



Interactive Music: Creating Harmony with the National Standards

**Lynn Brinckmeyer & Maribeth Yoder-White
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FRIDAY

Ragtime Cowboy Joe

Have students

- Experiment with the concept of swing rhythms
- Compare to straight rhythms in 4/4 meter
- Create ostinati phrases using words from the song (example: ragtime, ragtime, ragtime Joe)
- Transfer ostinato to barred instruments or percussion instruments

Mbombera

Have students

- Practice movements for a passing game in a circle
- Chant the song and practice the passing movements
- Distribute rocks or other manipulatives
- Sing the song and incorporate the passing game
- Vary the tempo and add accelerando

Pavo, Pavo

Have students

- Listen to the vocal song track with the Spanish text
- Describe the timbre of the voices on the recording
- Listen to the vocal song track with the English text
- How is the recording the same or different from the Spanish version?
- Listen to the English recording once more and pat thighs each time you hear the word “turkey”
- Invite a volunteer to lead the class in tapping the beat using various types of body percussion during the instrumental interlude
- Follow the same process using the recording with the Spanish text

Zumba, Zumba

Have students

- Step to the beat and identify the meter
- Speak the Spanish text
- Sing the song on the Spanish text with the song vocal track
- Improvise rhythm patterns with body percussion during instrumental interlude
- Invite volunteers to improvise rhythm patterns on the pitches “do” and “sol” on barred instruments
- If time allows, follow the same procedure to sing the song with the English text

Song Notation

Ragtime Cowboy Joe

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 and Moving: Swing Style

Students will explore swing style by singing a ragtime song and moving to compare swing and straight rhythms.

Project Slide 1 and invite a student to read the first paragraph.

SAY Tap your sternum lightly with your fingers and count/chant the notation on the slide in an even rhythm. (1 & 2 & 3 & 4 &)

Project Slide 2.

SAY Locate that rhythm on the first page of the song notation. (measure 8 – *What a funny meter to the*)

Play Song Vocal Track: Ragtime Cowboy Joe and advance the slides through the song.

Return to Slide 2.

SAY Now listen to the recording and follow the notation of the first four lines of the song.

After listening to the recording, have students analyze the rhythm they tapped before hearing the recording, and compare that to the style in which the rhythm is sung on the recording. (The rhythm on the slide is a straight, even rhythm – the rhythm on the recording is performed in an uneven style, like skipping.)

SAY In swing style, performers “push” the notes to make them swing.

Play the Song Vocal Track again and invite students to follow the notation.

ASK Which notes are pushed? (eighth notes)

Have students sing the song, and while singing, clap on every quarter note, stomp on every half note, and rub palms back and forth on all of the pushed notes (eighth notes) in the song to match the swing style.

Project Slide 1.

SAY Clap the rhythm on the slide, this time, demonstrating “swing” style rhythm.

SAY Sing the song with the recording again and locate other measures in the song notation with the same rhythm. (Project Slide 3, then Slide 4, for them to locate measures 3, 8, 9, 11, and 14.)

Assessment: Activity

Students will demonstrate their understanding of swing style by singing a ragtime song and moving to compare swing and straight rhythms.

Project Slide 2.

Have students

- Sing the first few lines of the song, without the recording, and demonstrate a “straight,” even rhythm as they tap the beat.
- Sing the first few lines of the song again, without the recording, and demonstrate a “swing” rhythm by rubbing palms back and forth on the eighth notes.
- List words on the board that describe the differences between the “straight” style and the “swing” style. (straight style = even eighth notes; swing style = pushed eighth notes, skipping, triple)

Observe whether students’ responses accurately demonstrated the differences between swing and straight rhythms.

Creating: Swing-Style Rhythms

Students will write swing-style rhythmic ostinato phrases using popsicle sticks or other manipulatives.

Project Slides 2-3.

SAY Look at the notation for “Ragtime Cowboy Joe.” You are going to create a four-beat ostinato phrase using different words and rhythms from the song.

Have students chant the phrase *saddle on a horse*.

SAY Look at the song and locate where I found those words to create my new ostinato phrase. (lines 2 and 3 of Slide 2)

Have students

- Chant the phrase *saddle on a horse* and demonstrate a “straight” rhythm as they tap the beat.

Chant the phrase *saddle on a horse* again and demonstrate a “swing” rhythm by rubbing palms back and forth on the eighth notes. Instruct a small section or one row of the class to clap and chant *saddle on a horse* in swing style while the other students sing the song with the Song Vocal Track.

SAY Here’s another example: Repeat after me – “ragtime, ragtime, ragtime, Joe.”

Have students

- Chant the phrase *ragtime, ragtime, ragtime, Joe* in an even rhythm. (The rhythm is six eighth notes, one quarter note.)
- Write the phrase *ragtime, ragtime, ragtime, Joe* in popsicle sticks.
- Check each other’s work.

- Chant the phrase again and demonstrate swing style.
- Swish their hands back and forth on the swing eighth notes and snap on the quarter note.

Instruct a section or row of the class to demonstrate swing style by clapping and chanting *ragtime, ragtime, ragtime, Joe*.

SAY Find a partner and create a four-beat ostinato phrase of your own by combining different words and rhythms in the song. (Provide a few moments for students to brainstorm.)

Have students

- Write their new rhythms in popsicle sticks on a flat surface.
- Check each other's rhythms.
- Add body percussion to their new rhythmic ostinato phrases. Allow a short time to work out body percussion ideas then have volunteers teach their four-beat phrase, with body percussion, to the other members of the class.

Sing the song several times, and each time students perform the song, use a different four-beat rhythmic ostinato phrase.

As a class, discuss which of the patterns most closely matched the style of the song.

Assessment: Formal

Students will demonstrate the ability to write rhythmic ostinato phrases using popsicle sticks or other manipulatives.

Have students work in pairs and create a new four-beat ostinato phrase combining different words and rhythms from the song then write the rhythmic ostinato phrase in popsicle sticks.

Encourage students to check their work then check each other's work. Use the following questions for self-assessment:

- Did the rhythmic phrases they wrote match the rhythm of the words in their ostinato pattern?
- Did their rhythmic phrases match up with the rhythms of swing style?

Assessment: Activity

Students will demonstrate their understanding of swing style by performing, critiquing and analyzing their rhythmic patterns.

Have students

- Sing "Ragtime Cowboy Joe" with the Song Vocal Track in swing style.
- In pairs, perform the rhythmic ostinato patterns in swing style using the body-percussion movements created in the formal assessment.

Discuss which students' phrases and body percussion matched the style of swing.

Observe if students demonstrated the swing style through their musical ideas and movements.

Song Notation

America, the Beautiful

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Song Notation (Interactive Performance) • Song Notation (Interactive Practice) • Song Notation (Animated) • Song Notation (Projectable) • Song Notation (Printable) • Song Keyboard Accomp. (Interactive) • Song Keyboard Accomp. (Printable) • Music Maker Multimedia Reference: Charles Ives 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track • Listening Track: America, the Beautiful (Gospel) • Listening Track: Variations on America (Ives)
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Music of the United States: Patriotic Songs

Patriotic songs are an integral part of American musical heritage. "America, the Beautiful" and other patriotic songs will be heard, played, and sung many times in different contexts throughout students' lives. Display the first slide of Song Notation (Projectable): America, the Beautiful.

- Ask a volunteer to read the text on the first and second slides. Discuss with students how the experiences and sights of Katharine Lee Bates' trip in the summer of 1893 were the inspiration for the song "America, the Beautiful." You may wish to share additional background about the impressions Bates wrote about, based on her experience in Colorado:

"Some of the other teachers and I decided to go on a trip to 14,000 foot Pikes Peak. We hired a prairie wagon. Near the top, we had to leave the wagon and go the rest of the way on mules. I was very tired. But when I saw the view, I felt great joy. All the wonder of America seemed displayed there, with the sea-like expanse."

—Katharine Lee Bates

- Point out that there are many places in the United States that *inspire* Americans.
- Direct students to listen to the lyrics of the song as you play the Song Vocal Track.
- Explain that the "alabaster cities" that Bates described in the third verse of the song were based on the buildings she saw in Chicago. Remind students that American beauty is not found just in nature. Then invite students to share their own idea of places in the United States that bring them joy or inspire them. Ask students to explain why they believe these places have a strong effect on people.
- Play the Song Vocal Track again, or use the Song Accompaniment Track, and ask students how they think the accompaniment enhances the words of the song.

Display the third slide.

Song Notation

Mbombera

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): El caracol

Audio Options:

- Song Vocal Track: Mbombera
- Song Vocal Track: Get on Board
- Song Accompaniment Track: Mbombera
- Song Accompaniment Track: Get on Board
- Song Pronunciation Practice Track

Tempo: Moving Faster and Slower to a Song from Zimbabwe

The children will identify, compare, and respond to the use of faster and slower tempos through singing, listening, and moving to a song from Zimbabwe.

Introduce the lesson by explaining to the children that “*Mbombera*” is a song about a train that runs in Zimbabwe, which is a small country in southeast Africa.

Project Slide 1. Guide the children to explore and experience the musical concept of tempo. Begin by inviting the children to tap the beat with you as they listen to Song Vocal Track: Mbombera.

ASK Did the beat stay the same as we tapped in the very beginning?
(no)

How was it different? (The beat got faster.)

Using the Song Pronunciation Practice Track, help the children learn to sing the song on their own, without accompaniment.

Have the children form a line (or lines) that represent train cars. Lead them in singing the song without changing the tempo, and as they sing, guide them to generate gross locomotor and non-locomotor movements, such as bouncing to the beat in their imaginary seats on the train, or walking around the room.

ASK Was our beat the same or different this time? (the same)

SAY Let’s pretend that our train is coming back to the station and preparing to stop.

ASK What should happen to our beat if we are preparing to stop? (The beat should get slower.)

Invite the children to sing the song without accompaniment again, this time beginning at a faster tempo, and then slowing down.

Now play the Song Accompaniment Track and ask the children to sing the song. Have the children (as a class) move their arms to the beat, imitating the wheels turning on the train.

SAY Let's listen to another song about a train. This song is an African American song from the United States.

Play Song Vocal Track: Get on Board. Invite the children to tap the beat as they listen to the song.

ASK Does the beat change or stay the same in this example? (It stays the same.)

Invite the children to sing "Get on Board" along with the Song Accompaniment Track for that song. Guide the children in comparing the tempos of the two train songs.

ASK How are the two train songs different? (The children should identify that unlike "*Mbombera*," "Get on Board" does not change its tempo.)

Go on to discuss with the children the singing style for each song, pointing out the use of vocables (*Ne-na ne na na*) in "*Mbombera*" and the spiritual style of "Get on Board." Invite the children to share their responses to each song.

ASK Which train song do you like better? (Answers will vary.)

Help the children discover that their responses may reflect their own personal experiences. Encourage the children to list personal interests and experiences that inform their responses. For example, a child who has ridden on a train may prefer "*Mbombera*" because it gets faster, as a real train does.

Then, with substantial guidance, invite the children to think and talk about their personal and expressive preferences as they evaluate the two songs.

ASK Why do you think you prefer one over the other? Is it the tempo you like more, or the style, or the sound of the singers on the recording? How does the song make you feel (happy, sad, excited, scared)? (Answers will vary.)

Assessment: Activity

The children will demonstrate their understanding of same and different tempos in a song from Zimbabwe by moving and singing to indicate faster and slower.

Play Song Vocal Track: *Mbombera* and have groups of children tap and/or bounce along with the beat. Observe that they get faster as the recording does.

Then divide the class into groups of children who form imaginary "trains." Without accompaniment, have the entire class sing "*Mbombera*" at various tempos (getting faster, getting slower, and staying the same) while one of the "trains" walks around the room according to the tempo that is sung.

Observe whether the children are successful in adapting their movements and singing to represent the various tempos. Invite the non-moving children to also assess whether the "train" moved appropriately. Repeat the process until all the "trains" have responded with the correct movement.

Song Notation

Bonavist' Harbour

Interactive Learning and Presentation Options:

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

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Elements of Music: Rhythm— $\frac{6}{8}$ Meter as Duple Meter

Students will experience $\frac{6}{8}$ meter as duple meter.

Display Slide 1 of Song Notation (Projectable): Bonavist' Harbour. Call on a volunteer to read the first paragraph of text aloud. Share with students that when John Cabot (Giovanni Cabato), an Italian explorer, first reached North America at the site of what would become the town of Bonavista, his response was "O buono vista!" which means "Oh, happy sight!" in English.

Then invite students to locate Newfoundland on a map, if one is available, or use the Internet to show a map. Have students

- Locate the town of Carbonear that is mentioned in the song, along with the city of Bonavista.
- Discuss the meaning of the words "port" and harbor."

Point out to students that in the title of the song, "harbour" is the British spelling for "harbor." Provide context for the British spelling by explaining that years ago many people from the British Isles came to Newfoundland to make their living by fishing.

SAY Many songs and dances are written to celebrate the work that people do in their everyday lives. "Bonavist' Harbour" tells about people who fish for a living in the port city of Bonavista.

Invite students to clap the beat as they listen to "Bonavist' Harbour."

ASK How many beats did you clap in each measure? (two)

Which beat is stronger? (beat 1)

Remind students that meter is the grouping of strong and weak beats. Have a student read the second paragraph of text on Slide 1.

SAY "Bonavist' Harbour" is in duple meter because there are two big beats per measure—one strong and one weaker.

Display Slide 2. Have a student read aloud the text about $\frac{6}{8}$ meter as duple meter and the meter of "Bonavist' Harbour." Then invite students to clap the common rhythm patterns found in $\frac{6}{8}$ meter, and find these rhythms in the

notation of “Bonavist’ Harbour.” Display the slides of notation or provide copies of Song Notation (Printable).

To help students internalize the feeling of duple meter and $\frac{6}{8}$ patterns, encourage them to perform the following movement patterns:

- Walk to the steady beat (dotted quarter notes).
- Perform a sideways sliding step (similar to a gallop) for the patterns of quarter-notes eighth-notes.

When students are comfortable with $\frac{6}{8}$ meter, have them sing “Bonavist’ Harbour” with the Song Vocal Track or Song Notation (Animated).

Song Notation (Interactive Practice)

The vocal line of “Bonavist’ Harbour” is presented with an instrumental sound in Song Notation (Interactive Practice). Students may find it easier to associate the feel of duple meter with the $\frac{6}{8}$ rhythm patterns by hearing the song’s melody without lyrics.

- Use the Interactive Player to adjust the tempo slower so that students can better perceive the six beats of each measure.
- Then increase the tempo so that they feel the song in duple meter.

Movement Activity Instructions (Printable)

Use the dance for the folk song “Bonavist’ Harbour” to give students an opportunity to move in $\frac{6}{8}$ meter. The figures of the dance are based on those of traditional Newfoundland dances.

Instructional Activity (Interactive)

To reinforce students’ understanding of $\frac{6}{8}$ meter, have them notate the $\frac{6}{8}$ rhythm patterns of “We’re Off to See the Wizard” using the Drag-and-Drop activity. Alternatively, they can use Instructional Activity (Interactive) to create their own rhythm compositions in $\frac{6}{8}$ meter.

Song Notation

Hernando's Hideaway

Interactive Learning and Presentation Options:

- Song Notation (Projectable)
- Instructional Activity (Interactive): Drag and Drop
- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Song Notation (Animated)
- Song Notation (Printable)
- Song Keyboard Accomp. (Interactive)
- Song Keyboard Accomp. (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Elements of Music: Form

Students will listen to and identify the sectional form of "Hernando's Hideaway."

Display Slide 1 of Song Notation (Projectable): Hernando's Hideaway.

Have students read the text. Discuss and clarify unfamiliar terms (*a musical*—a form of theater combining music, speaking, dancing, and acting; *Tony Award*—an award given annually in various categories to recognize achievements in live theater).

Display Slide 2 and have students read the text. Review the definition of *form* as needed (the structure of a composition). Challenge students to determine the larger sectional form of "Hernando's Hideaway" through listening, focusing on music rather than lyrics.

Note: This activity explores the **AABA** form of the entire song of "Hernando's Hideaway." This larger form structure is often referred to as "sectional" form. An accompanying activity, Instructional Activity (Interactive): Hernando's Hideaway (Drag and Drop), explores the melodic contour of the first four phrases of the melody. These phrases take the form **aa'ab** and comprise the **A** section of the song. This type of form is often called "phrase" form. When students participate in both activities, guide them to understand the differences between sectional form and phrase form. Sectional form is often noted in capital letters while phrase form is noted in lowercase letters.

Play the Song Vocal Track.

ASK What is the (sectional) form of the song? (AABA)

Have students share their reasons for selecting a given form. Discuss as needed, to clarify understanding.

Play the Song Vocal Track again, with students keeping the beat using one type of body percussion for **A** (pat) and a different body percussion for **B** (snap).

Display the song notation, beginning on Slide 3 of Song Notation (Projectable): Hernando's Hideaway. If desired, distribute Song Notation (Printable) to students.

Draw students' attention to the musical roadmap (repeat signs, first and second endings), reminding them that this provides a visual clue to the form.

SAY Let's sing the song using the Song Vocal Track.

Experiment with varied ways to perform the song (one half of the students sing the first **A** section; one half of the students sing the second **A** section; a small group sings the **B** section; and all sing the last **A** section. Encourage students to suggest ways of performing that reinforce the sectional form (for example, females sing section **A**, males sing section **B**; all sing section **A**, solo/duet sing section **B**).

Moving: Creative Movement

As an extension activity, have students create movement to accompany the song. Challenge them to use movements that reinforce the sectional form (for example, 4 step-touch R and 4 step-touch L during the **A** section; bounce in place with hands on knees for the **B** section).

Integrated Curriculum: Language Arts

Have students form groups for language arts activities and create written compositions illustrating various forms. For example, students could write poetry using the same form as this song.

Assessment

Use the following suggestions to assess student understanding of sectional form:

- Have students create a composition (perhaps with nonpitched percussion or speech) that has the same form as this song.
- Have students find other songs that have the same form. Alternately, have students find songs that don't have the same form as this song and suggest how they could rearrange the sections to make the form the same as this song.

Song Notation (Interactive Performance)

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

- Play the song at a slow enough tempo that students can sing with ease.
- Play only the accompaniment while students sing the entire song.

Song Notation

The Ash Grove

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: Singing a Song with a Descant

Students will perform a two-part song with a descant.

Project Slide 2.

Have students

- Look at the notation and follow the “roadmap” of the song.
- Read the lyrics of “The Ash Grove” and discuss their meaning.

Play Song Vocal Track: The Ash Grove and invite students to follow the notation for the melody as they listen.

Project Slide 1.

ASK Was the song sung in unison, or in harmony? (both)

When did you hear the song sung in unison? (verse 1)

When did you hear the song sung in harmony? (verse 2)

Explain to students that

- Unison singing occurs when everyone is singing the same melody.
- Harmony is created when two or more different parts are sung at the same time.
- A descant was added to verse 2 of “The Ash Grove” to create harmony.
- A descant is a second melody, usually higher than the main melody.
- The descant and melody create harmony when performed together.

Invite students to sing the melody of “The Ash Grove” with the Song Vocal Track.

Listen for places where students may not be singing the melody correctly and review the melody, as needed.

Troubleshoot rhythmic problems by playing the Song Accompaniment Track while students say the words of verse 1 and verse 2 in rhythm.

Invite students to sing the descant for “The Ash Grove” with the Song Vocal Track.

Isolate any areas where students are not singing the notes accurately.

Listen for places where students may not be holding out the dotted half note for three counts.

Troubleshoot by having students tap the steady beat while singing the descant.

Divide students into two groups to prepare them to sing both parts at the same time.

- Have group 1 speak the words of the verse 2 melody in rhythm while group 2 claps the rhythm of the descant.
- Switch the process and have group 2 speak the words in the rhythm of the descant while group 1 claps the rhythm of the melody.
- Have group 1 sing the melody of the song from the beginning with the recording while group 2 claps the rhythm of the descant and follows the words.
- Switch the process and have group 2 sing the descant of the song while group 1 claps the rhythm of the melody and follows the words.
- Finally, have students sing in two parts with the recording.
- The process should be reversed so that all students have an opportunity to learn the descant as well as the melody.

Tell students that singing a descant with a melody not only requires accurate rhythm but good intonation—the accuracy and quality of the pitch when singing together.

ASK **How would you describe the intonation when both groups sang the entire song together?** (Accept all answers.)

How can we improve the intonation? (Accept all answers and try some of the solutions as time allows.)

Assessment: Formal

Students will apply criteria to evaluate their own progress in singing in harmony.

After they have sung the song, have students write a self-evaluation of their performance in their music journals or on a separate piece of paper. Students should comment about

- Any difficulties they had in learning the melody or the descant.
- Activities that helped them to achieve success in singing the melody or descant.
- How the song sounded in harmony. Was good intonation achieved?

For continuing self-assessment purposes, encourage students to evaluate and write about their own progress in singing in harmony.

Song Notation

A Hero in Us All

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 (Projectable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track
- Listening Track: Tambor (Tower)
- Listening Track: Triptych (Schuman)
- Listening Track: Trumpet Voluntary (Clarke)

Singing in Two-Part Harmony

Students experience singing in two-part harmony.

Display Slide 1 from the Song Notation (Projectable).

ASK **What is your definition of a hero?** (Someone who does something brave, such as rescue a baby from a burning building. A person who is admired by lots of different people.)

Name a hero you know or know about. (Firefighters; people who serve in the armed forces; police officers, etc.)

Move forward to Slide 2.

ASK **What is the term we use to describe two or more pitches being played or sung together?** (harmony)

You may also wish to share more detailed information as follows:

In a melody line we see a single line of music move horizontally. When two or more lines of music occur at the same time, think of the musical notes stacking on one another vertically. When those "stacked" pitches are played together, the result is "harmony."

SAY Let's learn to sing this two-part song.

Project Slide 3 and play the Song Vocal Track as students follow the notation on the Song Notation (Projectable) and pat the beat on their thighs.

Using the Song Notation (Interactive Practice) teach the song using the following steps. To learn the verse have students

- Tap the beat lightly on their thighs and chant the words for verse 1. (If students are struggling with some of the rhythms, have them clap the rhythm while listening to recording again.)
- Sing the melody while tapping lightly on their thighs and emphasize that they should be sure to sing the full duration of their half notes.
- Have everyone sing verse 1 together.

To learn the two different parts of the chorus (refrain) have students

- Step to the beat while speaking the words of Part I in the chorus (refrain).
- Sing Part I of the chorus with the accompaniment.
- Sing verse 1 and continue on to sing Part I of the chorus so they are able sing the entire song.

Assign either small groups of students or soloists to sing the phrases for Solo A, B, C, and D. Remind students that this song is a single song selection from a musical, and that each solo part is a character in the production.

To show students how there are slight variations in the melodic line between the two verses, invite a student to come to the front of the room and point to places in the notation in verse 2 that are different from verse 1. (See measures 6 and 12 from the beginning of each verse.)

Discuss why the rhythm has to be altered slightly in verse 2 to accommodate the additional words. (There is an additional quarter-note syllable that is sung: m. 6 the word "you"; m. 12 the word "make.")

Have the students listen to the recording again and share their observations about Part II in the chorus.

ASK **How is it the same or different, compared to Part I?** (Part II is an echo of Part I except that the rhythm of the echo is notated in quarter notes instead of half notes.)

Challenge the class to sing Part II of the chorus without speaking the words first. Have students two-finger clap the rhythm while singing. Then have students sing verse 2 with Part II of the chorus.

Separate the class into two groups and have them sing Part I and Part II of the chorus.

Have students switch parts and sing again so they are comfortable singing either part of the chorus.

Challenge Extension Activity: Listening

Students will listen to a variety of musical examples and discuss whether the music has consonant or dissonant harmony.

ASK **Does harmony always have a pleasant sound?** (Answers may vary.)

SAY Harmony can be either consonant or dissonant. A group of notes that sound pleasant to most people when played at the same time is an example of *consonance*. *Dissonance* is a combination of notes that sound harsh when played together.

Sometimes composers write dissonant harmony to provide stress and tension and then will resolve this by making the harmony consonant again. A relief to the listener.

ASK **Have you ever watched an action, adventure, or frightening movie without the sound on?** (Answers may vary.)