



Pearson



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

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Boone, North Carolina  
June 21, 2016**





# Recorder Play-Along

## Turn the Beat Around

### Interactive Learning and Presentation Options:

- Play-Along (Recorder) Fingering Chart
- Play-Along (Recorder) Notation (Interactive Performance)
- Play-Along (Recorder) Notation (Interactive Practice)
- Play-Along (Recorder) Notation (Projectable)
- Play-Along (Recorder) Notation (Printable)
- Song Notation (Projectable)
- Song Notation (Printable)

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Syncopation Recorder Countermelody

This recorder countermelody is played with the Introduction, **A** section, and modulated **A** section of "Turn the Beat Around." The recorder does not play with the **B** section.

Although the notation is complex, the recorder notation mirrors the main melody. Once students are confident singing and clapping the rhythm, their knowledge can be transferred to the recorder. There is an alternate version should the students need to begin with a simplified countermelody.

In this lesson, students will learn to play a syncopated rhythm pattern using B, A, G. The countermelody will be played on the **A** section of the song "Turn the Beat Around." Once the rhythm is learned on B, A, and G, introduce E to enable students to also play the countermelody with the introduction. If students are capable, challenge them to transfer their knowledge to C#, B, and A and accompany the entire song through the modulated **A** section in the Coda.

Sing "Turn the Beat Around" in its entirety prior to teaching the recorder countermelody.

Introduce students to this recorder play-along and

- Print and distribute the Play-Along (Recorder) Notation (Printable).
- Have students identify the pitches in the **A** section. (B, A, G)
- Play the Song Vocal Track and ask students to sing and clap the rhythm of the words in the **A** section.

Play short phrases on the recorder and have students sing the phrases back to you. Once students are comfortable singing the phrases, have students move to their recorder.

**SAY** Listen to the rhythm pattern of the pitches played. Play the patterns that you hear.

Have students echo (imitate) the B-A-G rhythm patterns on the recorder. Play simple rhythm patterns on the recorder using the pitches B, A, and G. Gradually include syncopated rhythm patterns in the examples.



The difficulty in learning this recorder countermelody is due to the challenging rhythm pattern. A simplified version is included on Slide 3 of the projectable as well as on page 3 of the Song Notation (Printable).

Display the Play-Along (Recorder) Notation (Projectable) Slide 1 and have students practice the rhythm pattern using the *pitch stack* visual.

Pitch-stacks allow students to focus only on the pitch, allowing the pitch notation to be isolated from the rhythmic notation. This is particularly helpful in pieces with complex rhythms.

- Point to pitches on the pitch-stack and sing the letter names to create an eight-beat pattern. (Resting on beat eight makes imitation easier for students to echo the pattern.)
- Students echo-sing the letter names while fingering the notes on the recorder.
- Tap a rhythm pattern on the projected pitch-stack without singing. Students echo-sing the pitch names and show the correct fingering on their recorder.
- Tap a rhythm pattern on the projected pitch-stack without singing, this time students play the pitches on the recorder.

Gradually introduce more challenging rhythm patterns. Once this activity is mastered, students are ready to learn the recorder countermelody using the pitch-stack.

Play the Song Vocal Track. Point to each note on the pitch stack using accurate rhythm and have students play along with the recording while directed to play the correct pitch.

Using the pitch stack on Slide 1, teach students the phrase in the introduction, adding the pitch on E. Refer to the first two staff lines on page one of the Song Notation (Printable) or refer to the first two staff lines on Slide 4 of the projectable.

### Differentiated Instruction: Challenge

Once students are confident in their ability to play the countermelody with the introduction and verses, challenge them to learn to play the modulated countermelody during the Coda. Using the pitch stack C#-B-A on Play-Along (Recorder) Notation (Projectable) Slide 2, teach students the four phrases which occur in the modulation. (These are the same four phrases students learned using B-A-G.)

### Differentiated Instruction: Reinforcement

Share with students that the syncopation in the countermelody is the same as the rhythm pattern found in the lyrics. Have the students sing the song and clap the rhythm pattern of the words to help support them when reading the syncopated pattern.

For students having difficulty playing and reading the syncopated notation, instruct them to read and play the simplified notation on Slide 3 during the **A** section.



### Teaching Tips

Using the Play-Along (Recorder) Notation (Interactive Practice), slow the tempo of the song as needed. If the patterns are too difficult, have students only play phrases one and three of the (B-A-G) on half notes, leaving out the syncopation.

### Play-Along (Recorder) Notation (Interactive Practice)

After students have been introduced to the standard notation of this play-along, use the Interactive Player to support instruction with the Play-Along (Recorder) Notation (Interactive Practice). When you click Play, the notation of the recorder part will track with highlighting, making it easier for the students to follow. Below are the options available in this component.

- Adjust the tempo slower or faster depending on the students' ability to play the notation.
- Isolate difficult phrases and practice multiple times.
- Use the Digital Mixer to adjust the volume to facilitate learning the recorder part.
- The tracking feature in the Digital Mixer can be turned on or off as needed.

### Play-Along (Recorder) Notation (Interactive Performance)

After students have been introduced to the standard notation of this play-along and have practiced their parts using the Play-Along (Recorder) Notation (Interactive Practice), they should be ready to perform with the Play-Along (Recorder) Notation (Interactive Performance).

The Interactive Performance version presents the play-along recorder part with the full-length Song Accompaniment Track. The tracking feature will help the children keep their place in the music. Below are the options available in this component.

- Adjust the tempo slower or faster to suit the students' ability.
- Use the Digital Mixer to turn down the volume of any part to isolate a part for learning.
- Navigate to pre-determined bookmarked sections in the arrangement.

### Play-Along (Recorder) Fingering Chart

Learn fingerings for E, G, A, B, and C# with this hotspot gadget. Three phrases are projected and contain a pop-up with fingering for each note required to perform the song accurately. The pop-up window also shows the note on the staff along with an audio clip of what each note sounds like.

### Song Notation (Projectable)

Use the projectable notation to teach students to sing "Turn the Beat Around." You may wish to divide the class in half and direct half the class to sing the song, while the remaining students play along with the countermelody of the A section.



# Song Notation

## Andy Pandy

### Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Sound Bank Multimedia Reference: Xylophone
- Sound Bank Multimedia Reference: Glockenspiel
- Song Keyboard Accomp. (Interactive)
- Song Keyboard Accomp. (Printable)

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Melody: High and Low Pitches

The children will speak and sing, using high and low pitches.

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

- Listen for the words.
- Move as the words of the song tell them to.
- Listen for the sounds between the verses.
- Move one hand following the pattern of instruments during interludes. (down, up, jump-in, jump-out)
- Vocalize with downward- and upward-moving pitch patterns that begin on an *oo* vowel, singing softly, without accompaniment. (Listen for whether the children produce a pure tone in the higher register, and whether any children are singing in ways that produce an extended throat or noticeable tension in the neck.)
- Join you in singing the song.
- Mirror you while using hand motions to show the pitches of the song. (You might want to use *solfège* hand signs, *so-mi-do*. You might want to show three levels of pitch with your hand or the whole body.)

**ASK Listen for the words *All* and *down*. Which word is sung higher? (*All*)**

Then sing the words *All pop* and *down* on the pitches A and D, respectively.

Encourage the children to

- Identify the words that have the same high sound. (*All* and *pop*)
- Sing the *All pop down* pattern again, this time substituting the words *high, high, low* in place of those in the song.

### Assessment: Activity

The children will demonstrate their understanding of high and low pitches by singing a song.



Play Song Vocal Track: Andy Pandy. Divide the children into two groups. As the first group sings along with the recording, invite the second group to mirror your hand motions showing high and low pitches. Play the recording again and have the children switch groups. Observe that the children correctly sing, and move to show, high and low pitches.

### Song Notation (Projectable)

Have the children gather in a circle for a guided conversation. Show the meaning of the words *down*, *up*, *in*, and *out* by moving items such as a pencil or a piece of paper on their desks or on the floor. Display the Song Notation (Projectable).

Encourage the children to

- Identify the words that have the same high sound. (*All* and *pop*)
- Sing the *All pop down* pattern again, this time substituting the words *high, high, low* in place of those in the song.

### **Identifying High and Low Sounds**

Kindergarteners will have more success in identifying sounds as either high or low if these sounds are either extremely high or extremely low. You might change the pitches of the direction words in "Andy Pandy" as follows: on *down*, sing the low D as written; on *up*, sing a high D; on *in*, sing an F-sharp, on *out*, sing an A. Let some children sing the words with the alternate pitches while others move as the words tell them to.

### Sound Bank Multimedia Reference: Xylophone, Glockenspiel

Explain to the children that they will learn about instruments that are heard in the song "Andy Pandy." Introduce the children to the xylophone and glockenspiel sounds. Display Sound Bank Multimedia Reference: Xylophone and Glockenspiel, which includes a photo of the instruments and their sound. Click the Play button to begin the video and hear the description of the instrument. For further activities, you may wish to use Listening Teacher Notes: Andy Pandy.

### 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.
- 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.)

### Song Notation (Interactive Performance)



# Song Notation

## Going on a Picnic

### Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)
- Instructional Activity (Projectable): On a Log, Mister Frog (Orff)
- Instructional Activity (Projectable) Teacher Notes: On a Log (Orff)

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

## Rhythm: Identifying and Comparing Same and Different Rhythmic Patterns

The children will sing a song with same and different rhythmic patterns, and then reproduce the patterns by clapping and singing.

Introduce the lesson by inviting the children to a pretend picnic. Project Slide 1. Begin by playing Song Vocal Track: Going on a Picnic.

Lead the class in an echo game using the words *Did you bring the hot dogs?* After you sing these words, have the children echo (sing) the answer *Yes, I brought the hot dogs.* As you continue, substitute words for other types of food, and then invite soloists to lead the class in the echo game.

Once the children know the words, have them sing with the Song Vocal Track.

Guide the children to explore the music concept of rhythm, and specifically, rhythmic patterns. Point to the iconic rhythmic notation on the slide. (The notation corresponds to measures 7 and 8.) Explain that these shapes show rhythmic patterns. Remind the children that *rhythm* is the pattern of the words.

**SAY** These shapes show the rhythm of the last line of the song.

Lead the children as they

- Sing the last line of the song as you point to the rhythmic patterns on the slide.
- Sing the last line of the song again, this time clapping the rhythm.

Divide the class into two groups. Have one group clap the rhythm while the other group sings the last line. Switch groups and repeat, making sure that all the children are accurately clapping the rhythm. You may wish to point to the rhythmic patterns on the slide as the children sing and clap.

Help the children compare the two different patterns by inviting them to

- Sing only *Ready for a picnic* and clap the rhythm.
- Sing only *Here we go* and clap the rhythm.



**ASK** **Are the rhythms for *Ready for a picnic* and *Here we go* the same or different?** (different)

Check answers by clapping and singing both patterns again.

Now guide the children towards identifying, recognizing, and responding to rhythmic patterns that repeat.

**SAY** There are some places in the song where we sing the *Ready for a picnic* rhythm again. Let's sing the song again and see if you can find those places.

Have the class sing the song again and identify the *Ready for a picnic?* rhythm by raising their hands each time it occurs. (*Going on picnic; If it doesn't rain, we'll; Did you bring the hot dogs?; Yes, I brought the hot dogs*) This may take some extra repetitions of the song.

Follow the same process for the *Here we go* rhythmic pattern.

**ASK** **Can you find the *Here we go* pattern at another place in the song?** (*Stay all day*)

Sing the song again with the children, and help them to recognize that *Stay all day* has the same pattern as *Here we go*.

### Assessment: Activity

The children will demonstrate their understanding of same and different rhythmic patterns by clapping and singing the contrasting patterns found in "Going on a Picnic."

Play the Song Accompaniment Track. Have the children sing "Going on a Picnic" all the way through as a way to review the entire song before beginning the assessment.

Sing a line from the song, such as, *Ready for a picnic?* Ask the children to do any one (or combination) of the following:

- Clap the rhythm that you just sang.
- Sing the line back to you with correct rhythm.
- Sing the line as another child claps the rhythm.

Continue this and change the lines you sing, being sure to include the other rhythmic pattern they learned (*Here we go*).

Throughout the exercise, pause at certain points and review the concept of same and different among the rhythmic patterns you are assessing.

**ASK** **Were those two rhythmic patterns the same or different?**  
(Answers will vary.)

Observe the children's success in singing and clapping the contrasting rhythmic patterns accurately.



## Extension Activity

Begin to teach children part work. Lead the children as they

- Tap the rhythm to *Here we go*.
- Take turns playing this pattern on a nonpitched percussion instrument.
- Create body percussion to perform the *Here we go* rhythm.
- Perform the *Here we go* pattern as an accompaniment to "Going on a Picnic" with the Song Vocal Track.
- Divide into two groups, with one group singing the song and the other performing the rhythmic ostinato.
- Switch groups and repeat.

## Extension Activity

For additional practice identifying and performing rhythmic patterns with one sound per beat, use Instructional Activity (Projectable): On a Log, Mister Frog (Orff). The first slide presents images from the song and invites the children to pat on the beat. The second slide features a glockenspiel and invites the children to play on the beat. The third slide features images of other animals featured in the song and asks the children which instrument they will choose to play for the animals' sounds.

For additional instructional support, see Instructional Activity (Projectable) Teacher Notes: On a Log (Orff).

## Extension Activity

Guide the children in creating a rhythmic pattern word chain. The word chain could serve as an Introduction to the song.

Invite the children to

- Offer as many names of picnic foods as they can think of as you write them on the board.
- Help you choose some food words that might help form an interesting rhythm chain; for example, *jelly beans*, *pickles*, *watermelon*, *peanuts*. (Guide the children in their word choices by clapping the rhythm of each word with them. Have them compare which words have the same rhythmic pattern and which are different. Point out that the different rhythmic patterns are what make a word chain interesting.)
- Practice saying their rhythm chain four times, speaking gradually louder each time.
- Add this rhythm chain as an introduction to their singing of "Going on a Picnic."

Use this activity as a way for the children to demonstrate how their personal interests (in this case, their favorite foods) can connect to music, especially when they're creating a musical piece. The exercise is also a way for the children to demonstrate the relationship between music and their daily lives.



# Song Notation

## Shake Them 'Simmons Down

Interactive Learning and Presentation Options:	Audio Options:
<ul style="list-style-type: none"> <li>• Song Notation (Interactive Performance)</li> <li>• Song Notation (Interactive Practice)</li> <li>• Song Notation (Animated)</li> <li>• Song Notation (Projectable)</li> <li>• Song Notation (Printable)</li> </ul>	<ul style="list-style-type: none"> <li>• Song Vocal Track</li> <li>• Song Accompaniment Track</li> </ul>

### Rhythm: Steady Beat and Rhythm

The children will sing a play-party song from Texas and learn about steady beat and rhythm.

Have the children gather in a circle for a guided conversation. Invite the children to

- Name as many kinds of fruit as they can.
- Talk about the types of plants on which fruit grows. (trees, vines, bushes)
- Share any experiences they have had with picking fruit.

Play Song Vocal Track: Shake Them 'Simmons Down (verse 1) and have the children listen to identify the fruit referred to in the song.

**ASK** **What kind of fruit did you hear mentioned in the song?** ('simmons, a contraction of persimmons)

Display Song Notation (Projectable): Shake Them 'Simmons Down and encourage the children to

- Read aloud the text.
- Talk about the illustration and what the song is about.

Play the Song Vocal Track again and have the children pat the steady beat as they listen to the song.

Display Slide 2 and play the recording again to have the children sing the song and follow the notation. Alternatively, use Song Notation (Interactive Practice or Performance). *Note:* The Interactive Players can be used to track the notation and slow the tempo as the children learn to sing the song.

Have the children

- Sing "Shake Them 'Simmons Down" while reading the music notation.
- Sing the song again while patting the steady beat.
- Identify the eighth-note and quarter-note patterns.
- Listen to the song and clap or tap the rhythm of the words.
- Sing the song again, patting the steady beat on odd-numbered verses and clapping the rhythm of the words on even-numbered verses.



Make small percussion instruments available to the children. Let them take turns playing the steady beat and the rhythm of the words as the class sings the song.

### Assessment: Activity

The children will demonstrate their understanding of steady beat and rhythm.

Divide the children into two groups. Play Song Vocal Track: Shake Them 'Simmons Down. Have the children in one group tap the steady beat as they sing the song. Have the other group sing and clap the rhythm. Switch roles and repeat this activity. Observe the children's success as they tap or clap their assigned part.

### Extension Activity

Ask the children to

- Echo-clap two-beat rhythm patterns using , , , and  after you. (You may wish to say the rhythms using rhythm syllables of your choice.)
- Echo-clap two-beat rhythm patterns again. (This time do not say the rhythm syllables.)
- Repeat the echo-clapping, this time saying the rhythm syllables without prompting.

### Song Notation (Interactive Practice)

Use the Interactive Player to adjust the tempo when the children are learning to sing the song. It is also possible to change the key.

- Play the song at a slow enough tempo that the children can sing the song without hesitation.
- In the Digital Mixer, turn off the Accompaniment by dragging the slider all the way to the left. This makes it possible to isolate the Vocal melody to support the children's learning.
- Play the melody at a slow enough tempo that the children can sing it through without hesitation.

Once the children are singing with confidence, turn off the Vocal line by dragging the slider all the way to the left. Play back only the Accompaniment while the children sing along.

### 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 through the entire song without hesitation.
- Increase the tempo little by little until they are singing at the tempo of the Song Vocal Track.



# Percussion Play-Along

## Karangatia ra

### Interactive Learning and Presentation Options:

- Play-Along (Percussion) Notation (Printable)
- Play-Along (Percussion) Notation (Projectable)
- Song Notation (Interactive Performance)

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Reading: Rhythms

Students will read half notes, half rests, quarter notes and quarter rests.

Display Play-Along (Percussion) Notation (Projectable): Karangatia ra.

**ASK    Which instruments are used in the percussion Play-Along?**

(rhythm sticks, high conga drum, and low conga drum)

Remind students that this is a vertical (up and down) score of all of the parts.

Point out that the lines, or parts, of the score are played at the same time.

Identify the brace on the left side and explain how this symbol of notation *holds* all of the parts together as one ensemble.

### Elements of Music: Timbre & Tone Color

Students will learn to adapt the conga drum to approximate the sounds of Maori instruments.

Inform students that prior to the Europeans arriving on New Zealand, Maori instruments included rattles, flutes, nose flutes, shell or stick trumpets and clicking or clapping sticks. Slit drums were also common and were made from small carved and hollowed wood logs or branch sections, played on their sides. Slit drums were also cut to create *tongues* that produced different pitches.

In this lesson, the high conga drum will be played with mallets, on its side, to achieve this slit drum timbre.

**SAY**   The Maori did not have drums with skins or membranes. To approximate the slit drum sound, place the high conga or other type of free-standing drum on its side and strike the side of the drum with mallets. To provide an audible low, sustained beat, the low conga drum will be played on the drumhead.

Remind students that this low drum part will be a modern Western adaptation of the Maori instrument sound.

**SAY**   Clapping or clicking sticks were also used in Maori music and in this piece the rhythm or *lummi* sticks will play this sound.



## Reading: Rhythms

Students will read and perform half notes, half rests, quarter notes and quarter rests.

Begin the Play-Along and invite students to read and clap the low drum part as they listen to or sing the song. Transfer this part to a low conga drum and sing while playing. This is a perfect time to add the alternating foot movement to the song!

Invite a student to play the low drum part as the rhythm stick and high drum parts are taught to the class. The rhythm sticks and the high conga drum parts are a rhythm conversation and complement one another.

**ASK** **As you sing the song, where does the rhythm of the rhythm sticks match that of the lyrics?** (They always begin together.)

Invite students to clap or play the rhythm stick part as they sing the song.

## Elements of Music: Timbre & Tone Color

Students will learn to adapt the conga drum to approximate the sounds of Maori instruments.

Discuss the timbre of the drum when it is played on its side with mallets. Determine how the sound is different from when it is played on the actual drumhead. Compare and contrast the timbres between the high drum on its side and the low drum sound played on the drumhead.

## Reading: Rhythms

Students will read and perform half notes, half rests, quarter notes and quarter rests.

Teach the high conga drum part as the rhythm sticks play.

Divide the class in half. Half of the class will play or clap the rhythm stick part as the other half plays or claps the high conga drum part while the low drum maintains the beat. Switch parts.

**ASK** **As you sing the song and play the two parts together, on what beat does the rhythm of the high conga drum part and that of the rhythm sticks play together?** (beat 1, every other measure)

Rhythm Sticks

High Conga Drum

Notice that there is a one measure transition at measure 22, after the song is sung the first time. Identify this measure and teach the transition.

Layer all of the parts together, adjust the tempo of the Play-Along as needed, and sing the song.



Feel free to play one, two, or all parts, depending on the time available and the ability of students. Adjust the volume for the parts and play the desired parts with the melody to support the instruction of any part.

If this song is played without the accompaniment song track, feel free to add a vocal call of welcome prior to the music beginning, shouting out "Karangatia ra!"

### Assessment: Activity

Students will perform Play-Along (Percussion) Notation (Projectable): Karangatia ra and demonstrate their ability to adapt the conga drum and *lummi* sticks to approximate the sounds of Maori instruments.

Divide the class into small performance groups according to how many drums and *lummi* sticks are available.

Provide ample practice time for each group then have students perform the percussion Play-Along with Song Accompaniment Track: Karangatia ra as the rest of the class sings.

Observe students' ability to stay with the accompaniment track and perform their part with the correct technique.

Switch parts and repeat the process until all students have had an opportunity to play and be evaluated.



# Song Notation

## Green Eggs and Ham

<p><b>Interactive Learning and Presentation Options:</b></p> <ul style="list-style-type: none"> <li>• Song Notation (Interactive Performance)</li> <li>• Song Notation (Animated)</li> <li>• Song Notation (Projectable)</li> <li>• Song Notation (Printable)</li> <li>• Song Keyboard Accomp. (Printable)</li> <li>• Instructional Activity (Interactive): Together Wherever We Go</li> <li>• Song Notation (Projectable): Humpty Dumpty</li> </ul>	<p><b>Audio Options:</b></p> <ul style="list-style-type: none"> <li>• Song Vocal Track</li> <li>• Song Accompaniment Track</li> </ul>
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## Genres and Style: Musical Theater and Swing Style

Students will identify and describe the genre of musical theater and swing style.

Project Slide 1 and share information about musical theater with students. Often referred to as “Broadway musicals,” musical theater began to develop after the American Civil War. Using mostly elements of minstrel shows and vaudeville, early musicals strung together songs, dances, comedy sketches, and other acts without a cohesive theme, or with only a loose and insubstantial plot. Important figures in the move toward unified stories, with strategically inserted music and dance, were George M. Cohan, George Gershwin, and Jerome Kern. The 1920s–1950s were the “golden age” of musicals. Produced in New York City, they reflected features of the broader American culture. Still popular today, musicals may be seen across the country, as well as in New York’s Broadway theaters.

### ASK How is a musical different from a play?

Discuss with students that musicals include singing and dancing, as well as acting and spoken dialog.

### ASK How is a musical different from an opera?

Lead students to understand that musicals often include a different style of music (popular), more dancing, and more spoken dialog than operas.

### ASK What musicians are part of a musical? (solo singers, chorus, orchestra)

Discuss with students others who are involved with a musical production and what they do. Use Instructional Activity (Interactive): Together Wherever We Go, and accompanying Teacher Notes, to support the discussion.

- Author: writes the story
- Composer: writes the music
- Lyricist: writes the words to the songs (lyrics)
- Choreographer: plans and directs the dances
- Director: plans and directs on-stage action



- Musical Director: directs the music and leads the orchestra
- Cast: actors, singers, and dancers
- Producer: provides money and help to get the show ready for an audience
- Set Designer: designs and oversees the building of sets
- Costume Designer: designs the costumes
- Lighting Designer: designs the lighting
- Stage Crew: moves sets and props
- Stage Manager: controls offstage action during the performance
- Prop Manager: gathers and oversees props
- Sound Designer: designs and oversees the sound components

Discuss with students whether musicals are based on true, or realistic, stories, or on fantasies. (both)

**ASK** **What are some musicals you know of that are based on true stories?** (Responses may include *Annie Get Your Gun*, *Dreamgirls*, *Memphis*, *The Sound of Music*, *The Unsinkable Molly Brown*, and so forth.)

**What are some musicals you know of that are based on fantasies?** (Responses may include *Aladdin*, *Frozen*, *Chitty Chitty Bang Bang*, *Doctor Doolittle*, *Sleeping Beauty*, *Beauty and the Beast*, and so forth.)

*Note:* If students have not had experience with musicals, they may need help researching answers to these questions.

**SAY** Listen to a song from a musical. Think about whether it is from a musical based on a true story or based on a fantasy.

Play Song Vocal Track: *Green Eggs and Ham*. Lead students to understand that the song does not depict reality because it is based on a book by Dr. Seuss. Then share that *Seussical the Musical* opened on Broadway in 2000 and includes characters and/or settings from 19 Dr. Seuss books.

**SAY** As you listen this time, think about musical elements. Be ready to tell me something about the rhythm, melody, dynamics, tempo, timbre, or texture.

Play the Song Vocal Track again. Help students to recognize and understand the song's elements, including a fast tempo, swing style, syncopated rhythms, use of singing and speaking voices, solo and chorus, unison and harmony.

**ASK** **What words would you use to describe this music? Why?**

Discuss students' responses to the music, eliciting specific reasons for the labels and descriptors they suggest. For instance, if the music is perceived as "fun," what is it about the music makes it seem that way?

Project Slide 2 or distribute copies of the Song Notation (Printable). Discuss students' observations derived from the printed notation. Lead them to notice the tempo marking and swing designation at the beginning.



### ASK **What are characteristics of swing music?**

Discuss that swing rhythm includes eighth notes that are “swung,” or performed with the first note being held slightly longer than the second, rather than both eighth notes being strictly of equal value. Demonstrate, as needed, to help students understand that swing rhythm yields a lilting, rhythmic style.

### ASK **How could we reinforce the song’s swing rhythm with instruments and/or body percussion?**

Guide students as they experiment with ways to perform swing rhythms using body percussion and/or non-pitched instruments. Play the Song Vocal Track for students try out swing rhythm. For more instruction on swing eighths, use Song Notation (Projectable): Humpty Dumpty, and accompanying Teacher Notes.

*Note:* You may wish to use the Song Notation (Interactive Performance) so that you can adjust the tempo as students learn to perform swing eighth notes.

Then play the Song Vocal Track for students to sing part 1. Review, as needed, to solidify. Repeat with part 2. Then direct students to examine the two parts.

### ASK **How are parts 1 and 2 alike, and how are they different?**

Help students to grasp that the two parts sometimes sing in unison, sometimes sing in harmony, and sometimes go back and forth, like a conversation.

Divide students into two groups to sing both parts. Play the Song Vocal Track and have students sing the song. If desired, have them add a swing-rhythm ostinato on non-pitched percussion instruments and/or with body percussion.

## Assessment: Activity

Students will demonstrate an understanding of the musical theater genre and swing style by creating a performance plan for a “production” of “Green Eggs and Ham.”

Divide the class into small groups. Direct the groups to review the story of the song and then create a performance plan for a production of the song. Have students

- Decide on characters and actions needed to depict the song’s lyrics.
- Decide how to produce the number, such as using live performers, dancers, puppets, and so forth.
- Decide how to reinforce the song’s swing rhythm using instruments and/or body percussion.
- Perform and record their production of the song.
- Review and comment on other groups’ productions.

Assess students’ work based on whether their performances show understanding of a musical production, reasonable depiction of the lyrics, and include all group members, as well as having used swing style appropriately.



## **Teacher to Teacher: Guiding Students to Use the Internet Safely and Legally for Downloading Music and Other Media**

Students will discuss the safe, legal way to download songs and other media.

Point out to students that "Green Eggs and Ham" is just one of the fun songs from *Seussical the Musical*.

**ASK** **How could you listen to the other songs or see a video of a group's performance of the musical?** (Students will probably suggest looking for both the music and other media on the Internet.)

Discuss with students how they can safely and legally download music and other media from the Internet.

Point out to students that there are sites that may offer songs or videos to download that indicate to users that the music is free and may include a "Limited Time Offer" as an incentive. These types of sites often suggest that they are "sharing" the media they are offering.

**SAY** You could easily download a virus from a site like this, along with the music.

Make sure students understand that a virus may just seem like a nuisance, but also can damage computer equipment, or a mobile device, so that the equipment cannot be repaired. In addition, they may spread the virus to someone else's computer or tablet without even realizing they are doing so.

**SAY** By downloading from these kinds of sites not only are you taking risks with your computer, phone, or tablet, you also are breaking the law because the site won't have paid the appropriate copyright fees and licenses in order to offer the songs or videos to "customers" like you. This means the musician that owns the song won't get paid.

Guide students to understand the kinds of online stores that offer music and other media that are safe and legal to use. Downloading from these sites means the files are clean and that musicians are paid for their work. In addition, review any of your school's rules and guidelines regarding safe and legal downloading.

### **Assessment: Activity**

Students will demonstrate an understanding of the safe, legal way to download songs and other media.

Have students work in pairs to discuss the safe, legal way to download songs and other media. Then ask them to create a one-page "Dos and Don'ts" of safe, legal downloading. Check their work to be sure they understand how to safely and legally download from the Internet.



# Song Notation

## Weevily Wheat

### Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Music Reading Notation (Projectable)
- Instructional Activity (Interactive)
- Song Keyboard Accomp. (Interactive)
- Song Keyboard Accomp. (Printable)

### Audio Options:

- Song Vocal Track
- Song Accompaniment

### Create an Ostinato

Students will read and sing a song that is based on the pentatonic scale and then create an ostinato to use as an accompaniment. Display the first slide of Song Notation (Projectable) and discuss the origins of this traditional song, with its Scottish reference to "Charlie," and its role as a play-party game. Light-hearted singing games called "play-parties" were a simple way for Americans of all ages to enjoy a fun and lively group activity in the nineteenth and early twentieth centuries.

- Move to the second slide of Song Notation (Projectable) and point out that *do* is on the pitch G. Play the Song Vocal Track of "Weevily Wheat."
- Have students follow the projected notation on slide 2 as the recording plays.
- Play the Song Vocal Track again and direct students to sing along with the recording. If you would like students to be able to track the notes of the song, use Song Notation (Interactive Practice or Performance).

**ASK How many pitches are used in "Weevily Wheat"?** (five, however show the students that this song also uses low *so* and low *la*)

- Display slide 3 of Song Notation (Projectable) and guide students in their understanding of what a *pentatonic scale* is. Show students how the scale has 5 pitches with *do* on G. This is the G-pentatonic scale.
- Have students read and sing the pentatonic scale with pitch syllables and hand signs.
- Display slide 4 of the projectable. Enter a 2/4 time signature on the staff at the bottom of the slide and invite individual students to create two 4-beat rhythmic patterns. Notate the rhythm above the staff.
- Have students suggest notes from the pentatonic scale and notate their pitch selections using the rhythmic pattern they created. Alternatively, students can work independently, or in small groups to create ostinatos on printouts of slide 4.
- Invite students to perform their ostinatos on tone bells or barred instruments set up in the key of G, while other students sing the song.



# Music Reading

## Weevily Wheat

### Interactive Learning and Presentation Options:

- Music Reading Notation (Projectable)
- Music Reading Notation (Interactive Practice)
- Music Reading Notation (Interactive Performance)
- Music Reading Notation (Printable)

### Audio Options:

- Song Vocal Track
- Music Reading Practice Track: Melody
- Music Reading Practice Track: Melody and Accompaniment
- Music Reading Practice Track: Accompaniment

### Melody: Reading *la* and *so*

Students will explore the extended pentatonic scale.

Display Slide 1 of the Music Reading Notation (Projectable). Invite a student to answer the question at the top of the slide. Guide students to look at the pitch ladder and determine what type of scale they see. (pentatonic)

Have students

- Echo you as various patterns are sung using the extended pentatonic scale. (Use G as *do*.)
- Review the extended pentatonic scale by singing *do* and then singing up to *la*.
- From *la*, sing back down to low *so*, and up to *do* to finish.
- Sing up and down the pitch ladder using pitch syllables.

Review hand signs for each of the pitch syllables in the pitch ladder. Have students

- Sing up and down the pitch ladder using pitch syllables and hand signs.
- Locate *do* on the staff. (second line)
- Read the scale on the staff with pitch syllables and hand signs.

For an additional challenge involving reading *la* and *so*, invite students to play the extended scale on a xylophone or other pitched instrument.

### Melody: Writing extended pentatonic scales

Students will write the extended pentatonic scale.

Display Music Reading Notation (Projectable), Slide 2. Have students review the pitches in the pentatonic scale.

- Encourage students to sing up and down the pitch ladder using hand signs and pitch syllables.
- Ask students to locate the steps and the skips.
- Have students write their own extended pentatonic scales on the staves provided.
- Help them identify that *do* is in a different place. Remind them to be careful to assign the steps and skips accurately.



If you are projecting Music Reading (Projectable): Weevily Wheat on a whiteboard, have students write the F-pentatonic, G-pentatonic, and C-pentatonic scales on the board; alternatively, print Slide 2 of the projectable so that each student can practice writing the pentatonic scale in F, G, and C.

### Assessment: Formal

Students will demonstrate their ability to write the extended pentatonic scale.

Collect students' written work on the printouts of Slide 2 of the projectable or assess their work written on the board. Evaluate their ability to write the pitches of the extended pentatonic scale correctly in F pentatonic, G pentatonic, and C pentatonic.

### Melody: Reading *la* and *so*

Students will read and sing a countermelody based on the extended pentatonic scale.

Display Music Reading Notation (Projectable) Slide 3. Direct students to look at the stick notation in the middle of the projectable screen.

Have students

- Sing the exercise using pitch syllables and hand signs.
- Play the exercise on a xylophone or glockenspiel.

Using Music Reading Practice Track: Melody or Music Reading Practice Track: Melody and Accompaniment, direct students to sing the countermelody with pitch syllables and hand signs.

- When students are confident with their reading, have them sing the countermelody with pitch syllables and hand signs, using Music Reading Practice Track: Accompaniment.
- Divide the class into two groups. Using the Song Vocal Track, have one group sing "Weevily Wheat" while the other group sings the countermelody. If students are more comfortable reading at a slower tempo, use Song Notation (Interactive Performance) and adjust the tempo.
- Repeat the process, switching groups.

### Assessment: Activity

Students will demonstrate their ability to read and sing a countermelody based on the extended pentatonic scale.

Using the Music Reading Notation (Projectable) or Music Reading Notation (Printable), have students individually, or in small groups, read and sing the countermelody to "Weevily Wheat." Observe their ability to accurately read and perform the pitches and melodic pattern of the countermelody, including low *so* and low *la*.

### Music Reading Notation (Printable)

You may wish to hand out copies of Music Reading Notation (Printable) to the class.

# Weevily Wheat

*Traditional*  
*Arranged by Konnie Saliba*  
*Introduction/Interlude by Charles Tighe*

Voice

Soprano Glockenspiel/Alto Glockenspiel

Soprano Metallophone

Alto Xylophone

Tambourine

Bass Xylophone/Bass Metallophone

SG/AG

SM

AX

Tam

BX/BM

V

Last time Fine

**Weevily Wheat**

V

SG/AG

SM

AX

Tam

BX/BM

V

SG/AG

SM

AX

Tam

BX/BM

22

**Weevily Wheat**

V

Five times five is twenty-five, Five times six is thirty.

SG/AG

SM

AX

Tam

BX/BM

V

D.C al Fine (last time)

Five times sev'n is thirty-five, Five times eight is forty.

SG/AG

SM

AX

Tam

BX/BM

23



# Instructional Activity (Projectable)

## Sing Me a Song

### Interactive Learning and Presentation Options:

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

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

## Reading & Notating Music: Reading Melody (Accidentals)

Students will

- Identify and describe accidentals in notated music.
- Sing melody segments that have accidentals.
- Identify accidentals in a song and sing the song accurately.

Invite students to echo-sing as you sing a few short melodies using hand signs and syllables in the key of C. For example:

*do-mi-so*

*so-so-so-la-so*

*so-fa-mi-re-do*

Show Slide 1 of Instructional Activity (Projectable) and invite students to

- Find the treble clef.
- Identify the first pitch by letter name (C) and pitch syllable (*do*).
- Sign the melody using hand signs and syllables.

Move forward to Slide 2. Invite a student volunteer to read aloud the text.

Play or sing the first five pitches of the melody.

**ASK Does the note with the sharp sign sound higher or lower than usual? (higher)**

Invite students to sing the first five pitches. Use *fi* instead of *fa*. The hand sign for *fi* is a thumbs up instead of thumbs down.

On Slide 3 have a student read the information about the natural sign. Invite students to sing the entire melody, using both *fi* and *fa*.

Move forward to Slide 4. Invite students to sing the melody again, this time with no sharps. Have them sign it two or three times with hand signs and syllables to re-establish the sound of the original melody.

Project Slide 5. Ask a student volunteer to read the first paragraph. Ask a student to identify the new symbol in the notation.

Play or sing the melody for students.



**ASK Does the note with the flat sign sound higher or lower than usual? (lower)**

Have students sing the melody using *me* instead of *mi*. The hand sign for *me* is like *mi*, but with fingertips tilted downward instead of upward.

Move forward to Slide 6. Invite students to sing the melody again, this time with no flats. Have them sign it two or three times with hand signs and syllables to re-establish the sound of the original melody.

On Slide 7, have students identify the accidentals on the slide and ask them to share their understanding of the symbol.

Project Slide 8. Share with students that these symbols are used throughout the notation for "Sing Me a Song." Move to Song Notation (Projectable, Animation, or Interactive Performance), and have students look for accidentals in the song notation. Play the recording of the song, and have them listen for the pitches with accidentals. Then have them sing the song.

### Song Notation (Printable)

You may wish to provide the Song Notation (Printable) and have students circle all of the accidentals in the music. Above notes with accidentals, have students write an arrow pointing up for sharps, an arrow pointing down for flats, and a flat line above naturals.

### Song Notation (Interactive Performance)

Use the Interactive Player to stop and start as needed in order to guide students in reading the accidentals in this score.

Use the Player to adjust the tempo when students are learning to read the lyrics and notation in the song.

- Play the song at a slow enough tempo that students can clap a steady beat and sing the melody in rhythm with ease.
- Play only the accompaniment while students sing the entire song.

### Song Notation (Interactive Practice)

Use the Interactive Player to adjust the tempo in order to support students' learning to sing the melody containing the many accidentals. Encourage students to

- Pat the steady beat while singing the song.
- 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, and then play only the song accompaniment while students sing the song.



# Song Snippet (Animated)

## Sing Me a Song

**Interactive Learning and Presentation Options:**

- Song Snippet (Animated)
- Song Notation (Printable)
- Music Maker Multimedia Reference: Wolfgang Amadeus Mozart

**Audio Options:**

- Listening Track: Eine kleine Nachtmusik (A Little Night Music) (Mozart)

### Melody: Intervals

Students will identify and name the intervals of unison, second, third, fourth, fifth, sixth, seventh, and octave.

Display and begin playing the Song Snippet (Animated): Sing Me a Song. Pause the presentation with the first complete sentence on the screen, and ask a volunteer to read the text aloud:

*Melodies are made of pitches that repeat, move by step, or move by skip.*

Review this concept as needed. Then click Play to continue.

Pause the presentation after the first part of "Sing Me a Song" has played. Lead students in finding portions of the melody where the pitches move by step. Then click Play to continue.

Pause the presentation when the unmarked notation appears again. Lead students in finding portions of the melody where the pitches repeat. Then click Play to continue.

Pause the presentation when the unmarked notation appears again. Lead students in finding portions of the melody where the pitches move by skip. Then click Play to continue.

Pause the presentation when the whole note intervals and the notation appear. Guide students in finding the intervals in the notation. (The note values are not whole notes.) Then click Play to continue. Pause as needed to discuss, as intervals 1–5 appear more than once in the melody.

Pause the presentation when this sentence appears beneath the interval notation:

*To determine the interval, count the lower note as 1 and then count the lines and spaces up to the next note.*

Point out that the intervals may be ascending or descending, but the counting always begins with the lower note, regardless of whether it is the first or second note.

Demonstrate counting interval 1. Count the second note, E, as 1, then the space, F, as 2, and the line note, G, as 3. Then click Play.

Continue to pause the presentation as needed to count each of the intervals, and click Play to reveal the number.



Pause the presentation when this text appears beneath the interval numbers:

*The name of the interval is usually an ordinal number. An ordinal number reveals order in a sequence, like the order of students in a line. After the leader, the next person is **second**, then **third, fourth**, and so on.*

Discuss ordinal numbers as needed. Guide students in changing the numbers to ordinal numbers. Then click Play. Pause the presentation to discuss as needed.

Pause the presentation when you see this text

*What intervals are missing?*

Lead students in determining that the numbers 1, 6, 7, and 8 are missing. Then click Play.

Pause the presentation when this sentence, naming unison and octave appears:

*Musicians call the "first" interval "unison" and the "eighth" interval an "octave."*

Invite a student to read the sentence. Then click Play.

Pause the presentation when three numbered examples of notation appear. These melodies come from the listening selection, *Serenade No. 13 in G Major, K. 525 "Eine Kleine Nachtmusik": IV. Rondo: Allegro* by W. A. Mozart.

**SAY** Wolfgang Amadeus Mozart (1756-1791) is one of the greatest composers of all time. His *Serenade No. 13 in G Major* was composed in Vienna in 1787, but wasn't published until 1827, after the composer's death.

A serenade was originally a love song sung under a lady's window in the evening. In Mozart's time it was a light instrumental composition with several movements. Serenades were also called "*Nachtmusik*."

The German subtitle "*Eine kleine Nachtmusik*" means "a little night music," and the piece is commonly known by this title. It was written for a chamber ensemble of two violins, viola, and cello, with optional string bass, and is often performed today by string orchestras.

"*Eine kleine Nachtmusik*" is one of Mozart's most popular and frequently-performed works. This notation comes from the fourth movement, *Rondo: Allegro*.

Guide students in naming the intervals in each of the melodic lines:

- Example 1: 7 unisons, 3 seconds, 2 thirds, 2 fourths, 1 sixth
- Example 2: 3 unisons, 2 seconds, 4 thirds, 2 sixths
- Example 3: 1 unison, 6 seconds, 1 third, 1 fifth, 2 sixths

Click Play.

Guide students to recall the largest intervals (sixths in each of the lines) and smallest intervals (unisons in each of the lines).



### Assessment: Activity

Students will demonstrate their understanding of intervals by identifying and naming the intervals of unison, second, third, fourth, fifth, sixth, seventh, and octave using Instructional Activity (Interactive): Solfege Song.

Project Instructional Activity (Interactive): Solfege Song.

Instruct students that the pitches are for the C-major scale. Have students drag tiles with pitches from the left column to spaces on the right to create the indicated interval.

*Note:* Pitches may be used more than once, but *do* and *do'* are the only pitches available for an octave.

Observe students' ability to accurately create the intervals on the right using pitches from the column on the left.

Ask a volunteer to click "Start Over" and have students repeat the process of creating each of the intervals. Encourage them to use different pitches than were used for each of the intervals the first time, whenever possible. You may need to help students understand that there are limited combinations available for octaves, sevenths, and even sixths, because they are working with only one octave's worth of pitches.

Encourage students to continue using the tiles of the drag-and-drop activity to explore how many ways each interval can be created with the pitches of the C-major scale.

Distribute Song Notation (Printable): Sing Me a Song. Have students

- Write their names on the paper.
- Circle and label eight different intervals found in the song.

Collect the papers and assess students' understanding of intervals by the accuracy of identifying and labeling intervals found in the song "Sing Me a Song."

### Listening Track: Eine kleine Nachtmusik (A Little Night Music) (Mozart)

### Music Maker Multimedia Reference: Wolfgang Amadeus Mozart

Play *Serenade No. 13 in G Major, K. 525 "Eine kleine Nachtmusik": IV. Rondo: Allegro* by W. A. Mozart and listen for the intervals presented in this animated snippet lesson.

For more biographical information on Mozart, share with students Music Maker Multimedia Reference: Wolfgang Amadeus Mozart.

### Song Notation (Printable)

For more practice identifying intervals, distribute copies of Song Notation (Printable): Sing Me a Song and have students circle the intervals and notate what the intervals are.