



## Interactive Music: Creating Harmony with the National Standards

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## MONDAY

### **Green Eggs and Ham**

Have students

- Sing part I with the Song Vocal Track
- Identify the syncopated rhythms throughout the song
- Sing part I and part II with the Song Vocal Track
- Clap the syncopated rhythm each time it appears in the song

### **Hey Ho! Nobody Home**

Have students

- Sing the song in unison
- Sing the song in a four-part canon
- Sing the ostinato patterns
- Sing the song in canon with the ostinato patterns
- Transfer the ostinato patterns to barred instruments
- Sing the canon one final time with ostinato patterns played on barred instruments

### **Children Go Where I Send Thee**

- Use a solfège ladder to learn selected phrases of the song
- Create ostinato patterns on solfège syllables
- Perform the ostinato patterns while singing the song

### **La Borinqueña**

Have students

- Listen to the Song Vocal Track
- Step to the beat and identify the meter
- Use body percussion each time you hear a triplet pattern
- Sing the song on the Spanish text with the song vocal track
- Compare this song from Puerto Rico to one of our patriotic songs (America Beautiful)
- Improvise percussion patterns on classroom instruments to accompany the song

### **If I Only Had a Brain**

- Identify the swing style eighth notes
- Create body percussion patterns and movements for the different sections of the song

### **Camptown Races**

Have students

- Listen to identify all of the different instrumental and vocal timbres
- Play the melody on the recorder with the Accompaniment Track

### **O le le O Bahia**

Have students

- Speak the words with Pronunciation Practice Track
- Sing the “chorus” with the Song Vocal Track
- Sing the song on solfège syllables
- Divide the class into two groups: One group sings the solo while the other group sings the chorus
- Trade parts and sing the song once more
- If time allows play the melody on the recorder. Which notes are not possible to play on the recorder? Would you prefer to play those pitches an octave higher or a different note in the chord structure?

### **Song of the Eagle**

Have the students

- Listen to the Pronunciation Practice Track
- Practice the text with the recording
- Listen to the Song Vocal Track
- Tap the beat lightly
- Decide if the groups of beats are in groups of twos or threes
- Sing with the Song Vocal Track
- Step on beat one of each measure
- Invite students to play the drum pattern with the recording while the other students sing

### **Mama Don't Low**

Have students

- Sing along with the Song Vocal Track
- Work with a partner
- Listen to the song and experiment with rhythm “jug band” percussion accompaniments
- Invite volunteers to play their “jug band” accompaniments while the other students perform the song

# Song Notation

## Children, Go Where I Send Thee

### Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)
- Instructional Activity (Interactive): Chitty Chitty Bang Bang

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Creating: Composing

Students will create a four-beat rhythmic ostinato in  $\frac{2}{2}$  meter using any combination of half notes, half rests, quarter notes, quarter rests, and beamed eighth notes.

Invite students to move to the steady beat as they sing "Children, Go Where I Send Thee" with Song Notation (Animated): Children, Go Where I Send Thee. Invite them to change motions with each additional verse.

Display Slide 1 of Song Notation (Projectable): Children, Go Where I Send Thee.

**ASK** Why do you think this is called an "add-on song"? (because each verse adds words that are then included with every repetition)

**SAY** The meter in this song is  $\frac{2}{2}$ , which means that we really feel the half note as the beat when we move. Let's read and say the rhythmic pattern on the slide.

**ASK** If the half note is now our beat, how many beats are in the two full measures of this pattern? (four)

Point out that the pattern begins on the downbeat, following the half-rest pickup.

**SAY** Let's clap this four-beat pattern while we listen to the song again.

Encourage students to read and reproduce, by clapping, the four-beat pattern with Song Vocal Track: Children, Go Where I Send Thee. Remind them that a pattern that is repeated over and over is called an *ostinato*.

Invite each student to create his or her own *ostinato* using half notes, half rests, quarter notes, quarter rests, and beamed eighth notes.

### Assessment: Activity

Students will demonstrate their understanding of and ability to write a four-beat rhythmic ostinato using previously learned rhythms in  $\frac{2}{2}$  meter.

Using paper, notation software, individual tablets, or a manipulative such as pipe cleaners, invite students to write a four-beat pattern in  $\frac{2}{2}$  meter using any combination of half notes, half rests, quarter notes, quarter rests, and beamed eighth notes.

Have students share their compositions with one another, reproducing each one by clapping. Students should check to make sure that each pattern is four beats long (two measures) and includes previously learned rhythms.

Lead a class discussion, comparing and assessing the written ostinatos.

**ASK Who has written an ostinato that is the same as someone else's?**  
(Answers will vary.)

**Can you identify an ostinato that is different, but similar to yours?** (Answers will vary.)

Students may include their compositions in an individual or class music portfolio.

## Performing: Non-Pitched Percussion

Students will perform their ostinato compositions on non-pitched percussion instruments to accompany a song.

Make available to students a variety of non-percussion instruments, such as hand drums, tambourines, bongo drums, and rhythm sticks.

Divide the class into two groups. Choose an ostinato, from the activity above, to be performed by group 1 while students in group 2 sing "Children, Go Where I Send Thee." Then choose a different ostinato and switch groups. Encourage students to identify and describe which ostinatos provide additional rhythmic interest to the song.

For an extra challenge, encourage students to perform their ostinatos while they are also singing the song.

## Assessment: Activity

Students will demonstrate their ability to perform a composed ostinato as an accompaniment to a song.

Invite students to choose an appropriate non-pitched percussion instrument for performance, or to incorporate body percussion.

Choose one of the composed ostinatos and divide the class into two groups, assigning the ostinato to one group, and instructing the other group to sing "Children, Go Where I Send Thee." Observe whether students are performing the ostinato correctly. Then switch groups and observe. Finally, challenge students to do both: sing the song and perform the ostinato.

If possible, record each performance and play back for students to review and evaluate.

If needed, use Song Notation (Interactive Performance). This allows a slower tempo to be used to facilitate student success.

## Extension Activity

Use Instructional Activity (Interactive): Chitty Chitty Bang Bang to create ostinatos. Students use 1-beat rhythm values in  $\frac{3}{2}$  meter to create 4-beat ostinatos. Have them read and play what they have created. Students can save a screenshot of this assessment to share with their parents or include in a portfolio.

# Song Notation

## If I Only Had a Brain

### Interactive Learning and Presentation Options:

- 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): Hidden Spot

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Form: AABA Form

Students will learn to sing a song in **AABA** form and discover how to determine the form of a song.

Display the Song Notation (Projectable): If I Only Had a Brain. Play the Song Vocal Track and have students pat the beat while they listen. Lead a discussion about the history of the song to establish context.

**SAY** This song is from an old movie musical you may have watched with your family. (Encourage students to share their knowledge about *The Wizard of Oz*.)

**ASK** **Which character sang this song in the movie and when?** (the Scarecrow, when Dorothy first meets him on the Yellow Brick Road)

**Note** Students can further explore *The Wizard of Oz* background information, songs, and storyline using the Enrichment Activity (Interactive): If I Only Had a Brain.

Play the Song Vocal Track again and instruct students to listen and watch for the form letters **A** and **B** shown in the Song Notation (Projectable) as you advance the slides.

**ASK** **How many times is the letter A shown?** (3 times)

**Why do you think those sections of the song are all labeled A?** (because the melody is the same or similar)

**How many times is the letter B shown?** (once)

**Why do you think this section is labeled B?** (because the melody is different from the A section melody)

**In what order do the letters occur?** (lead students to discover that the answer is A-A-B-A)

**SAY** The word we use to describe the order of sections in a song, or other piece of music, is *form*.

**ASK** **What is the form of this song?** (AABA)

Stop displaying the notation and play the Song Vocal Track again. Assess students' understanding of **AABA** form by having them raise one hand for the **A** sections and two hands for the **B** section.

### Expression: Staccato and Legato Phrasing

Students explore staccato and legato phrasing to sing a song expressively.

Have students sing "If I Only Had a Brain" using staccato phrasing for the **A** sections and legato phrasing for the **B** section. Play the Song Accompaniment Track or use the Song Notation (Interactive Performance) version to accompany student singing.

During the **A** sections, have students snap their fingers on the strong beats (1 and 3) while they sing with a bouncy inflection.

When they come to the **B** section, have them change hand motions to a wave-like gesture and sing with smooth, connected phrasing.

Divide the class into two groups. Assign the **A** sections to one group and the **B** section to the other. Have the groups sing their assigned sections with staccato and legato phrasing as described above. You may wish to have the **B** group singers snap while the **A** group singers sing, and have the **B** group singers perform the wave-like gesture while the **A** group singers sing.

Switch parts and perform again.

# Song Notation

## Camptown Races

### Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Texture/Harmony: Parallel Thirds

With accurate intonation, students will sing melody, in unison, and harmony parts, in parallel thirds, and play a recorder accompaniment.

Project Slide 2.

To introduce the song "Camptown Races," share the following background information with students:

Stephen Foster wrote this song in the mid 1800s. It talks about men who would travel from town to town by hitching rides in empty railroad cars. They wanted to make money quickly by betting on horse races.

Play Song Vocal Track: Camptown Races.

Have students

Tap the steady beat as they listen and follow the song notation.

Tap the beat on a different part of their body or desk, and chant the words to the song.

**ASK**    **How would you compare the verse and refrain sections of the song?** (In the verse, all of the singers join in on the part labeled *Chorus*, after the *Solo* part. All of the verses have solo and chorus parts; in the refrain, everyone sings together.)

Play the Song Vocal Track again and have students

- Sing just the melody of the chorus part and the refrain.
- Stand and sing the melody of the entire song: solo, chorus, and refrain.

**SAY**    Talk with your neighbor and identify the sections in the song where the singers are in unison, and where they are in harmony. (unison: solo part; harmony: chorus part and most of the refrain)

Point to the lower harmony pitches in the song notation. Then have students

- Listen to the Song Vocal Track again and focus on hearing the lower harmony pitches in the chorus part and refrain.
- Sing the lower harmony notes in the chorus part and the refrain with the recording.



**ASK** **What parts of the song have the thickest texture? Why?** (The chorus parts and the refrain have the thickest texture, because two pitches are sung on almost every beat. There are more sounds, higher and lower, happening at the same time.)

**SAY** This type of harmony is called *parallel thirds*.

**ASK** **Why is this called parallel thirds?** (The notes are an interval of a third apart and they move together, in parallel motion.)

*Note:* You may need to remind students what an interval of a third is by counting up three steps on the staff.

Divide students into two groups. Assign group 1 to sing the melody and group 2 to sing the harmony. Play the Song Vocal Track and have students sing the song and reproduce the rhythm of the words by tapping whenever they sing parallel thirds. Have the groups switch parts so all students sing the melody and harmony.

**ASK** **What is the only word in the song where the harmony *is not* that of a third?** (the word *night* in the refrain)

Project Slide 1.

**SAY** Place your recorder on your chin and speak the note names as you silently “play” the accompaniment shown on the slide.

*Note:* You may need to review the fingering for the note F#.

Direct students to sing the note names while silently “playing” their recorder. Then have them

- Play the recorder part by itself.
- Play the recorder part, with the Song Vocal Track, to accompany each verse of the song.

**SAY** Intonation is important when singing in close harmony, like parallel thirds, or playing the recorder with singers.

**ASK** **What do you think the word *intonation* means when you sing or play the recorder alone or together?** (to sing or play in tune)

**SAY** Think about how the song sounded when we sang in harmony or played the recorder accompaniment.

**ASK** **How was the intonation? Was the song sung in tune? Was the recorder played with good intonation?**

**What singing techniques and habits help to develop good intonation?** (Sing with good breath support and diction; listen to the singers around us and try to blend.)

**What can we do when we play recorder to have better intonation?** (Keep fingers securely over the holes; good breath support; do not overblow.)

## Assessment: Activity

Students will demonstrate an understanding of melody, harmony, and texture by singing a song in unison and parallel thirds, and playing a recorder part to accompany the song.

Invite an individual or small group to sing the solo parts in “Camptown Races.” Have the rest of the class sing just the melody of the chorus parts and the refrain.

Have students sing the song again. This time, have all of the singers sing the harmony for the chorus parts and the refrain.

Invite another soloist to sing. Divide the class into two groups to sing the song with the Song Vocal Track. Have each group take turns singing the harmony part of the chorus and the harmony part of the refrain.

Assign a different soloist and challenge students to sing the song without the recording. Have both groups take turns singing the harmony parts. Then have students pair up and share their self-assessments of their singing of both the melody and harmony parts of the chorus and refrain.

Observe students’ ability, individually and as a group, to perform the melody and the harmony parts of “Camptown Races” with accurate intonation.

Divide the class into three groups. Have groups 1 and 2 sing the melody and harmony for “Camptown Races” while students in group 3 play recorder on the verse. Switch parts so that all students have an opportunity to sing both parts and play recorder.

Have students talk to a partner and describe the characteristics of the texture when the recorder accompanies the voices. As a class, share and assess the descriptions.

CREATING	
<b>Imagine</b> <i>Generate musical ideas for various purposes and contexts.</i>	
<b>Enduring Understanding:</b> The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	<b>Essential Question:</b> How do musicians generate creative ideas?
<b>Plan and Make</b> <i>Select and develop musical ideas for defined purposes and contexts.</i>	
<b>Enduring Understanding:</b> Musicians' creative choices are influenced by their expertise, context, and expressive intent.	<b>Essential Question:</b> How do musicians make creative decisions?
<b>Evaluate and Refine</b> <i>Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.</i>	
<b>Enduring Understanding:</b> Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	<b>Essential Question:</b> How do musicians improve the quality of their creative work?
<b>Present</b> <i>Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.</i>	
<b>Enduring Understanding:</b> Musicians' presentation of creative work is the culmination of a process of creation and communication.	<b>Essential Question:</b> When is creative work ready to share?

PERFORMING	
<b>Select</b> <i>Select varied musical works to present based on interest, knowledge, technical skill, and context.</i>	
<b>Enduring Understanding:</b> Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.	<b>Essential Question:</b> How do performers select repertoire?
<b>Analyze</b> <i>Analyze the structure and context of varied musical works and their implications for performance.</i>	
<b>Enduring Understanding:</b> Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.	<b>Essential Question:</b> How does understanding the structure and context of musical works inform performance?
<b>Interpret</b> <i>Develop personal interpretations that consider creators' intent.</i>	
<b>Enduring Understanding:</b> Performers make interpretive decisions based on their understanding of context and expressive intent.	<b>Essential Question:</b> How do performers interpret musical works?
<b>Rehearse, Evaluate and Refine</b> <i>Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</i>	
<b>Enduring Understanding:</b> To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.	<b>Essential Question:</b> How do musicians improve the quality of their performance?
<b>Present</b> <i>Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.</i>	
<b>Enduring Understanding:</b> Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.	<b>Essential Question:</b> When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

RESPONDING	
<b>Select</b> <i>Choose music appropriate for a specific purpose or context.</i>	
<b>Enduring Understanding:</b> Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.	<b>Essential Question:</b> How do individuals choose music to experience?
<b>Analyze</b> <i>Analyze how the structure and context of varied musical works inform the response.</i>	
<b>Enduring Understanding:</b> Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.	<b>Essential Question:</b> How does understanding the structure and context of music inform a response?
<b>Interpret</b> <i>Support interpretations of musical works that reflect creators'/performers' expressive intent.</i>	
<b>Enduring Understanding:</b> Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.	<b>Essential Question:</b> How do we discern musical creators' and performers' expressive intent?
<b>Evaluate</b> <i>Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.</i>	
<b>Enduring Understanding:</b> The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.	<b>Essential Question:</b> How do we judge the quality of musical work(s) and performance(s)?

CONNECTING	
<b>Connect #10</b> <i>Synthesize and relate knowledge and personal experiences to make music.</i>	
<b>Enduring Understanding:</b> Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.	<b>Essential Question:</b> How do musicians make meaningful connections to creating, performing, and responding?
<b>Connect #11</b>	

*Relate musical ideas and works to varied contexts and daily life to deepen understanding.*

**Enduring Understanding:** Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

**Essential Question:** How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?