! Till we reach our home!

**About the song**

This song was composed with rich imaginary content in mind. Each verse is meant to highlight a tangible object that the students can easily visualize and organize into a verse “map”. Student-created associated movements can bring this song to the next level as students will be given the ability to think creatively and practice respectfully sharing their ideas with others. This song features potential to explore the concept of song structure through symbolic notation. One way to achieve this is by facilitating the creation of student made symbols to represent different sections of the song. For example, students may create a diagram such as this to create a visual representation of the various verses:

![Diagram of symbols representing different verses](image)

This approach gives the students the chance to think about song structure themselves and in doing so, create a tool that will help them remember each verse and its order. Discussions on how the song benefits from the similarities and differences of each verse will deepen the students' understanding of song structure.

**Learning Objective**

- Students will describe the form of the song, recognizing sections that are the same and different
- Students will create an iconic representation of possible lyrics

**Music Standards, SEL Indicators, and Literacy Skills**
MU:Cr2.1.2
a. Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.
b. Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.

SEL Benchmark 6A-3
With adult assistance, I can demonstrate an understanding that everyone’s ideas and perspectives matter in the operation of a classroom.

SEL Benchmark 5A-1
With adult assistance, I can demonstrate attentive listening skills.

SEL Benchmark 5A-2
With adult assistance, I can demonstrate the ability to wait, take turns, and share with others.

SEL incorporation
Students will practice listening, respecting, taking turns, and sharing their ideas during the collaborative creation and discussion of a song structure map.

Literacy Skill(s)
Encoding and decoding

Literacy Incorporation
Students will practice encoding symbolic representations of the music during the discussion/creation phase and decoding these symbols into their musical meaning during rehearsal or performance.
De Colores

Mexican Folk Song

De co-lo-res, de co-lo-res se vis-ten los cam-pos en la pri-mera

Canta el ga-lla, canta el ga-lla con el qui-ri qui-ri qui-ri qui-ri

De co-lo-res, de co-lo-res son los pa-ju-ri-

De co-lo-res, de co-lo-res son los pa-ju-

La ga-li-ri-a, la ga-li-ri-a con el ca-ra

La ga-li-ri-a, la ga-li-ri-a con el ca-

ri-tos que vienen de al-fue-ra

ri-tos que vienen de al-fue-ra

De co-lo-res, de col-

De co-lo-res, de col-

ca-ra ca-ra ca-ra ca-ra

ca-ra ca-ra ca-ra ca-ra

Los po-lle-los, los po-

Los po-lle-los, los po-

De co-lo-res es el ar-co ir-is que ve-mos lu-ci-

De co-lo-res es el ar-co ir-is que ve-mos lu-ci-

Y por e-so los gran-des a-

Y por e-so los gran-des a-

mu-le-os en el pi-o pi-o pi-o pi-o pi

mu-le-os en el pi-o pi-o pi-o pi-o pi

Y por e-so los gran-des a-

Y por e-so los gran-des a-

me-ro-es de mu-chos co lor-es me gu-stan a mi

me-ro-es de mu-chos co lor-es me gu-stan a mi

Y por e-so los gran-des a-

Y por e-so los gran-des a-

me-ro-es de mu-chos co lor-es me gu-stan a mi

me-ro-es de mu-chos co lor-es me gu-stan a mi

D
About the Song

*De Colores* is a traditional Mexican Folk Song about the beauty of the world’s colors. The section involving the animals and their sounds both provides a great opportunity to include associated movements for the various animals and possibility for discussion on the different onomatopoeias that different languages use.

**English Translation:**

All the colors, all the colors, oh how they dress up the countryside in springtime,
All the colors, all the colors of birdies, oh how they come back to us outside,
All the colors, all the colors in rainbows we see shining bright in the sky,
And that's why a great love of all colors makes me feel like singing so joyfully,
And that's why a great love of all colors makes me feel like singing so joyfully.

The rooster sings, he sings, cock-a-doodle, doodle, doodle, doodle, doodle, doodle-doo,
The chicken clucks, she clucks, cluck, cluck, cluck, cluck, cluck, cluck, cluck, cluck, cluck,
cluck, cluck,
The little chicks they cheep, they cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep,
cheep, cheep, cheep, cheep, cheep,
And that's why a great love of all colors makes me feel like singing so joyfully,
And that's why a great love of all colors makes me feel like singing so joyfully.

**Phonetic Guide**

De coh-loh-res, de cho-loh-res se bee-sten lohs cam-pohs en lah pree-mah-ve-rah
De coh-loh-res, de coh-loh-res sohn lohs pah-hah-ree-tohs kay b(ee)en-en de a-fwe-rah
De coh-loh-res, de coh-loh-res es el ahr-coh eer-ees kay be-mohs loo-seer
Ee por e-soh lohs grahn-des ah-moh-res de moo-chohs coh-loh-res me goo-stahn ah mee
Ee por e-soh lohs grahn-des ah-moh-res de moo-chohs coh-loh-res me goo-stahn ah mee
Cahn-tah el gah-yoh, cahn-tah el gah-yoh cohn el kee-ree kee-ree kee-ree kee-ree kee-ree Lah gah-ye-eh-nuh, la gah-ye-eh-nuh cohn el kah-rah kah-rah kah-rah kah-rah kah-rah
Lohs poy-e-lohs, lohs poy-e-lohs cohn el pee-oh pee-oh pee-oh pee-oh pee
Ee por e-soh lohs grahn-des ah-moh-res de moo-chohs coh-loh-res me goo-stahn ah mee
Ee por e-soh lohs grahn-des ah-moh-res de moo-chohs coh-loh-res me goo-stahn ah mee
**Authenticity**

In teaching this song to students, I highly recommend working with a culture bearer if possible. Correct pronunciation, song style, and discussion of the song’s meaning are a crucial aspect of authenticity. The following is a resource to help familiarize oneself with the pronunciation and style:

**Video Title:** José-Luis Orozco: De Colores

**URL:** https://www.youtube.com/watch?v=9rn43pLNtIY

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**Learning Objective(s)**

- Students will describe how the lyrics match the rhythm, comparing the long sounds and shorter sounds
- Students will use feedback from the teacher and other students to refine their performance accuracy

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**Music Standards, SEL Indicators, and Literacy Skills**

**MU:Pr5.1.3**

a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.
b. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.
SEL Benchmark 4B-1
I can identify how backgrounds can be similar and different and can demonstrate acceptance of differing social beliefs and perspectives.

SEL Benchmark 4B-2
I can identify similarities, differences, and perspectives among various social and cultural groups.

SEL incorporation
During the discussion on various culture’s onomatopoeias, students will demonstrate respect and appreciation for cultural differences.

Literacy Skill(s)
Response to cueing and decoding

Literacy Incorporation
Students will respond to cues from the teacher that indicate when to begin and when each new verse enters. Students may decode the written notation after learning the song by rote.
Autumn’s Round

Elijah Yost

Down the leaves fall, hear the crow’s call Autumn’s here Autumn’s here

Down in the meadow feel how the wind blows Winter’s near Winter’s near

About the song

*Autumn’s Round* is a simple, seasonal song designed to familiarize young students with singing in a round. The second voice part enters when the first reaches measure three. The rhythm and pitch patterns change every two measures allowing for an easier introduction to polyphonic singing. With practice, students can try singing this round with multiple seamless repeats. After the students are successful, discussions about what they hear while they sing in a round can be a very effective way to get the students critically listening and more familiar with the feeling of binaural separation.

Learning Objective

Students will be able to sing *Autumn’s Round* in a two-part round and discuss how successful singing of a round works.

Music Standards, SEL Indicators, and Literacy Skills
MU:Pr5.1.3

a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.
b. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.

SEL Benchmark 5A-1

I can use active listening skills such as intentional focus and paraphrasing to improve communication.

SEL Benchmark 5A-2

I can perform different roles in cooperative groups (e.g., leader, recorder, timekeeper, reporter)

SEL incorporation

Students demonstrate attentive listening skills during the singing of the round and the ability to wait, take turns, and share with others when discussing their observations.

Literacy Skill(s)

Binaural fusion, binaural separation, responding to cueing, and auditory discrimination

Literacy Incorporation

Students demonstrate binaural fusion while singing the round by listening to how their voices are fusing with the sound of the ensemble. They demonstrate binaural separation by listening to how their voice part is different from the other voice part. The students will hear the voice parts work together but are separate through auditory discrimination. Students will respond to cueing by watching gestures from the teacher that suggest when their voice part is supposed to enter.
Rattlin’ Bog

Irish Folk Song

Chorus:
Ho ro the rattlin’ bog, the bog down in the valley-o

Verse 1
Well, in the bog there was a tree, a rare tree, a rattlin’ tree, the tree in the bog and the bog down in the valley-o

Verse 2
Well on the tree there was a branch, a rare branch, a rattlin’ branch, the branch on the tree and the tree in the bog and the bog down in the valley-o

Chorus:
Ho ro the rattlin’ bog, the bog down in the valley-o
Ho ro the rattlin’ bog, the bog down in the valley-o
Verse 1:
Well in the bog there was a tree, rare tree, a rattlin’ tree
The tree in the bog and the bog down in the valley-o

Chorus...

Verse 2:
Well on the tree there was a limb, a rare limb, a rattlin’ limb
The limb on the tree and the tree in the bog and the bog down in the valley-o

Chorus...

Verse 3:
Well on the limb there was a branch, a rare branch, a rattlin’ branch
The branch on the limb and the limb on the tree and the tree in the bog and the bog down in the valley-o

Chorus...

Verse 4:
Well on the branch there was a nest, a rare nest, a rattlin’ nest
The nest on the branch and the branch on the limb and the limb on the tree and the tree in the bog and the bog down in the valley-o

Chorus...

Verse 5:
Well in the nest there was a bird, a rare bird, a rattlin’ bird
The bird in the nest and the nest on the branch and the branch on the limb and the limb on the tree and the tree in the bog and the bog down in the valley-o

About the song

*Rattlin’ Bog* is a traditional Irish folk song. It is a cumulative song, meaning each verse adds a new portion and grows in length. There are many existing versions of this song with most having roughly nine verses. I have condensed the song into five verses to achieve the cumulative effect.
without feeling too long for the young students. The verses may provide an appropriate opportunity for student soloists during a performance.

**Authenticity**

In teaching this song to students, I highly recommend working with a culture bearer if possible. Correct pronunciation, song style, and discussion of the song’s meaning are a crucial aspect of authenticity. The following is a resource to help familiarize oneself with the pronunciation and style:

**Video Title:** Rattlin Bog

**URL:** https://www.youtube.com/watch?v=iWU8tUmzhb4

![QR Code](image)

**Learning Objective**

Students will be able to describe a cumulative song form, employing strategies to remember the words and sing them with accurate rhythm.

**Music Standards, SEL Indicators, and Literacy Skills**

**MU:Pr6.1.3**

a. Perform music with expression and technical accuracy.

b. Demonstrate performance decorum and audience etiquette appropriate for the context and venue.
SEL Benchmark 3A-2
I can identify an accomplishment and reflect on the steps I took to get there.

SEL incorporation
Students can develop self-efficacy by discussing how they can practice the song, reflect on their class performances, and effectively use feedback from others or the teacher to improve their performance.

Literacy Skill(s)
Response to cueing and decoding

Literacy Incorporation
As the verse get longer throughout the song, it becomes increasingly difficult to remember all the elements within the verse. Creating symbols to represent the various objects in the verse can help the students practice decoding as they sing. The line “bog down in the valley-o” serves as an aural cue to know when to begin the verse.
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