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Interactive Music Making with iPads, Chromebooks, and SMART Boards

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Boone, North Carolina
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Song Notation

Che che koolay

Interactive Learning and Presentation Options:

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

Audio Options:

- Song Vocal Track Song
- Accompaniment Track
- Song Vocal Track Song
- Sound Bank: Mbira, Gankogui, Axatse, Dundun, Donno, Congas, Triangle

Rhythmic Patterns and Texture: West African Percussion Instruments and Solo/Ensemble Singing

The children will identify West African percussion instruments visually and aurally, and play rhythmic patterns on similar instruments in call-and-response style.

Invite the children to listen to Song Vocal Track: Che che koolay.

Explain to the children that this song comes from Ghana, a country on the west coast of the continent of Africa. If a map of Africa is available, have the children find Ghana.

Project Slide 1.

ASK **What types of voices and instruments did you hear?** (adult female and children's voices; percussion instruments, including *mbira*, *gankogui*, *axatse*, *dundun*, *donno*, congas, and triangle)

As the children describe what they hear, help them make connections with known classroom instruments and the specific names of the instruments played in the song. For example, if a child states he or she hears drums, share the specific name of the drums—congas—heard in the recording. The type of shaker heard is called an *axatse*. Point to the pictures (*mbira*, *gankogui*, *axatse*, *donno*, congas, and triangle) on the slide as you identify the instruments.

Have the children listen and perform the following movements with you. Move only during the response sections of "Che che koolay."

- 1st response: all place hands on head.
- 2nd response: all place hands on shoulders.
- 3rd response: all place hands on hips.
- 4th response: all grasp ankles.
- 5th response: all fall to the floor.

ASK **What did you notice about the music during the sections where we did not change our movement?** (It was sung by a single voice.)

SAY That single voice was an adult female, who sang a melody as a solo. The musical *texture* of a solo voice can be described as "light" or "thin."

Have the children perform the movements again, only this time you will move during the solo voice, and they will copy your movements and move during the response.

ASK **What did you notice about music during the sections where you moved?** (Children were singing.)

Did they sing the same melody, or tune? (yes)

SAY When a group of singers sings the same melody at the same time, we call it *unison*. When it's a group instead of one person, it is an *ensemble*. The musical texture of an ensemble can be described as "dense" or "thick."

Perform the movements a third time with the recording and invite the children to sing in unison with the children on the recording, while you sing in unison with the adult on the recording.

SAY The leader sings the *call*, and the group sings the *response*.

Invite individual children to sing the leader part and perform the learned movements, while the other children perform the group response part.

Lead the children in reading the rhythmic patterns on Slide 1 using rhythm syllables.

Model being the leader and playing the rhythm on sticks or another non-pitched instrument, while the rest of the group echoes the rhythms in response as an ensemble. Invite individual children to take the role of leader.

Explain that sometimes the leader will perform a call that is different from the rest of the group. Set up a xylophone in C pentatonic, removing all the F and B bars. Transfer the call rhythms to a barred instrument and have the group remain on non-pitched instruments, such as sticks or drums, for the response.

After modeling a few solo/group call-and-response examples, invite individual children to create a call using the rhythms, but playing any of the pitches available on the xylophone.

Assessment: Activity

The children will demonstrate the ability to identify West African percussion instruments visually and aurally, and play rhythmic patterns on similar instruments in call-and-response style.

Project Slide 1.

Have the children review the names of the West African instruments they heard in the recording of "*Che che koolay*." Point to the picture and ask for the name of the instruments. Then invite them to listen to the Sound Bank examples and identify which instrument they hear.

Using the similar non-pitched instruments identified in the classroom, have the children perform "*Che che koolay*" in call-and-response style with the accompanying rhythmic patterns from Slide 1.

Observe the children's success in identifying and playing the percussion instruments.

SONG

Che che koolay

Listen to a song from Ghana in Africa.

What do you hear?

Listen for the instruments played in this song.



Read and perform these rhythmic patterns in call-and-response style.



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1

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Music Reading

The Star-Spangled Banner

Interactive Learning and Presentation Options:

- Music Reading Notation (Projectable)
- Song Notation (Interactive Performance)
- Song Notation (Animated)
- Song Notation (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Music Reading: Identify, Label, and Perform Small Musical Forms

Students will aurally identify, label, and then perform from notation, the A A B C form of "The Star-Spangled Banner."

Project and play the Song Notation (Animated) and have students stand and sing "The Star-Spangled Banner."

ASK Do any of the phrases have the same melody? (Yes: the first two phrases, beginning with *Oh, say! can you see*, and *Whose broad stripes and bright stars*, although students may not be able to identify these phrases at this point in the lesson.)

Lead students in performing a pat-snap-clap body percussion pattern while singing the song with the recording.

When that movement is secure, transfer the motions to a three-beat conducting pattern. Explain that the downward motion (pat) is beat 1, the strongest beat of the three-beat pattern. Play the Song Vocal Track again and invite students to conduct and sing with the recording.

ASK After singing the song, on what beat does each phrase begin? (beat 3)

Project Slide 1 and explain that Francis Scott Key wrote the words as a poem, which was later set to music.

Guide the class in reciting the words as a poem, as they lightly pat or tap the beat. Pause at the end of the phrases (lines 2, 4, 6, and 8).

Note: The words in orange receive the downbeat.

ASK What are the rhyming words in the poem? (*light, fight, and night; gleaming and streaming; glare, air, and there; wave and brave*)

Encourage students to repeat the reading of the words as a poem, two lines at a time, first looking at the slide, and then looking away, until they have them memorized.

For further practice, have students take turns saying the words of the poem in order with a partner, with one student speaking lines 1-2 and 5-6, the other speaking lines 3-4 and 7-8. Switch parts and repeat.

ASK How many phrases does the poem have? (four)

Distribute the Song Notation (Printable) and pencils.

Play the Song Vocal Track and have students listen to determine where the phrases begin in the song.

Invite volunteers to identify the beginning words of each phrase. (1. *Oh, say! can you see*, 2. *Whose broad stripes and bright stars*, 3. *And the rocket's red glare*, 4. *Oh, say, does that*)

Lead the class in singing the first phrase *a cappella* and label it A. (*Oh, say! can you see, by the dawn's early light,/What so proudly we hailed at the twilight's last gleaming*)

Then sing the second phrase. (*Whose broad stripes and bright stars, through the perilous fight,/O'er the ramparts we watched were so gallantly streaming?*)

ASK Is the melody of the second phrase the same as that of the first phrase? (yes)

Label the second phrase A. Lead the class in singing the third phrase. (*And the rocket's red glare, the bombs bursting in air,/Gave proof through the night that our flag was still there*)

ASK Is the melody of the third phrase the same as that of the first two phrases? (no)

Label the third phrase B. Lead the class in singing the fourth phrase. (*Oh, say, does that Star-Spangled Banner yet wave/O'er the land of the free and the home of the brave?*)

ASK Is the melody of the fourth phrase the same as that of the first or two "A" phrases, or third phrase ("B")? (no)

Label the fourth phrase C.

ASK What is the form of "The Star-Spangled Banner?" (A A B C)

Remind students that each phrase begins with a pickup note.

Invite students to lightly clap or tap and speak each phrase of notation, using rhythm syllables of your choice. Then have students speak the words as they clap or tap the rhythm on the slide.

Project Slide 1 and invite students to stand and sing the American national anthem with the Song Vocal Track. Encourage them to refer to the words displayed on the slide only if they need to do so.

Display slide 2. Briefly review the phrase form of the song, as shown on the slide.

Invite students to lightly clap or tap the rhythm and "think" (inner hear) the words of the song as they do so. Then have them perform the rhythm as a two-part round. Remind them that part 2 begins when part 1 is on the third beat of the first full measure. (Both parts begin on a pick-up note.)

Assessment: Activity

Students will demonstrate their understanding of A A B C small form as they identify, label, and perform the sections of "The Star-Spangled Banner."

Invite students to stand and sing “The Star-Spangled Banner.” As they sing, have them hold up one finger for the first A section, two fingers for the second A section, salute for the B section, and place their hand on their heart for the C section. Observe students that they change positions at the correct time to reflect the form.

Divide the class into four groups. Create four cards, labeled A-1, A-2, B, and C. Give each group one of the cards. Explain that A-1 is the first A section and that A-2 is the second A section.

Play the Song Vocal Track. Have students in each group stand and sing their assigned section. Switch parts and repeat as desired. Observe students to be sure that they stand and sing their assigned section at the appropriate time.

Assessment: Activity

Students will demonstrate the ability to sing “The Star-Spangled Banner” from memory.

Project Slide 1. Have students stand and sing the American national anthem with the Song Vocal track. Encourage them to refer to the words displayed on the slide only if they need to do so. Assess student’s ability to sing the national anthem without the aid of the words on the slide.

Assessment: Activity

Students will demonstrate the ability to read the rhythm of “The Star-Spangled Banner” and perform it as a two-part round.

Project Slide 2. Divide the class into two groups. Designate which group is to begin and have students perform the rhythm as a two-part round.

Remind them to “think” (inner hear) the words of the song as they perform. Switch parts and repeat, as desired. Observe to be sure that students are able to perform their part successfully.



The Star-Spangled Banner

Recite the words and **pat** or **tap** the beat.

Oh, **say!** can you **see**, by the **dawn's** early **light**,
What so **proudly** we **hailed** at the **twilight's** last **gleaming**,
Whose broad **stripes** and bright **stars**, through the **perilous fight**,
O'er the **ramparts** we **watched** were so **gallantly streaming?**
And the **rocket's** red **glare**, the bombs **bursting** in **air**,
Gave **proof** through the **night** that our **flag** was still **there**.
Oh, **say**, does that **Star-Spangled Banner** yet **wave**
O'er the **land** of the **free** and the **home** of the **brave?**

Sing the song without looking at the words. See if you can sing the entire song from memory.

The Star-Spangled Banner

Clap or tap as a two-part round.

I. II.

A

B

C

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Song Notation

Bluebird, Bluebird

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)
- Instructional Activity (Interactive):
See-Saw Pulling Straw

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Melody: Two-Tone Melodies

The children will identify a simple two-tone melodic pattern.

Play Song Vocal Track: Bluebird, Bluebird. Then encourage the children to sing the song.

Project Slide 1.

Have the children sing the first four notes of the song as you tap the bluebird pattern on the Song Notation (Projectable).

ASK Which of these words is sung higher—*blue* or *bird*? (*blue*, which is sung on the pitch A)

Is the word *bird* sung on the same tone, or on a different tone? (different)

So how many different tones do you hear in this melody? (two)

Explain to the children that these four notes make up a two-tone melodic pattern.

As you tap the bluebird pattern on the Song Notation (Projectable), have the children

- Sing the four notes again.
- Move one hand in the air to show how the tones move.

Invite volunteers to tap the bluebird pattern on the Song Notation (Projectable) as they sing the two-tone melody again. As each volunteer taps the pattern, the rest of the children should move their hands in the air to show how the tones move.

Have the children sing the entire song as you point to the pattern on Slide 1 each time that two-tone melody is heard. Lead the children in moving one hand in the air to show how the tones move during each phrase.

Assessment: Formal

The children will identify a simple two-tone melodic pattern.

SAY I'm going to sing another two-tone melody. Look at the two patterns on Slide 1.

Sing measure 3 of "Bluebird, Bluebird" (G and E). Have the children echo what you sang. Then have one child sing and point to the correct pattern on the slide. To reinforce the two-tone melody, have all the children sing the answer.

Repeat the activity with the *so-so-mi-mi* pattern.

Extension Activity

Invite volunteers to play one of the two-tone melodic patterns (A–F-sharp or G–E) on a classroom instrument as others move their hands in the air or tap the pattern on the Song Notation (Projectable).

Extension Activity

Instructional Activity (Interactive): See Saw Pulling Straw is an interactive activity in which the children can create and sing simple two-note melodic patterns.

Invite the children to drag and drop *so-mi* patterns to the boxes (thereby creating melodic patterns), and then sing the patterns. Advanced children may play the patterns on classroom instruments. As children sing and/or play, other children may move their hands in the air to show the pattern.

If the children struggle with the concept of *so-mi*, invite them to engage with the interactive activity using the word *bluebird*.

Extension Activity

Invite the children to play a movement game as a way to extend their experience with melodic patterns.

The children form a circle, with two children ("bluebirds") in the center. Then they join hands and hold them up high to be "windows."

As you play Song Vocal Track: Bluebird, Bluebird, the bluebirds go in and out through the windows. On the words *Oh, Johnny, I am tired*, the children (with hands still joined) lower their hands and bodies to close the windows so that the birds cannot go in or out. Each bird then chooses a girl for verse 2, or a boy for verse 3, to take its place. The windows open and the game continues.

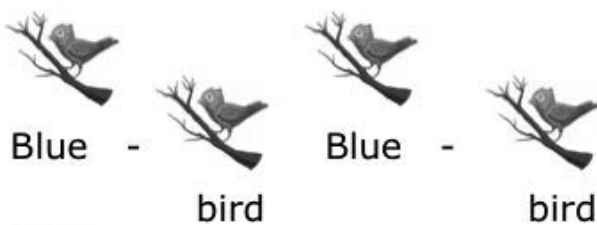
To vary this traditional game, have the children in the circle show the *so-mi* patterns with their clasped hands. This is a way to trick the bluebirds into thinking the windows are closing. Observe whether the children are moving their windows during the *so-mi* patterns.

Bluebird, Bluebird

Listen to the song.

Sing the two-tone melody.

Tap the birds. Follow the **pattern**.



Listen to another two-tone melody.

Which pattern do you hear?



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Melody Patterns



See Saw Pulling Straw

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