



Island Dreams

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Summer Music Institute
Boone, North Carolina
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Song Title	Grade Level	OLE Asset Type	Nan L. McDonald- Boone 2015 THURSDAY, JUNE 18: “Island Dreams” Process NOTES:
Mango Walk	5	Song Notation (Animated)	
		Enrichment Activity Interactive	
		Song Vocal Track Recording	
		Movement Instructions (Animated)	
		Play Along (Percussion) Notation (Projectable)	
		Song Instrumental Accompaniment Track Recording	
			<p>Sing and dance to a Calypso song from the Caribbean. Explore text and cultural context. Connect to the geography of the Islands, the food, the culture, the sound of the instruments, and songs. Connections to Social Studies, Geography, and Literacy (reading and oral language).</p> <ul style="list-style-type: none"> • SEE Teacher Notes for all assets. • Group performance with the following breakout project <p>TASK GROUPS:</p> <ul style="list-style-type: none"> *Postcard writers and actors (groups of 5 or 6) *Percussion Ensemble (Play Along Percussion) <p>Created performance of the “Postcards from Paradise” (instrumental track recording in the background); “Mango Walk” song and percussion ensemble with Dance.</p>
Kapulu Kane	2	Song Printable	
		Song Vocal Track Recording	
		Song Instrumental Track Recording	
			<p>Sing and move to body percussion and rhythmic ostinati patterns based on traditional Hawaiian instrument, the <i>ipu</i> (gourd percussion), shells, and puili sticks (bamboo slatted percussion....substitute rhythm sticks, make our own puili sticks, use shells and small rocks). Explore Hawaiian traditions and meaning of the art form of Hula.</p> <p>View YouTube Videos of traditional <i>ipu</i> music and singing/dancing. YouTube address are: https://www.youtube.com/watch?v=eKQdg74oPos</p>

			<p>https://www.youtube.com/watch?v=tOIXZ_7wcFY</p> <p>https://www.youtube.com/watch?v=QA8oWS9mgo4</p> <p>Lesson idea in development:</p> <ul style="list-style-type: none"> • Sing the song with the recording. Practice the Hawaiian pronunciation. • Create body percussion and instrument ostinati (played on rhythm sticks, shells, etc.) One example is: (seated on floor with feet underneath rear end or sit in chairs): tap the floor on each side, tap your own instrument, tap neighbor's instrument to each side, tap own instrument, tap the floor on each side (think "down, click, out, click"... repeat) • Make your own puili sticks (bamboo slit stick percussion) out of newspapers: Invite students to: <ul style="list-style-type: none"> • Stack 6 sheets of newspaper flat on the floor • Roll the sheets very tightly and tape the bottom part securely. • Cut 6-inch slits in the outer two or three layers of one end of the tube. • Find a photo of real puili sticks for reference <p>Puili Tapping Game: (during the actual song) Children sit in pairs facing each other (floor is best). Using the puili sticks they:</p> <ul style="list-style-type: none"> • Tap floor, tap sticks together, tap floor, tap sticks together. • Tap partner's left shoulder with right puili stick. • Tap partner's right shoulder with left puili stick..... • Tap own shoulders. • Tap their sticks above their heads <p>* NOTE: Use the above puili stick pattern only when the words are sung. <i>Use a slow, elongated half-note steady beat at first. Use a quarter note steady beat on the intro and coda. Then.. once they have it, use the quarter note steady beat the second time you sing and move with puili sticks.</i> *On intro, interlude, and coda... make up 8 beat steady beat patterns (i.e, rainbow arch starting on left knee over head to right knee, reverse).</p> <ul style="list-style-type: none"> • Sing and play all ostinati patterns with the recording. <p>Aloha and Mahalo nui loa!</p>

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Song Notation

Mango Walk

Interactive Learning and Presentation Options:

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

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Genre & Style: Calypso

The students will learn about calypso and learn a calypso song.

Display the Song Notation (Projectable) Slide 1 and play the Song Accompaniment Track.

Point out the map and select a volunteer to locate the island of Jamaica. Choose another student to read the second and third sections of text on the slide. Tell students that the song they heard, "Mango Walk," is a calypso folk song from Jamaica. Explain that calypso comes from the island of Trinidad, and ask a volunteer to locate Trinidad on the map.

ASK What type of instrument do you hear in the Song Accompaniment Track? It is a popular instrument in the Caribbean Islands. (steel drums)

Display Slide 2 and select a student to read the first sentence about calypso. Elaborate by telling students that calypso is a style of folk music from the Caribbean that tells a story about an event or experience.

Share background information with students regarding Carnival.

"Carnival" is a festival that is popular in countries or areas where Catholicism is predominant. The festivities take place directly before Lent. The celebration often involves a parade where people dress in elaborate costumes, wear masks, eat and drink delicious foods, and dance in the streets.

ASK Is there any place in the United States that also has a celebration similar to Carnival? (New Orleans' Mardi Gras or Fat Tuesday. This celebration also is directly before Lent, and marks the last night of eating rich foods before fasting during the Lenten season beginning on Ash Wednesday.)

Display Slide 3 and ask students to read the lyrics silently to figure out what event or experience is being described. Discuss.

ASK **What did you notice about the text?** (There are some phrases that don't make sense.)

Return to Slide 2 and ask a volunteer to read the rest of the text, beginning with the second section. Ask students to find the invented words, if they haven't already done so ("go mango walk" and "steal all the number 'leven")

Explain that, although these may seem like invented words, actually a "mango walk" is an orchard, and "number eleven" is a variety of mango. Now discuss the event described in the song.

Display Slide 3. Guide students in chanting the rhythm using rhythm syllables. Then read the lyrics using the correct rhythm.

Ask students to look at the notation.

ASK **Are there are any parts of the melody that are the same?** (Lines 1 and 3 lyrics and melody are the same. Lines 2 and 4 have different lyrics, but the melody is the same for the first two measures.)

Play the Song Vocal Track and ask students to

- Follow the notation and listen to the song the first time it is played.
- Sing with the recording during the second time it is played.

If students need practice at following the notation, you may wish to display the Song Notation (Interactive Practice) or Song Notation (Interactive Performance) and follow the notation with the tracking on. You will also be able to experiment with the tempo of "Mango Walk" using these assets. When students are comfortable singing the song, they may enjoy singing it at a faster tempo.

Enrichment Activity

Mango Walk

Interactive Learning and Presentation Options:

- Enrichment Activity (Interactive)
- Song Notation (Projectable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Integrated Curriculum: Social Studies

Students will discover interesting facts about the Caribbean Islands, including information on climate, crops, cultural diversity of its people, foods, styles of music, instruments, and celebrations where music is played and enjoyed.

Display Enrichment Activity (Interactive): Mango Walk.

SAY The song “Mango Walk” is from the Caribbean Islands. Let’s take a tour to learn more about this part of the world.

Select from the following hotspots and discuss the content on each screen.

Location: Pause after each question to allow students to identify places on the map and to answer questions posed in the content.

Invite a student volunteer to

- Identify the islands of Trinidad and Jamaica.
- Identify an island that is part of the U.S. Territories. (Puerto Rico)
- Name other Caribbean islands. (Answers may include Bahamas, Cuba, Dominican Republic, Haiti, Jamaica, Puerto Rico, Trinidad, and many other islands and groupings of smaller islands.)
- Name the islands closest to the United States. (Closest to the USA, just 90 miles off the coast of Florida, is the Bahamas.)
- Name three of the largest islands in the Caribbean. (Cuba, Haiti/Dominican Republic, Jamaica)

ASK Have you traveled to any islands in the Caribbean?

Climate, Crops, & Exports: Discuss the tropical climate of the Caribbean and how it affects plant life and agriculture in the region. Share with students how an abundant rainfall, temperatures consistently above freezing, and daily sunshine support perpetual growing seasons.

People: Read aloud the text on the screen.

SAY The Caribbean Islands are a place of great cultural diversity. *Diversity* means a wide variety of people who are different from each other.

The people of the Caribbean are diverse because the islands are a collection of settler nations with people emigrating from Europe, Africa, South America, and India.

Food: Share with students how our own American culture and foods are also diverse.

ASK **What kinds of food do you enjoy from different cultures?** (Allow for student input. Point out that many of the dishes we enjoy in America come from other cultures too. Have a contest to see how many foods students know and enjoy from other cultures.)

Music: Click on the Play button to hear a sample of a steel drum. Explain that steel drums are very popular melodic percussion instruments played throughout the Caribbean. There are steel drum performing groups in schools throughout the United States as well.

Invite a volunteer to read the first paragraph of the text.

SAY Some of the more popular styles of music are reggae, calypso, reggaeton, salsa, chutney, and steel drum music.

ASK **What is the style of the song “Mango Walk”?** (*Calypso*, a genre common to the Caribbean with syncopated rhythms. Other genres common to the region are reggae and salsa.)

Ask for a student to read the second paragraph of text.

Carnival: Discuss with students celebrations we have in America that include music, dancing, costumes, food, and parades. Examples include Cinco de Mayo, Halloween, Fourth of July, and St. Patrick’s Day, and others.

SAY In New Orleans, Louisiana, they celebrate Mardi Gras every year. Mardi Gras is just like *Carnival* celebrations in the Caribbean.

Mango Walk: Invite students to listen carefully to the introduction of the recording of “Mango Walk.”

ASK **What instruments do you hear?** (Answers may include steel drums, maracas, guitar.)

Assessment Activity

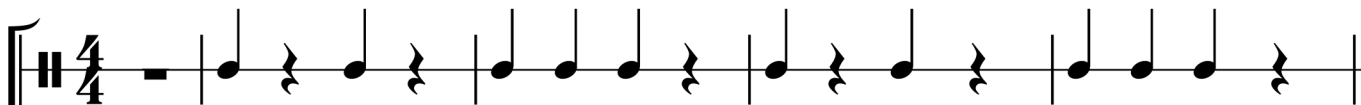
Ask students to find a partner. Each partner takes a turn sharing five things he or she learned about Caribbean culture, climate, people, food, and music. Make a class list of what was remembered.

Mango Walk

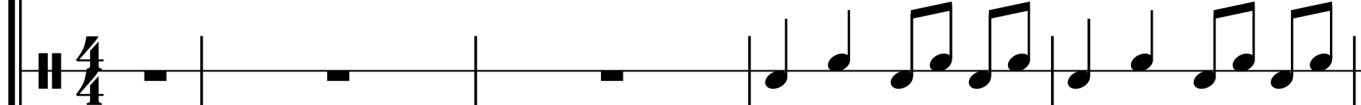
Percussion

INTRODUCTION

Cowbell



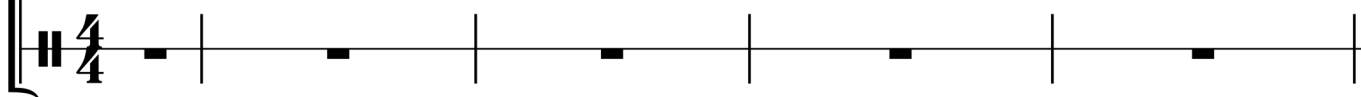
Maracas



Conga Drum 1



Conga Drum 2



repeat 6 times

- Verse (2 times)
- Interlude (2 times)
- Verse (2 times)

6

Cb

M

CD 1

CD 2

7

Mango Walk

Coda

8 Cb

M

CD 1

CD 2

This block contains the musical notation for measures 8 through 10. It features four staves: Cb (Contrabass), M (Music), CD 1 (Cello Double Bass), and CD 2 (Cello Double Bass). The notation includes various note values, rests, and repeat signs. A double bar line with repeat dots is placed after measure 10, indicating the end of a section.

11 Cb

M

CD 1

CD 2

This block contains the musical notation for measures 11 through 13. It features the same four staves as the previous block: Cb, M, CD 1, and CD 2. The notation continues with various note values and rests. The piece concludes with a final double bar line at the end of measure 13.

Play-Along (Percussion)

Mango Walk

Interactive Learning and Presentation Options:

- Play-Along (Percussion) Notation (Interactive Performance)
- Play-Along (Percussion) Notation (Projectable)
- Play-Along (Percussion) Notation (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Elements of Music: Rhythm (Eighth-note and sixteenth-note patterns)

Performing on Instruments: Nonpitched Percussion

Students will read and play a percussion Play-Along with the song “Mango Walk.” Instruments needed are: cowbell, maracas, and two conga drums.

Display Play-Along (Percussion) Notation (Projectable): Mango Walk. Invite students to identify the four instruments in the ensemble.

Remind students that this is a complete vertical score. Review how to read a score from left to right. Explain that the measures are played together at the same time, vertically, and the parts also move left to right at the same time.

Switch to Play-Along (Percussion) Notation (Interactive Performance). Invite students to follow the notation as they listen to the Play-Along.

ASK As you listen to the Play-Along, what do you notice about the parts? (The parts don’t play all at the same time; some parts are similar, like the maracas and conga drum 2; the cowbell plays quarter notes.)

Invite students to follow the notation of Play-Along (Percussion) Notation (Interactive Performance) and identify when the congas enter by raising their hands when they hear the instruments and see the parts enter in the notation.

Invite students to clap the cowbell pattern. Have them move to the instruments and play this part with Play-Along (Percussion) Notation (Interactive Performance).

To teach the q-q-e-e-e-e pattern of the maracas part, have students say the phrase

Walk - ing go-ing go-ing

Have students practice the cowbell and maracas pattern together, then have them switch parts.

Next, using vocal inflection, teach the pitches and rhythm of the first conga drum part. Say the phrase *Take a walk* in a low voice, and *hur-ry hur-ry* in a high voice, so students can hear the low and high pitches of the pattern while learning the rhythm.

Have students practice the first conga drum line, beginning with their left hand. The sixteenth-note pattern begins with the left hand and ends on the right so that there is adequate time to get the left hand back to the center of the drum to repeat the pattern:

L R L L-R-L-R

Students can practice this part sitting on the floor. Ask them to pat the floor in front of their legs for the low pitches and pat their laps for the high pitches that the conga drum plays. Explain to students that the notes below the line are low and played in the center of the drum and the notes above the line are high and played on the outside edge of drum.

Have the cowbell and first conga drum parts play together so they can fit the steady quarter-note pattern together, along with the sixteenth-note rhythm in the conga part on the fourth beat. Caution students playing the conga pattern not to rush through the sixteenth pattern.

Invite students to learn the second conga drum pattern, beginning with their left hand:

L L-R L R

You may wish to teach the low/high pitch of this conga part by having students say the following phrase, using the rhythm of q-e-e-q-q:

I'm go-ing walk - ing

Notice that the words representing the eighth notes in both the maracas and conga drum 2 parts is *go-ing*. When students switch parts, they will have a familiarity with the relationship of the words and eighth-note patterns.

Perform the maracas and second conga drum part together so students can practice keeping the eighth-note patterns steady.

Add the cowbell. Then add the first conga part into the ensemble.

For additional support before students move to instruments, you may wish to group students in pairs and invite them to practice two different parts together using body percussion.

Performing on Instruments: Non-pitched Percussion

Tips for Teachers

Provide instructional support by pairing students with partners. Invite one student to play the instrument and the partner to say and clap the pattern.

Playing the cowbell: The cowbell is held flat in the palm of the non-dominant hand with the bell or opening facing away from the body. The thumb and fingers gently hold the sides of the bell. The dominant hand strikes the open bell perpendicular to the outside edge with a drumstick.

Playing the maracas: Maracas should be paired as male and female, held vertically in each hand. The dominant hand holds the lower pitched (male) maraca and the non-dominant hand holds the higher (female) maraca. The maracas are played with alternate short slight punches, out and away from the body, to produce a single sound for each maraca. The trick is to not shake the instrument back to produce another sound when the instrument returns to the starting position.

Playing the conga drum: The conga drum is placed at the center of the body (between the legs, if sitting). Viewing the drumhead as if it were a clock face—with 12:00 farthest away and 6:00 closest to the body—the hands should strike at 7:00 and 5:00. Fingers are together and slightly curved, while thumbs are lifted slightly away from the hand and fingers. The area of the hand where the fingers and palm meet will touch the drumhead edge while the fingers strike. Hands should bounce off of the head to “pull” the sound out of the instrument, as if bouncing a basketball or reacting to touching a hot stove.

The maracas and conga drum parts are notated using low and high pitches below and above the line. If students are struggling with the parts, disregard the pitches and play each as a single pitched percussion rhythm. However, also note that the pitched parts might help teach and support playing and memory because the rhythm becomes both physical and audible.

Play-Along (Percussion) Notation (Interactive Performance)

Play-Along (Percussion) Notation (Interactive Performance) can be used as a teaching, rehearsal, or performance tool. The Interactive Performance version presents the percussion Play-Along parts with the full-length Song Accompaniment Track in the background. The tracking feature will help students keep their place in the music. Below are the options available in this component.

- Adjust the tempo slower or faster to suit students’ ability levels.
- Use the Digital Mixer to turn down the volume of any of the parts to isolate one or two parts for learning.
- Navigate to bookmarked sections in the arrangement.

Play-Along (Percussion) Notation (Printable)

You may choose to print the percussion score to facilitate students practicing individual parts at home.

Mango Walk

Calypso Song from Jamaica
Arranged and Notated by Sanna Longden

Movement Instructions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Movement Activity Instructions (Animated)
- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (4 m.); Verse 1 (8 m.); Interlude (8 m.); Verse 2 (8 m.); Coda (4 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice) and Song Notation (Interactive Performance) options may be used to adjust the tempo to facilitate teaching, learning, and performing the dance.

- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform at the performance tempo.
- Once students are comfortable with performing at the correct tempo, have them perform the full dance sequence.

PREPARE

BASIC STEP-TOUCH

The basic movement is **step-touch, step-touch**, as if moving strongly with bare feet. This touch is done with a flat foot on the ground next to the other foot, but like all touches, it does not take weight. Thus: step on R foot, touch L foot next to R; step on L foot, touch R foot next to L, and so on (although it does not matter which foot is first). Knees bend a bit on every beat.

MOVEMENT STYLE

For boys, knees and shoulders are relaxed, with shoulders and arms moving naturally forward and backward with each step. For girls, carriage is more upright as though they were carrying a basket on their heads, but not rigid; shoulders are relaxed, hands can swing or be on hips, torso can turn slightly from side to side in a natural way as they walk.

Mango Walk

Movement Instructions continued

PREPARATION

Have the students stand alone somewhere in the dance space and try out the basic step-touch, first without the recorded music, and then with it. Watch that they are not moving stiffly, but that their heads are bobbing gently to show that knees are slightly bent on each beat and that the touch is on the whole foot, not just the toe.

When they are comfortable with this basic movement, have them move forward in various directions. Make sure that there is no stamping or marching.

MOVEMENT GAME PATTERN

FORMATION

Two concentric circles: half the class makes a circle, the other half makes a circle around the first circle; hands are not joined.

In Jamaica, girls and boys dance with each other, so if the gender ratio is equal, have them in separate circles. If this is not possible, or causes chaos, it is not important. Those in the outside circle face counterclockwise (CCW); those in the inside circle face clockwise (CW). Everyone should be standing beside another person.

Introduction (4 m.)

Standing in place, everyone gets into the relaxed styling while responding to the music.

First half of vocal (4 m.)

Everyone takes 7 basic step-touches in the direction that they are facing. They should nod, smile, or otherwise acknowledge each person in the other circle that they pass. On the 8th step-touch, all turn to face the opposite direction. They may give a little jump around instead on these 2 counts.

Second half of vocal (4 m.)

Moving in the other direction, all take 7 basic step-touches. On the 8th, they turn with a jump or step-touch to face the person they started beside; this person is now their partner.

Instrumental (8 m.)

Partners do a L-elbow turn with 7 step-touches; on the 8th, they unhook the L elbow and hook the R. Then they do a R-elbow turn with 7 step-touches; they unhook on the 8th to rejoin their circle and prepare to move in their original direction, CW or CCW.

Vocal (8 m.)

All repeat the vocal parts above, but on the second half, they continue past the first partner to hook L elbows with the next person along the other circle.

MOVEMENT ACTIVITY



Coda (4 m.)

Do the L-elbow turn with the new partner, bowing to each other on the last beat.