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Interactive Music Making with iPads, Chromebooks, and SMART Boards

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Song Notation

Train Is A-Comin'

Interactive Learning and Presentation Options:

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

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Songs: Unison Songs

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

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

Display Slide 2.

Have students

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

Display Slide 3.

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

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

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

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

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

Sing Verse 1 (Slide 3) and have students

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

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

Display Slides 3-5 as students

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

Integrated Curriculum: Social Studies

Display Slide 6.

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

Integrated Curriculum: Language Arts

Display Slide 6.

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

Creating: Composing

Display Slide 6.

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

Singing: Vocal Development

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

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

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

Song Notation (Interactive Practice)

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

Invite volunteers to

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

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



Song Notation (Interactive Performance)

When students are comfortable singing the song, use the Song Notation (Interactive Performance) to encourage students to sing along with the tracking feature and the accompaniment track.

Invite volunteers to

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

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

Song Notation (Animated)

The Song Notation (Animated) presents the song notation and lyrics for "Train Is A-Comin'" linked to the Song Vocal Track. When you click the Play button, the notation advances automatically through the song notation 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 follow the music as they sing along with the recording.

Instructional Activity (Projectable)

Instructional Activity (Projectable): Train Is A-Comin' provides an in-depth lesson discussing tempos in music.

SONG

Train Is A-Comin'

Many African American spirituals were used to send messages along the Underground Railroad with a code hidden in the song.

Trains and *chariots* were used to represent groups attempting to escape to freedom.

Listen to "Train Is A-Comin'."

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SONG

What is the order of the phrases in "Train is A-Comin"?

1 

2 

3 

4 

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SONG

Train Is A-Comin'

What messages does this song send?

Can you create other messages that might have been sent on the Underground Railroad?

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Recorder Play-Along

Train Is A-Comin'

Interactive Learning and Presentation Options:

- Play-Along (Recorder) Fingering Chart
- Play-Along (Recorder) Notation (Projectable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Playing on Instruments: Recorder

Concept: Practicing G and A

Before students play the "Train Is A-Comin'" recorder countermelody, review notes G and A. Use the Play-Along (Recorder) Fingering Chart for students to review their fingerings and practice reading notes on the staff.

After reviewing fingerings, have students show each fingering while their recorders rest on their chins.

Play four-beat patterns using intervals and rhythms found in the recorder countermelody and ask students to echo the patterns.

Project Play-Along (Recorder) Notation (Projectable). Use the following sequence to facilitate student success:

Have students clap the rhythm for measures 1–2 of the recorder part.

ASK How many beats are felt in each measure? (four)

Do you see that rhythm pattern anywhere else in the music? (yes, the last two measures and/or measures 7–8.)

How are measures 1–2 the same as measures 3–4? (They both start with one quarter note and on the note G.)

How are measures 1–2 different from measures 3–4? (Measures 1–2 use two different notes [G and A] while measures 3–4 only use one note [G]. Measures 3–4 use more rests than measures 1–2.)

Have students sing the letter names in rhythm while fingering the recorder part.

ASK How do you know where the phrases ended? (Two quarter rests are at the end of each phrase.)

Transfer to recorder.

When students are successful playing the recorder part, have one half of the class sing the song while the other half performs the countermelody on the recorder. Then switch parts.

When students can play the countermelody by memory, have them play it with Song Vocal Track: Train Is A-Comin' and then Song Accompaniment Track: Train Is A-Comin'.



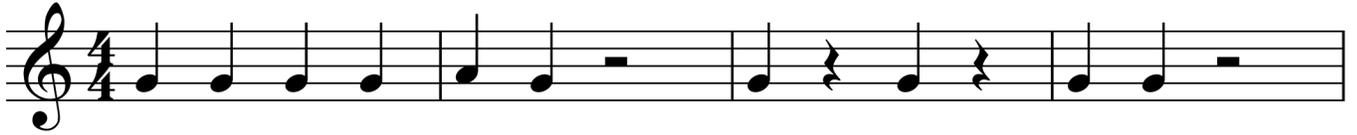
Moving: Conducting

When students are comfortable playing the countermelody with the Song Accompaniment Track, invite a student to conduct while the other students sing or play the recorder.



Train Is A-Comin'

Recorder Countermelody



Listening Animated Map

Air from the Orchestral Suite No. 3

Interactive Learning and Presentation Options:

- Listening Animated Map: Air from the Orchestral Suite No. 3 (Bach)
- Song Notation (Animated): The Lion Sleeps Tonight
- Music Maker Multimedia Reference: J.S. Bach

Audio Options:

- Listening Track: Air from the Orchestral Suite No. 3 (Bach)
- Song Vocal Track: The Lion Sleeps Tonight

Elements of Music: Texture & Harmony

Listening: Elements of Music

Listening: Timbre & Tone Color

Students will

- Listen to and identify instruments in the string family.
- Listen to, identify, and follow the melodic contour and steady beat of a basso (bass) continuo line.
- Listen to, identify, and follow the melodic contour and rhythm of a violin melody.

Note: Listening Animated Map: Air from the Orchestral Suite No. 3 (Bach) focuses on the first violin melody and bass continuo played by the cellos and string basses. The parts played by the second violins and violas are indicated on the map, but not detailed.

Display Song Notation (Animated): The Lion Sleeps Tonight, and invite students to follow the notation as the song plays. You may wish to stop the animation after the first verse (00:52).

SAY In “The Lion Sleeps Tonight,” much of the song has a repeated pattern of notes, rhythms, and words. This pattern, used in the refrain, helps to hold the song together.

Restart the animation and direct students to sing the refrain. Pause the animation at the end of the refrain (00:36). Point out that the rhythm of “wimoweh” does not vary and is *continuous*, which means it never stops. Also mention that the verses, or melody, of “The Lion Sleeps Tonight” may be sung with the “wimoweh” refrain. You may wish to continue playing the animation to reinforce this point.

SAY This combination of a continuous pattern (“wimoweh”) underneath the melody (the song’s verses) creates a *continuo*, which provides harmonic and rhythmic structure for the rest of the music.

Write the following terms with an equal sign following them on a class chart or on a board. Students’ responses to what belongs after the equal signs will be filled in later.

string orchestra =

violin melody =

bass continuo =

Tell students that *Orchestral Suite No. 3* is by Johann Sebastian Bach. Explain that in the "Air" part of this suite, Bach composed instrumental parts that include a melody and a continuo part.

SAY The *continuo* is the bass part of the music. It is continuous. Like a structural foundation supports a building, the continuo supports the music's rhythm and harmony. As you watch and listen the first time, follow the bass part, at the bottom of the screen, and move one hand, palm down, to the continual steady beat and in the direction of the melody that the cellos and string basses play.

Demonstrate the movement students should use to follow the continuo, as needed. Then display Listening Animated Map: Air from the Orchestral Suite No. 3 (Bach). On the first time through the map, have students follow the bass line and move their hands in the melodic direction of the continuo, keeping the steady beat with their movements.

ASK **How would you describe the bass line?** (steady beat, played by cellos and string basses, like heavy footsteps, never changes)

SAY The bass line in Bach's piece is called a *bass continuo*.

Point to the term where you wrote it on the board. Ask students to suggest words to describe the bass continuo and list them after the equal sign.

ASK **Did you hear any string instruments playing something other than the bass continuo?** (yes)

What were those instruments? (violins, violas)

List these instrument names next to the term *string instruments*.

SAY A bass continuo part is usually played by string basses or cellos. Let's listen a second time to follow the *melody* on the top line of the map.

Play the Listening Animated Map again. This time, directing students to follow the violin by moving their hand to show the direction of the melody.

ASK **How would you describe the melody?** (higher, played by violins, very busy, lots of notes, moves around a lot, has some very long notes and then a lot of quick fancy notes, and so forth)

List students' responses on the board next to *violin melody*.

SAY With a partner, describe three things you learned about *Air from the Orchestral Suite No. 3*. Use musical terms.

Encourage students to refer to the terms and definitions on the board as they discuss ideas with their partners.

You may wish to have students view the Listening Animated Map again on another day. Before viewing, invite volunteers to introduce and share what they know and remember about *Air from the Orchestral Suite No. 3*, along with suggestions for what to look for and listen to while viewing the map.



Assessment: Formal

Students will demonstrate their ability to aurally identify and describe instruments in the string family and describe the melodic contour and rhythm of a basso (bass) continuo line and a violin melody.

Distribute paper and pencils to students. Display and play Listening Animated Map: Air from the Orchestral Suite No. 3 (Bach). Then ask students to write a description of the instruments they heard, as well as the melodic contour and rhythm that the instruments played. Students' descriptions should reflect their awareness that the piece is for strings and understanding of the texture that is based on string basses and cellos playing a continuous melodic pattern, providing a steady beat, while violas play a different melodic pattern above and the violins play the main melody with varying rhythmic patterns.

Listening Track: Air from the Orchestral Suite No. 3 (Bach)

Students can experience the continuo of Bach's composition by listening to the full audio track. As you play the Listening Track, ask students to listen for changes in the melody. Discuss with them whether the continuo changes when the melody does. (no) Help them identify when the other string instruments take over the melody from the first violins. Invite students to draw a visual representation of another section of the melody.

Music Maker Multimedia Reference: J. S. Bach

Use Music Maker Multimedia Reference: J. S. Bach for students to learn more about Johann Sebastian Bach.

Song Vocal Track: The Lion Sleeps Tonight

Use Song Vocal Track: The Lion Sleeps Tonight to allow students to further explore the combination of melody and continuo. Play the recording and encourage students to think about the structure provided by "wimoweh" in this song. Then ask them to describe the musical effect created by the continuous sound and result of hearing the "wimowehs" with the song's melody.

Air from the Orchestral Suite No. 3

Johann Sebastian Bach



Two horizontal lines for musical notation, with a large grey rectangular area below them for audio playback.



Phrase 1

Phrase 2

Phrase 3

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Instructional Activity (Projectable)

Grizzly Bear

Interactive Learning and Presentation Options:

- Instructional Activity (Projectable): Orff

Audio Options:

- Song Vocal Track

Dynamics: Loud and Soft

The children will move to show soft (*quiet*) and loud sounds in music. They will play instruments to demonstrate their understanding of how soft (*quiet*) and loud dynamics are used in music.

Before singing or listening to the song, invite children to explore different ways to walk. Have the children

- Walk as though they are going from their classroom to recess.
- Walk as though someone in the house is sleeping.
- Walk as though they are marching in a parade.
- Walk as though they don't want anyone to hear they are in the room.

ASK **Which ways of walking were quiet?** (Answers may vary.)

Which ways of walking were loud? (Answers may vary.)

Explain to the children that walking quietly makes a *soft sound*.

Invite the children to

- Play a game with you. (Explain that you will show a movement without speaking and they will figure out if the movement represents a loud or a soft sound. Suggestions: loud—a cheer leader, a bear growling; soft—turning the pages of a book carefully, combing hair.)
- Take turns showing a *soft* or *loud* movement.
- Listen to Song Vocal Track for “Grizzly Bear.” (If the song is familiar, you may want to skip these steps and continue on to the next section below, displaying the projectable.)
- Decide how they will walk if they don't want to wake up a grizzly bear. (quietly)

Display Instructional Activity (Projectable) Orff, Slide 1.

Invite the children to

- Sing the song while you point to the pictures to show the different parts of the song.
- Sing the song again, while tapping the beat on their legs. (Encourage children to “walk” or tap their “tiptoe fingers” on their legs as though they were tiptoeing past a sleepy grizzly bear. As they get closer to the end, they pat with palms open, finishing with a loud slap or pat on both legs on the word “mad.”)

ASK Which part of the song is the most soft or quiet? (picture 2)
Which part of the song is loudest? (picture 4)

Display Slide 2.

Invite the children to

- Name the instruments on the slide. (hand drum, maracas, triangle, woodblock)
- Predict how to play loudly or softly on these instruments. (Answers may vary.)

Distribute percussion instruments for children to play (preferably hand drum, maracas, triangle, and woodblock, if available).

Have the children

- Group according to the instruments they have. (Select two defined categories to group: by how the instrument is played, for example, strike, shake, etc.; by what the instrument is made of; by the shape of the instrument; by the color of the instrument, etc.)
- Explore the different sound possibilities. (You may want to do this in small groups if the children are used to working independently. Otherwise, you can ask them to echo you after you shake, scrape, and strike the instruments.)
- Explore different ways to play loud and soft.
- Perform the sounds they have discovered.

Display Slide 3.

Invite the children to

- Discuss the possible meaning of the figures in the boxes.
- Play loud or soft sounds as you conduct them. (Point to each label, *loud* or *soft*, for a length of time to indicate how long children are to play each sound.)
- Take turns leading the group as conductor by pointing to the labels at the bottom of the slide while the group plays the instruments.
- Discuss their predictions about how to play the instruments loudly and softly and whether or not they were accurate.

To check for understanding, play loud and soft sounds on one instrument and ask children to identify them as loud or soft.

For an additional challenge, display Slide 4. Invite a volunteer to create a loud and soft sound composition. Then have the class perform it, with the composer conducting.

Assessment: Activity

The children will demonstrate their understanding of loud and soft dynamics by playing classroom percussion instruments.

Ask the children to form small groups in which they play an instrument they have not already played.

Display Slide 3 of Instructional Activity (Projectable): Grizzly Bear (Orff). Play Song Vocal Track: Grizzly Bear and conduct the instrumental groups by pointing

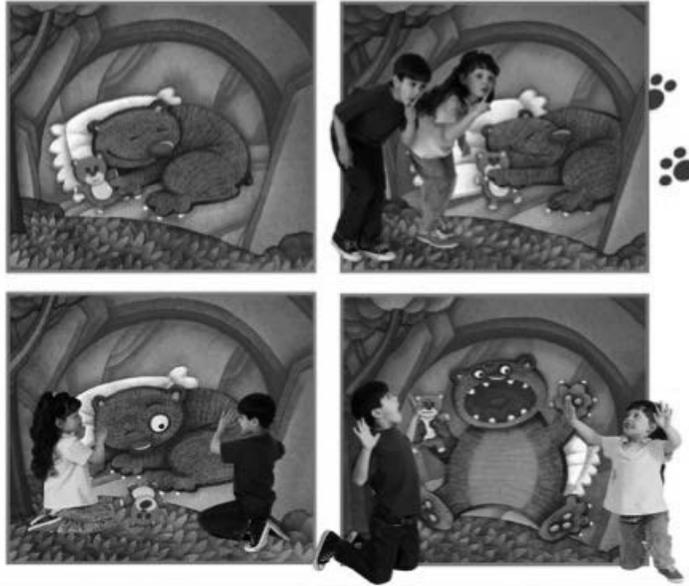
to the labels at the bottom of the slide. Guide the children to play loud or soft, based on the dynamic you indicate.

Observe that the children play their instruments with the appropriate dynamics.

Teacher to Teacher: Introducing Percussion Instruments

Children get excited easily when they have instruments in their hands. Before you distribute the instruments, make sure the children know and understand the cues you will be using to play and stop playing the instruments. (Children enjoy playing the game "Orchestra." Make clear, sharp, and dramatic conducting signs to start and stop. For example, quickly move your conducting hand behind your back to indicate "stop.") Remind the children to keep eye contact with you. Share with them that watching closely will help us start, stop, and stay together as we play. You may also want to have a sound signal to stop playing (different from the instruments that the children will play).

Grizzly Bear: Loud and Soft



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INSTRUCTIONAL ACTIVITY

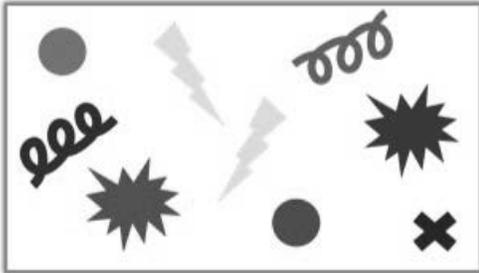


Show ways to **play** loud.

Show ways to **play** soft.

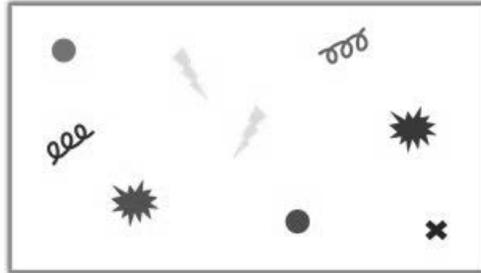
INSTRUCTIONAL ACTIVITY

Play loud!



loud

Play soft.



soft

INSTRUCTIONAL ACTIVITY

Compose your own **loud** and soft music.



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For more elementary music technology resources, check out <http://www.amymburns.com>