



Interactive Music: Potpourri

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Summer Music Institute
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Instructional Activity

Jim Along, Josie

Interactive Learning and Presentation Options:

- Instructional Activity (Interactive)
- Song Notation (Interactive Practice)
- Song Notation (Interactive Performance)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Rhythm: Steady Beat

The children will move to the steady beat while singing.

Play the Song Vocal Track.

Invite the children to

- Join in with the singing as they become more comfortable with the song.
- Imitate you as you model movements to the steady beat as appropriate.

Display the Instructional Activity (Interactive). This is an activity with hotspots.

SAY Underneath these shapes we will find children who are moving in different ways to the steady beat.

ASK **What kinds of motions do you think they might be doing?**
(Answers will vary, but could include walking, skipping, jumping, twirling, etc.)

Invite a volunteer to

- Click on a shape.
- Identify the motion that is indicated in the picture. (Encourage the children to move like the children in the pictures that pop up. Point out the action word as well.)

Using the Song Accompaniment Track, sing the verses that reflect the movements indicated on the Instructional Activity (Interactive). (Repeat movements as needed to complete the length of the track.) Utilize the Interactive Player to adjust the tempo as needed to accommodate the various actions.

Encourage solo singing by inviting individual children to click on their favorite spot and then sing what they see.

ASK **Can you think of other actions that we could use in the song?**

Invite the children to create additional movement ideas. (Take turns substituting different children's names for "Josie.")

For an additional challenge, experiment with movement ideas that isolate different parts of the body. For example, move to the steady beat using only the arms or head, or only one side of the body.



Instructional Activity (Projectable)

Jim Along, Josie (Orff)

Interactive Learning and Presentation Options:

- Instructional Activity (Projectable): Orff

Audio Options:

- Song Vocal Track

Moving: Creative Movement

Performing on Instruments: Creating Sound Effects

The children will

- Move in different ways as suggested in the verses of the song.
- Create sound effects for movement words, using barred instruments.

Have the children sing “Jim Along Josie” and perform the movements, as described below.

Note: Young children typically have difficulty singing and moving at the same time. You may wish to use the Song Vocal Track and invite them to sing along. Use a triangle to signal when to stop moving and when to sing along.

Display Slide 1 of Instructional Activity (Projectable): Orff and invite the children to describe the movements they see in the picture. After a movement is identified, invite the children to show that movement until they hear the triangle sound that tells them to “freeze.” For more practice, have the children show other movements found in the song.

You may wish to help the children “hop” using one foot, and “jump” using two feet by describing and modeling the difference. Use an arm swing for “swing”; roll fist over fist for “roll.”

Use a “sitting down sound”—a descending glissando with voice on a neutral syllable—to move from whole-body movements to movements with hands only.

Display Slide 2.

Point and read the movement words (*walk, hop, run, jump, tiptoe, crawl, swing, roll*). Invite the children to show these movements in their fingers on their laps.

SAY This movement word is “walk.” Show me walking with your fingers.

Model what the sound of the finger movements would be on a barred instrument, like the one pictured. Then, invite other children to play the movement words on the barred instruments, while the rest of the children perform the movements with fingers on their laps.

For a challenge, invite the children to use mallets to play the movements on the barred instruments.

Display Slide 3 if the children demonstrate basic beat competency.



TEACHER NOTES

Invite them to identify the letter names of the bars with red dots. On a prepared barred instrument with only D and A, invite individual children to play a “jump” sound (on each beat of the measure) while you and the rest of the class sing the first verse of “Jim Along, Josie.”

Note: Young children may have limited beat competency. You may wish to have them start the “jump” sounds and then match the melody when you hear them establish a beat. Or invite the children only to play on the word “jump” rather than expect a steady beat during the song.

Position and Technique

Students should kneel, stand, or sit in front of an instrument. Have them hold the mallets by wrapping their fingers in a relaxed way around the grip of the mallet, arms slightly away from their sides. Have students strike the bars at the center and “pull” the sound from the instrument with a light, upward, and buoyant stroke. If students push downward into the bars, the vibration of the bars will be muted, making a dull sound.



Song Notation

Jim Along, Josie

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Song Notation (Interactive Performance) • Song Notation (Interactive Practice) • Song Notation (Animated) • Song Notation (Projectable) • Song Notation (Printable) • Sound Bank Multimedia Reference: Guitar, Violin, Banjo, String Bass • Song Keyboard Accomp. (Interactive) • Song Keyboard Accomp. (Printable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track • Sound Bank Audio: Guitar, Violin, Banjo, String Bass
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Rhythm: Steady Beat

The children will imitate steady-beat movements modeled by a leader. They will follow directions using movement words found in lyrics.

Display Song Notation (Projectable). Help the children notice that the children in the picture seem to be moving in different ways. Then have the children try moving like the children in the picture.

Sing verse 1 of “Jim Along, Josie” and motion for the children to join you in a circle. Repeat the first verse until all of the children are in place.

Explain to the children that this song is about movements.

Invite the children to

- Listen for the words, as you sing or play the Song Vocal Track.
- Clap their hands with the beat in verse 1.
- Move as the words of the song tell them to in verse 2. (walk along)
- Continue moving during the other verses, as cued by the lyrics. (hop, run, jump, tiptoe, crawl, swing, roll)
- Pat the beat as individuals take turns performing the movement for a verse inside of the circle.
- Do other steady-beat actions with the recording, substituting new lyrics for those already heard.

Steady Beat and Style

Pre-schoolers need many opportunities to experience feeling a steady beat—with music of a wide variety of styles and tempos. Point out that a steady beat is present not only in the lively songs and rhymes that they know but also in quiet lullabies; it is in as many types of music as they can possibly experience. As the year progresses, help the children find the beat in pieces representing different styles.

Differentiated Instruction

All pre-schoolers need repeated opportunities to practice coordinating their movements in time to the music. The song "Jim Along, Josie" provides an excellent vehicle with which to reinforce this skill.

Reinforcement Some of the children in your class may have difficulty controlling lower body movements, so draw on those upper body movements that are most easily performed by pre-schoolers, including those with physical disabilities.

On Target Also, invite the children to be "hand dancers," using their hands to walk, jump, and tiptoe away.

Challenge When the children are ready, invite them to work in groups to perform the locomotor movements for one verse of the song in time with the recording.



Music Reading

Knock the Cymbals

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Music Reading Notation (Projectable) • Music Reading Notation (Printable) • Music Reading Notation (Interactive Practice) • Music Reading Notation (Interactive Performance) • Music Reading Notation (MUS Download) • Music Reading Notation (SIB Download) • Song Notation (Interactive Practice) • Song Notation (Interactive Performance) • Song Notation (Animated) • Song Notation (Projectable) • Song Notation (Printable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track • Music Reading Practice Track: Rhythm • Music Reading Practice Track: Rhythm and Accomp. • Music Reading Practice Track: Accomp. • Music Reading MIDI File: Knock the Cymbals
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Rhythm: Reading quarter notes and paired eighth notes in meter in 2

The children will use rhythm syllables to read quarter notes and paired eighth notes, and identify in meter in 2.

Use Song Notation (Projectable): Knock the Cymbals to review with the children the song and how to identify meter in 2.

Play Song Vocal Track: Knock the Cymbals.

Invite the children to

- Sing “Knock the Cymbals” with the recording.
- Clap the strong beats and pat the weak beats lightly. (You may wish to model this clap/pat pattern.)

Display Music Reading Notation (Projectable): Knock the Cymbals and read the text aloud.

SAY These rhythm patterns are written in meter in 2.

ASK **Where do the strong beats occur?** (on beat one of each measure)

Have the children read the rhythm patterns using your preferred rhythm syllable system (for example, *ta ti-ti*).

ASK **Which lines are the same?** (phrases 1, 2, and 3)

Lead the children as they

- Perform the rhythms of the exercise by clapping, or by playing a nonpitched percussion instrument.
- Practice the exercise with the Music Reading Practice Tracks. (See descriptions below.)



TEACHER NOTES

Divide the class into two groups. Have one group perform (clapping or playing) the rhythm as an accompaniment, while the other group sings, "Knock the Cymbals." Switch roles and repeat.

MOVEMENT ACTIVITY

Knock the Cymbals

Play-Party Game from Texas
Created by Rochelle Mann

Moving: Patterned Movement

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (2 m.); instrumental (8 m.); Vocal (8 m.); Instrumental (8 m.); Vocal (8 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice) and Song Notation (Interactive Performance) options may be used to adjust the tempo to facilitate teaching and learning the dance.

- Experiment with different tempos as the children practice the dance steps.
- Have the children practice each section of the dance sequence until they master the steps at the selected tempo.
- Select a tempo at which the children can perform the dance steps successfully.
- Gradually increase the tempo until the children can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

FORMATION

In a single circle, the children stand, facing center, holding hands.

MOVEMENT SEQUENCE

Introduction (2 measures)

- All bounce in place for four counts.

Measures 1–2 *Knock the cymbals, do, oh, do,*

- All walk to the left, or clockwise (CW) for 4 counts.

Measures 3–4 *Knock the cymbals, do, oh, do,*

- All walk to the right, or counter-clockwise (CCW) for 4 counts.

Measures 5–6 *Knock the cymbals, do, oh, do,*

- All face the center of the circle and walk 4 steps into the center, raising arms overhead.

Measures 7–8 *Hello, Susan Brown-o.*

- All lower arms while walking backward 4 steps, back to their original places in the circle.

Invite the children to create additional movements for the song, using body percussion or traditional dance steps such as right- and left-elbow swings.

MOVEMENT ACTIVITY



Knock the Cymbals **Moving: Patterned Movement, continued**

Once the children become comfortable with this pattern, encourage them to try the following more challenging movement pattern.

FORMATION

The children stand in a single circle, facing center. They hold hands for the first two phrases and drop hands on the last two phrases. Each child has a designated partner.

To designate partners, have the children count off by twos.

SAY If you are a number one, please raise your hand. Make sure that there are no hands raised on either side of you.

Number ones please hold hands with the number two on your right. (This may be challenging for first graders. You will want to check to see that everyone has a partner.)

This is your partner!

You may want to have the children practice the following movements before doing the dance.

Have the children

- Identify their partner by holding hands.
- Practice a right-elbow swing.
- Practice the last movement phrase by having the number ones stand still and number twos walk to the left behind their partner to a new partner.

Teaching Tip: Use yarn necklaces, neck ties, or scarfs to identify the partners on the right. This will help the children locate their new partner more easily.

MOVEMENT SEQUENCE

Introduction (2 measures)

- All bounce in place for 4 counts.

Measures 1–2 *Knock the cymbals, do, oh, do,*

- All holding hands walk to the left, or clockwise (CW) for 4 counts.

Measures 3–4 *Knock the cymbals, do, oh, do,*

- All still holding hands walk to the right, or counter-clockwise (CCW) for 4 counts.

Measures 5–6 *Knock the cymbals, do, oh, do,*

- All drop hands and partners perform a right-elbow swing, returning to their original spot.

Measures 7–8 *Hello, Susan Brown-o.*

- All face the center of the circle. Partner number one stays in place. The partner on the right (number two) steps behind his/her partner, moving to a new spot on the left of the original partner. The dance begins again with everyone having a new partner.



Song Notation

Knock the Cymbals

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Song Notation (Projectable) • Song Notation (Interactive Performance) • Song Notation (Interactive Practice) • Song Notation (Animated) • Song Notation (Printable) • Song Keyboard Accomp. (Interactive) • Song Keyboard Accomp. (Printable) • Music Reading Notation (Projectable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Rhythm: Meter in 2

The children will distinguish between strong and weak beats, use rhythm syllables to read notation, and identify meter in 2.

Display Slide 1 of Song Notation (Projectable): Knock the Cymbals and read the text aloud.

Play the Song Vocal Track: Knock the Cymbals.

Have the children

- Pretend that their open hands are cymbals.
- Emphasize the strong and weak beats by clapping with an outward motion on the strong beat, and an inward motion on the weak beat.
- Clap the beat with their imaginary "cymbals."

Display Slide 2 of Song Notation (Projectable): Knock the Cymbals and read the text aloud.

Call the children's attention to the first row of cymbals and the fact that they are of two different colors.

ASK What do you think the cymbals stand for? (steady beat)

Invite a child to point to the cymbals on the beat while the others sing the first line of the song.

ASK Which beat is the strong one? (the first one)

SAY The strong beat in the song starts a new group or set of beats.

Point to the bar lines.

SAY These lines are called bar lines. They divide the beats in "Knock the Cymbals" into sets of 2.

Have the children

- Use rhythm syllables to read the notation in the second row of cymbals.
- Notice how the rhythm patterns are grouped.

TEACHER NOTES

Display Slide 3.

SAY Musicians call the grouping of strong and weak beats “meter.” When there are two beats in each group, we say “the meter is in 2,” and we write the number 2 at the beginning of the song to tell us how the beats are grouped. (Point to the time signature.)

The groups of beats are called measures. (Point to the measures.)

The measures are separated by bar lines. (Point to the bar lines.)

Guide the children as they

- Read “Knock the Cymbals” with rhythm syllables.
- Read and clap “Knock the Cymbals” with rhythm syllables.
- Play the rhythm patterns on a nonpitched percussion instrument.

Use the Song Vocal Track when the children are ready to sing the song with an accompaniment.

Have the children

- Sing the song with the lyrics.
- Clap the rhythm patterns.
- Clap the rhythm patterns and sing the song.
- Play the rhythm patterns on a nonpitched percussion instrument.
- Sing the song and play the rhythm patterns on nonpitched percussion instruments.

You may wish to have only a small group of children play the nonpitched percussion instruments while the rest of the children sing the song. Have the children that are playing the instruments, pass their instrument to another child during the interlude of the song.

For an additional challenge, demonstrate a two-beat conducting pattern, and encourage the children to conduct while they sing various known songs in duple meter.

- Sing the whole song with the recording (with Vocals on and Tracking off).
- Perform the song from memory (with Vocals off), using good singing posture.

For additional practice with meter in 2, see Music Reading Notation (Projectable): Knock the Cymbals.



Enrichment Activity

Leapin' Lizards

Interactive Learning and Presentation Options:

- Enrichment Activity (Interactive): Hotspot

Audio Options:

- Song Vocal Track

Integrated Curriculum: Science—Lizards

Display Enrichment Activity (Interactive): Leapin' Lizards and invite the children to describe what they see (a map of the world).

Play the Song Vocal Track of "Leapin' Lizards," and encourage the children to listen for the types of lizards in the lyrics.

ASK How many lizards did you hear named? (7)

What were the names of the lizards? (chameleon, anole, iguana, gecko, basilisk, tegu, blue-tongued skink)

Write the lizard types on the board and ask the children to speak the names aloud.

SAY Lizards live all over the world, except in places that stay too cold all year round.

ASK What do the words in the song tell us about each lizard? (Accept a variety of answers.)

Invite the children to share what they know about lizards and their habitats, and then share additional information with the class. (See Note below.)

Have the children discover where the seven lizards named in the song live by clicking on the hotspots.

Invite individual children to describe each lizard displayed. Then read the informational text aloud to the class.

Sing or play the verses of the song again.

Invite the children to "see each lizard in their heads" when they hear or sing the names, or click on the matching hotspot as they sing.

Note: Following is some information about lizards in general. An excerpt of this is included in the Instructions popup, accessible by clicking on the question mark, in the Enrichment Activity (Interactive): Leapin' Lizards.

- Lizards are reptiles and many of them look like snakes except that they have four legs and can run, dart, climb, and cling to rock ledges and trees. They have scaly skin, moveable eyelids, and ear openings on the sides of their heads.
- Some lizards can swim.
- All lizards have a tail, and some lizards can re-grow their tails if they lose them.

TEACHER NOTES

- Lizards can live in deserts with little water and in tropical areas with lots of water. Because they are cold-blooded, they must live in an area that is warm enough for them survive year-round. They are most active when it's warm, and they sleep during the winter.
- Antarctica is the only continent where you won't find lizards.
- Lizards eat bugs, spiders, plants, and flowers, and some even eat other lizards.
- Many people keep lizards as pets.



Instructional Activity (Projectable)

Leapin' Lizards

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Instructional Activity (Projectable). • Song Notation (Interactive Performance) • Song Keyboard Accomp. (Interactive) • Song Keyboard Accomp. (Printable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Form: Same and Different

The children will identify the same and different parts (verse and refrain) of the song "Leapin' Lizards." Also, they will identify a "special ending" (coda) for the song, which is almost the same as the refrain, and discuss how it is different.

Display the Instructional Activity (Projectable). Explain that music is made up of parts that can make a pattern and that the goal for today is to figure out the pattern for "Leapin' Lizards."

ASK Which objects in this room are exactly the same? Which objects are different? (Have the children turn to a neighbor and share answers. Ask for volunteers to share ideas with the whole group.)

Direct the children's attention to Slide 1. Invite the children to play a "lizard" game with you.

Have the children practice nonlocomotor leaping movements by extending one arm slightly away from the body with palm facing down and making the fingertips of the other hand "leap" across the opposite forearm. Then, play the first refrain on the Song Vocal Track to familiarize the children with its words and melody. Then play the entire recording and invite the children to

- Use the same movements every time they hear the same words and music (the refrain).
- Freeze the leaping hand in place when they hear a different part of the music.

Observe the children's movements to see whether they freeze during the verses and make the leaping movements during the refrain.

ASK When you listened to the song, how many times did you hear the part with the same words and music? (most will answer 4)

Identify this part as a *refrain*, explaining that it is a part of the song that repeats.

Direct the children's attention to Slide 2.

SAY When you play the lizard game this time, notice the parts of the music that have different words.

Play the recording and have the children perform the leaping movements.

ASK What did you notice about the parts of the music that have different words? (Answers might include names of the different lizards or descriptions of what the lizards can do such as change skin color or stick out their neck.)

Point out to the children that each part of this song that describes different lizards is called a *verse*, and that it is the part or *section* of the song that tells a specific part of the story.

Display Slide 3 and have the children sing through the whole song (Slides 3–9) accompanied by the Song Vocal Track or Song Accompaniment Track. Leave Slide 9 on the screen when the song is finished.

ASK What do you think about the last part of the song? Is it the verse, the refrain, or something new? (Have the children turn to a neighbor and share answers. Ask for volunteers to share ideas with the whole group, and ask follow-up questions about why they think their answers are correct.)

Ask the children to check their answers as you play the first refrain and then the section at the end, shown on Slide 9. (Alternately, you might sing the opening refrain, then sing the ending of the song as shown on Slide 9).

ASK What do you think about this part now? Is it more like the refrain or the verse? (refrain)

How is it the same as the refrain? (Answers may vary, but could include “It starts the same way,” or they may identify text that is identical.)

How is it different from the refrain? (Answers will vary; some may identify the new words, others might notice the changes in the melody.)

Identify this part as something new, called a *coda*, which is a part of the song that is like something they have heard before, but is just different enough to be a special ending.

Assessment Activity

For this activity the children can work as a class, or in small groups. The children will complete a chart to graph the form of “Leapin’ Lizards” while they listen to the song. The graph, like the one shown on the last page of this Teacher Notes document, may be drawn on the board, or shapes may be cut from construction paper and laid out on the floor in rows.

To introduce the assessment activity, hum the refrain of “Leapin’ Lizards” and invite the children to join in as soon as they are able. Recall the three parts of the song (refrain, verse, and coda).

- Write the words refrain, verse, and coda on the board. Ask the children to turn to a neighbor and explain what the words mean or describe when they happened in the song. Review the definitions of the terms and remind the children that a circle is used for the refrain and a square is used for the verse (draw these shapes on the board under the terms).

TEACHER NOTES

- Introduce your graphic display for the song and explain to the children how to interact with it. (For example, volunteers may draw the shapes on the board or lay out the shapes on the floor.)
- Clarify for the children that they will be listening for patterns of same and different in pairs (refrain/verse, refrain/verse, and so on), except for the ending of the song. That part might be something they have heard before, or something new.
- Play the Song Vocal Track and fill in your graphic display. Invite the children to suggest an alternate shape for the coda (such as a variant of a circle).

ASK **What pattern do you see for the song “Leapin’ Lizards”?**
(Answers may vary; guide the discussion toward the appropriate conclusion: two-part (A-B) form, with a special coda as an ending.)

MOVEMENT ACTIVITY

Leapin' Lizards

Words and Music by Sally K. Albrecht and Jay Althouse
Choreography by Rochelle Mann

Movement Activity

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Song Keyboard Accomp. (Printable)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (8 m.); refrain (8 m.); verse 1 (16 m.); refrain (8 m.); verse 2 (16 m.); refrain (8 m.); verse 3 (16 m.); coda (10 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice) and Song Notation (Interactive Performance) options may be used to adjust the tempo to facilitate teaching and learning the movements.

- Experiment with different tempos as the children practice the gestures.
- Select a tempo at which the children can be successful at performing the movements in time with the music.
- Have the children practice each section of the sequence until they master it at the selected tempo.
- Gradually increase the tempo until the children can successfully perform the movement sequence with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

FORMATION

The children may be in a line, a circle, or arranged individually in their own spaces throughout the room.

MOVEMENT SEQUENCE

Note The measure numbers listed coincide with the measure numbers in the Song Keyboard Accomp. (Printable) notation.

Introduction (mm. 1–8) Face front, hands at sides, bob head up and down to the beat.

Refrain (mm. 9–16)

- Measure 9 "Come see the lizards"—Face slightly to the right and use a right hand "beckoning" motion to invite others on beats 1 and 3.
- Measure 10 "See the leapin' lizards"—Hands at sides, 4 small hops in place to the beat.
- Measure 11 "Come see the lizards"—Face slightly to the left and use a left hand "beckoning" motion to invite others on beats 1 and 3.
- Measure 12 "See the leapin' lizards"—Hands at sides, 4 small hops in place to the beat.

MOVEMENT ACTIVITY



Leapin' Lizards Movement Activity continued

- Measure 13 "Come see the lizards"—Face slightly to the right and use a right hand "beckoning" motion to invite others on beats 1 and 3.
- Measure 14 "See the leaping lizards"—Hands at sides, 4 small hops in place to the beat.
- Measure 15 beats 1–3 "play"—Crouch with hands on thighs.
- Measure 15 beat 4 "all day"—jump up.
- Measure 16—Regroup.

Verses (mm. 17–32) Invite individuals or small groups of children to improvise their own actions based on the lyrics.

Coda (mm. 33–42)

- Measure 33 "Come see the lizards"—Face slightly to the right and use a right hand "beckoning" motion to invite others on beats 1 and 3.
- Measure 34 "See the leaping lizards"—Hands at sides, 4 small hops in place to the beat.
- Measure 35 "Come see the lizards"—Face slightly to the left and use a left hand "beckoning" motion to invite others on beats 1 and 3.
- Measure 36 "See the leaping lizards"—Hands at sides, 4 small hops in place to the beat.
- Measure 37 "Come see the lizards"—Face slightly to the right and use a right hand "beckoning" motion to invite others on beats 1 and 3.
- Measure 38 "See the leaping lizards"—Hands at sides, 4 small hops in place to the beat.
- Measure 39, beats 1–3 "play"—Pat thighs three times.
- Measure 40 "play"—Clap three times.
- Measure 41 "day"—Clap 4 times with a friend.
- Measure 42—Jump up on beat 1.



Song Notation

Leapin' Lizards

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Song Notation (Interactive Performance) • Song Notation (Interactive Practice) • Song Notation (Animated) • Song Notation (Projectable) • Song Notation (Printable) • Song Keyboard Accomp. (Interactive) • Song Keyboard Accomp. (Printable) • Enrichment Activity (Interactive): Hotspot • Instructional Activity (Projectable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Same and Different Phrases

The children will aurally discover same and different phrases.

ASK **Have you ever seen a lizard? What did it look like?** (Invite a variety of answers.)

Where in the world do you think lizards might live? (Invite a variety of answers.)

SAY Let's listen to a song about lizards that leap.

Invite the children to listen to the Song Vocal Track of "Leapin' Lizards" through measure 17 (the refrain).

Have them echo you as you sing one phrase (2 measures) at a time of the refrain. Or use the Song Notation (Interactive Performance) played through the Interactive Player, and invite the children to echo the recording. The Interactive Player allows you to adjust to a slower tempo if needed.

Then sing all 3 phrases (measures 9–16) in sequence.

ASK **Which lines are exactly the same?** (the first two)

Play the recording from the beginning through the end of verse 3, just before the coda.

- Ask the children to sing along every time they hear the part they already know (the refrain: "Come see the lizards...").
- Invite them to listen to the new parts (measures 17–32, the verses) and count how many different types of lizards they hear mentioned in the song.

Pause the recording at end of the third verse, just before the coda.

ASK **How many different lizards did you count?** (7)

Can you name them? (chameleon, anole, iguana, gecko, basilisk, tegu, blue-tongued skink)

SAY The part "Come see the lizards" happens one more time to end the song, but this time it's a little bit different. Let's listen for the changes.

TEACHER NOTES

Play the recording from where you paused it at the end of the 3rd verse (before the coda).

ASK Which part is the same? (“Come see the lizards”)

Where does the melody change from what we already know? (on the word “play”)

Does the melody go up or down? (up)

Echo sing the ending, with or without the recording.

Resume the recording at the coda and invite the children to sing along.

Repeat the entire song with the recording and invite the children to sing during the refrain and coda.

As the children become more comfortable with the verses, encourage them to sing along.



Instructional Activity (Interactive)

Great Big House

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Instructional Activity (Interactive): Drag and Drop • Song Notation (Interactive Performance) • Song Notation (Interactive Practice) • Song Notation (Animated) • Song Notation (Projectable) • Song Notation (Printable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Notating: Melody

Have the children recreate the “Great Big House” melody with iconic notation for *do-re-mi-so-la*.

- Review “Great Big House” with the children by inviting them to sing along with Song Notation (Interactive Performance).
- Display the Instructional Activity (Interactive): Drag and Drop.
- Invite the children to sing the pitches in each tile as you point to each building.

ASK Did you notice anything about the buildings as you sang?
(Help them discover that the buildings are higher or lower to match the higher or lower pitches they sang.)

SAY Let’s “build” the melody of “Great Big House” using building tiles.

- Sing the first measure of the song with neutral syllables or play it using Song Notation (Interactive Practice), slowing the tempo as needed.
- Discuss whether the melody moved up, down, or stayed the same.
- Ask the children to choose the building tile that matches the melody they heard.
- Have the children continue notating the song melody, measure by measure, after you model each one. (Tiles may be used more than once.) Pause after constructing each line and have the children sing through it to help them check their accuracy in rebuilding the phrase.
- Once the song is correctly notated, help the children discuss and compare each line.

ASK Are there any lines that are exactly the same?
(Lines 1 and 3 are the same.)

What other parts of the song are the same?
(Lines 1, 2, and 3 begin with the same measure 1 melody.)

Which line is the most different from the other lines?
(Line 4; neither tile is used anywhere else in the song.)

- Invite the children to sing “Great Big House” with pitch syllables, following their building-tile notation.



Creating: Melodies

Have the children create new *do-re-mi-so-la* melodies with iconic notation.

- Display the Instructional Activity (Interactive): Drag and Drop.
- Have the children review the melody segments provided in the tiles by inviting them to sing each one.
- Explain that they now get a chance to “build” their own melody.
- Either invite volunteers to take turns creating one line each, or lead the class through a group activity of creating a melody line by line. Have the class sing each line after creating it.
- Give the “composers” a chance to experiment with different options, changing tiles as they go. This will help them develop their own awareness of melodic line and their individual preferences.
- Use the opportunity to discuss some elements of what makes a melody interesting, for example:
 - Some repetition, mixed with elements of unpredictability.
 - What helps it sound finished? (Ending with *do* is typical.)
- Invite the children to sing the new melody.
- Assign volunteers to play the melody on pitched percussion instruments. Tailor the task to individual children’s skill level; for example, one volunteer per line or per tile.

Music Reading

Great Big House

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Music Reading Notation (Interactive Performance) • Music Reading Notation (Projectable) • Music Reading Notation (Printable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track • Music Reading Practice Track (Vocal) • Music Reading Practice Track (Vocal and Accompaniment) • Music Reading Practice Track (Accompaniment)
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Melody: Reading a *do*-Pentatonic Song

Invite the children to sing "Great Big House" with the Song Vocal Track.

Tell the children they are going to learn a melody that can be sung at the same time as "Great Big House."

Display the Music Reading Notation (Projectable).

Have the children

- Show the hand signs, one at a time, for the five pitch syllables being used (*do, re, mi, so, la*).
- Name the pitch syllables for the first line (*mi do mi do la so mi so so*).
- Show the hand signs for the first line.
- At the same time, say the pitch syllables and show the hand signs for the first line.
- Listen to the Music Reading Practice Track (Vocal) for the first line. (Press "pause" at the end of the first line.)
- Start at the beginning and **sing** the pitch syllables for the first line (*mi do mi do la so mi so so*) along with the Music Reading Practice Track (Vocal). (Press "pause.")
- Start at the beginning and **sign** the pitch syllables for the first line (*mi do mi do la so mi so so*) along with the Music Reading Practice Track (Vocal). (Press "pause.")
- Start at the beginning and **sing and sign** the pitch syllables at the same time for the first line along with the Music Reading Practice Track (Vocal).

Repeat the process, step by step, with the second line. The pitch syllables for the second line are *mi do mi do la so mi re do*.

When the children are comfortable singing both lines of the Music Reading melody separately, have them sing through both lines of the melody along with the Music Reading Practice Track (Vocal).

TEACHER NOTES

After the children can successfully sing the melody with the Music Reading Practice Track (Vocal), have them progress through the following steps as they master each:

- Sing with the Music Reading Practice Track (Vocal and Accompaniment).
- Sing with the Music Reading Practice Track (Accompaniment).
- Sing the Music Reading melody using pitch syllables or a neutral syllable, such as *loo*, along with the song "Great Big House."

ASK Where does the *la-so-mi-so-so* pattern occur in the song?

(last two measures of the first line)

Where does the *la-so-mi-re-do* pattern occur in the song?

(last two measures of the second line)

MOVEMENT ACTIVITY

Great Big House

Play-Party Adapted by Sanna Longden

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Movement Activity Instructions (Printable)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track
- Movement Activity Practice Track
- Movement Activity Performance Track

RECORDING ROUTINE

Song Vocal and Accompaniment Tracks: Intro (4 m.); verse 1 (8 m.); interlude (4 m.) verse 2 (8 m.); interlude (4 m.); verse 3 (8 m.)
Movement Activity Practice and Performance Tracks: Intro (4 m.); verse 1 (8 m.); interlude (4 m.) verse 2 (8 m.); interlude (4 m.); verse 3 (8 m.); interlude (4 m.); repeat verses 1–3 with interludes

INTERACTIVE OPTIONS GUIDELINES

Adjust tempos with the Song Notation (Interactive Practice/Performance) options to facilitate learning the dance.

- Try different tempos as the children practice the dance steps.
- Select a tempo at which the children can be successful at performing the dance steps and formations.
- Have the children practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until the children can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, Movement Activity Practice or Performance Track, or Song Notation (Interactive Performance).

BACKGROUND

Play-parties were popular social gatherings in the United States during the 19th century. Since dancing was forbidden by the church, people instead played games called *play-parties* that included singing, hand-clapping, and foot-stomping, activities that were considered wholesome amusement. Like many play-parties, the movements in “Great Big House” mimic the words of the song.

FORMATION

Have the children stand in a single circle and number off in 1’s and 2’s. Each pair of 1 and 2 will be partners. Before beginning the dance sequence, have the children identify their partners and their corners (their corners are on the other side from their partners). Ask the children to face left, with 1’s ahead of the 2’s.

MOVEMENT ACTIVITY



Great Big House Dance Directions continued

VERSE 1

Great big house . . . filled with pumpkin pie.—Everyone walks clockwise 16 counts.

INTERLUDE

Partners face and greet each other.

VERSE 2

Went down to the old mill stream—2's take 4 small steps toward center, holding hands in a circle by the end of the phrase's 4 beats.

To fetch a pail of water;—1's move toward the center in 2 steps and stand behind and to the left of their partners. They reach over joined hands of 2's and down toward the floor, as if picking up a pail of water. As they reach down, they join hands also.

Put one arm around my wife,—In 4 beats, 1's raise joined hands over their partners' heads and make a circle behind 2's waists.

The other 'round my daughter.—In 4 beats, the 2's raise their joined hands over the 1's heads, forming a circle behind them.

INTERLUDE

All drop hands. Partners face each other again.

VERSE 3

Fare thee well, my darling girl, fare thee well, my daughter;—In 8 beats, 1's swing partners (person on their right) once or twice around, ending with their partners still on the right. The swing may be a two-hand turn, a right-elbow turn, or another type of turn.

Fare thee well, my darling girl, with golden slippers on her.—In 8 beats, 1's swing their corners (dancers on their left) once or twice around, and end with their corners on the right. When the dance begins again, each 1 has a new partner (his or her previous corner).

OPTIONAL: At the end of the song, all bow to their partners and say "Thank you."

REPEAT VERSES 1–3 AND INTERLUDES



Song Notation

Great Big House

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Song Notation (Interactive Performance) • Song Notation (Interactive Practice) • Song Notation (Animated) • Song Notation (Projectable) • Song Notation (Printable) • Instructional Activity (Interactive): Great Big House 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Notating: Pentatonic Pitches

The children will read and sing a song based on the pentatonic scale and then notate the pitches. Display the first slide of Song Notation (Projectable), and discuss the picture. Guide the children to interpret the height differences of the houses, and to perceive the height increase from left to right.

- Move the projectable to the second slide of Song Notation (Projectable) and help the children discover that *do* is on F.
- Play the Song Vocal Track of "Great Big House," and have the children follow the projected notation on slides 2 and 3 as the recording plays.
- Play the Song Vocal Track again and invite the children to sing along with the recording. Change the projectable slides as needed, or switch to Song Notation (Animated). If you prefer the class to track the notes of the song, use Song Notation (Interactive Practice or Performance).

ASK How many pitches are in "Great Big House?" (five)

- Display slide 4 of Song Notation (Projectable). Call the children's attention to the pitch names on the houses.

ASK Why do you think *do* is on the lowest house? (it is the lowest pitch of the pentatonic scale)

Why do you think *la* is on the highest house? (it is the highest pitch in the pentatonic scale)

- Guide the children to understand that the placement of the pitches on the houses is like the pitches on the staff.
- Discuss the question on slide 4, moving back to slide 3 so the children can see that the ending pitch of "Great Big House" is F.
- Have the children sing the song again with pitch syllables and hand signs.
- Display slide 5 and call on volunteers to notate the pitches of the scale in F-pentatonic and C-pentatonic. Alternatively, the children can work independently or in small groups to notate the F- and C-pentatonic scales on printouts of slide 5.

Improvisation: Pentatonic Scale

The pentatonic scale can provide a positive opportunity for children to start improvising. The pitches in the pentatonic scale offer the children freedom to choose from five different pitches, without worry of any of their choices sounding “wrong.” Use “Great Big House” and other pentatonic songs to familiarize the children with the sound of the pentatonic scale. Then have them explore playing the pentatonic scale on barred instruments. Once the children are comfortable with the scale, they can begin to improvise simple melodies over borduns that provide the tonal center. Giving the children this type of improvisational opportunity can help build self-confidence and stimulate their interest in trying something new.



Enrichment Activity

Weather

Integrated Curriculum: Poetry and Theatre

Display Enrichment Activity (Projectable) with the poem "Weather."

ASK What kind of weather do you see in this photograph? What might happen soon?

Before reading this humorous poem together, point out that there are two words in the poem (*weather* and *whether*) that sound exactly alike, but mean different things.

Have the children

- Read the poem aloud slowly as they emphasize the two words, *whether* and *weather*.
- Identify which word is about our ever-changing atmosphere and climate. (*weather*)
- Identify which word means a choice of things or a choice between possibilities. (*whether*)
- Listen as you say the sentence "The *weather* has changed a lot this week, *whether* we like it or not!"
- Spell both words, *weather* and *whether*.
- Work in two groups, and alternate reading one line at a time, and the last line together.
- Incorporate these body movements: *weather*—hands pointing above heads to the sky; *whether*—both hands to the sides, palms up, shoulders up near ears, elbows bent, indicating a question.
- Perform the poem slowly and expressively with movements.
- Listen to other children perform the poem, using good audience behavior.

MOVEMENT ACTIVITY

Precipitation Day

Words and Music by
Andy Beck and Brian Fisher

Briskly
Ad lib. gestures to sky

Mime getting "umbrella"

Open and hold it over R shoulder

mf

1. Sway R, L w/ "umbrella"
2. Sway R, L in "toboggan" (person in front "steers")

1. Get out your um - brell - la, it's gon - na rain to - day.
2. Get out your to - bog - gan, it's gon - na snow to - day.

1. Mime putting on "hood"
2. Mime putting on "hat"

1. Tie it under chin
2. Warm hands

Your slick - er in yel - la, the rain is on the way.
A hat for your nog - gin, the snow is on the way.

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MOVEMENT ACTIVITY



Precipitation Day

1. Look up at sky; hold hands out as if testing for raindrops
2. Hug themselves and shiver

13

F C Dm7 G7 C

The clouds in the heav - ens are read - y to go.
The tem - p'ra - ture's fall - ing, it's go - ing to freeze.

1. Palms down, flutter fingers to imitate falling rain
2. Hold up 3 fingers on "thirty," hold up 2 fingers on "two"

17

F C D7 G7

The wa - ter in - side them is gon - na o - ver - flow.
Ther - mom - e - ter call - ing, "it's thir - ty - two de - gres."

1. ||: Intro
2. Shiver, warm hands, get back into "toboggan"

21

G dim7 G7

1. ||: Sways

24

C C#dim7 G7 C

Get out your um - brel - la, it's gon - na rain to - day.
Get out your to - bog - gan, it's

MOVEMENT ACTIVITY



Precipitation Day

28 Listen to Anchor C F#dim

ANCHOR: But wait, the latest weather update predicts a sudden drop in the temperature. What happens if the

32 C7 Caug F F#7 G7 Form columns, place hands on shoulders of person in front of you

air becomes too cold for rain to fall? What will the weather do then?

36 2. G7 C Sways w/"umbrella" G7 C

gon - na snow to - day, or may - be rain, they say. Pre -

40 Dm7 G7 G C Notice "falling snow" Punch R fist up 2x's

cip - i - ta - tion day. Let's play!



Song Notation

Precipitation Day

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Song Notation (Interactive Performance) • Song Notation (Interactive Practice) • Song Notation (Animated) • Song Notation (Projectable) • Song Notation (Printable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Phrases: Same and Different

Display Song Notation (Animated) and sing or play the recording of the first two phrases of the song (A Section).

Have the children

- Listen to and map the melodic contour and tell how the phrases are similar and different. (At the beginning of each phrase, the melody is the same; at the end of the first phrase, the melody goes up; at the end of the second phrase, the melody goes down.)
- Listen to and map the fourth and fifth musical phrases (B Section) after you sing or play them, and tell what they hear that is similar or different. (The melody is the same in the beginning of each phrase, but changes at the end.)

Song Notation (Projectable)

Invite the children to think about different kinds of weather, such as snow, rain, and sun.

SAY Describe what you do and what you wear in different types of weather.

Play the Song Vocal Track and invite the children to

- Identify the types of weather described in the song. (rain and snow)
- List words that tell them what to wear or do for that weather. (umbrella, slicker, toboggan, and hat)
- Listen to the recording again and mime the meaning of the words.

TEACHER NOTES



- the Movement Activity Instructions (Printable).



Enrichment Activity (Interactive)

Word Families

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Enrichment Activity (Interactive): Skinnamarink • Song Notation (Interactive Performance): Skinnamarink • Song Notation (Animated): Skinnamarink • Song Notation (Projectable): Skinnamarink 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track: Skinnamarink • Song Accompaniment Track: Skinnamarink
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Language Arts: Reading

The children will read words from a song and categorize each word by number of syllables.

Start the lesson by reviewing with the children how to sing the song "Skinnamarink." Use the Song Notation (Interactive Performance), Song Notation (Animated), or the Song Notation (Projectable) with the Song Vocal Track.

Display Enrichment Activity (Interactive): Skinnamarink. Point to and say the words in the tiles on the left, one at a time.

ASK **Where have you heard or seen these words?** (in the song "Skinnamarink")

Say words again one at a time and have the children echo each word and tap the number of sounds they hear in each word.

For example,

SAY Skin-na-ma-rink.

Children echo while tapping the number of sounds, "Skin-na-ma-rink."

ASK **How many syllables does this word have?** (Guide the children to count four syllables as they say the word.)

Show the children the four "word families" on the right: 1 syllable, 2 syllables, 3 syllables, and 4 syllables.

SAY Raise your hand if you would like to move this word to its correct "family" over here on the right.

Invite a child to approach the board to drag the word over to the correct category on the right.

Note If a tile is dragged to an incorrect category, it will stay there and disappear from the list on the left.

Have the child say the word again and count the syllables, to make sure he or she is placing the word correctly.

Continue in the same manner for all the words in the list on the left. For each word, invite a different child to place the word tile in a category.

TEACHER NOTES

You may click Start Over to clear the activity at any time.

For additional language arts connections with words from the song "Skinnamarink," display the Song Notation (Projectable) and ask the following questions.

ASK Which words from the song begin with the *em* sound? (*morning* and *moon*)

Which word has a silent "e"? (*love*)

Which words have the same ending syllable? (*morning* and *evening*)

Which words rhyme? (*moon* and *afternoon*)

Which word means the opposite of "over"? (*underneath*)

To close the lesson, sing the song.



Instructional Activity

Skinamarink

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Instructional Activity (Projectable) • Song Notation (Interactive Performance) • Song Notation (Interactive Practice) • Song Notation (Animated) • Song Notation (Projectable) • Song Notation (Printable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Melody: Melodic Direction

The children will identify the melodic direction of “I love you” at phrase endings.

Review with the children how to sing “Skinamarink” using the Song Notation (Projectable) with the Song Vocal Track, Song Notation (Interactive Practice), or Song Notation (Interactive Performance).

ASK **What does Skinamarink mean?** (Allow the children to share their own meanings.)

SAY “Skinamarink” is a word that means different things to different people. But there is one phrase in the song that means the same thing to everyone.

ASK **What phrase am I talking about?** (“I love you.”)

Show the children the “I love you” phrases that occur at the end of melodic phrases. Point out that each word happens on a long note (dotted half note).

SAY At the end of melodic phrases, “I love you” has long notes. When “I love you” happens at the beginning of a melodic phrase, the notes are short and quick. Show me the “I love you” phrases that have long notes by making a heart shape with your fingers when you hear these special words.

Have the children make a heart shape with their fingers. (Curl all the fingers on both hands, touch knuckles together, and stretch thumbs downward and connect them.) Have the children

- Sing the song again.
- Show the long “I love you” phrases with their heart shaped hands.

ASK **How many times did you show your heart-shaped hands?** (Lead the children to understand that the “I love you” with long notes occurs three times. Repeat as needed to solidify understanding.)

Display Slide 1 of Instructional Activity (Projectable): Skinamarink.

SAY Sometimes the pitches for “I love you” go upward. Show me pitches moving upward with your heart-shaped hands.

TEACHER NOTES

Model the gesture and have the children imitate you. Silently “say” the text “I love you” at the same time.

SAY Sometimes the pitches go up and then down. Show me that shape with your heart hands.

Have the children show upward and downward melodic direction with their heart hands.

ASK **Do the pitches ever stay the same?** (Some children may notice that when “I love you” occurs at the beginning of melodic phrases, there are repeated pitches. However, the answer is “no” for when the “I love you” phrases occur at the end of melodic phrases.)

Have the children sing the song again and move their heart hands to show the melodic direction of the “I love you” phrases at the end of melodic phrases.

Advance to Slide 2.

Point to each set of three hearts. Have the children

- Verbally describe the melodic direction that is illustrated.
- Show the melodic direction with heart hands.

Invite a volunteer to approach the board. Play the Song Vocal Track and have that child point to the heart shapes on the slide that match the “I love you” phrases when they occur. Give other children a turn at this.

ASK **Which set of hearts shows a pattern that does not happen in the song?** (Two right answers: bottom left and bottom right.)

Establish a pitch (perhaps *do*) and have the children sing the “I love you” melodic phrase using the same pitch. Encourage the children to use heart hands to show the shape of the melodic phrase that has pitches that stay the same.

Repeat the process with the set of hearts on the bottom right (use *mi* as the starting pitch).

Extensions for Slide 2 Patterns

- 1) Sing “I love you” to show the melodic direction illustrated in each set of hearts. Change the starting pitch for each pattern. Have the children identify which picture matches the melody you sang.
- 2) Play a 3-pitch melody on barred instruments, recorder, or other melodic instrument, to show the melodic direction in each set of hearts. For each melody, have the children identify which set of hearts matches what they heard. For extra challenge, play two sets of 3-beat patterns. Have the children identify the patterns and the order in which you played them.
- 3) Have a child create a melody on a barred instrument based on one melodic direction shown. Have other children listen and identify which picture matches what they heard. Allow the children to take turns on the instruments.

Tips for the Teacher

Use hand levels, body scale, or other movement to illustrate and reinforce melodic direction (in addition to heart hands).

Song Notation

Skinamarink

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Song Notation (Interactive Performance) • Song Notation (Interactive Practice) • Song Notation (Animated) • Song Notation (Projectable) • Song Notation (Printable) • Song Keyboard Accomp. (Interactive) • Song Keyboard Accomp. (Printable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Form: ABA Form

The children will experience the **ABA** form of “Skinamarink” through locomotor (**A** section) and nonlocomotor (**B** section) movements. The children will also identify the **ABA** sections when listening to the Song Notation (Interactive Practice).

Introduce the idea of a “nonsense” word (Skinamarink) through a familiar language pattern for children—the *knock-knock joke*. You could begin with one or two familiar knock-knock jokes as examples, and then display Slide 1 of the Song Notation (Projectable). Lead off the speech pattern by saying, “Knock, knock” and then motion to the children to answer with “Who’s there?” Continue alternating parts, prompting the children as needed to read their phrases.

SAY “Skinamarink” is a song that starts with nonsense or silly words. We have other songs that use silly words. I’m thinking of a song that you might know that uses a really long silly word. Turn to a neighbor, and share ideas. (suggestions: “Supercalifragilisticexpialidocious,” “Zip-a-Dee-Doo-Dah,” “Bibbidi-Bobbidi-Boo,” or some other songs they might know).

Share with the children that because the words of the song “Skinamarink” are silly, we really don’t know what they mean. What we do know is that the series of “Skinamarink-a-dink” words in this song are always followed by “I love you.”

SAY Let’s have a silly conversation. This half of the room (motion to one side of the class) will say, “Skinamarink a-dink-a-dink, Skinamarink a-doo.” And the other half of the class (motion to the other side) will answer, “I love you.” I’ll fill in the other words. Wait for your cue.

Lead the conversation, chanting the lyrics in rhythm. Point to yourself as you chant the lyrics for the **B** section (“I love you in the morning . . . and underneath the moon”). Repeat the “conversation” by switching roles so that the children will have an opportunity to chant both parts.

ASK **What did you notice about the conversation?** (Responses might include: a description of taking turns, or that they went first, then it was your part, and then they got to finish.)

Arrange the children in pairs, scattered around the room. Invite the partners to act out a conversation as they listen to the Song Vocal Track: Skinamarink.

TEACHER NOTES

The children can each hold up one hand and pretend that their hands are talking to each other (like puppets) during the “Skinnamarink” words. Invite the children to suggest movements for the lyrics “I love you” and then lead them in practicing their movements as you sing the first line of the song. Call out, “switch partners,” and act out another conversation. Remind the children that they will act out the song while they listen to the children on the recording sing the song.

Use the Interactive Player to play the Song Notation (Interactive Practice): Skinnamarink. At the end of the second line, call out “copy me,” and raise your arms above your head (morning), lower them part way (afternoon), and then down to the floor (evening); look up (underneath the moon) for the **B** section. Call out “partners” to cue the children to perform their movements for the return of the **A** section.

Explain to the children that “Skinnamarink” is a song with three sections: the silly conversation, the times of the day, and back to the conversation. Cue the Song Vocal Track and invite the children to sing the whole song with you. On this repetition, continue to use the “sun and moon movements” as you sing the **B** section. As needed, practice the **B** section until the children are secure with that part of the melody. Repeat the whole song as needed until the children are comfortable with the melody and lyrics.

Display Slide 2 of the Song Notation (Projectable). Read through the lyrics, advancing the slides as you go. Identify the **A**, **B**, and **A** sections—the first conversation, the **B** section, and then the final conversation.

Sing through the entire song with the Song Vocal Track or the Song Notation (Interactive Performance). Use the motions to reinforce the lyrics and form of the song.

SAY Here’s your challenge. This time you will sing the song “in your head” as you do just the movements with the recording. There won’t be any words to help you, you’ll need to listen to the melody and silently sing along. I’ll watch to see when you use movements that match the conversation part of the song and when you use movements that match the “times of the day” part of the song.

Arrange the children in a scattered formation, facing partners. Play the Song Accompaniment Track and observe the children’s movements.

Instructional Activity (Projectable)

Alabama Gal

Interactive Learning and Presentation Options:

- Instructional Activity (Projectable)
- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Music Reading Notation (Projectable)

Audio Options:

- Song Accompaniment Track

Reading and Notating Music: Reading Melody

Students will discover and name the new pitch, low *so*, in the song “Alabama Gal.”

Discovering a new pitch works best when students know the song well. Review the song “Alabama Gal”. Invite students to sing the song and learn the dance to get the melody in their ears and bodies.

Invite students to sit where they will be able to view the Instructional Activity (Projectable). Before showing the slides, have them sing “Alabama Gal” again and move their hands to show the direction of the melody.

ASK **Where is the highest pitch of this song?** (On the “a” in Al-**a**-bam-a Gal)

Where is the lowest pitch of this song? (On the “ry” in hur-**ry** at the end of the second phrase)

Display Instructional Activity (Projectable): Alabama Gal, slide 1.

Have students

- Sing the pitches on the tone ladder, starting on *do*.
- Using hand signs and pitch syllables, move up and down the pitch ladder.

Navigate to slide 2

Have students

- Sing the pitches on the staff using syllables.
- Sing the pitches on the staff using hand signs and syllables.

Note: If you have felt staves or other manipulatives available, distribute them before moving on to the second slide. Throughout the rest of the lesson, have students move pitches into place as you show the slides. Invite students to work independently or in pairs to place the notation, depending on their abilities and your resources.

Navigate to slide 3.

Follow the directions on the slide, repeating steps as needed.

TEACHER NOTES

Have students

- Sing the first phrase of the song—"Come through `na hurry".
- Hum it.

Navigate to slide 4.

Follow the directions on the slide, repeating steps as needed.

Have students

- Check their answers if using felt staves.
- Sing together.
- Point to the notation.

Navigate to slide 5.

Have students sing the entire song using words.

ASK Which phrase sounds like the first phrase? (the third phrase)

How do you know? (accept a variety of answers)

Navigate to slide 6.

Have students practice both phrases.

Navigate to slide 7.

Have students

- Sing the last phrase of "Alabama Gal".
- Hum the last phrase of "Alabama Gal".
- Think about its hand signs and syllables

ASK What pitch does the song end on? (*do*)

What pitch does this phrase start on? (*mi*)

Invite students to fill in the rest of the notation.

Navigate to slide 8.

Follow the directions on the slide, repeating steps as needed.

Have students

- Check their answers if using felt staves.
- Sing together.
- Point to the notation.

Navigate to slide 9.

Have students

- Sing all the parts of the song that they know.
- Isolate and sing the second phrase of the song.
- Move their hands to show the direction of the melody.

TEACHER NOTES

ASK Does the melody move upward or downward at the end of the phrase? (downward)

Have students sing the second phrase of “Alabama Gal”.

Navigate to slide 10.

Have students

- Hum the second phrase of “Alabama Gal”.
- Identify the first pitch of the second phrase (*do*)
- Count the number of *do* pitches they hummed. (3)

Navigate to slide 11.

Have students

- Sing the second phrase of the song—“Come through ‘na hurry”.
- Hum it.

ASK Does the melody move upward or downward at the end of the phrase? (downward)

Does it move a step or a skip? (skip)

What note do we know below *do*? (low *la*)

Navigate to slide 12.

Have students sing the first four pitches of the phrase using hand signs and pitch syllables. Then hum the last pitch.

ASK Is the last pitch higher or lower than *do*? (lower)

Higher or lower than low *la*? (lower)

Where do you think it will go? (Check answers, then show the notation.)

What will it be called? (low *so*)

Navigate to slide 13.

Have students practice singing the phrase

- With pitch syllables.
- With hand signs.
- With hand signs and pitch syllables.
- With lyrics.

Navigate to slide 14.

Invite students to sing the entire melody of “Alabama Gal” using hand signs and syllables, then with lyrics. Review the name, placement, and hand sign for the new pitch, low *so*.

TEACHER NOTES





Music Reading

Alabama Gal

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Music Reading Notation (Interactive Practice) • Music Reading Notation (Interactive Performance) • Instructional Activity (Projectable): Alabama Gal 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track • Music Reading Practice Track: Vocal Part • Music Reading Practice Track: Vocal Part and Accompaniment • Music Reading Practice Track: Accompaniment
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Reading and Notating Music: Reading Melody

Students will practice a new pitch: low *so*.

Before using Music Reading Practice: Alabama Gal, you might want to go through Instructional Activity (Projectable): Alabama Gal, which helps students discover the low *so* pitch.

Display slide 1.

SAY In "Alabama Gal" we learned a new pitch.

Ask students to name the pitch syllables for the hand signs on the slide. Then invite students to

- Look at the pitch ladder and practice shaping the hand signs.
- Shape each hand sign as you point to it.
- Sing the pitch syllables.
- Sing the pitch syllables using hand signs.

Select a student to point to the hand sign for the new pitch.

ASK **What is its pitch name?** (low *so*; the lowest hand sign on the pitch ladder)

Remind students that they already know the hand sign for the new pitch.

Ask students to use hand signs and echo your singing as you point to the pitch ladder and sing some warm ups like those below. You may wish to give the starting pitch and later vary the starting pitch to reinforce moveable *do*.

do mi so mi do

mi so mi re do

do la, so, la, do

do re mi so mi re do

do la, so, la, do re do

do mi so mi do so, do

TEACHER NOTES

Display slide 2.

Invite students to

- Sing each melody line using hand signs.
- Sing each melody line using syllables.
- Sing the first two lines using hand signs and syllables.
- Sing the last two lines using hand signs and syllables.
- Sing the entire first verse using hand signs and syllables.

Play Song Accompaniment Track and invite students to sing the entire melody using hand signs and pitch syllables. Then sing the melody with words.

Display slide 3. **Melody: Reading low so**

Have students

- Speak and clap the rhythm syllables for the first line.
- Speak and clap the rhythm syllables for the second line.

ASK Which measures have rhythms that are different from the other measures? (The last two measures. Measure 7 has paired eighth notes and measure 8 has a quarter note and a quarter rest. All the other measures contain two quarter notes.)

Use pitch syllables and hand signs to read and sing the first two measures of the countermelody in rhythm.

Use pitch syllables and hand signs to read and sing measures 3 and 4 in rhythm.

ASK How are measures 3 and 4 different from the first two measures? (Measure 3 contains low so and measure 4 contains high so.)

Sing the pitch syllables of the first line in rhythm, using hand signs.

ASK What do you notice about the first two measures on the second line? (They are the same as measures 1 and 2.)

Use pitch syllables and hand signs to sing the first two measures of line 2 in rhythm.

Remind students that the rhythm is different for measures 7 and 8.

ASK Does the rhythm in measures 7 and 8 remind you of anything? (It is the same rhythm that is in the last two measures of "Alabama Gal.")

Use pitch syllables and hand signs to sing the last two measures in rhythm.

Sing the pitch syllables of the second line in rhythm, using hand signs.

Sing the pitch syllables of both lines of the countermelody in rhythm, using hand signs.

TEACHER NOTES

Display slide 4. **Melody: Reading low so**

Read and sing the countermelody for "Alabama Gal" again. (This slide contains the notation of the countermelody without the pitch syllables. You may wish to use it instead of slide 3 to challenge your students to figure out the pitch syllables independently.)

Singing: Part Singing

Students will learn the countermelody with text, then sing the melody and countermelody together.

Display slide 4.

Add lyrics to the countermelody.

- Verse 1 Come through, hurry,
 Come through, hurry,
 Come through, hurry,
 Alabama Gal.
- Verse 2 I don't know how, (3 times)
 Alabama Gal.
- Verse 3 I showed you how, (3 times)
 Alabama Gal.
- Verse 4 I'm rock candy, (3 times)
 Alabama Gal.

Divide the class in half. Play the Song Accompaniment Track and have half the class sing the song with the lyrics as written, and the other half sing the countermelody with the lyrics above.

Reading and Notating Music: Reading Melody

Music Reading Practice: low so and high so

- Use the hand sign ladder on slide 3 to provide additional practice and repetition for students to learn that *so* can be lower or higher in reference to *do*.
- Point to the hand signs for *do*, low *so* and high *so* (alternating and repeating them) as students sing or play the pitches on a keyboard or barred instruments (G between octave Ds).
- Group students in pairs and provide each pair with a G, high D and low D tone bells or barred instrument. Invite one student to slowly show *do*, high *so* and low *so* (alternating and repeating pitches), while the other student plays the corresponding high *so* and low *so* pitches on the instrument. Switch places and repeat.
- Play Gs and octave Ds on a keyboard, tone bells, or barred instrument. Have students show *do* and use higher and lower hand signs to show low *so* and high *so*.

TEACHER NOTES

- Group students in pairs and provide each pair with a G between high D and low D tone bells or barred instrument. Ask one student to sit or stand with his or her back to the instrument, so that he or she cannot see the bars. Invite the other student to slowly play *do*, high *so* and low *so* (alternating and repeating pitches), while the first student shows corresponding *do*, high *so* and low *so* hand signs. Switch places and repeat.
- For reinforcement, let students see, hear, sing, and play octaves in other keys on a keyboard or barred instruments, and find *do* between the high and low notes of the octave on *so*.



Song Notation

Alabama Gal

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Song Notation (Interactive Performance) • Song Notation (Interactive Practice) • Song Notation (Animated) • Song Notation (Projectable) • Song Notation (Printable) • Song Keyboard Accomp. (Interactive) • Song Keyboard Accomp. (Printable) • Movement Activity Instructions (Animated): Alabama Gal • Movement Activity Instructions: Alabama Gal • Instructional Activity (Projectable): Alabama Gal • Music Reading Notation (Projectable): Alabama Gal 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Elements of Music: Melody

Phrases: Students will sing “Alabama Gal” and identify same, similar, and different phrases.

Display the first slide of Song Notation Projectable: Alabama Gal and read and discuss.

ASK What do you think the word *phrase* means? (Accept all answers.)

Navigate to slide 2.

Sing each phrase and have students echo you.

ASK How many phrases are in this verse of “Alabama Gal”? (four)

Navigate to slide 3.

Read slide 3 and discuss the words *same*, *similar*, and *different*.

Play Song Vocal Track: Alabama Gal without showing the notation. Invite students to listen for repeated words. Stop the recording after the first verse.

ASK What repeated words did you hear? (*Come through 'na hurry*)

What does that mean? (*Come through in a hurry*)

How many times did you hear those words? (three times)

Invite students to sing the first verse of “Alabama Gal” without the recording. Have them count the phrases by holding their fingers in the air.

Navigate to slide 4.

Have students look at and analyze the repeated words.

ASK Can musical phrases be similar or different if the words are the same? (yes)

Which phrases are exactly the same? (1 & 3)

Which phrases are similar, but not exactly the same? (1, 2, 3)

Which phrase is different? (4)

Invite students to explain their answers by asking "How do you know?" Accept multiple answers and explanations to help students articulate their ideas.

Sing again and have one or two students point to the phrases, indicating 1, 2, 3, and 4.

Navigate to slide 5.

Have a student read slide 5.

Navigate through slides 6–8 as the students sing the song.

Help students follow the song notation for "Alabama Gal" while they listen to the Song Vocal Track: Alabama Gal.

ASK Do any of the verses have repeated words? (Yes, all of them.)

What are the repeated words? (Go through each verse to identify the repeated words)

Invite students to learn the melody with the Song Notation (Interactive Practice): Alabama Gal. In the Interactive Player, the melody is presented digitally with a keyboard accompaniment. The tracking feature helps students follow the notation as the music plays. Other available features allow the user to

- Change the key.
- Change the tempo.
- Adjust the volume of the piano or vocal melody in the digital mixer.

When they are able, have students sing with the tracking feature off. When students know the words, invite them to sing the song with the Song Accompaniment Track: Alabama Gal.



Enrichment Activity

A Ram Sam Sam

Interactive Learning and Presentation Options:

- Enrichment Activity (Interactive)
- Song Notation (Projectable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Integrated Curriculum: Social Studies
Integrated Curriculum: Related Arts

"Sights and Sounds of Morocco" will reveal to students the location and some geographical facts about the country of Morocco. They will see wind, string and percussion instruments used by musicians of Morocco, and they will view repeated patterns and designs seen in Moroccan ceramics. Students will then identify repeated melodic and rhythmic patterns within the notation of the song "A Ram Sam Sam."

It is important for students to know the song "A Ram Sam Sam" before beginning Enrichment Activity (Interactive): A Ram Sam Sam. Refer to Song Notation (Projectable): A Ram Sam Sam for assistance.

Have students sing with Song Vocal Track: A Ram Sam Sam.

Display Enrichment Activity (Interactive): A Ram Sam Sam.

SAY We just sang "A Ram Sam Sam" a song from Morocco.

ASK **Where is the country of Morocco? What continent is it within?**
(Africa)

Note: To open a popover, click on one of the hotspot numbers. To close the popover and return to the main screen, click the "x."

Hotspot 1

Have students

- Read aloud the text of popover 1, one sentence at a time.
- Pause after each sentence.

Allow time for students to answer the questions in the text as you use a cursor or a laser pointer to show information and directions mentioned in the Popover.

Hotspot 2

Have students

- Read aloud the text of popover 2.
- Identify what they see in the photos.

Draw students' attention to the beautiful colors and fabrics. Explain that the women wear head scarves because of Islamic traditions.

TEACHER NOTES

Hotspot 3

Have students

- Read aloud the text of popover 3, one sentence at a time.
- Pause after each sentence.

After all the text is read and discussed, click on the Play button. Allow students time to listen as they think about percussion instruments and patterns they may hear.

Hotspot 4

Instruct students to listen as you read aloud the text of popover 4. Point to the Moroccan musician on the far right to show the *quaqeb* and ask students how they think this metal percussion instrument might be played. Accept all reasonable answers.

Hotspot 5

Before reading popover 5, ask students if they can name any woodwind instruments used in bands and orchestras (clarinets, saxophones, flutes, oboes, bassoons, piccolos, English horns). Explain that some of those instruments use a *single* reed (clarinet, saxophone). There are also instruments that use a *double* reed, two pieces of very thin wood tied together (oboe, bassoon, English horn). The player blows air through the double reed to produce the sound.

Have students read aloud the text on popover 5.

Hotspot 6

Ask if students can name any string instruments used in orchestras (violin, viola, cello, string bass). Mention that the guitar is also a string instrument and has an ancient relative known as the *oud*. The *oud* looks like a lute, a precursor of the guitar.

Have students read aloud the text on popover 6.

Hotspot 7

SAY We now know that Moroccan music is very rhythmic with many repeated patterns and sections. Patterns in visual art are like rhythmic patterns in music. Let's see if we can find some patterns in Moroccan ceramic art.

Have students

- Read the text aloud, one sentence at a time.
- Answer questions within the text on popover 7.

Allow time for students to notice the repetition in the colors used, as well as the shapes, lines, patterns and designs on the ceramics.

Hotspot 8

Have students

- Read the text of popover 8.

TEACHER NOTES

- Sing "A Ram Sam Sam" as they look at the on-screen notation to find which parts of the music repeat words, rhythms or melody. (Click on the Play button.)
- Find which two phrases, or lines, are similar. (phrases 2 and 4)
- Find which phrase or line is very different. (phrase 3)
- Sing "A Ram, Sam, Sam" again as they continue to look at the notation for any patterns and repetition.

After students have sung the song, ask the questions of popover 8 again.

ASK Which parts of the music repeat words, rhythms, or melody?

- First line - melody, words, and rhythms repeat on "A Ram Sam Sam."
- Second line - the eighth-note rhythms and the words.
- Fourth line - words and rhythm are identical to line two but are higher by 2 pitches (interval of a third).

Which phrase (or line) is very different?

- Third line - very different in words, melody, note durations and rhythm.

Suggestion for Assessment: Ask students to find a partner. Each partner writes down and then shares aloud a list of five or more things he or she learned about the location of Morocco, Moroccan instruments, clothing, ceramics, and the song, "A Ram Sam Sam." Remind students to comment on how repeated patterns are used in music and art. Invite partners to share aloud what they learned and remembered. List all ideas on a chart about Morocco.



Song Notation

A Ram Sam Sam

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Song Notation (Interactive Performance) • Song Notation (Interactive Practice) • Song Notation (Animated) • Song Notation (Projectable) • Song Notation (Printable) • Song Keyboard Accomp. (Interactive) • Song Keyboard Accomp. (Printable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Articulation: Accent

Students will identify and perform accents.

Display Slide 1 of Song Notation Projectable: A Ram Sam Sam. Read and discuss.

Play Song Vocal Track: A Ram Sam Sam.

ASK What instruments do you hear? (tambourine, drums, castanets, recorder, string and wind instruments)

Display Slide 2.

Explain that Morocco is a country in the northern part of Africa in the Sahara desert. Separated by water, the most northern tip of Morocco nearly touches the southern tip of Spain. Morocco has the broadest plains and the highest mountains in North Africa. Most people live on the plains of the coast of the Atlantic Ocean.

Display Slide 3.

Explain that the song has four beats to a measure, and that some beats are performed stronger than others.

Have students listen to the song and pat the beat. Invite students to use the visual to follow their patterns of four beats.

ASK Which of the four beats was performed stronger (or louder)? (the first beat)

Read the text of Slide 3 aloud and then say the words to the song using the accents.

Display Slide 4.

Sing the song and pat only the strong beats.

When students have learned the song, have them sing with Song Accompaniment Track: A Ram Sam Sam. Encourage them to perform the accents.

For a challenge, invite students to sing the song in a round with or without accompaniment.

TEACHER NOTES





Music Reading

Li'l Liza Jane

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Music Reading Notation (Projectable) • Music Reading Notation (Interactive Performance) • Music Reading Notation (Printable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track • Music Reading Practice Track: Vocal Part • Music Reading Practice Track: Vocal Part and Accompaniment • Music Reading Practice Track: Accompaniment
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Reading and Notating Music: Reading Melody

Students will discover a new pitch, high *do*.

Display Music Reading Notation (Projectable): Li'l Liza Jane, Slide 1.

Have students

- Read and discuss the text.
- Sing the refrain.

ASK Does the pitch on the word "Oh" in the refrain sound higher or lower than the rest of the pitches? (higher)

Is the new pitch a skip or a step above *la*? (a skip)

Slide 2

SAY The new pitch has the same sound as *do* but is higher, so we refer to it as "high *do*."

ASK What is different about where this new pitch is positioned on the staff? (High *do* is higher on the staff than low *do*.)

Slide 3

Invite students to

- Look at the pitch ladder and the hand signs and to experiment with shaping the hand signs.
- Shape each hand sign as shown on the pitch ladder.
- Sing the pitch syllables.
- Sing the pitch syllables using hand signs.

Remind them that they already know the hand sign for the new pitch.

Slide 4

Have students

- Figure out the pitch syllables for line 1.
- Practice singing the pitch syllables for line 1.
- Add hand signs while singing the pitch syllables for line 1.
- Figure out the pitch syllables for line 2.
- Practice singing the pitch syllables for line 2.
- Add hand signs while singing the pitch syllables for line 2.
- Sing pitch syllables for both lines 1 and 2 while using hand signs.

Continue with this process until students can sing and sign the entire countermelody.

Music Reading Practice Tracks

The Music Reading mp3 Practice Tracks provide support for students in the following ways as they read the countermelody for “Li’l Liza Jane”:

1. Music Reading Practice Track Melody – After a sung count-off, the countermelody is sung using pitch syllables.
2. Music Reading Practice Track Melody and Accompaniment – After a sung count-off, the countermelody is sung using pitch syllables supported by a keyboard accompaniment.
3. Music Reading Practice Track Accompaniment – After a sung count-off, a light, supportive keyboard accompaniment is played, giving students the opportunity to read and sing the vocal part independently.

Singing: Part Singing

Students will learn the countermelody with text.

Add the lyrics below to the countermelody.

Verse 1: Down in Baltimore, Miss Eliza Jane.
Street car by my door, Miss Eliza Jane.

Refrain: Oh, Eliza Jane, Miss Eliza Jane.
Oh, Eliza Jane, Miss Eliza Jane.

Verse 2: Down in Baltimore, Miss Eliza Jane.
Carpet on the floor, Miss Eliza Jane.

Verse 3: Down in Baltimore, Miss Eliza Jane.
Silver on the door, Miss Eliza Jane.

Verse 4: Come and be with me, Miss Eliza Jane.
I’ll take care of thee, Miss Eliza Jane.

Divide the class in half. Use the Song Accompaniment Track and have half the class sing the song with the lyrics as written, and the other half sing the countermelody with the lyrics above.

Reading and Notating Music: Reading Melody

Music Reading Practice: low *do* and high *do*

Extra Activities:

- Use the hand sign ladder on Slide 3 to provide additional practice and repetition for students to learn that *do* can be lower or higher.
- Point to the hand signs for low and high *do* (alternating and repeating them) as students sing or play the pitches on the piano or barred instruments (octave C's).
- Group students in pairs and provide each pair with high and low C tone bells or a barred instrument. Invite one student to slowly show high and low *do* hand signs (alternating and repeating pitches), while the other student plays the corresponding high and low *do* pitches on the instrument. Switch places and repeat.
- Play octave C's on the piano, tone bells, or a barred instrument and ask students to use higher and lower hand signs to show *do* and high *do*.
- Group students in pairs and provide each pair with high and low C tone bells or a barred instrument. Ask one student to sit or stand with his or her back to the instrument, so that the student cannot see the bars. Invite the other student to slowly play high and low *do* (alternating and repeating pitches), while the student with his or her back to the instrument shows corresponding high and low *do* hand signs. Switch places and repeat.

For reinforcement, let students see, hear, sing, and play an octave in other keys on the piano or barred instruments.



Song Notation

Li'l Liza Jane

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Song Notation (Interactive Performance) • Song Notation (Interactive Practice) • Song Notation (Animated) • Song Notation (Projectable) • Song Notation (Printable) • Instructional Activity (Interactive) • Music Reading Notation (Projectable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Elements of Music: Form

Students will review the Verse-Refrain, two-part A B form.

Before displaying the Song Opener (Projectable): Li'l Liza Jane, play the Song Vocal Track: L'il Liza Jane and ask students to listen for the number of verses they hear. Encourage students to sing on the refrain.

ASK How many verses did you hear? (four)

In the verse, do the words stay the same or do they change?
(There are different words for each verse.)

In the refrain of the song, do the words stay the same or do they change? (They stay the same.)

Display Slide 1 of the Song Notation (Projectable).

- Read the text.
- Invite students to follow the notation and sing "Li'l Liza Jane" with the Song Vocal Track.
- Ask students to listen for a new pitch as they sing "Li'l Liza Jane," and to raise their hand when they hear it.

Singing: Vocal Development

Encourage students to sing "Li'l Liza Jane" with their most beautiful voices. Talk to them about articulators (lips, teeth, and tip of the tongue) and how they will use their lips to form a very round "Oh" for the high note on the refrain. Encourage students to **articulate**, so the words will be understood.

Integrated Curriculum: Social Studies

Students will learn about the city of Baltimore and its elegant row houses.

Display Slide 1 of the Song Opener (Projectable): Li'l Liza Jane and direct students attention to the artwork.

- Explain that Baltimore, Maryland, has been a prosperous city since before the American Revolution. The city is still very well known for its elegant row houses, like the ones shown in the illustration.



TEACHER NOTES

- Have students research row houses in the United States and bring in examples (pictures) to share with other students.

Integrated Curriculum: Language Arts/Art

Students will learn about Baltimore through the book, *Aunt Flossie's Hats (and Crab Cakes Later)* by Elizabeth Fitzgerald Howard (Clarion Books, 1995).

- Learn about Sarah and Susan and their visits to their Aunt Flossie in Baltimore. Each hat in her collection has a special story.
- Give each student a cutout in the shape of a hat and some art supplies. Invite them to decorate the hats to represent themselves and the memories they have.
- Ask students to write about their hats by responding to the writing prompt: Why does this hat represent you?
- Invite students to share their art work and writing with the class.



Enrichment Activity (Interactive)

Cement Mixer

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Enrichment Activity (Interactive): Hotspot • Song Notation (Interactive Performance) • Song Notation (Animated) • Song Notation (Projectable) • Song Snippet (Animated): Cement Mixer • Instructional Activity (Projectable): Cement Mixer • Enrichment Activity (Interactive): Joe Turner Blues 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Music Past & Present: Genre & Style, Historical Periods

Integrated Curriculum: Related Arts; Social Studies

Students will discuss jazz music and its progression from 1890 to the present, learning about musicians who were important in the development of jazz.

Use one of the interactive or audio options to have students sing or listen to "Cement Mixer." Remind them that the song is an example of jazz music. You may wish to refer to Slide 1 of Song Notation (Projectable) and Instructional Activity (Projectable) to refresh students' understanding of jazz music and its elements.

SAY Jazz music is a uniquely American musical style.

Display Enrichment Activity (Interactive): Cement Mixer. Give students time to study the image and timeline silently.

ASK **What decade did jazz music begin in the United States?** (1890s)

Invite students to share what they know about the types of jazz listed on the timeline since the 1890s. If students have older brothers or sisters who play in school ensembles, they may have heard swing arrangements. They also may be familiar with "smooth jazz" from the radio. Remind students if you have used the song "Joe Turner Blues" with music class. Students also may have played a ragtime piano piece if they take private piano lessons. Encourage students to talk about any styles of jazz music they have encountered in their lives, sharing what they know about the "sound" of each style, as well as their impressions of the style.

Then invite students to explore the timeline. Call on volunteers to click on the hotspots and read the text aloud. Have the student "in charge" of each hotspot click the Play button to hear about an important jazz musician from that era.

You may wish to share additional information about each jazz era:

Blues, Ragtime, & Dixieland The blues arose from the work songs, hymns, and field hollers of African Americans who were former slaves or descendants of slaves. These songs were usually about sadness and love, but sometimes contained elements of humor. Ragtime was mostly piano music played in dance

TEACHER NOTES

halls. Dixieland was a type of jazz for a small group of players including cornet, clarinet, trombone, piano, and drums.

Early Jazz Louis Armstrong began his 50-year career in the 1920s. He was famous for his flashy trumpet playing, improvisations, and scat singing. Later, other jazz musicians called him "Pops," because they thought of him as the "Father of Jazz." Another famous early jazz musician was Bessie Smith, who sang the blues and was known as "The Empress of the Blues."

Swing Duke Ellington, Count Basie, and Benny Goodman were famous bandleaders of the swing era. Duke Ellington wrote over 2,000 compositions for big band, and his band played into the early 1970s.

Bebop The name "bebop" may come from scat syllables. The rhythm of the word matches the last two sixteenth-notes typically heard at the end of a phrase in bebop music. Charlie Parker (saxophone), Thelonious Monk (piano), and Dizzie Gillespie (trumpet) were pioneers of bebop.

Fusion Miles Davis was an innovative trumpet player and bandleader who helped create the fusion style. He included electric guitars and keyboards, as well as percussion rock bands used, such as shakers, scrapers, and hand drums. Other popular fusion musicians included Pat Metheny, Chick Corea, and Herbie Hancock.

Jazz Revival Changes in jazz seemed to stop coming in the 1980s, with the exception of smooth jazz. However, the 1990s brought a jazz revival with a co-existence of many of the jazz styles of the past. Wynton Marsalis is the first musician to win Grammy awards in both classical and jazz styles. He aimed to "return to the roots" of jazz in some of his recordings.



Song Notation

Cement Mixer

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Song Notation (Projectable) • Song Notation (Interactive Performance) • Song Notation (Interactive Practice) • Song Notation (Animated) • Song Notation (Projectable) • Song Notation (Printable) • Song Keyboard Accomp. (Interactive) • Song Keyboard Accomp. (Printable) • Instructional Activity (Projectable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Elements of Music: Form

Students will listen to discover how two different sections in a song are arranged to create **AABA** form.

Discuss the characteristics of jazz with students. Encourage them to draw on their experiences with jazz in music class, as well as in other areas of their lives. Then display Slide 1 of Song Notation (Projectable). Invite a student to read aloud the basic description of jazz.

Play the Song Vocal Track and encourage students to listen carefully to determine whether any of the sections of the song are heard more than once.

SAY “Cement Mixer” has four sections.

ASK **Did you hear any sections repeat?** (Yes)

SAY There are some symbols in the song notation that can help you to identify the sections, and that can also help you to read the music.

Distribute copies of Song Notation (Printable) for students to see the “road map” symbols that will allow them to follow the song’s notation.

Ask students to find the repeat sign, the first and second endings, the Coda and the *Coda* symbol, and the *D.C. al Coda*. Review the meaning of these symbols. Invite students to read aloud the lyrics from beginning to end, observing the repeat first ending, repeat sign, second ending, *D.C. al Coda*, the *Coda* symbols, and the *Coda*. Assure students that by observing the symbols, they will be able to follow the notation more easily and sing the song without getting lost.

Display Slide 2. Ask students to use their printed copies of Song Notation (Printable) to find the **A** and **B** sections. Alternatively, move through the slides of notation in Song Notation (Projectable).

ASK **How is the B section different from the A section?** (The **B** section begins with even quarter notes. No phrases repeat in the **B** section, as they do in the **A** section. The words are different from those of the **A** section.)



TEACHER NOTES

Display Song Notation (Projectable) notation and invite students to sing the **A** section, and then the **B** section with the Song Vocal Track.

SAY Now that you've identified, analyzed, and sung each section of "Cement Mixer," identify the form of the song. (**AABA**)

Guide students to follow the notation in Song Notation (Projectable) and sing "Cement Mixer" from beginning to end. Or you may choose to use one of the interactive options—Song Notation (Animated) or Song Notation (Interactive Performance). Explain that "Swing" means the eighth-note patterns are not sung evenly; rather, the first note of each pair is given a slight emphasis.

To give students further experience with the song "Cement Mixer" and to have them learn more about jazz and scat singing, use Instructional Activity (Projectable) and the accompanying Teacher Notes.



Instructional Activity

Jingle All the Way

Interactive Learning and Presentation Options:

- Song Notation (Projectable)
- Instructional Activity (Interactive): Multiple Choice

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Elements of Music: Dynamics

Display the Instructional Activity (Projectable) and discuss the information on the first screen about dynamics in music.

- Explain in more detail the definition of dynamics.
- Demonstrate how to pronounce the terms symbolized by the dynamic markings shown (*pianissimo*, *piano*, *mezzo piano*, *mezzo forte*, *forte*, and *fortissimo*).
- Facilitate the class coming up with the correct answer to the question at the bottom of the screen. Which symbol represents the loudest sound? (*ff*)
- Point to each symbol at random and have students say its word at the appropriate dynamic level (for example: point to *pp*, the students say *pianissimo* in a very low whisper).
- Invite a volunteer to come up to the board and conduct the class in a dynamics speech piece.

Navigate to slide 2 to explore details about dynamics and how they are shown in music notation.

- Support the class in finding the dynamic symbols in the notation shown.
- Facilitate students in discovering the answers to the questions: How would you sing the first line of the song? (loudly) How would you sing the second line? (medium softly)

Navigate to slide 3 to further explore dynamic markings in music and to sing with dynamics shown.

- Have students find the word *subito* [soo-bee-toh] at the beginning of the second line. Pronounce the word for them. Have them say it back. Discuss its origin and meaning as shown on the screen.
- Ask a volunteer to answer the question shown: If you are singing loudly and you see the word *subito* before *mp*, what would you do? (suddenly sing a bit softer but not very softly)
- Conduct the class in singing the two lines of music, following the dynamics as written.

TEACHER NOTES

Navigate to slide 4 where students can practice their understanding of dynamics.

- Have students fill in the write-on lines to arrange the dynamics in order from loudest to softest.
- Provide support as they figure out the order.

Navigate to slide 5 where students learn about *crescendo* and *decrescendo* in music.

- Discuss with the class the various ways they can change dynamics gradually. Explore with students how the mood of the music might be affected. (Getting louder gradually might create more tension, excitement, and or suspense; getting softer gradually might release tension, become calmer, and so on.)
- Demonstrate how to pronounce the words *crescendo* [kreh-SHEN-doh] and *decrescendo* [deh-kreh-SHEN-doh].
- Encourage students to echo you.

Navigate to slide 6 where students can practice finding dynamic markings in song notation and then perform dynamics as written.

- Support students in finding the dynamic symbols and words in the notation shown.
- Engage them in the questions presented to explore possible answers.
- Conduct them in singing the music following the dynamics.



Song Notation

Jingle All the Way

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Melody: *so, la, ti, do*

Show the Song Notation (Projectable).

Invite students to

- Sight-sing the first 4 measures using pitch syllables and hand signs.
- Sing once more, checking for accuracy.
- Next, add the words and have students sing the first 8 measures. (Encourage them to sing with the dynamics shown.)

Focus on measures 9 through 16 in two parts.

- Invite students to read through voice part 2 and identify the known song (Jingle Bells).
- Teach the class to sing part 1.
- Organize students into two groups to sing these 8 measures. Have one group sing part 1 while the other sings part 2.
- Switch parts.

Draw students' attention to the last 4 measures of the song.

Ask them to

- Sing part 1 with pitch syllables and hand signs.
- Sing part 2 with pitch syllables and hand signs.
- Re-establish the two groups for part-singing.
- Add the words and sing both parts together.

Prepare the class to sing the entire song with the recording.

- Highlight the pre-learned excerpts and sing those sections in two parts.
- Teach part 1 in the other sections and have students sing that part all the way through in unison.
- Have the class sing the song with the recording as indicated in the score (part 1 alone, part 2 alone, parts 1 and 2 together).
- Have students follow as you conduct.

TEACHER NOTES



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Enrichment Activity

Over My Head: Echo Effect

Integrated Curriculum: Science

Display slide 1 from Enrichment Activity (Projectable). Echoes occur in many natural environments. You may also hear them in a man-made structure. Review with students the concept of echo singing and how it is used in the song "Over My Head" where echoes are used in a musical environment as well.

ASK Have any of you experienced an echo?

Encourage students to share the various places they have heard echoes. Perhaps they were in a gymnasium, auditorium, long hallway, cathedral, canyon, or valley.

ASK What did the echo sound like?

Have them explain their surroundings when it occurred.

Inquire further and ask if they were able to reproduce the echo even when standing in a slightly different location.

Display slide 2 from Enrichment Activity (Projectable). Ask students if they have ever called out "hello," and gotten an answer back with the same "hello" in their own voice.

Have students analyze the technical illustration on how an echo works at the bottom of slide 2.

Choose a student to

- Explain the illustration to the class. Use this as an opportunity to guide students to the correct understanding of the echo phenomenon.
- Apply this understanding to a real-life situation.

SAY If you stand in the Grand Canyon and shout "hello," explain what happens with the sound that comes from your mouth. (The sound waves leave the mouth and travel in the direction the person was facing. If the sound hits a hard surface it will bounce and propel back to the original sender.)

Share with students that not all environments allow echoes to happen. The situation has to be just right.

Explain to students that

- Not all sounds that bounce off of a hard surface make an echo.
- Yelling "hello" in your classroom does not create an echo. The sounds bounce off of a hard surface, but you don't hear an echo. This is because the distance is too short. Sound travels so fast that it bounces back to you before you can hear the echo.
- A distance of at least 85 yards is required to make a good echo, which takes $\frac{1}{2}$ second to return to you.

TEACHER NOTES

- The object that is bouncing the sound waves back to you needs to have a hard and smooth surface.
- If a sound wave bounces off of a surface that has many bumps and edges, it disperses the sound in many directions, and weakens the effect of the echo.
- A surface that is soft will absorb sound and not create an echo at all. For example, when there is a heavy snowfall, the environment is very quiet because the snow acts as an absorber of sound.
- A cave is a fantastic place to create an echo because there are multiple hard surfaces for sounds to bounce between. This is a location where most of the sound leaving the source will again return after bouncing between the many surfaces of a cave.

If you are able to, take the class into a large empty room, hallway, or gymnasium and see if students can yell "hello" and create their own echoes.

Support students' understanding of the echo by having them participate in a hands-on activity.

Have students simulate an echo by having

- Student A get behind a door or classroom partition.
- Student B stand across the room facing the door or partition.
- Student B yell out "hello."
- Student A yells back "hello."

Student A, behind the door, is the "echo." Ask for a student volunteer to

- Explain how the echo would have worked had it been real. Have the student leave his or her seat and trace the movement of the sound from one place to another by walking across the room.

You may also add another partition in the room. Show how, depending on the angle Student A is standing, the sound can bounce from wall-to-wall.

For more in-depth discussions on echoes, share how some animals use a form of echo as a way to locate objects. The following examples are forms of echolocation.

- Bats create a high-pitched sound that travels, bouncing off objects. When the sound returns, the bat is able to calculate how far the object is as well as how large it is. This ability prevents bats from flying into objects in their path.
- Dolphins emit a clicking noise that creates sound waves. The sound waves bounce against surrounding objects. When the sound reflects back, the dolphin uses it to visualize an image.



Song Notation

Over My Head

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Song Notation (Interactive Performance) • Song Notation (Interactive Practice) • Song Notation (Animated) • Song Notation (Projectable) • Song Notation (Printable) • Instructional Activity (Interactive): Multiple Choice • Song Keyboard Accomp. (Interactive) • Song Keyboard Accomp. (Printable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Texture & Harmony: Echo Singing

Project Song Notation (Interactive Performance). Review with students the concept of echo singing and how it is used to create texture and harmony. (Echo singing is a two-part texture.)

Project Song Notation (Interactive Practice) and encourage students to listen to the melodic phrases that use the syllables *do-re-mi*. Have students

- Sing do-re-mi patterns to learn the pitches used in the echo song. Then echoing a variety of patterns that are introduced by the teacher. For example,
 - *do-do-mi*
 - *mi-re-do*
 - *do-mi-re-do*
 - *do-re-mi-re*, etc.

Play the Song Notation (Interactive Performance) track again. To strengthen students' confidence in singing the phrase while correctly counting the beat of the long notes, this time

- Slow the speed in the Interactive Player to practice singing the song melody *without* the echo part.
- Using body percussion, have students tap the beat to reinforce counting through the whole note ending each phrase.
- Repeat until students are comfortable singing the individual part.

Once students are confident in singing the melody,

- Divide the class into two groups.
- Group A will sing the melody.
- Group B will sing the echo part.
- Repeat. Have students switch parts and sing again.
- Gradually increase the speed, using the Interactive Player, until students confidently sing the echo song.

TEACHER NOTES

- Point out that holding the long notes while another part is being sung creates harmony.

Have students sing "Over My Head."

Echo Song: Creative Movement

Encourage students to create physical gestures while singing "Over My Head."

Project Song Notation (Projectable) slide 1. Share with students that "Over My Head" is a song strongly tied to the civil rights movement. It is derived from an African American spiritual.

Have students

- Split into two groups, Group A and Group B.
- Sing "Over My Head" with the Song Vocal Track.
- Make an arc in the air with one arm during the long notes. (This physical movement will show how to hold the long note for a full, four counts.)

To extend the physical echo movement beyond the simple movement of the arm, move to Song Notation (Projectable) slide 2.

Have students select a partner. One student is A and the other is B.

- Student A will sing the top line of "Over My Head."
- While singing, the student will also make a physical movement for four measures. Encourage students to use their full body as well as facial expressions. Convey a mood with the movement such as happiness, sadness, wonder, awe, or anger.
- Student B will sing the echo line.
- While singing, student B will mimic the physical and facial movements that student A creates.

Play the Song Accompaniment Track and have student partners perform the song for their classmates. Encourage the students to make exaggerated gestures and facial expressions.

Integrated Curriculum: Social Studies

Spirituals are a type of religious folk song.

In many spirituals, the lyrics express the hope of life in a better place after death. For many enslaved African Americans, these references were also about the hope of reaching the freedom of the North. More recently, spirituals and freedom songs became associated with the African American civil rights movement. Songs were taken from spirituals and words altered to fit the civil rights movement.

Ask students to suggest at least two important periods in American history when songs such as "Over My Head" might have been particularly relevant. (Civil War and civil rights) Discuss the meaning of the word *civil*.

With the help of the class, make a list of additional reasons why people today might sing this song (for example, disability rights, homelessness issues).

TEACHER NOTES





Enrichment Activity (Interactive)

Funwa Alafia: Welcome to West Africa

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Enrichment Activity (Interactive) • Sound Bank Multimedia Reference: Axatse, Dundun, Gankogui, Kpanlogo, Mbira 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Sound Bank Audio: Axatse, Dundun, Gankogui, Kpanlogo, Mbira • Song Vocal Track: Funwa alafia • Song Vocal Track: Welcome, My Friends • Song Accompaniment Track
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Integrated Curriculum: Social Studies

Elements of Music: Timbre & Tone Color

Music of American & World Cultures: Africa

Students will explore the following West African topics:

- Geographical location
- Language and greetings
- Mask and textile arts

Display Enrichment Activity (Interactive): Funwa alafia (“Welcome to West Africa”).

If available in the classroom, use a world map or globe for additional reference.

ASK **What major ocean would we have to cross to get to West Africa?** (Atlantic Ocean)

How long would it take to fly there from here? (Encourage all guesses.)

SAY As you can see on our map, West Africa is comprised of many different countries. (Guide students in naming some of the countries shown on the map.) West Africa is a region within the larger continent of Africa. Africa is huge—more than three times the size of the United States. The African continent has many kinds of people and religions, with thousands of languages.

Hotspot 1: Greetings

SAY The song “*Funwa alafia*” is sung in call-and-response style and is a way of greeting new friends through singing, playing instruments, and dancing.

Here are ways to say “hello” in some of the many languages heard in West Africa. Say them aloud. Then practice saying them and having a partner say them back to you. Make up a movement of “hello” as you speak the words in call-and-response.

TEACHER NOTES

Say each of the greetings as students echo you. Point to the word as you say each greeting. Invite students to

- Work with a partner.
- Respond to their partner with a greeting as he/she says each greeting (call and response).
- Incorporate a gesture with the greeting (shake hands, wave, head nod) to accompany the words.

Hotspot 2: Textile Art

This is a Kente cloth from the Ewe and Ashanti people of Ghana. *Kente* means “that which cannot be torn apart.” (The community, family, or tribe’s beliefs are woven or held together—similar to a woven basket—symbolizing a strong bond.) Kente is hand woven on looms, its patterns and colors have special meanings, tell a story, preserve history, and are worn with pride.

The color and design of the Kente cloth may seem simply colorful to the outsider; however, the design and color choices in the cloth tell a story about heritage and family beliefs.

The designs portray many things, such as a person’s

- Creativity.
- Life experience.
- Religious philosophies.
- Family lines.

Colors chosen in the Kente cloth have meanings, as well. A few examples of the symbolic meaning of color include

- Pink: associated with the female; mild and gentle, calmness and sweetness.
- Red: associated with blood; symbol of seriousness, sacrifice, and struggle.
- Blue: associated with the blue sky; symbolizes good fortune, peacefulness, and harmony.
- Green: associated with vegetation; symbol of growth, fertility, prosperity, and rejuvenation.
- Black: signifies maturity; symbol for spiritual energy, antiquity, and communion with ancestral spirits.
- Yellow: associated with the yoke of an egg and/or the mineral gold; symbolizes preciousness, royalty, wealth, and fertility.

ASK As you look at this example of Kente cloth, what story could you tell about the person wearing it, based upon what you know about the meaning of colors?

Hotspot 3: Mask art

Invite a student to read aloud the text on the popover.

SAY Masks are not only a beautiful form of visual art, they also become part of theater and dance, as they are used to create characters, tell stories,

TEACHER NOTES

and communicate traditions from one generation to another. Masks are another symbol of West African culture.

ASK **How would you describe the mask on the right?** (Answers will vary, but may include: carved from wood, looks smooth, simple design, etc.)

What materials were used to make the more intricate mask on the left? (Answers will vary, but may include: ebony wood, brass inlay, gold paint, etc.)

What kind of character do you think this mask represents?
(Encourage students to provide reasons for their responses.)

Hotspot 4: Instruments

SAY There are many different types of drums and rattles used in West African music groups. In addition to percussion instruments, flutes and wooden or ivory horns can be found throughout the continent.

Play the audio example and direct students to imagine themselves playing the instruments as they listen to the timbre of each example: *djembe*, *donno*, *gankogui*, *shekere* (*axatse*).

Note: For additional support of students' ability to hear individual instruments in the listening example, as well as the instruments presented in hotspots 5-7, you may play Sound Bank Audio clips of the following instruments: *dundun*, *axatse*, *gankogui*, *mbira*, and *kpanlogo*. Sound Bank Multimedia Reference is also available for these instruments.

Hotspot 5: African Percussion

SAY This is a song from Ghana called "*Che, che, koolay*." The ensemble contains *dundun*, *axatse*, *gankogui*, and *mbira* instruments.

ASK **Can you hear the *axatse*? How would you describe the sound?**

Hotspot 6: Drumming

Invite a student to read aloud the text on the popover.

SAY This example is a song called "*Nana kru*," which is a traditional song from the Kou tribe of Liberia. Listen for the different types of drums as they each enter the ensemble at different points in the music.

Hotspot 7: Highlife

Have a student read aloud the text on the popover, then play the audio example.

Share with students that this ensemble is an example of a *highlife* ensemble. The beginning of the excerpt uses traditional African instruments. After the introduction, the western jazz instruments are introduced.

Direct students to listen for the *djembe*, *axatse*, *conga drums*, and the entrance of the brass instruments.



Song Notation

Funwa alafia (Welcome, My Friends)

Interactive Learning and Presentation Options:	Audio Options:
<ul style="list-style-type: none"> • Song Notation (Interactive Performance): Funwa alafia • Song Notation (Interactive Performance): Welcome, My Friends • Song Notation (Interactive Practice): Funwa alafia • Song Notation (Interactive Practice): Welcome, My Friends • Song Notation (Animated): Funwa alafia • Song Notation (Animated): Welcome, My Friends • Song Notation (Projectable) • Song Notation (Printable) • Play-Along (Percussion) Notation (Projectable) • Play-Along (Percussion) Notation (Interactive Performance) • Play-Along (Percussion) Notation (Interactive Practice) • Song Keyboard Accomp. (Interactive) • Song Keyboard Accomp. (Printable) 	<ul style="list-style-type: none"> • Song Vocal Track: Funwa alafia • Song Vocal Track: Welcome, My Friends • Song Accompaniment Track • Song Pronunciation Practice Track • Sound Bank Audio: Djembe • Sound Bank Audio: Dundun

Reading Ostinatos and Call-and-Response Form

Students will sing a call-and-response song and move to an eight-beat ostinato.

Display Slide 1 of the Song Notation (Projectable): Funwa alafia and read aloud the text on the opening slide.

You may wish to share with students that

- Music and dance are a part of all phases of daily life in Africa—economic, political, recreational, and ceremonial.
- Many of the languages in the world are “tone” languages. A word carries different meanings when said with different pitches or inflections of the voice.
- In addition to many African languages being tonal, there are other regions of the world that also use tones in their languages. See the Extension Activity below for a fun activity to show how tones in a language may alter the meaning, even when the word is written the same.

SAY Two drums that are common in Africa are the *djembe* and *dundun*. Let’s listen to the two different drums.

Play the Sound Bank Audio clips for *djembe* and *dundun*.

ASK **One of these drums is also referred to as the “talking drum.” Which one is it? (*dundun*)**

Why? (The *dundun*’s pitch can be altered to mimic the tone of human speech.)

Move forward to Slide 2.

TEACHER NOTES

SAY Listen to the call-and-response song “*Funwa alafia.*”

ASK **Can you identify when the soloist sings the *call* in this song?**

Have students

- Raise their hands when they hear the soloist or the call section of the music.
- Stand or freeze their bodies when they hear the group singing or the response section of the music.

Play the Song Vocal Track and instruct students to listen and follow the notation while listening for the *call and response*.

ASK **How many people sing the *call*?** (one person, the soloist)

How many people sing the *response*? (a group of singers)

SAY An *ostinato* is a repeated pattern.

ASK **Do you hear any *ostinatos*?**

Can you describe the melody of each?

Play the Song Vocal Track again so students can listen for the ostinatos.

Invite students to identify the ostinatos and point to them in the music notation on Slide 6. Have students share why they think certain patterns are ostinatos.

Answers may include

- The words and rhythms repeat.
- The melody of the *call* stays the same each time.
- The *response* is lower the second time.

Display Slide 3 and invite students to

- Choose either the four-beat *call* or the four-beat *response* section.
- Create a four-beat movement for the section they choose.
- Sing and move to their respective part as the Song Vocal Track is played.
- Share their individual movement ostinatos while the class sings with the Song Accompaniment Track.

Move forward to Slide 4.

SAY Now let’s combine our movements with a partner.

Pair students with a partner then invite them to share their individual movements for their four-beat phrases. Then combine the movement patterns to create an eight-count pattern. Share the patterns with the class.

Play the Song Accompaniment Track as students sing and move together.

Move forward to Slide 5 and guide students in creating a welcoming phrase for the song.

SAY Remember, this is a welcoming song so let’s create sentences or words of welcome that we can speak as a class before we sing and move.

TEACHER NOTES

Write down students' ideas of *welcome* on the board and combine these into a longer sentence. Practice as a large group for an introduction to the song.

Play the Song Accompaniment Track. Have students sing the welcoming phrase during the song introduction, then sing and perform ostinato movements with the song.

Extension Activity

Depending on student interest, you may wish to present a portion of this information or work through the activity in its entirety.

Share with students that, like many African languages, Mandarin Chinese language also has multiple tones. To share how different tones used on the same word can affect its meaning write the following on the board:

ma

SAY The word *ma* means mother but also means horse, scold, hemp, and is used when asking a question. It is important to put the correct tone on the word or you may be calling your mother a horse!

Write the following on the board:

mā mà mǎ ma

SAY With the different tones, these four words mean

Did mother scold the horse?

Students may enjoy saying the word with the different tones so that they can relate the language to singing. Use the chart below to teach students how to use inflection in their voice to say the different tones.

mā = high and level sound
má = rising tone
mǎ = tone dips then rises
ma = no emphasis
mà = tone falls sharply to bottom

- Change the tempo.
- Change the volume. (Make sure to indicate when it is loud or soft.)
- Turn off the sound of the melody line with the Digital Mixer by moving the slider all the way to the left, and then play only the song accompaniment while students sing the song.

Use the Interactive Player to adjust the tempo when students are learning to sing the words to the song.

TEACHER NOTES



- Play the song at a slow enough tempo that students can sing through the song without hesitation.
- The tracking feature supports students in following the notation and lyrics, as the music plays.
- In the Digital Mixer, turn off the Vocals. Then play only the accompaniment while students sing the entire song.
- Identify the ostinatos found in the notation.
- Identify the call-and-response sections in the song.
- Identify other notation elements such as time signature, measures, bar lines, treble clef, and staff.



TEACHER NOTES

Play-Along (Percussion) Notation (Interactive Performance)

This related activity will give students the opportunity to read and play rhythm patterns that include quarter notes and quarter rests in order to perform a five-part percussion ensemble to accompany the song "*Funwa alafia*."

MOVEMENT ACTIVITY

Get on Your Feet

Words and Music by John DeFaria, Clay Ostwald, and Jorge Casas
Choreography by Rochelle Mann

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (8 m.); Refrain (8 m.); Verse 1 (20 m.); Refrain (8 m.); Verse 2 (12 m.); Refrain (8 m.); Coda (18 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice) and Song Notation (Interactive Performance) options may be used to adjust the tempo to facilitate teaching and learning the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance steps with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

PREPARE

BACKGROUND

Latin dance styles have been popular in the United States since the 1920s. *Salsa* arrived in the 1960s when Cubans immigrated to Florida.

SAY *Salsa* is the name of a spicy sauce that many of us enjoy with chips or on top of other dishes. *Salsa* music is like a sauce—It is a combination of many styles of music including Afro-Cuban jazz, disco, and big band sounds.

Invite students to

- Listen to, or sing along with the recording and identify the various sounds heard in *Get on Your Feet*.
- Gently clap a 1-and-2 or quick-quick-slow pattern while they listen.
- Step the same rhythm in place.

MOVEMENT ACTIVITY



Get on Your Feet Dance Directions continued

TAKE ACTION

FORMATION

Begin by practicing the patterns in a line or in individual places throughout the designated space.

Knees and hips should be slightly relaxed, and the steps are small and flat. Move hips slightly forward with each forward step and backward with each backward step. The pattern is “quick-quick-slow, quick-quick-slow” or “1 and 2, 3 and 4.”

BASIC SALSA PATTERN

Starting on the left foot, demonstrate the following:

- Quick: step forward on left foot (count 1).
- Quick: step backward on right foot (count “and”).
- Slow: step on left foot beside the right (count 2).
- Quick: step backward on right foot (count 3).
- Quick: step forward on left foot (count “and”).
- Slow: step on right foot beside the left (count 4).

Remind the students to think:

- Front, back, together, hold
- Back, front, together, hold

Now practice the same patterns beginning with the right foot forward.

- Quick: step forward on right foot (count 1).
- Quick: step backward on left foot (count “and”).
- Slow: step on right foot beside the left (count 2).
- Quick: step backward on left foot (count 3).
- Quick: step forward on right foot (count “and”).
- Slow: step on left foot beside the right (count 4).

As students become more comfortable, encourage them to move next to someone else and perform the patterns as partners. They may dance facing each other or side-by-side. Holding hands is optional.

FOR ADDITIONAL PRACTICE

Encourage the students to try the *Salsa* Crossing Step and the *Salsa* Side Step, first beginning with the left foot, and then beginning with the right. Then practice all of the *salsa* patterns in any order.

SALSA CROSSING STEP (MOVE HIPS FORWARD ON EACH CROSS STEP.)

- Quick: step forward left foot across right (count 1).

MOVEMENT ACTIVITY



Get on Your Feet Dance Directions continued

- Quick: step backward on right foot (count "and").
- Slow: step on left beside right (count 2).
- Quick: step forward right foot across left (count 3).
- Quick: step backward on left foot (count "and").
- Slow: step on right beside left (count 4).

SALSA SIDE STEP (MOVE HIPS ON EACH SIDEWAYS STEP.)

- Quick: step sideways to the left (count 1).
- Quick: step right beside left (count "and").
- Slow: step sideways to the left (count 2).
- Repeat side step to the right (3 and 4).



Instructional Activity (Projectable)

Flip, Flop and Fly

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Instructional Activity (Projectable) • Song Notation (Projectable) • Song Notation (Animated) • Song Notation (Printable) • Song Notation (Interactive Practice) • Song Notation (Interactive Performance) • Music Maker Multimedia Reference: Louis Armstrong 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Elements of Music: Rhythm

Students will identify the rhythmic components of “swing,” including anticipation.

Display Slide 1 of Instructional Activity (Projectable): Flip, Flop and Fly.

SAY Read the first line of the song notation, using a straight rhythm (as notated).

ASK **Does that sound like the blues?** (No—all the syllables are the same length—there is no swing; it sounds straight, or mechanical.)

How might we change the rhythm to make this phrase sound like the blues? (Invite students to explore various ways to read the phrase in a blues style.)

Navigate to Slide 2.

Have a volunteer read the text on the slide. Ask students to look at the notation.

SAY Let’s try making a combination of long and short rhythms with the lyrics. This is how those lyrics would look in $\frac{12}{8}$ meter. The result is a smoother and natural-sounding sentence and rhythm.

Navigate to Slide 3.

Have students read the text on the slide.

SAY Most blues songs are in the oral tradition and were never intended to be written down. When they are notated, they are normally written in $\frac{4}{4}$ and then the piece is notated as “swing.”

“Swing” means to make the value of the eighth notes uneven. Unlike in classical music, the note values are approximate, with the length of the note at the discretion of the performer as well as changed or altered by the performer.

This “swing” is expected because it is part of the musical style.

Review the definitions of key words on this slide to ensure student understanding of the terms and concepts.

TEACHER NOTES

You might also volunteer to sing both the straight version and the swing version of the opening phrase, one right after the other. This will solidify the style differences. (Perhaps the class might agree to snap their fingers on the offbeats of the swing section.)

ASK Does anyone recognize this famous jazz trumpeter? (Louis Armstrong)

See Extension Activity: Louie Armstrong below.

Navigate to Slide 4.

Have a volunteer read the slide.

ASK What is the meter of this piece? ($\frac{4}{4}$) How are we told to perform this piece? (in "Swing style")

Lead students to feel and perform the common two-eighth-note pattern in a swing style. (See blue boxes on the slide.) Remind them that this is similar in feel to the $\frac{12}{8}$ meter example.

Tell them that it is a natural feeling that comes when performing "swing" style and not to worry about the rhythmic values of the notes.

Navigate to Slide 5.

SAY There is more to swing style than swinging two eighth notes. A performer can move a note to occur *slightly before* what is normally expected. This is called anticipation, which means to sing or play a note *before* the beat that one would expect to hear it.

Note: This practice creates an interesting tension between the rhythm of the words and melody and the accompaniment, which normally remains on the beat.

ASK Can you identify where the *anticipation* occurs in line 2 of Slide 5? (the eighth note tied to the final whole note)

After discussion, navigate to Slide 6 followed by Slide 7. Have students compare and perform

- The straight version of the phrase. (See red box on Slide 6.)
- The anticipated version of the phrase. (See red box on Slide 7.)

Navigate to Slide 8.

Have students study the slide and then read and chant the song notation for "Flip, Flop and Fly" with no anticipation. Guide students to understand that this non-swing style is the mechanical performance of the actual written rhythms, but that it does not feel right.

Navigate to Slide 9.

Have students also study this slide and compare the differences to the last version.

ASK Where does "the anticipation" occur in these phrases? (The whole notes are all anticipated; indicated by the red ties and underlines.)

Have students read and chant the words in the “swing” style of the eighth notes and *with anticipation*.

Display Slide 10.

Use the Song Notation (Projectable) or distribute the Song Notation (Printable) to students. Then have students sing “Flip, Flop and Fly” in a swing style and with anticipation.

Extension Activity: The Blues Style

Students may be interested in the following project or research items. Note that the genre of “blues” is quite large. Guide students to restrict their research.

Project: Blues Music

Allow students to research and explore the genre and the style of blues music. They will discover that “blues” is meant to be expressive, allowing the performer to show the maximum amount of emotion. The “blues” performer is free to change or improvise the musical elements to meet his or her expressive needs, allowing a great deal of freedom to the performer.

Allow students the ability to report back to the class on their research results. Clear all audio and photos to be certain they are appropriate for the classroom.

Extension Activity: Louis Armstrong, Jazz Master and Trumpeter

Project: Louis Armstrong

Louis (Louie) Armstrong is one of the most famous historical figures of the blues and jazz genres. His photogenic smile and puffed-out cheeks when playing the trumpet are part of his signature style.

Students may be interested in learning more about this historical musical figure. As a possible starting point, share Music Maker Multimedia Reference: Louis Armstrong with students.

If the projects will be presented to the class, preview all materials to ensure that they are appropriate. Always follow school and district guidelines in the administration of all in-class and out-of-class projects.

Extension Activity: Orff Arrangement

As an extension activity, have the class look at the Orff Arrangement Notation (Printable): Flip, Flop and Fly, which removes the swing style and sets the piece in a rock ‘n’ roll style. Have the class contrast the swing and straight styles and then perform the piece.

As a note, many popular songs in the 1950s were first performed as blues pieces and then transformed into rock ‘n’ roll standards.

- without hesitation.
- In the Digital Mixer, turn off the Vocals. Then play only the accompaniment while students sing the entire song.

When ready, turn off the tracking feature and have students sing with the accompaniment independently.

TEACHER NOTES





Song Notation

Flip, Flop and Fly

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Song Notation (Projectable) • Song Notation (interactive Performance) • Song Notation (Interactive Practice) • Song Notation (Animated) • Song Notation (Printable) • Song Keyboard Accomp. (Interactive) • Song Keyboard Accomp. (Printable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Music Past & Present: Genre & Style

Students will sing “Flip, Flop and Fly” and discover musical elements of the rock ‘n’ roll genre and style.

SAY Let’s talk about rock ‘n’ roll.

ASK **When did rock ‘n’ roll begin?** (The term “rock and roll” came about in the 1950s, but music with its stylistic elements, such as “rhythm & blues” or R&B, began earlier.)

SAY Rock ‘n’ roll, also called “R&R” and “rock and roll,” grew out of African American musical styles such as blues, gospel, and rhythm & blues, along with influences from country music.

Display Slide 1 of Song Notation (Projectable): Flip, Flop and Fly.

SAY Rock ‘n’ roll is a high-energy genre of music that is built upon the 12-bar-blues pattern. The rhythm of rock ‘n’ roll is characterized by a strong backbeat on the snare drum. Listen to the recording of “Flip, Flop and Fly” and be ready to discuss some of the style elements you hear.

Play the Song Vocal Track.

Have students list some of the musical characteristics of rock ‘n’ roll.

- Strong back beat
- Guitar, bass guitar, drums
- Simple chord patterns based on the 12-bar-blues progression
- Simple melodies

SAY Rock ‘n’ roll took root in several U.S. cities. In the South, Memphis (where Elvis Presley began his musical career) was crucial to the development of R&R. The cities of Cleveland, Chicago, Detroit, New York, and Buffalo were also important to the rock ‘n’ roll movement.

Navigate to Slide 2.

Have a student read the slide.

SAY “Flip, Flop and Fly” was a hit and was recorded by many artists.

TEACHER NOTES

ASK What is the term that is used to describe a new recording of a previously recorded song? (a cover)

Are “covers” used today? (yes) **Where?** (Internet, TV, radio, CDs; a popular site for seeing covers by fans is on YouTube.)

Navigate to Slide 3.

Have a student read the slide and lead students in a discussion.

SAY “Covers” helped to spread the popularity of rock ‘n’ roll by giving the songs a wider audience.

ASK If you were a teenager in the 1950s, what technologies might you have used to discover new rock ‘n’ roll songs? (The “45” vinyl record, a small vinyl disc that held a single three-minute song on each side; and radio. Both technologies played pivotal roles in the development of R&R.)

As an extension project or homework, ask students to research how many artists have recorded “Flip, Flop and Fly” or other songs they know. Have them research how the various covers are the same or different.

Navigate to Slide 4.

Have students sing “Flip, Flop and Fly” with the Song Accompaniment Track as they follow the song notation.



Instructional Activity (Interactive)

I Got Rhythm

Interactive Learning and Presentation Options: <ul style="list-style-type: none"> • Enrichment Activity (Interactive): Hotspot • Song Notation (Projectable) 	Audio Options: <ul style="list-style-type: none"> • Song Vocal Track
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Integrated Curriculum: Social Studies

Students will learn geographical and historical information about the song “I Got Rhythm” and its composer and lyricist, the Gershwin brothers.

You may wish to precede this activity with students listening to Song Vocal Track: I Got Rhythm or singing along with Song Notation (Projectable): I Got Rhythm.

Display Enrichment Activity (Interactive): I Got Rhythm (Hotspot).

Invite a volunteer to click on the question mark and read the instructions for using the activity.

SAY In this activity, each picture represents geographical or historical information about the song and the composer and the lyricist.

ASK **What city is shown in the photograph in the middle of the screen?** (New York City)

Share with students that New York City has always been a “hotspot” or “happening place” in the United States for music and all types of entertainment, such as plays, musicals, and dancing.

Note: The screen shows five “starred” images, each representing a hotspot. These may be viewed in any order. For convenience, the hotspots below are arranged in L-R order as they appear on screen.

Lead the class in a discussion about the related geographical and historical information provided in the text of each hotspot. Offer students context, as needed.

In each of the following, have students read the text on screen (replicated below) and add additional information to the discussion from the notes below.

Hotspot 1: The Gershwin Brothers

“George and Ira Gershwin were brothers. George wrote the music to ‘I Got Rhythm’ and Ira wrote the lyrics.”

ASK **What are lyrics?** (the words of the song)

Do you think the lyrics are written first, or the words? (Accept appropriate responses.)

Have students name contemporary artists who perform with siblings or relatives.

Hotspot 2: Young Ethel Merman

TEACHER NOTES

"American actress and singer Ethel Merman (1908–1984) made 'I Got Rhythm' popular. Ethel Merman was born in New York City but changed her given name—Ethel Agnes Zimmermann—to Merman for her stage name. She also starred in her own radio show."

ASK Why do you think she changed her name for the stage? (Accept appropriate answers.)

Have students name contemporary artists that have changed their name for performing. (Many DJs and rappers use 'stage' names, as well as movie stars.)

Hotspot 3: Movie

"The 1945 movie *Rhapsody in Blue* tells George Gershwin's life story. The song 'I Got Rhythm' was performed by actor Gene Kelly in the 1951 movie *An American in Paris*. You can also hear this song in the 1995 movie *Mr. Holland's Opus*."

ASK Are popular songs and music used in the movies you see today? (Yes, many movies use music from many styles of pop music; accept appropriate answers.)

Do movies of today sometimes tell the life stories of famous people, or of historical events? (Yes, Steven Spielberg's movie *Lincoln* is about President Abraham Lincoln and the Civil War; accept appropriate answers.)

Have students explore and discuss the relationship between popular music and their importance and impact in the movies they see today. (Accept appropriate responses; classroom appropriate topics only.)

Hotspot 4: Chord Progressions

"In jazz, sets of chord progressions are sometimes called rhythm changes. Many famous jazz artists such as Duke Ellington, Charlie Parker, and Thelonious Monk borrowed the chord progression of this Gershwin song and added new melodies. This 'borrowing' is called a contrafact."

Have students name contemporary jazz artists, then remind them that most artists borrow chord progressions from other songs. The use of a contrafact still occurs.

Hotspot 5: History

"'I Got Rhythm' was published in 1930—the year the Chrysler Building in New York City opened and Sinclair Lewis became the first American to earn the Nobel Prize for Literature.

One year later, the Empire State Building in New York City was finished and President Herbert Hoover officially made 'The Star-Spangled Banner' the United States' national anthem."

ASK What is important about the Chrysler Building and the Empire State Building? (Accept all answers; they were among the tallest buildings in the world at the time.)

TEACHER NOTES

After all hotspots have been discussed, allow students to continue their discovery and exploration of the topics touched upon in the hotspots, either in further research, discussion, or through additional activities.

As one example, help students identify contemporary artists that share commonalities with those identified in each hotspot.

ASK **What are some challenges involved in becoming a songwriter? A singer? An actor or actress?** (Accept appropriate answers; discuss which careers accepted women more readily and which careers did not.)

List students' comments and ideas on the board.

ASK **What are other jobs or occupations of people who work in the entertainment industry?** (photographers, filmmakers, costume designers, stage hands, light technicians, and so on)

Consider using the hotspot images as slide projections in performances of "I Got Rhythm." Students can enhance the visual impact of the images by acting as narrators to read the text for each of the hotspots.



Song Notation

I Got Rhythm

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Song Notation (Projectable) • Song Notation (Interactive Performance) • Song Notation (Interactive Practice) • Song Notation (Animated) • Song Notation (Printable) • Song Keyboard Accomp. (Interactive) • Song Keyboard Accomp. (Printable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Elements of Music: Rhythm

Students will examine syncopated rhythms and their connection to jazz.

Write the words “beat” and “rhythm” on the board.

SAY We are going to explore syncopated rhythms in the song “I Got Rhythm.”

ASK **What is “beat”?** (Accept appropriate responses.)

What is “rhythm”? (Accept appropriate responses.)

Play the Song Vocal Track.

Have students find the beat as they listen. Encourage them to move to the beat, using movements of their choice.

Display Slide 1 of Song Notation (Projectable): I Got Rhythm.

Have students read the text on the slide.

SAY When creating rhythm patterns, the “silences” are just as important as the sounds.

Display Slide 2.

Have students read the text on the slide.

Direct students’ attention to the two musical examples. Explain that the red lines represent the beat. Have students clap eight times, using a steady pulse, or beat.

ASK **How do the rhythms in the first example differ from the second example?** (The first example one uses all half notes, there is no variety; it has all the notes occurring on the strong beat. The second example uses syncopation—some of the rhythms occur on the weak, or unaccented, beats.)

SAY The rhythms in the second example are syncopated. While the rhythms in the first example feel “straight” and rigid, the rhythms in the second have a “swing” feeling to them.

TEACHER NOTES

ASK **What elements in the musical notation of the second example contribute to the syncopated rhythms?** (rests, tied notes, eighth and dotted-note values, rhythms preceding the strong down beats—all resulting in rhythms off the steady beat)

Continue the lesson with the next section, where students will learn and perform syncopated rhythms.

Performing on Instruments: Keyboard

Students will analyze and perform syncopated rhythms on keyboard.

SAY We will now play the syncopated rhythms on keyboards.

Divide the class into two groups.

Have students in group 1 tap one foot to a steady beat. Once group 1 is providing a steady beat, instruct group 2 to place a snap in between each of the steady beats.

ASK **Which group is performing the strong beat, and which group is performing the weak beat?** (group 1—strong beat; group 2—weak beat)

To provide students with more experience performing syncopated patterns, write the numbers 1 through 8 on the board (1 2 3 4 5 6 7 8).

Then have students

- Clap all eight beats.
- Determine which four beats/numbers will be used to perform the first four notes of the melody. (D, E, G, A; for example: 1, 4, 5, 7)
- Play the four notes, with the chosen rhythm, on a keyboard (or other melody instrument).
- Repeat the exercise, choosing different beats for performing the four-note melodic pattern (for example: 2, 6, 7, 8).
- Self-assess their performances, to determine that their rhythms are syncopated.

Display Slide 3.

Invite a volunteer to read the slide.

Guide students to discover the syncopated rhythms in “I Got Rhythm,” and locate the syncopated patterns in the song notation as they listen to the song. Use the Song Notation (Projectable) or Song Notation (Animated), or the Song Notation (Interactive Performance) or Song Notation (Interactive Practice), to analyze the song notation. You may also print out and distribute the Song Notation (Printable) to have students mark up their own copies.

Play the Song Vocal Track.

Lead a discussion on the syncopated rhythms in “I Got Rhythm.”

Navigate to Slide 4.



TEACHER NOTES

Conclude the lesson by having students sing “I Got Rhythm,” following the notation on-screen, along with the Song Vocal Track or Song Accompaniment Track. Remind students to sing the syncopated rhythms crisply and with a swing feel.

Enrichment Activity (Interactive)

Razzamatazz

Interactive Learning and Presentation Options:

- Enrichment Activity (Interactive)
- Song Notation (Projectable)
- Song Notation (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Music Past & Present: Genre & Style, Historical Periods

Students will explore ragtime music, the era of the 1920s, and related topics.

SAY Today we are going to explore an exciting period of music and history—a period called The Roaring 20s.

ASK **What decade do The Roaring 20s refer to?** (1920s)

Display Enrichment Activity (Interactive): Razzamatazz.

Invite a student to read the text on screen.

ASK **Does anyone recognize the dance that the young woman on the left of the screen is performing?** (She is dancing a unique dance called the “Charleston.” Accept appropriate answers.)

SAY This period in U.S. history included some very tough and difficult economic times for Americans. In contrast, the same period had exciting new music and dance—one of those dances, the Charleston, became popular during the 1920s.

Tell students this is an interactive hotspot activity. Invite a student to click on the question mark on screen and review how to use this activity. Note that there are audio examples on many of the hotspots.

Note: The hotspots can be viewed in sequential order, or any other order, as desired. For the purpose of this Teacher Note, we will present the hotspots in sequential order.

Invite volunteers to click on the hotspots and lead the class through the following musical and historical topics.

1–Ragtime

Invite a student to read the text on screen and lead a brief discussion on ragtime, its origins, and some of its musical traits (syncopation).

Click the Play button to play the audio selection (“Ja-Da”).

ASK **What instrument is famously associated with ragtime music?** (piano)

What musical styles did you hear in this audio excerpt? (The piano introduction sounds like ragtime piano; the remainder of the song sounds like “big-band” jazz.)

TEACHER NOTES

Let students discover that musical styles sometimes blend and borrow from each other.

2–The Roaring 20s

Invite a volunteer to read the first paragraph of text on screen.

ASK On what equipment do you listen to your music today?
(Computers, CDs, iPods, phones; accept all reasonable answers.)

Guide students to discover that all kinds of technologies bring music listening to the home. In the 1920s one of those technologies included the Victrola players made by The Victor Talking Machine Company of Camden, NJ. However, radio was becoming a competing technology and by the end of the 1920s “electronic record players” were combined with “electronic radio receivers,” making these home music players more popular.

Record players and “records” continued in popularity until new technologies took over—the tape cassette (1960s) and audio CDs (1980s). The technologies behind music listening might interest students in further research.

Click the Play button to hear the audio selection (“I Got Rhythm”).

ASK What style of music does this sound like? (jazz)
What instruments do you hear? (clarinet, flugel horns or trombones, drums, bass)
What dance might fit this style of music? (The Charleston.)

3–Syncopation

Lead students in a brief discussion of the musical characteristics of syncopation (rhythms and accents are off the beat; swing style; tied notes may create syncopation; eighth-quarter-eighth is a common syncopated rhythm; accept other answers).

Have students listen to the audio selection and follow the notation on screen, then identify the syncopations (mm. 1, 2, 4, 5, 6).

Click the Play button to hear the audio selection (“Razzamatazz”).

ASK How do ties create syncopation in this example? (The tied notes pull the rhythm to the off-beats, before the strong beats; accept appropriate answers.)
What other rhythm creates syncopation? (m. 4; eighth-quarter-eighth, tied to the quarter)

4–The Great Crash and Depression

ASK How does this picture of people waiting in line for food make you feel? (Accept appropriate responses.)

Lead a brief discussion of the Great Depression at the end of the decade. See Extension Activities below for ideas on historical research on this topic.

5–The Charleston

Invite a volunteer to read the text.

Click the Play button to hear the audio selection (“Razzamatazz”).

ASK **What are some of the musical characteristics of this audio selection?** (an instrumental interlude; a steady, moderate beat; fun lyrics on a melodic slide; honky-tonk player piano accompaniment provides a feeling of the ragtime style; accept appropriate answers.)

Lead a brief discussion on how the musical style lends itself to the step movements and arm swaying of the Charleston dance. If you have any brave volunteers, invite them to try the dance for the class.

6–Scott Joplin

Invite a student to read the text on screen.

SAY Scott Joplin is perhaps the most famous of all ragtime pianists and composers. Let’s hear one of his most famous pieces.

Click the Play button to hear the audio selection (“The Entertainer”).

ASK **How would you describe the characteristics of ragtime piano?** (Solo piano; piano sound may be described as a “honky-tonk” piano sound; simple but prominent melody in the right hand; left hand plays octave bass and chord patterns following the harmony; accept all reasonable answers.)

Tell students that piano rag performances may also be performed at a faster tempo.

Lead a short discussion of Scott Joplin. Interested students may be interested in researching ragtime piano or Scott Joplin in the Extension Activity below.

To conclude the lesson, have students sing or listen to “Razzamatazz” using the Song Notation (Projectable) or Song Notation (Printable) and the Song Vocal Track. Play the Song Accompaniment Track to allow students to focus on the piano accompaniment style and performance in the recording.

Extension Activity: Game Shows

As students progress through the various hotspots, reading and listening to each, challenge students to

- Create questions about each hotspot’s content as if creating a test for classmates to take regarding hotspot content.
- Use their questions to create content in the style of popular game shows.
- Divide students into groups to play the designated game and respond to their peers’ questions.

Alternately, after reading and listening to each hotspot, have students write questions they have about content. (For example, points for clarification, ideas about which they would like more information, definition of unfamiliar words, and so on.)

Extension Activity: History, Music, 1920s—Research

Have students work in groups to research topics relating to ragtime and the 1920s. Topics could include more information about a hotspot or related topics. Some examples:



TEACHER NOTES

- instruments used in ragtime music
- composers and performers of ragtime music
- writers and visual artists living during the 1920s
- player pianos and player rolls
- other dances popular during the 1920s
- the relationship between ragtime and jazz
- the rediscovery of ragtime in the 1970s

To involve multimedia opportunities, have students create a slideshow about the topic they researched, using photographs (found online or in print materials), appropriate music, and text.

Alternately, students could create their own “in person” hotspot where each person in a group reports and/or dramatizes researched content (much like a dramatic tableau).

Extension Activity: The Harlem Renaissance

Have students research the Harlem Renaissance of the 1920s, focusing particularly on writers (for example, Langston Hughes) and musicians.

Have students select a unique way to share the results of their research with classmates. For example:

- write poetry using blues form or other literary structures popular during the 1920s
- create and deliver monologues
- write and deliver news broadcasts



Instructional Activity (Interactive)

Ja-Da

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Instructional Activity (Interactive): Ja-Da • Movement Activity Instructions (Printable): Ja-Da • Movement Activity (Animated): Hava nagila • Movement Activity Instructions (Printable): Hava nagila • Movement Activity (Animated): Hernando's Hideaway • Movement Activity Instructions (Printable): Hernando's Hideaway • Movement Activity (Animated): Shake, Rattle and Roll • Movement Activity Instructions (Printable): Shake, Rattle and Roll 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track: Hava nagila • Song Vocal Track: Ja-Da • Song Vocal Track: Shake, Rattle and Roll
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Moving: Patterned Movement

Students will be shown eight dance movements or positions that are used in four culturally diverse songs.

Four popular classic dances: the Tango, the Swing, the *Hora*, and the Charleston are presented in this lesson. Each represents a different style that is from a different cultural background. Familiarity with these dance moves will give students a foundation that can carry them through social situations for the rest of their lives.

Display Instructional Activity (Animated): Ja-Da and discuss the different photos. Let this discussion be open-ended and encourage students to try and guess what each photo represents. See below for answers.

Hotspots 1 and 2 are for the song "Hernando's Hideaway." The illustration on the opening screen shows a professional couple performing a tango routine. Popover 1 provides instructions for the Extended Ballroom Hold. Popover 2 provides instructions for the Arms behind Back position and the basic tango step pattern. Click the Play button on popover 2 and let students practice the tango step pattern. Remind them that each time they start the pattern over, it begins on the opposite foot. Either of these holds may be used when students dance the tango to "Hernando's Hideaway."

For an animated example of the tango step, see Movement Activity (Animated): Hernando's Hideaway. For written instructions for the movements of a tango, see Movement Activity Instructions (Printable): Hernando's Hideaway.

Hotspots 3 and 4 are for the song "Shake, Rattle and Roll." Popover 3 provides instructions for the East Coast Swing. Click the Play button on popover 3 and let students practice the basic swing pattern. Popover 4 describes a Double Turn used frequently by swing dancers.

TEACHER NOTES

For an animated example of the swing step, see Movement Activity (Animated): Shake, Rattle and Roll. For written instructions for the movements in this dance, see Movement Activity Instructions (Printable): Shake, Rattle and Roll.

Hotspots 5 and 6 are for the song "*Hava nagila.*" Popover 5 provides an illustration of one of the basic arm grips, the shoulder-hold in a T-position and the basic step pattern for the *hora*. Click the Play button on popover 5 and let students practice the basic *hora* pattern. Popover 6 provides an illustration of an extension of the single circle, the Concentric Circle formation. For an animated example of the movements used, see Movement Activity (Animated): Hava nagila. For written instructions for the movements in this dance, see Movement Activity Instructions (Printable): Hava nagila.

Hotspots 7 and 8 are for the song "Ja-Da." The photo shows a 1920s flapper showing off one of her Charleston steps. Popover 7 provides an illustration of the Knees Switch movement often used in the Charleston. Popover 8 describes and illustrates the basic Charleston step pattern. Click the Play button on popover 8 and let students practice the basic Charleston step pattern.

For written instructions for the movements in this dance, see Movement Activity Instructions (Printable): Ja-Da.

MOVEMENT ACTIVITY

Ja-Da

Words and Music by Bob Carleton
Movement by Sanna Longden

Movement Instructions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Practice)
- Song Notation (Interactive Performance)
- Instructional Activity (Interactive): Ja-Da

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (4 m.); Vocal (16 m.); Interlude (4 m.); Vocal (16 m.); Coda (2 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice) and Song Notation (Interactive Performance) should initially be used to adjust the tempo to facilitate teaching and learning the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the Song Vocal Track or Song Accompaniment Track.

INTEGRATED CURRICULUM: SOCIAL STUDIES

INTRODUCTION

"Ja-Da," composed and published in 1918 by club pianist Bob Carleton is still a jazz standard in the twenty-first century. It was one of the early Charleston tunes, and even today, when dancers hear this music, their feet move into the Charleston steps.

The Charleston evolved in the early 1900s from the "Juba," an African-American challenge dance. The Charleston became a popular dance craze after appearing in a 1923 Broadway musical, particularly with the young women called "flappers." They enjoyed doing the dance's high kicks in their short dresses after the rigidities of dress and behavior in the staid Victorian era, as well as the hardship of World War I. The Charleston is a good illustration of the changes in United States history at that period.

The characteristic beat is said to have come from Charleston, South Carolina dockworkers, thus its name. At first, people did this dance to the hot 1920s ragtime jazz in quick $\frac{4}{4}$ syncopated rhythm, then to the swing jazz of the 1930s and 1940s, when the basic Charleston led to and became combined with the Lindy Hop, which we call Swing Dancing today.

MOVEMENT ACTIVITY



Ja-Da Movement Instructions continued

This is an especially flexible dance because it can be done alone, as a couple, or in a group, which makes it as useful in school music classrooms as it was in post-war dance halls. The Charleston is also useful because there is no set pattern to learn. It is an improvisational dance with a choice of steps and/or movements that can be combined as the dancers choose on the spur of the moment.

The Charleston was meant to be done at a fast tempo; however, the Interactive Player for the Song Notation Interactive Practice and Interactive Performance tracks are just right for teaching the steps at a slower tempo and then increasing the speed until students are ready for the tempo of the Song Vocal or Accompaniment tracks.

MOVING: PATTERNED MOVEMENT

FORMATION

As mentioned above, the Charleston may be performed in several formations. For teaching purposes, have the students form a circle facing center without joining hands and with plenty of room between them. The teacher is in the middle watching the action and demonstrating the steps.

I. TEACHING THE BASIC CHARLESTON PATTERN

- Step on L in place
- Touch R in front
- Step on R back in place
- Touch L in back

It fits the words of the song as follows:

- Step on L in place ("Ja-Da")
- Touch R in front (Rest)
- Step on R back in place ("Ja-Da")
- Touch L in back (Rest)

- Step on L in place ("Ja-Da, Ja-Da")
- Touch R in front ("jing, jing, jing")
- Step on R back in place (rest)
- Touch L in back (Rest)

See Instructional Activity (Interactive): Ja-Da for an illustration of this move.

II. ADDING THE KICK TO THE BASIC CHARLESTON PATTERN

- Step on L in place.
- Kick R in front (low kick).
- Step on R back in place.
- Touch L in back.

MOVEMENT ACTIVITY



Ja-Da Movement Instructions continued

III. ADDING ARMS

In the Charleston, the arms also go back and forth, swinging naturally in opposite direction to the feet. If students let their arms relax and hang down from their shoulders as they begin the footwork, they should find that when the R foot is forward, the L arm moves backward, and vice versa. These moves can be exaggerated for maximum Charleston styling.

IV. SWIVEL STEP

- Turn toes right, turn heels right, repeat.
- Turn heels left, toes left, repeat.

V. SUZY Q

- Turn toes out.
- Turn heel out.
- Turn heels in.
- Turn toes in.

Cue: Out, out, in, in

VI. KNEES SWITCH

- Standing with feet a little apart, knock knees together then open them wide, and repeat.
- Cross wrists and put hands on knocked knees.
- Uncross hands and put them on open knees.
- Switch back and forth.

See Instructional Activity (Interactive): Ja-Da for an illustration of this move.

CREATING: ARRANGING

SAY Play with these figures. Put them into a pattern to fit the AABA form of the song "Ja-Da."

TIPS FOR TEACHERS: TEACHER TO TEACHER

Once students are comfortable with these figures, have them try out combinations on their own to the music. They may also use these steps to play creative "follow-the-leader" and "mirroring" games with partners, and in groups.

INSTRUCTIONAL ACTIVITY (INTERACTIVE): JA-DA

Instructional Activity (Interactive): Ja-Da is a hotspot activity in which students can explore individual dance moves used in several of the movement lessons.



Song Notation

Ja-Da

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Song Notation (Projectable) • Song Notation (Interactive Performance) • Song Notation (Interactive Practice) • Song Notation (Animated) • Song Notation (Printable) • Song Keyboard Accomp. (Interactive) • Song Keyboard Accomp. (Printable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Elements of Music: Form

Students will identify the phrase form of “Ja-Da.”

Display Slide 1 of Song Notation (Projectable): Ja-Da. Have students read the text. Ask clarifying questions to assess student understanding.

ASK **How long ago was this piece written?** (It was written in 1918.)

What else was going on in the world/nation when this song was written? (World War I was ending; jazz was beginning to become popular.)

What is jazz? Where did jazz originate? (Jazz is a popular genre of music that came out of African American roots, including blues and ragtime; New Orleans was one of the cities where jazz first flourished.)

SAY Jazz style includes a variety of characteristics, as there is a great deal of variety in jazz music and the genre.

Guide students to discover some of these traditional style characteristics.

ASK **What are *some* characteristics of jazz?** (Accept all reasonable answers, including the following: improvisation; tuneful melodies; repetitive phrases; phrase form; sectional form; rhythmic syncopation; swing rhythms; blues notes; chords in a 12-bar-blues progression; performance improvisation; exotic chordal harmonies beyond triads; small group ensembles that might include drums, bass, guitar, piano, saxophone, trumpet; jazz singers; vocal styles with embellishment; scat singing; and many other stylistic characteristics.)

Note: Determine the amount of complexity in which to take such discussions. Each detail can lead to new student interest and future projects and extension activities.

Display Slide 2. Have students

- Read the text.
- Predict possible phrase lengths in “Ja-Da” (two 8-measure phrases, four 4-measure phrases, eight 2-measure phrases).

TEACHER NOTES

Help students to understand that phrases in music are analogous to sentences in stories, or lines/statements in poetry. (See Extension Activity: Form in Poetry, below.)

Display the song notation, beginning with Slide 3. Using the Song Vocal Track, have students listen for the phrase form of the song while following the notation.

After listening to the song, have students identify the number of phrases (four). Repeat listening as needed to clarify, having students show phrases (raise hand at beginning of each phrase, mark phrases in the air, and so on).

Display Slide 2 again, followed by the song notation, beginning with Slide 3. Have students identify the phrase form of "Ja-Da." (a a' b a)

Discuss as needed to clarify responses, including use of the prime sign (') to indicate a slight difference between phrases. Lead students to focus on musical elements (rather than text) to discern phrase form.

Have students

- Listen to song again, as needed, to solidify understanding of phrase form.
- Compare the phrase form with the form of the text. [Lead them to understand that the phrase form of the text (a a b a) is similar to, but doesn't match exactly, the phrase form of the music (a a' b a).]
- Sing vocal Part 1 with the Song Vocal Track (changed/changing voices can sing down the octave).
- Sing Part 3 with the Song Vocal Track (unchanged voices can sing up the octave). (Lead students to understand the similarities between Parts 1 and 3.)
- Sing Parts 1 and 3 with the Song Vocal Track (unchanged voices singing Part 1 and changed/changing voices singing Part 3).
- Sing Part 2 with the Song Vocal Track (changed/changing voices can sing down the octave).

Assign unchanged voices to sing Parts 1 and 2 and changing/changed voices to sing Part 3. Have students sing with the Song Vocal Track.

Allow students to explore extension activities (below) and those that may come from the discussion on jazz style characteristics.

Extension Activity: Form in Poetry

Have students discuss the form of different types of poetry studied in English language arts classes (haiku, sonnet, ode, blues poem, and so on).

Extension Activity: Jazz Music and Musicians

Have students research jazz music and musicians. Students can present their findings in varied ways (writing, speaking, visual arts, multi-media presentations, and so on).

Assessment

Assess students' understanding of phrase form by having students



TEACHER NOTES

- Define phrases.
- Analyze phrase form of other songs.
- Create melodies (or rhythms) using the same phrase form as (or different from) “Ja-Da.”

Tips for Teachers: Teacher to Teacher

To avoid having students classify themselves exclusively as Part 1 or Part 2 singers, and to increase vocal independence and music reading skills, allow them to sing both parts. Students can then switch between singing Part 1 and Part 2.



Shake, Rattle and Roll

*Words and Music by Charles Calhoun
Arranged, with New Words and Music by Sally K. Albrecht
Movement by Sanna Longden*

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Movement Activity Instructions (Animated)
- Song Notation (Interactive Practice)
- Song Notation (Interactive Performance)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (4 m.); Part 1 (23 m.); Interlude (5 m.); Part 2 (23 m.); Interlude (5 m.); Parts 1 and 2 (24 m)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice) and Song Notation (Interactive Performance) may be used to adjust the tempo to facilitate teaching and learning the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the Song Vocal Track or Song Accompaniment Track up to tempo.

MOVING: TRADITIONAL DANCE

INTRODUCTION

All over the world, people recognize big band music and the dance now called Swing as quintessential American (meaning the United States) music and dance.

Swing dancing evolved in the 1920s from types of African-American dancing. In the 1930s, it was called the Lindy Hop, named for Charles Lindbergh of aviation fame. Throughout the following decades, its name changed to Jitterbug, Be-Bop, and Boogie-Woogie. Today it is known as Swing and has several variations: East Coast, the 6-count pattern; West Coast, the 8-count pattern; Shag, with its shuffling triple step; and Lindy, the aerial version where women may be flung up in the air and between their partners' legs. Of course, all of these are interchangeable, and new ones may have been created as this is being written.

Shake, Rattle and Roll Dance Directions continued

Originally composed in 1954 by Jesse Stone, "Shake, Rattle and Roll" was popularized by two classic recordings that same year. These included a blues record by Joe Turner and his Blues Kings, and the even more memorable rock-and-roll hit by Bill Haley & His Comets. The recording of "Shake, Rattle and Roll" in this lesson has the right rhythm and tempo for teaching beginning swing dancers.

At this point in U.S. history, the Lindy/Jitterbug/Swing can be considered a traditional dance, and like traditional dances in most cultures, it is improvisational within its parameters. Here is a progression for teaching basic East Coast Swing movements.

FORMATION

Traditionally, Swing is a mixed-gender partner dance. If the classroom has an uneven balance of boys and girls, as most do, it may be convenient to let students select their own partners. It is important to note that once they get beyond the basic footwork, each person has a different role in the partnership as one is the "leader" (traditionally, the male) and one is the "follower" (traditionally, the female). Other distinguishing labels and formations are possible. Since both leading and following are important skills in dance, and especially if Swing is taught as a non-gender specific activity, everyone should practice both roles.

DIRECTIONS

Preparing the Basic Pattern: The basic East Coast Swing pattern consists of six beats for every four steps. To prepare for this, have the students stand in scattered formation all facing the same direction, with teacher and other adults (preferably some male teachers or visiting fathers as role models) in front.

Starting on either foot, all take these 4 steps:

Think: slow, slow, quick-quick.

1. Step side (counts 1, 2)
(girl=R, boy=L)
2. Step side (counts 3, 4)
(girl=L, boy=R)
3. Step back (count 5)
(girl=R, boy=L)
4. Step in place (count) 6
(girl=L, boy = R)

Repeat this for a bit, and then do it all over again starting on the other foot. Try to make the steps more like dancing and less like marching.

Using Song Notation Interactive Practice or Interactive Performance and set the tempo at a slow enough speed to ensure success for all as they practice this pattern on one side, then the other. Interactive Practice has a keyboard accompaniment and it may be easier for students to use at first. Follow the musical beat instead of the phrasing of the song; if it helps, keep on counting or repeating slow, slow, quick-quick. As they

MOVEMENT ACTIVITY



Shake, Rattle and Roll Dance Directions continued

become more proficient in moving, use Interactive Performance for a full accompaniment sound for which the tempo can still be adjusted.

See Movement Activity Instructions (Animated): Shake, Rattle and Roll for a video demonstration of these steps.

Additional moves:

- Move around—Instead of staying in one place, move around as you do the basic step.
- Single turn – On the *slow, slow* steps, the leader lifts left arm, turning it **CCW** to guide the follower under to the right. The follower takes two **pivot-turns** to end facing the partner as both finish on back-step or *quick-quick*.
- Double turn – After finishing the single turn, the leader keeps left arm raised and turns it **CW**, guiding the follower under to the left. They finish facing each other on the *quick-quick*.

TIPS FOR TEACHERS: TEACHER TO TEACHER

Mixing Partners: Make sure that there is much mixing of partners. It is best to have them practice each figure several times with different partners. In a single circle, each person moves forward to the next. If learning in mixed-gender pairs and the gender balance is not equal, some may have to practice alone for one or two partner-changes. (Note that using the words “genders” and “pairs” will avoid a lot of silliness.)

If they are not meant to be learning as strictly boy-girl pairs, then have partners switch leading and following roles. That will help them understand what the other role needs, i.e., how to be a good lead (cue the move early through clear body language) and how to be a good follower (be aware through body language of the other’s cues and allow oneself to be guided).

A Dance for a Lifetime: When learning Swing dance, students are receiving more than just a school lesson. Any young person who enjoys Swing dancing and is a good partner will be equipped with a healthy social and exercise activity for his or her lifetime.

MOVEMENT ACTIVITY INSTRUCTIONS (ANIMATED): SHAKE, RATTLE AND ROLL

In Movement Activity Instructions (Animated): Shake, Rattle and Roll, the steps to the dance are accompanied by the Song Vocal Track. The steps are first shown as individual dancers and then as a couple.