

4th Grade Summary

Students begin the class by playing the game Butcher vs. Sow with “Our Old Sow” while singing the song. This method of review offers students the opportunity to **engage** in the song through **physical action** and gives the teacher the ability to assess how much of the song is sung accurately. In particular, a common error that students make is ending each phrase on “do” instead of “re” at the end of the first phrase and “do” at the end of the second phrase. This might be one thing that a teacher is listening to for accuracy.

After the game is played anywhere from 2-4 times (depending on class size and length of class time, students move to their dots and begin to review the song using solfege. This will include echoing the song phrase by phrase using solfege and Kodaly hand signs, which also engages the students through **physical action**, and looking closely at the musical staff on the projection screen. This method helps distinguish the difference between low and high sol, which up until this song, students may have only encountered high sol.

A solfege game is introduced where students need to identify which phrases of the song use “do” and “so” and which phrases use “do”, “re”, and “mi”. This lesson shows students “sol” as “so” to aid in pronunciation. The solfege game includes various means of **representation** including changes in text color, highlighting patterns, and illustrates the melodic line through physical action with the Kodaly hand signs as well as visual media.

Students are then given the opportunity to implement **expression and communication** through an improvisation activity. Using Call & Response, students respond to the call, “Feed My Old Sow” with a 4-beat improvisation using food items one might use to feed their sow. Students are given time to experiment with different “rhythm recipes” while matching the rhythm of syllables with body percussion. The class then moves through each student, using call & response to hear the rhythm recipe each student has created. Teacher assesses whether the student has filled 4 beats, has matched the rhythm of the syllables with accurate body percussion (usually patsching), and has used appropriate food items. If a student makes an error, teacher uses this as a teachable moment, “What needs to be fixed?” As each student gets the chance to share in a short solo performance, students will also get the chance to listen to one another, assessing if there are any mistakes. If a student struggles or experiences stage fright, various adaptations can be introduced. Have the whole class recite the rhythm recipe the student has created along with the student who is struggling. “How many syllables are there? How many patches would we use? Let’s all try it together!” The student also just might need time to practice on their own. Skip the student, giving them time to either think about their rhythm recipe or create a new one if their original was too challenging, and come back later to give them a chance to experience success.

Once all students have had the opportunity to share, move to Orff instruments. The call of “Feed my old sow” becomes a melodic call, which can be introduced through a solfege echo with text added later. **Visual media** is used here to help students choose the correct bars

to play on Orff instruments. On the projector, bars E and B have been removed, bars F, G, and A have been **highlighted** and also **labeled** with “do”, “re”, and “mi” underneath to facilitate understanding of the relationship between the solfege syllables with the pitches.

Students practice “air playing” with their mallets, facing the projector. Teacher models on the projector while students follow along with their mallets playing in the air. This ensures that students are all playing in the correct octave and using the correct pitches. Then transfer to Orff instruments, ensuring that students are using both hands when playing while using correct mallet technique. Once students have mastered the Call, give them time to take their rhythm recipe and transfer it to an Orff instrument using the F-pentatonic scale. This extends the level of their **expression and communication** from rhythmic to melodic. Follow this with a chance for students to share their improvisation/composition with the class. Whole class plays the call on their Orff instruments, alternating between students who share their improvisation/composition as the response. While all students are expected to share their rhythm recipe, not all students have to share their melodic recipe if they do not wish to. As the exercise continues, ask students to pay attention to any improvisations/compositions that are memorable to them. If time, the student creations that are the most memorable will get a chance to teach the rest of the class their creation. This lesson could be extended to using one student’s composition as an example to turn into a notation exercise, starting with the rhythm and then incorporating the melodic line. Students could then take the time to compose their own improvisation.

A fun activity is to invite the classroom teacher to pick-up students a little early and invite them to play the Call along with the students, create their own rhythm recipe, or let the class teach their own teacher one of their rhythm recipe improvisation/composition.