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## Preface

Who were the pioneers? They came to North America from every corner of the globe. They came to trade with the First Nations, to find the Fountain of Youth, to farm the land, to log the forests, to mine the rock, to fish the oceans and lakes, to build the railroads, to find the gold, to build the cities. They came to find religious or political freedom, to find economic independence, or to satisfy a need for adventure. Even today thousands of people arrive on our shores, as immigrants or refugees, to chance their luck in a new country. Arrival from elsewhere defines who we are.

This book tells the story of those settlers, mainly nineteenth-century, who carved out farms from the bush and established the communities which grew into the society we live in today. However, these immigrants did not come to an unpopulated land. The story of the First Nations is beyond the scope of this volume but it is another continuing story that our children need to hear and understand. The stories of the sailors, miners, voyageurs, loggers, soldiers and railway men, who are not included here, are also vital parts of our history. All of these stories are rich with musical traditions that I encourage you to explore with your students.

The music that the pioneers knew is the basis for most of the lessons. Singing these old songs gives students instant access to the experience of the past. Exploring the musical challenges in the lessons gives them an understanding of the curriculum of today. I hope that the lessons in this volume will act as a model for integrating music across your curriculum. I also hope that the students in your school are able to honour the stories of immigration in their own families and communities through the activities suggested here. As the last song in the book says:

Some folks come here yesterday,  
Some folks come here from far away -  
Whether yesterday or far away -  
We're in the same boat now.

## Acknowledgments

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Catherine West  
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## What You Need to Know About This Book

### Each chapter contains the following components

- A *song* about or by pioneers
- A *blackline master of each song* for student copies
- *Background information* needed to understand the song
- An *Orff orchestration*
- A *lesson plan* for each *orchestration*
- A *creative activity* linked to the music curriculum
- A *blackline master for each creative activity* for student copies, where appropriate
- A *lesson plan for each creative activity*
- *Curriculum connections* to the music curriculum
- *Age Levels Guide* for adapting the lesson
- *Extensions*: ideas for developing the lesson using the social studies, language arts, math, science, music, art and drama curricula

### Pick and choose according to your needs

- The components are *separately organised* - do whichever parts fit your own curriculum.

### Some ideas

- Teach different components of one chapter to different classes, then combine for a performance, especially where the orchestration requires an older group.
- Choose different songs for every class, then have a school-wide assembly or concert celebrating the pioneers.
- Teach several songs to one class; invite parents for an end-of-unit pioneer meal and performance.
- Work with a team colleague to develop different components with a single class or several.

### Creative work

- This part of the lesson may be more relevant to the curriculum than the orchestration.
- Usually you can do this part of the lesson without doing the orchestration as well.
- Allow enough time for the students to participate in a valid creative process. If they are rushed their learning will be minimized.

### A word about Orff orchestrations

- Flexibility is the key! An orchestration is only a set of suggestions.
- Settings may always be edited down to a bass-line. Only do the parts your students are ready for, and for which you can justify the class time spent in learning.
- Simplify parts, especially rhythms, as appropriate.
- Most bass parts can be doubled or played by timpani, bass metallophone, bass bars, or bass xylophone (with somewhat different effect). String bass, bass guitar, or cello will often also work.
- Parts for soprano instruments or glockenspiels may usually be treated as optional although the effect may be fairly bare without them.
- Treat orchestrations as templates: add your own and your students' ideas. Alter parts and add more, especially for non-pitched percussion.

- To save space the orchestrations have no written-down introductions, interludes or codas. Be sure to add them.
- Take the time to teach well the parts you have chosen to do. Be prepared to spend one or more lessons on just the orchestration.

### **When you teach a part**

- **teach it to everyone**
- **teach it for a curricular reason**
- **give everyone a chance to play it on an instrument**

A process for teaching Orff orchestrations

- Always teach melodic parts by singing first.
- Rehearse the gestures for all parts through body percussion and singing before transferring to the instruments.
- Make sure that everyone gets a turn to play every part you have taught.

## Chapter Eleven

# Raising a Family

*Pioneers often had large families. Everyone was expected to help with the work; older brothers and sisters often looked after the younger ones and kept them out of trouble. There was no recorded music so babies were sung and rocked to sleep. Lullabies were brought to North America from every corner of the world.*



**Activity**

Students learn a lullaby and collect lullabies from their own families. They improvise in the minor pentatonic and create lullaby scenes in mime.

**Go To Sleep**

Texas Folk Song

V  
SM  
T  
TR  
BM

Go to sleep, go to sleep  
Time for bed  
Sh Please go to sleep.

Go to sleep lit-tle ba-by When you wake you shall have a