



Pearson



Singing in the Creative Music Classroom

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Song Notation

Another Op'nin', Another Show

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

Reading: Sight Read a Melody with Accurate Rhythm and Clear Enunciation of Lyrics

Students will sight read a melody from a Broadway musical with accurate rhythm and develop and demonstrate appropriate large ensemble performance techniques, including clear enunciation of the lyrics.

Project Slide 1.

SAY Today we are going to analyze the rhythmic and melodic patterns of a Broadway melody, then sight sing the melody. Later in the lesson, we will focus on the clear pronunciation of words while singing, called *enunciation*.

Allow students time to silently and independently read and analyze the rhythmic and melodic patterns from the song excerpt shown on the slide.

ASK **What is the key?** (E-flat)

What is the meter? (meter in 2; $\frac{2}{2}$, or "cut time")

What is the pitch syllable for our first note? (*do* on E-flat)

What patterns do you find between line 1 and line 2? (They are the same rhythmically; melodically, they both use only the notes of the E-flat major triad; accept appropriate responses.)

Lead students to successfully complete the reading and sight singing steps below. Review and reinforce their preparation for the steps: melody (E-flat scale, tonic chord, pitch syllables) and rhythm (steady beat, syncopation).

Guide students to

- Lightly tap the steady beat (in meter in 2).
- Tap the rhythm of the excerpt, noting the syncopation.
- Sing the E-flat scale silently, then with pitch syllables.
- Sing the E-flat tonic triad, with inversions, that frame the melody.
- Sing the melody in rhythm, using pitch syllables.

After students have sight read the melodic phrase accurately, review and model the steps to reinforce learning.

Invite a student to read the definition of *enunciation* on the slide.

Tell students that enunciation is one of the most important skills that singers can have when singing in a large ensemble, such as a in a choir or as part of a large Broadway production.

Explain that during singing, the consonants of words often suffer from either too much or too little enunciation. The result is either an unmusical performance, or a performance in which the audience cannot understand the words. This proves problematic as the text of the song is of equal importance to the melody.

SAY The song “Another Op’nin’, Another Show” uses many different rhythms. The composer also used several tempo changes as an expressive music tool. The combination of lively, syncopated rhythms and tempo changes require clear enunciation among the large ensemble to promote a uniform sound. Listen to the song and notice how the singers enunciate the consonants within the words.

Project the song notation, starting on Slide 2.

Play the Song Vocal Track.

Invite students to follow the music notation and determine if they can clearly hear the words being sung on the recording.

Ask students to practice singing with clear enunciation during the ostinato-like harmony at m. 81 (Song Keyboard Accom. [Printable]: Another Op’nin’, Another Show). Have them identify the main consonants and which ones might be more difficult to perform within a large choral ensemble.

When ready, have students sing “Another Op’nin’, Another Show” with accurate rhythm and intonation, and clear enunciation of the words.

Assessment: Activity

Students will demonstrate their ability to sight read and sing different versions of an eight-measure phrase with accurate rhythm, including clear enunciation of the lyrics.

Divide the class into partners and distribute staff paper and pencils. Project Slide 1 and instruct students to alter only the rhythms within each measure of the notation on the slide.

ASK **What are some ways we could change the rhythms in this eight-measure phrase?** (Accept 2–3 appropriate responses.)

SAY With your partner, you will change only the rhythmic patterns while keeping the pitches the same. You can use quarter notes, half notes, and whole notes. You can also decide to move the placement of the tie.

Have partners share their new version with another set of partners to perform. Assess students’ ability to sight read and sing during the sharing of the revisions.

Tips for Teachers: Performer (and Audience) Etiquette for Large Ensembles

Students will discover the proper performer etiquette required if they were in a large chorus in a Broadway musical, as well as proper audience etiquette if they were attending the same Broadway performance.

ASK **What is performer etiquette? What are the appropriate things a performer should do during the concert or show?** (Accept appropriate responses.)

SAY There is more to being a performer than merely having your music prepared.

Performance etiquette is an important part of your musicianship. It includes how you are dressed, your physical demeanor, and your presence on stage. Audience members expect you to be dressed appropriately and to act professionally. Enter and exit the stage confidently. Smile at your audience during the performance and ignore mistakes made by you or others around you.

ASK **What is audience etiquette? What are the appropriate things an audience member should do during the concert or show?** (Accept appropriate responses.)

SAY It is also important to exhibit proper concert etiquette as a listener during live performances.

Some items to remember include:

- Arrive on time for the performance and stay with your group.
- No eating or drinking in the theater or music hall.
- Use “inside” voices while waiting for the performance to begin.
- Stay seated during the performance.
- Concentrate on listening and watching.
- Give the performers your full attention and applaud at the conclusion.

Assessment: Activity

Students will demonstrate and model proper performer and audience etiquette.

Have students practice performance etiquette by creating a stage area in the classroom and performing in a “mock” concert. Have them focus on demeanor and stage presence during the “concert” and include opportunities for the ensemble to enter and exit the stage. Assess their performance etiquette.

Extension Activity

Musical Theater

Invite students to discover the historical aspects of musical theater.

SAY Also known as musical comedy, the genre of musical theater is a popular form of entertainment developed in the United States and England during the twentieth century. These productions tell a story, with songs and dances integrated, contributing to plot and character development. Some productions may appear “on Broadway,” an area adjacent to the famous street “Broadway” in New York City.

Have students write in their music journals the names of musicals that they have seen or with which they are familiar.

Students may also be interested in learning of the various careers connected to musical theater.

Song Notation

The Ash Grove

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

Texture & Harmony: Singing a Song with a Descant

Students will perform a two-part song with a descant.

Project Slide 2.

Have students

- Look at the notation and follow the “roadmap” of the song.
- Read the lyrics of “The Ash Grove” and discuss their meaning.

Play Song Vocal Track: The Ash Grove and invite students to follow the notation for the melody as they listen.

Project Slide 1.

ASK Was the song sung in unison, or in harmony? (both)

When did you hear the song sung in unison? (verse 1)

When did you hear the song sung in harmony? (verse 2)

Explain to students that

- Unison singing occurs when everyone is singing the same melody.
- Harmony is created when two or more different parts are sung at the same time.
- A descant was added to verse 2 of “The Ash Grove” to create harmony.
- A descant is a second melody, usually higher than the main melody.
- The descant and melody create harmony when performed together.

Invite students to sing the melody of “The Ash Grove” with the Song Vocal Track.

Listen for places where students may not be singing the melody correctly and review the melody, as needed.

Troubleshoot rhythmic problems by playing the Song Accompaniment Track while students say the words of verse 1 and verse 2 in rhythm.

Invite students to sing the descant for “The Ash Grove” with the Song Vocal Track.

Isolate any areas where students are not singing the notes accurately.

Listen for places where students may not be holding out the dotted half note for three counts.

Troubleshoot by having students tap the steady beat while singing the descant.

Divide students into two groups to prepare them to sing both parts at the same time.

- Have group 1 speak the words of the verse 2 melody in rhythm while group 2 claps the rhythm of the descant.
- Switch the process and have group 2 speak the words in the rhythm of the descant while group 1 claps the rhythm of the melody.
- Have group 1 sing the melody of the song from the beginning with the recording while group 2 claps the rhythm of the descant and follows the words.
- Switch the process and have group 2 sing the descant of the song while group 1 claps the rhythm of the melody and follows the words.
- Finally, have students sing in two parts with the recording.
- The process should be reversed so that all students have an opportunity to learn the descant as well as the melody.

Tell students that singing a descant with a melody not only requires accurate rhythm but good intonation—the accuracy and quality of the pitch when singing together.

ASK **How would you describe the intonation when both groups sang the entire song together?** (Accept all answers.)

How can we improve the intonation? (Accept all answers and try some of the solutions as time allows.)

Assessment: Formal

Students will apply criteria to evaluate their own progress in singing in harmony.

After they have sung the song, have students write a self-evaluation of their performance in their music journals or on a separate piece of paper. Students should comment about

- Any difficulties they had in learning the melody or the descant.
- Activities that helped them to achieve success in singing the melody or descant.
- How the song sounded in harmony. Was good intonation achieved?

For continuing self-assessment purposes, encourage students to evaluate and write about their own progress in singing in harmony.

Song Notation

Grizzly Bear

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: Same and Different Phrases

The children will identify same and different phrases.

As you sing or play the Song Vocal Track, invite the children to listen to the song.

ASK What do you hear? (This question is purposefully open-ended to invite children to identify what aspects were most notable to them.)

Who are the characters in this song? (a bear and two children)

What happens in the song? (A bear is sleeping; the children are warned to be quiet; they are warned of what will happen if the bear is awakened.)

Invite the children to

- Act out the story while listening to the song again.
- Play or sing one phrase at a time.
- Agree on one motion to match each phrase. (Suggested motions: phrase 1—hands together under head; phrase 2—index finger to lips in *sh* gesture; phrase 3—hands make shaking or poking motion, or make *angry faces*. A hand motion of surprise may be made at the end of the song after the word *mad*.)
- Sing along and perform the motions.

ASK How many sections do you hear in the song? (three)

(The children may respond *four* if they are including the result of waking the bear, and if an additional movement is used during the third phrase. Remind them that the bear's anger happens at the end of the song, and is part of the third phrase.)

For additional practice, invite a small group of children to act out the characters while the rest of the class sings.

Assessment: Activity

The children will demonstrate their understanding of same and different phrases by moving.

Play Song Vocal Track: Grizzly Bear. Divide the children into two groups.

- Group 1 will sing along with the recording.
- Group 2 will perform the three (or four, depending) movements they learned to identify each phrase.

Play the Song Vocal Track again and ask the children to switch groups.

Observe that the children perform the movements correctly to identify the phrases of the song.

Song Notation (Projectable)

Display the Song Notation (Projectable).

Encourage the children to

- Talk about the picture and what the song is about.
- Sing the song and identify where the three phrases occur.

Song Notation (Interactive Practice)

Use the Interactive Player to adjust the tempo when children are learning to sing the song. Encourage the children to

- Pat the steady beat while singing the song.
- Join in singing when they are able.
- Select the phrases for listening.
- Sing along and perform their motions.
- Change the tempo.
- Change the volume. (Make sure to indicate when it is loud or soft.)
- Turn off the sound of the melody line with the Digital Mixer by moving the slider all the way to the left. (Then play only the song accompaniment while the children sing the entire song.)

For an additional challenge, play individual phrases and ask the children to show which one they hear by using the motion that matches the phrase they heard.

Song Notation (Interactive Performance)

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

Song Notation

It's Santa—Again!

Interactive Learning and Presentation Options:

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

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Rhythm and Expression: Rhythmic Patterns in 2/4 Meter; Dynamics

The children will read rhythmic patterns in 2/4 meter and use music terminology to explain, identify, write, and perform dynamics in a seasonal song.

SAY Listen to this song about Santa. As you listen, see if it feels better to keep the beat like this (pat-clap) or like this (pat-clap-clap).

Play Song Vocal Track: It's Santa—Again! and model pat-clap. Lead the children to understand that this pattern felt more natural, since the song is in duple (2/4) meter.

ASK **How would you describe the tempo?**
(moderate, like a walking speed, or *andante*)

Project Slide 1 and point to the first rhythmic pattern.

SAY Tell me what you see in this rhythm.

Lead the children to understand the features of the rhythm: the pattern is in 2/4 meter; the longest note is a half note; the shortest notes are eighth notes; the pattern also uses a quarter note; the pattern is four measures long, with a measure rest at the end.

Note: If the children are familiar with quarter rests, explain that in 2/4 meter, this rest equals two quarter rests, or two beats. (Since the meter is 2/4, a full-measure rest symbol is used.)

Have the children clap the rhythm and review as needed to solidify.

Point to the second rhythmic pattern on the slide.

ASK **How is the second rhythm different from the first?**
(There is a tie connecting the last two notes.)

Review the meaning of a tie if needed.

SAY Clap this rhythm. Remember to tie the last two notes together so we hear one sound.

Model your preferred way of showing the tie. For example, you may clasp the hands together and pulse the two beats of the half note. Another option is to slide one hand along the top of the other to show the duration of the half note.

Review as needed to solidify the rhythm.

SAY Listen for this special rhythm in our song.

Play the Song Vocal Track.

SAY This time, quietly clap the special rhythm when you hear it.

Play the Song Vocal Track again, observing the children to see if they clap on the special rhythm (which occurs on the first two phrases of each verse).

Because the rhythm of phrases 3 and 4 is very similar to the rhythm of phrases 1 and 2, the children may want to clap those phrases too. Lead the children to understand that the third and fourth phrases include two beats of silence instead of two beats of sound. If desired, have the children clap phrases 1-4, showing the half notes in phrases 1 and 2 and bringing the hands to the lips (as if saying “sh”) to show the two-beat rests in phrases 3 and 4.

Play the Song Vocal Track, with the children singing and quietly clapping the special rhythm.

Project Slide 2 or distribute copies of Song Notation (Printable): It’s Santa—Again! Have the children point to the special rhythm.

Play the Song Vocal Track again, with the children singing and pointing to the special rhythm.

ASK **How does the rhythm on the third and fourth lines look different from lines 1 and 2?** (It uses rests rather than half notes.)

SAY This time, as you sing the song, move your hand in front of your body to show the long sound on the half notes in the first two lines. Bring your finger to your lips to silently show the rests in the third and fourth lines.

Play the Song Vocal Track or Song Accompaniment Track while the children sing and demonstrate the half notes and rests with movement.

ASK **Should this song be sung loudly, or softly? Why?**
(Accept varied responses.)

What word do we use to describe loud and soft? (dynamics)

SAY Let’s experiment with different dynamics.

ASK **How would you sing if you were telling someone a secret?**
(quietly)

Play the Song Accompaniment Track and have the children sing quietly.

Draw the children's attention to the dynamic markings shown on Slide 1.

ASK Which dynamic marking shows how we were singing?
(*piano* or *pianissimo*)

How would you sing if you wanted everyone to know about Santa? (loudly)

Play the Song Vocal Track or Song Accompaniment Track and have the children sing loudly, while encouraging them not to over sing or yell.

ASK Which dynamic marking shows how we were singing?
(*forte* or *fortissimo*)

SAY Dynamics may change within a song.

ASK Where should we sing loudly? Quietly? Why?

Experiment with various ideas. For example, the last phrase in verse 2 could be sung softly to reflect the lyrics. Alternately, the first verse could be sung loudly (as if excited) and the second verse softly (as if trying not to scare Santa away). Invite several volunteers to write their preferred dynamics on the Song Notation (Printable) or Song Notation (Projectable).

Assessment: Activity

The children will demonstrate their understanding of rhythm and dynamics by reading rhythmic patterns in 2/4 meter and using music terminology to describe dynamics while performing a seasonal song.

Direct the children's attention to rhythmic pattern on the bottom of Slide 1.

ASK How is this rhythm similar to the first two rhythms? (2/4 meter; use of eighth notes, quarter notes, half note; four measures long)

ASK How is this rhythm different? (It doesn't use a tie or rests.)

Have the children clap the rhythm. Review as needed.

Repeat the rhythm to create a 16-beat pattern. Invite the children to suggest ways to alter dynamics. For example, the first time the rhythm could be clapped loudly and the second time, softly. Encourage the children to use dynamic terms (for example, *pianissimo*, *piano*, *forte*, *fortissimo*) to identify what is heard.

Have the children sequence two of the rhythms on the slide (for example, perform the first rhythm, then the third rhythm). Experiment with various body percussion and dynamics to use when performing rhythms. Have the children write the chosen dynamics on the Song Notation (Printable) or Song Notation (Projectable) and perform with the Song Accompaniment Track.

Divide the children into two groups, with one group singing and the other performing the desired rhythm on body percussion with designated dynamics. Switch responsibilities during the interlude between verses so that both groups sing and perform body percussion.

Observe the accuracy of the children in performing both the rhythms and the dynamics

Song Notation

Knock No More

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
- Listening Track: Canon in D (Pachelbel)

Harmony and Texture: Singing a Canon

Students will experience harmony and texture by singing the canon "Knock No More."

ASK What is winter? (a season of the year when it gets really cold and sometimes it snows)

What happens to your breath when it is really cold outside?
(Steam comes out of your mouth. Your breath looks like fog.)

Display Song Notation (Projectable): Knock No More.

Have a student read the text on Slide 1 and then discuss.

Play Song Vocal Track: Knock No More.

Have students listen to the recording and pat their thighs. (Pat two beats per measure for this compound meter song.)

ASK What did you hear in the song? (Accept a variety of answers. Try to pull out that everyone sang the first time together and later they had three groups singing one after another.)

Display Slide 2.

Have a student read the text.

SAY We know that "Knock No More" is a particular type of song that is called a canon where more than one part sings the same melody but at a different time. Before we sing this song as a canon, let's learn it in unison first.

ASK What does unison mean? (When all voices sing the same part at the same time)

Display Slide 3.

Have students

- Read the song lyrics.

- Sing with Song Vocal Track: Knock No More while patting their thighs to the beat. (There is a four-measure introduction and then the melody is sung twice. This is followed by an interlude and then the canon.)
- Acknowledge the silence on the rests.
- Review the song until the class can sing it without any help from the teacher. (Continue having students step or tap the beat while learning the words and melody.)
- Sing the song in unison while the teacher sings the second part of the canon.

ASK **What did I do when you were singing?** (You sang the song but you started after we did.)

Have students

- Listen to the entire recording again.
- Raise their hands when they hear part 2 of the canon.
- Stand up when they hear part 3 of the canon.

SAY Describe the texture you hear at the beginning of the song. (There is only one part singing.)

ASK **Is it different after the interlude?** (yes)

How is it different? (The texture is thinner at the beginning. When all of the singers come in, it becomes louder and thicker.)

Remind the class that they created harmony, because more than one part was being sung at the same time. The texture was thicker because more than one part was singing at the same time.

Have students

- Sing the melody and invite a few students to create the canon by singing part 2 with the teacher.
- Divide into two groups, and if they are ready, have student leaders lead both sides. The teacher can add a third part if they are confident enough to hold their own parts.
- Divide into three groups and have students sing the song as a 3-part canon.

Display Song Notation (Animated): Knock No More and have students sing along. Encourage them to watch the video closely to see when each new part starts to sing and when they stop singing.

Assessment: Activity

Students will demonstrate their ability to recognize the parts of a song sung in three-part canon.

Distribute a notecard to each member of the class. Have students cut the card into three pieces and number the pieces 1, 2, or 3.

Explain that you are going to play the Song Vocal Track of "Knock No More," and it is their job to tell you if one, two, or three parts are singing. When they hear a

part singing, they are to lay the card on the floor, table, or desktop in front of them. Remind them that the numbers are to be placed in front of them only when a part is singing.

Observe each student's ability to recognize when parts are added and when parts are subtracted.

Listening Track: Canon in D by Johann Pachelbel

SAY Canons can occur in both vocal music and instrumental music. Pachelbel's Canon is a famous piece of music by a German Baroque composer named Johann Pachelbel. It is often played at weddings.

Have students

- Listen to Johann Pachelbel's Canon.
- Identify the instruments they hear.
- Raise hands when the second and third parts come in.

Teacher Tips

If students are struggling to stay on their own part consider adding simple motions while the sing (Phrase 1: keep the beat by knocking; Phrase 2: swish hands by rubbing palms back and forth to the beat; Phrase 3: keep the beat with the pointer finger).

Encourage students to sing with precise consonants so the rests are absolutely silent.

Invite them to sing with round, open vowels for a lovely, resonant tone.

Song Notation (Interactive Practice)

Use the Interactive Player to adjust the tempo when students are learning to sing the song. Encourage students to

- Pat the steady beat while singing the song.
- Join in singing when they are able.
- Change the tempo.
- Change the volume. (Make sure to indicate when it is loud or soft.)
- Turn off the sound of the melody line with the Digital Mixer by moving the slider all the way to the left. (Then play only the accompaniment while students sing the entire song.)

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

Song Notation

Chuhwuht

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
- Song Pronunciation Practice Track

Singing: Performing a Native American Song from the Pima People

Creating: Improvising a Simple Accompaniment

Students will respond to and explore, through listening and performance, the social and cultural context of a Native American song, then create an appropriate and simple accompaniment through improvisation.

Project Slide 1 and call on a volunteer to read the first paragraph. Discuss with students how people from many cultures have mythical stories to explain mysteries in nature. This Pima song and the story that goes with it tell how the world began. "*Chuhwuht*" means "Song of the World."

Out of the darkness, came a creator. He rolled up a ball and this became the earth. From pieces of a rock, he made the stars to light the sky. But they did not light up the darkness. So he made the Milky Way. But still it was not light enough . . . He took two large bowls, filled one with water, and covered it with the other. The water bowl turned into the sun, shining out in rays through the cracks where the bowls touched. He threw the sun into the air. First he threw it to the north, then the west, and then the south. But it would not stay in place. Finally, he threw it to the east where it bounced up into the sky and stayed. Each morning it bounces up again.

Play Song Vocal Track: Chuhwuht for students to listen to the song. Encourage students to respond to Chief Visak-Vo-o-yim's observation that we know people are happy when they sing. Guide a discussion of how understanding the tradition and meaning of a musical experience influences both the performance and responses to that performance. Then play Song Accompaniment Track: Chuhwuht.

ASK **What instruments do you hear?** (Students should be able to identify a shaker [bead skirt and seashell bag] and recognize that an instrument plays a steady beat throughout the recording. The instrument playing the steady beat is a wind wand. In addition, they may be able to discern a flute playing. A steel-string acoustic guitar also plays, although the typical sound of guitar has been altered with metal cones for this recording. In addition, the subtle percussion sound of stones is part of the instrumental accompaniment.)

Have a student read the second paragraph on Slide 1. Then call students' attention to the picture of the Native American flute. Point out that concert flutes are often made of metal, but the wood, or sometimes cane, that is used to make a Native American flute gives it a distinct sound because wood resonates less than metal and makes the tone sound slightly hollow. You may wish to play the Song Accompaniment Track again to allow students an opportunity to listen specifically to the Native American flute. Then discuss with students which instruments in your classroom would be in keeping with a Native American song. Accept all reasonable suggestions, but students should understand that instruments with simple sounds similar to those of drums and shakers are probably the best choices, and that pitched instruments such as a xylophone or metallaphone would be less appropriate for Native American music.

Before having students sing "*Chuhwuht*," discuss the idea that every type of singing is respected and considered totally acceptable in the culture in which it is practiced. Listening to and talking about examples from diverse cultures will help students expand their awareness of cultures different from their own.

SAY Sounds or words used in many Native American songs are called *vocables*. When singing songs from Native American traditions, it is most respectful to sing them using the vocables rather than an English version.

Use Song Pronunciation Practice Track: *Chuhwuht* for students to learn to sing the entire song with vocables. Then select a student to play a steady, unaccented drumbeat throughout the song and have two other students play shakers, two per beat throughout the song. Invite the rest of the class to sing "*Chuhwuht*" with this minimal accompaniment.

Ask students to describe how they think "*Chuhwuht*" should be performed for an audience. Guide them to explain how information about the song's background informs their choices.

To encourage respect for different cultures, people, and music, have students list attributes of their experiences, culture, and family that are unique, special, and different. Invite them to share their lists. Discuss the importance of accepting and being non-judgmental of everyone.

Have students pat a rhythmic pattern of half-quarter-quarter four times for a total of eight measures. Next, have them try an ostinato of quarter-quarter-half four times for a total of eight measures. Have students try both of these ostinatos while singing the last line of the song. Ask them which pattern they prefer with the song. Then ask them to consider whether either of these ostinatos would be an appropriate accompaniment for "*Chuhwuht*." Guide them to understand that the simplicity of these patterns would be appropriate when played on one or two appropriate instruments, such as drums or shakers.

Then have students work in groups of four. Each group should improvise different combinations of rhythmic patterns in 2/4 to create a two-measure ostinato to use as an accompaniment for the entire song. They may wish to expand on, or alter, the ostinatos they have already tried as a class. Note that the first two phrases of the song are each seven measures long, so that students' choices of rhythmic patterns to use as ostinatos will create different effects in each phrase.

Assessment: Activity

Students will perform a Native American song with a simple accompaniment they created, demonstrating appropriate sensitivity to its social and cultural context.

Review the information on Slide 1 about accompaniments for Native American songs with students. Working in their groups of four in which they created their accompaniments for "*Chuhwuht*," guide students in developing performance plans that include the instruments they think should be used for the accompaniments they created through improvisation. Have students assess their performance plans and make any changes they decide should be made. Then allow time to rehearse. You may wish to invite another class to be the audience for a performance of "*Chuhwuht*." As students perform, observe their ability to show appropriate social and cultural sensitivity by accurately singing the melody and Native American vocables. Also observe their use of accurate and appropriate rhythms for their accompaniments. After students perform the song, encourage them to answer questions from the audience about why the song was performed the way it was.

Extension Activity

Share with students that *Akimel O'Odham*, meaning "River People," is what the Pima people call themselves. They live in the river valleys of the Salt and Gila rivers near Phoenix, Arizona. The *Akimel O'Odham* have called this area their home since long before the first Spanish explorers came to the area in the 1600s. Although much of the Southwestern United States is known as a desert region, the *Akimel O'Odham* people have always used water from the rivers to build irrigation systems through the valley, allowing them to farm. They are renowned for their beautiful baskets made of natural materials. The *Akimel O'Odham* baskets are flat and used for sifting seeds. The designs are usually geometric.

Have students use a map to find the region in Arizona where the Pima people live. Then invite them to research more about the history and culture of this Native American tribe and their community in the Southwestern United States.

Chuhwuht

*Native American Song of the Pima as sung by Chief Visak-Vo-o-yim
Creative Movement by Charles Tighe*

Creative Movement

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (23 m.); vocal (22 m.); interlude (14 m.); vocal (22 m.); coda (10 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Performance) options may be used to adjust the tempo to facilitate students exploring creative movement for “Chuhwuht.”

- Experiment with different tempos as students try different movements and progress through the creative process.
- Select a tempo at which students can be successful at performing the movement they create.

PREPARE

OBJECTIVE

Students will dramatize a Native American story using creative movement that uses locomotor, non-locomotor, and integrated movement skills, alone and with others, as well as selected classroom instruments and sound sources for storytelling.

BACKGROUND

This Pima song and the story that goes with it tell how the Pima people believe the world began. *Chuhwuht* means “Song of the World.”

Out of the darkness, came a creator. He rolled up a ball and this became the Earth. From pieces of a rock, he made the stars to light the sky. But they did not light up the darkness. So he made the Milky Way. But still it was not light enough... He took two large bowls, filled one with water, and covered it with the other. The water bowl turned into the sun, shining out in rays through the cracks where the bowls touched. He threw the sun into the air. First he threw it to the north, then the west, and then the south. But it would not stay in place. Finally, he threw it to the east where it bounced up into the sky and stayed. Each morning it bounces up again.

INTRODUCE THE STORY AND WARM UP

Play Song Notation (Interactive Performance): Chuhwuht and invite students to sing the song.

Chuhwuht Creative Movement continued

Read the story of “*Chuhwuht*” to students. Discuss with students the cultural and social elements of the story. Use Song Notation (Projectable) Chuhwuht and accompanying Teacher Notes to review appropriate performance choices for this Native American song.

Invite students the types of sounds and movement that might be used to dramatize the story. You may wish to distribute copies of the story to students for reference as they think about the story details of creating the Earth and the sun.

Then guide students to create a simple dance pattern for the song, For instance, they might begin by standing in a circle, facing counterclockwise:

- 7 measures travelling CCW, stepping on beat (quarter note)
- 7 measures travelling CW, stepping on beat (quarter note)
- 4 measures in (move on half note)
- 4 measures out (move on half note)

Encourage students to determine how they should move on the quarter-note beat and how they should move on the half notes. Help them explore various concepts of time with their movement, including rhythm, accent, tempo, and duration.

EXPLORE SOUND AND MOVEMENT

As students begin to explore movement and sound to dramatize the story, you may want to think about assigning roles. One possibility is to use a cast of approximately 25 students: 1 creator; 6 “ball” students standing in a tight circle; 4 “rocks”; 4 “stars”; 2 students holding a shiny, or light-colored, cloth to represent the Milky Way; 2 “suns”; and 6 “sun rays.”

Note: Adjust the casting to fit the size of the class by adding more rocks and stars. Consider using students who do not have roles to sing and play instruments, making sure to rotate students in and out of roles to allow everyone a chance to create and perform.

TAKE ACTION

DRAMATIZE AND SING “CHUHWUHT”

Guide students to create a plan for weaving a dramatization of the story with singing the song. A possible plan might go like this.

Intro; Sing Song While Moving in Circle Dance Pattern

“Out of the darkness, came a creator.”

Ask students to vocally improvise sound effects to augment the telling of the story. Begin with a light hum and low rumbling—tapping lightly on the floor or a file cabinet. Ask a volunteer to be the “creator”—how might he or she arrive? What kind of movement would be appropriate?

Chuhwuht Creative Movement continued

Sing Song While Moving in Circle Dance Pattern

"He rolled up a ball and this became the Earth."

Ask students how this part of the story might sound. Encourage them to think about the descriptive words of the story, for instance how might "rolling" sound? Supply suggestions, as needed, such as vocal glissandos, or a a mallet roll on a suspended cymbal. The creator might shepherd a group of students into a tight circle formation, turning as they move in a "rolling" action.

Sing Song While Moving in Circle Dance Pattern

"From pieces of a rock, he made the stars to light the sky."

Help students explore using low, dense sounds for *rocks*, with a few students rolling slowly on the floor; high-pitched staccato sounds for *stars*, with students moving with sharp, precise staccato movements; a high, sustained vocal tone cluster for *sky*, with students standing in place, flicking their fingers.

"But they did not light up the darkness. So he made the Milky Way."

Two to three students might glide across a path in the center of the room, gently singing scales up and down.

Sing Song While Moving in Circle Dance Pattern

"But still it was not light enough... He took two large bowls, filled one with water, and covered it with the other."

Guide students to explore formation and placement. For instance, one student might stand in front of another, facing the same direction, arms and legs extended like an X (front student's X should be wider than back student's).

"The water bowl turned into the sun, shining out in rays through the cracks where the bowls touched."

Several students could move away from the "sun" as beams of light shining throughout the room. Also suggest to students that they explore ways to move their arms, legs, and body, as beams of light.

Sing Song While Moving in Circle Dance Pattern

"He threw the sun into the air."

For the sun (two bowls) to travel, two students need to move as one. What sounds should accompany their movement?

"First he threw it to the north, then the west, and then the south. But it would not stay in place."

The two students portraying the sun and students portraying the rays can explore moving around the room as one entity. Students will need to decide where north, south, east, and west are located and create an appropriate way to travel through space. They also can create sounds for each of the four directions.

Chuhwuht Creative Movement continued

"Finally, he threw it to the east where it bounced up into the sky and stayed. Each morning it bounces up again."

Sing Song While Moving in Circle Dance Pattern (one final time to conclude the story)

ADD INSTRUMENTS AND PROPS

Classroom instruments and movement props can be used as extensions— instruments extend the voice and props extend the body. After students have had an opportunity to explore movement and singing to tell the story of "*Chuhwuht*," provide them with an opportunity to add instruments and props.

Make an assortment of classroom instruments available. Possible instruments include a gong, suspended cymbal, finger cymbals, shakers, temple blocks, bass metallophone and xylophone, glockenspiels, woodblock, assorted drums, and recorders. Help students explore possible sounds for different aspects of the story.

SAY Instruments help us tell a story when we create ways to use them with our story-telling.

Group students and assign a part of the story for them to create accompaniment and sound effects.

- Tremolo on gong and contrabass—darkness
- Bass xylophone and Metallophone—creator
- Woodblock or drums—rocks
- Glockenspiels, finger cymbals—stars
- Recorders—Milky Way

Possible movement props include a large piece of black fabric (approximately 4' x 6') for darkness; 4–6 gray and brown scarves for rocks; small pocket flashlights for stars; a large silver, or light-colored, fabric panel (approximately 3' x 8') for the Milky Way; two hula hoops (different sizes so that one fits inside the other) for the sun.

SAY Props help us dramatize the story when we use them with our movements for specific parts of the story.

Provide small groups of students with various props and assign a part of the story for them to create movement.

- Darkness: they might move the fabric up and down, go under and back out, hold the fabric in the center as they move CW and CCW, and so forth.
- Rocks becoming stars: gray and brown scarves covering flashlights.
- Milky Way: light-colored fabric stretched between to students.
- Sun: hula hoops covered with gold paper or fabric.

Chuhwuht **Creative Movement continued**

PUT IT ALL TOGETHER

When students have had an opportunity to explore and create, help them pull together all of their ideas into a performance plan. Make sure everyone understands his or her role and has a chance to prepare and practice. Give the entire group a dress rehearsal.

Discuss with students how their personal interests, knowledge and skills relate to the choices they made as they created their performance plan. Then ask them to explain how their performance plan reflects the cultural context of this Native American song.

ASSESSMENT: ACTIVITY

Students will demonstrate their ability to dramatize a Native American story using creative movement that uses locomotor, non-locomotor, and integrated movement skills, alone and with others, as well as selected classroom instruments and sound sources for storytelling.

Have students perform their dramatization of “*Chuhwuht*” for another class, perhaps a younger grade level. Observe students’ performance for non-locomotor, locomotor, and integrated movements as they portray the story of “*Chuhwuht*.” Encourage students to take turns moving and playing the selected instruments.

Song Notation

Ragupati Ragava Raja Ram

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)
- Sound Bank Multimedia Reference: Tabla
- Sound Bank Multimedia Reference: Tamboura

Audio Options:

- Song Vocal Track
- Song Accompaniment Track
- Song Pronunciation Practice Track
- Sound Bank Audio: Sitar

Timber & Tone Color: Instrumental Timbre

Students will listen to and identify vocal and instrumental timbres from India.

Project Slide 1.

SAY The song “*Ragupati Ragava Raja Ram*” is a traditional song from India. The words of this prayer song tell of giving wisdom. The song is sung in Hindi.

ASK **What do you know about the country of India?**
(Accept all answers.)

Project Slide 2.

Play Song Vocal Track: *Ragupati Ragava Raja Ram* and invite students to listen as it is played.

Invite students to describe the timbres heard in the song.

Project Slide 1.

Inform students that music from India often uses traditional instruments from that country: *tamboura*, *sitar*, *tabla*, and recorder.

Along with the following information about traditional instruments from India, share with the class the Sound Bank Multimedia Reference for *tabla* and *tamboura*, and the Sound Bank Audio for *sitar*.

The *tamboura* is a long-necked string instrument with a large belly that is played while sitting on the floor. This instrument plays a drone, which is a continuous sustained pitch played throughout a piece.

The *tabla* are two separate drums played as one instrument, while resting on circle cushions on the floor. The lowest drum is called a *tabla* and the higher drum is called a *dagga*.

The *sitar* is a plucked string instrument, smaller than the *tamboura*, and played with a pick with one hand while the other hand moves up and down the neck manipulating the strings to produce different pitches.

The recorder from India is usually a single piece of carved wood that plays melodic lines.

SAY Let's accompany the recording of "Ragupati Ragava Raja Ram" by singing with the *tamboura* drone.

Play the Song Accompaniment Track and invite students to practice singing the *tamboura* drone – open-fifth pitches E and B, sustaining the pitches by staggering their breaths.

Divide the class into two groups and invite a student to be the instrumentalist of each group.

The instrumentalist for group 1 will play, or roll, on a pitched or barred instrument an E, as singers of the group stagger their breaths to hold the pitch throughout the song.

The instrumentalist for group 2 will play, or roll, on a pitched or barred instrument a B, as singers of the group stagger their breaths to hold the pitch throughout the song.

Give both groups time to practice. Then invite groups to begin their drones when the song is played.

Play Song Vocal Track: Ragupati Ragava Raja Ram as students sing the drone.

Play the Song Pronunciation Practice Track and have students sing the Hindi words.

Play Song Vocal Track: Ragupati Ragava Raja Ram and invite students to sing with the recording in Hindi, one of the languages spoken in India.

SAY Notice that a soloist sings both the refrain and verse, first as a solo, and then echoed by the large group.

Play the Song Vocal Track and

- Invite a soloist or small group to sing the refrain and verse as solos first, then echoed by the larger group.
- Divide students into two groups and have group 1 sing as the solo group and group 2 as the echo to group 1, singing the song again.

Project Slide 1.

SAY This time let's just listen to the unique instruments that are playing the accompaniment.

Play the Song Accompaniment Track.

SAY This time as you listen and sing, try to determine the order in which the instruments enter. (The order is: *tamboura*, *tabla*, *sitar*, recorder.)

Play the Song Accompaniment Track again, starting the piece several times, to guide students in identifying the instruments and their order.

SAY Listen again and identify which instruments play the melody either with or without the vocals.

Play the Song Vocal Track.

ASK Which instruments play the melody with or without the vocals? (recorder and *sitar*)

SAY These instruments (*tamboura*, *tabla*, *sitar*, and recorder) have unique timbres. Let's find words to describe each.

List the four instruments on the board, and invite students to write words under each, that help to describe their timbres. Remind students that timbre can describe the high and low pitch, loud and quiet sound, and the material from which the instrument is made, as well as how it is played.

Compile a list of descriptive words for the instruments, including the instrumental family to which each instrument belongs (*tamboura/sitar* – strings; *tabla* – percussion; recorder – woodwind). Invite students to create a picture and word dictionary of the instruments. Ask students to write the instrument name, write a complete sentence describing its timbre, and then sketch a picture of the instrument. Share the sentences with the class to clarify the instrument timbres.

SAY Music is both a performance and an expressive art form and is used in celebrations, ceremonies, and in every day life. This song was used by the great Indian political and religious leader Mahatma Gandhi at his daily prayer gatherings.

ASK **How does music unite people?** (Playing music and singing build community, and songs often tell stories that unite people and define cultures.)

Project Slide 2.

Play the Song Vocal Track and invite students to sing the E or B drone, or sing the "solo" sections or large group sections of the refrain and verse.

Assessment: Activity

Students will demonstrate their understanding of timbres and instruments from traditional Indian culture.

Distribute writing paper and pencils.

Invite students to compare and contrast instrument timbres from India, as presented in this activity, with familiar timbres of Western music.

Compare and contrast the timbre of

- The *tamboura* with that of the string bass.
- The *sitar* with that of an acoustic guitar.
- The *tabla* with that of the bongo drums.

Identify similarities and differences in timbre, structure, and playing technique, using Venn diagrams.

Place large Venn diagrams around the room and invite students to take turns writing words in each of the diagrams.

Once the diagrams are completed by the class, students may visit the Venn diagrams and study the statements made by the class.

Invite students to write sentences that compare or contrast the instrument, using the class-generated Venn diagrams, and share with the class.

Song Notation

Zum gali gali

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance): Hebrew
- Song Notation (Interactive Performance): English
- Song Notation (Animated): Hebrew
- Song Notation (Animated): English
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)

Audio Options:

- Song Vocal Track: Hebrew
- Song Vocal Track: English
- Song Accompaniment Track
- Song Pronunciation Practice Track

Texture/Harmony and Improvisation: Partner Song; Rhythmic and Melodic Phrases

Students will create rhythmic and melodic phrases through improvisation to accompany the singing of a two-part song.

Introduce this lesson by inviting students to describe various groups to which they belong. Guide them to understand that such groups can be called communities.

SAY “*Zum gali gali*” is an Israeli folk song about a community of pioneers working together to build a new country.

Distribute copies of the Song Notation (Printable) and play Song Vocal track: *Zum gali gali* (English). Invite students to listen to the song and follow the notation.

Play the Song Pronunciation Practice Track to help students learn the Hebrew lyrics. Play the Song Vocal Track (Hebrew) and encourage students to sing the refrain and follow the lyrics, singing the verses as they are comfortable.

Discuss the form of the song, identifying the introduction, refrain, interlude, and verses. (*Note:* You may need to play the Song Vocal track again so that students can distinguish the form.)

List the following on the board as students suggest the performance order:

- Introduction (four measures)
- Refrain (group)
- Verse 1 (solo)
- Refrain (group)
- Interlude (four measures)
- Refrain (group)
- Verse 2 (solo) with Refrain (group)
- Refrain (group)
- Interlude (two measures)
- Refrain sung as a round – Part 1 sings the refrain twice and then sings the last measure (*zum gali gali*) with part 2.

Rehearse the first two measures of the refrain. Point out that these two measures repeat to form the refrain.

Divide students into two groups, and have them sing as a round at one measure. Switch parts and repeat. Then have students sing the refrain as you sing verse 2.

ASK **How many times is the refrain sung with the verse?** (two)

Switch parts and repeat.

Play the Song Vocal Track and rehearse the verses with students.

Using the same groups, have group 1 sing the refrain as group 2 sings verse 2. Have group 1 begin the round, with group 2 entering after one measure. Refer to the board to review the form.

Have students sing with the Song Vocal Track and follow their Song Notation (Printable). Switch groups and repeat.

Project Slide 1.

SAY The first two measures of the refrain are “partnered” with verse 2 and performed as an *ostinato*. Have students

- Sing and clap the rhythm of the refrain.
- Improvise a rhythmic ostinato based on the rhythm of the refrain by repeating any one beat of rhythm.
- Encourage students to transfer their ostinatos to non-pitched percussion instruments or to use one or two levels of body percussion.

Divide the class in half and have students in one group perform their rhythmic ostinatos, while the other group sings the refrain. Switch parts and repeat.

Encourage students to select from the rhythm values on Slide 1 (quarter notes, eighth notes, half notes, and quarter rests) to create one-measure rhythmic ostinatos in 2/2 meter.

Invite volunteers to perform their ostinatos as body percussion or on non-pitched percussion instruments, as the class sings.

Have students

- Add pitches to their rhythm, or create a new phrase using the rhythmic values and pitches on Slide 1.
- Improvise a melodic ostinato of one to two measures in 2/2 meter.

Note: The melody may be sung using pitch syllables, on a neutral syllable such as “loo” or “zum,” or played on a barred instrument, recorder, piano, or keyboard.

When students are ready, invite a volunteer to sing or play his or her melodic ostinato, as a small group sings the refrain. Repeat with other students.

Organize the class into four groups. Have each group select one melodic and one rhythmic ostinato that had been improvised in the previous activities.

Invite the students who improvised the selected ostinatos to teach them to their group. Allow plenty of time for the group to select and practice the ostinatos. Then have the class perform “*Zum gali gali*” by layering the parts as follows.

- Group 1: Rhythmic ostinato
- Group 2: Melodic ostinato
- Group 3: Verse
- Group 4: Refrain
- Perform, and then change parts and repeat.

Assessment: Activity

Students will demonstrate their ability to perform two-part music.

As students follow the Song Notation (Printable) and perform “*Zum gali gali*” with the Song Vocal track, observe to be sure that they can accurately perform their part. Continue to observe as they switch parts and perform again.

Assessment: Activity

Students will demonstrate their ability to create rhythmic and melodic phrases through improvisation.

Project Slide 1.

Play the Song Vocal Track and have students improvise and practice their rhythmic ostinato phrases. Circulate among them and observe whether they are using rhythms from Slide 1 and performing them with a steady beat.

As students are improvising and practicing their melodic ostinato phrases, circulate among them and observe whether they are using the pitches from Slide 1. Observe their ability to accurately perform their melodic ostinato as the small group sings “*Zum gali gali*.”