



Celebrate the Music We Hear and Make in America

**Nan L. McDonald
Summer Music Institute
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Song Title	OLE Asset Type	Nan L. McDonald Boone 2015 TUESDAY June 16: <i>“Celebrate the Music We Hear and Make in America”</i> Process Notes
My Owlet (Kiowa American Indian (Kiowa Apache) Oklahoma)	1 Song Printable	
	Song Vocal Track Recording	
	If available: Instructional Projectable	
		<p>Sing a lullaby, move, play instruments, creative movement (Science/Social Studies/ Literacy connections)</p> <p>IDEA IN DEVELOPMENT...</p> <p>Movement play= Intro: Mother owl flaps her wings (steady beat) as though arriving back to her nest.</p> <p>A section (Owlet, my owlet is sleeping): hold hands, take 8 small tip toe steps together (steady beat) inward to center of circle as though being very quiet and slightly crouching. On repeat, take 8 small steps (steady beat) back to starting place gradually standing tall.</p> <p>B section: (Bright stars are twinkling in the sky): unhook hands, children use open hands above their heads to make stars twinkling in the sky, as they look upward. (Mother is singing a lullaby): Improvise how a mother owl might move or sway as she sings to her owlet.</p> <p>During the Interlude: Children follow your lead as you improvise a <i>pantomimed</i> movement story to the steady beat. Ideas can include: Mother owl in flight; Mother owl feeding her owlet; little owlet flapping its little wings with its mouth wide open; Mother owl sweeping her wing over her owlet to keep it safe and warm, etc.</p> <p>Repeat the ABOVE sequence.</p> <p>Divide the class into 2 groups— steady beat instrument players (rattles, wood blocks, jingle bells, hand drums, rhythm sticks) and singer/dancers. Instrument players go to the very center of the circle to play steady beat, singer/dancers surround them.</p> <p>Play the Vocal Track recording. Children sing, move, and play instruments. Switch parts and repeat again.</p> <p>Create a story: What was the mother owl thinking? What was the owlet thinking? What did the mother owl do once the owlet fell asleep? (assorted answers... list on a class whiteboard or chart).</p> <p>Incorporate the children’s ideas into the interlude section of the</p>

		<p>movement play. Children imitate your lead.</p> <p>Play the recording and move, sing, play instruments again.</p>
Yankee Doodle	1	
	Song Printable	
	Song Vocal Track Recording	
		<p>Move to steady beat and song phrase form; verse/refrain; instrument timbre and identification pantomime. Connections to Social Studies/ History and Literacy (vocab, sense of story and sequence, comprehension).</p> <p>IDEA IN DEVELOPMENT: Invite students to perform the following movement sequence to “Yankee Doodle” using the Song Notation (Animated) or the Song Vocal Track Recording</p> <ul style="list-style-type: none"> • Intro: March eight beats in place pantomiming playing the piccolo and drum. • V1: (turn and face right) March and clap eight steady beats to the right (turn on eight) and then march and clap eight steady beats to the left. • Refrain: “Yankee Doodle keep it up.” (in circle formation, hook pointer fingers and march 4 steady beat steps “in” to the center of the circle as all hands slowly move upward to the word “up”) • “Yankee Doodle Dandy” (keep fingers hooked “up” and march 4 steady beat steps backward as you lower the hands to your sides) • “Mind the music and the step” (unhook fingers, point upward with one finger on one hand (pointer finger) and turn around 360 degrees in 4 steady beat steps. • “And with the girls be handy.” (thigh pat on “with”, clap own hands together on “girls”, clap your neighbor’s hands on each side on “han-dy” (two steady beat claps). • V2: Same as V1. • Coda: Same as Intro.
Distant Shore/ The Water is Wide	6	Instructional Activity Interactive
	Song Notation (Animated)	
	Play Along Recorder Notation	
	Song Instrumental Track Recording	

		<p>Partner Song: Choral Singing, Recorder. Connections to Social Studies (U.S, History/Immigration) and Literacy (Reading and Children’s Literature).</p> <ul style="list-style-type: none"> • Read aloud and/or share children’s literature about immigration to the U.S., past and present. Two examples: 19th/20th Century European Jewish Immigration: “<i>When Jessie Came Across the Sea</i>” by Amy Hest ((1997, Candlewick) ISBN: 0-7636-0094-6 and 20th/21st Century Korean Immigration: “<i>Good-bye, 382 Shin Dang Dong</i>” by Frances and Ginger Park (2002, National Geographic Society) ISBN: 0-7922-7985-9 • SEE Teacher NOTE for Instructional Activity Interactive. Project and follow the on-screen prompts and invite students to sing along with the Song Notation Animated recording using their song printable. (This asset helps students focus on each of the melodies within this partner song.) • Project the Play Along Recorder Notation and provide printed copies for selected student players. Rehearse. • Using index cards, each student writes down one word or one sentence that comes to mind about the immigration journeys of others. Prompts could be... “I feel _____”, “_____ is strange to me” “I miss _____ in my home country.” Use as a word montage (poem) before performances of the song. Point to students to say their words. • Perform the song again with the Song Notation Animated and incorporate recorder.
Music Maker: Irving Berlin	5 Music Maker Multimedia Reference: Irving Berlin	
Come Hear the Band	5 Song Notation Animated	
	Instructional Activity (Interactive): Come Hear the Band	
		<p>Great American Songbook Composer: Irving Berlin, Sing a Partner Song (Musical Theater), Concert Band instrument identification and families of instruments, listening samples for identification of timbre and styles. Connections to American History, Musical Theater (music and theatre).</p> <ul style="list-style-type: none"> • SEE Teacher Note for each asset listed. • Read aloud and discuss Irving Berlin... a prolific American songwriter. Sing “Come Hear the Band” based on Berlin’s “Alexander’s Ragtime Band”. • READER’S THEATER distributed to members of the class and read aloud. • Project the Instructional Activity (Interactive) “Come Here the Band”: Go through each section and instrument sound sample or cover certain families of instruments on separate days. • <u>NOTE:</u> <i>One of the great joys of teaching General Music is to expose children to the instruments of the band and orchestra as well as to instruments of World Cultures through listening to</i>

			<i>great music. Your work may result in a child selecting instrument study and continuance of their musical skills in ensembles and individual study. Be a “root” of their lifelong involvement in music!</i>
Listening Video: Introduction to West Side Story Symphonic Suite: Mambo	6, 7, 8	Listening Video: Introduction to West Side Story Symphonic Suite: Mambo	
Listening Video: West Side Story Symphonic Suite: Mambo (Children's Orchestra in performance)	6, 7, 8	Listening Video: West Side Story Symphonic Suite: Mambo (Children's Orchestra in performance)	
			<p>Focused Musical Listening (Instruments of the Orchestra)= Music of Leonard Bernstein, “West Side Story” (Musical Theater). Connections to US History and Immigration themes.</p> <ul style="list-style-type: none"> • Use this video sequence as an extension of the Concert Band instruments covered ABOVE “Come Hear the Band” • SEE Teacher Notes: Discuss Strings (violin, viola, cello, bass) • Project the Introduction Video (discuss). • Project the Children’s Orchestra Video.

Song Notation

Yankee Doodle

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: Moving to a Steady Beat

The children will sing a patriotic song from the American Revolutionary War, march to the steady beat in a simple movement sequence, and pantomime playing two instruments they hear in the recording (piccolo and drum).

Invite the children to stand and form a circle. (If space is limited, have the children stand in front of or behind their seats or on their floor space.)

Project Slide 1.

Play Song Vocal Track: Yankee Doodle at a low volume.

SAY We are soldiers in the American Revolutionary War, a long time ago. Let's get ready. Do what I do.

Pantomime the following actions slowly as the class does the same:

Put on pants—one leg at time, jacket, hat (three-cornered or animal-fur hat), shoes, cross-body satchel, musket (long rifle).

ASK **How do soldiers march?** (Answers may vary.)

Once a student answers, begin to march in a slow, steady beat and invite the children to join you.

Lead the children to march and clap in place with straight posture.

SAY A long time ago, the song "Yankee Doodle" was played and sung. American soldiers marched and sang this song throughout the Revolutionary War. Some of you may know this song with different words, about a pony named Macaroni!

Project Slide 2.

Point the cursor to the words in the refrain.

Invite the children to

- Slowly echo-chant (in rhythm) each line of the refrain, one line at a time, then chant the entire refrain.
- Echo-sing each line of the refrain.
- Sing the entire refrain together.



Add this movement sequence to the refrain:

- *Yankee Doodle, keep it up*
In circle formation, hook index fingers together and march four steps to the steady beat into the center of the circle as all hands slowly move upward, culminating at the word *up*.
- *Yankee Doodle dandy*
Keep fingers hooked and held upward. March four steps backward to the steady beat as you lower hands to your sides.
- *Mind the music and the step*
Unhook fingers, point upward with the index finger on one hand and turn around 360 degrees in four steps to the steady beat.
- *And with the girls be handy*
Pat thighs on *with*, clap your own hands together on *girls*, clap your neighbor's hands on each side on *han-dy* (two claps on the steady beat).

As the children do the movements above, observe whether they are able to sing the correct words and pitches while marching and moving to the steady beat.

Assessment: Activity

The children will demonstrate their ability to sing a patriotic song from the American Revolution while performing a steady-beat movement sequence.

- SAY** Soldiers in the Revolutionary War sometimes marched while a fife (pantomime playing a small piccolo) and a large, heavy drum (pantomime playing a drum at your side, hip level) played "Yankee Doodle." Can you play a fife and then a drum and march at the same time?" (Model these actions and ask the children to imitate your movements.)

Practice the following movement sequence several times, to be performed with the verse. Move together.

- SAY** Now let's march and clap eight beats to our right. Turn on eight and march eight beats the other way (to the left). Do this several times for reinforcement. This is the movement sequence during the song verses.

Invite the children to perform the following movement sequence to "Yankee Doodle" using the Song Notation (Animated).

- Introduction: March eight beats in place, pantomiming playing the piccolo and drum.
- Verse 1: Turn and face right. March and clap eight steady beats to the right (turn to the left on eight) and then march and clap eight steady beats in that direction.
- Refrain: Sing and move on the refrain (see directions above).
- Verse 2: Repeat movements from verse 1.
- Refrain: Sing and move on the refrain (see directions above).

TEACHER NOTES

- Coda: March eight beats in place, pantomiming playing the piccolo and drum (same movements as the Introduction).

As the children do the movements above, observe whether they are able to sing the correct words and pitches while marching and moving to the steady beat.

Instructional Activity (Interactive)

A Distant Shore

Interactive Learning and Presentation Options:

- Instructional Activity (Interactive)
- Song Notation (Interactive Performance)
- Song Notation (Projectable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Integrated Curriculum: Social Studies

Students will discuss, explore and research the topic of immigration to the United States.

Open Instructional Activity (Interactive): A Distant Shore

If students are unsure how to use this hotspot activity, have them click on the question mark on-screen. Moving the mouse cursor over the bold words in the white box will highlight the hotspots in green; clicking the highlight will display the popover. Clicking on the Play button will play the audio selection; clicking on "X" will close the popover.

Invite a student to click on the bold words "A Distant Shore" and then read the text in the popover.

Have students comment on the art on the screen. Have them describe the scene. What is the famous icon of liberty that is shown in the art? How would that make immigrants feel?

SAY Raise your hand if you know anyone that has immigrated to America. (Many students in the class will probably raise their hands.)

ASK **How would you feel if you had to leave the country where you were born and move to a new country?** (Accept appropriate answers.)

Tell students that while this lesson is about partner songs, it is also about the story of immigration to our country—the many immigrants, over many decades, who came to our country, lived and worked here, and who helped build America into the great country that it is today.

Lead an appropriate discussion on the topic of immigration. If desired, discuss the reasons why people immigrate to a new country (war, conflict, family reunion), and the challenges they face in their new country (learning a new language, finding work, learning a new and different culture, and so on).

Students may want to explore their interests in immigration, history, culture, and language in one of the Extension Activities below.

Extension Activity: Immigration and U.S. History

Invite students with an interest in the topic of immigration to research and explore the history of immigration to the United States. What ethnic groups have immigrated to the United States and when? What benefits have immigrants bestowed on our country? What famous individuals immigrated to the U.S. from other countries? What were their contributions to the United States?

With their parents' permission, other students may want to share their personal immigration story with the class. Follow district/school student guidelines on student privacy and review materials for class presentation.

Extension Activity: Living in a New Country

Invite interested students to write an essay on the challenges of immigrating to a new country and beginning a new life in that country. Some students may write of their personal experiences in coming to the United States. What are the challenges for those students?

Challenge native-born U.S. students to write their essay from the perspective of them moving to a distant country with a new language and culture. How would they adapt if they moved to countries in Asia, Africa, South America, or Europe where the language and culture was different and new?

Encourage all students to respect the challenges that all students face when immigrating to a new country.

Extension Activity: Language and Culture

The topic of immigration provides a great opportunity for students to explore the diverse and rich world we live in—the different cultures and languages around the world. Interested students may want to share and report to the class on the language and culture of their native country; what cultural traditions did they bring to this country; what were the new cultural surprises they found in the United States?

Encourage native-born U.S. students to research cultures of other countries. How are our cultures different? How are our cultures similar? What are some of the new and exciting cultural items they found around the world?

Texture: Partner Songs

Students will analyze and sing partner songs.

Open Instructional Activity (Interactive): A Distant Shore

SAY The song "A Distant Shore" is a partner song that has two different melodies.

ASK **What are some examples of two different items that are sometimes combined?** (Accept appropriate answers; see below.)

Have students suggest things that can exist by themselves, but that can also be paired with something else to produce a different and pleasing effect (in other words, things that stand alone and also work in combination). For example, a mushroom pizza is good by itself and a pepperoni pizza is good by itself; however, combining mushroom and pepperoni on the same pizza produces a different flavor. An all-black outfit looks fine and an all-white outfit looks fine; combining black and white in a single outfit produces a different effect that may be even more pleasing.

SAY In music, we sometimes combine two separate parts to produce a different, unique whole. For example, to create harmony and thicken texture, we may combine two different songs. Songs that are different, but have a similar harmonic structure and length and can be sung together, are partner songs.

Display Instructional Activity (Interactive): A Distant Shore.

Print and distribute the Song Notation (Printable) to students so that they can follow and sing the entire vocal parts presented in the audio excerpts below.

SAY Listen to and follow Part 1. Be ready to discuss one thing you notice about the song.

Click the Part 1 hotspot and have students listen to the song while following the notation. After listening, have students discuss what they noticed about the song (for example, moderate tempo, melodic direction, legato articulation, vocal timbre, text, varied rhythms, and so on). Use questions as needed to guide student responses.

SAY This time, sing Part 1.

Click the Part 1 hotspot and encourage students to follow the notation and sing along. Repeat as desired to solidify singing.

SAY Listen to and follow Part 2. Be ready to describe one thing that is the same as or different from Part 1.

Click the Part 2 hotspot and have students listen to and follow the notation. After listening, have students discuss how this part was similar to and/or different from Part 1 (for example, similarities could include moderate tempo, legato articulation, vocal timbre, and so on; differences could include text, melody, and others). Use questions as needed to guide student responses. If desired, use a Venn diagram when discussing similarities and differences between Parts 1 and 2.

SAY Now let's sing Part 2.

Click the Part 2 hotspot and encourage students to follow the notation and sing along. Repeat as desired to solidify singing.

SAY Listen to and watch Parts 1 and 2 combined. Be ready to tell us one thing you notice about these combined parts.

Click the Parts 1 and 2 hotspot and have students listen to and follow the notation. After listening, have students discuss what they noticed about the combination of the two parts (for example, thicker texture, chord symbols appearing above staff were the same for both parts, rhythmic activity between parts was sometimes similar and sometimes different, and so on). Use guiding questions as needed to encourage student responses.

SAY This time, sing Part 1 while the singers on the recording sing Part 2.

Click the Parts 1 and 2 hotspot and have students sing Part 1. Repeat as needed to solidify singing.

SAY This time, sing Part 2 while the singers on the recording sing Part 1.

Click the Parts 1 and 2 hotspot and have students sing Part 2. Repeat as needed to solidify singing.

SAY Now sing both partner songs.

Divide students into two groups, having one group sing Part 1 and the other sing Part 2. Click the Parts 1 and 2 hotspot and encourage students to sing along.

Grouping students so that people around them are singing the same part will help to facilitate accurate singing. Repeat as needed to solidify singing.

Extension Activity: Individual Singing

Have one student sing Part 1 or Part 2 alone while his/her classmates sing the other part. Repeat as desired to solidify singing.

Extension Activity: Playing Instruments

Have students perform each part on barred instruments (xylophone, metallophone, glockenspiel) and/or soprano recorder. Invite students to discuss which instrument they prefer on various parts and have them provide rationale for their responses. For example, soprano recorder might be preferred on Part 2, since producing a pleasing tone quality on the high D in Part 1 is challenging.

Extension Activity: Playing Technique

Have students suggest ways each instrumental part might be altered to better fit certain instruments. For example, when a xylophone plays, challenge students to determine how to sustain the sound of longer notes (tremolo). If a soprano glockenspiel plays, balance may need to be considered because of the instrument's range. If a metallophone plays, bars may need to be dampened on eighth notes to remedy excessive ringing.

Extension Activity: Sing and Play

Have students experiment with different combinations of voices and instruments (for example, sing Part 1 and play Part 2 on xylophones).

Tips for Teachers: Teacher to Teacher

Encourage and model active listening when presenting each hotspot (for example, listening silently, following the musical score, and so on).

When listening to each hotspot, you may want to focus students' attention on a given element (for example, melody, harmony, tempo, dynamics, and others). This will be particularly helpful for focusing attention during repeated listenings and assessing students' understanding of individual musical elements.

Song Notation

A Distant Shore

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Song Notation (Projectable) • Song Notation (interactive Performance) • Song Notation (Interactive Practice) • Song Notation (Animated) • Song Notation (Printable) • Song Keyboard Accomp. (Interactive) • Song Keyboard Accomp. (Printable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Elements of Music: Texture & Harmony

Students will identify texture by listening to and singing "A Distant Shore."

As a warm-up to exploring the thinness and thickness of sound textures, invite students to consider everyday items that are thick and thin in relation to each other (for example, cheese pizza has a thinner texture than pizza with "the works" or a deep-dish pizza; a chocolate-chip cookie has a thinner texture than a chocolate cake, and so on).

Display Slide 1 of Song Notation (Projectable): A Distant Shore.

Have students read the text on the slide. Guide students to understand the following terms that describe texture.

Mono- (one) *-phonic* (sound) = monophonic (one sound)

Homo- (same) *-phonic* (sound) = homophonic (sounds occurring at the same time)

Poly- (many) *-phonic* (sound) = polyphonic (many sounds)

To assess understanding, provide examples of music with various textures and have students identify the texture of each. Alternately, have students offer examples of varying textures for classmates to identify. For example:

- One person sings without accompaniment (monophonic).
- Several people sing the same melody without accompaniment (monophonic).
- One person sings a melody while being accompanied by chords played on the guitar (homophonic).
- A congregation sings a four-part hymn (homophonic).
- A barbershop quartet sings four-part harmony (homophonic).
- Children sing "Row, Row, Row Your Boat" as a round (polyphonic).
- Several people sing a melody while a countermelody is played on recorder (polyphonic).

Display Slide 2.

Have students read the text.

Then navigate to the song notation, beginning on Slide 3. Have students listen to and follow the notation for the song.

ASK **Does the texture remain constant throughout the song, or does the texture change?** (Accept any of the following descriptions.)

- Begins with homophonic texture as one melody is sung with piano accompaniment.
- Continues with homophonic texture as a different melody is sung with piano accompaniment and instrumental doubling of the melody.
- Two melodies are combined to create a polyphonic texture (*Note:* Since the melodies are combined over instrumental accompaniment, you may want to label this as mixed texture that includes polyphonic and homophonic textures.)

Display the last slide and use the outline of the song's form (at the bottom of the slide) to assess and reinforce students' responses. Lead students to understand that the texture thickens as the two vocal parts are combined over instrumental accompaniment.

Invite students to suggest ways the song could be presented with a different texture (for example, sing each vocal part separately without accompaniment—monophonic; sing the two vocal parts together without accompaniment—polyphonic; and so on).

Assessment

Have students

- Define texture.
- Describe and give examples of monophonic, polyphonic, and homophonic textures.
- Draw graphic lines to represent each texture, labeling them as monophonic, homophonic, or polyphonic.

Extension Activity: Texture in Textiles

Have students analyze the texture of various visual artworks and cloth (for example, silk has a thin texture while burlap has a thicker texture).



A Distant Shore

(A Partner Song with "The Water Is Wide")

Recorder Countermelody

4

5

9

13

17

21

1., 2.

3

24

3.

rit.

Play-Along (Recorder)

A Distant Shore

Interactive Learning and Presentation Options:

- Play-Along (Recorder) Notation (Printable)
- Play-Along (Recorder) Fingering Chart
- Play-Along (Recorder) Notation (Interactive Performance)
- Play-Along (Recorder) Notation (Interactive Practice)
- Play-Along (Recorder) Notation (Projectable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Performing on Instruments: Recorder

Students will

- Review the recorder fingerings in a Play-Along activity.
- Read and analyze the Play-Along score.
- Complete the remaining activities, leading to a performance of the recorder countermelody with the song "A Distant Shore."

SAY We are going to review the recorder fingerings to the recorder countermelody for "A Distant Shore."

Before students play the recorder countermelody, review the fingerings for low D, low E, F-sharp, G, A, and B. Use Play-Along (Recorder) Fingering Chart: A Distant Shore for students to review their fingerings and practice reading notes on the staff.

After reviewing fingerings, have students demonstrate each fingering while their recorders rest on their chins. Have students play each pitch following your directives. (Model as needed, encouraging students to cover holes completely, breathe gently into the recorder, keep fingers close to holes, and relax fingers.)

Display Play-Along (Recorder) Notation (Projectable): A Distant Shore.

ASK **What do you notice about the score, or "roadmap," of this countermelody?** (Students may offer varied responses. Lead them to an understanding of the repeat signs and first, second, and third endings.)

Have students talk through the sequence to ensure they know how to follow the score.

Reading & Notating Music: Rhythm

Students will analyze and perform the rhythm patterns in the recorder Play-Along for "A Distant Shore."

Continue the lesson with a focus on reading and performing the rhythms.

ASK **How many phrases are in this countermelody?** (Four. If students have difficulty finding the phrases, challenge them to look for the

quarter rests, as these signal both where to breathe and the phrase endings.)

What do you notice about the rhythm in each phrase? (Students may offer varied responses, such as noticing the pattern created by similar rhythmic values. Lead them to understand that although the pitches differ between phrases, the rhythm is the same in each phrase.)

Have students

- Perform the rhythm of the first phrase by clapping and/or speaking rhythm syllables.
- Repeat the pattern so the rhythm is performed four times.
- Notice and discuss the measures of rests at the beginning and between each playing of the countermelody.
- Add clapping to the song, if desired.

Reading & Notating Music: Melody

Students will analyze and perform the melody in the recorder Play-Along for “A Distant Shore.”

Continue the lesson with a focus on reading and performing the melody.

ASK **The rhythm is repetitive, but does the melody include repetition?** (Answers may vary, but lead students to understand that the first and third phrases are identical melodically.)

Have students

- Identify pitch names non-rhythmically.
- Chant or sing pitch names rhythmically.
- Review fingerings for the pitches in the countermelody, as needed.
- Perform the recorder countermelody to “A Distant Shore.”

Encourage students to listen carefully so the song and countermelody stay together.

Tips for Teachers

Encourage students to use “sliding claps” to show longer note values when practicing rhythm.

Students could also sing this countermelody rather than playing it on recorder, thereby creating a thicker vocal texture. The countermelody could also be played on pitched instruments (metallophones, glockenspiels, and xylophones).

Play-Along (Recorder) Notation (Interactive Practice)

Use the Play-Along (Recorder) Notation (Interactive Practice) to encourage students to play along as they follow the tracking of the countermelody.

Invite volunteers to change the tempo as needed.

When they are able, have students play with the tracking feature off.



Play-Along (Recorder) Notation (Interactive Performance)

When students are comfortable with playing the recorder part, have them use the Play-Along (Recorder) Notation (Interactive Performance) to play along as they follow the tracking of the song.

Invite volunteers to

- Change the tempo.
- Adjust the volume of the Song Accompaniment Track or recorder melody in the Digital Mixer.

When they are able, have students play along with the tracking feature off.

Play-Along (Recorder) Notation (Printable)

Print copies of Play-Along (Recorder) Notation (Printable): A Distant Shore for students to take home to practice.

Song Notation

Come Hear the Band! (A Partner Song with “Alexander’s Ragtime Band”)

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)
- Movement Activity Notation (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track
- Listening Track: Cotton Boll Rag

Singing a Partner Song

Students combine melodies of two songs into a partner song and also learn a brief history of ragtime music.

Read aloud the text on Slide 1.

Share the following information about Irving Berlin with students.

Russian-born Irving Berlin became the greatest songwriter in American history. During his 60-year career he wrote an estimated 1500 songs. “Alexander’s Ragtime Band” was his first international hit in 1911.

He wrote many famous songs, including “God Bless America,” “There’s No Business Like Show Business,” and “White Christmas.”

SAY “Alexander’s Ragtime Band” was a pop-hit in the early 1900s. The singer that made the song famous was Al Jolson.

You may wish to share extended background information on Al Jolson with students.

Al Jolson was the highest paid entertainer in the early 1900s. He was as famous for singing jazz and ragtime during that era as Elvis Presley was to rock-n-roll, and Justin Bieber is to pop music today.

Move forward to Slide 2. Play the Song Vocal Track for students.

Explain that the song is an example of ragtime music which was the “pop” music of the early 1900s. This type of music helped prompt the start of jazz in America.

ASK **What types of instruments do you think of when you hear the word *band*?**

Invite students to brainstorm band instruments that may be found in a band.

SAY As we learn to sing this partner song, let’s also see if some of the instruments you thought of are in our new song!



Play the Song Vocal Track.

SAY As you listen to the song, raise your hand when you hear the first and then the second melody of the partner song.

Now we'll listen to and sing "Alexander's Ragtime Band." This is the first melody of the partner song and it is over 100 years old!

Project Slide 3 and have students follow along as they sing "Alexander's Ragtime Band."

Next, move to Slide 4.

SAY Now let's sing the new song "Come Hear the Band!" which will be the partner song to "Alexander's Ragtime Band."

Play the new melody by starting at 0:49 in the Song Vocal Track. Have students listen as they follow the lyrics.

ASK **What instruments are mentioned in these new lyrics?** (tuba, clarinet, bugle [trumpet], trombone, flute)

As students sing the song, invite them to mime playing each instrument as it is mentioned using the correct hand placement. For practice, quickly call out the instruments and let students mime each.

Move forward to Slide 5.

SAY Below are the instruments described in the lyrics of "Come Hear the Band!"

Play the Song Accompaniment Track.

ASK **What instruments do you hear in this accompaniment?** (clarinet, trumpet, trombone, tuba, drums)

Play the Song Accompaniment Track multiple times so students can listen to the accompanying instruments. As students identify an instrument they hear you may wish to circle the corresponding photo.

ASK **Which of these instruments did you *not* hear in the song accompaniment?** (flute)

Project Slide 6.

SAY Now we are going practice the melodies separately and then sing them together to create our partner song.

Divide the class in half and have one group sing "Alexander's Ragtime Band" while the second group sings "Come Hear the Band!" Ask students to stand and sing in their separate groups. Invite students to play their mimed instruments while they sing their song.



Extension Activity: Listening

Students will listen to an example of ragtime music and learn a brief history on the genre.

Play Listening Track: Cotton Boll Rag as a musical example of ragtime style.

Share with students that

- Ragtime, or rag-time, is named for its *ragged* rhythm of syncopation.
- This genre of music was primarily written for the piano but was often played by small ragtime bands.
- The left hand of the piano plays a steady beat or pulse.
- A melody line occurs in the right hand and often the beat feels *misplaced* due to the syncopated phrases.
- The form of a rag usually is made up of three or four contrasting sections each of 16 or 32 measures. The sections are distinct and are easy to identify.

Instructional Activity (Interactive)

Come Hear the Band

Interactive Learning and Presentation Options:

- Instructional Activity (Interactive)

Listening: Timbre & Tone Color

Students will explore visually and aurally, instrumental timbres common to a concert band.

ASK **What is the difference between a band and an orchestra?** (An orchestra has members of four instrument families: strings, woodwinds, brass, and percussion. A band does not have strings.)

Why doesn't a band have strings?

Share with students that traditionally bands were used as a communication device for armies in the defense of cities. In the Old Testament of the Bible, a *shofar* (a ram's horn, which was probably the first trumpet) was used to call attention to a significant event or act as a call to battle. The *shofar* was used because it was loud and could be heard throughout a town or village.

Most band instruments can be used outdoors for parades, military drills, marching band shows, and concerts. Typically, string instruments are used only indoors in an environment with stable temperatures and humidity. String instruments tend to be fragile and cannot be exposed to rain or snow.

ASK **What instruments are found in the band?** (Answers may include members of any of the following families: brass, woodwinds, and percussion.)

Share with students the types of instruments found in each category of brass, woodwinds, and percussion.

Brass: trumpet, cornet, trombone, French horn, euphonium, and tuba.

Woodwinds: flute, clarinet, oboe, bassoon, saxophone. Woodwinds, except for flute, use reeds to create their sound.

Percussion (pitched): xylophones, glockenspiels, timpani.

Percussion (nonpitched): snare drum, bass drum, woodblocks, tambourine, cowbell, triangle, etc.

Project Instructional Activity (Interactive): Come Hear the Band and have students select an instrumental category.

ASK **Why are some of the instrumental sections shown with the same color?** (Answers may include: helps to identify the instruments by family; brass instruments are grouped together; woodwind instruments are grouped together.)

Invite students to describe what they know about each of the instruments. As they finish describing an instrument, open the hidden spot (click on the area

where the name is on the diagram) and a description will appear with a listening example for each of the instruments listed.

SAY Listen to the instrument examples. Use musical terms to describe the sound of the instruments. (Some possibilities include: high, low, or medium; loud or soft or both; clear or raspy; bright or dull; short or long sounds; etc.)

On the board, summarize each description offered by students of the *sound* of the instruments, building upon the terminology previously discussed. If the term is used incorrectly, give the correct definition and steer the description using commonly held words to describe the instrument.

Repeat for all the instruments shown on the concert band diagram.

Extension Activity

Students will identify the instruments as they appear and are heard on the video.

Using your favorite video sharing site, search for "OpusYou" and "Mambo" to hear an example of the *Mambo* from Leonard Bernstein's "West Side Story." Although this example is a full orchestra, the brass, wind, and percussion instruments found in a band are prominently featured.

Identify instruments as they appear and are heard on the video.