



## Interactive Music: Creating Harmony with the National Standards

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## THURSDAY

### **Arirang**

Have students

- Sing a pentatonic scale using solfège syllables and hand signs
- Improvise an accompaniment for the song using short ostinato patterns created from measures in the song
- Transfer the ostinato patterns to barred instruments
- Invite singers to use scarves to demonstrate the flowing phrases

### **Social Studies**

Have students

- List different countries across the globe during the Coda
- Experiment using the A section and B section as partner songs

### **Knock No More**

Have students

- Select short phrases from the song and chant them as an ostinato pattern
- Transfer the ostinato patterns to percussion instruments
- Change the words to a talk about a different season. Example: “young man summer,” “burn your fingers,” “melt you to the core.”

### **Ego Sum Pauper**

Have students

- Sing the song on solfège syllables
- Sing the song as a two part canon, then as a four part canon
- Experiment with various types of articulation: staccato, legato, accents, marcato, etc.

### **When You're Smiling**

Use visual aids to demonstrate the texture of the song

### **Geef jij mij die schoen (Pass This Shoe)**

Have the students

- Sing the song focusing on fast and slow tempos
- Sit in a circle and pass “shoes” to the beat

### **Ichi-gatsu tsuitachi (A New Year's Greeting)**

Have students

- Listen to the recording and clap the rhythm with dotted notes
- Play the melody on recorder
- Compare and contrast this song in a pentatonic scale to Arirang, which is also written in a pentatonic scale

### **By the Waters of Babylon**

Have students

- Sing the melody
- Create harmony parts within the chord structure of the song in
- Practice drumming patterns as body percussion
- Transfer body percussion to drums
- Perform the song with harmony and drums



# Song Notation

## Arirang

### Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance): Korean
- Song Notation (Interactive Performance): English
- Song Notation (Interactive Practice): Korean
- Song Notation (Interactive Practice): English
- Song Notation (Animated): Korean
- Song Notation (Animated): English
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Interactive)
- Song Keyboard Accomp. (Printable)

### Audio Options:

- Song Vocal Track (Korean)
- Song Vocal Track (English)
- Song Accompaniment Track
- Song Pronunciation Practice Track

### Melody: Extended Pentatonic Scales

Students will learn to recognize, read, and sing the pentatonic scale.

Display Slide 1 of Song Notation (Projectable): Arirang. Call on volunteers to read the text. Discuss the geographical context of the song with students before introducing the lesson on the extended pentatonic scale.

Share with students that Asian folk songs are often based on a pentatonic scale. Although folk songs have a deep historical presence in Korea, western-influenced pop music is the type of music that the current generation listens to.

**ASK** **Can you name any other countries in Asia that may use the pentatonic scale?** (China, Japan, Thailand, Cambodia, etc.)

Display Slide 2 and have a student volunteer read the first paragraph.

"This version of the song "Arirang" originated in Seoul, South Korea. Its melody is one of the most popular songs in Korea."

**SAY** "Arirang" is an imaginary hill—a place where people hope to climb in order to find happiness and peace.

Share with students that one reason the melody of this song is popular with school children is because they are able to play the song using the black keys on a piano. (If a piano or keyboard is available, you may wish to demonstrate the melody of the song, using only black keys, beginning on C#.)

To support students learning, practice a pentatonic echo-singing activity with the class prior to reading the notated music. This will help students to aurally identify the pentatonic sound used in the melody of "Arirang."

Using a neutral syllable such as *loo*, sing short pentatonic patterns (with *F* as *do*) for students.



Have students

- Echo-sing each pattern sung to them.
- Listen closely to the pattern. Then repeat the pattern using pitch syllables and then with pitch syllables *and* hand signs.

Play the Song Vocal Track and ask students to listen for the unique pentatonic sound in "Arirang."

Move forward to Slide 3. Have students

- Point to where the notes move by steps. (F-G, G-A, and C-D)
- Point to where the notes move by leaps. (A-C)
- Sing the five-tone scale using pitch syllables beginning on F (*do*).

Project Slide 4 and have students

- Sing the five-pitch pentatonic scale highlighted on the slide.
- Name the syllables of the pitches that are *outside* of the highlighted box.

Explain to students that the notes in the extended portion of the pentatonic scale are notes common to the five-tone scale they have just sung. Direct students to

- Sing the extended pentatonic scale using *loo*.
- Sing the extended pentatonic scale using pitch syllables, again with pitch syllables and hand signs.

Project Slide 5 and invite students to sing the excerpts from "Arirang" using pitch syllables and hand signs.

Move forward to the song notation on Slide 6. Encourage students to find the excerpts in the song notation.

**ASK    How many phrases are in the song? (four)**

**Which phrases are nearly identical? (two and four)**

**Which phrases begin on *so*? (one and three)**

**What do the other phrases begin on? (do)**

### Extension Activity

Invite students to

- Play patterns from the song on Orff mallet instruments set up in F pentatonic.
- Improvise or compose their own pentatonic melodies using the extended pentatonic scale.
- Create their own pentatonic accompaniment to "Arirang," beginning with a simple bordun pattern on F and C.



# Song Notation

## Knock No More

### 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)

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Harmony and Texture: Singing a Canon

Students will experience harmony and texture by singing the canon "Knock No More."

**ASK** **What is winter?** (A season of the year when it gets really cold and sometimes it snows)

**What happens to your breath when it is really cold outside?**  
(Steam comes out of your mouth. Your breath looks like fog.)

Display Song Notation (Projectable): Knock No More.

Have a student read the text on Slide 1 and then discuss.

Play Song Vocal Track: Knock No More.

Have students listen to the recording and pat their thighs. (Pat two beats per measure for this compound meter song.)

**ASK** **What did you hear in the song?** (Accept a variety of answers. Try to pull out that everyone sang the first time together and later they had three groups singing one after another.)

Display Slide 2.

Have a student read the text.

**SAY** We know that "Knock No More" is a particular type of song that is called a canon where more than one part sings the same melody but at a different time. Before we sing this song as a canon, let's learn it in unison first.

**ASK** **What does unison mean?** (When all voices sing the same part at the same time)

Display Slide 3.

Have students

- Read the song lyrics.



- Sing with Song Vocal Track: Knock No More while patting their thighs to the beat. (There is a 4-measure introduction and then the melody is sung twice. This is followed by an interlude and then the canon.)
- Acknowledge the silence on the rests.
- Review the song until the class can sing it without any help from the teacher. (Continue having students step or tap the beat while learning the words and melody.)
- Sing the song in unison while the teacher sings the second part of the canon.

**ASK** **What did I do when you were singing?** (You sang the song but you started after we did.)

Have students

- Listen to the entire recording again.
- Raise their hands when they hear part 2 of the canon.
- Stand up when they hear part 3 of the canon.

**SAY** Describe the texture you hear at the beginning of the song. (There is only one part singing.)

**ASK** **Is it different after the interlude?** (yes)

**How is it different?** (The texture is thinner at the beginning. When all of the singers come in, it becomes louder and thicker.)

Remind the class that they created harmony, because more than one part was being sung at the same time. The texture was thicker because more than one part was singing at the same time.

Have students

- Sing the melody and invite a few students to create the canon by singing part 2 with the teacher.
- Divide into two groups, and if they are ready, have student leaders lead both sides. The teacher can add a third part if they are confident enough to hold their own parts.
- Divide into three groups and have students sing the song as a 3-part canon.



- Identify when the initiating voices sing; then label the staff with the number "1."
- Identify when the imitating voices sing; then label the staff with the number "2."

Divide the class into two groups. Play the Song Vocal Track again and have group 1, the initiating voices, raise their hands when they hear their part being sung. Have group 2, the imitating voices, raise their hands when they hear their part being sung.

Use the English version of the Song Vocal Track and have the two groups sing the song, first in unison, then as a two-part canon. Have the groups switch parts and sing again.

**ASK Did you sing in unison, or in harmony? (both)**

**When did you sing in unison?** (when all voices sang the same part at the same time)

**When did you sing in harmony?** (when the initiating voices [part 1] started and then the imitating voices [part 2] entered)

**Where was it difficult to keep the canon going? How can the difficulty be resolved?** (Answers may include: clap the beat; have someone act as conductor, pointing to the group when it is that part's turn to begin.)

To prepare students to perform this simple two-part canon in Latin, use the Song Pronunciation Practice Track to have students echo-sing each phrase.

Then have the group 1 and group 2 students face each other and practice saying the Latin words in rhythm and in canon.

Finally, have students

- Sing the song in Latin with the recording, in canon. (Remind them to hold the last syllable of each phrase for four counts. Suggest that they tap for four counts as a reminder.)
- Switch parts so each group takes a turn as the initiating voice singing the canon.

### Assessment: Activity

Students will demonstrate their ability to identify and label canon form presented aurally and then perform the song as a two-part canon.

Distribute copies of the Song Notation (Printable). Have students

- Identify and circle the initiating voices in a selected color.
- Identify and circle the imitating voices in a contrasting color.

Divide the class into smaller groups, making sure there are strong singers in each group.

- Have two groups at a time perform "*Ego sum pauper*" in canon, first in Latin and then in English.
- Allow students in the audience to make constructive comments on each performance.
- Remind students to demonstrate proper audience etiquette while listening.



### Extension Activity

When students are comfortable singing “*Ego sum pauper*” in two parts, add the challenge of singing this as a three-part canon. Group 3 will begin when Group 2 reaches the second measure of the melody.

### Timbre: Composing Canons with Percussion Instruments

Students will distinguish a variety of percussion timbres.

Explain that instruments can play in canon too. Play Song Accompaniment Track: *Ego sum pauper*.

**ASK** **How would you describe the timbre of the accompanying instruments?** (ringing sound, bell-like, metallic, resonant)

**What instruments are accompanying this song?** (hand bells)

**Do the hand bells play in unison, or in canon?** (both)

Once students have identified the instrument, further discuss the unique tonal qualities of hand bells.

Then have students watch and listen to Sound Bank Multimedia Reference: Hand Bells to learn more about this instrument. They can also listen to Sound Bank Audio: Hand Bells to hear another example of the sound of the hand bells in isolation.

### Assessment: Activity

Students will demonstrate their ability to aurally identify percussion timbres.

Have students work in small groups and use Instructional Activity (Interactive): A Hero in Us All to create an eight-measure canon using word phrases.

Then have students in each group choose one percussion instrument to perform their canon. After each performance, students should discuss the distinguishing characteristics of the various percussion timbres as compared to the sound of the hand bell canon heard on Song Accompaniment Track: *Ego sum pauper*.



# Song Notation

## When You're Smiling

**Interactive Learning and Presentation Options:**

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Song Notation (Animated)
- Song Notation (Projectable)
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**Audio Options:**

- Song Vocal Track
- Song Accompaniment Track

### Texture & Harmony: Two-Part Harmony with Contrary Motion

While learning to sing a 2-part song, students will learn about contrary motion.

Display the Song Notation (Projectable) and have students read the text on the opening slide. Invite volunteers to share about how they are affected when someone smiles at them.

Now load the Song Notation (Interactive Practice) to support students in learning about harmony with contrary motion. Use the Control Panel bookmarks to navigate to phrases discussed in the lesson. The vocal parts will be presented by an electronic instrument sound with no lyrics.

Use bookmark Vocals 1 & 2 to find and show the first 8 measures where vocal parts 1 and 2 sing together. Turn off vocal part 2 and the accompaniment. Have students listen to 8 measures of part 1 and notice the direction of the melody. Turn off vocal part 1 and turn on vocal part 2. Have students listen to 8 measures of part 2.

**ASK Does the melody of vocal part 2 move in the same direction as the melody of part 1? (No, part 2 goes down when part 1 goes up or stays the same.)**

Divide the class into two groups to sing these 8 measures in harmony.

Explain that when two melodies performed together move in opposite directions, it is called *contrary motion*.

- Distribute copies of Song Notation (Printable).
- Instruct students to search for all the places with contrary motion.
- When they identify a phrase with contrary motion, mark their music with *CM* in a circle.
- In pairs, have students compare their work and practice singing the contrary motion phrases.
- Invite partners to sing the contrary motion phrases they found and practiced for the class.

Last, in two groups, have the class sing the entire song in harmony, accompanied by the Song Accompaniment Track.



## Song Notation

### Geef jij mij die schoen (Pass This Shoe)

<p><b>Interactive Learning and Presentation Options:</b></p> <ul style="list-style-type: none"> <li>• Song Notation (Interactive Performance): Geef jij mij die schoen</li> <li>• Song Notation (Interactive Performance): Pass This Shoe</li> <li>• Song Notation (Animated): Geef jij mij die schoen</li> <li>• Song Notation (Animated): Pass This Shoe</li> <li>• Song Notation (Projectable)</li> <li>• Song Notation (Printable)</li> <li>• Song Keyboard Accomp. (Printable)</li> </ul>	<p><b>Audio Options:</b></p> <ul style="list-style-type: none"> <li>• Song Vocal Track: Geef jij mij die schoen</li> <li>• Song Vocal Track: Pass This Shoe</li> <li>• Song Accompaniment Track</li> <li>• Song Pronunciation Practice Track</li> </ul>
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### Tempo: Faster and Slower Tempos in a Singing Game

The children will distinguish same/different between faster/slower while performing a musical game.

As a way of introducing this lesson, point out that many people sing as they play games. Encourage the children to talk about singing games that they have played. You may also wish to locate the Netherlands on a map.

**SAY** This song is a shoe passing game from the Netherlands (Holland). The shoes worn here were originally made of wood. They would have made a very special sound as they were being passed.

Display Slide 1 and read the text aloud.

Play Song Vocal Track: Pass This Shoe.

Have the children

- Find out how the game might be played. (by passing the shoe)
- Discover how the tempo changes.
- Lightly tap the steady beat on their laps.

**ASK** **What were we tapping on our laps?** (steady beat)

**Did the beat change, or stay the same?** (it changed)

**Did the beat get faster, or slower?** (faster)

You may wish to tap the shoes on the slide (or have a student volunteer point to the shoes) as the children tap the steady beat on their laps.

Guide the children to understand that the speed of the beat changes, and that it starts slow and gradually gets faster.

Play the Song Vocal Track again. Invite the children to

- Perform a light pat-clap pattern to the beat.
- Sing the entire song as they become comfortable.



When they are familiar with the song, let them hear the Dutch words, using the Song Vocal Track: *Geef jij mij die schoen*.

To have the children learn the Dutch lyrics of "*Geef jij mij die schoen*," use the Song Pronunciation Practice Track.

Prepare the children to play the game. See tips below on managing the playing of games during music class. Have beanbags available.

Help the children

- Sit cross-legged in circles of eight with the beanbags placed in front of them.
- Perform a *pick-pass* movement on the beat, picking up the beanbag and passing it to the right.
- Continue performing this game song until the beanbag is back where it started.

Managing Game Playing

- Help *all* of the children play the game for "Pass This Shoe" as follows: they pretend to pass an object on the beat by speaking a *pick-pass* pattern.
- To start, establish the passing direction (right or left). On the word *pick*, the children pretend to pick up an object in front of them. On the word *pass*, they pass the imaginary object and place it on the floor in front of the next child. When the children can perform these motions confidently, let them play the game with one beanbag and later, with more beanbags.
- Encourage the children to keep the passing motion going even when a beanbag is not in front of them.

Play the recording again. Invite the children to sing the song while they play the musical game.

### Assessment: Activity

The children will demonstrate their understanding of same/different between faster/slower by playing a musical game.

Play the Song Vocal Track. Invite the children to sing and play the game in small groups. As the children perform the game, observe whether they change the speed of their movements to match the speed of the beat. For a challenge, provide more than one beanbag per group and observe the children's success with changing the speed of their movements as they track multiple objects.