

Fun with Birds

Kindergarten Lesson Plan by Dr. David T. McNair

Tennessee State Standards

P1: Select, Analyze and interpret artistic work for performance

P1.A Musical Concepts: With guidance, explore and experience music concepts such as pitch, rhythms, vocal timbres, movement, musical contrasts, textures, sequence, and ways to define music.

Activities: Explore use of speaking, singing, whispering, and calling voices

P1.C Musical Context: With guidance, using voices, instruments or movement, demonstrate an awareness of expressive qualities (such as voice quality, dynamics or tempo).

Activities:

Perform steady beat motions (silent) with music at varied tempi.

Use movement to demonstrate awareness of steady beat in varied tempi.

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

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

Activities: Sing simple songs with narrow range, practicing good vocal tone *with expression*.

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

Activities:

Perform proper technique with pitched and unpitched percussion instruments

Perform steady beat following iconic notation

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

I. Opening:

A. Creative Movement/Movement Exploration/Interpretive movement: Take your pick, use more than one, or, use a different one each week.

1. Saint-Saëns "*Carnival of the Animals - Hens and Roosters*"

a) The Kanneh-Masons is one of my favorite versions

(1) An excellent book is available with their recording

(2) Also, several enjoyable live from the studio performance videos of several of the movements from the work available on YouTube

b) "*Carnival of the Animals - The Swan*"

(1) Kanneh-Mason video is available on this one

2. "*Fly Like an Eagle*" - Steve Miller Band (1976 - **Fly Like an Eagle** album)

a) Students can free "fly" and "glide" around the room

b) "*Imagine being a bird and soaring on the wind.*"

3. Imagine Dragons - "*Birds*" (2018 - **Origins (Deluxe)** album)

4. "*El Cant dels Ocells*" - (1991, originally released 1952, 1954 - **Pablo Casals: Encores** album)

- 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. “*Birdland*” – I like both versions suggested below. The Introduction to Quincy Jones’ rendition presents students with the names of important jazz musicians opening up the opportunity to explore their music. Also, there is the possibility of comparing and contrasting elements of the two versions.
 - a) Weather Report (1977 - **Heavy Weather** album)
 - b) Quincy Jones “*Jazz Corner of the World* (Introduction to “*Birdland*”)/ “*Birdland*” (1989 - **Back on the Block** album)
 - 2. “*Chicken Reel*”
 - a) De Dannan “*Chicken Reel (Live)*” (1999 - **How the West Was Won** album)
 - b) Bill Monroe and Doc Watson “*Chicken Reel (Live)*” (1993 - **Live Duet Recordings 1963-1980: Off the Record, Vol.2** – Smithsonian Folkways Records)
 - 3. The Trashmen “*Surfin’ Bird*” (1973 - **Surfin’ Bird**)
 - 4. Jaco Pastorius “*Soul Intro/The Chicken (Live 1981)*” (1995 - **The Birthday Concert (Live at Mr. Pip’s, Ft. Lauderdale, FL, 12/1/81)** album)
 - 5. Bob Marley and the Wailers “*Three Little Birds*” (1977 - **Exodus** album)
 - 6. Nelly Furtado “*I’m Like a Bird*” (2000 - **Whoa, Nelly!** album)
- III. **Little Kippers Honk!** - Mick Inkpen
 - w/ song created by Dr. David McNair
 - A. Week 1:
 - 1. Read book. Get students to read/speak the word “Honk” throughout the book
 - B. Week 2:
 - 1. Read book again with students reading/speaking the word “Honk”
 - 2. Sing song for the students while they tap a steady beat
 - a) Ask students how many times the word “Honk” was used at the end of the song. [7 times]
 - b) If students can’t tell you, sing the song again while they count the “Honks.” [Repeat as necessary]
 - 3. Repeat singing the song with students assisting on the final phrase with the word “Honk.”

- a) Sometimes we sing the “Honks” with our “beautiful voices” and sometimes we make unusual or raucous exploratory sounds for additional fun with the material [sounding like a “real” goose (?)]
- b) Sing as many times as desired to reinforce learning the words and tune of the song. Change how the “Honks” are presented each time [beautiful or unusual]
- c) Emphasize to students that their steady beat should stop right with the last “Honk” for a good/strong ending. [This prepares students for ending the chord bordun when they are playing on xylophones]
- 4. Teach students the words to the song.
 - a) They will probably be comfortable with most of the words, having gone through the listening repetitions while they were only responsible for singing/performing the “Honks.”
- 5. Teach students to sing the song.
- 6. All sing the song while Teacher plays steady beat chord bordun on Bass Xylophone [G, D]. Students tap steady beat on their leg xylophone.
- C. Week 3:
 - 1. Review/rehearse the song with teacher playing chord bordun.
 - 2. Have several groups of students play the steady beat chord bordun while the rest of the class sings the song and taps steady beat on their leg xylophone.
 - 3. Ending/Performance (closure for this week’s work on this song):
 - a) Class sings song while tapping the steady beat
 - b) Read the book with students reading/speaking the word “Honk.”
 - c) Class sings song while tapping the steady beat
- D. Week 4 [and several weeks following]
 - 1. Perform song and book
 - a) Read a couple pages
 - b) Sing the song with student bordun accompaniment
 - c) Close with the song
 - 2. I usually manage to fit the song in at least four times while reading the book
 - 3. Depending on class time allowed for the performance
 - a) Repeat book and song until all students have played the bordun
 - b) Perform song and book once or twice with different instrument players each time
 - (1) In subsequent weeks, use additional groups of instrument players until all have had an opportunity to be a part of a performance
 - 4. Add in counting of goslings and performing quarter notes in English. Incorporate this element into the performances any way that you would like. [Refer to visual.]
- IV. Los Pollitos
 - A. Teach song to students using neutral syllable
 - 1. *Following is the process I use. Feel free to use whatever format/process is part of your teaching methodology. I utilize Orff, Feierabend, and Dalcroze/Kodály depending on the class, the material being taught, and the focus of the lesson.*
 - B. Add unpitched steady beat accompaniment

1. [I would probably use shakers on this: i.e. egg shakers, Señor Kelly shakers (Remo WMD), caxixi, maybe tambourines]
 - C. Teacher sings song using the Spanish words with student unpitched accompaniment
 - D. After Teacher has sung the song several times, Students are responsible for singing the chicken call: “Pío, pío, pío.”
 - E. I gradually turn over the quarter note words to the students: dicen, hambre, frío
 - F. Finally, turn over all the words to the students.
 1. *Most of my students only speak English, which is why I stretch out the text learning in this manner.*
 - G. Teach the English words
 - H. Perform the song in Spanish and English with unpitched percussion accompaniment.
 1. If your school has the Textbook series, you may want to use the accompaniment track. Or, use guitar or keyboard - whatever is your preferred instrument - to go along with the unpitched.
 2. Expand the unpitched accompaniment to include claves, bongos, etc.
 3. Count the baby chicks using Spanish. [Refer to visual.]
 - a) Most of my students have some knowledge of Spanish numbers and utilizing/teaching the counting should require only a few minutes
 - I. With the students’ help, create a performance form and put on a final presentation. One option that is less likely to occur to students: start with the counting and then move into the song and accompaniment options.
- V. Chicken Dance
- A. Lawrence Welk recording is the primary one that I use. (2013 - **The Scintillating Lawrence Welk, Vol. 2** album)
 1. There are numerous good and/or interesting recordings. I lean toward those that sound like a traditional polka band. Tempos vary pretty drastically.
 - B. Teach your students the “Chicken Dance” dance
 1. Here is a YouTube link for an interesting teaching video: <https://www.youtube.com/watch?v=Ptpofl1dqH0>
 - C. Have fun!
- VI. Jip Jip Jo’jalarim
- A. For kindergarten students I use the refrain 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. Teach song to students

- *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 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 [I do one measure at a time]
- 3. When students are ready, add steady beat on unpitched percussion. I use wood blocks, ticktock blocks, or other wood sounds on this song.
- 4. When melodic pitch is 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. Add a few words of text at a time, continuing to play unpitched on the "jip" lyrics, until students have learned the song. With this many repetitions of the melodic content, melody should be firmly in place and students should be able to focus on learning lyrics.
- 7. 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

C. Add counting in Tajik and/or Uzbek. Both languages are spoken in Uzbekistan. [both are included in the visual]

1. Uzbek (closely related to Turkish):
 - a) 1 one - bir, 2 two - ikki, 3 three - uch, 4 four - to'rt, 5 five besh, 6 six - olti, 7 seven - yetti, 8 eight - sakkiz, 9 nine - to'qqiz, 10 ten - o'n
 - b) <http://uzbeklanguage.blogspot.com/2012/02/uzbek-numbers-learn-uzbek-language.html>
2. Tajik (learned June 2022 as spoken in Bukhara and Samarkand Uzbekistan):
 - a) 1- yak, 2- du, 3- se, 4- čor, 5- panj, 6 - sheesh, 7 - haft, 8 - hašt, 9 - nūh, 10 - dah
 - b) Modified from: https://polymath.org/tajik_numbers.php to reflect the pronunciation used in Bukhara, Uzbekistan.

D. Question/task for students: “Compare/contrast the sounds that the chickens make in Uzbek and Spanish.”

E. Add a chicken dance if you would like. Chickens are pecking the ground and picking up food to eat.

1. Here is a video on YouTube of the original 1959 performance in the USSR:

2. <https://www.youtube.com/watch?v=nMmD-NOARvs&t=2s>

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

A. “Blackbird” (1968 - **The White Album**) - Beatles/Paul McCartney

1. A couple of interesting more recent recordings/videos:

a) Paul McCartney (2010): <https://www.youtube.com/watch?v=JiL5JpUtjqY>

b) Jon Batiste (2016): https://www.youtube.com/watch?v=H46yXW4qR_M

B. Crane Song - Tenzin Choegyal [not available on most USA streaming or download sites]

1. Beautiful video on YouTube

a) https://www.youtube.com/watch?v=zNNmBXsF_o4

2. Recording available at website of Tibet2Timbuk2

a) <https://www.tibet2timbuk2.com/music-is-life>