



Pearson



## **Singing in the Creative Music Classroom**

**Charlie Tighe  
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# Song Notation

## Train Is A-Comin'

### Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Instructional Activity (Interactive)
- Instructional Activity (Projectable)

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Songs: Unison Songs

Students will learn to sing "Train Is A-Comin'."

Display Song Notation (Projectable): Train Is A-Comin', and invite students to read and discuss the text on the screen. Invite students to listen to Song Vocal Track: Train Is A-Comin'.

Display Slide 2.

Have students

- View Slide 2 as teacher sings the song on a neutral syllable (*lai* or *du* work well).
- Determine in what order the phrases are sung.  
First phrase – line 2  
Second phrase – line 1  
Third phrase – line 4  
Fourth phrase – line 3

Display Slide 3.

Invite students to look at the score and listen as the teacher sings using a neutral syllable.

**ASK Which phrases are repeated in the song? (1 and 4)**

Again, invite students to look at the score (Slide 3) and listen as teacher sings using a neutral syllable.

**ASK Which phrase is the highest? (2 and 3)**

**ASK Which phrase is the lowest? (1 and 4)**

Sing Verse 1 (Slide 3) and have students

- Sing phrases 1 and 4 on *lai* or another neutral syllable while the teacher sings phrases 2 and 3.
- Sing phrases 2 and 3 on *lai* or another neutral syllable while the teacher sings phrases 1 and 4.



- Isolate problems on phrases 2 and 3. (Leap of a fourth from G to C on phrase 2 is a potentially difficult interval.)

Display Slides 3-5 as students

- Sing the complete song using a neutral syllable.
- Sing the complete song using words.

### Integrated Curriculum: Social Studies

Display Slide 6.

**ASK** **What messages do you think the singers meant to send with this song?** (Accept all appropriate answers.)

### Integrated Curriculum: Language Arts

Display Slide 6.

Invite students to create other messages that might have been sent on the Underground Railroad and share them with each other.

### Creating: Composing

Display Slide 6.

Invite students to set their new messages to the melody of "Train Is A-Comin'."

### Singing: Vocal Development

This song is an African American spiritual and is typically sung with a heavier chest voice; however, many students have difficulty "chesting" a middle C and need to mix head voice with chest voice. Others may have difficulty singing a low A.

Have students imitate a siren, beginning high and moving low – it is much easier to bring the lighter, head voice into the chest than vice versa. Once they are comfortable beginning in head voice, have them try beginning low and moving up and down exploring various ranges.

Practice vocalizing on "ning," singing an octave interval, going up by steps or half-steps to teach students how to traverse the head and chest voices without creating a noticeable break. Begin on various pitches, singing from "high to low" and "low to high" to extend range in both directions.

### Song Notation (Interactive Practice)

Use the Song Notation (Interactive Practice) to encourage students to sing along with the tracking feature and an accompaniment.

Invite volunteers to

- Change the key.
- Change the tempo.
- Adjust the volume of the accompaniment or melody in the Digital Mixer.

When they are able, have students sing with the tracking feature off.



# Instructional Activity (Interactive)

## Train Is A-Comin'

### Interactive Learning and Presentation Options:

- Instructional Activity (Interactive)
- Song Notation (Projectable)
- Song Teacher Notes

### Audio Options:

- Song Accompaniment Track
- Song Vocal Track
- Listening Track: Galantai tancok

### Reading and Notating Music: Rhythm

Students will learn a vocal “percussion” accompaniment to “Train Is A-Comin’” as they travel north on an imaginary Underground Railroad. The sounds will change as each leg of the path to freedom has been completed.

Refer to Song Teacher Notes: Train Is A-Comin’ or Song Notation (Projectable): Train Is A-Comin’, to teach the song to students before they begin the interactive activity.

After students are comfortable with the song, have them brainstorm about what kind of sounds trains make. Using just their voice, can they make any of these sounds? [Examples: Train whistle, train conductor (“All aboard!”), wheels of the train.]

Have students sing the song.

**ASK    What is the Underground Railroad?** (The underground railroad is a metaphor for a path to freedom. It was a series of secret routes and safe houses that helped enslaved African Americans travel to northern free states and Canada with the aid of those who were sympathetic to their cause. The routes often began in southern states such as Tennessee, Georgia, and Arkansas and traveled through Kentucky, Virginia, and West Virginia to states further north and even to Canada.)

**How does “Train Is A-Comin’” refer to the Underground Railroad?** (“Train Is A-Comin’” was code for “It’s time to escape.”)

**What might “Better get your ticket” mean?** (Accept all answers.)

**What might “Room for many others” mean?** (Accept all answers.)

Display Instructional Activity (Interactive): Train Is A-Comin’. Use the visual to discuss routes taken in the Underground Railroad.

Discuss each of the illustrations and what they might represent.

1. A plantation home from which the slaves are escaping.
2. A haystack where they might burrow in to hide themselves from those trying to find them.
3. A shack in the woods where they might seek refuge before moving on to their next destination.



4. A river they had to cross to get to the other side.
5. A safe-house where they might be fed and receive shelter.
6. The woods through which they might have to run from those tracking them.
7. A cave in which they might hide to keep from being caught.
8. Their final destination and freedom.

Click the "?" to open the instructions for the hotspot activity and read and discuss how the hotspot operates.

**Background** Follow the path to freedom as you chant each of the vocal percussion patterns.

**How to use this activity** Click on the hotspots in number order (1–8) and practice chanting the rhythm. Remember to maintain note values and observe repeats. Click the play button to practice each rhythm individually as the accompaniment track plays the section of the music where the rhythm will occur. When comfortable with all of the rhythms, click on the hotspots in succession and perform them with Song Accompaniment Track: Train Is A-Comin'.

Demonstrate each of the vocal sounds.

- Whole Note: ch-sh-sh-k—Sound should be made mostly with air, very little voice. Placing a short and clean *k* sound will keep the rhythm clean and the group together. Also, give each sound a slight accent on the beat.
- Half notes: ch-kuh—Keep sound at a whisper.
- Quarter notes: chk-kuh-dek-kuh—Again, most of the sound should come from the consonants, very little actual voice.
- Eighth notes: chk-kuh dek-kuh chk-kuh dek-kuh—Keep *d* against top front teeth to maintain a clean, distinct sound.

Review how many repeats are on each section of the trail. Practice each section individually until students are comfortable speaking the rhythm, and then practice with the accompaniment for each part of the trail. Note: There will be a one measure preparatory measure to establish the tempo for each hotspot.

Try the entire path, voice alone.

Add the speech piece to Song Accompaniment Track: Train Is A-Comin', with the teacher or students clicking on each part of the path as they journey up the Underground Railroad. Remind students that they must click the "X" from one rhythm before clicking the next rhythm.

Have students perform the speech piece with Song Vocal Track: Train Is A-Comin'.

**ASK** **Does the rhythm chant work as well against Song Vocal Track: Train Is A-Comin'?** (Allow students to voice their opinions and evaluate this performance against a performance with the Song Accompaniment Track.)



# Listening Animated Map

## The Add-On Machine (Chappelle)

**Interactive Learning and Presentation Options:**

- Listening Animated Map: The Add-On Machine (Chappelle)

**Audio Options:**

- Listening Track: The Add-On Machine (Chappelle)
- Song Vocal Track: Little Red Wagon

### **Timbre: Texture (from thin to thick/simple to complex)**

The children will identify individual patterns are used in a piece of music, and create movement ostinatos based upon an auditory musical pattern.

Play Song Vocal Track: Little Red Wagon and sing along.

**ASK** **What is a pattern?** (Answers will vary, but having a visual example of colors or numbers to show the children would be desirable.)

**Is a pattern something you can see?** (yes)

**Can we hear a pattern?** (yes)

**SAY** Music often has patterns that we can hear.

**ASK** **Did we hear patterns in “Little Red Wagon”?** (yes)

**SAY** Listen to a new piece of music and count the patterns with me.

Play Listening Track: The Add-On Machine (Chappelle).

**ASK** **How many patterns did we hear on the recording?** (eight)

Display Listening Animated Map: The Add-On Machine. Identify when new patterns are introduced and what part of the machine is added.

Have the children explore ways in which a machine might move.

**ASK** **How does the shovel of an excavator (the proper term for a diesel-powered shovel) move?** (up and down, on an angle)

**How might a dump truck move when it is unloading its cargo?** (The hydraulic system pushes the payload.)

**What drives the wheels of a train?** (a system of gears, wheels and levers)

**What do you think the inside of a mechanical clock looks like?** (gears, sometimes springs, and levers)

**Are there gears that move the parts?** (usually)

**What do gears look like?** (a wheel with teeth or ridges)

**How do they move?** (Normally, the ridges move other gears.)

**How might we move like a machine?**



### Suggestions:

- Two children facing each other, holding each other's arms, and moving them back and forth in opposition.
- Two small circles of children standing next to each other and walking in opposite directions, similar to gears.
- Two children facing each other, holding each other's arms and going up and down in opposition.

Have the children form eight groups, one for each pattern in the music. Assign each group a number so the teacher can cue the group when that group's music begins.

- Each group needs to create a movement pattern to accompany the group's sound.
- Groups move when they hear their musical cue. Once a group begins, the children continue their movement pattern until the piece ends.
- Props such as scarves, hula-hoops, and yardsticks/meter sticks, might be useful.

Tip: don't add the props until the children have had the opportunity to explore movement. Props should augment movement, not be the focus.

### Assessment: Activity

The children will demonstrate their understanding of texture (patterns, or layers of sound) through movement.

Project Listening Animated Map: The Add-On Machine (Chappelle). Invite the children to form their eight groups again and perform the movement activity they learned above.

**ASK    What happens each time a new pattern is added?** (Another group starts to move.)

Observe that the children move appropriately for the sound they are accompanying.

### Extension Activity

Have groups work together to create one big machine—one part of the machine might drive another.

# MOVEMENT ACTIVITY



## Cindy

*Folk Song from the Southern United States*  
Choreography by Sanna Longden

### Dance Directions

#### INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)

#### AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

#### RECORDING ROUTINE

Intro (8 m.); v. 1 (16 m.); refrain (8 m.); interlude (4 m.); v. 2 (16 m.);  
refrain (8 m.); interlude (4m.); v. 3 (16 m.); refrain (8 m.); coda (8 m)

#### INTERACTIVE OPTIONS GUIDELINES

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

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

### PREPARE

#### BACKGROUND

Students will move alone and with others to a folk song from the Southern United States that has a movement pattern similar to a play party game.

The music game “Cindy” is an example of entertainment early Appalachian settlers and Western pioneers enjoyed at community events such as hoedowns, barn raisings, weddings, and husking bees.

These songs and dances arose in 19th-century America out of the traditional dances of folks who came to the U.S. from the British Isles and Northern Europe. However, because many religious leaders preached that the fiddle was “the devil’s instrument” and dancing was a wicked activity, settlers called these enjoyable community movement activities “games.” Instead of accompanying the songs with fiddles and other instruments, the games were accompanied by singing and foot-stomping.

These singing games have become known as *play parties*, a true United States dance form. Play parties are enjoyed today in many regions throughout the United States by people of all ages.

# MOVEMENT ACTIVITY



## Cindy Dance Directions continued

### WARM-UP

While seated, have students listen to the Song Vocal Track, tapping lightly on their legs during the verses and clapping the beat softly on the refrains. When they are comfortable, encourage students to sing along on the refrain.

### TAKE ACTION

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#### FORMATION

After being assigned a partner, students should stand in a single circle, facing counterclockwise (CCW), with one partner in front of the other. Hands are not joined.

#### DANCE SEQUENCE

##### **Introduction** (8 measures)

All bounce a bit and clap to the beat.

##### **VERSE 1** (16 measures) (*I wish I was an apple...*)

All walk forward 30 steps. On counts 31–32, back move forward to stand on the inside next to their front partners, to form a double circle.

##### **REFRAIN** (8 measures) (*Get along home, Cindy, Cindy...*)

Partners “get along home,” as they hold hands in the skater’s, or promenade, handhold CCW in 16 steps. *Note:* The skater’s handhold is joined hands crossed in front with right hands over and left hands under.

As the music ends, all drop hands. Outside partners move in front of inside partners so the group may form a single circle again with all facing the center.

##### **INTERLUDE** (4 measures)

All walk into the center in 4 steps and back out in 4 steps. Finish with partners facing in a single circle to prepare for the grand right and left figure.

##### **VERSE 2** (16 measures) (*She took me to her parlor...*)

Partners perform a grand right and left.

The grand right and left is done as partners progress around the circle in opposite directions by joining right hands and pulling past each other’s right shoulder, then giving left hands to the next person and pulling past left shoulders. They continue to alternate rights and lefts, taking two steps to pass each person, until they meet the last person who becomes the new partner.

##### **REFRAIN** (8 measures) (*Get along home, Cindy, Cindy...*)

Partners promenade forward in 16 steps with the skater’s handhold. As the music ends, all drop hands and outside partners move in front of inside partners so the group may form a single circle again with all facing the center.

## MOVEMENT ACTIVITY



### **Cindy** **Dance Directions continued**

#### **INTERLUDE** (4 measures)

All walk into the center in 4 steps and back out in 4 steps. Finish with partners facing in a single circle to prepare for the grand right and left figure.

#### **VERSE 3** (16 measures) (*Now Cindy is a pretty girl...*)

Partners do a right elbow turn in 8 beats, then a left elbow turn for 8. Partners repeat right and left elbow turns for 16 measures.

#### **REFRAIN** (8 measures) (*Get along home, Cindy, Cindy...*)

Repeat promenade as above and finish facing center.

#### **CODA** (8 measures)

All go into the center in 4 steps and back out in 4 steps. Go into the center in 4 more steps, take 3 stomps (heavy steps) in place, raise arms, and cheer!

### **ASSESSMENT: ACTIVITY**

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Students will demonstrate their ability to move alone and with others, using gross and locomotor motor skills while performing an American play party game.

Have students form a single circle. Play Song Vocal Track: Cindy.

Observe students

- Performing the play party moves, alone and with others, in time with the recording.
- Following the dance sequence accurately.



# Song Notation

## Five Little Speckled Frogs

**Interactive Learning and Presentation Options:**

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

**Audio Options:**

- Song Vocal Track
- Song Accompaniment Track

### Timbre & Tone Color: Identifying Singing, Speaking, and Calling Voices

The children will perform a song in order to identify the timbre of singing, speaking, and calling voices.

Introduce the song by guiding the children to explore and experience the musical concept of timbre. Encourage the children to name the different voices that they use (singing, calling, speaking, whispering, and inner) in their daily lives. Then explain and demonstrate each voice.

**SAY** We are going to warm up our voices today with a question-and-answer game. I am going to use one of five voices (singing, calling, speaking, whispering, and inner) to ask you a question. Use the same voice to answer my question.

Ask the children questions about their favorite foods, sports, books, and so forth. Guide the children to answer you with the same voice you used to ask the question. For example, if you sing the question, the child is to sing the answer. An answer of "I don't know" is acceptable, as the point of the game is for the child to use the same voice to answer the question. If you have an extremely shy student, give him or her a doll and encourage the child to have the doll answer the question, or ask the extremely shy child to use his or her inner voice.

Project Slide 1. Play Song Vocal Track: Five Little Speckled Frogs.

**ASK** **What two voices do you hear in the song?** (singing and speaking)

**Which words use the speaking voice?** (YUM YUM and GLUB GLUB)

**Are these two voices the same, or different?** (different)

**SAY** Let's use our speaking voices for YUM YUM and GLUB GLUB.

Play the Song Vocal Track again and have the children perform the words YUM YUM and GLUB GLUB with their speaking voices.

**ASK** **Which voice could we use to make those words louder?** (calling)

**Is the calling voice the same as, or different from, singing and speaking voices?** (different)



Play the Song Vocal Track again and have the children perform the words *YUM YUM* and *GLUB GLUB* with their calling voices.

**SAY** This time, let's use our singing voices to sing the song, our speaking voices for the words *YUM YUM*, and our calling voices for the words *GLUB GLUB*.

Play the Song Accompaniment Track. Ask the children to perform "Five Little Speckled Frogs" using their singing, speaking, and calling voices on the particular parts mentioned above.

"Five Little Speckled Frogs" provides an opportunity to demonstrate the relationship between music and another discipline: mathematics (counting).

**ASK** **What happens to the frogs in the song?** (One by one, the frogs jump into the pool until there are no more frogs on the log.)

Play the Song Accompaniment Track again and invite five volunteers to cover up a frog on Slide 1 as the rest of the children in the class sing the song with their three voices.

Point out that as the children cover up a frog, we are taking away (or experiencing subtraction, or "take aways") one frog at a time and will eventually end up with no frogs.

### Assessment: Activity

The children will demonstrate their understanding of the timbre of singing, speaking, and calling voices by performing a song with these voices.

Play the Song Accompaniment Track and ask the children to perform the song using their singing voices where appropriate, their speaking voices for the words *YUM YUM*, and their calling voices for the words *GLUB GLUB*.

**ASK** **Are your singing, speaking, and calling voices the same as, or different from, each other?** (different)

Then choose five children and assign each student a frog that is displayed on Slide 1. As the rest of the children sing the song, the child assigned to the first frog has to use his/her speaking voice to perform *YUM YUM* and his/her calling voice to perform *GLUB GLUB*.

Continue in this way with the remaining children through the other four frogs. Perform the song until all children have had a turn.

Observe and assess whether or not each child performed with the correct voices, thereby identifying the differences in these vocal timbres. If your class is large, perform this assessment with small groups instead of individual children.



# Instructional Activity (Interactive)

## Kaeru no uta (The Frog Song)

<p><b>Interactive Learning and Presentation Options:</b></p> <ul style="list-style-type: none"> <li>• Instructional Activity (Interactive): Kaeru no uta</li> <li>• Song Notation (Interactive Performance): Kaeru no uta</li> <li>• Song Notation (Interactive Performance): The Frog Song</li> <li>• Song Notation (Interactive Practice): Kaeru no uta</li> <li>• Song Notation (Interactive Practice): The Frog Song</li> <li>• Song Notation (Animated): Kaeru no uta</li> <li>• Song Notation (Animated): The Frog Song</li> <li>• Song Notation (Projectable): Kaeru no uta</li> <li>• Song Notation (Printable): Kaeru no uta</li> <li>• Song Keyboard Accomp. (Interactive): Kaeru no uta</li> <li>• Song Keyboard Accomp. (Printable): Kaeru no uta</li> <li>• Song Pronunciation Resource (Printable): Kaeru no uta</li> </ul>	<p><b>Audio Options:</b></p> <ul style="list-style-type: none"> <li>• Song Vocal Track: Kaeru no uta</li> <li>• Song Vocal Track: The Frog Song</li> <li>• Song Accompaniment Track: Kaeru no uta</li> <li>• Song Pronunciation Practice Track: Kaeru no uta</li> </ul>
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### Rhythm: One, two, and no sounds on a beat

The children will compose rhythm patterns and read icons for one, two, and no sounds on a beat.

Play the Song Accompaniment Track and have the children sing “Kaeru no uta.”

**ASK** **Which part of the song uses sounds the frog makes?** (the second half of the song)

Display Instructional Activity (Interactive): Kaeru no uta.

Have the children

- Identify the tiles on the left as words for the frog sounds from the song.
- Identify which tiles make one, two, and no sounds on a beat.

Use this activity in a variety of ways:

- Have the children notate the measures of the song that use the frog sounds.
- Notate a new “frog sound” pattern.
- Chant one of the four-beat patterns and have the children indicate with their fingers whether they heard the first or second pattern.
- Notate “frog sound patterns” and have the children think about how it will sound in their heads, then read, using words.
- Transfer the words to body percussion and then nonpitched instruments, such as rhythm sticks or wood blocks.
- Invite individual children to compose a pattern, and then have the rest of the class read the pattern.



- Invite one child to chant a four-beat pattern, another child to notate that pattern, and the class to perform it once it is notated correctly.

### Song Notation (Interactive Performance)

Use the Interactive Player to review with the children how to sing the song "*Kaeru no uta*."

- Play the song at a slow enough tempo that the children can successfully perform the song without hesitation.
- The tracking feature will support the children in following the notation as the music plays.
- Pause and play the song at any time to review notation.
- Click on any measure to start the music at that point.

### Song Notation (Interactive Practice)

Use the Interactive Player to review the melody of "*Kaeru no uta*."

- In the Digital Mixer, turn off the Accompaniment by dragging the slider all the way to the left.
- Play the melody line, which is presented by a recorder sound.
- The tracking feature will support the children in following the notation as the music plays.
- Pause and play the song at any time to review notation.
- Click on any measure to start the music at that point.



# Song Notation

## Little Green Frog

**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

### Melodic Patterns

The children will recognize, use correct terminology, and move to aural examples of melodic leaps within the song "Little Green Frog."

Use Song Vocal Track: Little Green Frog to teach the song phrase by phrase, having the children echo-song each phrase after you.

Project Slide 1.

**ASK    How do frogs move?**

**SAY** Show me with your hands. (The children show leaping and hopping motions with their hands.)

**ASK    What should we call the frog's movement? (hop, leap)**

**Do they leap upward? (yes)**

**SAY** Our song has some upward leaps in the melody. Did anyone notice which word leaps up? (the word *Ga-lump*)

Model both hands close to the body, fists closed on *Ga-*, then both hands open and arching up in front of the body in a frog leap on *-lump*.

**SAY** Let's practice our upward leap movement.

Lead the children several times as they say and move, and then echo-sing and move to the upward melodic leap on the word *ga-lump*.

Play Song Vocal Track: Little Green Frog.

Encourage the children to sing along with the recording and move on the upward melodic leap on *Ga-lump*. After the first occurrence of *Ga-lump* (there are a total of four), take away your direct model to check for understanding and determine if the children are moving their hands at the proper time in an upward direction.

Have the children move to an open space or push their chairs in and stand behind their chairs.

Model a gross locomotor movement sequence as you sing the song slowly.

- On each *Ga-*, squat small; on *-lump*, stand tall.
- On the phrase *and his*, close hands and eyes.



- On eyes; open hands and eyes wide.
- On *Ga-* in the last phrase, squat small.
- On *-lump* in the last phrase, leap upward.

Practice singing the song with the movements several times, as necessary.

### Assessment: Activity

The children will demonstrate their understanding of upward melodic leaps through movement and aural identification, and by using correct terminology.

Project Slide 1 and play the Song Vocal Track.

Ask the questions on the slide. As you do, allow time for the children to think about and answer each, and show their upward leap movements. They will need time to think and move in order to answer the last question on the slide. (The upward leap on *Ga-lump* occurs four times.)

Project and play Song Notation (Animated): Little Green Frog.

Invite the children to use the whole body movement sequence (above) as they sing with the recording.

Assess the children's ability to move appropriately at the right time, and in the proper direction. Specifically notice whether or not the children squat and stand tall, and later leap upward on the upward leaps in the melody.



## Song Notation

### Johnny Works with One Hammer

#### 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

#### Rhythm: Steady Beat

Students will perform steady beat actions while singing.

**SAY** Johnny needs a few hammers to help him work. Listen to the song to find out how many he uses.

Play the Song Vocal Track of “Johnny Works with One Hammer” and invite the children to imitate you as you demonstrate the following actions on the steady beat. Note that the actions are cumulative.

- Verse 1 (mm. 3–6)—Pound one fist on knee.
- Verse 2 (mm. 9–12)—Pound two fists on knees.
- Verse 3 (mm. 15–18)—Add stamping one foot.
- Verse 4 (mm. 21–24)—Add stamping both feet.
- Verse 5 (mm. 27–30)—Add nodding of head.
- Coda (m. 31)—Maintain all motions.
- Coda (m. 32)—Stop nodding head, continue feet and fists only.
- Coda (m. 33)—Stop one foot, continue one foot, two fists.
- Coda (m. 34)—Stop the other foot, continue two fists only.
- Coda (m. 35)—Stop one fist, continue one fist only.
- Coda (m. 36)—Stop the other fist and pretend to sleep.

**ASK** **How many different hammers did Johnny use? (five)**

**How many did he end with?** (This is not answered in the song lyrics, so lead the children to understand that when he is sleeping, Johnny uses zero or no hammers.)

Play the Song Vocal Track again and invite the children to sing along and perform the actions. Observe whether the children move to the steady beat and provide coaching as needed to help them stay on the beat.



## Math Connection: Counting Numbers 1 through 5

The children will predict the next number in a series of five. Then they will count backwards from five to zero.

Use the Interactive Player to play the Song Notation (Interactive Performance) and click Pause at the beginning of measure 6 (before the lyrics reveal the number "two").

**ASK How many hammers will Johnny use next? (2)**

Click Play and then Pause at the beginning of measure 12 (before the lyrics reveal the number "three").

**ASK How many hammers will Johnny use next? (3)**

Repeat the process for measures 18 ("four") and 24 ("five").

Encourage the children to count backwards during the Coda, one number per measure: m. 31 = 5; m. 32 = 4; m. 33 = 3; m. 34 = 2; m. 35 = 1; m. 36 = 0. Suggest that when they count down, show five fingers and then lower one finger at a time to keep track of the numbers.

## Song Notation (Interactive Performance)

Use the Interactive Player to adjust the tempo and/or the key when the children are learning to sing the song.

- Play the song at a slow enough tempo that the children can sing the song without hesitation.
- Use the bookmarks in the Navigation pane to easily find verses and interludes in the song.
- The tracking feature supports the children in following the notation as the music plays.
- In the Digital Mixer, turn off the Vocals to play only the accompaniment. Invite the children to sing the song, substituting other names for "Johnny." Also consider using different tool names as suggested by the children.



# Instructional Activity (Interactive)

## Great Big House

### Interactive Learning and Presentation Options:

- Instructional Activity (Interactive): Drag and Drop
- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Notating: Melody

The children will recreate the “Great Big House” melody with iconic notation for *do-re-mi-so-la*.

- Review “Great Big House” with the children by inviting them to sing along with Song Notation (Interactive Performance).
- Display the Instructional Activity (Interactive): Great Big House.
- Invite the children to sing the pitches in each tile as you point to each building.

**ASK Did you notice anything about the buildings as you sang?**

(Help them discover that the buildings are higher or lower to match the higher or lower pitches they sang.)

**SAY** Let’s “build” the melody of “Great Big House” using building tiles.

- Sing the first measure of the song with neutral syllables or play it using Song Notation (Interactive Practice), slowing the tempo as needed.
- Discuss whether the melody moved up, down, or stayed the same.
- Ask the children to choose the building tile that matches the melody they heard.
- Have the children continue notating the song melody, measure by measure, after you model each one. (Tiles may be used more than once.) Pause after constructing each line and have the children sing through it to help them check their accuracy in rebuilding the phrase.
- Once the song is correctly notated, help the children discuss and compare each line.

**ASK Are there any lines that are exactly the same?**

(Lines 1 and 3 are the same.)

**What other parts of the song are the same?**

(Lines 1, 2, and 3 begin with the same measure 1 melody.)

**Which line is the most different from the other lines?**

(Line 4; neither tile is used anywhere else in the song.)

- Invite the children to sing “Great Big House” with pitch syllables, following their building-tile notation.



### Creating: Melodies

The children will create new *do-re-mi-so-la* melodies with iconic notation.

- Display the Instructional Activity (Interactive): Great Big House.
- Have the children review the melody segments provided in the tiles by inviting them to sing each one.
- Explain that they now get a chance to “build” their own melody.
- Either invite volunteers to take turns creating one line each, or lead the class through a group activity of creating a melody line by line. Have the class sing each line after creating it.
- Give the “composers” a chance to experiment with different options, changing tiles as they go. This will help them develop their own awareness of melodic line and their individual preferences.
- Use the opportunity to discuss some elements of what makes a melody interesting, for example:

Some repetition, mixed with elements of unpredictability.

What helps it sound finished? (Ending with *do* is typical.)

- Invite the children to sing the new melody.
- Assign volunteers to play the melody on pitched percussion instruments. Tailor the task to individual children’s skill level; for example, one volunteer per line or per tile.

### Assessment: Activity

The children will demonstrate their ability to notate, sing, and create *do-re-mi-so-la* melodies using iconic notation.

Use Instructional Activity (Interactive): Great Big House to have the children drag and drop iconic notation to recreate the *do-re-mi-so-la* melody of “Great Big House.” (See directions in Notating: Melody, if needed.)

Once the tiles are correctly placed, have the children sing “Great Big House” from the iconic notation using pitch syllables. (You may also wish for the children to use hand signs as they sing.)

Observe the children’s ability to follow and sing the *do-re-mi-so-la* patterns correctly.

Then, have volunteers create a new melody. After each volunteer places his or her tiles, have the class sing the created patterns. When complete, have the children sing the new melody using pitch syllables. Observe the children’s success as they sing the new melody. Repeat this activity, allowing all of the children an opportunity to be a “composer.”



# Song Notation

## Old House, Tear It Down!

### Interactive Learning and Presentation Options:

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

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

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

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

Project Slide 1.

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

Project Slide 2.

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

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

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

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

Play the Song Vocal Track again. Have students

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

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

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



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

Have students

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

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

### Assessment: Activity

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

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

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

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

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

### Assessment: Activity

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

Play the Song Vocal Track. Have students in

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

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

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



# Song Notation

## Haul Away, Joe

**Interactive Learning and Presentation Options:**

- Song Notation (Interactive Performance)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)
- Song Notation (Projectable): Bonavist' Harbour

**Audio Options:**

- Song Vocal Track
- Song Accompaniment Track

### Moving: Using Movement Skills to Create and Perform Work Motions that Demonstrate Steady Beat

Students will move, alone and with others, to show strong and weak beats, using fine motor, gross locomotor and non-locomotor skills, along with integrated movement.

Using a hand drum, demonstrate the meter of "Haul Away, Joe" for students (The  $\frac{2}{4}$  time is counted in two beats per measure, the first strong and the second weak.) Allow several students to perform the meter on hand drum.

Project Slide 1. Call on a volunteer to read the first paragraph.

**ASK** **What kinds of music make you want to move?** (Answers will vary, but students should express awareness that strong rhythm patterns encourage movement.)

Play Song Vocal Track: Haul Away, Joe and then invite students to suggest ways that the song might help them move and work. (The steady beat helps to keep movement and tasks going.)

**ASK** **What kinds of movement have a strong part and a weak part?** (Answers will vary, but students should think of movements like pulling on an oar and then releasing it to be ready to pull again, or stepping forward to lean into pushing a heavy object and then stepping back to reposition before pushing again.)

Starting with Slide 2, play the Song Vocal Track or use one of the other song options such as Song Notation (Animated) or Song Notation (Interactive Performance) to have students pat the steady beat with you and speak the words of the song. Then have them sing along with the recording.

Return to Slide 1, and call on a volunteer to read the second paragraph. Invite students to respond with their analysis of the movements they tried. Guide them to understand differences, including locomotor vs. non-locomotor, and gross vs. fine as well as integrated movement in the movement inherently inspired by the music, as well as their purposeful choices about movement.

Before singing "Haul Away, Joe" a second time, ask students to



- Choose a rhythmic “working” motion they can perform that demonstrates the strong and weak beats in the song.
- Perform the motion as they sing the song.

As a class, talk about why songs that accompany work may have been used in work environments, such as sailing ships during the 1700s and 1800s.

**ASK    Why do the strong and weak beats of “Haul Away, Joe” encourage the movement that sailors would need for their work?**  
(The alternating beats “accompany” the motion of work movements; the beats help to synchronize movements performed together.)

**Why does hard work seem easier, or “go faster,” with a song that has a steady beat?** (Answers will vary, but students will probably suggest that the song reduces boredom or keeps the mind off the work.)

### Assessment: Activity

Students will demonstrate their understanding of fine motor, gross locomotor and non-locomotor skills, and integrated movement by developing and performing movement patterns alone, and as a group, to fit the strong and weak beats of a song in  $\frac{6}{8}$  meter.

Assign students to three groups—one group for each verse of the song. With the goal of deciding on a group movement pattern, have students discuss, within their groups, the movements they tried alone as they sang the song. Building on the initial movement ideas, encourage consideration of different types of work that use repetitive motions, such as rowing, pulling on a rope, pushing on the spokes of a capstan (a rotating machine on sailing ships used to hoist sails or pull up an anchor), or swabbing the deck of a ship.

Keep Slide 1 projected for students to refer to the questions listed in the second paragraph. Allow time for groups to discuss possible movement patterns, as well as try out different movements. Each group should select a movement pattern to perform together for one of the verses, with one or two group members performing a solo movement. For instance, one group member might portray a sailor swabbing the deck or a first mate walking back and forth to supervise the sailors’ work and another student might be the captain, steering the ship with the ship’s wheel.

Have the class sing “Haul Away, Joe,” with each group performing their movement pattern on the appropriate verse. Each time students sing the refrain, all three groups can perform their selected group movement patterns.

Use the Song Notation (Interactive Performance) to adjust the tempo or turn the vocals off to help students successfully perform their movement patterns for “Haul Away, Joe.”

Perform “Haul Away, Joe” with movement several times so that students all have an opportunity to be movement soloists, as well as move together with other students. Then lead a class discussion about the various movements performed as a group and by students performing alone.

Close the movement activity by having students respond to the following questions—either in a class discussion or by having them write their responses



in their music journals as a paragraph that provides details and a concluding statement.

- Which groups moved just their fingers or hands? What is this type of movement called? (fine)
- Which movements used the whole body? (gross)
- Which movements involved using both hands and the whole body? (integrated)
- Which groups or soloists moved by traveling across the floor? (locomotor)
- Which movements involved standing in one place and twisting or bending? (non-locomotor)
- How did the strong and weak beats of the music help the performance? (Answers may vary.)

### Song Notation (Projectable): Bonavist' Harbour

To provide students with more instruction and practice moving with strong and weak beat in a work song in  $\frac{6}{8}$  meter, use Song Notation (Projectable): Bonavist' Harbour, and accompanying Teacher Notes.



# Song Notation

## Hip-Hop Reindeer

### 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

### Music Symbols & Terms: Articulation

Students will use known music symbols, terminology, and appropriate vocabulary to identify, explain, and interpret melodic elements referring to articulation.

**ASK** **When you hear the title “Hip-Hop Reindeer,” what types of musical ideas and sounds do you expect to hear in this song?**  
(Accept all reasonable answers.)

Play Song Vocal Track: Hip-Hop Reindeer. Pass out paper and instruct students to write down words that describe the various elements of music they hear while listening to the song.

At the conclusion of the recording, invite students to read some of the words they wrote down and lead a discussion about rap and hip-hop music.

Project Slide 2.

Play the Song Vocal Track again.

**SAY** Sing the words *hip-hop* and clap your hands every time they occur in the song.

The song has given the words *hip-hop* two meanings.

**ASK** **What are the two meanings of the words *hip-hop*?** (The words *hip-hop* are used as action words, or verbs, and also as a genre of music.)

**SAY** Hip-hop, as a genre of music, often includes rap vocals that speak words rhythmically over music.

Invite students to read the words in measures 29-38.

**ASK** **What do some of the lyric phrases mean?** (*drop it like it's hot*: dance low to the floor; *phat*: cool; *get down*: dance)

Have students practice echo-speaking the words in measures 29-38 in rhythm.

Play the Song Vocal Track again and have students sing and clap the words *hip-hop*, as before, and add the rap part by saying the words in rhythm as they occur.



Project Slide 1.

**SAY** The song “Hip-Hop Reindeer” uses articulation to create the expressive qualities you hear in the Song Vocal Track. Look at Slide 1 and read the definitions for each articulation symbol.

Distribute copies of Song Notation (Printable): Hip-Hop Reindeer.

**SAY** Find the *staccato* marks in the song notation and circle them.

Notice that the articulation mark is placed either above or below the noteheads, depending on the stem location.

Play the Song Vocal Track again and ask students to look at their Song Notation (Printable) while listening to the recording.

**SAY** Notice how each articulation mark is performed in the recording.

**ASK** **Which articulation symbols are *not* found in the song?**  
(the *legato* slur and accent mark)

Using a recorder or piano,

**SAY** Let’s guess which mark fits the sound I play. Use the table on Slide 1 to help you decide which articulation I am playing.

Demonstrate a *legato* slur, *staccato*, and accent mark with a single note or pitch played several times.

**ASK** **What symbol or term best describes the sound you heard me play?** (Answers will vary, based on what you play.)

Project Slide 2.

**ASK** **How would you interpret the term *legato*?**  
(by singing in a smooth and connected manner)

Invite students to say the words found in the first phrase of the song in rhythm, using a *legato* articulation. (*Hip-hop reindeer, pullin’ Santa’s sleigh, now*)

**SAY** *Staccato* marks indicate to sing or play the notes short and detached. Say the first phrase again, this time using a *staccato* articulation.

Accent marks indicate to sing or play notes with emphasis. Say the phrase a third time, this time using an accent mark on each word.

**ASK** **How do the *legato*, *staccato*, and accent articulations change the expression of the first phrase?** (Accept any reasonable answer.)

Using the Song Notation (Interactive Performance) option, teach vocal part 1 and then vocal part 2 through echo, pitch syllables, or hand signs. Remind students of the articulations and the dynamic markings.



Divide the class into groups and invite students in each group to use their Song Notation (Printable) to add new or additional articulation marks to the music.

Play Song Vocal Track: Hip-Hop Reindeer and invite each group to perform the song with the new articulations that students have added.

Invite student performers to share why they chose to articulate the song in a particular way. Invite student listeners to comment on how the chosen articulations were effective in the interpretation of the song.

Have students perform "Hip-Hop Reindeer" a final time using the articulations found in the music.

Invite students to write in their journal about their experience with articulation and how the use of articulation helped them express the music more effectively.

### Assessment: Activity

Students will identify and demonstrate their understanding of previously known articulation marks through performance and written assignments.

Draw three articulation symbols on the board above several quarter notes: *staccato* dot, *legato* slur, and accent mark.

Invite students to identify the articulation symbols by name and give the appropriate definition.

Divide students into groups. Invite each group to sing with the Song Vocal Track a specific section of the song, using one of the three articulation marks. Assess students' ability to reproduce the requested articulation mark vocally on the given musical phrase. Score their level of knowledge and application.

Invite the entire class to sing "Hip-Hop Reindeer" with the Song Vocal Track. Observe students' ability to accurately interpret the articulation marks as they occur in the song.