



Pearson



Interactive Music: Body, Heart, & Mind!

**Audrey Cardany
Summer Music Institute
Boone, North Carolina
June 20, 2016**

Ja-Da

Words and Music by Bob Carleton

Movement by Sanna Longden

Movement Instructions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Practice)
- Song Notation (Interactive Performance)
- Instructional Activity (Interactive): Ja-Da

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (4 m.); Vocal (16 m.); Interlude (4 m.); Vocal (16 m.); Coda (2 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice) and Song Notation (Interactive Performance) should initially be used to adjust the tempo to facilitate teaching and learning the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the Song Vocal Track or Song Accompaniment Track.

INTEGRATED CURRICULUM: SOCIAL STUDIES

INTRODUCTION

"Ja-Da," composed and published in 1918 by club pianist Bob Carleton is still a jazz standard in the twenty-first century. It was one of the early Charleston tunes, and even today, when dancers hear this music, their feet move into the Charleston steps.

The Charleston evolved in the early 1900s from the "Juba," an African-American challenge dance. The Charleston became a popular dance craze after appearing in a 1923 Broadway musical, particularly with the young women called "flappers." They enjoyed doing the dance's high kicks in their short dresses after the rigidities of dress and behavior in the staid Victorian era, as well as the hardship of World War I. The Charleston is a good illustration of the changes in United States history at that period.

The characteristic beat is said to have come from Charleston, South Carolina dockworkers, thus its name. At first, people did this dance to the hot 1920s ragtime jazz in quick $\frac{4}{4}$ syncopated rhythm, then to the swing jazz of the 1930s and 1940s, when the basic Charleston led to and became combined with the Lindy Hop, which we call Swing Dancing today.

Ja-Da

Movement Instructions continued

This is an especially flexible dance because it can be done alone, as a couple, or in a group, which makes it as useful in school music classrooms as it was in post-war dance halls. The Charleston is also useful because there is no set pattern to learn. It is an improvisational dance with a choice of steps and/or movements that can be combined as the dancers choose on the spur of the moment.

The Charleston was meant to be done at a fast tempo; however, the Interactive Player for the Song Notation Interactive Practice and Interactive Performance tracks are just right for teaching the steps at a slower tempo and then increasing the speed until students are ready for the tempo of the Song Vocal or Accompaniment tracks.

MOVING: PATTERNED MOVEMENT

FORMATION

As mentioned above, the Charleston may be performed in several formations. For teaching purposes, have the students form a circle facing center without joining hands and with plenty of room between them. The teacher is in the middle watching the action and demonstrating the steps.

I. TEACHING THE BASIC CHARLESTON PATTERN

- Step on L in place
- Touch R in front
- Step on R back in place
- Touch L in back

It fits the words of the song as follows:

- Step on L in place ("Ja-Da")
- Touch R in front (Rest)
- Step on R back in place ("Ja-Da")
- Touch L in back (Rest)
- Step on L in place ("Ja-Da, Ja-Da")
- Touch R in front ("jing, jing, jing")
- Step on R back in place (rest)
- Touch L in back (Rest)

See Instructional Activity (Interactive): Ja-Da for an illustration of this move.

II. ADDING THE KICK TO THE BASIC CHARLESTON PATTERN

- Step on L in place.
- Kick R in front (low kick).
- Step on R back in place.
- Touch L in back.

Ja-Da

Movement Instructions continued

III. ADDING ARMS

In the Charleston, the arms also go back and forth, swinging naturally in opposite direction to the feet. If students let their arms relax and hang down from their shoulders as they begin the footwork, they should find that when the R foot is forward, the L arm moves backward, and vice versa. These moves can be exaggerated for maximum Charleston styling.

IV. SWIVEL STEP

- Turn toes right, turn heels right, repeat.
- Turn heels left, toes left, repeat.

V. SUZY Q

- Turn toes out.
- Turn heel out.
- Turn heels in.
- Turn toes in.

Cue: Out, out, in, in

VI. KNEES SWITCH

- Standing with feet a little apart, knock knees together then open them wide, and repeat.
- Cross wrists and put hands on knocked knees.
- Uncross hands and put them on open knees.
- Switch back and forth.

See Instructional Activity (Interactive): Ja-Da for an illustration of this move.

CREATING: ARRANGING

SAY Play with these figures. Put them into a pattern to fit the AABA form of the song “Ja-Da.”

TIPS FOR TEACHERS: TEACHER TO TEACHER

Once students are comfortable with these figures, have them try out combinations on their own to the music. They may also use these steps to play creative “follow-the-leader” and “mirroring” games with partners, and in groups.

INSTRUCTIONAL ACTIVITY (INTERACTIVE): JA-DA

Instructional Activity (Interactive): Ja-Da is a hotspot activity in which students can explore individual dance moves used in several of the movement lessons.

Instructional Activity

Goin' Over the Sea

Interactive Learning and Presentation Options:

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

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Melody: Melodic Direction

The children will explore melodic direction/shape with voice, hand movement, and pictures. Discuss with children the up-and-down motion of ocean waves. Explain that music goes up and down too. Have the children

- Sing upward and downward glissandos on a neutral syllable such as "oo." (Instruct them to trace the shape of what they hear with their hands.)
- Sing phrases of the song's melody until the whole song is heard and traced in the air.

Explain that we can draw pictures of a melody going upward and downward. Display the Instructional Activity (Interactive). Invite the children to

- Sing each musical phrase, focusing on the blue text.
- Trace in the air the part of the song set in blue text with a hand. (Some children may need to sing this part slowly while others may prefer hand-over-hand assistance.)
- Select the picture on the left that best describes the shape of the "blue text" melody. Then drag it to the blank space above the blue words. (If an incorrect picture is selected, sing the melody and show the shape with your hand. Ask the child to show the shape of the selected picture with a hand and compare it to the shape you drew with your hand. Allow the child to click the Start Over button to reset.)

When all tiles are placed correctly, use the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance) to have the children sing while tracing the melody with their hands.

You may wish to use the Song Notation (Interactive Practice) to facilitate tracing the melody at a slower tempo.

Goin' Over the Sea

Movement Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track
- Movement Activity Practice Track

RECORDING ROUTINE

Intro (4 m.); verse (14 m.) with interlude (2 m.); verse (14 m.) and coda

INTERACTIVE OPTIONS GUIDELINES

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

- Experiment with different tempos as the children practice the dance steps.
- Select a tempo at which the children can be successful at performing the movements.
- Have the children practice each section of the movement sequence until they master it.
- Gradually increase the tempo until the children can successfully perform the movement with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

PREPARE

BACKGROUND

This shanty song provides opportunities to explore the gallop movement pattern. You may wish to allow the children to explore galloping freely in the room. Point out that it is possible to gallop forward, sideways, and backward. Also, the children can explore direction change while galloping freely in the room. The suggestions below offer simple movements for Grade 2 children to perform with the song "Goin' Over the Sea."

Goin' Over the Sea Movement Directions continued

TAKE ACTION

FORMATION

This song can be performed holding hands in a circle or with partners facing each other.

- **Phrase 1:** *When I was one . . .*

All side gallop **counterclockwise (CCW)** 8 steps.

- **Phrase 2:** *I jumped aboard . . .*

All side gallop **clockwise (CW)** 8 steps. As the phrase ends, prepare for the next movement in the circle facing in.

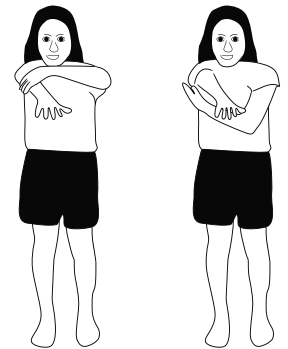
- **Phrase 3:** *Goin' over . . .*

In place, one arm extended forward parallel to the floor; the other arm "jumps over it." Then, still with arm extended; the other arm goes under it.

- **Phrase 4:** *Stand at attention . . .*

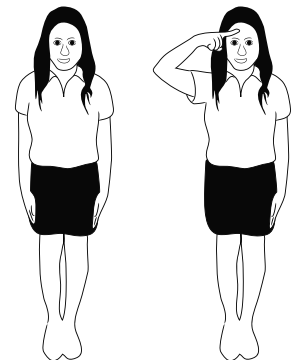
Stand straight with feet together, arms down at sides. Then salute. On "one, two, three," gently pound own fists together, one above the other, alternating, three times. This may be challenging for some children. To simplify, replace fist pounding with clapping.

SAY On the next four counts, hold hands and get ready in the circle for the next side gallop.



Goin' over...

Goin' under...



Stand at attention...

Like a soldier...

REFLECT

DISCUSSION

ASK Did you change direction smoothly while side galloping?

(Allow for an open discussion on ways to improve the performance or for sharing their enjoyment of the movement.)

TIPS FOR THE TEACHER

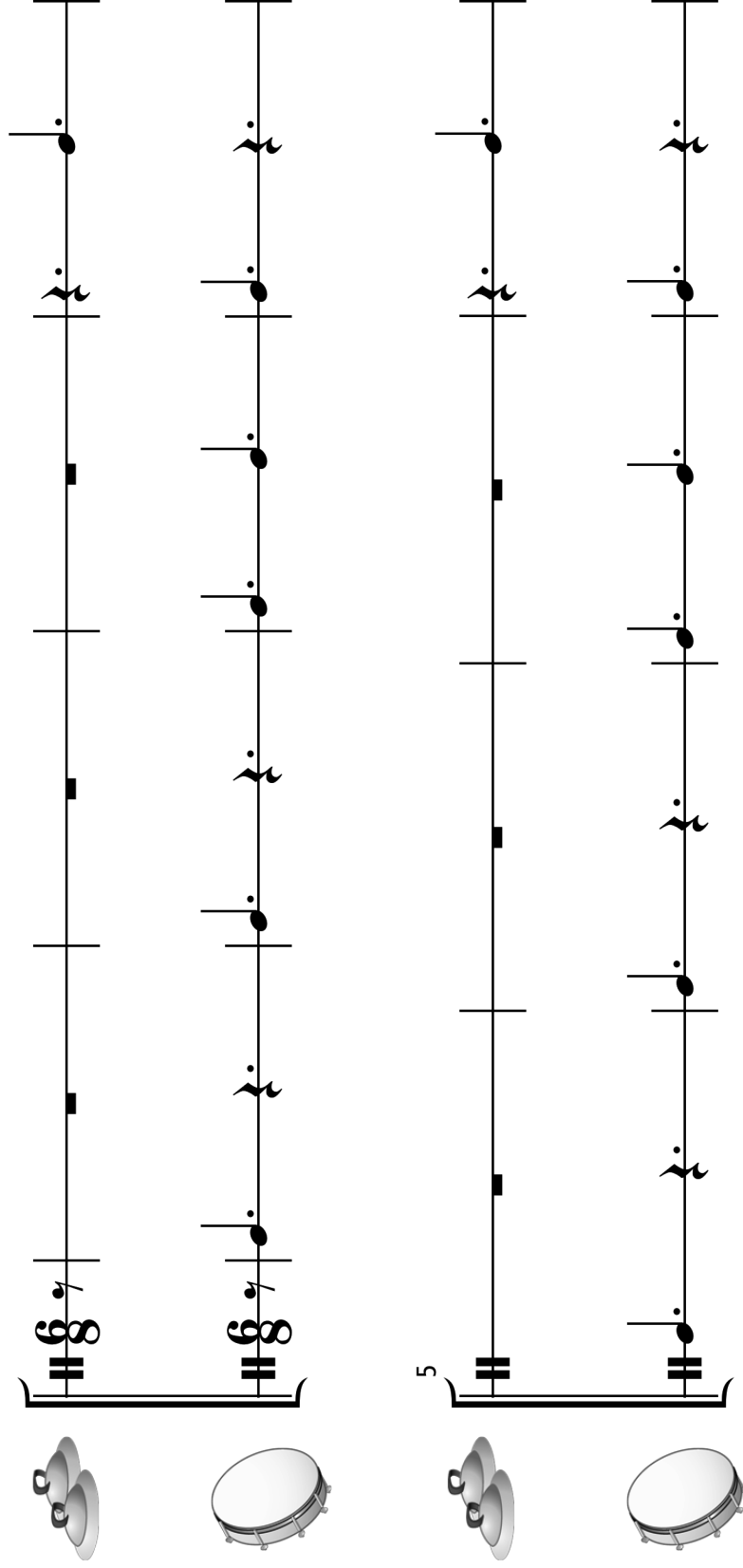
Invite the children to sing the song with the movements, either with the recording or *a cappella*. The Movement Activity Practice Track has been recorded at a slower tempo to help the children learn and practice the actions of the song.



With a one, two, three!

Goin' Over the Sea

Percussion



Percussion notation for 'Goin' Over the Sea'. The notation is divided into two systems, each with a cymbal staff and a drum staff.

System 1:

- Cymbal Staff:** Four measures. Measure 1: Cymbal (C), quarter note (Q), quarter note (Q), quarter note (Q). Measure 2: Quarter note (Q), quarter note (Q), quarter note (Q), quarter note (Q). Measure 3: Quarter note (Q), quarter note (Q), quarter note (Q), quarter note (Q). Measure 4: Quarter note (Q), quarter note (Q), quarter note (Q), quarter note (Q).
- Drum Staff:** Four measures. Measure 1: Quarter note (Q), quarter note (Q), quarter note (Q), quarter note (Q). Measure 2: Quarter note (Q), quarter note (Q), quarter note (Q), quarter note (Q). Measure 3: Quarter note (Q), quarter note (Q), quarter note (Q), quarter note (Q). Measure 4: Quarter note (Q), quarter note (Q), quarter note (Q), quarter note (Q).

System 2:

- Cymbal Staff:** Four measures. Measure 1: Cymbal (C), quarter note (Q), quarter note (Q), quarter note (Q). Measure 2: Quarter note (Q), quarter note (Q), quarter note (Q), quarter note (Q). Measure 3: Quarter note (Q), quarter note (Q), quarter note (Q), quarter note (Q). Measure 4: Quarter note (Q), quarter note (Q), quarter note (Q), quarter note (Q).
- Drum Staff:** Four measures. Measure 1: Quarter note (Q), quarter note (Q), quarter note (Q), quarter note (Q). Measure 2: Quarter note (Q), quarter note (Q), quarter note (Q), quarter note (Q). Measure 3: Quarter note (Q), quarter note (Q), quarter note (Q), quarter note (Q). Measure 4: Quarter note (Q), quarter note (Q), quarter note (Q), quarter note (Q).

Goin' Over the Sea

Song Notation

Goin' Over the Sea

Rhythm: Long and Short Sounds and Rests

The children will identify long and short sounds and rests. Play the Song Vocal Track.

ASK What is the setting of the song? (at sea, in a sailing ship)

Have the children

- Identify when they hear the numbers "one, two, three" by clapping on each number.
- Tell how many sounds are in the pattern. (three)
- Identify if the sounds are long or short. (long)
- Identify if they are all the same. (yes)

Chant the lyrics "When I was one, I ate a bun," then have the children tap or clap while chanting the words with you.

ASK How many sounds are in this pattern? (eight, or many)

Are they long sounds like the first pattern? (no)

How are they different? (Some are long and some are short.)

Chant the pattern on a neutral syllable for the children and ask them what kind of movement best matches the short-long-short-long pattern they hear. Prompt with suggestions of walking, running, or galloping if needed. Have the children

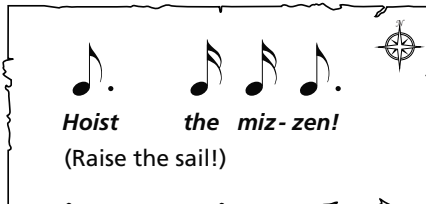
- Listen to the song again and gallop freely in the room to the short-long pattern, changing direction; and stop and clap on three long sounds when they hear the numbers "one, two, three!" (Point out that it is possible to gallop forward, sideways, and backward.)
- Perform the movements with the recording.
- Echo-sing each phrase, until all phrases are learned.

INSTRUCTIONAL ACTIVITY RESOURCE

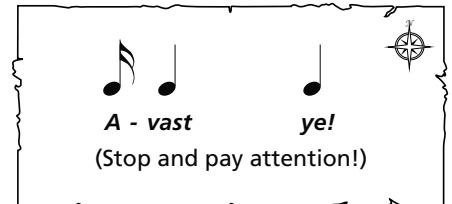
The Pirate's Life



A - hoy, mate-y!
(Hello, my friend!)



Hoist the miz-zen!
(Raise the sail!)



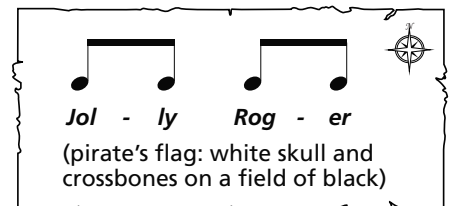
A - vast ye!
(Stop and pay attention!)



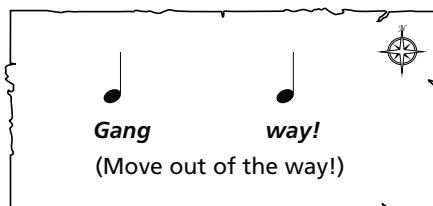
Red en - sign
(British flag)



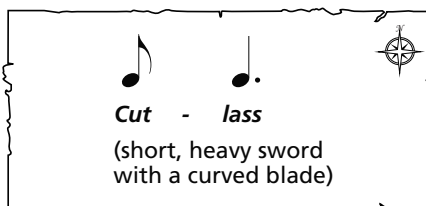
Blow me down!
(Oh, my goodness!)



Jol - ly Rog - er
(pirate's flag: white skull and crossbones on a field of black)



Gang way!
(Move out of the way!)

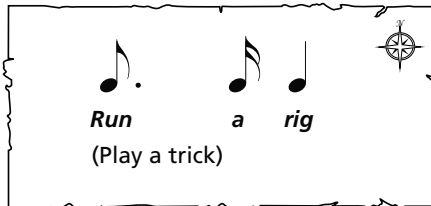


Cut - lass
(short, heavy sword with a curved blade)

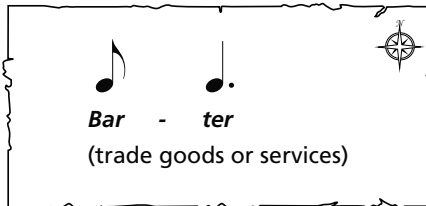


Weigh an - chor!
(Pull up anchor and let's get going!)

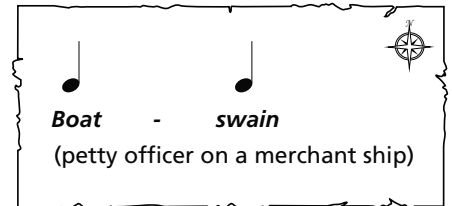
The Pirate's Life Instructional Activity Resource continued



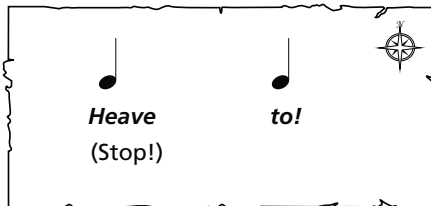
Run a rig
(Play a trick)



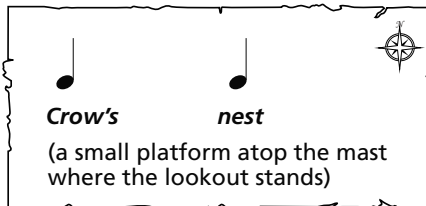
Bar - ter
(trade goods or services)



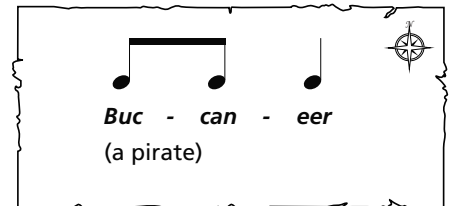
Boat - swain
(petty officer on a merchant ship)



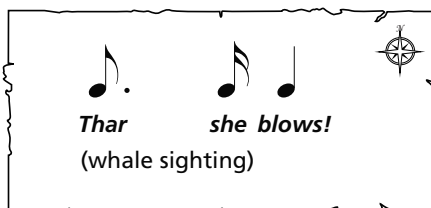
Heave to!
(Stop!)



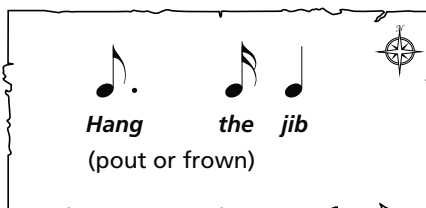
Crow's nest
(a small platform atop the mast where the lookout stands)



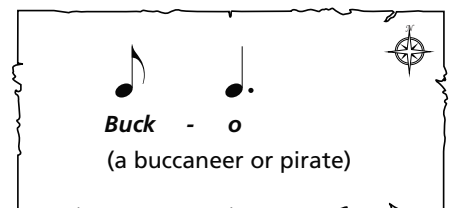
Buc - can - eer
(a pirate)



Thar she blows!
(whale sighting)

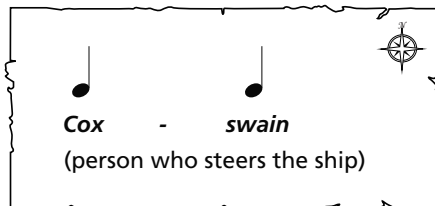


Hang the jib
(pout or frown)

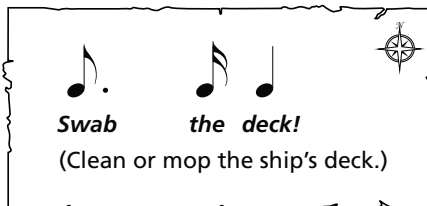


Buck - o
(a buccaneer or pirate)

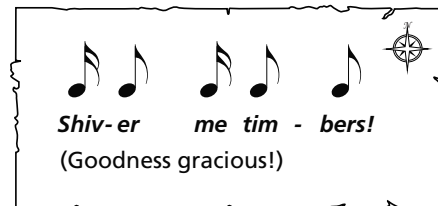
The Pirate's Life Instructional Activity Resource continued



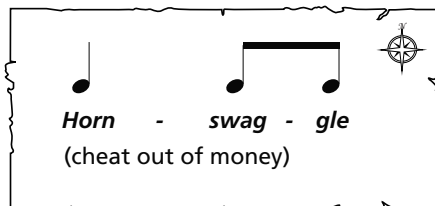
Cox - swain
(person who steers the ship)



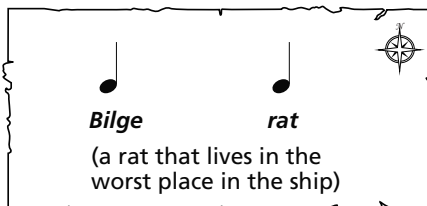
Swab the deck!
(Clean or mop the ship's deck.)



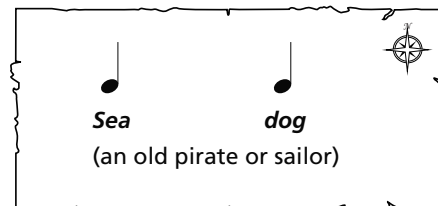
Shiv-er me tim - bers!
(Goodness gracious!)



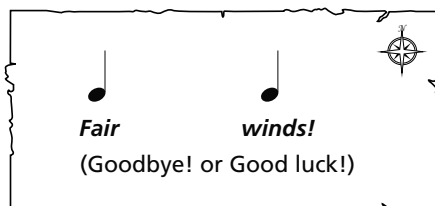
Horn - swag - gle
(cheat out of money)



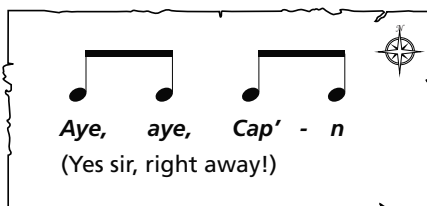
Bilge rat
(a rat that lives in the worst place in the ship)



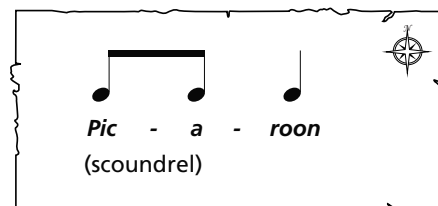
Sea dog
(an old pirate or sailor)



Fair winds!
(Goodbye! or Good luck!)

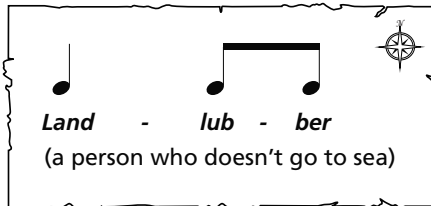


Aye, aye, Cap' - n
(Yes sir, right away!)



Pic - a - roon
(scoundrel)

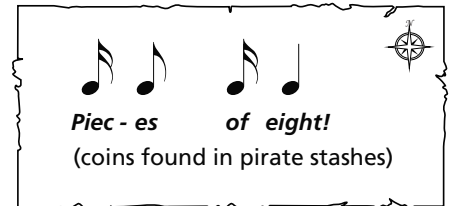
The Pirate's Life Instructional Activity Resource continued



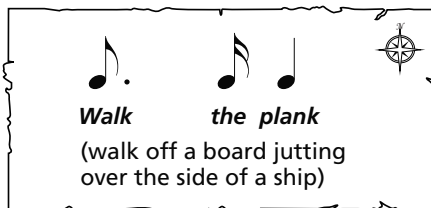
Land - lub - ber
(a person who doesn't go to sea)



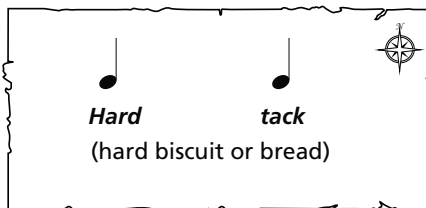
Keep yer wits!
(Remain calm!)



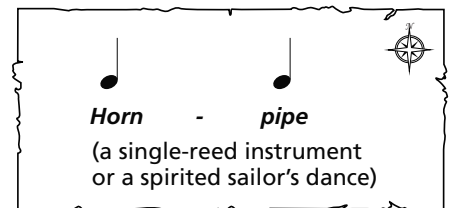
Piec - es of eight!
(coins found in pirate stashes)



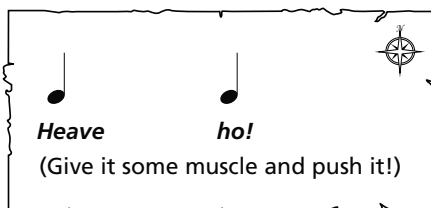
Walk the plank
(walk off a board jutting over the side of a ship)



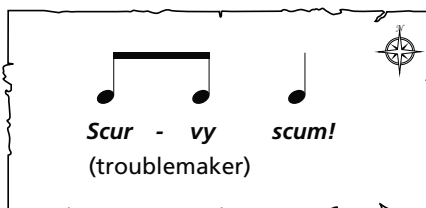
Hard tack
(hard biscuit or bread)



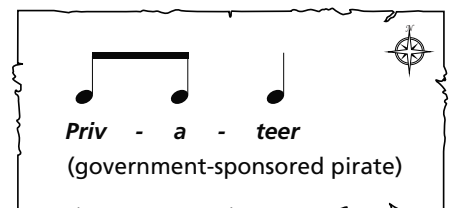
Horn - pipe
(a single-reed instrument or a spirited sailor's dance)



Heave ho!
(Give it some muscle and push it!)



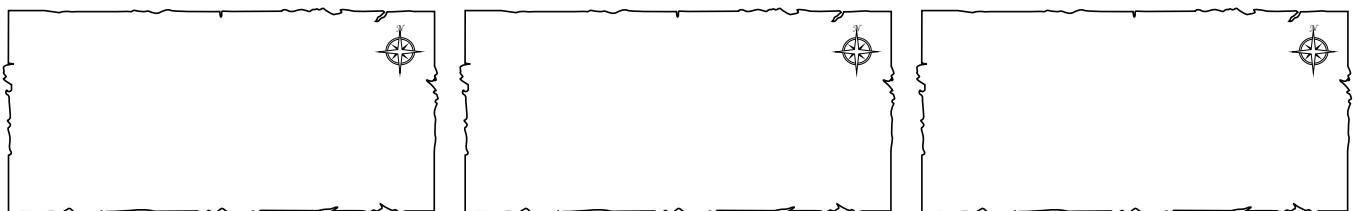
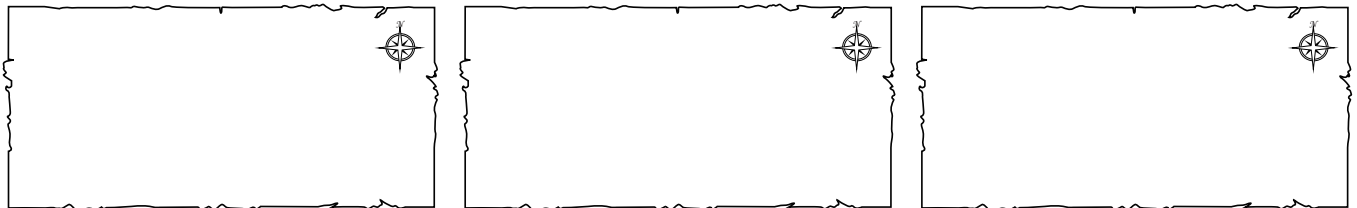
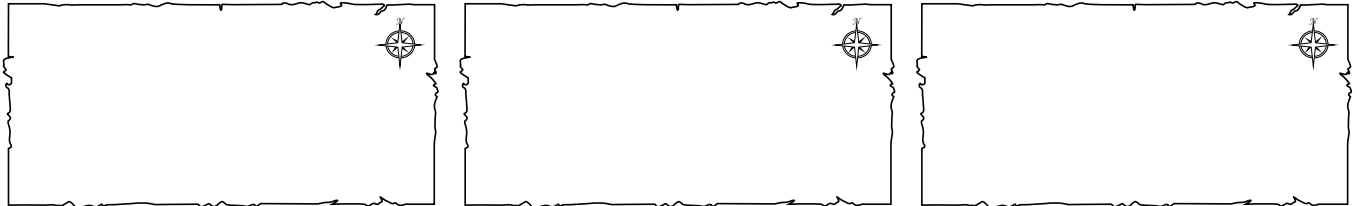
Scur - vy scum!
(troublemaker)



Priv - a - teer
(government-sponsored pirate)



The Pirate's Life Instructional Activity Resource continued



The Pirate's Life

Recorder Countermelody

The musical score is written for a recorder in treble clef with a key signature of one flat (B-flat). The time signature is 3/4. The score consists of eight staves of music, each starting with a measure number. The first staff begins with a 4-measure rest. The subsequent staves contain a mix of eighth and quarter notes, often beamed in pairs. The sixth staff features an 8-measure rest followed by a 3-measure rest. The final staff ends with a 15-measure rest.

4

6

11

16

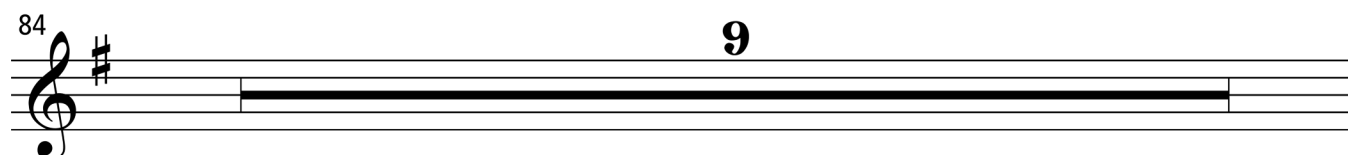
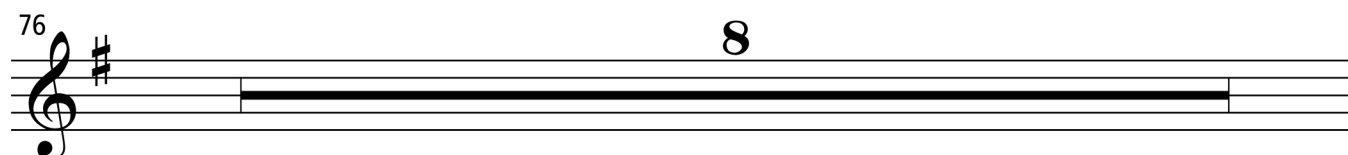
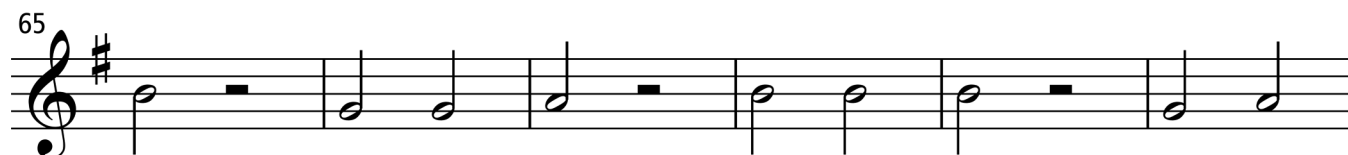
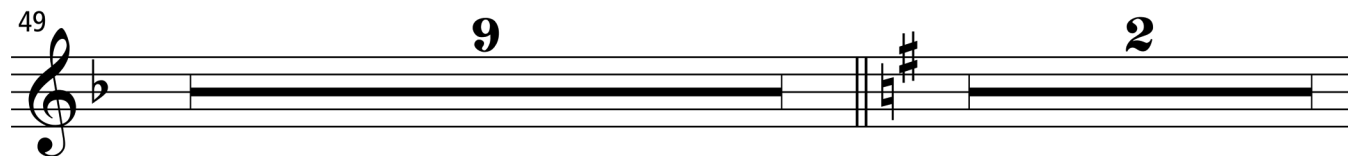
22 8 3

33

38

43

The Pirate's Life



Song Notation

The Pirate's Life

Elements of Music: Rhythm— $\frac{2}{2}$ Meter

Students will explore meter and time signature in a song that is written in $\frac{2}{2}$ meter.

Display Slide 1 of the Song Notation (Projectable). Have volunteers read aloud the text about pirates. Ask students what they think life on a pirate ship might have been like. Invite them to share their impressions of pirate folklore.

Then display Slide 2. Have volunteers read aloud the information about meter and time signature. Then move to Slide 3 to display the song notation, and play the Song Vocal Track for "The Pirate's Life." As they listen, have students step to the beat.

ASK How many beats are in each measure of the song? (two)

What is the meter of this song? ($\frac{2}{2}$)

What kind of note gets one beat? (half note)

Have students

- Listen to the song a second time, and show the meter by patting their legs on beat 1 and clapping on beat 2.
- Listen again and speak the words for voice part 1 while continuing to pat/clap the beat. (If students have trouble with any measures of the song, isolate the rhythm patterns until the students are comfortable with them.)
- Listen one more time, and while continuing to pat/clap the beat, speak the words for voice part 2.

ASK How would you describe the differences between the two voice parts? (Part 2 is pitched lower; some measures have different rhythms; in some measures, the one part is by itself.)

Divide the class into two groups for the voice parts of the song. Have students

- First sing part 1 together while stepping to the beat.
- Then sing part 2 together while patting/clapping the beat.
- Sing both parts simultaneously while tapping the beat lightly on the top of one hand.

Point out that the key of the song changes during the song. Explain that a key change is called a *modulation*.

SAY Find a partner and explain to each other what it means to sing a song in $\frac{2}{2}$ meter.

Have students share their responses with the class. Then have them stand and perform the song with both parts. Encourage them to sing with precise diction and pure vowels.

La mar estaba serena (The Sea Is Calm)

Folk Song from Spain
English Words by Bob Demmert

Movement Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance):
La mar estaba serena
- Song Notation (Interactive Performance): The Sea Is Calm

AUDIO OPTIONS

- Song Vocal Track: La mar estaba serena
- Song Vocal Track: The Sea Is Calm
- Song Accompaniment Track

RECORDING ROUTINE

Intro (8m.); V. 1; Interlude (8m.); V. 1; Coda(4m.)

INTERACTIVE OPTIONS GUIDELINES

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

- Experiment with different tempos as the children practice the dance steps/creating movements.
- Select a tempo at which the children can be successful at performing the dance steps.
- Have the children practice each section of their creative movements until they master the steps at the selected tempo.

PREPARE

BACKGROUND

The children will use gross locomotor and nonlocomotor movement to convey expressive intent for a specific purpose as they perform a movement sequence to accompany a folk song from Spain.

SAY People like to dance and move to music. This is a folk song from Spain about the sea.

WARM-UP

Play an excerpt of Song Accompaniment Track: La mar estaba serena.

ASK How would you describe the tempo of this song? (slow)

Does hearing this song make you want to relax, or get up and dance?

Do you like the song?

Does the tempo affect your opinion?

Do the dynamics affect your opinion?

La mar estaba serena (The Sea Is Calm) Movement Directions continued

Invite the children to discuss what makes them like or not like the song, and compare it to other songs they enjoy listening to and singing.

SAY The song "*La mar estaba serena*" tells about the calm sea. As I play the accompaniment again, move one of your hands as if it is a fish swimming in this calm sea. Have it gracefully swim up, swim down, and to-and-fro/back-and-forth.

Play the Song Accompaniment Track again.

TAKE ACTION

MOVEMENT SEQUENCE

Formation: The children are seated throughout the classroom with adequate space for movement.

Introduction: The children are seated on the floor, gently swaying their bodies back and forth.

Verses: The children sit and perform gross and fine nonlocomotor movements (gliding and floating motions) with their hand/arm as though they are fish swimming in the sea.

Interlude: The children stand and perform creative gross locomotor movements (glide/float/push) through the water in search of a new spot in the sea.

Coda: The children have their "fish" swim to the bottom for a rest. Encourage them to not have the fish reach the bottom until the very last note of the song.

Performance Options:

- Add scarves during the performance.
- Assign each child a partner. Have the partners decide who is "partner 1" and who is "partner 2." Have the partners scatter themselves throughout the room. (Although they have a partner, they are not seated next to each other.)

During the first verse, partner 1 "swims" to partner 2 and gently taps her/him on the shoulder on the last note of the verse. During the interlude the partners have their "fish" swim and play together. At the return of the verse, partner 2 swims to the spot where partner 1 began the activity.



La mar estaba serena (The Sea Is Calm) **Movement Directions continued**

ASSESSMENT: REVIEW

The children will demonstrate the ability to use gross locomotor and nonlocomotor movement to convey expressive intent for a specific purpose as they perform a movement sequence to accompany a folk song from Spain.

Divide the class into two groups. Have one group perform the movement sequence while the other group serves as the audience. Remind them of appropriate audience behavior.

SAY This time you will take turns performing for your classmates. Be sure to listen to the slow tempo of the music and gentle flow of the phrases. Make sure your movements match the music.

Have the children complete the movement activity and observe their accuracy in changing movements with each phrase and using slow, fluid movements to match tempo and expression of the music.

Repeat the activity so that all the children have an opportunity to perform and be an audience member.

Song of the Fishes

Sea Shanty from the United States
Choreography by Sanna Longden

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (4 m.); 6 verses (8 m. each); 6 refrains (8 m. each); interludes between refrains and verses (2 m. each); coda (6 m.)

INTERACTIVE OPTIONS GUIDELINES

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

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

PREPARE

Students will move with others in triple meter as they perform “Song of the Fishes.”

BACKGROUND

Sailors often sang sea shanties for fun during their spare time or when working. This sea shanty gives students an opportunity to move to a triple meter for a waltz feeling.

WARM UP

Have students sit and listen to “Song of the Fishes” and sway from side to side as they hum the verse and begin to sing along with the refrain. As triple meter may be new, have students learn the pattern by first saying it. Have them speak along with the music—rock, 2, 3, rock, 2, 3—then add the swaying motion.

Song of the Fishes Dance Directions, continued

TAKE ACTION

FORMATION

Partners stand in scattered formation, holding two hands.

MOVEMENT SEQUENCE

- **Verses**

Rock in toward partner on right foot (count 1-2-3), rock away on left foot (count 1-2-3). Do this pattern 4 times. On subsequent verses, students may improvise variations on this figure.

- **Refrains**

Partners do a right-elbow turn in 4 step-touch-touch figures, or 4 waltz steps, and a left-elbow turn in the same steps.

- **Interludes**

Partners separate to find another partner for the next verse and refrain.

SAY Turn to someone close by, as the interlude is short. Please be kind and polite to one another.

- **Coda**

Bow to the last partner and say, "Thank you, partner!"

REFLECT

DISCUSSION

ASK *How does it feel to move in triple meter?*

Were you able to move smoothly to each new partner?

ASSESSMENT: ACTIVITY

Students will demonstrate their ability to move with others in triple meter as they perform "Song of the Fishes."

ASK *How do we evaluate the quality of performances?* (Accept a variety of answers.)

1. Help students understand that the personal evaluation of musical performances is informed by analysis, interpretation, and established criteria.
2. Have a group perform the dance while others evaluate their success.
3. Help students develop criteria to evaluate each performance. Include
 - Maintaining a steady beat.
 - Demonstrating correct movements.
 - Moving smoothly to each new partner.
4. Have students offer constructive criticism based on their criteria. Join all the groups together to perform the "Song of the Fishes" dance.

Song Notation

Song of the Fishes

Form: Verse/Refrain

Students will use known music symbols and terminology to identify and label verse/refrain form presented aurally.

Have students listen to Song Vocal Track: Song of the Fishes. Invite them to listen for a section that repeats.

ASK **What words of the song repeated?** (*Then blow ye winds westerly, westerly blow, We're bound to the southward, so steady we go.*)

What do you call a section of a song that is sung the same way every time it repeats? (the refrain)

Have students listen again, this time for the different names of fish mentioned in the song. After listening to each verse, have them tap, pat, or finger clap on the refrain.

ASK **What names of fish did you hear?** (bluefish, herrings, porpoise, mackerel)

In this section of the song, were the exact words repeated? (no)

Was the melody the same for this section every time it repeated? (yes)

Project Slide 1.

Invite a student to read the definitions of verse and refrain and discuss how they apply to what students heard in "Song of the Fishes."

Project Slide 2.

Have students read aloud the words to each of the verses as you slowly scroll through the slides.

ASK **What did you notice as we read through the song?** (It kept moving from a verse to a refrain, to a verse to a refrain, and so on.)

Encourage students to use correct music terminology.

Project, or distribute copies of, Song Notation (Printable): Song of the Fishes and have students study the score, noting where the verses and the refrain occur.

ASK **How many verses are there?** (six)

How many refrains are there? (one, sung six times)

Have students sing through the entire song using Song Notation (Animated): Song of the Fishes. Establish a different movement for each verse. On the refrain, have them sway back and forth on the beat.

Assessment: Activity

Students will demonstrate their ability to use known music symbols and terminology to identify and label verse/refrain form presented aurally.

Divide the class into six groups, one for each verse of "Song of the Fishes." Provide a copy of the Song Notation (Printable) for each group. Assign a verse to each group and ask students to think of motions for their verse. It might be a single motion or a pantomime of what is happening in the text of the verse. Allow time to practice.

Play Song Vocal Track: Song of the Fishes and have students move during the verse when it is time for their group, and sway back and forth on the beat when everyone sings the refrain.

Project Slide 2 and invite a member of each group to come to screen and label where the group's verse occurs as well as the refrain that follows it ("Verse 1"/"Refrain 1"; "Verse 2"/"Refrain 2"; and so on).

Performing on Instruments: Autoharp

Students will play the Autoharp with accurate rhythm, independently or in groups, to accompany a song.

Project Slide 1.

Have students work in pairs at the Autoharps. Have one student press the chord buttons, following the chord chart on the slide. Have the other student strum the Autoharp, one strum on the downbeat of each measure. Then switch roles.

Give individual students the opportunity to accompany the class singing of "Song of the Fishes."

Assessment: Activity

Students will demonstrate their ability to play the Autoharp with accurate rhythm, independently or in groups, to accompany a song.

Divide the class into small groups and have one group play the Autoharp while the other groups sing "Song of the Fishes." Allow groups to switch roles. Assess students' ability to play the chords on the first beat of each measure while accompanying the song.

Give individual students the opportunity to accompany the class alone.

Song Notation

Al citrón

Singing: Unison Singing

Students will sing the song “*Al citron*.”

Display Slide 1 of Song Notation Projectable: *Al citrón*. Read and discuss.

SAY Sometimes songs have words that don’t make any sense, but they are fun to sing. Here’s an example in Spanish. “*Al citron*” is accompanied by a *mariachi* ensemble.

A *Mariachi* ensemble includes the *vihuela*, *guitarrón*, violin, and trumpet. You will hear these instruments throughout “*Al citron*.”

Invite students to mime how these instruments are played. Support proper positioning.

SAY Remember, this is a nonsense song with some words and syllables that don’t have actual meanings. Let’s practice one word group: *triki, triki, tron*.

Pronunciation of words:

- *citrón* (see-trohn)
- *fandango* (fahn-dahn-goh)
- *rondella* (rrohn-deh-yah)
- *sabaré* (sah-bah-reh)
- *sango* (sahn-go)

SAY Can you imagine dancing lemons? What would that look like? Invite students to share.

Play the song again and have students stand and move as they sing the song. Invite students to mime the *mariachi* instruments when the interlude is played and sing the song again.

Song Notation (Printable)

Pass out Song Notation (Printable) to students. Invite them to analyze the song and circle elements they recognize. Begin with open-ended questions to engage students in critical thinking. Then ask specific questions so students can begin to analyze the music.

ASK **As you look at your music, what do you see?** (Accept a variety of answers.)

What rhythm elements do you see? (dotted quarter-eighth notes, eighth notes, quarter notes)

How many measures are in this song? (10)

How many beats are in each measure? (2)

