



Interactive Music: Creating Harmony with the National Standards

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WEDNESDAY

Oliver Twist

Have students

- Warm-up by chanting the text and stepping to the beat
- Invite students to create new movements for the song
- Perform the song using each new movement and as add on

Ev'ry Time I Feel the Spirit

- Experiment singing with different tone qualities (bright, dark, nasal, etc.)
- Decide which tone quality is most appropriate for the style of a spiritual and discuss why certain tone qualities work better with different styles of music

Yang Wa Wa

Have students

- Listen to the Pronunciation Practice Track to learn the Mandarin text
- Sing the Mandarin text
- Sing the song in a two part canon
- Sing the song in a four part canon
- Add recorder on the melody

Shake My Maracas

Have students

- Substitute additional Spanish vocabulary words such as: "Shake my zapatos," "shake my los manos."

Ground Hog Blues

Have students

- Listen to the Song Vocal Track
- Snap or pat legs on beats 2 and 4
- Describe the differences in the vocal timbre between the adult male singer and the children's voices
- Discuss how singing the blues can help express different human emotions

'Ūlilī E

Have students

- Sing the melody on solfège syllables
- Listen to the Pronunciation Practice Track to learn the Hawaiian text
- Sing the melody on Hawaiian text
- Add the harmony parts
- Play the melody and harmony parts on recorder
- Invite volunteers to play the melody on barred instruments
- Encourage students to improvise harmony parts on barred instruments

Aguinaldo

Have students

- Listen to the Song Vocal Track while tapping the beat
- Repeat the Spanish text while listening to the Pronunciation Practice Track
- Sing verse 1 with the Spanish text
- Add Latin percussion instruments and improvise rhythm patterns to match the Latin text and melody
- Discuss the differences between the rhythms used in a Latin folk song as compared to an American folk song such as Cindy

Pat Works on the Railway

Have students

- Use drum sticks on the sides of a tubano drum
- Experiment with drumming patterns to accompany this song in 6/8 meter

Song Notation

Oliver Twist

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: Steady Beat

The children will identify the steady beat of a folk song by engaging in gross and fine non-locomotor movements.

As a way of introducing "Oliver Twist," invite the children to pretend that an imaginary boy named Oliver Twist likes to play Follow-the-Leader. Remind them to follow what Oliver does as you lead them in performing several steady-beat movements. Then encourage volunteers to be Oliver Twist and lead the class in moving. (Throughout this lesson, always have the children perform their steady-beat movements on the two beats, as opposed to just the downbeat, of each measure.)

Project Slide 1. Tell the children that "Oliver Twist" is a traditional folk song. Explain that a folk song is a song created by the people living in a certain place. "Oliver Twist" comes from both the United States and the British Isles.

Play Song Accompaniment Track: Oliver Twist and sing the song for the children. As you sing, invite the children to

- Do what you do as you move around the room on the steady beat during the first two lines of the song.
- Generate the movements that the words tell them to do during the second two lines of the song (*Touch your knees and touch your toes, Clap your hands and around you go.*)

ASK **Are you moving to a steady beat, or not a steady beat?** (a steady beat)

Assessment: Activity

The children will demonstrate the ability to move to the steady beat of a traditional folk song.

Play the Song Vocal Track and invite the children to move to a steady beat. On the first vocal performance, they may make up their own gross non-locomotor movements. On the second, they should perform the movements described in the song.

Observe that the children move with a steady beat and perform the appropriate gross and fine non-locomotor movements along with the song's lyrics.



Texture & Harmony: Thin and Thick Texture

The children will sing and play classroom instruments as a way of exploring the contrast between thin and thick texture.

Begin to guide the children in exploring and experiencing the music concept of texture. Using "Oliver Twist," they will explore the contrast between thick and thin textures.

Explain to the children that texture refers to the way different layers of sound work together in a musical piece. For example, if just one or two people are singing, the texture is *thin*. As more people and instruments are added to the song, the texture becomes *thick*.

Play Song Accompaniment Track: Oliver Twist and lead the children in singing the song. Then have the children sing the song without the Song Accompaniment Track.

ASK **When you sang the song the second time, how many layers of sound were there?** (one: the children singing)

Did you sing with accompaniment, or with no accompaniment?
(with no accompaniment)

Play the Song Accompaniment Track again and lead the children in singing the song. As they sing, have them pat the beat in their laps with both hands on the first phrase, and clap their hands on the second phrase. Guide the children to understand that

- There are four different "layers of sound": the Song Accompaniment Track, you (the teacher) singing, the children singing, and the children patting/clapping.
- These layers contribute to the overall texture of the music.

ASK **What are some more layers we could add?** (Answers will vary; the children may say to add more singers, or to add instruments.)

If we added layers, would the texture become thinner, or thicker? (thicker)

Invite different groups of children to

- Add a steady-beat accompaniment on bass and alto xylophones, with only the D and A bars in place.
- Take turns playing a steady-beat ostinato on the bass xylophone during the first phrase, while others add the alto xylophone during the second phrase.
- Add a different body percussion sound on the words *knees*, *toes*, and *Clap*.
- Put the entire accompaniment together.

At each stage of adding accompaniment, guide the children to understand that the texture of the music is becoming thicker, as opposed to thinner.

ASK **How many different layers of sound do you hear?** (Answer will vary, depending on how many groups are playing.)

Is the texture thick or thin? (thick)

Assessment: Activity

The children will demonstrate the ability to sing and play classroom instruments to explore thin and thick textures.

Play the Song Accompaniment Track by itself.

ASK How many layers of sound do you hear? (one)

Then play the Song Accompaniment Track again, asking the children to sing along and pat the beat in their laps with both hands on the first phrase, and clap their hands on the second phrase.

ASK How many layers of sound do you hear now? (three)

Is the texture thicker or thinner? (thicker)

Then play the Song Vocal Track. Divide the children into groups. One group will sing and pat/clap, another will play the bass and alto xylophones on a steady-beat ostinato, and another will add body percussion. If the children are having fun as well as catching on to the concept, feel free to have children add other classroom instruments to the texture.

ASK How many layers of sound do you hear now? (Answer will vary.)

Is the texture thick or thin? (thick)

Observe the children's success in keeping the steady beat as they add layers of sound to demonstrate thicker texture.

Extension Activity: Music and Art

Guide the children towards understanding the relationship between music and art by playing a stick-figure card game.

Draw several stick-figure versions of Oliver Twist on cards, showing him in a different position on each card. Have the children sing the first line of "Oliver Twist." As the second line begins, hold up a stick-figure card and signal the children to stop singing and hold this position during the third line of the song. As the fourth line begins, the children resume singing the song. Continue the game with another stick-figure card.

You may wish to ask volunteers to draw their own stick-figure cards and then add them to the game.

Song Notation

Ev'ry Time I Feel the Spirit

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

Genre & Style: Identifying Characteristics of an African American Spiritual

Students will explore the genre of African American spirituals through listening, singing, and creating simple accompaniments.

Project Slide 1.

SAY There are many different styles of music. Sometimes a style or type of music is called a *genre*. "Ev'ry Time I Feel the Spirit" is an example of a genre known as spirituals.

ASK **What do you know about spirituals?** (Answers may vary.)

SAY In the 1800s, before the Civil War, enslaved African Americans were forbidden to learn to read or write.

ASK **Since they were not allowed to read, how do you think they learned to sing the spirituals?** (the aural tradition, by rote singing)

Project Slide 2.

Play Song Vocal Track: Ev'ry Time I Feel the Spirit.

ASK **What is the message the words tell?** (Accept all answers.)

As they follow the notation, have students

- Pat the beat lightly on their thighs and chant the words to the song.
- Sing the melody of "Ev'ry Time I Feel the Spirit."
- Sing the song with the lower harmony notes in the refrain.

Ask for soloists to sing the verses and have all students sing the refrain.

ASK **What qualities of the spiritual make it easy to learn, to remember?** (repetition in words, repetition in melody and rhythm)

What other spirituals do you know? (Students may be familiar with such spirituals as "This Train," "Down by the Riverside," "Somebody's Knockin' at Your Door," "O When the Saints Go Marching In," etc.)

What are some similarities among these spirituals? (repetition, syncopation, backbeat, uplifting message, etc.)

Project Slide 1.

SAY Improvisation is another quality of spirituals. We will improvise an accompaniment for “Ev’ry Time I Feel the Spirit.”

Have students

- Create a four-beat pattern. (for example: eighth, quarter, eighth, eighth-eighth, quarter rest)
- Work in small groups and experiment with creating several rhythmic patterns.
- Share their rhythmic patterns with the class.
- Combine patterns to create four-measure rhythmic phrases (as in the example on Slide 1).
- Sing verse 1 with the Song Vocal Track while different students clap their four-measure rhythmic patterns during the refrain.
- Transfer the rhythmic patterns to barred instruments, using only the notes D and A.
- Practice playing the rhythms with those two pitches.
- Play verse 1 of the Song Vocal Track while other students play their accompaniments on the refrain.

Assessment: Review

Students will demonstrate an understanding of a particular genre by identifying and describing the musical qualities of a spiritual.

Have students work together in groups on the following activities:

- List a variety of qualities that make up the genre of spiritual songs.
- List other songs they know in the spiritual genre and describe in what ways the songs are similar.

Allow students to share their work with the class for further discussion. Observe students’ ability to identify and describe the qualities of spirituals.

Assessment: Activity

Students will demonstrate their ability to create, through improvisation, a pattern that can be played to accompany a song.

Divide the class into two or more groups. As one group sings “Ev’ry Time I Feel the Spirit” with the Song Vocal Track, have students in another group play their improvised four-measure D-A patterns on barred instruments to accompany the refrain. Allow groups to switch roles.

Assess the instrumentalists’ success, based on the following criteria:

Their ability to

- Maintain the tempo and keep the beat.
- Remain rhythmically accurate.
- Move between notes D and A.

Song Notation

Yang wa wa (Nursery Song)

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance): Yang wa wa
- Song Notation (Interactive Performance): Nursery Song
- Song Notation (Animated): Yang wa wa
- Song Notation (Animated): Nursery Song
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)

Audio Options:

- Song Vocal Track: Yang wa wa
- Song Vocal Track: Nursery Song
- Song Pronunciation Practice Track
- Song Accompaniment Track

Melody and Rhythm: Melodic Direction and Ostinato, and Steady Beat

The children will sing a song from Taiwan; move to the steady beat; follow the melodic direction; and identify and play same and different melodic patterns, including a simple ostinato, on classroom instruments.

Project Slide 1.

SAY Taiwan is an island off the coast of mainland China. (You may want to show the location on a map.)

Many beautiful songs are sung there. In “*Yang wa wa*,” a child is singing a lullaby to a smiling doll. A lullaby is a gentle song that is sung to help someone go to sleep. Draw a smile shape in the air in front of you.

Have the children trace a large smile shape, side to side, with their forefingers.

SAY As you listen and move, imagine that you are talking or singing to your favorite toy or pet.

Model how the children might hold a toy or doll cradled in their arms in front of them. Rock slowly and gently, side to side (use a two-beat pattern, on beats 1 and 3), using a steady beat pattern for each measure. Start at the center of the body, then sweep hands up to the side (beat 1), sweep to the other side (beat 3).

Invite the children to join in and move with you. Practice this motion several times.

Play Song Vocal Track: Yang wa wa.

Invite the children to listen and move in a rocking “smile” motion (on beats 1 and 3) throughout the song.

ASK **What did you hear?** (Accept all answers.)

Do you know the language? (probably not, unless the children speak or are familiar with Mandarin)

Play the Song Pronunciation Practice Track.

Encourage the children as they respond and echo-sing the Mandarin words with the children on the recording.

Project Song Notation (Animated): Yang wa wa.

Invite the children to sing along with the Song Notation (Animated) as they

- Follow your lead and use both hands in front of them to trace the melodic direction of the song. (Use a gentle steady-beat rocking motion in the body as they melody map.)
- Discuss and discover which parts of the melody (melodic direction) are the same and which are different. (Lines 2 and 4 are the same, lines 1 and 3 are different.)

Add simple classroom instruments, playing the following patterns:

- F, C on barred instruments – left hand “F” on beat 1 of each measure, right hand “C” on beat 3 of each measure. (Remind the children of the rocking motion used earlier in the lesson. Encourage them to move in a gentle rocking motion as they play their ostinato throughout the song.)
- Finger cymbals and triangles on beats 1 and 3 of each measure.
- Hand drums (quietly played) on beats 1 and 3 of each measure.
- OPTIONAL: “Rocking motion” glissandos (up and down) on glockenspiels or a chime tree each time the words *smiling doll* are sung.

The children may also enjoy using stuffed animals or dolls (their own or from a classroom collection) as a prop when they sing “*Yang wa wa.*”

Project the Song Notation (Animated) and invite the children to sing, move in the rocking motion, and play instruments with the song.

Assessment: Activity

The children will demonstrate the ability to sing a song from Taiwan; move to the steady beat; follow the melodic direction; and identify and play same and different melodic patterns, including a simple ostinato, on classroom instruments.

Project Slide 1.

Invite the children to

- Respond to each prompt on the slide as a review.
- Review the steady-beat “rocking” motion of the lullaby and why the song is sung to the doll. (to help the doll sleep)
- Review and slowly sing the melody with you as they map the melodic direction with both hands in front of them.
- Discuss and identify the same and different parts of the melody.

Assign instrument parts (the children may trade instruments upon repeat performances). Encourage all the children to sing and move together in the rocking motion.

Song Notation

Shake My Maracas

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

Rhythm: Eighth-Eighth Quarter Patterns

The children will aurally identify specific rhythm patterns in a song.

Display the Song Notation (Projectable).

SAY Let's all march to the beat and listen to the words of "Shake My Maracas."

Play the Song Vocal Track and have the children march to the beat while they listen.

ASK **Where did the song tell you to shake your maracas?** ("to the left," "to the right," "overhead," "out of sight," "over here," "over there," "near my ear," "ev'rywhere")

SAY Echo me: *cha-cha cha*.

Clap and speak the rhythm pattern eighth-eighth quarter. Echo clap and say the pattern four times.

SAY Listen to the song again.

ASK **Where should you clap and say "cha-cha cha"?** (after every time you hear the words "Oh, come and hear me shake my maracas.")

Have the children listen to the Song Vocal Track and clap and say the *cha-cha cha* pattern every time it occurs in the song. Next,

SAY This time, keep clapping and chanting but also sing the phrase "Oh, come and hear me shake my maracas" when you hear it.

Play the Song Vocal Track again and have the children clap and say the *cha-cha cha* pattern and sing the phrase "Oh, come and hear me shake my maracas." When you come to the next phrases, add the phrase "Oh, yeah!"

I shake 'em to the left. I shake 'em to the right.

SAY Follow me: "shake 'em to the left—O yeah! Shake 'em to the right—O yeah?" Now it's your turn.

Echo sing and clap to the “right,” “left,” “overhead,” “out of sight,” “over here,” “over there,” and “ev’rywhere” phrases with the added exclamation.

SAY Now we’re ready to sing the entire song.

Have the children

- Sing the entire song and clap the maraca parts.
- Sing the song with a few children playing the maracas. (The others continue to clap the patterns.)
- Think of new body percussion to substitute for the maraca part. (Such as snapping, clicking tongue, patting legs, tapping toes, others. Words can be changed to adapt, such as “Oh, come and hear me snap in rhythm.”)
- Sing the song with the new body percussion sounds.
- Play different classroom instruments on the maraca part (triangle, drum, tambourine, wood block). Words can be changed to adapt, such as “Oh, come and hear me play my wood block.”)

Teaching Tip Organize the class into two groups: one to play instruments, the other to sing the song. Have the children perform the song as a conversation between the singers and percussion players. Switch parts.

Song Notation

Aguinaldo

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)
- Play-Along (Recorder) Fingering Chart: Love Somebody

Audio Options:

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

Music of America & World Cultures: Caribbean

Students will identify music from a diverse culture.

Project slide 2 to show the song "Aguinaldo."

Have students listen to Song Vocal Track: Aguinaldo (Spanish).

Share with students the following background information on "Aguinaldo":

Puerto Rican children sing the Christmas carol "Aguinaldo" as they travel from house to house during festival days after Christmas. Explain that "pasteles" means "pastries" or "cookies."

Have students

- Learn the Spanish words using the Song Pronunciation Practice Track.
- Sing the Spanish version of "Aguinaldo."

Sing the English version of "Aguinaldo."

Assessment: Activity

Students will share with each other what they learned about Christmas in Puerto Rico and the song "Aguinaldo."

Explain that **origin** means "from where something comes."

Ask students to find a partner. Each partner takes a turn sharing facts he or she learned about Christmas in Puerto Rico from the song "Aguinaldo." (Answers may include: *pasteles* are pastries or cookies; people go from door to door; friends make *pasteles* for each other; love and kindness are gifts beyond compare.)

Then, have students in each group pose a true/false statement for the class. For example:

"Aguinaldo" is a folk song from Mexico. (False)

As a class, discuss why each statement is true or false.



Rhythm: Reading Rhythmic Patterns in $\frac{2}{4}$ Meter

Students will read and reproduce rhythmic patterns using standard notation, including previously learned note values in $\frac{2}{4}$ meter.

Project Slide 1.

Pointing to the notated rhythmic pattern, ask students to identify all previously learned note values. (quarter notes, half notes, quarter rest)

Introduce or review the time signature shown at the beginning of the notated pattern.

ASK **What symbol in the notation tells us the meter of this pattern?** (the top number "2" in the time signature)

How many beats are in each measure, as indicated by the time signature? (two)

On what beat does the pattern begin? (The pattern begins with beat 2 of the first measure.)

Then have students

- Read and reproduce, by clapping, the rhythmic pattern from the notation on the slide.
- Practice reading and reproducing the rhythmic pattern in small groups.

Assessment: Activity

Students will demonstrate their understanding of and ability to read and reproduce rhythmic patterns using standard notation, including previously learned note values in $\frac{2}{4}$ meter.

Divide the class into two groups. Group 1 taps and counts a steady beat in $\frac{2}{4}$ meter. Group 2 claps the rhythmic pattern shown on Slide 1. Then switch groups. Assess whether both parts are played accurately.

Performing on Instruments: Recorder

Students will play recorder with accurate rhythm and intonation.

Before students begin the "Aguinaldo" recorder countermelody, review notes G, A, and B. Use Play-Along (Recorder) Fingering Chart: Love Somebody for students to review the fingerings and practice reading notes on the staff.

Project Slide 1 showing the recorder countermelody for "Aguinaldo."

Have students sing the letter names of the recorder part in rhythm while fingering the recorder.

Remind students to begin each note with a gentle "duh" articulation and to use slow, warm air. If the timbre sounds shrill, ask students to place their palms over their mouths to feel slow, warm air, as opposed to fast, cool air. Slow, warm air is what they should blow into their recorders. The quality and accuracy of playing a note is known as *intonation*.

Have students play the recorder part. Encourage them to listen carefully to their sound so they are playing in tune and with the others in their class.

ASK **Where is the refrain located in the song?** (the last eight measures)

Remind students that they will play the recorder part only during the refrain of the song.

Divide the class in half, and while playing the Song Accompaniment Track, instruct half the class to perform the countermelody on the refrain while the other half sings. Then switch parts on the second verse.

Assessment: Activity

Students will demonstrate and assess their ability to play a recorder countermelody with accurate rhythm and intonation.

Divide the class into Partners A and B: Partner A to play the recorder part, the other to evaluate.

Help students develop criteria for evaluating each performance, including

- Melodic accuracy
- Rhythmic accuracy
- Intonation

Then ask partners to switch roles.

Creating: Composing

Students will create melodic and rhythmic patterns and write them using standard notation, including previously learned note values in $\frac{2}{4}$ meter.

Have students

- Create an eight-measure rhythmic composition in $\frac{2}{4}$ meter using quarter notes, quarter rests, and half notes.
- Notate the rhythmic patterns using the notes G, A, and B on staff paper or using a notation app, software, or web-based program. Instruct students to use the note "B" only in measures six and seven.
- Perform the compositions for the class.

Assessment: Activity

Students will demonstrate their ability to create and write rhythmic patterns using standard notation, including previously learned note values in $\frac{2}{4}$ meter.

Ask for volunteers to display their newly created countermelodies.

Have students

- Play the newly created countermelody with the refrain of "Aguinaldo."
- Discuss the success of the composition. (correct number of measures, correct number of beats in a measure, correct pitches)

Song Notation

Pat Works on the Railway

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: Playing Rhythmic and Melodic Ostinati in $\frac{6}{8}$ Meter on Classroom Instruments

Students will explore rhythmic and melodic patterns in $\frac{6}{8}$ meter, and play ostinati as an accompaniment.

Introduce "Pat Works on the Railway" by explaining to students that during the mid-1800s, railroads spread throughout the country. Railroad track had to be laid, by hand, over all kinds of terrain. Men drove iron spikes through holes in the rail into hard earth, rock, or whatever the land was like where the railroad was going. The coast-to-coast railway expansion was completed in 1869. A golden spike joined the Union Pacific and Central Pacific Railways at Promontory Summit, north of Salt Lake City. Point out to students that "Pat Works on the Railway" is a humorous song with a strong rhythm that helped workers survive the strenuous labor of swinging sledge hammers all day to pound spikes into the ground.

Project Slide 1.

Play Song Vocal Track: Pat Works on the Railway so that the class can hear the strong pulse in duple meter. Ask students to imagine sledgehammers hammering down twice in each measure. Then have students echo-clap the first two measures of "Pat Works on the Railway." Project Slide 2.

ASK **Are there other measures with exactly the same rhythm?**
(measures 3–4 and 5–6)

Direct students to clap and speak the words of both the verse and refrain. Then invite them to create movements to show the song's meter as they sing "Pat Works on the Railway."

When students are comfortable with the duple feel of $\frac{6}{8}$ meter for "Pat Works on the Railway," call their attention to the percussion ostinato parts on Slide 1. Have them

- Pat the rhythm of each part in the score on Slide 1.
- Transfer the rhythm to mallet instruments and claves.
- Perform these simple parts to accompany the refrain of "Pat Works on the Railway."

Assessment: Activity

Students will demonstrate their ability to play rhythmic and melodic ostinati in $\frac{6}{8}$ meter on classroom instruments.

Divide the class into three groups for a performance of "Pat Works on the Railway."

- Group 1: Move to show the song's duple meter.
- Group 2: Accompany the song using the percussion parts on Slide 1.
- Group 3: Sing the song.

Before students prepare for their performance of "Pat Works on the Railway," discuss criteria for playing, moving, and singing. Invite them to suggest what will make a good performance in each of these areas. Guide them to include criteria such as accuracy and specific performance challenges such as playing the rhythm of the alto xylophone/alto metallophone parts off the beat.

Have students perform the song multiple times so that all groups have an opportunity to play, sing, and move. After each performance, allow time for you and students to evaluate the rhythmic and melodic accuracy of their singing and playing, as well as the other collaboratively-developed criteria for performance.