



## Interactive Music: Creating Harmony with the National Standards

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## TUESDAY

### **Frog and Toad Together**

Have students

- Experiment with demonstrating melody contour using body movements and pipe cleaners
- Have students brainstorm to identify other animals or items that are paired together. Example: peanut butter and jelly, baseball and bat, bicycle and helmet, etc.

### **Celebrate**

- List all of the different types of events we celebrate throughout the year
- Invite students to create a rap using the spoken words in the song (Birthdays, Mother's Day, etc.)
- Have several volunteers perform the rap while other students sing the song

### **Achshav**

- Experiment with singing the song and leaving out different pitches. Example: sing all of the pitches except "A"
- Sing the song as a two part canon

### **Mûbâarak**

Have students

- Sing the song in English with the Vocal Song Track
- Speak the text from Iran with the Pronunciation Practice Track
- Sing the song with the Iranian text
- Play the melody on recorder
- Add drums to accompany the song

### **Ochimbo**

Experiment with creating different harmonies on the chorus

### **La Tarara**

Have students

- Locate all of the eighth notes in the song
- Have students sing the song while clapping on each quarter note
- Stomp on each dotted quarter note
- Snap on each quarter note

### **Proud to Be An American**

Have students

- Analyze the chord structure for the first two pages of the song (G major, D7, C major)
- Sing the chords with solfège syllables and hand signs
- Transfer choral accompaniment to barred instruments

### **Loigratong**

Have students

- Sing the song in English
- Listen to the Thai Pronunciation Practice Track
- Sing the song with the Thai text
- Identify measures that can be played on the recorder to accompany the song
- Add barred instruments to accompany the song on I, IV and V chords (G and D; C and E, D and F)

# Song Notation

## Frog and Toad Together

### 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

### Form and Melody: Verses and Coda; Higher/Lower Pitches

The children will distinguish between higher/lower pitches in the coda of a song about friendship.

Project Slide 1.

Share with the children, that "Frog and Toad Are Friends" is a book by Arnold Loble. Explain that the book has five stories about the friendship between Frog and Toad. Invite the children to share activities they do with their friends, and describe what friendship means to them

**SAY** Composers sometimes write music connected to stories we know. Listen to a song about the friendship of Frog and Toad.

Play Song Vocal Track: Frog and Toad Together. During the interludes, lead the children in miming the activities that friends do together.

Project Slide 2.

Have the children identify the repeat signs in the song notation.

**ASK** **How many verses are in this song?** (three)

Have the children find the numbers 1, 2, and 3, and read along as they listen to the song again. Explain that they must stay on the first line of words to sing verse 1. Then, when they repeat, they sing the second line of words to sing verse 2, and the third line of words for verse 3. You may want them to use their fingers and trace the line of words to practice before they learn to sing the song.

Project Song Notation (Interactive Performance) to teach the song.

**ASK** **What do you hear after each verse?** (music without words)

**What do you sing after the third verse?** (the last line; the coda)

**SAY** The coda is a special ending to a song, and is usually short.

Help the children to discover the melodic contour of the coda. Invite them to focus on the noteheads of the music, and trace with their fingers on the noteheads as they sing.

**ASK** **What do you notice about the melody?** (It goes up and down.)

Pass out pipe cleaners to each child, and invite the children to create their own melody shape.

Have them sing and trace, and assess their success in singing the shape they created.

Have the children sing the coda only, moving their hands in the air to show when the pitches move up and down.

### **Assessment: Activity**

The children will demonstrate the ability to distinguish between higher/lower pitches in the coda of a song about friendship.

Play Song Vocal Track: Frog and Toad Together and have the children

- Show with their hands in the air how the pitches move upward and downward while they sing the coda.
- Shape their pipe cleaners to match the melodic contour of the coda.
- Sing on a neutral syllable while tracing the melodic contour on the pipe cleaner.

Project Slide 2 and point to the coda.

**ASK**    **Which pitch is higher, the pitch for the word *That's*, or the pitch for the word *what?* (*That's*)**

**Which pitch is lower, the pitch for the word *friends*, or the pitch for the word *are?* (*are*)**

Assess the children's success in distinguishing between higher/lower pitches.

# Song Notation

## Achshav (Awake! Awake!)

### Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance): Achshav
- Song Notation (Interactive Performance): Awake! Awake!
- Song Notation (Interactive Practice): Achshav
- Song Notation (Interactive Practice): Awake! Awake!
- Song Notation (Animated): Achshav
- Song Notation (Animated): Awake! Awake!
- Song Notation (Projectable): Achshav
- Song Notation (Printable): Achshav
- Song Keyboard Accomp. (Interactive): Achshav
- Song Keyboard Accomp. (Printable): Achshav
- Song Pronunciation Resource (Printable): Achshav

### Audio Options:

- Song Vocal Track: Achshav
- Song Vocal Track: Awake! Awake!
- Song Accompaniment Track: Achshav
- Song Pronunciation Practice Track: Achshav

### Singing: Hebrew Folk Song

The children will learn to sing a Hebrew folk song in the original language.

Display the Song Notation (Projectable): Achshav for the children to follow. Introduce the song as a folk song from Israel. The text translation, "Now, now, in Israel" is a call to gather people together for dancing. Point to the second section of the song.

**SAY** The word, "Tumba" is often used in songs that accompany dancing. The lyrics of the song are in Hebrew, an ancient language that is still used today.

Play the Song Pronunciation Practice Track and encourage the children to listen to the way the native singer performs each phrase in Hebrew and how the children echo sing the phrases.

Play the track again and have the children sing each phrase in response to the native singer.

Finally, have the children sing the entire song in Hebrew with the Song Accompaniment Track.

If you have children in your class who have been exposed to Hebrew in their homes, encourage them to assist the other children with learning how to pronounce the words.

**Note** When songs are translated into English from other languages, it is common practice to paraphrase, or rearrange the text for a variety of reasons. In some cases, there may not be a word in English that conveys the exact meaning. In other cases, words may be rearranged for rhyming purposes, or to match the rhythmic structure of the song. In this song, the literal translation of the words "Achshav, achshav, Israel" is "Now, now, Israel." The lyricist for the English version of this song wrote "Awake! Awake! The valleys of our land" to not only match the rhythmic structure of the song, but to also capture the spirit

of pride in the people of Israel. This “artistic license” allows for an English version of the song that carries more lyrical interest for the children.

## Rhythm: Steady Beat Patterns in Various Tempos

The children will play rhythm patterns on percussion instruments to accompany a song that gets faster and faster.

Open the Song Notation (Projectable): Achshav and display Slide 1. Read aloud the first sentence.

**SAY** “*Achshav*” is a folk song from Israel. It calls people to gather together to dance. Let’s listen to the song.

Play the Song Vocal Track: Achshav and have the children tap the beat as they listen.

**ASK** **What did you notice about the beat of the song each time through?** (It got faster and faster each time.)

Next, point to the rhythm pattern Part A—*Achshav, achshav* (Awake! Awake!)... and model it by tapping your open palm.

**SAY** Now (rest) now (rest) Is-ra-el (rest).

Have the children play this part on their hands with you, as they whisper the text. While you whisper-chant the pattern with the children, identify the ones who are maintaining a steady pulse while tapping the pattern correctly. Give them hand drums.

Advance to Slide 2 and have the class sing the first two lines of the song, accompanied by the drummers.

**ASK** **What part of the word *achshav* did the drummers play on?** (The drum part matches the accented, or second syllable, “-shav.”)

Sing through the first two lines of “*Achshav*” again, but change the tempo so that it is slightly faster. Challenge the drummers to match the new steady beat. They may find it helpful to whisper “*shav, shav, Is-ra-el*” instead of “now, now, Is-ra-el.”

Return to Slide 1 and direct the children’s attention to the rhythm patterns in Part B: *Tumba, tumba, tumba...* for finger cymbals and tambourine. Model the tambourine shake and then the finger cymbals at the end of the pattern.

**SAY** (softly) One-two-three-four, wait-wait-wait-CHING.

Divide the class into two groups. Start one group on the tambourine part (whispering and air playing only). Once the children are secure, motion for them to continue. Turn to the other group and, beginning on the next repetition,

**SAY** (whisper) wait-wait-wait-wait, one-two-three-HEY! (snap your fingers on “hey”).

Nod for that group to continue. Distribute three to five tambourines and three to five finger cymbals or triangles. Have the children repeat the patterns several times with the instruments until they can play their parts without the notation displayed. Advance to Slide 2.

**Note** You may find that the next part of the activity is easier to present with the Song Notation (Interactive Performance). See below for more information.

**SAY** Listen to the second section of the song. Play your instrument parts in your heads to figure out how the tambourine and finger cymbal rhythms match the words of the song.

Sing the second section of the song. Sing it again faster.

Cue the Song Vocal Track to the beginning. Lead a brief question and answer.

**ASK** **Who plays during the first two lines?** (hand drums)

**When does the tambourine play?** (during the *Tumba, tumba, tumba* measures)

**When do the finger cymbals play?** (on "hey!")

**SAY** Remember that the song gets faster and faster and you will need to keep the beat when you play your parts. Whisper your rhythm chant to help you stay on the beat when the song gets faster.

Play the Song Vocal Track and have the selected children play their percussion parts while the rest of the class sings. As the song repeats and the tempo gets faster, observe whether the children playing instruments are adjusting to the new tempos.

Repeat as needed so all children will have an opportunity to play one of the instruments.

**Note** This activity may be adapted for use with the English version of the song, using Song Vocal Track: Awake! Awake! or Song Notation (Interactive Performance): Awake! Awake! Most rhythm chants suggested above will work, except when the hand drum players use syllables from the lyrics. In that case, use "-wake, -wake, Is-ra-el."

# Song Notation

## Ochimbo

### 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

### Rhythm: Identifying and Performing Upbeats, Using Fine Motor Skills

Students will use fine motor skills to perform beats and upbeats in a song in  $\frac{4}{4}$  meter.

Introduce the song and this lesson, by explaining to students that “*Ochimbo*” is about the *ochimbo* bird, which is found in Kenya and other central African countries. Project Slide 2, and invite one volunteer to read aloud the “*Leader*” text of the song with several students answering with the text of the “*Chorus*” part.

**ASK** **What is the message the singers are sending to the bird?**  
(Answers will vary, but students should recognize that animals and people can share the food available from fishing and hunting.)

Play Song Vocal Track: *Ochimbo* and have students sing the song and clap the steady beat. Have them sing again, this time tapping on the strong beat (the first beat) of each measure.

**ASK** **Which words did we sing on the strong beats?** (*take, O of Ochimbo, fish, game*)

**Which word did we sing before the first strong beat of the song?**  
(*O*)

**Is this word before or after the first bar line in the music?**  
(before)

Project Slide 1.

Call on volunteers to read the information in the second paragraph and vocabulary box on Slide 1. Confirm that students understand what an upbeat is, and then ask them to identify the upbeats in the song. (Upbeats occur on *O, O, Take, and Take.*) Then have them sing “*Ochimbo*” again, snapping their fingers on each upbeat.

Divide the class in half, with students on the right tapping on the strong beats of the song, while the students on the left snap their fingers on the upbeats. Use the mixer for Song Notation (Interactive): *Ochimbo* to adjust the tempo for students to master both tapping and snapping, while singing the song at a slower tempo. Switch roles so that all students experience both kinds of movement with the song. Increase the tempo as they become more comfortable with combining these fine motor skills with the music.



## Assessment: Activity

Students will demonstrate their ability to identify and isolate upbeats by using fine motor skills to clap the rhythm of three ostinatos and snap their fingers on the upbeats.

Pair students for this activity. You may wish to print copies of Slide 1 for each set of partners so they can circle the upbeats in ostinatos 2 and 3 in preparation for clapping the rhythm and snapping on the upbeats.

Invite students to

- Clap each ostinato as a class.
- Take turns with their partners, one person clapping the ostinatos while the other snaps his or her fingers on the upbeats.

Direct students to observe the repeat signs on the ostinatos and clap each of the ostinatos two times through, or more.

Observe the students who are clapping the rhythm of the ostinatos to assess their ability to clap the upbeats accurately while they are performing each rhythm pattern with their partners. Observe the students snapping their fingers on the upbeats to assess their ability to identify and perform the upbeat each time. Repeat the assessment process as partners reverse roles.

To conclude, invite the entire class to sing "*Ochimbo*," with individual students performing the ostinato parts on nonpitched percussion instruments. Use Song Notation (Interactive Performance) to adjust the tempo slower, or turn the vocals off, to help students successfully perform the ostinatos with "*Ochimbo*."

# Song Notation

## La Tarara

### Interactive Learning and Presentation Options:

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

### Audio Options:

- Song Vocal Track: Spanish
- Song Vocal Track: English
- Song Accompaniment Track
- Song Pronunciation Practice Track

### Form: Using Musical Terms and Symbols and Movement to Explain and Respond to the Form of a Song

Students will identify **ABA** form (refrain-verse-refrain) and the instrumental sections of introduction, interlude, and *coda* by listening to “*La Tarara*,” and will respond to the form through movement.

Introduce “*La Tarara*” by explaining to students that the music of Spain has been influenced by many different cultures. An Arabic people, the Moors, lived in southern Spain for nearly seven centuries. They brought with them the *vihuela*, an ancestor of the guitar, which can be heard on the recording of “*La Tarara*.”

Project Slide 1. Have a student read the first paragraph. Play Song Vocal Track: *La Tarara* (Spanish), and ask students to listen for any sections that repeat.

**ASK Did any sections of the song repeat?** (yes)

**With what words did the repeated section begin?** (*La Tarara*)

**What is the musical term given to the part of the song that is sung the same way each time it repeats?** (refrain)

Then play the Song Pronunciation Track for students to echo the native speaker to learn the Spanish lyrics of the song. Play the Spanish Song Vocal Track again and invite students to sing “*La Tarara*.” Discuss the song’s sections, using the following questions.

- How are other sections of the song different from the refrain? (A group of children sings the refrain; an adult female soloist sings the other vocal sections.)
- Is the melody the same in these other sections? (yes)
- Do the other sections have the same words, or different? (different words)
- What is the musical term given to the part of a song where the melody stays the same when it repeats, but the words change? (verse)
- How many verses does “*La Tarara*” have? (two)

Have students listen again to determine the arrangement, or sequence, of the verse and refrain. Direct them to pat the beat lightly on their head for the refrain, and hold up two fingers (a “V”) on the verse.

Invite students to offer their responses to the question at the end of the first paragraph on Slide 1. (refrain-verse-refrain) Then discuss with them how many times they hear the refrain-verse-refrain. (twice)

Explain that because the arrangement of the song is refrain-verse-refrain, meaning the first and last sections are the same while the middle section is different, the form is called **ABA**. Call attention to the definition of *form* at the top of the slide.

**SAY** The refrain of “*La Tarara*” is heard both *before* and *after* the verse. Musicians sometimes choose not to notate the refrain the second time. Instead, they use a kind of musical shorthand, in Italian. At the end of the verse, they write *D.C. al Fine*.

Clarify the term by explaining that the symbol “*D.C.*” stands for “*da capo*,” which indicates that the performer should return to the “head,” or beginning, of the music. Remind students that they patted their heads previously when they returned to the “head” of the song—the refrain. Go on to explain that “*al Fine*” means that the performer should stop at the word “*Fine*,” which is the end, or “finish” of the music. Distribute copies of Song Notation Printable: *La Tarara*, and have students locate the words “*D.C. al Fine*” in the notation.

**ASK** **Where does the song end?** (end of the second line)

**What symbols in the music tell you that this is the end of the song?** (the word “*Fine*” and the double bar line)

Have students listen to the Spanish or English Song Vocal Track and direct them to focus on the instrumental sections of the song.

**ASK** **What do you hear before the singing begins?** (an introduction)

Call on a volunteer to read the definition of *introduction* on Slide 1. Explain that the introduction establishes the music’s tonality, meter, and tempo. Point out that the introduction also suggests the general “feel” of the music. This is similar to the beginning line of a story, such as, “Once upon a time...”

**ASK** **After the first time you hear the ABA sections, what comes next?** (an interlude)

Have a student read the definition of *interlude* on Slide 1. Clarify, as needed.

**ASK** **After the second time you hear the ABA sections, what do you hear?** (a *coda*)

Call on a volunteer to read the definition of *coda*. Explain that the *coda* lets us know the song is ending. This is similar to the statement, “And they all lived happily ever after,” at the end of a story.

Write on the board:

- Refrain **(A)**
- Verse **(B)**
- Introduction
- Interlude
- *Coda*

Using Song Vocal Track: *La Tarara* (Spanish), guide students in identifying the song's form. As the music plays, invite a student to point to the terms you wrote on the board. The form of "*La Tarara*" is Introduction, Refrain **(A)**, Verse **(B)**, Refrain **(A)**, Interlude, Refrain **(A)**, Verse **(B)**, Refrain **(A)**, *Coda*.

Have students work in groups of five to create movement for each of the song's five sections. They can use body percussion and other movements to explore different levels in space and decide whether to travel, or not. Allow time for students to plan their movements. Play the song and point to the terms on the board to help them change movements at the appropriate times.

### Assessment: Activity

Students will demonstrate their understanding of **ABA** form, as well as introduction, interlude, and *coda*, by performing different movements they created for each vocal and instrumental section of the music.

Print and distribute the notation slides from Song Notation (Projectable): *La Tarara*. Write on the board:

- Refrain **(A)**
- Verse **(B)**
- *D.C. al fine*
- *Fine*

Play the Song Vocal Track and have students identify and then, referring to the list on the board, label the sections in the printed song notation. Check for correct placement of the section labels.

Repeat the procedure above, this time asking students to write the labels *intro.* (for "introduction"), *inter.* (for "interlude"), and *coda* at the appropriate points in the song notation.

### Extension Activity

Play other Grade 4 songs and ask students to listen and then identify the songs' sections, including **ABA**, refrain, verse, introduction, interlude, and *coda*.

Song suggestions:

- "*Ala Da'lona*" (Introduction, Interlude, **ABA**, Interlude, **ABA**, *Coda*)
- "Follow the Drinkin' Gourd" (Introduction, Refrain, Verse 1, Refrain, Verse 2, Refrain, *Coda*, no Interlude)
- "Walk in Jerusalem" (Introduction, Refrain, Verse 1, Refrain, Verse 2, Refrain, *Coda*, no Interlude)

# Song Notation

## Proud to Be an American

### 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

### Singing: Part Singing (Solo vs. Chorus)

#### Songs for Music Making: Patriotic

The children will listen to, sing, and move within a steady-beat game to a patriotic song, as they identify the concepts of solo vs. chorus, and learn about appropriate audience behavior.

Project Slide 1.

**ASK** Do you see a flag on the screen? What country's flag is it?  
(America)

**SAY** We are "proud" to be Americans. Show me what a person looks like when they are "proud." (The children sit tall.)

Stand and show me what a person looks like when they are proud. (The children stand tall.)

Yes, they show they are happy, respectful, and they show their very best!

Have the children sit down. Point to the word *audience* on Slide 1. Lead the children in a discussion of how to be a good audience member. (Make a list to include: looks and listens; sits up straight; does not talk; does not eat or drink; applauds at the end as a "thank you.")

**SAY** Show me your good audience member skills as you listen to our song.

First we'll hear one singer, singing alone. This is called a *solo*. (Point to the word solo on the screen.)

Then we will hear a group of people singing the same song. We can call the group a *chorus*.

We will join the chorus and play a steady-beat game.

Play Song Vocal Track: Proud to Be an American or project Song Notation (Animated): Proud to Be an American.

Lead the children to play a game:

- Sit tall and proud on the *solo*. Listen and quietly tap the steady beat with both hands on their knees.
- Stand tall and proud on the *chorus*. Sing, march in place, and clap the steady beat (be prepared for the slight tempo change).

When the children have listened, sung, and played the game, invite them to discuss the following:

- Were we good audience members as we listened to the *solo* on the recording? (Why or why not?)
- What did we do on the *chorus*? (We sang, clapped, and marched proudly.)
- Where have you seen people marching and playing music? (football games, Fourth of July parades, military events, and so on)

**SAY** Music is often a part of special celebrations in America. Music is sung or played, people wave flags and join in. They are “proud” to be Americans!

Play the Song Vocal Track again or project the Song Notation (Animated) and have the children listen, sing, and play the game again.

**Optional ideas for performance:** Use the Song Accompaniment Track and invite small groups of children to sing the *solo* part of the song (class is seated). The class stands, marches, claps, and sings the *chorus* part. In addition, the children could wave small flags or streamers to the steady beat as they sing the *chorus* part.

## Assessment: Activity

The children will demonstrate their understanding of solo vs. chorus and appropriate audience behavior as they listen, sing, and play a game to the steady beat of a patriotic song.

Invite the children to perform the song again. Review the game: when to sit, listen, and tap the steady beat (*solo*) and when to stand, sing, clap, and march to the steady beat (*chorus*). Project the Song Notation (Animated). Observe the children’s ability to listen to the solo and tap a steady beat, then stand when the chorus begins, to sing, clap and march correctly.

Review with the children appropriate audience behavior. Assign a small group of children to act as the audience. As the class performs, observe that this group displays the qualities discussed and listed earlier in the lesson. Repeat this activity, allowing multiple children to show their good audience behavior.