



Pearson



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

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# Song Notation

## Skinnamarink

**Interactive Learning and Presentation Options:**

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

**Audio Options:**

- Song Vocal Track
- Song Accompaniment Track

### Form: ABA Form

The children will experience the **ABA** form of “Skinnamarink” through locomotor (**A** section) and nonlocomotor (**B** section) movements. The children will also identify the **ABA** sections when listening to the Song Notation (Interactive Practice).

Introduce the idea of a “nonsense” word (Skinnamarink) through a familiar language pattern for children—the *knock-knock joke*. You could begin with one or two familiar knock-knock jokes as examples, and then display Slide 1 of the Song Notation (Projectable). Lead off the speech pattern by saying, “Knock, knock” and then motion to the children to answer with “Who’s there?” Continue alternating parts, prompting the children as needed to read their phrases.

**SAY** “Skinnamarink” is a song that starts with nonsense or silly words. We have other songs that use silly words. I’m thinking of a song that you might know that uses a really long silly word. Turn to a neighbor, and share ideas. (suggestions: “Supercalifragilisticexpialidocious,” “Zip-a-Dee-Doo-Dah,” “Bibbidi-Bobbidi-Boo,” or some other songs they might know).

Share with the children that because the words of the song “Skinnamarink” are silly, we really don’t know what they mean. What we do know is that the series of “Skinnamarink-a-dink” words in this song are always followed by “I love you.”

**SAY** Let’s have a silly conversation. This half of the room (motion to one side of the class) will say, “Skinnamarink a-dink-a-dink, Skinnamarink a-doo.” And the other half of the class (motion to the other side) will answer, “I love you.” I’ll fill in the other words. Wait for your cue.

Lead the conversation, chanting the lyrics in rhythm. Point to yourself as you chant the lyrics for the **B** section (“I love you in the morning . . . and underneath the moon”). Repeat the “conversation” by switching roles so that the children will have an opportunity to chant both parts.

**ASK** **What did you notice about the conversation?** (Responses might include: a description of taking turns, or that they went first, then it was your part, and then they got to finish.)

Arrange the children in pairs, scattered around the room. Invite the partners to act out a conversation as they listen to the Song Vocal Track: Skinnamarink.



The children can each hold up one hand and pretend that their hands are talking to each other (like puppets) during the "Skinnamarink" words. Invite the children to suggest movements for the lyrics "I love you" and then lead them in practicing their movements as you sing the first line of the song. Call out, "switch partners," and act out another conversation. Remind the children that they will act out the song while they listen to the children on the recording sing the song.

Use the Interactive Player to play the Song Notation (Interactive Practice): Skinnamarink. At the end of the second line, call out "copy me," and raise your arms above your head (morning), lower them part way (afternoon), and then down to the floor (evening); look up (underneath the moon) for the **B** section. Call out "partners" to cue the children to perform their movements for the return of the **A** section.

Explain to the children that "Skinnamarink" is a song with three sections: the silly conversation, the times of the day, and back to the conversation. Cue the Song Vocal Track and invite the children to sing the whole song with you. On this repetition, continue to use the "sun and moon movements" as you sing the **B** section. As needed, practice the **B** section until the children are secure with that part of the melody. Repeat the whole song as needed until the children are comfortable with the melody and lyrics.

Display Slide 2 of the Song Notation (Projectable). Read through the lyrics, advancing the slides as you go. Identify the **A**, **B**, and **A** sections—the first conversation, the **B** section, and then the final conversation.

Sing through the entire song with the Song Vocal Track or the Song Notation (Interactive Performance). Use the motions to reinforce the lyrics and form of the song.

### Assessment: Activity

The children will demonstrate their understanding of ABA form through movement.

**SAY** Here's your challenge. This time you will sing the song "in your head" as you do just the movements with the recording. There won't be any words to help you, you'll need to listen to the melody and silently sing along. I'll watch to see when you use movements that match the conversation part of the song and when you use movements that match the "times of the day" part of the song.

Arrange the children in a scattered formation, facing partners. Play the Song Accompaniment Track and observe the children's success in performing the movements at the appropriate times.



# Leatherwing Bat

Folk Song from the British Isles  
Arranged by Audrey Cardany

Voice VERSE

1. "Hi," said the lit - tle lea-ther-wing bat, "I'll tell you court - ed a rea - son that, The  
2. "Hi," said the black - bird, sit-ting on a chair, "Once I cour - ed a la - dy fair; The

Soprano Glockenspiel

Guiro

Finger Cymbals

Bass Metallophone

Bass Xylophone

3. "Hi," said the woodpecker, sitting in the grass,  
"Once I courted a bonny lass;  
She proved fickle and from me fled,  
And ever since then, my head's been red."

4. "Hi," said the greenfinch as he flew,  
"I loved one that proved untrue;  
And since she will no more be seen,  
Every spring I change to green."

## Leatherwing Bat

V

rea - son that I fly by night is be - cause I lost my heart's de - light."  
She proved fick - le and turned her back, And ev - er since then I've dressed in black."

SG

5 Gu

FC

BM

8 5 BX

## Leatherwing Bat

V **REFRAIN**

How - dy, dow - dy did - dle - o - day, How - dy, dow - dy did - dle - o - day,

SG

9 Gu

FC

BM

8

9 BX

## Leatherwing Bat

V  
How - dy, dow - dy did - dle - o - day, How - dy, dow - dy did - dle - o - day.

SG

13 Gu

FC

BM

13 BX



# Orff Arrangement

## Leatherwing Bat

### Rhythm and Melody: Playing Rhythmic and Melodic Patterns

The children will explore the *la* pentatonic scale and rhythmic patterns in a meter of 4 by playing and creating melodic patterns on barred instruments and performing on non-pitched instruments.

Project Song Notation (Projectable): Leatherwing Bat. Invite the children to sing "Leatherwing Bat" and show the steady beat, using pats for the verse and a gentle "two-finger" clap for the refrain.

**ASK** **How many different ways did we move?** (two)

**How many big sections are there in our song?** (two)

Refer to Orff Arrangement Notation (Printable): Leatherwing Bat to teach the parts.

#### Finger Cymbals and *Guiro*

Divide the class into two groups.

**SAY** I'm going to change the body percussion to a rhythmic pattern instead of the steady beat. The first group will snap when I snap, and the second group will clap when I clap. Work on performing the sounds at exactly the same time as me.

Perform the finger cymbal and *guiro* parts using snaps and claps respectively. As the song progresses encourage the children to sing along.

**SAY** Sing along if you are ready.

Using eye contact and verbal cues such as "get ready group 2," cue the children in each group to perform their body percussion part.

Distribute a few finger cymbals and *guiros* to children in their groups and perform again with those children playing finger cymbals for snaps and *guiros* for clapping.

Demonstrate how to play the instrument, if necessary. (Finger cymbals: Hold cymbal by the string, and the other firmly between thumb and index and middle finger. Strike the suspended cymbal with the one held firmly to produce a crisp, precise, and ringing sound. *Guiro*: Hold the *guiro* with the non-dominant hand, with the thumb and middle fingers inserted into the holes at the bottom. Scrape the stick across the *guiro* with the dominant hand.)

Have the children perform on the instruments while the rest of the class sings and performs the body percussion.

#### Bass Xylophone and Bass Metallophone (BX/BM)

Teach the bass metallophone and bass xylophone parts. Using the two groups, demonstrate new body percussion and words.



- Chant *both both, high high high* to the rhythm of the BX/BM part, and have group 1 learn this chant.
- Chant *low low high* to the rhythm of the BX part, and have group 2 learn this chant.
- Add the body percussion to the chant.
- Pat both hands for *both* and the right hand for *high* for the BX/BM part.
- Pat the left hand for *low* and the right hand for *high* for the BX/BM part.

Add pitch as notated in the arrangement to the chanting. (Note: Sing an E on the word *both*. For children who will have difficulty remembering their right hand, tie a red ribbon around the wrist of the right hand—chant *red* instead of *high* if necessary.) Perform the chant and body percussion along with the recording with each group doing its part. Model the instruments during the last repetitions of the song. Select four different children from each group to play the instruments—one pair to play for each verse-refrain.

### **Soprano Glockenspiel and Alto Glockenspiel (SG/AG)**

Teach the glockenspiel part. Have the children sing *high high low* on the notes B-B-E. Then sing *la| do re mi re do la|*. Use hand signs if desired.

**ASK    What is the high pitch we sang? (mi)**

Sing the tone set pattern again: *la| do re mi re do la|*. Then sing *mi mi la* on the notes B-B-E.

**ASK    What is the low pitch we sang? (/a)**

**SAY** Let's sing the pattern using pitch syllables and hand signs.

Sing *mi mi la|* on the notes B-B-E. Be ready to sing that pattern while I sing the refrain of the song. You'll know when to sing, because I'll use my hand signs.

Sing the refrain and sign the soprano glockenspiel part (*mi mi la*). (Note: Sign *mi* for the final note of the glockenspiel part or omit it until the children move to play the instruments.)

Select a few children from either group to play the glockenspiel part while the other children sing the part on pitch syllables.

Combine the instrument parts. To allow for each child to play one instrument during the song, invite different children to play parts from their groups as well as the glockenspiel part. Play the Song Vocal Track or Song Accompaniment Track and give a turn to a different child during the interludes.

For the glockenspiel part, switch to a different child during the verses; do not switch to a different child during the interludes. Provide practice with creating melodic and rhythmic patterns using G-pentatonic with E as the tonal center. Remove the F and C bars and have the children play two repetitions of seven quarter notes on any note during the interludes—but always ending on E.

Observe their success in playing patterns and arriving at E on the seventh quarter note.



# Song Notation

## There Is Love Somewhere

### Singing, Listening, Evaluating: Musical Skills and Exemplary Performances

Students will explore, evaluate, and compare and contrast exemplary musical performances, applying such skills as singing, listening, creating, and the use of technology.

Project Slide 1.

Distribute papers and pencils or have students write in their music journals.

Invite students to read the text on Slide 1, including the short description of *exemplary*. Have students look up the official definition in a dictionary, and then lead a discussion on the term.

**ASK** **What does it take to make a performance exemplary?**

(Accept all appropriate answers.)

Invite students to brainstorm criteria for the seven music and performing skills, listed on the slide, that would result in an exemplary performance.

The first four skills are musical (intonation, diction, phrasing, expression), while the last three skills are performing skills (on-stage etiquette; acting skills, such as facial expressions when singing; and movement, such as the hand gestures of a solo singer or the hand and arm movements of a show choir.)

Direct students' attention again to the rubric on Slide 1.

**SAY** Write in your journals some objective words or criteria for the skills on this rubric.

Offer students this example for Intonation: Exemplary — *Students will sing all pitches in tune.*

Guide students to create a table of criteria or goals for each of the seven musical and performing skills. As they evaluate their own performances and creative compositions later in the lesson, they will use these criteria as a class rubric. If possible, write in short keywords in the projected rubric on Slide 1 to summarize how students will grade and assess performances.

Invite students to share their ideas on the musical skills and the performing (stage) skills that are often found in exemplary performances.

**SAY** Let's first explore and experience an example of an exemplary performance.

Here is a portion of the first movement from Wolfgang Amadeus Mozart's *Symphony No. 40 in G minor*.

Play Listening Track: Symphony No. 40 in G minor (Mozart).

**ASK** **Why do you think this selection may be defined as exemplary music and as an exemplary performance?**



(Music: The work was composed by a world-class composer and has stood the test of time—it is considered among the world's classics.

Performance: Excellence in technical playing; expressive playing and conveyed emotion. Accept all appropriate answers.)

If time permits, provide additional examples of exemplary performances so that students can compare and contrast the performances—through teacher modeling, or listening examples, or videos of live performances. (Any appropriate video of a major symphony orchestra, concert soloist, opera, Broadway, or other professional performance would be fine. Check with school policy when using materials from the Internet.)

**SAY** Now we will perform a traditional African American song, with our goal of creating and evaluating an exemplary performance.

Project Slide 2.

Invite students to listen to Song Vocal Track: There Is Love Somewhere and have them sing with the recording.

**ASK** **What is the meter or time signature of the piece?**  
(Meter in 2; the half note receives one beat.)

**What lyrics change in the song?** (*love, hope, joy, peace*)

Project Slide 1 and review the class-generated rubric.

**ASK** **What can we do as a class, given this rubric, to improve our singing and performance of the song?** (Example: Learn the correct pitches and intervals between notes in the melody, and so on.)

Project Slide 2.

After students have learned the song, take student suggestions for skill and performance improvement and apply these, as the class rehearses the song, implementing students' ideas and areas of focus.

Video-record the class performing the piece. ("Take 1")

**SAY** I will now videotape the class as we perform the "There Is Love Somewhere." Keep in mind our rubric and aim for the exemplary levels.

Invite students to sing the song with the Song Accompaniment Track. Once the video is created, invite students to watch and listen to the video, and assess their performance, according to the rubric.



# Instructional Activity (Interactive)

## Do, Re, Mi Tapping Song

### Interactive Learning and Presentation Options:

- Instructional Activity (Interactive): Drag and Drop

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Moving: Body Percussion

The children will experience *do*, *re*, and *mi* tapped on knees, tummy, and chest.

Before displaying Instructional Activity (Interactive): Do, Re, Mi Tapping Song, review the pitch syllables *do*, *re*, and *mi* and their placement on knees, tummy, and chest.

**ASK    Which pitch syllable sounds the highest? (*mi*)**

**Which sounds the lowest? (*do*)**

**Which sounds in the middle? (*re*)**

Invite the children to echo you as you sing the pitch syllables and tap knees, tummy, and chest.

Play the Song Vocal Track: Do, Re, Mi Tapping Song and ask the children to sing the echo parts and show *do*, *re*, and *mi* on their knees, tummy, and chest.

### Melody: Reading Iconic Notation

The children will read *do*, *re*, and *mi* from illustrations that represent the pitches with gestures and ascending placement of the figures on the screen.

Display Instructional Activity (Interactive): Do, Re, Mi Tapping Song

Point out the *do*, *re*, and *mi* pitch syllables on the tiles on the left.

**ASK    What do you notice about the *do*, *re*, and *mi* tiles? (They are out of order.)**

Point to the illustration of the two girls and a boy on the right.

**ASK    What do you notice about these children? (One is low, one is in the middle, and one is high.)**

**ASK    Why are they placed low, in the middle, and high on the screen? (*do* is lowest, *re* is in the middle, and *mi* is the highest pitch.)**

Drag the *do*, *re*, and *mi* tiles on the left to demonstrate that they are moveable. Also show that the images on the right are not moveable.

Invite a child to select a pitch syllable tile on the left and drag it to the correct place beneath one of the images on the right. Repeat with two other children placing the two remaining syllable tiles.

Click Start Over to clear the entire chart. Repeat the drag-and-drop activity with other children.



Play the Song Vocal Track and point to the illustrations on the screen as the children echo and tap.

Invite a child to point to the images on the screen as the class sings echoes and taps with the Song Vocal Track. Repeat, giving other children the opportunity to lead.

### **Melody: Echo Patterns with *do, re, and mi***

Invite the children to play a melodic echo game.

Sing four-beat melodic patterns as you point to the pitch syllables on the screen. Have the children echo you and tap knees, tummy, and chest. Begin with three quarter notes followed by a quarter rest, for example:

<i>mi</i>	<i>mi</i>	<i>mi</i>	(rest)
<i>do</i>	<i>do</i>	<i>do</i>	(rest)
<i>mi</i>	<i>mi</i>	<i>mi</i>	(rest)
<i>re</i>	<i>re</i>	<i>re</i>	(rest)
<i>do</i>	<i>do</i>	<i>re</i>	(rest)
<i>do</i>	<i>re</i>	<i>re</i>	(rest)
<i>do</i>	<i>mi</i>	<i>mi</i>	(rest)
<i>mi</i>	<i>do</i>	<i>do</i>	(rest)

Experiment with different combinations of syllables and easy rhythm patterns.



# Song Notation

## Do, Re, Mi Tapping Song

### Form: Echo (Call and Response)

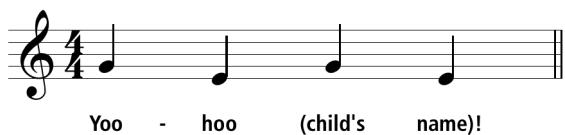
The children will explore echo in a call-and-response song.

**ASK** **What is an echo?** (Coach the children toward appropriate answers.)

Further explain to the children that when we hear an echo, we are hearing a pattern or a melody repeat, usually at a softer level. What we hear is a sound or sound pattern as it bounces off something far away. It bounces back to our ears, and we hear it as an echo.

**SAY** Now, echo what I sing to you.

This activity is designed to reinforce vocal production, listening, and tone matching skills. Ask the children to stand in a circle around the perimeter of the classroom, facing the center. (Position yourself in the circle or in the center.) Cup your hands around your mouth in a calling gesture and sing this to a particular child:



Yoo - hoo (child's name)!

The child you called cups his or her hands around the mouth and echoes back, slightly softer. Continue calling to different children, using variations, such as:

- Different sets of pitches for the tone call.
- Instead of echoing back to you, let each child call the name of another child across the room, until all have had a chance to sing an echo.

**SAY** Here is a song that has echo parts. Listen and raise your hand when you hear an echo.

Play the Song Vocal Track: Do, Re, Mi Tapping Song and observe whether the children raise their hands when the children in the recording echo the phrase sung by the adult.

**SAY** It's time to sing the song. You sing the echo parts.

Play the Song Vocal Track again and have the children sing the echo (*Response*) phrases. When the children are singing confidently, perform the song with the Song Accompaniment Track, with you singing the *Call* phrases and the class singing the echo (*Response*) phrases.

### Assessment: Activity

The children will demonstrate their understanding of echo by singing a call-and-response song.

Play Song Accompaniment Track: Do, Re, Mi Tapping Song and ask the children to sing the echo (*Response*) phrases after you sing the *Call* phrases.

If the children find singing with the Song Accompaniment Track too challenging,

- Cue the children when they are to sing.
- Have the children sing along with the Song Vocal Track instead.

Observe whether the children sing the echo (*Response*) phrases correctly and at the appropriate time(s) during the song.



## Play-Along (Percussion)

### A la rurru niño (Hush, My Little Baby)

Interactive Learning and Presentation Options:	Audio Options:
<ul style="list-style-type: none"> <li>• Play-Along (Percussion) Notation (Projectable)</li> <li>• Song Notation (Interactive Performance): A la rurru niño</li> <li>• Song Notation (Interactive Performance): Hush, My Little Baby</li> <li>• Instructional Activity (Interactive): Grizzly Bear</li> <li>• Listening Animated Map: Grizzly Bear</li> </ul>	<ul style="list-style-type: none"> <li>• Song Vocal Track: A la rurru niño</li> <li>• Song Vocal Track: Hush, My Little Baby</li> <li>• Song Accompaniment Track</li> </ul>

#### Dynamics: Identifying, Performing, and Comparing Loud and Soft

The children will identify, perform, and compare loud and soft dynamics by listening and playing classroom percussion instruments.

As a way of introducing the song, play Song Vocal Track: A la rurru niño and ask the children to listen for the word *niño*, which means "baby." Have them raise their hands every time they hear the word *niño*.

**ASK** **What do you think this song is about?** (Answers will vary.)

**Is the song sung loudly or softly?** (softly)

Project Slide 1 of Play-Along (Percussion) Notation (Projectable): A la rurru niño. Guide the children to explore and experience the musical concept of dynamics; specifically, loud and soft. Using a hand drum, make a gentle, circular motion on the drum with an open palm for a soft sound. Then loudly tap the drum twice.

**ASK** **Which sound was soft?** (the circular motion)

**Which sound was loud?** (the tapping on the drum)

Perform the two different dynamic levels with the hand drum again and have the children identify loud and soft by

- Holding an index finger to their lips (as if to give a "shush") when they hear the soft sound.
- Putting their hands in the air when they hear the loud sound(s).

Project Slide 2. Play the Song Vocal Track again and guide the children to follow the icons that correspond with the play-along pattern. *Note:* The play-along pattern is a dotted half note played softly, followed by a quarter-note/half-note rhythm played with loud taps. While the children listen, trace a circle on the first icon, and then tap the two green icons. Perform the full play-along pattern on a hand drum several times, along with the Song Vocal Track, until the children anticipate and move accordingly.

Explain to the children that playing loud and soft is a way to perform music expressively.



**SAY** Let's play the drums. Let's perform with expression.

Pass out hand drums. Play the Song Vocal Track again. Invite the children to perform the soft and loud patterns while you

- Trace and tap the icons on Slide 2 the first time the vocal plays.
- Cue the children with the previous movements for loud and soft (finger to lips and hands in the air) during the second vocal.

Project Slide 3. Play the Song Vocal Track through the introduction and first vocal and model playing the pattern to aid the children's success. If there are not enough drums for all the children to play, have a small group or half the class play and then repeat. Engage the children who are not playing drums by having them perform the loud and soft movements with you.

You may wish to sing the song in Spanish or English while the children play the percussion play-along. If you are having them play with the recording, note that there is an 8-measure introduction, the vocal repeats twice, there is a 16-measure interlude, and then the verse repeats twice again, followed by a 4-measure *coda*. The rhythmic pattern of the play-along may be played during the introduction, interlude, and *coda*, or just on the verses.

Next, spend some time discovering other sounds that can be made on the drum. Guide the children to explore and demonstrate awareness of dynamic contrasts.

**ASK** **What other sounds can we make using our drums?**

(Answers will vary; the children may suggest scratching on the drum, tapping with one finger, or tapping on the inside of the drum or the side of the drum.)

Invite the children to play their own sounds.

**ASK** **When we play all together, is it loud or soft?** (loud)

**What could we do to keep the sounds softer for the lullaby?**

(Accept a variety of answers.)

Help the children answer the second question by having only half the class play during the instrumental sections; then on your verbal cue, have them pass their drum(s) to another child so the other half of the class gets a chance to create soft sounds.

**SAY** Let's play our soft and loud pattern during the song. Then, play the drum your own way. Listen for my cue to pass your drum to someone else.

Remind the children to identify at which dynamic they should play their drums during the middle section.

**SAY** You may play louder or softer, but let's be sure we play with expression and not wake the baby.



After they play, have the children identify and compare the dynamics with which they performed.

**ASK    Were our sounds loud or soft?** (Answers will vary.)

With Slide 3 of the Play-Along (Percussion) Notation (Projectable) projected, play the Song Vocal Track a final time and have the children

- Listen during the introduction.
- Perform the loud and soft pattern during the first vocal.
- Create their own sounds during the instrumental interlude.
- Return to performing the loud and soft pattern for the second vocal.

You may want to collect the drums during the *coda* (the final four measures). Make a game of it by putting them away as though they are sleeping babies.

### Assessment: Activity

The children will demonstrate their understanding of loud and soft dynamics by playing classroom percussion instruments.

Hand out hand drums to the children. Project Slide 3 of Play-Along (Percussion) Notation (Projectable): *A la rurru niño*. Play Song Vocal Track: *A la rurru niño* or *Hush, My Little Baby* and have the children

- Listen during the introduction.
- Perform the loud and soft pattern during the first vocal (which is repeated).
- Create their own sounds during the instrumental interlude.
- Return to performing the loud and soft pattern for the second vocal (which is repeated).

At the end of each vocal section, pause the recording and

**ASK    What does the soft pattern sound like?**

(Observe that a volunteer plays their hand drum softly, with the circular pattern they have already learned.)

**What does the loud pattern sound like?**

(Observe that a different volunteer plays their hand drum loudly, with the tapping pattern they have already learned.)

Repeat the questions and ask for new volunteers, observing that each child is identifying, comparing, and performing loud and soft dynamics.

### Extension Activity

To have the children explore different levels of loud and soft dynamics, use Listening Animated Map: *Grizzly Bear* and the accompanying Teacher Notes.



## Song Notation

### A la rurru niño (Hush, My Little Baby)

<p><b>Interactive Learning and Presentation Options:</b></p> <ul style="list-style-type: none"> <li>• Song Notation (Interactive Performance): A la rurru niño</li> <li>• Song Notation (Interactive Performance): Hush, My Little Baby</li> <li>• Song Notation (Animated): A la rurru niño</li> <li>• Song Notation (Animated): Hush, My Little Baby</li> <li>• Song Notation (Projectable)</li> <li>• Song Notation (Printable)</li> <li>• Song Keyboard Accomp. (Printable)</li> </ul>	<p><b>Audio Options:</b></p> <ul style="list-style-type: none"> <li>• Song Vocal Track: A la rurru niño</li> <li>• Song Vocal Track: Hush, My Little Baby</li> <li>• Song Accompaniment Track</li> <li>• Song Pronunciation Practice Track</li> </ul>
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### Dynamics: Identifying and Comparing Same and Different in Louder and Softer

The children will compare and identify loud and soft dynamics through singing, listening, and performing gross non-locomotor movements.

Introduce the song by inviting the children to pretend that they are about to go to bed and that they may take a favorite toy with them. Let them tell

- Which toy they would choose.
- Whether the toy feels soft.
- What sense will help them decide how the toy feels. (touch)

Guide the children to explore and experience the music concept of dynamics. In this lesson, they will explore loud and soft.

Play Song Vocal Track: Hush, My Little Baby. Invite the children to close their eyes, and to listen to whether the music is soft, sleepytime music, or whether it is loud and might better fit a parade.

**ASK Was the music soft, sleepytime music, or loud, parade music?**  
(soft, sleepytime music)

**What other words could we use to describe the music?** (quiet, gentle, smooth, etc.)

Project Slide 1.

**SAY** “Hush, My Little Baby” is a lullaby. Lullabies are sung to help babies and small children go to sleep.

Invite the children to

- Hold an imaginary baby or stuffed animal in their arms.
- Gently rock it as they listen again to the Song Vocal Track.



Echo-sing the song with the children, two measures at a time. When they are comfortable with the song,

**ASK How do you think we should sing and move for a lullaby? Should it be soft and gentle, or loud and bouncy?** (soft and gentle)

Invite them to sing with the Song Accompaniment Track, rocking as they sing. Encourage them to watch each other move. Help them to identify which movements would be the most helpful in lulling a child to sleep.

**SAY** I'm going to sing the song again for you. Listen and see if the song stays the same, or if something changes.

Now guide the children as they explore and demonstrate awareness of the contrast between loud and soft. Sing the song again, this time starting relatively loudly with big swaying motions. As you progress through the song, sing softer and move with smaller motions.

**ASK Did the song stay the same, or was something different?**  
(Something was different: the song started louder, and then got softer.)

Have the children form a circle. Lead them in generating various types of swaying movements, from arms swaying overhead to small rocking movements at their waists.

**SAY** Please join me this time, and let's pretend that the baby is wide awake when we start singing. As baby goes to sleep, let's get softer and softer, making our motions smaller and smaller.

Lead the children in singing as you did earlier, starting relatively loudly with big swaying motions. As you progress through the song, sing softer and move with smaller motions.

**SAY** Now let's try the opposite: Let's start very softly, and sing a little louder, bit by bit, until we gently wake the pretend baby.

**ASK Should we move the same way if we start softly and get louder?**  
(No, our motions should start small and get bigger.)

Lead the children as they repeat the process, first singing softly, and then louder, with the accompanying actions.

Guide the children to discover that by singing louder and softer, they contribute to the expressive quality of the song. Help them compare other known songs and discuss whether additional songs could be performed differently by getting louder or softer. In addition, encourage them to sing expressively with each new song that they learn.

### Assessment: Activity

The children will demonstrate an understanding of dynamics by comparing and identifying loud and soft dynamics through singing and performing gross non-locomotor movements.

Play the Song Accompaniment Track and invite the children to sing "Hush, My Little Baby" loudly. Then play the Song Accompaniment Track again and ask them to perform it softly. Listen to confirm that children perform the song with different dynamic levels.



When both performances are complete,

**ASK    Were the two performances the same or different?** (different)

**Which was louder?** (the first)

**Which was softer?** (the second)

Next, ask the children to sit in their own spaces throughout the room. Invite them to respond to the music they hear by swaying their arms overhead when the music is louder, and lowering their arms toward their laps when the music is softer.

Either play the Song Vocal Track and adjust the volume, or sing "Hush, My Little Baby" to the children yourself, varying the dynamic levels in an expressive manner.

Observe the children's success in identifying louder and softer by singing and moving appropriately.

### Music of America & World Cultures: Mexico

The children will sing a folk song from Mexico.

Explain to the children that "A la rurru niño" is a folk song from the country of Mexico.

Using the Song Pronunciation Practice Track, help them to learn the Spanish words. Point out that "niño" refers to a baby boy, "niña" refers to a baby girl, and that "duérmete" means sleep.

Play Song Vocal Track: A la rurru niño and have the children listen to a performance of the folk song in Spanish. Then play the Song Accompaniment Track and invite the children to sing the song in Spanish.

### Assessment: Activity

The children will demonstrate their ability to sing a Mexican folk song in Spanish.

Play the Song Accompaniment Track and invite the children to sing "A la rurru niño" in Spanish.

Listen and observe that the children sing accurately and pronounce the Spanish lyrics correctly.

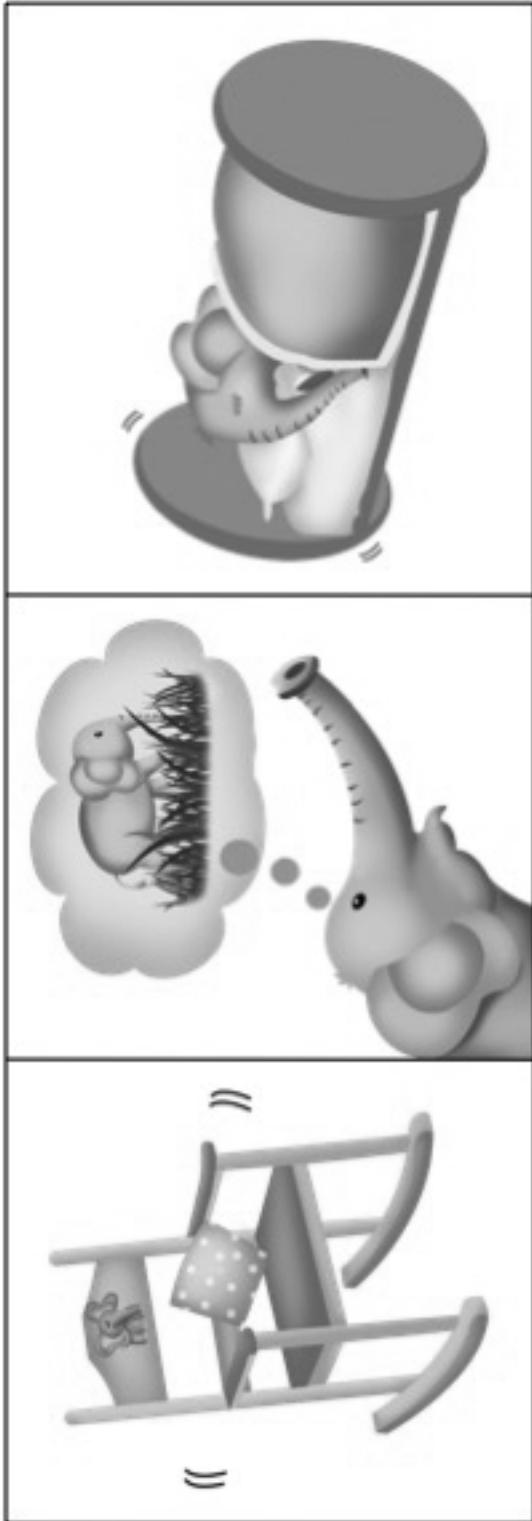
### Extension Activity

For additional movements to reinforce expressive performance of the song, lead the children as they perform the following motions while they sing "Hush, My Little Baby" with the Song Accompaniment Track:

- *Hush, my little baby:* Place index finger in front of mouth.
- *Close your sleepy eyes:* Gently cover eyes.
- *I will sing a song for you:* Place hand gently over heart.
- *Lulla, lullaby:* Cross hands at wrist and sway on the beat as if rocking a baby to sleep.

# Jimbo's Lullaby

by Claude Debussy





# Listening Activity (Projectable)

## Jimbo's Lullaby (Debussy)

### Interactive Learning and Presentation Options:

- Listening Activity (Projectable)

### Audio Options:

- Song Vocal Track: Elephant Song
- Song Accompaniment Track: Elephant Song
- Listening Track

### Textures: Layers of Sound

The children will identify and respond to layers of sound through movement; first, with melody alone, and then melody with an underlying beat.

Play Song Vocal Track: Elephant Song and invite the children to sing along.

**SAY** After playing all day long, the elephant must have been very tired.

**ASK** **What kind of music would we use to help a child go to sleep?**  
(Answers may include: a lullaby; slow, soft, and gentle music.)

**SAY** A composer named Claude Debussy wrote a lullaby for his daughter "Chouchou's" toy elephant. (Note: "Chouchou" was Debussy's nickname for his daughter.)

Invite the children to imagine that Chouchou's elephant is alive and playing. Perhaps the baby elephant is tired and fussy, with eyes open and blinking.

Display Listening Activity (Projectable): Jimbo's Lullaby (Debussy), Slide 1, and read the text aloud.

Play Listening Track: Jimbo's Lullaby (Debussy) and invite the children to listen for the short sounds played higher and shorter on the piano that suggest "blinking eyes."

**ASK** **What else might a child do before falling asleep?** (Answers may include rub eyes, stretch, and yawn.)

Tell the children to imagine that Chouchou watches her elephant and sees the "baby" rub its eyes, stretch, and yawn, and she decides to rock it to sleep.

Display Slide 2.

Have the children mime rocking a baby to sleep. Then invite them to listen to the recording and

- Pretend they are the baby elephant and mime blinking, yawning, and stretching.
- Pretend to be Chouchou and rock the elephant to sleep when they hear the "rocking" music. (Note: Beginning at 0:57, the music now includes a strong beat with melody.)



- Pretend to be the elephant sleeping and dreaming. (Note: You may want to give them soft verbal cues to engage them in this section. Suggested time markers for cues include 1:23, 1:51, and 2:49.)
- Pretend to be Chouchou putting the sleeping elephant in its bed: covering and stepping away softly and slowly (begins at 3:07).

Play Listening Track: Jimbo's Lullaby (Debussy).

After the children have listened and mimed the story, guide them in describing, in their own words, the different textures in the music.

**ASK** **How is the music different when Chouchou rocks the elephant to sleep?** (You can hear the elephant and the rocking chair. In the beginning, you can only hear the elephant.)

Display Slide 3.

Play Listening Track: Jimbo's Lullaby (Debussy) again. Have the children listen and raise their hand when they hear each section. You may want to print the slide so each child can touch the matching picture.

### Assessment: Activity

The children will demonstrate their understanding of texture by moving to a song.

Project Slide 3 of Listening Activity (Projectable): Jimbo's Lullaby (Debussy). Guide the children through the bulleted list of movements they learned above for Slide 2 as you play Listening Track: Jimbo's Lullaby (Debussy). Ask individual volunteers to stop their movements for a moment and tap a picture on Slide 3 when they hear the section described by the picture. Observe that the children change their movements as the texture of the music changes.

### Tips for Teachers: Differentiated Instruction (Deaf and hearing-impaired listening strategies)

Children who are deaf or hearing impaired, and who attend music classes with their peers, generally learn to value music for themselves and others more than those who attend a specialized, separate school. You do not need to change important curricular goals for listening when a deaf child is part of the class, since a variety of experiences are part of every music program. Lessons that are specifically directed toward listening often engage children in some form of movement activity as well, whether simple or more complex. Tapping the beat/rhythm, performing dance movements, or playing instruments can be learned visually and performed at a steady tempo, using natural cues (conducting), as necessary. Some deaf children report hearing "something" when music is playing, although a variety of factors contribute to how much and what is heard (severity of the disability, listening venue, volume, timbre). Children enjoy the pleasure of making music alongside their typical peers.