



Pearson



Interactive Music: Body, Heart, & Mind!

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Song Notation

Humpty Dumpty

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: Rhythmic Patterns, Including Swing Eighth Notes and Ties in 4/4 Meter

Students will read, write, and reproduce rhythmic patterns, including swing eighth notes, quarter notes, half notes, whole notes, quarter rests, half rests, and whole rests, as well as eighth notes tied to quarter and half notes, in 4/4 meter.

Ask students to recite or tell the story of "Humpty Dumpty." Fill in the story elements for them, as needed. Then Project Slide 1 of Song Notation (Projectable): Humpty Dumpty. Review with students the relative note values of eighth notes, quarter notes, half notes, quarter rests, half rests, and whole rests shown in the chart.

Have students listen to "Humpty Dumpty" as you play the Song Vocal Track. Invite students to describe the rhythm of the song, guiding and encouraging them to consider the swing rhythm patterns they heard. Call on a volunteer to read the definition of swing rhythm in the yellow box on Slide 1.

Then show the notation slides of the Song Notation (Projectable), or pass out copies of the Song Notation (Printable). Direct students to identify eighth notes, quarter notes, half notes, quarter rests, half rests, and whole rests in the music.

ASK **How is the rhythm sung differently from what you would expect from looking at the music?** (The pairs of eighth notes are sung unevenly, with the first note longer and the second note shorter.)

Direct students' attention back to the middle of Slide 1, and have them read and reproduce by clapping, the rhythm of the pattern from "Humpty Dumpty" straight (as even eighth notes), using rhythm syllables of your choice. Ask them to read the pattern again, this time with words, and swinging the eighth notes by making the first note of each pair of eighth notes a little longer and the second note a little shorter. Demonstrate swing rhythm, as needed.

Invite students to suggest why the notes at the end of the pattern are tied.

SAY A tie adds the rhythmic value of two notes together when both notes are on the same pitch. For example, in 4/4 meter, when you tie together two quarter notes, the note lasts two full beats, or the same duration as a half note.

ASK In this example, how many beats do the tied notes last? (In 4/4 meter, one eighth note equals one half beat and a half note equals two beats so $\frac{1}{2} + 2 = 2\frac{1}{2}$ beats.)

SAY In *swing rhythms*, ties are used to hold one or more beats of a song longer. In the example found in "Humpty Dumpty," the eighth note that is tied to the half note *anticipates*, or comes *before*, the next beat. The tied rhythmic pattern goes like this: rest; long-short; long-short; long-short; long-short; long-tie_____"

Have students repeat the rhythm after you. Then have them say the rhythm of the example again, using words. Point out the emphasis on the word *guy*. Ask students to describe the effect of the anticipation, guiding them to understand that the tie makes the rhythm and the words more fun and interesting for listeners.

As a class, have students notate a familiar folk rhyme, such as a Mother Goose rhyme, in 4/4 meter, using eighth notes. Call on a volunteer to write the rhythm on the board. Invite students to try saying the rhyme straight and then with swing eighths. Help them add ties, as appropriate, to make the rhythm interesting.

Then have students transfer their notated rhyme to body percussion. When they are comfortable with the swing rhythm of the rhyme, have them transfer the pattern to non-pitched percussion instruments.

Assessment: Activity

Students will demonstrate their ability to read and reproduce rhythmic patterns in 4/4 meter using swing eighth notes, quarter notes, half notes, whole notes, quarter rests, half rests, and whole rests, as well as eighth notes tied to quarter and half notes.

Have students read the notation of the verses on slides 5–7, 9–11, 12–14, and 16–18 of Song Notation (Projectable): Humpty Dumpty. Observe their ability to reproduce, by clapping, the rhythm of the swing eighth notes and anticipation created by the ties. Change the order of the phrases, but have students continue reading and clapping in order to assess everyone's ability to read and reproduce the swing rhythm patterns.

Then have students transfer the rhythms of the song's phrases to body percussion of their choice, including stomping, clapping, and patting.

Assessment: Formal

Students will demonstrate their ability to write rhythm patterns in 4/4 meter using eighth notes, quarter notes, half notes, whole notes, quarter rests, half rests, and whole rests, as well as ties, as appropriate.

Pass out single-lined paper, or have students work in notation software to write one phrase of a nursery rhyme such as "Jack, Be Nimble" or "Deedle, Deedle Dumplin,'" using eighth notes, quarter notes, half notes, quarter rests, and an eighth note tied to a half note. You may wish to provide bar lines on the lined paper to help students stay within the meter.

Assess students' written work based on the correct number of beats in each measure and their correct use of rhythmic notation in 4/4.

Extension Activity

"Humpty Dumpty" is verse-and-refrain form and includes both piano and vocal interludes. *Note:* measure numbers are from the Song Keyboard Accomp. (Printable).

Piano Intro	mm. 1–4
A (Verse)	mm. 5–12
Vocal Interlude	mm. 13–16
A (Verse)	mm. 17–24
Piano Interlude	mm. 25–26
B (Refrain)	mm. 27–38
Piano Interlude	mm. 35–38
A (Verse)	mm. 39–46
Vocal Interlude	mm. 47–50
A (Verse)	mm. 51–58
Piano Interlude	mm. 59–60
B (Refrain)	mm. 61–68
Piano Interlude	mm. 69–70
A (Verse)	mm. 71–78
Coda	mm. 79–88

Use Song Notation (Interactive Performance): Humpty Dumpty to adjust the song's tempo, as needed, to help students follow the song's form as they learn to sing "Humpty Dumpty." Have them

- Listen to the song while following the notation with the tracking.
- Learn the first **A** Section.
- Identify same and different in each of the other **A** sections (some of the rhythmic patterns change) and then sing each of these phrases.
- Learn the vocal interlude in isolation, singing both parts independently, before putting them together to overcome the challenge of the last pitch in part 2.
- Sing the parallel thirds at the beginning of the **B** section (refrain), using pitch syllables and hand signs (*mi* and *do* in part 1; *do* and *la* in part 2).
- Learn the third phrase of the refrain in isolation, before putting the parts together. (Use the Interactive Performance's navigation feature to isolate the refrain, which is exactly the same, each of the two times it occurs.)
- Sing all of the verses and refrain of "Humpty Dumpty," and identify any challenging parts of the song to refine.
- Accept assignments for the speaking parts of the coda.
- Have fun!

Instructional Activity

On a Log, Mister Frog

Interactive Learning and Presentation Options:

- Instructional Activity (Interactive)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Rhythm: Pattern

The children will identify the rhythm pattern of the lyrics over a steady beat.

Display the Instructional Activity (Interactive). Point to the area where the logs are pictured and explain to the children that each log represents one beat.

Invite the children to listen to each verse of the song while you tap the beat.

**ASK The logs represent the beats in this song.
How many beats per log in this song? (one)**

Tap the logs on the screen as the children clap the beat of the song. Then invite individual children up to tap the logs to the beat.

Invite the children to

- Echo-clap the rhythm of the words of Verse 1 after you, two measures at a time.
- Predict what the frogs mean.
- Listen to Verse 1 while you sing the words and tap their rhythm on the frogs at the left side of the screen. (One frog on a log is a quarter note and two frogs on a log are eighth notes. Use dramatic and clear rhythmic movements. You may want to say the words slowly, pronouncing each syllable clearly.)
- Say the words of Verse 1 and clap their rhythm while you tap their rhythm on the frogs. (If children are familiar with the song, continue with Verse 2.)
- Say the words of Verse 2 and clap their rhythm while a volunteer taps their rhythm on the frogs. (Repeat with Verses 3 and 4.)
- Work in two groups, with one group clapping the rhythm of the words and the other group patting the steady beat. (Stop after each verse to alternate the tasks with the next verse.)
- Talk about their predictions. (Allow the children to express themselves freely.)

Some children may not be completely aware of what the frogs mean at this point. However, this is an opportunity to assess the children and determine who may need additional support. Encourage them to confirm or modify their predictions as needed.

Model how to work with the frogs. (The frog icons can be placed on any log. This provides an opportunity to make sure the children understand the topic.) Clap

and say *On a log*. Then drag and drop the frogs onto the logs to complete two beats.

SAY **Let's check if this is correct. Say it with me.**

(Confirm the choice by saying the words while tapping the rhythm on the frogs.)

Have the children

- Take turns dragging and dropping the frogs as you say the words of the song and clap their rhythm. (*Mister Frog; sang his song the whole day long; glumf, glumf; glumf, glumf*)
- Confirm each choice. (If the child who dragged and dropped the tile realizes an error, allow him/her to drag the correct answer into place.)
- When Verse 1 has been completed, you may want to review the completed verse with the variations described below. Or you may prefer to reset the activity to continue this process with Verses 2–4.
- Invite the children to speak the lyrics as you point to the frog rhythm patterns.
- Invite the children to sing the lyrics as you point to the frog rhythm patterns.
- Clap the rhythm of the lyrics and point to the patterns as the song is sung.
- Clap just the logs or the beat as the children sing and you point to the notes of the song.
- Clap the frogs or the rhythm as you point to the notes as the song is sung.

As a closing, explain to the children that the words or lyrics of the song are sung over the beat and each word or word part (syllable) has its own sound.

Meeting Individual Needs: Inclusion

Analyze sequences and implement relevant steps that move from simple tasks to more complex ones. Even the simplest task should be experienced in an age-appropriate context. Provide an adequate range of examples to exemplify a concept.

Instructional Activity (Projectable)

On a Log, Mister Frog

Interactive Learning and Presentation Options:

- Instructional Activity (Projectable) Orff

Audio Options:

- Song Vocal Track

Rhythm: One Sound per Beat

The children will play instruments on the beat during the last phrase of the song. They will choose instruments to play with the animal sounds of the song.

Play the Song Vocal Track.

Invite the children to

- Listen for the names of the animals. (frog, snake, bee, goat)
- Listen for the sounds the animals make as you play the Song Vocal Track a second time. (*glumf*, *ssss*, *bzzz*, *aaa*)

Display Instructional Activity (Projectable) Orff, Slide 1.

Have the children

- Pretend their hands are frogs.
- Practice making their “frogs” jump on their legs.
- Make their “frogs” jump as you tap each frog.
- Say *Glumf*, *glumf*, *glumf*, *glumf* while making their “frogs” jump.

Play the first verse of “On a Log, Mister Frog.”

Invite the children to

- Sing along.
- Make their hand “frogs” jump when they hear *Glumf*, *glumf*, *glumf*, *glumf*.

Display Instructional Activity (Projectable) Orff, Slide 2. Tell the children that the picture shows a barred instrument.

ASK **What barred instruments do you know?** (Suggested answers: xylophone, glockenspiel, metallophone)

Place one soprano or alto xylophone in view of all children. (Remove the C and G bars and replace the F bar with the F-sharp bar.) Demonstrate how to make the mallets “jump” lightly on the bars. Place soprano or alto xylophones with the C and G bars removed for the children to play. Children should take turns playing the instruments.

Invite the children to

- Practice “frog jumps” on the xylophone.

TEACHER NOTES

Listen to the song and play the xylophone when they hear *Glumf, glumf, glumf, glumf*. (Encourage the children to use both hands when playing the instruments and to sing with the Song Vocal Track.)

Then display Slide 3 of the projectable.

Have the children

- Identify the animals on the slide.
- Choose instruments for each animal sound.

Play the instruments they have chosen when they hear the sound of the animal, as they sing the complete Song Vocal Track. (Encourage the children to sing along while playing.)

Observe the children's ability to play on the beat during each animal sound.

Instructional Activity

On a Log, Mister Frog

Timbre: Tone Quality

The children will improvise sounds to the song “On a Log, Mister Frog” using body percussion, voices, and rhythm instruments.

Have the children listen to the song “On a Log, Mister Frog.” (You may want to use the available Song Vocal Track.)

ASK Who is singing? (children)

What sounds do the animals make? (frog: *glumf*; snake: *ssss*; bee: *bzzz*; goat: *aaa*)

Which words rhyme? (log/frog/long; lake/snake/break; tree/bee/me; boat/goat/afloat)

What instruments do you hear? (If the Song Vocal Track has been used: guitar, banjo, string bass, and voices)

Display the Instructional Activity (Projectable), Slide 1 that shows the four animals.

Have the children

- Move like the animals while listening to the song. (frog—hop; snake—slither; bee—flap hands as if flapping small wings; goat—walk while bending at the waist and holding index fingers to the head like horns)
- Make the animal sounds with their voices and/or body percussion. (See the lyrics of the last two measures.)
- Clap the rhythm of the animal sounds (four quarter notes at the end).
- Choose a classroom percussion instrument to perform for the animal assigned to them.

ASK Why did you choose that instrument for your animal? (Answers may vary)

Observe and evaluate the answers based on the children’s associations of the instrument’s timbre with the animal sound. (For example, a guiro for a bee’s *buzz* or a rain stick for a snake’s *ssss*. You may also wish to use the Song Accompaniment Track, encouraging the children to sing and play their instrument on the corresponding section.

To extend the preceding activity, use the next section Rhythm: One Sound per Beat.

Rhythm: One Sound per Beat

The children will identify and perform the rhythm pattern for the sounds of the animals found in the song “On a Log, Mister Frog.”

Invite the children to

- Listen to the Song Vocal Track.
- Make the animal sounds with their voices.

Display the Instructional Activity (Projectable), Slide 2 that shows a rhythm pattern of four beats for each animal.

Have the children clap the rhythm of each animal sound.

ASK **How many times does the frog say *glumf*?** (four)

How many times does the snake say *ssss*? (four)

How many times does the bee say *bzzz*? (four)

How many times does the goat say *aaa*? (four)

Are the patterns of the four sounds the same? (yes)

Is the pattern steady? (yes)

Have the children

- Notice the lines below each animal.
- Identify the line as the beat.
- Identify how many sounds each beat has. (one)
- Compare the patterns of four sounds to determine if they are the same. (They are the same.)
- Identify if the pattern is steady. (yes)

Explain to the children that one sound per beat can be written in different ways. Display the Instructional Activity (Projectable), Slide 3 that shows a rhythm pattern of four quarter notes.

Invite the children to

- Describe the similarities and differences between the three boxed rows.
- Notice the position of the lines. (box 1: horizontal; boxes 2 and 3: vertical)
- Listen to the song and clap the pattern each time it occurs during the song. (You may want to assign children to come to the projectable and point to the pattern as it occurs during the song.)

Display the Instructional Activity (Projectable), Slide 4. You may want to print this slide for the children.

Invite the children to

- Compose their own rhythm pattern with the notation of their choice.
- Play the compositions with instruments of their choice.

Perform these sounds.



Instructional Activity (Projectable)

Debajo el botón (Under the Button)

Interactive Learning and Presentation Options:

- Instructional Activity (Projectable)
- Song Notation (Interactive Performance):
Debajo el botón
- Song Notation (Interactive Performance):
Under the Button
- Song Notation (Animated)
- Song Notation (Printable)

Audio Options:

- Song Vocal Track:
Debajo el botón
- Song Vocal Track:
Under the Button
- Song Accompaniment Track
- Song Pronunciation Practice
Track

Dynamics and Tempo

The children will sing a Latin American folk song and explore dynamics (softer to louder) and tempo (slower to faster) as they play a musical game.

Display Instructional Activity (Projectable): Debajo el botón.

Read aloud the first two lines of text on the slide and point with the cursor as you do.

SAY Let's listen and clap along with our song. Follow me.

Use the following body percussion pattern. Echo it several times with the children.

- 1st measure: pat (beat 1), clap (beat 3)
- 2nd measure: clap, clap, clap (beats 1, 2, 3), rest on beat 4

Play Song Vocal Track: Debajo el botón.

Have the children

- Listen and follow you as you add the body percussion pattern (above).
- Join in singing with the recording.
- Repeat the steps above.

Play Song Pronunciation Practice Track: Debajo el botón for additional practice with the Spanish words.

Invite the children to listen.

ASK **What instruments did you hear in the recording?**
(guitar, *guiro*, and bells)

SAY Guitars are used in the music of Latin America. The *guiro* and bells (demonstrate on classroom instruments) add color and interest to our folk song.

Have the children sit in a single circle.

Provide a paper cut-out of a mouse or a little stuffed mouse (pet toy).

SAY We are going to play a game! The mouse (show the children) will be hidden underneath someone. Then a person will be “it,” and will not know where the mouse is hidden. (Select a volunteer to come to the middle of the outside of the circle and cover his or her eyes with both hands.)

Hide the mouse underneath one child.

SAY We will help that person find where the mouse is. Our music will give them clues. Let’s practice our musical clues.

Practice the game.

- Choose a child to be “it.” The child goes to the outside of the circle and covers his or her eyes.
- The “mouse” is hidden underneath one child and “it” walks around the outside of the circle.
- Begin singing the song and ask the children to join in the singing and using the body percussion pattern (above).
- Demonstrate how to sing faster and louder as the person who is “it” gets near the mouse, and slower and softer as the person goes away from the mouse.

Use the words *faster* and *louder* and *slower* and *softer* as you demonstrate the game.

Play the game several times.

Optional: Instead of the name “Martin” used in the song text, insert the name of the child who is “it.”

Assessment: Activity

The children will sing a Latin American folk song and demonstrate their knowledge of softer to louder dynamics and slower to faster tempo as they play a musical game.

Play the Song Vocal Track and invite the children to sing and clap the body percussion ostinato pattern (above).

Project Instructional Activity (Projectable): *Debajo el botón*.

Read aloud and discuss all the text on the slide as a review.

Play an assessment game.

- Ask the children to close their eyes and tell you if the mouse is near or away.
- Sing the song “*Debajo el botón*” very slowly and softly. The children open their eyes and say “away.”

ASK Why? (because the music was *slower* and *softer*)

Sing the same example again as a review.

Do this several times with a variety of dynamics and tempos.

As you assess, observe whether the children are able to hear the changes in dynamics and tempo, and identify them as soft or loud, and slower or faster.

Sarasponda

*Dutch Spinning Song
Arranged by Charles Tighe*

Voice **(A)**

Sa - ra - spon-da, Sa - ra - spon-da, Sa - ra - spon-da, Ret - set - set! Sa - ra - spon-da, Sa - ra - spon-da, Sa - ra -

Soprano Glockenspiel/Alto Glockenspiel

Soprano Xylophone

Alto Xylophone/Alto Metallophone

Hand Drum/Wood Block

Bass Xylophone/Bass Metallophone

Sarasponda

V B

A7 D G D G D

spón - da, Ret - set - set! Ah - do - ray - oh! Ah - do - ray-boom-day - oh! Ah -

SG/AG

SX

AX/AM

HD/WB

BX/BM

8

The musical score is for 'Sarasponda' and is an Orff arrangement. It features a vocal line (V) and five instrumental staves. The vocal line is in G major (one sharp) and 4/4 time. It starts with a vocal entry marked 'V' and a section marked 'B' in a box. The lyrics are: 'spón - da, Ret - set - set! Ah - do - ray - oh! Ah - do - ray-boom-day - oh! Ah -'. The instrumental staves are for SG/AG, SX, AX/AM, HD/WB, and BX/BM. The SG/AG staff has rests in the first two measures and a quarter note G in the third. The SX staff has rests in the first two measures and eighth notes in the third. The AX/AM staff has a quarter note G in the first measure and rests in the second and third. The HD/WB staff has a quarter note G in the first measure and rests in the second and third. The BX/BM staff has a quarter note G in the first measure and rests in the second and third. The key signature is G major (one sharp) and the time signature is 4/4.

Sarasponda

V

do - ray-boom-day, Ret - set - set! Ah - say - pa - say - oh! Ah - say - pa - say - oh!

SG/AG

SX

AX/AM

HD/WB

BX/BM

1

Soprano Glockenspiel/Alto Glockenspiel (SG/AG)

Teach the right hand of the glockenspiel parts, then the left. Then put the two hands together. Explain to students that this part rests during the A section. You may wish to use a system of rhythm syllables to help them with the measures they play that begin with two quarter rests and then a pattern of two eighth notes and a quarter note.

Nonpitched Percussion

Use body percussion to teach the rhythm pattern of the nonpitched percussion in the A section: Stamp stamp pat stamp pat stamp clap-clap-clap (repeat, without the first stamp). Have students transfer to instruments, with the hand drum playing the pats and the wood block playing the claps; the stamps are rests.

You may wish to add a vibra slap on beat 8 of the last measure of the song (after the second “-oh!”).

Assessment: Activity

Students will demonstrate their ability to play an Orff Arrangement that layers melodic and rhythmic parts on pitched and nonpitched percussion instruments using a I-IV-V7 chord progression.

Divide the class into two groups. Assign the instruments of the Orff Arrangement to one group and have the other group sing “Sarasponda.” Switch groups so all students play the instrument parts. Observe students’ ability to play the pitched and nonpitched parts accurately. Also observe that students who are not playing participate by singing the song.

Tips for Teachers: Teacher to Teacher

Every student should learn every part. As in any Orff arrangement, if an instrument part is too difficult for your particular situation, simplify.

For those students who are having difficulty, guide them too attempt either the AX or the SX part. You also may wish to pair challenged students with students who are having more success. The visual cues of seeing another student play the parts may be enough support for all students to be successful.

Orff Arrangement Notation (Printable)

Orff Arrangement Notation (Printable) is available for reference when teaching the parts, or if you wish to have students read the notation of the arrangement.

Singin' in the Rain

Music by Nacio Herb Brown

Lyrics by Arthur Freed

Arranged, with New Words and Music, by Sally K. Albrecht

1st time: PART I only
2nd time: PART II only
3rd time: Sing both parts

Cheerful swing

F Gm7 C7 F
Dip and sing to R

1. ALL: Hold closed umbrella* front w/tip of umbrella on floor and hands on top of handle

I'm sing - in' in the

2. Hold umbrella like a cane in front, sway R and L

Can you see me

4 F6 Fmaj7 F6
Dip and sing to L

1. rain, just sing - in' in the rain; what a

2. in the rain? I'm so hap - py in the rain.

*Recommend that umbrellas be a shorter length for this song. No golf umbrellas allowed!!

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MOVEMENT ACTIVITY

Singin' in the Rain

7 F Knee bends 4x (down and up) F#dim7 Gm7

1. glo - ri - ous feel - ing, I'm hap - py a -

Lift umbrella up w/both hands Turn L and tuck umbrella under R arm Clap 3x

2. What a feel - ing, I am reel - ing, (clap clap clap) I'm

10 Gm7/C C7 Gm7 Dip and sing to R C7 Gm7 C7

1. gain. I'm laugh - ing at clouds so

Turn front, hold umbrella like a cane Lift up and over to R Lift up and over to L

2. hap - py a - gain. Jump - ing pud - dles, laugh - ing at the clouds.

13 Gm7 Dip and sing to L C7 Gm7 C7 Gm7 Knee bends 4x

1. dark up a - bove; the sun's in my

Lift up and over to R Lift up and over to L Pull umbrella front

2. I don't care if skies are dark a - bove. Here in my

19

Singin' in the Rain

16 C9 Sway R and L F6 F F6

1. heart and I'm read - y for love. Let the
Place tip on floor Sway R and L

2. heart I'm read - y for, read - y for love. —

19 F Hold umbrella like a cane, lift up and over to R F6 Lift up and over to L Fmaj7 Lift up and over to R

1. storm - y clouds chase ev - 'ry - one from the
Knee bends 4x (down and up)

2. Let the storm clouds, let them chase ev - 'ry - bod - y

22 F6 Lift up and over to L F Hold umbrella like a cane in front, sway R and L F#dim7 Gm7

1. place; come on with the rain, I've a smile on my
Lift umbrella up w/both hands Turn L and tuck umbrella under R arm Clap 3x

2. from the place. Come a - long with the rain, (clap clap clap) there's a

20

Singin' in the Rain

26 Gm7/C II: C7 Gm7 C7 Gm7 C7

1. face. I'll walk down the lane with a
Turn front, hold umbrella like a cane Take 3 steps to R, touch L

2. smile on my face. And I'm walk - in', walk - in' down the lane

29 Gm7 C7 Gm7 C7 Gm7 C7

1. hap - py re - frain, and sing - in', just
Take 3 steps to L, touch R Sway R and L

2. with a ver - y hap - py re - frain, and I am
Take 3 steps to L, touch R Sway R and L

32 C7 F 1., 2. 3.

1. sing - in' in the rain. I'm
II: Lift R palm to R, looking up for raindrops Back rows - umbrellas up Front rows - lean front

2. sing - in' in the rain.
II: Lift L palm to L, looking up for raindrops Back rows - umbrellas up Front rows - lean front

Singin' in the Rain

Recorder Countermelody

The musical score is written for a recorder in G major (one sharp) and 4/4 time. It consists of five staves of music. The first staff begins with a circled 'A' above the first measure. The second staff begins with a measure number '5' above the first measure. The third staff begins with a boxed 'B' above the first measure and a measure number '9' above the first measure. The fourth staff begins with a measure number '13' above the first measure and a first ending bracket labeled '1.' above the staff. The fifth staff begins with a measure number '17' above the first measure and a second ending bracket labeled '2.' above the staff. The notation includes quarter notes, eighth notes, and rests.