Singing in the Creative Music Classroom

Charlie Tighe
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The Lion Sleeps Tonight

One Song, Many Versions

Interactive Learning and Presentation Options:	Audio Options:
• Enrichment Activity (Projectable): The Lion Sleeps Tonight	• Song Vocal Track • Song Accompaniment Track

Integrated Curriculum: Social Studies

Students will learn about and discuss the history and journey of the song, "The Lion Sleeps Tonight" from its African roots to Broadway musicals and Hollywood films.

NOTE: This activity includes an optional student research project.

Display Enrichment Activity (Projectable): The Lion Sleeps Tonight.

SAY   The song, "The Lion Sleeps Tonight," has been heard all over the world. In "One Song, Many Versions," we will explore some of these versions.

ASK   **Where have you heard it?** (in the movie, "The Lion King" and other answers)

SAY   Let's find out who wrote the song, how the song has changed, and learn about the performers who have made the song famous.

Read aloud the text on Slide 1.

Mention that the original 1939 recording of "*Mbube*" (lion) (pronounced "mboobeh") by Solomon Linda may have only been heard by people in South Africa, particularly the Zulu people. The group, The Evening Birds, recorded the song *a cappella* (voices alone without instruments).

Advance to Slide 2 and read the text aloud.

Isicathamiya (pronounced "eeseecathameeya") a cappella style has been made famous by the South African Zulu group, Ladysmith Black Mambazo. Paul Simon and other American artists have recorded with this well known, all-male *a cappella* group. Ladysmith Black Mambazo choreographed their singing and produced a sound that is characterized by close harmonies, a wide vocal range, strong emphasis on the bass part and a featured falsetto (high range) soloist.

SAY   American folk musicians learned the Zulu song, "*Mbube*" about 10 years after it was first recorded by Solomon Linda.

Advance to Slide 3 and read the text aloud.

Mention that folk singers like Pete Seeger and The Weavers, the Kingston Trio and others were very popular in the 1950s and 60s. The Zulu song, "*Mbube*" quickly became "*Wimoweh*" and a top 20 hit in the USA.

SAY   The journey of the song continued…

Advance to Slide 4 and read the text aloud.

Mention that the 1961 version of "The Lion Sleeps Tonight" was the Number 1 hit in the USA. Explain that this song from South African Zulu roots became a mainstream American, popular hit song. What a remarkable journey!

NOTE: This activity may END here or conclude with the student research project below.

Integrated Curriculum: Language Arts (Extension Activity)

Students will research, analyze, and compare several versions of "The Lion Sleeps Tonight."

Advance to Slide 5.

Read aloud the text and continue to project it during the student research.

Ask students to work with a partner to answer the three on-screen prompts.

List all the versions of the song mentioned in this Enrichment Activity on a class chart or board:

"*Mbube*" by Solomon Linda and the Evening Birds

"The Lion Sleeps Tonight" by Ladysmith Black Mambazo

"*Wihmoweh*" by Pete Seeger and The Weavers

"*Wihmoweh*" by the Kingston Trio

"The Lion Sleeps Tonight" by the Tokens

Find different versions of the song on "YouTube" or get students to find them at home and bring in sample recordings. Play the different versions for students to hear and analyze.

Ask students to describe characteristics of the sound of several versions of the song. They could include descriptions of: tempo, dynamics, phrases, timbre (vocal and instrumental), harmony, language, and their opinions of each version. Be sure to guide students by explaining that this song has evolved into many unique interpretations, each one interesting in its own right.

NOTE: Other versions of this song may also be heard within the soundtrack of the films "Coming to America," and "The Lion King."

Allow students to share their findings with the entire class. Invite your class to vote for their favorite version.

Song Notation

Coffee Grows on White Oak Trees

Interactive Learning and Presentation Options:	Audio 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) • Instructional Activity (Interactive)	• Song Vocal Track • Song Accompaniment Track

Rhythm: Meter in 3 and Meter in 2

Students will experience meter in 3 and meter in 2.

Display Song Notation (Projectable): Coffee Grows on White Oak Tree.

Read the text.

Play the Song Vocal Track and encourage students to listen and silently pat the beat. On the second and third verses, lead students in performing a quiet pat-clap movement on the beat, but switch back to silently patting the beat on the refrain. Lead students in singing on the refrain as they are comfortable doing so.

ASK **How did we change the way we showed the beat with our hands?** (Students patted the beat silently on one section and performed a pat-clap pattern on the other.)

When we used the pat-clap motion to show the beat, how were the beats grouped? (in sets of 2) If students do not know the answer, ask them if the beats were grouped in sets of 2 or sets of 3.

Why didn't we continue to use the pat-clap motion to show the beat on the first section (refrain)? (The beats on the refrain were grouped in sets of 3.)

Play the Song Vocal track again and lead students in performing a pat-clap-snap pattern on the beats of the refrain and a pat-clap motion on the beats of the verses, to reinforce the meter in 2 and the meter in 3. Encourage students to sing on the refrain.

Display Slides 2-8.

Ask students to read the text aloud together, and to notice the places where the song changes to meter in 2 (at the beginning of the verses: Slides 3, 5, and 7).

Lead students in speaking the words of verse 1 in rhythm. Encourage them to enunciate the "T" in "Two, the "m" in the word "middle," and the "k" of "can't." Sing verse 1.

Speak and then sing the words of verse 2 in the same manner (enunciate the "Sw" of "Swing", the "n" of another, and the "y" of "you'll").

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Speak and then sing the words of verse 3 in the same manner (enunciate the "F" of "Four" and the "m" of "middle").

Play the Song Vocal Track and invite students to follow the notation as they sing focusing on their crisp enunciation. They may continue to perform the pat-clap-snap and pat-clap movements.

Display Slide 9.

ASK   **Which section of this song is written in meter in 3?** (the refrain or first section)

ASK   **Which section is in meter in 2?** (the verse)

ASK   **Do you know any other songs that have meter in 2?** (Answers will vary.)

ASK   **Do you know any other songs that have meter in 3?** (Answers will vary, and may include "America," The Star-Spangled Banner," "Happy Birthday to You," "Take Me Out to the Ball Game," "Silent Night," and "We Wish You a Merry Christmas.")

Display Slide 10.

Divide the class into pairs and have each student select a nonpitched percussion instrument. Explain that they will take turns playing the beats of the measures, and that the first person plays only on the downbeat, or beat number 1. Point out that in meter of 3, the second person will play two beats on beats 2 and 3, while in meter in 2, the partners will each play one beat per measure.

Play Song Vocal Track: Coffee Grows on White Oak Trees and assist students in performing the task. Switch jobs and repeat.

When students have mastered this activity, ask for volunteers to demonstrate for the rest of the class.

Assessment: Formal

Students will demonstrate their ability to distinguish the difference between songs in meter in 2 and songs in meter in 3.

Display Instructional Activity (Interactive): Coffee Grows on White Oak Trees.

As a class, or individually, have students answer each question. At the end of the activity, a score sheet is posted, which can be copied and placed in students' portfolio if desired.

For more detailed instructions, see Instructional Activity (Interactive) Teacher Notes: Coffee Grows on White Oak Trees.

Song Notation (Interactive Performance)

Use the Interactive Player to adjust the tempo when students are learning to sing the song. Play the song at a slow enough tempo that students can sing through the song without hesitation. The tracking feature supports students in following the notation as the music plays. In the Digital Mixer, turn off the Vocals. Then play only the accompaniment while students sing the entire song.

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Instructional Activity (Interactive)

Coffee Grows on White Oak Trees

Interactive Learning and Presentation Options:	Audio Options:
• Instructional Activity (Interactive): Multiple Choice	• Song Vocal Track • Song Accompaniment Track

Rhythm: Meter in 2 and Meter in 3

Students will listen to examples of meter in 2 and meter in 3 and distinguish between the two meters.

Review the definition of meter. (The way beats of music are grouped, often in sets of two or three.)

Explain to students that they will be listening to short examples of music that are in meter of 2 or 3. Ask them to read the question carefully before listening. For each of the 10 questions, they will press the Play arrow to hear the music for each choice. Suggest that they listen to each example carefully and silently pat the beat to determine if the meter is in 2 or 3. Remind students that for meter in two, a quiet pat-clap pattern fits nicely, and for meter in 3, a quiet pat-clap-snap movement works well.

Students will then select the choice that best answers the question by clicking the button to the left of the letter. They can then click the "Check answers" button at the bottom of the page to see if they are correct.

Students may press the Play arrow to hear the music again. When the correct selection has been made, they should click the right arrow to advance to the next question. They cannot advance until the correct answer has been chosen.

Display Instructional Activity (Interactive): Coffee Grows on White Oak Trees. Proceed through the activity.

This activity works equally well for whole-class instruction, as a small group or center activity, and for individual students.

For further experience with meter in 2 and meter in 3, refer to Song Notation (Projectable): Coffee Grows on White Oak Trees and its corresponding Teacher Notes.

Instructional Activity (Interactive)

Old Blue

Interactive Learning and Presentation Options:	Audio Options:
• Instructional Activity (Interactive): Drag and Drop	• Song Vocal Track • Song Accompaniment Track

Rhythm: Long and Short Sounds

The children will learn to distinguish long and short sounds.

Play the Song Vocal Track and invite the children to sing "Old Blue" while silently patting the quarter-note pulse during the refrain.

Isolate the refrain. Sing the refrain while silently patting the quarter-note pulse.

SAY Some of the sounds in the song are long, and some of the sounds are short.

Sing the refrain again. This time lead the children in showing the long sounds by slowly moving both hands apart horizontally as the long notes are sustained. Quietly tap the short sounds.

ASK **In this song, which words are long?** (*Blue, you*)

Sing the refrain again, using *long* and *short* instead of the lyrics. While singing, quietly tap the short notes and move hands apart on the long, sustained notes. (*short, short, long_____, short, short, short, long_____,* [repeat])

Reading and Notating Music: Iconic Notation

The children will notate the refrain of the song "Old Blue."

Display the Instructional Activity (Interactive): Old Blue.

Sing the refrain and point to the white rectangles on the right side of the screen (one rectangle per quarter note), so that the children can see how the rectangles correspond to the rhythm of the melody in the song.

SAY When we read music, we always begin at the top, and read from left to right. When we are finished with one row, we go on to the next row, and read from left to right again. This is exactly the same way we read and write words in sentences.

Sing and point again to reinforce scanning the page from top to bottom, left to right.

Invite a child to point to the rectangles as the class sings the refrain. (*Note:* If the page is projected, you may wish to use a pointer or mallet to extend a child's reach.)

On the lower left of the screen, point out the different dog bone icons that the children will use to notate the refrain. (short bone, left bone-end, right bone-end, bone extension)

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Click and drag the tiles on the left side of the screen to demonstrate that each of them is moveable. Show the children that the rectangles on the right side are not moveable.

Invite the children to watch as you drag and drop two small bones to the first two rectangles as you slowly sing the words *Come on*.

ASK   **What is the next word in the song?** (*Blue*)

What size bone do we need for Blue? (a long bone)

Drag the left bone-end to the third rectangle on the first row.

ASK   **What was the other long word in this part of the song?** (*you*)

Where does the word *you* begin? (Invite the children to sing as you point to the rectangles on the chart so that they discover that *you* begins on the fourth rectangle of the second row.)

SAY   Let's figure out how long these *long* bones need to be.

Invite the children to sing *Come on, Blue, you good dog* as you point to the rectangles on the first and second rows of the chart.

ASK   **Where does the word *Blue* end?** (Place the right bone-end where the child indicates and check by singing *Come on, Blue, you good dog.* Continue until they have discovered that *Blue* ends on the last rectangle on the first row.)

Drag the right bone-end to the last rectangle of the first row.

ASK   **How shall we complete this long bone?** (Place three bone extensions between the left and right bone-ends.)

While touching the bones to reinforce the iconic notation, sing the first part of the refrain, using the words *short and long.* (*short, short, long_____, short, short, short, long_____,* etc.)

Touch and drag three small bones to the beginning of the second line as you sing *You good dog*.

Ask the children to suggest where to place the right end-bone for the word *you*. Place the right end-bone where the children indicate and check by singing *Come on, Blue, you good dog, you.* Continue until they have discovered that *you* ends on the last rectangle on the second row.

ASK   **What words come next?** (*Come on, Blue, you good dog, you.*)

Are the words the same, or different? (the same)

Invite the children to drag and drop the tiles to notate the second half of the refrain. (They will reproduce the iconic notation as completed in the first half of the refrain.)

To check their work, have children sing the second half of the refrain using *short* and *long,* while touching the bone tiles.

Sing the song "Old Blue" again, using the lyrics, while touching the bone tiles.

Click the Start Over button to clear the chart and allow other children to place bones on the chart.

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Performing on Instruments: Nonpitched Percussion

The children will perform rhythms of "Old Blue" on nonpitched percussion instruments.

Play the Song Vocal Track and invite the children to sing the song.

On the refrain, have the children play the long pitches on triangles and let the sound ring. (*dog, Blue, you*) For the words with short duration, play the rhythm on rhythm sticks or other nonpitched percussion instruments.

ASK **On the first part of the song, which words were long?** (*dog, Blue, too*)

SAY Now lets play our percussion instruments with the entire song. Play triangle on all long sounds. Play your other nonpitched percussion instruments on the short sounds.

Play the Song Vocal Track and invite the children to play all the notes with long durations on triangles, and the notes with short durations on the other nonpitched percussion instruments.

Assessment: Activity

The children will demonstrate their understanding of long and short sounds by echoing rhythmic patterns.

Sing or speak short rhythmic patterns using the words *long* or *short*. Then invite the children to echo either by singing, speaking, or playing on classroom instruments.

Play a short rhythmic pattern on the piano, or another classroom instrument, then ask the children to echo the pattern by singing or saying the words *long* and *short*.

Observe the children's success in distinguishing and correctly reproducing the long and short sounds.

Song Notation

A Hero in Us All

Interactive Learning and Presentation Options:	Audio 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) • Enrichment Activity (Projectable)	• Song Vocal Track • Song Accompaniment Track • Listening Track: Tambor (Tower) • Listening Track: Triptych (Schuman) • Listening Track: Trumpet Voluntary (Clarke)

Singing in Two-Part Harmony

Students will experience singing in two-part harmony.

Display Slide 1 from the Song Notation (Projectable).

ASK **What is your definition of a hero?** (Someone who does something brave, such as rescue a baby from a burning building. A person who is admired by lots of different people.)

Name a hero you know or know about. (Firefighters; people who serve in the armed forces; police officers, etc.)

Move forward to Slide 2.

ASK **What is the term we use to describe two or more pitches being played or sung together?** (harmony)

You may also wish to share more detailed information as follows:

In a melody line we see a single line of music move horizontally. When two or more lines of music occur at the same time, think of the musical notes stacking on one another vertically. When those "stacked" pitches are played together, the result is "harmony."

SAY Let's learn to sing this two-part song.

Project Slide 3 and play the Song Vocal Track as students follow the notation on the Song Notation (Projectable) and pat the beat on their thighs.

Using the Song Notation (Interactive Practice) teach the song using the following steps. To learn the verse have students

• Tap the beat lightly on their thighs and chant the words for verse 1. (If students are struggling with some of the rhythms, have them clap the rhythm while listening to recording again.)

• Sing the melody while tapping lightly on their thighs and emphasize that they should be sure to sing the full duration of their half notes.

• Have everyone sing verse 1 together.

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To learn the two different parts of the chorus (refrain) have students

- Step to the beat while speaking the words of Part I in the chorus (refrain).
- Sing Part I of the chorus with the accompaniment.
- Sing verse 1 and continue on to sing Part I of the chorus so they are able sing the entire song.

Assign either small groups of students or soloists to sing the phrases for Solo A, B, C, and D. Remind students that this song is a single song selection from a musical, and that each solo part is a character in the production.

To show students how there are slight variations in the melodic line between the two verses, invite a student to come to the front of the room and point to places in the notation in verse 2 that are different from verse 1. (See measures 6 and 12 from the beginning of each verse.)

Discuss why the rhythm has to be altered slightly in verse 2 to accommodate the additional words. (There is an additional quarter-note syllable that is sung: m. 6 the word "you"; m. 12 the word "make.")

Have the students listen to the recording again and share their observations about Part II in the chorus.

ASK **How is it the same or different, compared to Part I?** (Part II is an echo of Part I except that the rhythm of the echo is notated in quarter notes instead of half notes.)

Challenge the class to sing Part II of the chorus without speaking the words first. Have students two-finger clap the rhythm while singing. Then have students sing verse 2 with Part II of the chorus.

Separate the class into two groups and have them sing Part I and Part II of the chorus.

Have students switch parts and sing again so they are comfortable singing either part of the chorus.

Assessment: Activity

Students will demonstrate an understanding of melody and harmony by singing a song in unison and two-part harmony.

Invite an individual or small group to sing the solo parts in "A Hero in Us All." Have the rest of the class sing the melody where indicated on page 2.

Have students sing the song again. This time, have all of the singers sing the harmony Part II.

Invite another soloist to sing. Divide the class into two groups to sing the song with the Song Vocal Track. Have each group take turns singing the harmony part, Part II.

Assign a different soloist and challenge students to sing the song without the recording. Have both groups take turns singing the harmony, Part II. Then have students pair up and share their self-assessments of their singing of both the melody and harmony parts of the song.

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Observe students' ability, individually and as a group, to perform the melody and the harmony parts of "A Hero in Us All" with accurate intonation.

Challenge Extension Activity: Listening

Students will listen to a variety of musical examples and discuss whether the music has consonant or dissonant harmony.

ASK **Does harmony always have a pleasant sound?** (Answers may vary.)

SAY Harmony can be either consonant or dissonant. A group of notes that sound pleasant to most people when played at the same time is an example of *consonance*. *Dissonance* is a combination of notes that sound harsh when played together.

Sometimes composers write dissonant harmony to provide stress and tension and then will resolve this by making the harmony consonant again. A relief to the listener.

ASK **Have you ever watched an action, adventure, or frightening movie without the sound on?** (Answers may vary.)

SAY The movie may not have as much excitement or emotion when the sound is off. Often, the composer will add dissonant harmony at key places in a movie scene to create an uncomfortable feeling in the audience.

Play the Song Vocal Track: A Hero in Us All and ask students if the music they hear is consonant or dissonant. (consonant)

Play the beginning of Listening Track: Tambor (Tower).

ASK **Is this selection of music an example of consonant or dissonant harmony?** (dissonant)

Play the beginning of Listening Track: Trumpet Voluntary (Clarke).

ASK **Is this selection of music an example of consonant or dissonant harmony?** (consonant)

Play the beginning of Listening Track: Triptych (Schuman).

ASK **Is this selection of music an example of consonant or dissonant harmony?** (Both; it uses consonant and dissonant harmonies.)

Teacher Notes

After the class has mastered singing "A Hero in Us All," encourage them to reflect on the meaning of the words and the message of the text. If this song is used for a performance, consider displaying a series of photos of heroes the students have identified (big brother in the armed services, grandmother who is raising a grandchild, mother who is a police officer, etc.).

Enrichment Activity (Projectable)

This activity integrates music and Language Arts with prompts to discuss what qualities make a hero. The slide presentation supports students understanding that each of us has the makings of a hero.

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Enrichment Activity

The Heroes Among Us

Integrated Curriculum: Character Education/Language Arts

Students will identify the meaning of caring actions and heroism described within the song text of "A Hero in Us All." They will identify and discuss famous heroes as well as write about lesser-known heroes in their families, neighborhood, school, and community. Finally, students will be encouraged to photograph local heroes and create a projectable slide show to be played during a performance of the song "A Hero in Us All."

Display the Enrichment Activity (Projectable): A Hero in Us All. Play the Song Vocal Track and ask students to listen to the lyrics. Then ask them to write down who they think is the hero referred to in the song. (All of us.)

Discuss Slide 1 with students.

ASK   **What is a hero?** (List all student input on a chart or board. Students may give suggestions of famous performers and video/TV celebrities. Guide the discussion to include people who help others.)

What did our song mention that heroes do? ("simple acts of kindness great and small")

NOTE: Write those words on a chart or board for reference and student focus throughout the activity.

The following slides in the projectable can be used as a sequential set of prompts for discussion and writing about heroes and heroic actions. Students will need pencils and paper or lined index cards for their own writing.

Have students read each slide and offer answers and comments for discussion. It is very important to increase participation by simply listing all student contributions. As you do, remind students about "simple acts of kindness great and small" and what caring actions might include (giving, helpfulness, protection, advice, listening, sacrifice for another's welfare, etc.).

Move forward to Slide 2 and have students identify one or more heroes in their family, neighborhood, school, or community, and write about their heroic actions. (Students will need pencils and paper or small index cards.)

Use Slide 3 as a topic for a writing prompt. Have students

- Read aloud their writing about "Heroes Among Us." (Students could first read to a partner and later volunteer to read to the whole class. You could also read aloud what students wrote if students are shy or need help.)

- Listen to others' ideas about heroes they know and what the heroes do.

Discuss with students what they may do to be a hero too. Ask for student volunteers to generate a list of ideas.

- Incorporate student-generated photographs and writing about local heroes and what they do in "simple acts of kindness great and small."

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Instructional Activity (Interactive)

A Hero in Us All

Interactive Learning and Presentation Options:	Audio Options:
• Instructional Activity (Interactive): Drag and Drop • Enrichment Activity (Projectable) • Song Notation (Interactive Performance)	• Song Accompaniment Track • Song Vocal Track

Create A Speech Canon

Students will select rhythmic-syllable word tiles to create phrases that may be used with the song "A Hero in Us All."

ASK   **What are the characteristics of a hero?** (bravery, selflessness, courage, kindness, empathy, etc.)

What are some of the qualities that distinguish a hero? (Answers may include: consideration for others; actions without consideration for himself/herself.)

Have students sing "A Hero in Us All" and then discuss the character traits mentioned in the song.

Project the Instructional Activity (Interactive) and have students create a word chain using the drag-and-drop procedure.

Invite students to

• Try various combinations of words. (Word tiles may be repeated.)

• Transfer words to body percussion.

• Pat the rhythm on their knees.

• Clap the first line of the pattern, then pat the second.

When students are comfortable saying the words with the body percussion, have them use just the body percussion and "think" the words (audiation).

When students have mastered the rhythms in the eight-bar phrase, have them try the word chain in a four-bar canon.

Have students split into two groups.

• In the first group, chant the speech piece and repeat for a total of 16-bars.

• In the second group, begin when the first group gets to the second line.

• Have the groups perform the canon on the refrain of "A Hero in Us All," using the Song Vocal Track.

For this activity to be musical, rhythms should be complementary—parts should work together and not be in competition.

To help students create a musically interesting rhythmic canon, have them look at the measures of each "staff" as they vertically align with the measure below it. In each measure, one pattern should be on the beat (convergent) at the

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• Play a four-measure canon.

For a challenge, group students together by bass, alto, soprano, and glockenspiel. Now perform a two-measure canon.

Song Notation (Interactive Performance)

Have students chant their speech piece along with the accompaniment of the song.

To practice:

• Turn the Vocals off.

• Choose the bookmark labeled Refrain 2 and have students tap the beat as they listen to the 16-bar refrain.

• Choose the bookmark again. This time have students chant their speech piece along with the accompaniment.

• Repeat until students are confident with the rhythm of the syllables.

Then have students sing the song through both verses and when they arrive at the second refrain, have students chant the speech piece during the 16-bar refrain. Students sing again during Refrain 2b as it returns in a two-part harmony version.

Enrichment Activity (Projectable)

An effective performance piece can be created by combining the student speech canon with this visual activity.

The Enrichment Activity (Projectable) helps students identify the meaning of caring actions and heroism described within the song text of "A Hero in Us All." Slide 5 presents an activity to facilitate the discussion of a group project. Using their own photos along with their descriptions of "heroes," students collaborate and create a new slide show. Compile student projects and invite students to read their writings aloud before a performance of the song "A Hero in Us All."

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Song Notation

ʻŪlili E

Interactive Learning and Presentation Options:	Audio Options:
• Song Notation (Interactive Performance) • Song Notation (Animated) • Song Notation (Projectable) • Song Notation (Printable) • Song Keyboard Accomp. (Printable)	• Song Vocal Track • Song Accompaniment Track • Song Pronunciation Practice Track • Song Vocal Track: Joshua Fought the Battle of Jericho

Elements of Music: Form

Students will use music symbols and terms, as well as movement, to identify and explain the ABA form of a song presented aurally, and will evaluate and compare the form of an additional composition.

Project Slide 1.

To introduce the Hawaiian song "*ʻŪlili E*" share the following background information with students.

SAY "*ʻŪlili E*" is a traditional Hawaiian song, portraying the beautiful and poetic language of the Hawaiian people.

The *ʻŪlili* is a small bird with very long legs. It runs along the beach, darting in and out as the waves come and go.

You will hear a ukulele in this song. The ukulele has been a popular instrument in Hawaii since the late nineteenth century.

Project Slide 2.

Play Song Vocal Track: ʻŪlili E and invite students to lightly tap the beat. Encourage students to figure out the form of the song as they watch the music notation and listen to the recording.

Pass out copies of the Song Notation (Printable).

SAY This song is in ABA form. Using the Song Notation (Printable), talk with your neighbor and discover where each section begins. (A section is lines 1–3; B section is lines 4 and 5; A section is lines 6 and 7)

Play the Song Pronunciation Practice Track and ask students to

- Echo-sing the words with the children on the recording.
- Pay close attention to the sounds of the vowels and consonants.
- Listen to how the native singer stresses the syllables of each word.

Allow students several opportunities to practice the words before singing the song.

Play the Song Vocal Track and instruct students to

- Sing with the recording.
- Sit during the A sections.
- Standing during the B section.

After singing the song, have the class describe the differences between the music for the A section and the B section. Write the answers on the board.

SAY   Now listen to another song that uses ABA form and compare it to "'Ūlili E."

Play Song Vocal Track: Joshua Fought the Battle of Jericho.

Create a table on the board with both songs listed at the top. Invite students to share their observations about the form of both songs. (Do both songs begin with the verse? How are the A sections different from the B section? Is it easy to hear each A and B section in each song?)

Have students sing "'Ūlili E" one last time with the Song Vocal Track. Guide them to create different movements for the A sections and B section.

Assessment: Formal

Students will demonstrate the ability to use known music symbols and terminology to identify and explain the ABA form of a song that is presented aurally.

Project Slide 1.

Using Song Notation (Printable): 'Ūlili E, play the Song Vocal Track and have students write the form of the song on their copies.

Have students

- Draw a circle with an A in the center or a square with a B in the center (as illustrated on the slide) above each section.
- Explain, using proper terminology, the differences between the two sections and how this relates to the form of the song.

Collect the papers and assess whether students accurately identified the A and B sections and explained the form of the song.

Instructional Activity (Interactive)

ʻŪlili E

Interactive Learning and Presentation Options:	Audio Options:
• Instructional Activity (Interactive): Drag and Drop • Song Notation (Interactive Performance) • Song Notation (Animated) • Song Notation (Projectable)	• Song Vocal Track • Song Accompaniment Track

Phrase Form: Identifying and Creating Antecedent and Consequent Phrases

Students will identify, create, sing, and perform antecedent and consequent phrases, and use the phrases in a call-and-response game.

Explain to students that you are going to sing some musical questions, and they should respond by singing their answers.

For example, you might sing, "What's the weather like today?" (*so-so la-la so-so mi*), to elicit a response like, "It is raining!" (*so mi re do*). Or sing, "Michael, what did you have for breakfast this morning?" (*so mi so mi-mi so la do'-do' ti la so*). The answer might be, "I had pancakes and grape juice for breakfast." (*so mi so-so la do' so-so mi do).*

SAY   Question-and-answer phrases in music are a lot like a conversation. When someone asks a question, the answer will often include a word or two from the question, particularly if the answer is a complete sentence. The answer needs to be related to the question and make sense. Conversations feel incomplete when a question is left unanswered, and the same is true in music.

Project Slide 2 of Song Notation (Projectable): ʻŪlili E. Guide students in singing the song using pitch syllables and hand signs.

Model by singing measures 1–4 using pitch syllables and hand signs, inviting students to sing measures 5–8, using pitch syllables and hand signs.

ASK   **What do you see and hear when we sing measures 1–4 and 5–8?** (The melody in measures 1–4 is a musical question, and the melody in measures 5–8 is a musical answer.)

Explain that musicians call a musical question an *antecedent* and a musical answer, a *consequent*. Discuss antecedent and consequent phrases in the song by asking the following questions:

- How are the antecedent and consequent phrases similar and different? (same length, different rhythms and pitches)

- Are there other antecedent and consequent phrases? (yes; measures 9–12 and 13–16; and measures 31–34 and 35–38)

- On what pitch do the antecedent phrases end? (*so* or *mi*)

- On what pitch do the consequent phrases end? (*do*)

Lead the class in singing all the antecedent phrases on pitch syllables. Then have them sing the consequent phrases on pitch syllables. Have students turn to a partner to discuss the answer to the question below.

- How do the endings of the antecedent and consequent phrases affect the way they sound? (Ending the antecedent phrases on *so* or *mi* sounds unfinished, like a question, and ending the consequent phrases on *do* sounds finished, like an answer.)

Form two groups. Play Song Accompaniment Track: ʻŪlili E and have group 1 sing the antecedent phrases, group 2 sing the consequent phrases, and everyone sing the melody at measures 18–30.

Explain that the song mentions two birds. An ʻ*ulili* is a sandpiper that migrates from Alaska to Hawaii in winter. In Hawaii, sandpipers can be seen searching for snails and clams on sandy beaches, rocky coastlines, mud flats, and streams. The second bird, the *kolea*, is a golden plover that also migrates from Alaska to Hawaii in winter. Plovers eat insects and worms found in Hawaiian coastal areas, in fields, and on lawns.

Play a "bird-call" call-and-response game, in which students improvise "bird-call" answer (consequent) phrases to the teacher's "bird-call" question (antecedent) phrases.

Write out 10 new antecedent phrases with melodies similar to the song. Use a neutral syllable and sing. Students answer with the same neutral syllable. In classrooms where solo singing is a less comfortable activity, phrases may be played on piano, barred instruments, or recorders.

Project Instructional Activity (Interactive): ʻŪlili E. Sing and sign the pitches on the tiles (diatonic major scale from *do* to *doʻ*). Then, following the instructions, invite students to create antecedent and consequent phrases.

As an example, drag and drop pitch syllables that correspond to measures 1–4 (*do-do do-mi so so-so la-so fa-la so*) and sing, "Have you ever been to Hawaii before?" Then drag and drop pitch syllables to create an answer, such as *do-do do-re mi mi-mi re-re re-re do* ("Yes, I went last year with my sister and my mom" or "No, I've never been, but I'd really like to go.")

Encourage students to create other antecedent and consequent phrases using the Instructional Activity. Remind them that the antecedent phrase should end on *so* or *mi*, and consequent phrases should end on *do*. Have them drag and drop tiles to create their antecedent ("Question") phrase, and then copy using stick notation and pitch syllables. Next, drag and drop tiles to construct a consequent ("Answer") phrase, and copy it as well. Invite students to perform by singing pitch syllables, using a neutral syllable, or using new-created words, or on piano, barred instruments, or recorders.

Assessment: Activity

Students will demonstrate accurate intonation as they perform *'Ūlili E*, a song representative of the Hawaiian culture.

Have students sing *'Ūlili E* with the Song Accompaniment Track, using pitch syllables and hand signs. Observe to be sure that their intonation is accurate.

Assessment: Activity

Students will demonstrate the ability to respond verbally to short musical examples.

After they have listened to and sung antecedent and consequent phrases, encourage students to answer with a partner the following question.

- How do the endings of the antecedent and consequent phrases affect the way they sound?

Invite partners to share their conclusions with the class. Observe to be sure that they are on track and on task in their discussion.

Assessment: Activity

Students will demonstrate the ability to perform a musical call-and-response game.

Have students improvise "bird-call" answer (consequent) phrases to the teacher's "bird-call" question (antecedent) phrases, either by singing or by playing piano, barred instruments, or recorders. Observe that students' consequent phrases are related to the antecedent phrases and end on *do*.

Assessment: Activity

Students will demonstrate the ability to compose, notate, and perform melodic antecedent and consequent phrases using the Instructional Activity (Interactive).

After students have used the Instructional Activity to create antecedent and consequent phrases, and have notated what they have composed, check their written notation to be sure that their antecedent phrases end on *so* or *mi*, and that their consequent phrases end on *do*. Observe their performances to be sure that what they perform matches their written notation.

Assessment: Formal

Students will demonstrate the ability to identify and label antecedent and consequent phrases.

Distribute copies of Song Notation (Printable): *'Ūlili E*. Have students identify and label antecedent and consequent phrases on the notation. Check the accuracy of their work.

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