

Farm Songs

1st Grade Lesson Plan By Dr. David T. McNair

Tennessee State Standards

P1: Select, Analyze and interpret artistic work for performance

P1.D **Notation:** When analyzing selected music, read and perform rhythmic patterns with voice, body percussion, and/or instruments, using iconic or standard notation.

Activities:

Read and perform 4-beat patterns of sound and silence with iconic notation and traditional notation

P3: Convey and express meaning through the presentation of artistic work

P3.A **Singing:** With limited guidance, sing alone and with others, with expression.

Activities: Sing simple (pentatonic and diatonic) songs with narrow range, practicing good vocal tone and expression.

Perform singing games in a circle formation

P3.B **Instruments and Body Percussion:** With limited guidance, using body percussion and/or instruments, perform, alone and with others, with expression.

Activities:

Perform beat with listening examples, songs, and rhymes, with and without teacher's model

Perform beat accompaniment (chord bordun) for a pentatonic song using appropriate mallet technique

Perform proper technique with pitched and unpitched percussion instruments

Explore playing unpitched instruments with a song, story, or poem

Cr1: Generate and conceptualize artistic ideas and work

Cr1.A **Musical Concepts:** With limited guidance, explore and improvise musical ideas such as pitch, short rhythms, different vocal or instrumental timbres, musical textures or movement

Activities: Improvise melodic sounds vocally and on instruments

I. Opening – Movement Exploration/Listening Experience:

A. Songs from the musical **Oklahoma**

1. "Oh, What a Beautiful Mornin'"
2. "The Farmer and the Cowman"
3. "Oklahoma"

II. Introduction: [Foundation Skills (warm-up)]

A. Owl hooting sounds.

1. With younger students, I use a slide whistle and owl sounds every week to get them comfortable with head voice.
2. I use a beanie baby owl for the hooting. As the owl "flies" up and down, the students hoot higher and lower.

3. Using several arcs in succession begins to develop breath control.
 - a) *"As long as the owl is flying, I should hear your owl sound."*
 - B. Echo 4-beat rhythm patterns using Body Percussion.
 1. Include repetitions of the rhythms that will appear in the songs being learned
 - C. Steady Beat movement. Choose from the following pieces of music, using a different piece each week. Options of Teacher-led and Student-led steady beat movement.
 1. John Denver: "Thank God I'm a Country Boy"
 2. Luke Bryan: "Here's to the Farmer"
- III. "The Farmer in the Dell"
- A. Week 1: Teach students the song [I use key of 'F' Major]
 1. Present visuals to students in silence [pictures of the various "characters" in the song]
 2. Sing song to students with instrumental accompaniment at least two times while they demonstrate a steady beat on body percussion [I use guitar]
 3. Echo teach first "verse" ["The farmer in the dell"] to ensure that students know the song
 - a) Discuss/explain vocabulary: "dell"
 - b) Merriam-Webster Dictionary (Kid's definition): a small valley usually covered with trees
 - c) 1st known use: 13th Century
 4. Speak through all additional verses while scrolling through visuals
 - a) "The farmer takes a wife"
 - b) "The wife takes a child"
 - c) "The child takes a nurse"
 - (1) I stop and discuss what a nurse is in the context of this song: not a medical nurse, but someone who takes care of the children. Older use of the word, maybe as old as 13th or 14th century. They were not called a baby-sitter.
 - (2) Merriam-Webster Dictionary (Kid's definition): a woman employed for the care of a young child
 - d) "The nurse takes a dog"
 - e) "The dog takes a cat"
 - f) "The cat takes a rat"
 - g) "The rat takes some cheese"
 - h) "The cheese stands alone"
 5. Sing song all the way through while scrolling through the visuals to assist students in remembering the verses
 6. Sing again with instrumental accompaniment while students tap steady beat.
 - a) Steady Beat can be transferred to pitched instrument chord bordun [F, C]
 - (1) If I am playing guitar, I don't use the visuals
 - (2) If students are playing chord bordun [F, C], then I continue to scroll through the visuals
 7. Prep students for adding the game next class session
 - B. Week 2:

1. Review song with instrumental accompaniment and students performing steady beat on body percussion
 - a) Transfer body percussion to barred instruments
2. Party Time – Present game to students:
 - a) One student is the “farmer”
 - b) Remaining students form a circle around the “farmer.” The “farmer” is in the “dell.”
 - c) While singing “The farmer in the dell” portion of the song, students hold hands and walk or skip around the “farmer.”
 - d) While singing the second verse, “The farmer takes a wife,” the farmer points to someone who joins the “farmer” in the center of the circle. The rest of the students continue singing.
 - e) With each new verse of the song, a player is added to the “dell.”
 - f) When “the rat takes the cheese,” the last student moves to the “dell.”
 - g) Then, all of the students form a circle around the “cheese” and sing the final verse, “the cheese stands alone.”
 - h) The cheese gets to be the “farmer” in the next game
 - i) Students who were in the “dell” move to the barred Orff instruments to play a steady beat chord bordun [F, C]
 - j) Continue to sing repetitions of the song until all students have been in the “dell.”
 - k) When all students are at barred instruments, end the Party Time and game with one final performance of the song with all students playing the bordun on barred Orff instruments

IV. “Old MacDonald Had a Farm”

- A. Teach students the song. Many/most of my students already know this song. Teach/review it with them so that they know how “I” sing it. [The cumulative version I use will generally be new to my students.]
- B. Use a cumulative progression of the “farm” animals. Once an animal has been introduced it continues to be voiced in the presented sequence as additional animals are added.
 1. Have students stand in a row at the front of the class with beanie babies, stuffed animals, puppets, or other visual to remind students of the correct sequence in which to sing about each animal.
 2. For a fun extension/variation, I bring out my collection of beanie babies.
 - a) When it is time for the next verse, a student is invited to close her/his eyes and pick a new animal out of the storage container.
 - b) The collection has a wide range of animals and many are not “traditional” farm animals. [fish, worm, snake, aardvark, bear, lion, zebra, etc.]
 - c) When a student picks one of these non-traditional “farm” animals, they get to choose what sound the animal will make
- C. When the song is learned, play the Ella Fitzgerald version
 1. Ella Fitzgerald – “Old McDonald” (1966 – **Whisper Not** album)
 2. There are several other recordings that include the song, but I believe that this is the original release

D. Continue to sing the song in subsequent weeks using different animals each time

V. "Mi Chacra"

A. Teach students the song.

1. I have both a partial Spanish version and a complete Spanish version of the song. Accompaniments from the textbook series provided by our school district are quite different.
 - a) Most often I use the partial Spanish version, but your students' ability to learn songs in a variety of languages may lead you to use the full Spanish version.
 - b) Both versions I use came from the text book/curriculum series that are in my classroom. [Partial Spanish version: Share the Music/Spotlight on Music Grade 1 or Grade K depending on version/year of publishing; Full Spanish version: Silver Burdett Making Music Grade 1]
 - c) Visuals will assist students in knowing what animal comes next
2. Add body percussion: 2 claps to fill the rests at the end of each phrase [see score]
3. Transfer body percussion to unpitched instruments and perform song.
 - a) I usually use hand drums
4. Extension: have students choose unpitched percussion instrument to represent each animal's sound and play with the vocalization
 - a) i.e. *El perrito sounds like this: "Ruff, ruff!"* Unpitched plays on the "Ruff, ruff!"

B. Perform song with unpitched instrument parts

C. Continue to sing the song in subsequent weeks

1. Have students suggest other animals and look up the Spanish word for that animal
 - a) Or, if your class has native Spanish speakers have them provide the translation for the animal name.
 - b) I have collected a list of many animal names in Spanish that I can readily refer to for the Spanish translation
2. Have the Spanish speakers select the animal name to be used.

VI. "Ali Babanın bir çiftliği var"

A. Additional Objectives: Steady Beat vs. Word Rhythms; 1/4-note, 1/8-note, 1/4-rest notation

B. YouTube recordings for pronunciation

1. <https://www.youtube.com/watch?v=q2CKvm23aU8>
2. <https://www.youtube.com/watch?v=BOdbBJWp0KI>

C. Teach students the song:

1. I teach the lyrics first due to unfamiliarity of the language and pronunciations of letters in the Turkish alphabet [refer to visual].
 - a) Basic song text is used throughout the song. Each verse only changes the animal named and the animal sound while retaining the rest of the lyrics learned.
 - b) Once the lyrics are learned, my students pick up the melody fairly quickly

2. After the song is learned, add Steady Beat accompaniment with Body Percussion. I use leg taps/patsch so that the sound is quiet.
3. Transfer Steady Beat to unpitched percussion
 - a) Include a range of instrument types/timbres
4. Have students Clap the word rhythms/melodic rhythms
5. Transfer to unpitched percussion instruments that students are using
6. Present melodic notation and read/perform the melodic rhythm from notation using whatever reading/counting system you use in your class.

VII. "Jip, Jip, Jo'jalarim"

- A. I use the melody and chords as transcribed from YouTube video performance by Hilola Hamidova - "Jip jip jo'jalarim" sent to me by Uzbek citizen I met in Bukhara, Uzbekistan in June 2022. This gentleman remembered singing this song growing up.

1. <https://www.youtube.com/watch?v=X-yTLrZsvTk>

2. Song attribution/provenance:

- a) The "**Jujalarim**" (, – my little chicks) is an Azerbaijani song composed for children. The music was composed by Ganbar Huseinli in 1949 with lyrics by Tofiq Mutallibov. The first time it was sung was in May 1959 at the Festival of the Decade of Azerbaijani Art in Moscow.
- b) It is about a mother chicken who takes good care of her little chicks, making sure that they get enough food and water.
- c) The song gained popularity amongst children throughout the Russian diaspora and far beyond the USSR's borders. The song was translated into many languages such as Russian, English, German, Japanese, Bulgarian, Polish, Serbo-Croatian and Romanian. And, in Uzbek as in the version presented here.

B. I use the song in two ways:

1. Singing only: Key of E major
2. Singing with Improvisation experience: Key of F Major

- a) Objectives:

- (1) Melodic improvisation on barred Orff instruments. F pentatonic set up [F, G, A, C, D]. Depending on focus or instructional objective, I may have students play only on high 5 or low 5 - taking off the extra bars as necessary.

- (2) Reinforcement of notation: 1/4-note, 1/8-note, 1/4-rest notation

C. Singing process: Teach students the song

- *Use whatever process is in your repertoire. The language will be completely unfamiliar to my students, so I will use some approaches that focus on the musical content of the song initially.*
1. Sing song REFRAIN for the students using neutral syllables [doo, ta, pa, moo, noo, too, chew, poo, goo, ma, nah, etc. are some of the sounds that I use]
 2. Have students echo the neutral syllables by phrase
 - a) I do one measure at a time gradually expanding the length to incorporate multiple measures until the full REFRAIN is learned

3. When students are ready, add steady beat on unpitched percussion. I use wood blocks, ticktock blocks, or other wood sounds on this song. [birds pecking]
4. When melodic pitches are solid, add the text of the chicken sounds to the singing ["Jip, jip" "jip, jip, jip, jip" - ms. 1 and 2]. Continue using neutral syllables for the other portions of the song.
5. Add unpitched percussion to "jip" lyrics, dropping steady beat, as the song is sung. Continue using neutral syllables for the other portions of the song.
6. Teacher sings lyrics while Students play unpitched on the "jip" lyrics.
 - a) Repeat: Continue singing the words of text for the REFRAIN, with students playing unpitched on the "jip" lyrics, until students have learned the REFRAIN.
 - b) Echo speak or Echo sing the lyrics as needed to ensure student learning
7. Teach the verses
8. Translation as conveyed by Mr. Ilkhom Kholikov from Bukhara, Uzbekistan in email communication. I met him and his son in June 2022 and he sent me this song in response to our conversation.

REFRAIN:

Jip, jip jo'jalarim	Jip, jip my chicks
("Jip, jip": sound used to call the chicks; or, sound that the chicks make. I have seen both meanings used.)	
Mening jajji jo'jalarim	my small/little chicks
Turlituman jo'jalarim	my chicks are various/different

VERSE 1:

Keling sizga suv beraman,	come to me and I will give you water
Keling sizga don beraman.	come to me and I will give you grain

Oy, mening jo'jalarim	Hey, [Oh,] my little chicks
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VERSE 2:

Shu yerdaman, tezroq keling,	I'm here, come quickly
Ko'k chamanda hordiq oling	Take a rest [relax] in the grassland/ meadow/hayfield (beautiful nature)

Oy, mening jo'jalarim	Hey, [Oh,] my little chicks
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D. Improvisation process:

1. Review and sing song
2. Adjust song performance to accommodate improvisation
 - a) I use a shortened, partial verse when focusing on improvisation
 - b) Leave out "Oy, mening jo'jalarim" section
 - c) [Refer to modified score]
3. Use visual to teach rhythms to be used for melodic improvisation [Refer to modified score which includes the improvisation rhythms and text.]

- a) Text is included for this section. I borrowed from the chicken sounds in the opening phrasing of the song.
- b) Perform improvisation section on leg xylophones using “lyrics” to assist student rhythmic retention and reinforce Start/Stop.
4. Transfer to barred Orff instruments
 - *I include all the Orff pitched instrumentarium and sizes/ranges, usually set up in random order so that students end up at a different type of instrument with each rotation*
 - a) Have students play the improvisatory section
 - b) Rotate to a new instrument
 - c) Repeat improvisation as needed, or as desired
5. Sing song and add improvisatory section as indicated in the score
 - a) Students rotate to a new instrument
 - b) Repeat performance as needed, or as desired
6. After students have experienced performing the song with the improvisation and have experimented with their improvisatory creations, I begin offering some suggestions and guidelines.
 - a) *“End on the ‘F’ bar to create a strong ending”*
 - Alternatively, have students end on ‘C’ to facilitate return to singing the REFRAIN
 - b) *“Try to improvise something that you could play two times in a row”*
 - c) *“Use some repeated melodic patterns in your improvising”*
 - d) *“Improvise something that you could teach to another student”*
 - e) When you notice students successfully accomplishing the suggested modifications, have them demonstrate for the class and describe their thought processes/talk about their thinking
7. Sometimes I end with a big class performance production and other times it is all about the experience of improvising/learning to improvise
8. When/if students become fluent and comfortable with improvising, create a form and performance which highlights each student individually, rather than only playing collectively
 - a) Form could look something like this:
 - (1) Sing song; 4 students improvise; sing song; 4 students improvise.....
 - (2) Repeat form until all students have presented their creation/ improvisation
 - b) Depending on class time available [or the amount of class time set aside], I may shorten the song and use only the REFRAIN

VIII. Closing/wrap-up: listening experience [or, movement exploration]

A. Mussorgsky: **Pictures at an Exhibition**

1. “Ballet of Unhatched Chicks”

B. Joaquin Rodrigo: **In the Wheat Fields**

1. https://www.youtube.com/watch?v=x_FfURYuVXk&t=88s

C. Douglas Moore: **Farm Journal**