



Pearson



## **Interactive Music: Body, Heart, & Mind!**

**Audrey Cardany  
Summer Music Institute  
Boone, North Carolina  
June 23, 2016**





# Listening Animated Map

## Les quatre Branles

**Interactive Learning and Presentation Options:**

- Listening Animated Map: Les quatre Branles (Anonymous)

**Audio Options:**

- Listening Track: Les quatre Branles (Anonymous)

### Form: Phrases and Sections

The children will demonstrate understanding of the difference between musical phrases and sections.

Play Listening Track: Les quatre Branles and lead the children in movements that show the steady beat. (You may wish to tap, clap, or step to the A section only or until you see that most of the children are successful.)

**ASK** **Did our movements match the beat, or did they match the rhythm? (beat)**

Explain to the children that this piece is an example of popular dance music from more than 400 years ago. Back then, people enjoyed dancing, just as we do today. The music they danced to, of course, sounded very different from the music we hear and dance to today.

(For additional background information, see Teacher to Teacher below.)

**SAY** We moved to the beat of the music. When we put many beats together, we have a musical sentence. We call a musical sentence that lasts for many beats a phrase.

Let's listen to this music again, and watch the animated listening map. Pay attention to the shapes that change with each phrase.

Display Listening Animated Map: Les quatre Branles. Click Play to start the map. (Click the bookmarks to move ahead or return to the different sections of the piece.)

**ASK** **What did you see? (Accept all answers. Guide the children to talk about the shapes used: rectangles, diamonds, and triangles.)**

(Children at this age may not know the official names for some shapes used. Allow the children to use their own label to describe, for example, "petal shape" for trapezoid and "V-shape" for the half frame.)

Play the Listening Animated Map again. This time click the Pause button after each section.

**ASK** **What shapes did you see change for the phrases in this music?**

(Answers will vary, dependent upon the section played. Answers will include rectangles, diamonds, triangles, and upside-down V's.)

Pause after each section to discuss with the children the shapes that they saw. Include, explain, and label the introduction (beginning) and coda (ending).



Invite the children to describe how the shapes formed larger pictures. Identify that blue rectangles created a sky; petal-shapes formed a flower; triangles, diamonds; and upside-down V's formed people.

Play the listening track again. Have the children imagine they are painting these pictures with blue, pink, orange, and green colors as the music plays. Remind them to "touch the canvas" at the beginning of the musical phrase. You may wish to provide short verbal cues to alert them to each changing section; for example, "Here come the flower petals."

**SAY** When we first listened to this music we showed the beat. This time we showed the phrases.

We now know that many beats put together form musical sentences that we call phrases. When we put musical phrases together we have sections.

Explain that shapes "by themselves" showed the phrases, and the shapes formed pictures that showed the musical sections.

**SAY** Let's see how many sections are in this music.

You may wish to have the children count the number of bookmarks across the bottom of the Animated Map screen. Explain that each of the buttons represent a section. Not counting the introduction and coda, there are six big sections in this piece.

**ASK** **How many different sections are in this music? (three)**

You may wish to call the children's attention to the bookmark buttons. Help them notice that there are three different buttons and that the music is different for each of these sections. Point out that some of the sections are the same (repeated). Click the bookmarks to play a portion of each section.

You may also wish to invite the children to describe how the instrumental tone color changes with each section.

After reviewing the individual sections of this piece, the children may enjoy listening and watching this Animated Map all the way through, without stopping.

### Tips for Teachers: Teacher to Teacher

#### Background Information

Pronunciation of *Les quatre Branles*: [lay kat(r) bra(n)l]

"Branles" is from the French verb *branler*, meaning "to shake." A "branle" is a 16<sup>th</sup>-century French dance style, which moves mainly from side to side, and is performed by couples in either a line or a circle.

The instruments heard in this piece are shawm, dulcians, trombones, and percussion.



# Enrichment Activity (Interactive)

## Miss Susie Anna Sue

### Interactive Learning and Presentation Options:

- Enrichment Activity (Interactive): Hotspot
- Song Notation (Interactive Performance)
- Song Notation (Animated)

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Integrated Curriculum: Math

The children will identify the shapes on Miss Susie Anna Sue's house.

Play Song Vocal Track and have the children sing "Miss Susie Anna Sue," performing the movements suggested by the lyrics.

- Invite the children to imagine the house where Miss Susie Anna Sue lives.
- Invite them to describe what they imagine; then have them draw in the air what the house might look like.

**ASK** **What shapes did you use to draw the house?** (Accept a variety of answers.)

Display Enrichment Activity (Interactive): Miss Susie Anna Sue. This is a hotspot technology tool that the children will use for the purpose of identifying shapes.

**SAY** This is a picture of Miss Susie Anna Sue's house.

- Invite the children to find the shapes used to build her house.
- Have the children apply the technology tool and click on an object to reveal the shape.
- Read aloud for the children the sentence that identifies the object and its corresponding shape.

For additional musical practice of the shapes, chant the sentences to a steady beat and have the children fill in the name of the shape.

The doorknob is a circle. The door is a square.

The roof is a triangle. The house is a square.

The window is a circle. The sidewalk is a square.

The moon is a crescent, and that is all.

To close the lesson, play the Song Vocal Track and have the children sing the song and perform the movements.

## TEACHER NOTES



Review with the children how they used the technology tool.

**SAY** You clicked on different parts of the picture of Miss Susie Anna Sue's house.

**ASK** **What happened when you clicked on different parts of the picture, including Miss Susie Anna Sue's house?** (Possible answers: A shape popped up; a sentence popped up that described that part of the picture.)

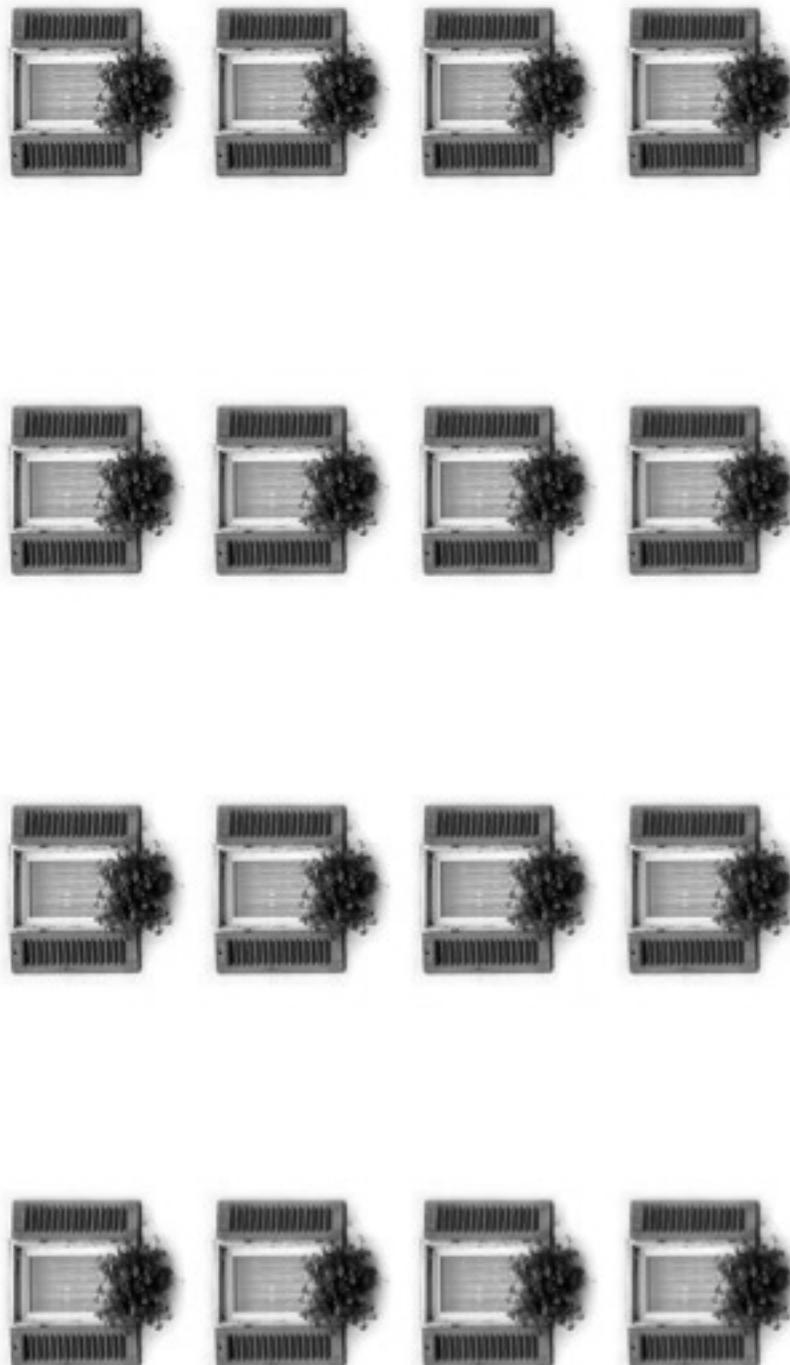
**What did the tool help you learn about?** (shapes)

As a way of evaluating the technology tool, ask the children to raise their hands if they thought the tool helped them learn about shapes.

## Miss Susie Anna Sue

**Sing** the song.

Follow the windows to the steady beat.





# Song Notation

## Old House, Tear It Down!

**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

### Timbre and Melody: Children and Adult Voices; Melodic Phrases

Students will categorize children and adult voices, recognize known melodic elements, identify specific musical events, and respond verbally to short musical examples through improvisation.

Project Slide 1.

**SAY** Enslaved African Americans sang work songs to make the work easier and lessen the burden. The singing and steady beat helped to keep the energy they needed to work long hours.

Project Slide 2.

Play the Song Vocal Track for verse 1 and instruct students to

- Tap on their legs on beats 2 and 4.
- Chant the text with the recording.

Play the entire Song Vocal Track and ask students to listen to identify the types of voices that are singing.

**SAY** Describe the difference of the timbre (sound) between the two types of voices on the recording. (Children's voices are lighter; there are several children singing. The adult voice, a man, has a darker sound and there is only one person singing).

Play the Song Vocal Track again. Have students

- Listen to the man's voice.
- Describe what the man is singing. (He is humming, singing fragments of the lyrics, and adding words and pitches to the song that are not in the music notation.)

Explain that the man is improvising, creating new words and melodies without any special preparation.

Play the Song Vocal Track and instruct students to improvise by speaking words. Speak the new text at the same time the man improvises on the recording. Help them to understand that all of the students will improvise at the same time, and the words they are saying may be different than everyone else.



**SAY** Talk to your neighbor about your success in improvising during the song. (Invite students to share their observations with the class.)

Have students

- Sing and hand-sign the syllables *la*, *do*, and *mi*.
- Sing with the Song Vocal Track.
- Instead of chanting new words, improvise new melodic phrases using those three pitches.

Discuss as a class how comfortable they were improvising by singing. Was it easier than chanting? More difficult? Encourage them to change the rhythm and rearrange the pitch sequence as they become more comfortable with vocal improvisation.

### Assessment: Activity

Students will demonstrate the ability to categorize and describe different singing voices.

Assign students to two groups. Play the Song Vocal Track. Have students in

- Group 1 sing the words of "Old House, Tear It Down!" when they hear the children's voices.
- Group 2 raise their hands when they hear the adult's voice.

Lead a discussion on the differences between the two types of voices.

Allow the groups to switch roles. Observe students' success in categorizing and describing the children's and adult's voices.

### Assessment: Activity

Students will demonstrate the ability to recognize known melodic elements, identify specific musical events, and respond verbally to short musical examples through improvisation.

Play the Song Vocal Track. Have students in

- Group 1 sing the words of "Old House, Tear It Down!"
- Group 2 improvise short melodies using the pitch syllables *la*, *do*, and *mi* with hand signs.

Reverse the process and allow students to switch roles. Observe students' success in singing the words of the song and improvising melodies.

Challenge students to repeat the entire process using the Song Accompaniment Track. Observe their success in singing the words of the song and improvising melodies.



## LISTENING ACTIVITY

# American Salute

By Morton Gould

## WHEN JOHNNY COMES MARCHING HOME

"When Johnny Comes Marching Home" is a well-known song of the American Civil War that has become part of our musical tradition. The words were written by Patrick S. Gilmore (1829–1892), an Irish-born composer and bandmaster who came to America in 1848 and served in the Union Army in the Civil War. The melody comes from an Irish folk song, "Johnny, I Hardly Knew Ye."



When John-ny comes march-ing home a - gain, Hur - rah! \_\_\_\_\_ Hur - rah! \_\_\_\_\_



We'll give him a heart - y wel - come then, Hur - rah! \_\_\_\_\_ Hur - rah! \_\_\_\_\_



The men will cheer, the boys will shout, the la - dies they\_ will all turn out,



and we'll shout "Hur - rah" when John-ny comes march-ing home! \_\_\_\_\_

Morton Gould (1913–1996) was a Pulitzer Prize-winning composer who used American themes in much of his music. He used "When Johnny Comes Marching Home" as the basis for *American Salute*.



## **American Salute Listening Activity continued**

### **AMERICAN SALUTE**

---

Listen to American Salute and identify when the theme, "When Johnny Comes Marching Home," is played. It appears eight times. List the instruments that play the theme. What other instruments do you hear? Also list the tempo and dynamics for each section.

#### **Introduction**

#### **Theme**

1.

2.

3.

#### **Variation 1**

4.

#### **Variation 2**

5.

6.

#### **Variation 3**

7.

#### **Variation 4**

8.

#### **Coda**



## **American Salute Listening Activity continued**

### **AMERICAN SALUTE (ANSWER KEY)**

---

**Introduction** (*presto, forte*)

#### **Theme**

1. bassoons (*presto, piano*)
2. English horn (*presto, mezzo-forte*)
3. strings (*fortissimo*)

#### **Variation 1**

4. flute, piccolo, clarinet (*presto, pianissimo*)

#### **Variation 2**

5. full orchestra, brass (*allegro, fortissimo*)
6. full orchestra, brass (*allegro, fortissimo*)

#### **Variation 3**

7. trumpets, trombones (*allegro, fortissimo/pianissimo*)

#### **Variation 4**

8. full orchestra (*prestissimo, fortissimo*)

**Coda** (*presto, decrescendo, crescendo to fortississimo*)



## Song Notation

# My Home's Across the Blue Ridge Mountains

### Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)
- Instructional Activity (Projectable): America, the Beautiful (Pick-Up)

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Rhythm: Rhythmic Patterns with Dotted Half, Eighth, and Sixteenth Notes in $\frac{4}{4}$ Meter

Students will read, write, and reproduce rhythmic patterns with dotted half and separated eighth notes and eighth- and sixteenth-note combinations in  $\frac{4}{4}$  meter.

Introduce "My Home's Across the Blue Ridge Mountains" to students by explaining that this folk song is about a particular place in the United States. Direct students to listen carefully in order to be ready to identify what the song is about.

Play the Song Vocal Track and lead students in keeping the steady beat, as they listen, either by patting the beat or performing a simple body percussion ostinato such as pat, clap, pat, clap. After students hear the song, have them discuss the song's lyrics, identifying the location described in the song as the Blue Ridge Mountains in North Carolina. You may wish to have them locate North Carolina on a map, along with where the Blue Ridge Mountains are found in the state.

Play the Song Vocal Track again and invite students to sing the refrain. Show the notation slides of Song Notation (Projectable) or distribute copies of the Song Notation (Printable). Direct students' attention to the refrain.

**ASK** **What is the shortest note in the refrain?** (sixteenth note)

**What word is sung on sixteenth notes in the refrain?** (a-cross)

Continue asking students about the notes of the song's refrain to establish their understanding of note values and rhythms in  $\frac{4}{4}$  meter.

**ASK** **What is the next shortest note?** (eighth notes)

**What is the first word sung on an eighth note?** (my)

Call students' attention to the measure with the first eighth note at the beginning of the song.



**ASK** **How many beats does this measure have? (one)**

**What is the name for a note at the beginning of a song that is in an incomplete measure? (pick-up note)**

Explain that the first note, a single eighth note, is a pick-up note because it comes before the bar line (before the downbeat). For additional instruction on pick-up notes, use Instructional Activity (Projectable): America, the Beautiful (Pick-Up) and accompanying Teacher Notes.

**ASK** **Can you find any other eighth notes that occur alone, or not beamed with other eighth notes, in the refrain? (moun-)**

**What note comes before these single eighth notes? (dotted quarter)**

Point out to students that we often see eighth notes beamed together, but in this song some eighth notes are separated. Help students understand that these eighth notes are separated, or not beamed, because they only last  $\frac{1}{2}$  beat. Point out that when two eighth notes are beamed together, they make up one beat.

**ASK** **What is the longest note in the refrain of this song? (dotted half note)**

**What syllable is sung on the dotted half note? (more)**

Play the Song Vocal Track again and direct students to listen for the rhythms you've been discussing as they sing the entire song. Have them continue to keep the steady beat on their bodies while they sing.

Project Slide 1 of the Song Notation (Projectable).

**SAY** Listen and identify which rhythmic pattern you hear.

Play, clap, or pat one of the rhythms shown on the slide and have students identify which one they heard. Then have students clap or pat the rhythm. Because the dotted half note and dotted quarter note sounds don't sustain when performed via body percussion, you may want to model rhythms using piano, voice, recorder, or another appropriate instrument. Alternately, you could indicate the sustained nature of the dotted half note through a sliding clap or pat.

Continue reproducing the rhythms for students to echo until all note values and rhythms have been reviewed. Then have students answer the questions on the slide.

- How many beats does each rhythm use? (a., b., and c. use one beat; d. uses two beats; e. uses 3 beats)
- Which is longest? (dotted half note)

Draw students' attention to the background of the various rhythms and ask them to explain what is different about the rhythms on each color background. (One-beat rhythms are purple, while the two-beat rhythm is green and the three-beat rhythm is blue.)

**SAY** Now I'll combine some of these rhythms. Listen and identify which ones I use.



Play or clap a four-beat rhythmic pattern, using the rhythms from the slide. Guide students in determining which rhythms were used and how they were sequenced.

Call on a student to come to the board and write a four-beat rhythmic pattern using the rhythms on the slide. Then pass out pencils and paper so all students can write a four-beat rhythmic pattern. Direct them to write a  $\frac{4}{4}$  time signature and include a bar line after their four beats.

Call on volunteers to read and reproduce, by clapping, their four-beat rhythmic patterns for the class. Invite the class to select one pattern to perform as they sing the song again.

### Assessment: Activity

Students will demonstrate their understanding of dotted half and separated eighth notes, and eighth- and sixteenth-note combinations in  $\frac{4}{4}$  meter by reading, writing, and reproducing rhythmic patterns.

Have students work individually or in pairs to write eight-beat rhythmic patterns in  $\frac{4}{4}$  meter.

Display Slide 1 so students can refer to the rhythms you discussed. You may wish to have them create their eight-beat rhythmic patterns by adding a second measure after the first measure they wrote in their four-beat patterns for the instruction, adding a double bar line at the end of their second measure. Give them an opportunity to try out the rhythmic patterns they create by reading and clapping. Encourage them to make changes they think are appropriate.

Once students have completed their compositions, have them exchange patterns with another student, or pair of students. Direct students to read and perform each other's rhythmic patterns using body percussion. Alternately, have each student, or pair of students, share their patterns with the entire class.

Play the Song Vocal Track for students to try their rhythmic patterns as ostinatos for the song.

Check students' written work for accurate rhythms placed in two measures. Observe their performances of the patterns for rhythmic accuracy of what is written.

### Extension Activity

Have students add their rhythmic patterns to the Song Accompaniment Track. One option is to have students sing the refrain, then perform one rhythmic pattern during the verse. While students sing the refrain, a different rhythmic pattern is displayed and then performed during the next verse. You may wish to combine student-created rhythmic patterns to create sixteen-beat patterns to use with the entire song.

### Form: Music Terms and Symbols

Students will identify, and demonstrate the function of, *D.C. al Fine* and *D.S. al Fine*.



Distribute copies to students of the Song Notation (Printable) and the Song Keyboard Accomp. (Printable) for "My Home's Across the Blue Ridge Mountains." Have students identify and then compare the following form-related terms, symbols, and labels in the two versions of the song notation:

- Refrain
- Verse
- *D.C. al Fine*
- *D.S. al Fine*
- *Fine*
- [segno symbol]

**ASK    Which labels appear in both versions of the song notation?**  
(refrain, verse, *Fine*)

**Which label is different in the keyboard version? (D.S. al Fine)**

**What symbol appears only in the keyboard version?** (the *segno* symbol, above the beginning of the refrain)

Explain to students that the abbreviation symbol "D.S." stands for "dal segno [SEHN-yoh]," meaning "from the sign." This tells the performer to return to the symbol above the beginning of the refrain, and then go to the end (*Fine*).

Play the Song Vocal Track again and, this time, have students demonstrate their ability to sing along while following the music terms and symbols in both the Song Notation (Printable) and the Song Keyboard Accomp. (Printable).



# 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 thicker 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

**Interactive Learning and Presentation Options:**

- 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)

**Audio Options:**

- Song Vocal Track
- Song Accompaniment Track

### 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: Activity

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

Distribute paper and pencils and divide students into small groups. Assess students' understanding of texture by having them

- Write a definition of texture.
- Write one-sentence descriptions and examples of monophonic, polyphonic, and homophonic textures.
- Draw graphic lines to represent each texture, labeling them as monophonic, homophonic, or polyphonic.

Allow students to share their work with the class for group discussion and assessment.

### 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



A musical score for a Recorder Countermelody. The score consists of seven staves of music, each starting with a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by the number '4'). The music is divided into measures by vertical bar lines. Measure 4 starts with a long note followed by a repeat sign and a new measure. Measures 5 through 12 are single measures. Measure 13 is a repeat of measure 5. Measures 17 and 21 both begin with a single note followed by a repeat sign and a new measure. Measure 21 is labeled '1., 2.' above the first note and '3.' above the third note. Measure 24 begins with a single note followed by a repeat sign and a new measure, which ends with a 'rit.' (ritardando) instruction. Measure numbers 4, 5, 9, 13, 17, 21, and 24 are printed above their respective staves.



# Mi cuerpo hace música

Folk Song from Puerto Rico

Choreographed Movement by Rochelle Mann

## Movement Instructions

### INTERACTIVE LEARNING AND PRESENTATION OPTIONS

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

### AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

### RECORDING ROUTINE

Introduction (4 m.); vocal (29 m.); coda (4 m.)

### INTERACTIVE OPTIONS GUIDELINES

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

- Experiment with different tempos as the children practice the dance steps.
- Select a tempo at which the children can be successful at performing the dance steps.
- Gradually increase the tempo until the children can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

## PREPARE

### BACKGROUND

Invite the children to move to the steady beat as they listen to "*Mi cuerpo hace música*." Lead them in experimenting with different motions such as clapping hands, tapping feet, and swaying hips.

### TAKE ACTION

The formation can be in lines, a circle, or individual places throughout the designated space.

### DANCE

**Introduction:** Face front with knees relaxed, lightly bouncing to the beat.

- *Mi cuerpo, mi cuerpo* (*There's music, there's music*): On the word "cuerpo" or "music" (downbeat of m. 2 and 3), lean slightly left, and make a "rolling" motion with both hands.
- *Hace música* (*Right inside of me*): Face center and touch both hands to chest, palms facing in with elbows pointing outward.
- *Mi cuerpo, mi cuerpo* (*There's music, there's music*): On the word "cuerpo" or "music" (downbeat of m. 2 and 3), lean slightly right, and make a "rolling" motion with both hands.

## MOVEMENT ACTIVITY

### Mi cuerpo hace música Movement Instructions continued

- *Hace música (Right inside of me):* Face center and touch both hands to chest, palms facing in with elbows pointing outward.
- *Mi boca hace la, la, la (My mouth can go la, la, la, la):* Keeping elbows out, move hands to frame the face, palms facing out. (Fingertips will be touching cheeks.)
- *Mis manos hacen (And both my hands can):* Bring hands to front of body, palms facing up.
- x – x – x: Clap three times.
- *Mis pies hacen (My feet, they go):* On the word “pies” or “feet,” point with both hands toward feet.
- *Ta, ta, ta, (tap, tap, tap):* Tap a foot three times.
- *Mi cintura hace (And my hips can dance the):* Place hands on hips on downbeat of measure. Keep hands on hips for the remainder of the song.
- *Cha, cha, cha:* Wiggle hips side to side (3 times) left, right, left.
- *Cha, cha, cha:* Wiggle hips side to side (3 times) right, left, right.
- *Mi cintura hace (And my hips can dance the):* “Freeze” with hips to right, keeping hands on hips.
- *Cha, cha, cha:* Wiggle hips side to side (3 times) left, right, left.
- *Cha, cha, cha:* Wiggle hips side to side (3 times) right, left, right.
- *Mi cintura hace (And my hips can dance the):* “Freeze” with hips to right, keeping hands on hips.
- *Cha, cha, cha:* Wiggle hips side to side (3 times) left, right, left.
- *Cha, cha, cha:* Wiggle hips side to side (3 times) right, left, right.
- *Cha, cha, cha:* Wiggle hips side to side (3 times) left, right, left.
- *Mi cintura hace (And my hips can dance the):* “Freeze” with hips to left, keeping hands on hips.
- *Cha, cha, cha:* Wiggle hips side to side (3 times) right, left, right.
- *Cha, cha, cha:* Wiggle hips side to side (3 times) left, right, left.
- *Mi cintura hace (And my hips can dance the):* “Freeze” with hips to left, keeping hands on hips.
- *Cha, cha, cha:* Wiggle hips side to side (3 times) right, left, right.

### REFLECT

#### DISCUSSION

##### ASK How else might we show that we have music inside of us?

(Answers will vary but could include actions such as nodding heads, jumping, or hopping.)

## MOVEMENT ACTIVITY



### **Mi cuerpo hace música** **Movement Instructions continued**

Encourage the children to alter the text of the song to accommodate their suggested actions. Determine the appropriate Spanish word to describe the movement.

#### **FOR ADDITIONAL PRACTICE:**

Invite the children to choose appropriate nonpitched percussion instruments to accompany the song. Choose a different instrument to represent each action (for example: sandpaper blocks for clap, wood block for tap, and guiro for cha cha cha) as well as various shakers for the steady beat.

Invite the children to create ways to perform the movement with a partner or in small groups.