



Pearson



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

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# Song Notation

## Down in the Valley

### Interactive Learning and Presentation Options:

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

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Reading: Identify the Key Signature in a Major Key and Sight Read the Song

Students will identify the key signature in a major key, and independently and expressively sight read the song with accurate intonation and rhythm.

**SAY** Today we are going to sing a well-known folk song from Kentucky with the goal of improving our sight-reading skills by identifying the key and key signature, using a pitch ladder to vocalize and hear the tonal center of the song, and finally, we will use these fundamental skills to sight read the song.

Let's identify the key signature and *do*.

Project Slide 1.

Have a student read the first paragraph. Introduce or review the concept of the key signature in major, using the diagram on the slide. Read the callout box and ask students to identify *do*.

**ASK** On which line or space is the sharp to the right? (C)

Which pitch is one step above the line C? (D)

Which pitch is *do*? (D)

Write *do* on the key signature of Slide 1, on your whiteboard.

**SAY** Let's sing some warm-ups.

Point students' attention to paragraph 2 and the pitch ladder. Play the pitch D on a keyboard and have students sing the D-major scale, using pitch syllables, as you model the activity. Continue with select intervals, including the tonic triad, by pointing and modeling for students. The objective is to develop inner hearing skills, including hearing the tonal center of a key, which will assist in developing sight-reading skills.

Project the song notation beginning on Slide 2.

Direct students to the last two measures of "Down in the Valley." Give students the pitch D and have them find and model *do*, then sing an ascending pattern up to *so* (*do re me fa so*). Then have students warm up with a five-note descending pattern from *so* to *do*, matching the pitches of the last two measures of the song.

Next, ask students to echo melodic progressions that are found in the projected song notation: *so<sub>1</sub> do re mi do* and *so<sub>1</sub> ti<sub>1</sub> re so so*. Although both patterns begin with *so<sub>1</sub>*, the first pattern outlines a I chord (tonic) and the second, the V chord (dominant). Use pitch syllables and hand signs as appropriate.

**ASK Which melodic phrases are the same?** (phrases 2 and 4)

**Which are similar?** (phrases 1 and 3; phrase 3 has an F-sharp before the three A's)

*Note:* The outlining of the tonal center of a song using the tonic and dominant chords helps to build inner-hearing fundamental skills that improve sight-reading skills. This methodology may be used when teaching instrumental chord progressions in future lessons.

Next, on the projected notation, review the ledger lines below the staff with students. Ask them to determine the first pitch of the song (A).

**ASK In D major, what syllable (or number) is A?** (A is *so*, or the fifth degree of the scale.)

On the board, write a pitch stack from *so<sub>1</sub>* to *so* (low A to high A), as modeled in the table below. (Alternatively, copy and paste the table below and distribute as a handout, along with Song Notation (Printable): Down in the Valley.)

**SAY** The melody in “Down in the Valley” follows the outline of the primary chords in the key of D major. This pitch stack outlines the D and A7 chords that occur in the melody.

	<i>so</i>		<i>so</i>	A
	<i>fa</i>		<i>fa</i>	G
F-sharp	<i>mi</i>		<i>mi</i>	
	<i>re</i>		<i>re</i>	E
D	<i>do</i>		<i>do</i>	
	<i>ti<sub>1</sub></i>		<i>ti<sub>1</sub></i>	C-sharp
	<i>la<sub>1</sub></i>		<i>la<sub>1</sub></i>	
A	<i>so<sub>1</sub></i>		<i>so<sub>1</sub></i>	A
D chord			A7 chord	

Model the D-major scale from *so<sub>1</sub>* to *so* for students, then point to the appropriate pitches of the chords and have students sing the intervals—these should be fresh in their minds after the vocal warm-ups. The *re* in the first and third phrases of the song is a passing tone between the chords.

Distribute copies of the Song Notation (Printable), if desired.

Have students look at the first and second phrases of the melody and consider how they relate to the pitch stacks. Using the student printable score, invite

students to sight read the first phrase of the melody. Use the pitch stack to reinforce the intervals.

Repeat this process with the second phrase, using the pitch stack to reinforce melodic intervals. Note that the end of the second and fourth phrases is simply a descending passage by steps from *so* to *do*.

Remind students that, when singing, they need to listen to themselves and others, so that they can sing with accurate intonation and blend their voices when singing with others.

Invite students to sing phrases 1 and 2 using pitch syllables. Repeat this process for phrases 3 and 4—they are virtually identical.

Prepare students to sight read the rhythms in 9/8.

**SAY** The meter of this song is 9/8, which is simply three groups with three eighth notes in each group. The feeling is that of a slow meter in 3.

Have students say *ham-burg-er* three times to get the feeling of 9/8. For body percussion reinforcement, have students maintain a 9/8 rhythm using a clap and patting their chest with each hand: clap, pat, pat. To feel the dotted quarter, say *ham*—for the full value of three eighths.

Invite students to perform the body percussion rhythms as you play the Song Vocal Track.

When ready, invite students to sight read the entire melody of “Down in the Valley” as a class, and then independently. Remind students to sight read with accurate rhythm and intonation and to interpret the song notation accurately. Tell students they can sing each phrase expressively in a *legato* style, using good breath control. Also suggest that the dynamics of the song are of a soft nature, perhaps *mezzo piano* or *mezzo forte*, adding to the expressive quality of the melody.

To conclude the lesson, invite students to sing “Down in the Valley” with the Song Vocal Track.

## Assessment: Activity

Students will demonstrate their ability to identify the key signature in a major key, and independently and expressively sight read the song with accurate intonation and rhythm.

Using the Song Notation (Projectable) or Song Notation (Printable) for “Down in the Valley,” assess students’ ability to

- Identify, describe, and interpret the song’s key signature.
- Sight read selected phrases from the song notation with accurate rhythm and intonation, using pitch syllables.
- Sight read the melody of “Down in the Valley” with expression, including *legato* phrases and soft dynamics.

# Song Notation

## Dancing Queen

### Interactive Learning and Presentation Options:

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

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Elements of Music: Texture & Harmony

Students will analyze and experience the concept of texture in music by singing the song "Dancing Queen" in two- and three-part harmony.

Display Slide 1 of Song Notation (Projectable): Dancing Queen.

**SAY** "Dancing Queen" was originally performed by the musical group ABBA in the 1970s and was later used in a musical called *Mamma Mia!* This song has a very thick texture at times.

**ASK** **What does *texture* mean when we use the term in music?** (More than one musical idea happening at the same time. Texture can sometimes be described as thick or thin.)

Have students listen to the recording while tapping the beat lightly.

Display Slides 2 and 3 and use the Song Notation (Printable) to guide students to

- Identify the sections of the song that have the thickest texture. [Examples: Slide 2, mm. 9-10 in three-part harmony; Slide 3, mm. 11-13 in two-part descant on top of three-part harmony. Use the Song Keyboard Accomp. (Printable) to easily locate measure numbers.]
- Explain why the texture is thickest in those sections. (Numerous instrumental accompaniment parts; three-part vocal harmony; five different voices singing at the same time where the descant appears.)

Display the song notation, beginning with Slide 4.

Play the vocal recording again and have the class:

- Chant the words to Part 1 while listening to the recording.
- Tap the beat and sing Part 1 with the recording.
- Learn and then sing Part 2 with the recording.

You may assist students' learning by singing sections of Part 1 and Part 2 for the class with the accompaniment track.

Have students

- Discuss with their classmates how Part 1 and Part 2 are different.
- Divide into two groups and sing both Part 1 and Part 2 at the same time, with the recording.

**SAY** Who would like to volunteer to sing Part 3 while the rest of us sing Part 1 and Part 2? (This may be a challenge.)

Have students

- Share their discussions with the class.
- Sing the song with Part 1, Part 2, and Part 3.
- Review the definition of *texture*.
- Compare the texture of mm. 21-25 to the texture in mm. 48-50. [Use the Song Keyboard Accomp. (Printable) to easily locate measure numbers.]

**ASK** Who would like to volunteer to be part of a small group to sing the descant in the final run-through? (Accept all volunteers.)

Have students sing the song one last time in three-part harmony, with the descant.

### Assessment: Activity

Students will demonstrate their understanding of texture by singing a song in two- and three-part harmony.

Divide students into three groups. Distribute index cards to each group. Have students in each group work together to

- Write a one-sentence definition of texture.
- Write one sentence describing each of the three vocal parts found in the song “Dancing Queen.”
- Rehearse each of the three vocal parts.

Invite students in each group to share their definition of texture and descriptive sentences of each vocal part. Lead a group discussion on the similarities and differences found in the definitions and descriptions. Observe students’ responses to gauge their understanding of texture and how it applies to each part.

Have each group follow the Song Notation (Printable) and perform “Dancing Queen” with the Song Vocal Track. Observe to be sure that students can accurately perform their part. Continue to observe as they switch parts and perform again until all groups have performed each part.

### Song Notation (Interactive Performance)

Use the Interactive Player to help students sing the song.

- If the tempo is too fast, use the Interactive Player to adjust the tempo to play the song at a slow enough tempo where students can sing and keep the beat successfully.
- Play only the accompaniment while students sing the entire song in two parts,

# Song Notation

## Hato popo (Pigeons)

### Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance): Hato popo
- Song Notation (Interactive Performance): Pigeons
- Song Notation (Animated): Hato popo
- Song Notation (Animated): Pigeons
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)

### Audio Options:

- Song Vocal Track: Hato popo
- Song Vocal Track: Pigeons
- Song Pronunciation Practice Track
- Song Accompaniment Track

### Folk Music: Singing, Moving, and Melodic Direction

The children will sing a folk song from Japan, play instruments to accompany the song, and respond verbally and through movement to short excerpts featuring melodic direction.

Project Slide 1.

**SAY** "Hato popo" is a song from Japan about caring for pigeons. The singer invites the wild pigeons to come and eat the seed or millet that has been left for them.

Let's spread some seeds for our bird friends and listen to the song as we imagine the pigeons flying up and down.

Invite the children to imitate you as you pretend to scatter seed in front of you.

Play Song Vocal Track: Pigeons.

Invite the children to imitate you as you lead them in

- Spreading the seeds during the introduction, interlude, and coda.
- Listening to the song (sung twice) and moving both hands in the direction of the melody.

Repeat the activity sequence above and have the children sing and move to the Song Vocal Track again.

Play the Song Pronunciation Practice Track.

Invite the children to respond to the prompts to practice the Japanese words.

**ASK Did you hear the pigeons fly upward and downward in the song?**

**SAY** Let's find out in which direction they flew.

Echo-sing two measures at a time, using your hands to map the melodic direction.

Then have the children

- Echo-sing two measures at a time as they trace the melodic direction.



- Respond verbally (to each two-measure set) by saying “upward, downward” or “downward, upward,” and so on.
- Sing the entire song as they trace the melodic direction with both hands.

Provide an index card and pencil (or crayon) for each child or pairs of children. Invite them to place their pencil on the left hand side of the card and trace from left to right, indicating each of the responses. (There are six lines of responses.)

Project Slide 2.

Sing one measure of “*Hato popo*” at a time (slowly) as you point with a cursor to the melodic direction on the slide.

After you sing each measure, invite the children to

- Verbally describe which way the pigeon flew. (upward, downward, or a combination of the two)
- Move as they describe the directions.
- Draw the upward or downward directions of each measure on their card (a total of six lines of contours).

Invite the children to learn a simple instrumental accompaniment.

Set up mallet instruments with the bars “E” and “B.”

Invite the children to accompany “*Hato Popo*” by taking turns playing the patterns on the slide.

*Note:* Another option is for the children to quietly improvise accompaniments on glockenspiels, finger cymbals, triangles and chime tree.

Project and play Song Notation (Animated): *Hato popo*.

Invite the children to pretend to spread the seed as they sing “*Hato popo*,” with some children melody mapping and some playing instruments.

## **Assessment: Activity**

The children will demonstrate their ability to sing a folk song from Japan, play instruments to accompany the song, and respond verbally and through movement to short excerpts featuring melodic direction.

Project Slide 1.

Review its content and the prompts on the slide.

Project the Song Notation (Animated) (Japanese or English).

Invite the children to stand, pretend to spread the seeds for the pigeons, and sing and melody map “*Hato popo*” using both hands, incorporating the classroom instrument accompaniment as described above.

As they perform, observe if the children are able to

- Sing the correct pitches and rhythms together.
- Play instruments together.
- Map the correct melodic direction of the song with both hands.

Project Slide 2.

Sing and trace the melodic direction with the cursor and ask the children to point to the notation on the slide as you do (one measure at a time).

Sing each measure slowly and pause to ask the children to respond verbally (as they follow the cursor with their own pointer fingers) by identifying “upward” or “downward,” or combinations of directions, throughout.

Observe if the children

- Are singing and moving their fingers in the correct direction.
- Can correctly verbally describe the melodic direction of short musical excerpts.

# Instructional Activity

## Goin' Over the Sea

**Interactive Learning and Presentation Options:**

- Instructional Activity (Interactive)
- Song Notation (Interactive Practice)
- Song Notation (Interactive Performance)

**Audio Options:**

- Song Vocal Track
- Song Accompaniment Track

### Melody: Melodic Direction

The children will explore melodic direction/shape with voice, hand movement, and pictures. Discuss with children the up-and-down motion of ocean waves. Explain that music goes up and down too. Have the children

- Sing upward and downward glissandos on a neutral syllable such as “oo.” (Instruct them to trace the shape of what they hear with their hands.)
- Sing phrases of the song’s melody until the whole song is heard and traced in the air.

Explain that we can draw pictures of a melody going upward and downward. Display the Instructional Activity (Interactive). Invite the children to

- Sing each musical phrase, focusing on the blue text.
- Trace in the air the part of the song set in blue text with a hand. (Some children may need to sing this part slowly while others may prefer hand-over-hand assistance.)
- Select the picture on the left that best describes the shape of the “blue text” melody. Then drag it to the blank space above the blue words. (If an incorrect picture is selected, sing the melody and show the shape with your hand. Ask the child to show the shape of the selected picture with a hand and compare it to the shape you drew with your hand. Allow the child to click the Start Over button to reset.)

When all tiles are placed correctly, use the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance) to have the children sing while tracing the melody with their hands.

You may wish to use the Song Notation (Interactive Practice) to facilitate tracing the melody at a slower tempo.

## Goin' Over the Sea

Sea Shanty  
Arranged by Charles Tighe

Voice

Soprano Glockenspiel/Alto Glockenspiel

Alto Xylophone

Triangle

Wood Block

Bass Xylophone

V

I was one, I ate a bun, go - in' o - ver the sea. I

SG/AG

AX

TR

WB

BX

10

The musical score is arranged in a system with multiple staves. The top staff is for Voice, followed by Soprano Glockenspiel/Alto Glockenspiel, Alto Xylophone, Triangle, Wood Block, and Bass Xylophone. The bottom section includes a vocal line with lyrics, a SG/AG (Soprano/Alto Glockenspiel) line, and four more instrument staves labeled AX, TR, WB, and BX. The key signature has one flat (B-flat), and the time signature is 8/8. The score ends with a double bar line and the number 10.

## Goin' Over the Sea

V

jumped a-board a sail - ing ship, and a sail - or-man said to me, "Go - in' o - ver, go - in'

SG/AG

AX

TR

WB

BX

V

un - der, stand at at - ten - tion like a sol - dier, with a one, two, three!"

SG/AG

AX

TR

WB

BX

11

## Goin' Over the Sea

1.

V

SG/AG

AX

TR

WB

BX

When

2.

V

SG/AG

AX

TR

WB

BX

12

# Song Notation

## Ambos a dos

### Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance): Ambos a dos
- Song Notation (Interactive Performance): Go Two by Two
- Song Notation (Interactive Practice): Ambos a dos
- Song Notation (Interactive Practice): Go Two by Two
- Song Notation (Animated): Ambos a dos
- Song Notation (Animated): Go Two by Two
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Interactive)
- Song Keyboard Accomp. (Printable)

### Audio Options:

- Song Vocal Track: Ambos a dos
- Song Vocal Track: Go Two by Two
- Song Accompaniment Track
- Song Pronunciation Practice Track

### Form: Verse-Refrain (AB)

Students will identify and label the sections of a song as they experience form in music through singing, moving, and performing “*Ambos a dos*.”

Listen to the song “*Ambos a dos*.”

**ASK** What language is heard in this song? (Spanish)

**In what countries do people speak this language?** (Some answers include Spain, Mexico, Guatemala, Argentina, and Venezuela.)

Display Slide 1.

Explain that this song is a folk song from Latin America.

**SAY** Let’s find out how many sections are in this song.

Listen to the song.

To facilitate success, invite students to

- Listen for words and/or melodies that repeat.
- Listen for the texture of voices, group and solo.
- Pat legs to the beat and when they hear the music change to a new section clap their hands.

Invite individual students to share their thoughts and explain how they know.

Display Slides 2-4 to check student answers.

Identify where the A and B sections occur in the notation. Listen to the song and follow along.

**ASK** What do we call the A section that has the same words and the same melody? (Refrain)

**What do we call the B section that has the same melody but different words? (Verse)**

Read through the lyrics of the song with students, and then have them sing along with the Song Vocal Track: *Ambos a dos* in Spanish or Song Vocal Track: *Go Two by Two* in English. If you want students to learn the song in Spanish, use Song Pronunciation Practice Track: *Ambos a dos* to help them learn the pronunciation as it is sung phrase by phrase.

Move through Slides 2–4 as students sing with the Song Vocal Track.

Slides 5-6.

Read Slides 5 and 6 with students and discuss.

Explain that they can play a game by marching to the beat during the A section (refrain) and twisting to the beat during the B section (verse).

On another day, have students create their own movements as the music plays and they sing. For a challenge, have them move to the sections without the aid of the slides.

### **Assessment: Activity**

Students will demonstrate their ability to identify and label the sections of “*Ambos a dos*” and move to the music showing AB form.

Remove the A and B form markings from Song Notation (Printable): *Ambos a dos*.

Separate the class into groups of three to four students and provide each group a song printable.

Invite groups to

- Mark the A and B sections on the printable.
- Create movements for the A and B sections.
- Perform the movements for the class as the rest of the class sings the song accompanied by the Song Accompaniment Track.

If a slower tempo is desired, use Song Notation (Interactive Performance or Practice) to choose a tempo that better meets the needs of students.

Observe each group’s ability to mark the sections, and create and move to the music, demonstrating their knowledge of AB form.

### **Music Reading: Clef Signs and Letter Names**

Students will identify the treble and bass clefs, and will identify notes on the treble-clef staff by letter name.

Share Song Keyboard Accomp. (Printable): *Ambos a dos* with students to guide them in identifying and explaining the following notation elements.

- Treble clef: Establishes and identifies the staff letter names as E-G-B-D-F (lines) and F-A-C-E (spaces).
- Bass clef: Establishes and identifies the staff letter names as G-B-D-F-A (lines) and A-C-E-G (spaces).



- Key signature: Two sharps (F-sharp and C-sharp); key of D major.
- Time signature: 2/4 (two beats per measure; the quarter note equals one beat).

**ASK** What is the first note that is played and sung in the treble clef? (F-sharp)

**What is the first note that is played in the bass clef? (D)**

Display Song Notation (Projectable): Ambos a dos, Slide 2, and have students

- Identify the treble clef and time signature.
- Identify pitch letter names in selected phrases.
- Sing the song, in Spanish or English, while following the projected notation.

### Song Notation (Interactive Practice)

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

Encourage students to

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

### Song Notation (Interactive Performance)

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

### Song Notation (Animated)

The Song Notation (Animated) presents the song notation and Spanish lyrics for “*Ambos a dos*” or the English lyrics for “Go Two by Two” linked to the Song Vocal Track. When you click the Play button, the notation advances automatically through the song so students can follow the music as the recording plays. The Player’s control panel has buttons and sliders for Play/Stop, Pause, Volume, Full Screen, Fast Forward and Rewind, and Timeline. An advantage of this tool is that students can follow the music as they sing along with the recording, and they won’t be distracted by the need to turn pages.

# Song Notation

## A Big, Wide, Wonderful World

### 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

### Vocal Development: Articulation and Rhythm

The students will learn the concept of articulation by singing "A Big, Wide, Wonderful World."

Display Slide 1 of the Song Notation (Projectable).

**ASK**    **How many of you have traveled to other states or other countries? What state or country did you visit?** (Answers will be varied.)

Play the Song Vocal Track and have students

- Follow the text while listening to the audio.
- Speak the text while using a two-finger-clap to keep a steady beat.

Display Slide 2 and discuss the definition of *articulation*.

Articulation is the formation of clear and distinct sounds in speech. This is a form of musical expression.

Have students

- Step on beats 1 and 3 while singing measures 4–12. Remind them to focus on their articulation. Sing with clear consonants, pure vowels, and good phrasing.
- Divide the class into two groups for Part I and Part II. Play the recording again while students continue to step on beats 1 and 3. Have them sing the entire song.

Ask students to compare the articulation for phrases with many words (measures 8–12) to those phrases with fewer words (measures 21–24).

**ASK**    **What is the difference in the usage of consonants and vowels when singing these different phrases?** (You sing lots of consonants in the phrase with many words. You sing longer vowels and only a few consonants when singing only one or two words.)

Have students

- Sing the song once more and switch parts so they have the opportunity to sing both parts.
- Find a partner and discuss the words of the song.

**ASK    What is the song about?** (There are many different countries in our world: arctic, tropical, mountainous, wetlands, rolling hills, seas, and oceans.)

Invite students to

- Share their perspectives on the meaning of the song with the class.
- Identify one or two important words in verse 1 and discuss their significance or meaning within the song. (magnificent, seven continents, etc.)
- Sing verse 1 again, taking care to emphasize the words they identified as important. (Stress the word or particular syllables to make sure the meaning of the text is understood.)
- Repeat this same process with verse 2 and verse 3.

**ASK    How can articulation help you share the meaning of the song when you sing it?** (When you sing certain words with stronger articulation or pronunciation it helps people who are listening. They can better understand which words and phrases are important parts of the song.)

Have students sing the song all the way through one more time while patting their legs on beats 1 and 3. Remind the class to stress the important words that they identified.

## **Assessment: Activity**

Students will demonstrate their understanding of articulation when singing “A Big, Wide, Wonderful World.”

Divide students into three groups:

- Group 1 will sing verse 1 of “A Big, Wide, Wonderful World.”
- Group 2 will sing verse 2.
- Group 3 will sing verse 3.
- All groups sing on the refrain.

Have the groups sing with clear articulation with the Song Accompaniment Track.

When students in group 1 sing, groups 2 and 3 will assess their singing by using a “thumbs up” sign when group 1 uses clear articulation.

If group 1 sings with less accurate articulation, a “thumbs down” sign will provide feedback on their performance.

Repeat the process when group 2 and group 3 are singing.

Allow the groups to switch verses. Observe students' success in using their "thumbs up" or "thumbs down" assessment to provide feedback for their peers.

## **Teacher Tips**

Remind students that

- Songs tell a story.
- Articulation can be used as a tool to increase musical expression.
- Excellent pronunciation will help the audience understand the meaning of the song and provide a better audience experience.

## **Song Notation (Animated)**

The Song Notation (Animated) presents the song notation and lyrics for "A Big, Wide, Wonderful World" linked to the Song Vocal Track. When you click the Play button, the notation advances automatically through the song so students can read the music as the recording plays. The Player's control panel has buttons and sliders for Play/Stop, Pause, Volume, Full Screen, Fast Forward and Rewind, and Timeline. Advantages of this tool are that students can read the music as they sing along with the recording, and they won't be distracted by the need to turn pages.

Project Song Notation (Animated) and have students focus on the lyrics as they identify the meaning of the song.

## **Song Notation (Interactive Practice)**

Project the song notation and use the Interactive Player to have students listen to the melody as they follow the tracking of the music.

Encourage students to

- Practice singing the song at a slower tempo to practice their diction and articulation of the words.
- Sing the whole song with Vocals and tracking on.
- Sing the whole song with Vocals on and tracking off.
- Perform the song from memory with Vocals off, using good singing posture and excellent diction.

## **Song Notation (Interactive Performance)**

Use the Player to adjust the tempo when students are learning to read the notation for 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 (Printable)**

You may wish to share Song Notation (Printable) with students.

# Song Notation

## How Lucky You Are (from *Seussical the Musical*)

### 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)
- Instructional Activity (Projectable)
- Enrichment Activity (Projectable)

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Genre and Style: Broadway Musical

The students will learn a song from *Seussical the Musical*.

#### **ASK** What books do you know that are written by Theodore Geisel?

Students may not recognize the pseudonym for Dr. Seuss. If they do not, ask them to name books by Dr. Seuss. List as many as possible:

- *The Butter Battle Book*
- *The Cat in the Hat*
- *Did I Ever Tell You How Lucky You Are?*
- *Green Eggs and Ham*
- *Horton Hatches the Egg*
- *Horton Hears a Who*
- *How the Grinch Stole Christmas*
- *Hunches in Bunches*
- *I Had Trouble in Getting to Solla Sollew*
- *If I Ran the Circus*
- *The Lorax*
- *McElligot's Pool*
- *Oh, the Places You'll Go*
- *Oh, the Thinks You Can Think!*
- *One Fish Two Fish Red Fish Blue Fish*
- *The Sneetches*
- *Yertle the Turtle*

Inform the students that parts of all of the books above were used as the basis for the "book," or *libretto*, of *Seussical the Musical*!

Display the Song Notation (Projectable) Slide 1 and ask a volunteer to read the text.

Remind students that a musical is a play with singing, dancing, and spoken dialogue.

You may wish to present more in-depth information on creative professions in musical theater by presenting the Enrichment Activity (Projectable).

Inform students that *Seussical the Musical* opened on Broadway on November 30, 2000 at the Richard Rogers Theatre (226 W. 46th Street, New York City, NY) and closed after 198 performances on May 20, 2001. The two-act musical toured the US twice (2002–2003 and 2003–2004) and also toured the United Kingdom. Later, a one-act version, *Seussical the Musical, Jr.* was created for performance opportunities by junior high or middle school students. *Seussical the Musical* has become a family favorite at schools as well as community and regional theatres.

In *Seussical the Musical*, the Cat in the Hat tells the story of how an elephant named Horton discovers a speck of dust containing Whos. One of the Who children is JoJo, whose parents send him to butter-battling military school for thinking too many "thinks." Most of the animals believe Horton is crazy because he tries to protect the Whos and take care of Mayzie LaBird's egg. On Horton's side, however, are Gertrude McFuzz, who longs for his attention, and JoJo, whose "thinks" save them all in the end.

Display Slide 2 and ask a volunteer to read the first two sentences.

**ASK    What famous saying is contained in the song?** ("... things could be worse.")

**What kind of mood does the song convey?** (Answers will vary but may include: relaxed, reminiscing, happy, thankful, etc.)

**How does the style of the music reflect and enhance the mood?** (Answers will vary but may include: because the eighth notes are swung in a soft-shoe fashion, it makes one feel relaxed and easy-going.)

Display the following slides with the notation so that students can read the lyrics.

**ASK    What is this song about?** (Key words are "My philosophy is simply: things could be worse!")

Encourage students to relate instances in their experience that reflect the saying, "Things could be worse."

Play the Song Vocal Track and invite students to follow the notation and listen to determine what kind of mood the composer intended to convey and how the style of music reflects and enhances the mood.

Point out that instructions at the beginning of the song indicate “Soft shoe swing.” Each set of eighth notes should be played or sung as if they were the first and third notes in a triplet.

$$(\text{♩} = \text{♩}^3 \text{♩})$$

Share with students that

“Soft shoe” is a relaxed, graceful type of tap dancing performed wearing soft-soled shoes. Soft shoe dancing was popular in Vaudeville (1880–1930). The notation refers to “swing” eighth-notes, a jazz rhythm that is also known as shuffle rhythm. Swing eighths alternate long and short notes with a bouncy, triplet feel.

Play the Song Vocal Track again and invite students to sing with the recording as they are able. You may wish to display the Song Notation (Animated) to assist students in following the notation as they sing.

Display the final slide. Read the text and discuss the word *libretto*.

**ASK** What book or set of books would you want to use for a *libretto* if you were writing a musical?

**What talents do you have that may contribute to the creation of a musical?**

You may wish to have students share their answers with the class or write their answers in a journal or on paper to share with you.

## Instructional Activity (Projectable)

Present this lesson to students so they can learn about the various creative careers they may choose from if interested in musical theatre as a career.

## Song Notation (Interactive Practice)

Use the Interactive Player to adjust the tempo in order to support students’ learning the song. Encourage students to

- Pat the steady beat while singing the song.
- Slow the tempo to practice singing the chromatic passages in 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, and then play only the song accompaniment while students sing the song.

### Song Notation (Interactive Performance)

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

- Play the song at a slow enough tempo that students can sing through the song without hesitation.
- The tracking feature supports students in following the notation and lyrics, as the music plays.
- In the Digital Mixer, turn off the Vocals. Then play only the accompaniment while students sing the entire song.

### Song Notation (Animated)

The Song Notation (Animated) presents the song notation and lyrics for “How Lucky You Are” linked to the Song Vocal Track. When you click the Play button, the notation advances automatically through the song so students can read the music as the recording plays. The Player’s control panel has buttons and sliders for Play/Stop, Pause, Volume, Full Screen, and Timeline. Advantages of this tool are that students can read the music as they sing along with the recording, and they won’t be distracted by the need to turn pages.

### Song Notation (Printable)

Share the Song Notation (Printable) with students.

Invite students to circle each half-step they find in the notation so they are aware of the small intervals they will be singing.



# Song Notation

## I Love a Piano

### 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
- Sound Bank Audio: Piano (Grand)
- Sound Bank Audio: Organ
- Sound Bank Audio: Synthesizer
- Sound Bank Audio: Harpsichord
- Listening Track: Cotton Boll Rag

### Timbre: Keyboard Sounds

Students will identify different types of keyboard instruments. While listening to “I Love a Piano,” students will identify piano timbre in the song accompaniment.

Show the first slide of Song Notation (Projectable): I Love a Piano.

**SAY** Irving Berlin is often considered the most famous songwriter of the 20th century. He wrote 1500 songs, and many of them are still sung today. For example:

- White Christmas
- God Bless America
- There’s No Business Like Show Business

Play the Song Notation (Animated) and direct students to listen to the accompaniment.

Move forward to Slide 2 and ask students to identify, by name, the pictured keyboard instruments. (A: upright or studio piano; B: organ; C: synthesizer; D: grand piano; E: harpsichord)

**SAY** As you listen to the Sound Bank examples, match them to one of the photographs. (Play the Sound Bank audio clips in random order: piano, harpsichord, synthesizer, organ)

**ASK** **You heard only four music examples. Why?** (One of the audio samples will be the same for both the upright, or studio piano, and the grand piano.)

**What do these keyboard instruments have in common?** (Answers will vary and may include: use of black and white keys, played with two hands, instruments are melodic but also play chords, etc.)

**Does anyone know why the grand piano and the upright (studio) piano have similar sounds?** (Their structures are similar but the grand piano has strings that are horizontal and the upright has strings that are vertical. Both pianos have 88 keys.)

**What is different about each of these keyboard instruments?**

(Answers may include observations on the sound of the instrument, how that sound is produced, length of keyboard, etc.)

Compare the piano pictures on the slide to pianos or keyboards in the classroom or the school. If there is a keyboard in the classroom, play a melody, chord, or *glissando* from the Song Keyboard Accomp. (Printable).

Share with students that the sound of an instrument is called its *timbre*. *Timbre* means the special sound, or *tone color*, that makes one instrument or voice sound different from another.

Play the first five seconds of the Song Vocal Track, which has glissandos played on the piano.

**SAY** A *glissando* is a continuous movement from one pitch to another.

If there is a piano in the classroom, ask for student volunteers to demonstrate a glissando from low to high.

**SAY** To move from a low note to a high note use your right hand and play your starting pitch, then move your hand up the keyboard. With your fingernails facing the top note, glide over the keys with your fingernails pressing each of the white notes down as your hand passes over them.

Project Slide 3 and play the Song Vocal Track. Or you may prefer to play the Song Notation (Interactive Performance) so that students can track the notation as they listen to the accompaniment.

Remind students to listen for the kinds of pianos named in the song. Have them wave or make a glissando motion when they hear that particular piano timbre.

**ASK** **What were the two kinds of pianos mentioned in this song?**  
(upright, baby grand)

This time have students sing the song. Again, encourage them to make the glissando motion when they hear that particular piano sound.

**Assessment: Activity**

Students will identify different types of keyboard instruments and the timbre of the instrument.

Invite students to create word lists and sentences to describe given instruments. As a class, create a chart with the following five instruments.

A: Upright or studio piano

B: Organ

C: Synthesizer

D: Grand piano

E: Harpsichord.

Below each instrument list words that describe the instrument's shape, materials from which it is made, specific or special parts, timbre or tone color, and how the sound is created or altered. Using the word lists, invite students to write complete sentences that describe the instruments with great detail. Collect

students' writings and assess their ability to successfully describe the various aspects of each instrument using words from the list.

## **Extension**

If there is an acoustic piano in the room, have students experiment with ways to alter the timbre. Have one student, or a pair of students, perform one "experiment," and the rest of the class describe how the sound or timbre changed.

## **Listening**

"I Love a Piano" is a ragtime song. Have students listen to or sing other ragtime music, such as Song Vocal Track: Come Hear the Band, or Listening Track: Cotton Boll Rag.

Share with students that the ragtime is a style created or composed mostly for the piano. It is a form of jazz popular from around 1890 to World War I. With a steady beat in the left hand and syncopated melodies in the right hand, piano rags influenced much of the popular music that followed.

## **Song Notation (Animated)**

The Song Notation (Animated) presents the song notation and lyrics for "I Love a Piano" linked to the Song Vocal Track. When you click the Play button, the notation advances automatically through the song so students can read the music as the recording plays. The Player's control panel has buttons and sliders for Play/Stop, Pause, Volume, Full Screen, Fast Forward and Rewind, and Timeline. Advantages of this tool are that students can read the music as they sing along with the recording, and they won't be distracted by the need to turn pages.

Project Song Notation (Animated) and have students look at the notation as they listen to the audio and ask them to identify the glissandos they hear in the piano accompaniment.

## **Song Notation (Interactive Practice)**

Use the Interactive Player to have students listen to the melody as they follow the tracking of the music. The Interactive Player will be a useful tool because the chromatic melody line in "I Love a Piano" will require singing at a slower tempo to ensure students accurately sing the half and whole-step melody.

Encourage students to

- Sing the whole song with Vocals and tracking on.
- Sing the whole song with Vocals on and tracking off.
- Perform the song from memory with Vocals off, using good singing posture.

# Song Notation

## Down in the Valley Two by Two

### 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

### Beat: Steady Beat at a Fast Tempo

The children will tap and move to a steady beat while singing a fast-tempo song.

Display the Song Notation (Projectable) and invite a volunteer to read the first sentence aloud.

**SAY** Since this song is quick and has lots of words, we need to make sure that we all keep the beat while we are singing.

Have the children

- Listen to the song while patting the beat on their legs.
- Listen to the song a second time. Continue to pat the beat and sing the words "two by two, my baby, two by two" each time they occur in the song.

**ASK** **What is the song telling you to do?** (Make a motion, make another one, and so on.)

Have the children sing the entire song and make up their own motions when the song tells them to do so. Remind them to make up a new motion for each new verse.

Form a circle. The children will take turns leading the class in moving different ways for each verse. Invite one child to be the first leader. Make sure the leader and the followers keep a steady beat in their motions.

- Introduction and Verse 1: First leader creates a motion and the others imitate.
- "Now, rise, Sally, rise": Leader chooses the next leader for the next verse and the new leader switches places with the previous leader. (This is what happens every time this phrase occurs in the song.)
- Verses 2 through 4: New leader creates a motion and the others imitate.

Next, have the children move in pairs.

- Introduction and Verse 1: Step to the beat.
- Verses 2 through 4: Partners alternate creating and leading the steady beat motion. They should silently decide who the first leader will be before the song begins.

- After singing the song, have the children change partners by the time you count 5-4-3-2-1.

**SAY** You have had quite a few times to hear the song and sing with the recording. Sit “criss-cross applesauce” and cover your eyes. I’m going to play the recording again and check to see who can sing it from memory.

Have the children

- Sing the song with the recording with eyes closed, from memory.
- Raise their hands if they were able to sing it perfectly.
- Stand and sing the song one final time with tall posture and good breath energy.

### **Assessment: Activity**

The children will demonstrate their ability to sing and move to the steady beat of a fast-tempo song.

Assign four children to be the first leaders. Have each of the leaders create a steady-beat movement to perform on his or her assigned verse.

Play Song Vocal Track: Down in the Valley Two by Two. Have each verse leader perform a steady-beat movement for the class to do as everyone sings the song.

Repeat this activity as needed, allowing multiple children an opportunity to be a verse leader.

Observe the children’s success in maintaining a steady beat as they sing and move to this fast-tempo song.

### 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 access flexible presentation features.

- If the tempo is too fast, adjust the tempo to play the song at a slow enough tempo that the children can sing and move successfully.
- Change the key if the original key is too high or too low for your class.

