



Pearson



Choral Charm & Challenge for Children: Interactive Music

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Music Reading

Down in the Meadow

Interactive Learning and Presentation Options:

- Music Reading Notation (Projectable)
- Music Reading Notation (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Reading: Melody and Rhythm

The children will read and interpret icons for melodic contour and long and short icons, using their voice.

Invite the children to sing “Down in the Meadow” and perform movements for each animal.

SAY In the song we learn how the animals move. Let’s find out what sounds they make.

Display Slide 1.

Name each animal and model the sounds written with icons on the slide. To help the children connect the sounds to the icons, track the icons as you model the sounds. Then invite the children to join you as you track the icons again.

Point to the horse and rhythmically chant the phrase from the song, *The horse began to prance*. Track the icons while the children read them, using the vocal sounds they learned. Repeat the same process for *The cow began to whistle* and *The pig began to dance*.

Note: For icons depicting melodic contour, encourage the children to use healthy vocal exploration sounds that engage the head voice.

Display Slide 2.

Repeat the suggested process above, using phrases from the song: *The goose began to sing*, *the hen began to cackle*, and *the rooster flapped a wing*. Use the melodic “chunks” from the song for the goose (for example, *mi-so-la*) and rooster icons (for example, *mi-mi so-so*, *mi-mi so-so*).

For additional practice reading icons, invite individual children to make the sound of one of the animals and have the other children identify the correct animal.

Note: You may want to remind the children that in music, the goal is to help the listener understand your sounds, and so they should be sure to read the icons carefully.

Enrichment Activity (Interactive)

Little Spider

Interactive Learning and Presentation Options:

- Enrichment Activity (Interactive)
- Song Keyboard Accompaniment (Interactive)
- Song Keyboard Accompaniment (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Melodic Direction: Improvising Up and Down

The purpose of this activity is for the children to explore and improvise ways to respond to the words *up*, *down*, *creep*, and *spin* through movement, vocal sounds, and instrumental sounds.

The children will

- Identify the best illustration for each of the phrases of a given poem.
- Improvise movement on phrases, responding to the words *up*, *down*, *creep*, and *spin*.
- Improvise vocal sounds, responding to the words *up*, *down*, *creep*, and *spin*.
- Improvise instrumental sounds on the barred instruments, responding to the words *up*, *down*, *creep*, and *spin*.

Display the activity.

Read the poem:

Spider crawling up the wall,
Turning gently as she falls.
Spider creeping 'cross the lawn,
Spins all night until the dawn.

Ask the children to determine which of the visuals belongs to each of the four lines of the poem. Note that the pictures are out of order.

Read the first line of the poem. Ask for a student volunteer to touch the picture that corresponds with the line on the poem. Identify how the spider is travelling. (up, down, across, around)

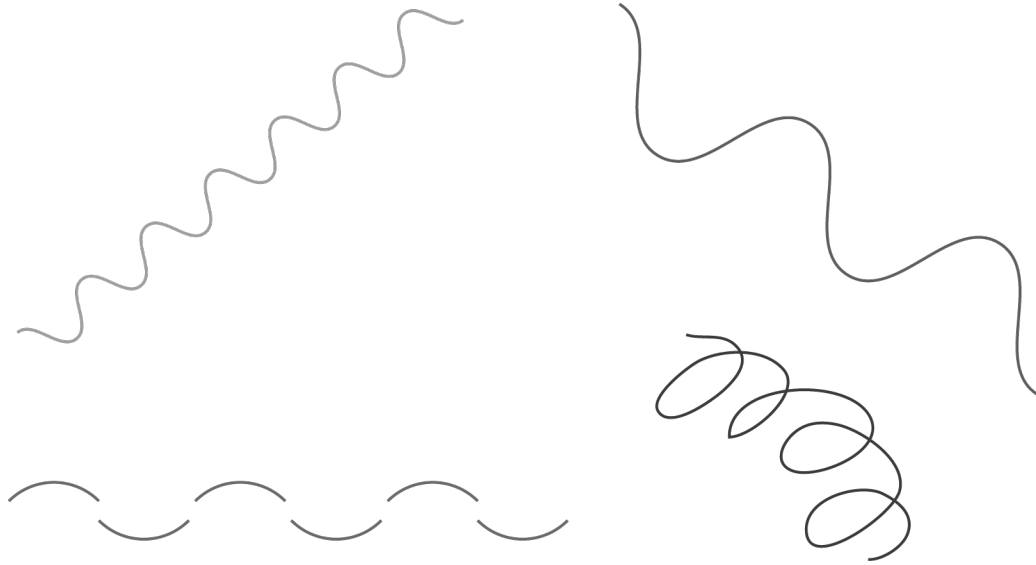
Say the words on the slide that correspond with each of the lines of the poem, following the words with a mallet.

Repeat the activity, this time with the children creating movement for each of the slides: *up*, *down*, *creep*, *spin*.

Add vocal sounds to each of the movements. Explore ways of going *up* and *down*, *creeping* and *spinning*.

Vocal Improvisation

Use visual cues similar to those below to prompt vocal improvisation. Point to drawn lines or use the end of a mallet to create imaginary lines in the air for the children to follow vocally.



Improvisation on Barred Instruments

Set up the barred instruments in a C-major pentatonic scale (C, D, E, G, A).

Reinforce the concepts of up and down on the barred instruments.

Hold up a glockenspiel vertically, facing the children, with low pitches on the bottom and high pitches on top.

Play each of the bars from *long bars* to *short bars* (low to high, or left to right). Next, play from *short bars* to *long bars* (high to low, or right to left).

Explore ways to play *creep* and *spin*.

Have the children play *up*, *down*, *creep*, and *spin* after each line of the poem.

One possibility: for *creep*, ask the children to play only C, D, or E (lowest three bars on the instrument); for *spin*, ask them to play only the small A bar.

Experiment with other possibilities.

Assessment: Activity

The children will demonstrate their understanding of the words *up* and *down* using movement, vocal sounds, and instrumental sounds.

Display Enrichment Activity (Interactive): Little Spider. Click on the slides in the correct order to review the poem.

Divide the children into three groups: a moving group, a vocal group, and an instrument group.

Read the poem aloud and have the first group, move to show the words: *up*, *down*, *creep* and *spin*. Read the poem again and have the second group use vocal sounds to show the same words (*up*, *down*, *creep* and *spin*). Read the

TEACHER NOTES

poem one more time and have the third group use instruments to show the same words.

Rotate group activities, giving all of the children an opportunity to move, vocalize, and play an instrument.

As the children become familiar with the poem, you may wish to have the non-performing groups join you in reading the poem.

Observe that the children accurately perform *up* and *down*, using movement, vocal sounds, and instrumental sounds.

Song Notation

Proud to Be an American

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

Singing: Part Singing (Solo vs. Chorus)

Songs for Music Making: Patriotic

The children will listen to, sing, and move within a steady-beat game to a patriotic song, as they identify the concepts of solo vs. chorus, and learn about appropriate audience behavior.

Project Slide 1.

ASK Do you see a flag on the screen? What country's flag is it?
(America)

SAY We are "proud" to be Americans. Show me what a person looks like when they are "proud." (The children sit tall.)

Stand and show me what a person looks like when they are proud. (The children stand tall.)

Yes, they show they are happy, respectful, and they show their very best!

Have the children sit down. Point to the word *audience* on Slide 1. Lead the children in a discussion of how to be a good audience member. (Make a list to include: looks and listens; sits up straight; does not talk; does not eat or drink; applauds at the end as a "thank you.")

SAY Show me your good audience member skills as you listen to our song.

First we'll hear one singer, singing alone. This is called a *solo*. (Point to the word solo on the screen.)

Then we will hear a group of people singing the same song. We can call the group a *chorus*.

We will join the chorus and play a steady-beat game.

Play Song Vocal Track: Proud to Be an American or project Song Notation (Animated): Proud to Be an American.

Lead the children to play a game:

- Sit tall and proud on the *solo*. Listen and quietly tap the steady beat with both hands on their knees.
- Stand tall and proud on the *chorus*. Sing, march in place, and clap the steady beat (be prepared for the slight tempo change).

When the children have listened, sung, and played the game, invite them to discuss the following:

- Were we good audience members as we listened to the *solo* on the recording? (Why or why not?)
- What did we do on the *chorus*? (We sang, clapped, and marched proudly.)
- Where have you seen people marching and playing music? (football games, Fourth of July parades, military events, and so on)

SAY Music is often a part of special celebrations in America. Music is sung or played, people wave flags and join in. They are “proud” to be Americans!

Play the Song Vocal Track again or project the Song Notation (Animated) and have the children listen, sing, and play the game again.

Optional ideas for performance: Use the Song Accompaniment Track and invite small groups of children to sing the *solo* part of the song (class is seated). The class stands, marches, claps, and sings the *chorus* part. In addition, the children could wave small flags or streamers to the steady beat as they sing the *chorus* part. Have the performers

- Stand tall and use good posture.
- Use a good singing tone.

Assessment: Activity

The children will demonstrate their understanding of solo vs. chorus and appropriate audience behavior as they listen, sing, and play a game to the steady beat of a patriotic song.

Invite the children to perform the song again. Review the game: when to sit, listen, and tap the steady beat (*solo*) and when to stand, sing, clap, and march to the steady beat (*chorus*). Project the Song Notation (Animated). Observe the children’s ability to listen to the solo and tap a steady beat, then stand when the chorus begins, to sing, clap, and march correctly.

Review with the children appropriate audience behavior. Assign a small group of children to act as the audience. As the class performs, observe that this group displays the qualities discussed and listed earlier in the lesson. Repeat this activity, allowing multiple children to show their good audience behavior.

Song Notation

El florón (The Flower)

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance): El florón
- Song Notation (Interactive Performance): The Flower
- Song Notation (Interactive Practice): El florón
- Song Notation (Interactive Practice): The Flower
- Song Notation (Animated): El florón
- Song Notation (Animated): The Flower
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Interactive)
- Song Keyboard Accomp. (Printable)
- Pronunciation Practice Resource (Printable)

Audio Options:

- Song Vocal Track: El florón
- Song Vocal Track: The Flower
- Song Accompaniment Track
- Song Pronunciation Practice Track

Singing: Music of the Caribbean

The children will learn a singing game from Puerto Rico in its original language: Spanish. They will also learn to play the traditional game children play in Puerto Rico while they sing "*El florón*."

Display Song Notation (Projectable): El florón. Have the children read the text on Slide 1. Discuss the text:

- People often sing about things that they know best.
- In Puerto Rico, children sing about flowers.

Encourage the children to talk about flowers they have seen. Explain that although flowers grow in almost all parts of the world, tropical flowers grow only in hot, humid climates. Locate Puerto Rico on a map and point out that it has a climate favorable for growing tropical flowers. Inform the children that the official flower of Puerto Rico is the *Flor de Maga*, a red flower that is a type of hibiscus.

Play the Song Vocal Track: El florón and have the children listen for and count how many times they hear the word "*florón*" (flower).

Teach the children to sing the song in Spanish, using the Pronunciation Practice Track: El florón and the Pronunciation Practice Resource (Printable): El florón.

To ensure success in learning to sing the song in Spanish, have the children

- Learn the lyrics for the "B" section first, as it uses two main phrases: "*Que pase*" and "*el florón*."
- Practice the phrases for section A.
- Sing the song from memory when they are ready.

Once they are confident singing the song, invite the children to play the singing game.

Explain the game directions.

Formation Children are seated in a circle. One child (“it”) is seated inside the circle.

Section A

“It” keeps his/her eyes closed. Children pass a small flower from person to person to the steady beat of the song.

Section B

Children close their hands to “hide” the flower (only one child actually has the flower). In time with the steady beat, they shrug their shoulders.

“It” opens his/her eyes and tries to locate the flower. The child who has the flower becomes the next “it” and the game continues.

Have children sing “*El florón*” while playing the game.

Assessment: Activity

The children will demonstrate their ability to play a traditional singing game from Puerto Rico while they sing “*El florón*.”

Have the children sit in a large circle and perform the singing game as described above. Observe whether the children are maintaining a steady beat as they pass the flower on the A sections and shrug their shoulders on the B sections, while they sing the song.

Song Notation (Interactive Practice)

Use the Interactive Player to assist the children in learning to sing the melody. You may change the tempo and key of the song as needed. Bookmarks make it easy to navigate between sections A and B of the song. Encourage the children to

- Pat the steady beat while singing the song.
- Join in singing when they are able.

In the Digital Mixer, turn off the Vocal part by moving the slider all the way to the left. Then play only the Accompaniment while the children sing the entire song.

Song Notation (Interactive Performance)

There are two versions of the Song Notation (Interactive Performance), Spanish and English. Use the Interactive Player to adjust the tempo when the children are learning to sing the song. You may also change the key if needed. Bookmarks make it easy to navigate between sections A and B of the song. The tracking feature supports the children in following the notation as the music plays.

- Set the tempo a few notches slower.
- Navigate to section A and play the first phrase, then pause.
- Have the children sing back that phrase.

- Play the second phrase, pause, then have the children sing it back.
- Navigate to Section B and play the first phrase, the pause.
- Have the children sing it back.
- Play the second phrase, pause, then have the children sing it back.
- Click reset to play the song at the original tempo.
- Play the entire song and have the children sing along.
- When the children are singing confidently, turn off the Vocal part in the Digital Mixer. Then play only the Accompaniment while the children sing the entire song.

Song Notation (Animated)

The Song Notation (Animated) presents the song notation and lyrics for "*El florón*" ("The Flower") linked to the Song Vocal Track. There are two versions, Spanish and English. When you click the Play button, the notation advances automatically through the song so the children 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 the children can read the music as they sing along with the recording, their heads will be upright looking at the screen, promoting good singing posture, and they won't need to turn pages.

Song Notation

The Crocodile

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

Melody/Rhythm/Language Arts: Repeated Patterns

The children will identify patterns in a song-related poem; and identify, perform, move to, compare, and distinguish between simple melodic and rhythmic patterns in a song.

SAY Music and poetry often tell stories just for fun.

Project Slide 1 and read the poem about the crocodile.

Quick-Moving Crocodile – by Amy M. Burns

A quick-moving crocodile

decided to stop and rest for a while.

He saw tourists by the Nile

who wanted to take his picture, if he would smile.

However, he became shy and ran for a mile,

that quick-moving crocodile.

ASK Does the poet rhyme every line, or every other line? (every line)

Play Song Vocal Track: The Crocodile. Once they have a sense of the story and melody, teach the children to sing the song. Ask volunteers to take turns singing the part of the *lady* as a solo.

SAY Let's add these movements to the song:

She sailed away (Place hand above eyes as if saluting.)

he's as tame as tame can be (Pet the back of the crocodile.)

The croc winked his eye (Open and close hand like a winking eye.)

wearing a happy smile (Bring both hands up to mouth and draw a large grin in the air.)

the lady was inside (Bring both arms together and snap them shut as if they were a jaw.)

The smile was on the crocodile! (Draw a smile in the air.)

Project the song notation, beginning on Slide 2, or pass out Song Notation (Printable): The Crocodile

ASK Which melodic pattern appears three times? (lines 1, 3, and 5)

To confirm, have the children

- Pat the rhythm of lines 1 and 3 at a moderate tempo – first, with the words, and then without the words.
- Sing each line at a moderate tempo.

ASK Is the rhythm the same, or different? (the same)

Is the melody the same, or different? (the same)

Then have the children do the same with lines 3 and 5.

Lead the children to understand that the rhythm and melody are the same, except on the words *winked his* in line 5.

Assessment: Activity

The children will demonstrate their ability to identify patterns in a song-related poem; and identify, perform, move to, compare, and distinguish between simple melodic and rhythmic patterns in a song.

Project Slide 1 and have the children read the poem again.

ASK What words in the poem are used to create the rhyming pattern?
(*crocodile; while; Nile; smile; mile*)

Using the Song Notation (Projectable) or Song Notation (Printable),

SAY Let's sing the song again. Raise your hand when you sing the repeated melodic and rhythmic pattern that occurs three times in the song.

Play Song Accompaniment Track: The Crocodile and observe the accuracy of the children as they raise their hands during lines 1, 3, and 5.

Play the Song Accompaniment Track again and have the children sing the song with the motions.

Knock, Knock!

Words and Music by
Sally K. Albrecht and Jay Althouse

Moderately ♩ = 138

D

mf

PART I

5 *mf* **D**

1. Knock, knock!
Knock, knock!

PART II

2. *mf*

Who's there?
What's up?

Knock, knock!
Knock, knock!

Who's there?
What's up?

9 **A7**

1. Some - one's at the top of the stair.
Some - one's at the door: wake up!

2. Some - one's at the top of the stair.
Some - one's at the door: wake up!

Knock, Knock!

13 **D**

1. Knock, knock! Come in.
Knock, knock! Let's go.

2. Knock, knock! Come in.
Knock, knock! Let's go.

17 **A7 D A7 D**

1. Now the fun's a - bout to be - gin!
It's your turn to knock the e - cho!

2. Now the fun's a - bout to be - gin!
It's your turn to knock the e - cho!

21 **G F#m**

*Knock these rhythms**

*Knock these rhythms**

*Singers may knock their fist into their L palm. Or use a clipboard or other small piece of wood.
Director may be the leader and knock other rhythms, or may select student leaders.

Knock, Knock!

14

Knock, Knock!

37 A7

1. *mf* ^D Knock, knock!

2. *mf* Knock, knock!

41 D

1. Who's there? Come in!

2. Who's there? Come in!

Walk Together, Children

African American Spiritual
Dance Created by Sanna Longden

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Animated)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

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

INTERACTIVE OPTIONS GUIDELINES

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

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

PREPARE

Students will move alone and with others to an African American spiritual, using integrated movement, as they respond through movement to short musical examples.

WARM-UP

Use Song Notation (Animated): Walk Together, Children and have students learn to sing this song before learning the movement pattern, as the two are bound together in a natural way.

BACKGROUND

This song mentions “a great camp meeting,” which refers to outdoor and indoor religious get-togethers in the 19th century, appreciated by pioneers and others who were not yet settled in communities across the country.

SAFETY FIRST

Explain to students they will be moving freely around the room as the dance progresses and they should move cautiously to the beat as they go from one group to another. Have them create a list of safety rules before they begin learning the dance.

Walk Together, Children Dance Directions continued

TAKE ACTION

FORMATION

Students start in pairs in a loosely-shaped circle around the dance space. Divide the group approximately in two so that half of the class walks toward and among the other half.

DANCE DIRECTIONS

Introduction

Partners sway to the beat, nodding and smiling at each other and to the people around and across from them. Each couple may be joined by inside hands, hooked elbows, arms around shoulders, or other ways to connect.

Verse 1

In a slow, bouncy walk, pairs take 8 slow, bouncy steps across the circle (1 step per measure), weaving and moving among those coming toward them, acknowledging them as they pass one another. All turn to go back the way they came, taking another 8 slow, bouncy steps.

Interlude

During the 8 measures of the interlude (16 beats), each pair finds another pair nearby and hooks right elbows with the other person's partner, getting ready to "talk together."

Verse 2

With this person, students walk around and perform a right-elbow turn for 8 measures (16 beats), then a left-elbow turn for 8 measures (16 beats). This is the same bouncy walk as in verse 1 (1 step per measure). As they go around, they keep their faces turned toward the other and sing the verse "talk together, children." Perhaps, on the second 8 measures, they might actually talk together.

Interlude

During the 8 measures of the interlude (16 beats), these four people find another group of four and join hands in a circle of eight. If there is an extra group of four or others not attached to a group, they should be included in the forming circles.

Verse 3

These groups of eight or more now move in a circle to the left, walking on each of the 16 beats, and then repeat to the right for 16 beats, as they lustily "sing together."

Interlude

During this final interlude, all the separate groups come together into one large circle with joined hands.

Walk Together, Children Dance Directions continued

Verse 4

All walk toward the center, in 8 small steps (trying to keep the circle intact), “shouting together” in some controlled fashion. They back out in the same 8 small steps, still “shouting together.” Repeat going into the center and back out.

Coda

All drop hands and turn around individually in place with arms up and hands waving for 16 beats. On the final 8 beats, they carefully crowd toward the center, arms up and waving hands until the final note fades away.

EXTENSION

For a school festival, to celebrate holidays, or just for enjoyment, form two or more concentric circles. Each circle may move in the opposite direction of the circle inside it: outside circle to the left, circle inside it to the right, innermost circle to the left, and so on.

REFLECT

Have students discuss how it felt to go from groups of two to four to eight to everyone. Allow them time to share their thoughts about the success of the dance or what could be done to improve the performance.

ASSESSMENT: ACTIVITY

Students will demonstrate their ability to move alone and with others, using integrated movement, as they respond through movement to short musical examples and perform the African American spiritual “Walk Together, Children.”

As students are performing, observe whether they are able to

- Interact with students graciously as they combine groups.
- Maintain a steady beat.
- Respond accurately to the text with their movements.

Joe Turner Blues

Recorder Countermelody



I Vow to You, My Country

Melody by Gustav Holst

Arranged by R. Osborne

Words by Sir Cecil Spring-Rice

Choreography by Charles Tighe

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Printable)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (5m.); v. 1; interlude (3 m.); v. 2

INTERACTIVE OPTIONS GUIDELINES

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

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

PREPARE

BACKGROUND

Students will use locomotor and fine motor skills to perform a dance in ABA form to accompany “I Vow to You, My Country.”

The first verse of this song was written by Sir Cecil Spring-Rice. Spring-Rice served as English ambassador to the United States prior to the World War I. Composer Gustav Holst set Spring-Rice’s poem to the melody he created as part of his orchestral work *The Planets*. “I Vow to You, My Country” was first performed in 1921 in honor of soldiers that had been killed during the “Great War.”

Later, a second verse was written by American composer Z. Randall Stroope in honor of his father, who was a prisoner of war during World War II and walked the Bataan Death March in Burma, in which thousands of American soldiers died. Stroope’s lyrics honor the sacrifice of those who served their country in order that their children might celebrate the freedom and quality of life we share today.

I Vow to You, My Country **Dance Directions continued**

WARM-UP

Warm-ups provide an essential tool in developing good vocal sound. Begin with pure Italian vowels sung on a descending scale from *so* to *do*:

[a] [e] [i] [o] [u]

Have students

- Practice singing the melody of “I Vow to You, My Country” on a single vowel.
- Practice singing on the vowels of the text without consonants.
- Add consonants to create words.

Address vowel unification:

- Use a [ɔ̃] “vow”—the diphthong [ɔ̃-u] should be very slight if at all.
- Open the vowel in “**coun**-try” [ɔ̃]
- Drop the [r] in “earthly”, “entire”, and “service”.
- Use an [ɔ̃] in “love”

PREPARATION

Project and play Song Notation (Interactive Performance): I Vow to You, My Country. Point out the dotted slurs indicating that students should not breathe at that point.

Invite students to make “musical rainbows,” or arches, with their arms to indicate the phrases of the song with the recording.

Have students sing the A section, asking them to breathe only at the end of each phrase.

ASK How many phrases are there in the A section? (two)

How long is each phrase? (four measures)

Have students sing the B section, asking them to breathe only at the end of each phrase.

ASK How many phrases are there in the B section? (three)

How long is each phrase?

(There are two two-measure phrases and a four-measure phrase.)

Repeat the activity for the repeat of the A section, which is also two four-measure phrases.

ASK What is the form of this song? (ABA)

How many verses are included in this version of the song?

(two)

Distribute copies of the Song Notation (Printable) and have students draw the phrase markings that correspond with the arches they made while singing the song (two phrases of four measures in the A section; two two-measure phrases and a four-measure phrase in the B section).



I Vow to You, My Country Dance Directions continued

TAKE ACTION

FORMATION

Have students form a double circle, with students in the outside circle facing counterclockwise (CCW). Students in the inside circle face clockwise (CW).

MOVEMENT SEQUENCE

A section:

Holding hands in W position, circles walk forward on 12 steps (4 measures of 3 quarter notes). Turn on 12 and walk in the opposite direction.

B section:

Still holding hands, inside circle moves back, raising arms. Outside circle releases hands and ducks under (1 step for every dotted half note). Repeat with circles returning to their initial positions.

Walk toward the center on dotted half notes (4 measures) and back (4 measures).

Repeat the A section movements.

ASSESSMENT: ACTIVITY

Students will demonstrate their understanding of ABA form by using locomotor and fine motor skills to perform a dance to accompany "I Vow to You, My Country."

Have students form double circles. Play Song Vocal Track: I Vow to You, My Country.

Observe that students

- Perform the dance movements in time with the recording.
- Follow the dance sequence accurately.
- Demonstrate understanding of ABA form through their performance of the dance movements and gestures for each section.

The Ash Grove

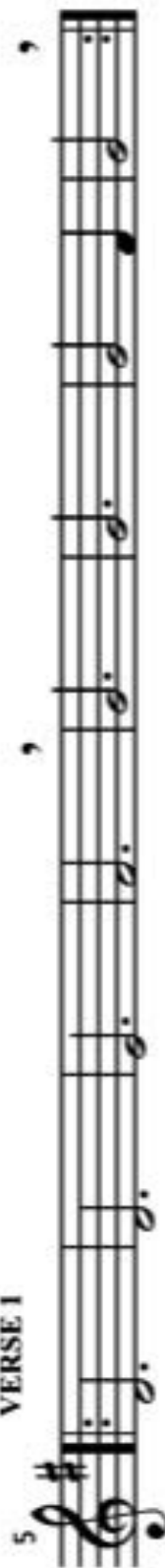
Recorder Countermelody



INTRODUCTION



VERSE 1



Tumba

Hebrew Melody

Choreography by Sanna Longden, based on traditional dance figures

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (4 m.); vocal (3-part round); coda

INTERACTIVE OPTIONS GUIDELINES

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

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

PREPARE

BACKGROUND

There is no traditional dance to “Tumba.” It is an excellent song to encourage creative movements. Here is a progression to help teacher and students create a dance canon.



Tumba Dance Directions continued

TAKE ACTION

FORMATION

Three concentric circles.

- Students learn to sing the song as a round or canon.
- Each group may walk around the room as a unit, connected by joined hands, elbows, shoulders, and so on, continuing to sing the canon.
- Now everyone moves around the room by themselves, still singing their own parts.
- Teacher asks singers to try movements to go with the melodies—mention hands, feet, direction, levels, and feelings to provide structure; if possible, model some ideas.
- Teacher keeps an eye out for three good ideas to incorporate into the canon dance. Try for contrasting directions and levels for each of the melodies. Suggested pattern:
 - A. Walk CCW while pressing palms down alternately and bending from waist.
 - B. Join hands and move sideways CCW with eight slides or side-close steps.
 - C. Turn individually to R while clapping hands high overhead (two counts per clap).
- End dance canons in the same manner as song canons. When it feels right the first group should repeat the last movement until all three groups are doing the same movement—end on a *crescendo*!

ASSESSMENT: ACTIVITY

Students will use gross motor skills and integrated movements to perform a group circle dance. They will demonstrate their understanding of the music and movement by explaining how the interpretive dance supports the character of the music.

Observe that each group sing and perform their part independently, with melodic and rhythmic accuracy, and with gross motor and integrated movements that demonstrate expressiveness, accuracy and appropriateness in step and style.

Song Notation

Solfège Song

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. (Printable)
- Instructional Activity (Projectable)
- Movement Activity Notation (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Reading and Notating Music: Melody

The lyrics of “Solfège Song” are mostly pitch syllables. Play Song Notation (Animated): Solfège Song and let students listen to the song as they watch the lyrics and notation scroll.

Invite students to comment on what they notice about the lyrics of the song. Then display Slide 1 of Song Notation (Projectable): Solfège Song, and ask a volunteer to read aloud the information about the history of pitch syllables. Move to Slide 2 and have another student continue reading the information aloud. Discuss the use of standard pitch syllables with students.

Singing: Part Singing

“Solfège Song” provides performance opportunities for general music classes or choruses. Students will sing a two-part song that puts two melody lines together, as well as incorporating harmony lines. To facilitate students’ learning of this song, you may wish to teach it over the course of several class periods—first, as vocal exercises to learn each section, and then putting together the piece when all of the sections are mastered.

The song consists of these sections:

- Vocal Introduction (mm. 3–10)
- Set of vocal parts that function as partner songs (mm. 11–27) – each is sung individually and then together
- Bridge (mm. 28–36)
- Two repeats of the partner songs (mm. 37–63), sung together and with a modulation up a step at m. 53
- Vocal Coda (mm. 64–69)

Teach the Vocal Introduction (mm. 3–10). It is based on an ascending major scale. Have students

- Warm up, using hand signs and solfège syllables, or on neutral syllables (*lai* and *nu* work well). With a starting pitch of *so*, or *sol*, begin with a falling minor third, extend down through *re* to low *do*, then add *fa* to complete a five-note scale (d-r-m-f-s). Add *la*, *ti*, and *do'* to complete a diatonic scale.
- Sing a major scale, low *do* to high *do*. Repeat the scale, adding *re'* at the top. Repeat the scale with *re'* added, this time going back to *so(l)* after *re'*.

Use Song Notation (Interactive Performance): Solfège Song or the Song Vocal Track to play the first 10 measures of the song, and invite students to sing along, as they are able. Then have students sing the Vocal Introduction without the recording—determine any phrases that may be challenging students and work on those phrases.

Teach Part 1 of the vocal parts in the second section of the song. The focus is on the descending five notes from *do'* to *fa* in Part 1, mm. 11–18. Have students

- Sing a descending major scale, from *do'* to *do*. Repeat, stopping on *fa*.

With you singing Part 1, phrase by phrase (mm. 11–14), have students echo you; then sing mm. 15–18 and have students echo you. Sing mm. 11–18 together.

Singing mm. 19–27, phrase by phrase, again have students echo you; then sing mm. 15–18 and have students echo you. Sing mm. 11–18 together.

Using the Navigation Tool of Song Notation (Interactive Performance), go to Bookmark “Voc 1” and play the second section of the song so that students can sing along with Part 1 as they are able. Have students sing along with the audio from the beginning through m. 27. Then have them sing those same measures without the recording—determine any phrases that may be challenging students and work on those phrases.

Note: Unless your students are fluent with solfège, they may not benefit from a lengthy explanation of *si* in the solfège system. Refer to Slide 9 of Instructional Activity (Projectable): Solfège Song, as needed, for the hand sign for *si*.

Teach Part 2 of the vocal parts in the second section of the song. Have students

- Warm-up by descending five notes—*so(l)* down to *do*.

Sing random interval patterns, using *do* through *la*, and have students echo you. Pay particular attention to the intervals from *re* to *fa* and *fa* to *la*, repeating these intervals most often.

Using the Navigation Tool of Song Notation (Interactive Performance), go to Bookmark “Voc 2” and play the second section of the song so that students can sing along with Part 2 as they are able. Have students sing along with the audio from the beginning, through Vocal Part 1 and Vocal Part 2, up through m. 27. Then have students sing those same measures without the recording—determine any phrases that may be challenging students and work on those phrases.

Teach the Bridge (mm. 28–35)—there are four phrases. For Vocal Part 1, phrases 1 and 3 are the same, except for the first note. phrase 2 goes down and phrase 4 goes up. Teach by imitation (echo).

For Vocal Part 2, phrase 1 repeats three times and phrase 4 goes up on the last note. Teach by imitation (echo).

Have students put both Vocal Parts of the Bridge together, and sing the song from the beginning.

Using the Navigation Tool of Song Notation (Interactive Performance), go to bookmark “Bridge” and play the song so that students can sing along as they are able. When students are comfortable with those four measures, have them sing along with the audio from the beginning, through the Bridge. Then have students sing those same parts of the song without the recording—determine any phrases that may be challenging students and work on those phrases.

To teach the two-part singing in mm. 37–53 and 54–60, divide the class into two groups—one singing Part 1, and the other singing Part 2. Use Song Notation (Interactive Practice) to isolate each part, as needed, for students to become comfortable with the vocal lines of each part before singing them together.

Note: If you are preparing “Solfège Song” for a program, you may wish to have students continue working on the parts for their assigned groups to have them focus on learning just one vocal part instead of trying to master both parts. When you choose to push their boundaries, have them switch parts so they become comfortable with both vocal lines.

With students still working in two separate groups, have each group first focus on singing their parts separately in m. 62. Then put the parts together to create the harmony. Use Song Notation (Interactive Practice) to isolate each part, as needed, for students to become comfortable with their assigned vocal line before having them sing the two parts together. Repeat the same process with m. 65 to reinforce reading, hearing, and singing the harmony.

When students are comfortable with the harmony of m. 62 and m. 65, have them sing both parts of the entire Vocal Coda.

Then review the entire song.

Note: If students are challenged by the solfège syllables as they sing, have them sing the vocal parts on a neutral syllable. As they become more comfortable with the vocal lines, have them return to using the lyrics or solfège syllables throughout.

Elements of Music: Dynamics, Tempo Markings, and Fermata

Pass out copies of Song Notation (Printable), or have students look for the following music symbols and terms as you scroll through the slides of Song Notation (Projectable), or as Song Notation (Animated) plays.

Ask students to identify the dynamic markings throughout “Solfège Song.” Review with them what dynamics, crescendos, and decrescendos tell them to do when they are performing.

Then ask students to find the terms *rit.*, *molto rit.*, *accel.*, and *a tempo* in the notation. Help them with the full terms for the abbreviations (*ritardando*, *molto ritardando*, and *accelerando*) and discuss what these music terms tell them to do as they sing “Solfège Song.”

Draw a fermata on the board and ask if anyone can say what this music symbol is and what it tells performers to do. (hold a note for longer than the note value would indicate by itself) Then ask students to find the fermatas in “Solfège Song.” (m. 10, just before the vocal part splits into two separate parts; m. 63, just before the Vocal Coda) Ask students to describe the effect they think the fermatas in “Solfège Song” will have on a performance of the song. Guide them to understand that holding the notes before new sections of the song begin adds aural interest and sets the stage for both the main part of the song after the vocal introduction (m. 11), as well as the vocal coda (m. 64). Remind students that they will need to watch you, or whoever is conducting the song, each time they reach a fermata so that they know just how long to hold the note that has the fermata.

Assessment: Activity

Students will demonstrate their knowledge of melodic patterns by using known music symbols, terminology, pitch syllables, and hand signs to read, write, and reproduce a part of the melody in “Solfège Song” based on the C-major diatonic scale.

Project Slide 3.

Pass out staff paper and have students write the C-major diatonic scale using note names and pitch syllables. Invite students to use the C-major diatonic scale found in the melody of the song on Slide 3. Assess students’ accuracy in writing notes of the scale and the associated pitch syllables and note names.

Distribute copies of Song Notation (Printable): Solfège Song. Play Song Vocal Track: Solfège Song and ask students to circle those places in the notation where they see and hear parts of the C-major scale. Allow students to exchange their Song Notation (Printable) with a partner to check for accuracy.

Have students sing “Solfège Song,” first using pitch syllables and hand signs, and then with lyrics. Observe students’ ability to successfully perform a song that uses diatonic melodic patterns, by reading the notation of the song and accurately reproducing what was read.

Instructional Activity (Projectable)

Use Instructional Activity (Projectable) to guide students through the process of using hand signs and pitch syllables to learn and sing “Solfège Song.” With the instructional activity they will explore major and minor scales and learn about modulation, in addition to working with the solfège system.

Movement Activity Notation (Printable)

The movement activity for “Solfège Song” can be used in a performance setting, and it also can be used to help students learn their vocal parts by associating movement with their singing.

Song Notation (Interactive Performance)

Use the Interactive Player to adjust the tempo when students are learning the parts of “Solfège Song.”

- Play the song at a slow enough tempo that students can sing the parts together with ease.
- Play only the accompaniment while students sing the entire song, dividing into parts at the Bridge.

Song Notation (Animated)

The Song Notation (Animated) presents the song notation and lyrics for “Solfège Song” 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.

A Gift to Share

Achieving Performance Level

What is **performance level**?

What does an audience member expect at a performance?

What ensemble rehearsal behaviors help us to achieve performance level?

What must individuals do to help their ensemble achieve performance level?

How do performers know if they have achieved performance level with a given piece they have rehearsed?

How does an audience member know if the piece has achieved performance level?

Song Notation

A Gift to Share

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

Singing: Sight Read Melodic and Rhythmic Patterns in a Choral Arrangement

Students will independently and expressively sight read melodic and rhythmic patterns in a choral arrangement, with accurate intonation and rhythm while developing large ensemble performance techniques.

Project Slide 1.

SAY Today we will assess your sight reading skills, also called sight singing, with the choral arrangement "A Gift to Share."

ASK **Why is sight reading an important skill?**
(Accept all reasonable answers.)

How can sight reading improve an ensemble? (The ensemble can learn the music faster, sing with correct rhythm and in tune, and concentrate on musical expression; accept all reasonable answers.)

Invite students to read the rubric on Slide 1.

ASK **Why do we use rubrics?** (Rubrics provide a guide for assessment criteria; accept all reasonable answers.)

What skills will we be assessing today? (rhythm, pitch and intonation, and expression [tempo, phrasing, dynamics])

SAY Let's review the sight reading rubric, which you will use to assess your performance as you sight read the piece "A Gift to Share."

Review the exemplary column of the rubric for each element.

Inform students that each individual in the class will write a self-reflection on his or her sight singing today, and we will also assess the class, as a whole.

Have students take out their music journals (or paper) and pencils.

Project Slide 2.

If able, provide a copy of Song Notation (Printable): A Gift to Share for every student. Alternatively, use the Song Notation (Projectable) for the class lesson.

Tell students they will concentrate on sight singing the first phrase of the song (the first 19 measures; or select an appropriate alternative phrase).

Review previously taught steps on sight singing. Invite students to scan through the music, making any marks on their printed music, as needed.

Have students

- Locate *do* at the beginning of the staff and identify the key (B-flat).
- Sing the B-flat-major scale, using pitch syllables.
- Sing the individual intervals of the opening phrase, using pitch syllables.
- Slowly sing the opening phrase, using pitch syllables (without rhythm).
- Identify the meter (meter in 3), then tap the steady beat as they pat the rhythm of the opening phrase.
- Sing the melody of the opening phrase with accurate rhythm.

Tell students that it is important to use correct vocal techniques when performing in a large ensemble such as a choir. Invite students to stand in proper singing posture, reminding them of proper breath control and vowel formation.

Invite students to sight read the opening phrase as a class.

SAY I will conduct the piece and will give the starting pitch. Sing with musical expression, which requires good breath control for singing complete phrases, and singing with expression in a *legato* style.

Provide the starting pitch for the class. Have the class, as an ensemble, sight read the music without the accompaniment.

Advanced: Classes with strong sight reading skills may be able to sight read additional phrases, or the melody of the entire song. The sight reading steps above may be used to learn the complete song, including the harmony parts. If your class is ready, invite students to sight read the entire song.

Pause at the end of the sight singing and invite students to share a few thoughts. Have them include how analyzing the phrase before singing created a more successful sight reading performance. (You may also wish to include how sight reading helps develop analytical skills.)

Project Slide 1.

ASK **Using the rubric, in what level did you grade the class's sight reading performance for each element?** (Allow the class to assess their performance using the rubric levels.)

Invite the class to talk through the elements and provide examples for these choices (do not allow students to use the names of their peers).

SAY Now it is time for you to self-assess your individual performance.

Invite students to view the rubric and identify the levels of achievement for each element of music, according to their individual performance. They should also write down any examples of why they determined these levels with the various elements.

ASK **How did you feel about the sight reading session? What was challenging or easy for you, and why?** (Invite students to share their thoughts with partners and then with the class.)

With regard to rhythm, pitch and intonation, and expression, which was the most challenging for us as a class, and with you as an individual? Why? (Accept all appropriate answers.)

Project Slide 2.

SAY Let's listen to the song "A Gift to Share," and compare the recorded performance to our sight singing.

Play the Song Vocal Track.

Invite students to listen and follow their music.

ASK **What areas in the music are easier for you to sing after you listen to the recording?** (Invite students to identify the areas and share their thoughts.)

Conclude the lesson by having students sing the entire song, using the steps of sight singing, modeling, and echo-singing.

When ready, invite students to sing "A Gift to Share" with musical expression.

Assessment: Formal

Students will demonstrate their ability to independently and expressively sight read melodic and rhythmic patterns in a choral arrangement, with accurate intonation and rhythm while developing large ensemble performance techniques.

Divide the class into small groups and have groups sight read selected phrases from "A Gift to Share" as the partner groups assess their performance. Then have groups switch roles.

For self-assessment purposes, have students use the rubric to write their personal assessments of their own sight singing sessions into their music journals. Ask them,

- Did they sight sing with accurate pitch and intonation?
- Did they sight sing with accurate rhythm and tempo?
- What musical expression did they add to their performance, such as proper phrasing, articulation, and appropriate dynamics?
- Did they demonstrate correct vocal performance techniques appropriate for a large ensemble?

Review these self-assessments and discuss trends with the class, as a whole.

A Gift to Share

Use this rubric to **assess** your **sight reading** skills.

Rubric Levels and Descriptions/Criteria				
Sight Reading	Exemplary	Proficient	Developing	Emergent
Rhythm	Accurately performed	Mostly accurate	Sometimes accurate	Less accurate
Pitch/ Intonation	1–3 pitch errors/In tune, throughout	4–5 pitch errors/In tune, most often	6–7 pitch errors/In tune, usually	8+ pitch errors/In tune, less often
Expression (Tempo, Phrasing, Dynamics)	Appropriate and accurately performed	Mostly accurately performed	Sometimes accurately performed	Less accurately performed

Hot Chocolate!

Music by Andy Beck

Words by Andy Beck and Brian Fisher

Movement: Choreography

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Movement Activity Video
- Song Notation (Interactive Performance)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (6 m.); refrain 1 (8 m.); verse (17 m.); refrain 2 (8 m.); "speech" ensemble (12 m.); verse (9 m.); refrain 3 (10 m.); coda (4 m.)

INTERACTIVE OPTION GUIDELINES

The Song Notation (Interactive Performance) option may be used to adjust the tempo to facilitate teaching and learning the choreography.

- Experiment with different tempos as students learn the choreographed movements.
- Have students practice each section of the choreography until they master the movements at the selected tempo, with attention to transitions between sections.
- Select a tempo at which students can perform the choreography successfully.
- Gradually increase the tempo until students can successfully perform the choreography with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

PREPARE

BACKGROUND

Materials needed: Plastic coffee or hot chocolate mugs.

- View the entire Movement Activity Video with students to identify repeated sections and actions.
- Forward the video to 3:02 and watch the end of the instruction for the breakdown of the individual steps and movements.
- See the instruction below for the sequential movements, aligned with the song.

Hot Chocolate! Movement: Choreography, continued

TAKE ACTION

FORMATION

- Divide students into 4 groups. Students stand with their backs to the audience.
- Mugs are held in R hand throughout the song.

INTRODUCTION

- Slow turn on R foot, count 1-2-3-4-5-6.
- Whiff “hot chocolate” in mug on count 7.
- On count 8 (Sss___), push out circle to L, with mug in a circle, for 4 counts.
- Hold for counts 1-2-3, and on count 4 (*Hot!*) shoot both hands up and then roll it down for 4 counts. “Drink” for 2 counts, down for 2 counts, and refrain begins.

REFRAIN 1

- On the first word *Hot*, group 1 pushes towards the audience and turns profile, or sideways. Continue and hold until all 4 groups have completed the “wave” effect.
- Bring it back for 2 counts and drink for 2.
- Roll the mug diagonally down to the R for 2 counts, diagonally down to the L for 2 counts, then upper R and upper L (2 counts each).

REPEAT the step-forward/profile-push sequence above. (This can be added to feet with 1 step to the R with a L knee “dig,” or lean, into R knee, followed by 1 step to the L with a R knee “dig,” or lean, into L knee. If space is limited, bodies can lean and push the mug out to the L side and bring to the mouth on the word *chocolate*.)

VERSE

- Both hands behind the back.
- Double-step touch to the R, and double-step touch to the L.
- Single-step touch to the R, and single-step touch to the L.
- Shiver down for 2 counts; shiver up for 2 counts.
- Repeat double and single-step touch above. Instead of shiver up and down, raise mugs for 4 counts.
- Mambo step – free L hand in front of stomach, with spread fingers shimmering or shaking while the R hand holds the mug high above the R side with a slight bend in the elbow.
- R foot steps forward and back on L foot; then add a *cha-cha-cha* step (R-L-R).
- L foot steps forward and back on R foot; then add a *cha-cha-cha* step (L-R-L).

REPEAT sequence.



Hot Chocolate! Movement: Choreography, continued

- Then circle mug in front of body clockwise, returning on count 4 to the starting position. Shimmering hand continues to shake at stomach.
- Take one more Mambo step with R foot, and then “cut” above the mug 2 times (in-out-in).
- Take L hand and cut or pull over the top of the mug 2 times.
- Place R hand in the air, L hand in the air, roll down the center of the body with the mug and free hand.

REFRAIN 2

REPEAT refrain 1 directions.

“SPEECH” ENSEMBLE

In a 3-group ensemble, students perform the following parts. All waiting groups bend at waist slightly and roll mugs and empty hands in small motions.

Group 1—tap mug, rising with 4-beat taps on the mug and falling with 4-beat taps on the mug.

Group 2—mug is at the mouth; push a circle out towards the L on *Sss* and then push out diagonally to the L, and in; push out diagonally to the R, and in (to the words *Rich and creamy*).

Group 3—mug in R hand –push up diagonally 2 times to the R (*Marshmallows*) and then push up diagonally 2 times to the L (*are floating on*); on the word *top*, circle up and around and down.

REPEAT entire sequence.

Prepare open hand on the shoulder of the person in front to form Conga line.

VERSE

REPEAT Mambo sequence from Verse above.

REFRAIN 3 (WITH DESCANT)

REPEAT refrain sequence from above.

- Descant part (Conga line formation) – Mugs held in R hand. Turn to R side and walk R-L-R and kick out and mugs up on count 4.

CODA

- Rolling hands diagonally all 4 corners, hold mugs for 2 counts, clink partner mug for 2 counts, hold mugs for 2 counts, clink different partner mug for 2 counts.
- With mugs in R hand, L hand pushes the bottom of the mug up for 4 counts; lifting up, take a drink for 2 counts, wipe mouth with L hand and then push mug up into the air.

Hot Chocolate! Movement: Choreography, continued

REFLECT

DISCUSSION

ASK What levels of movement are used in this choreography?
(middle and high)

Why are both middle and high utilized, but low is not?
(Movement at a low level would not be able to be seen.)

For further study of choreography, blocking, and staging:

ASK What is blocking or staging? (It is the process of creating and designing the placement and movement of bodies, actions, costumes, and props in a performance.)

When a choir blocks a song, why is it important to know the blocking? (It enables students to practice their movements with the song as it is learned, so the group moves together.)

What can blocking or staging give to a song or a performance? (It can provide deeper meaning of the piece, express feelings or thoughts, and enhance an expressive quality of the music.)

Before movement can be choreographed or blocked, what should be known about the *choir, music, and facilities*? Why are these important? (They all contribute to the success or possibilities of the performance.)

Brainstorm lists on the board. For example:

Choir: Beginning, intermediate, or advanced? How many sections in the choir? Are groups numerically balanced? Are the members comfortable moving and singing? What would be considered challenging, or too easy, to perform while singing? How large is the group? Are there specific uniforms, costumes, makeup, hair needs that all should wear? Can people move and sing easily in these?

Music: Solos, duets, trios? Are there sectional “solos” in the song? What is the meaning, mood, tempo, and form (introduction, repeated refrains, interludes, verses, coda)? How does the piece build and where does the climax hit? How does the piece change, by accompaniment or verse, throughout? Will movement enhance the music? Will the music require props? Should the movement be literal (movement that defines the lyrics), interpretive (expressive movement that supports or evokes a feeling), or historically accurate (time period dance movements such as the Charleston and the Twist)? Where should the song be placed in the program order? Why?

Facilities: Risers, or platforms? Where will the performance take place? What does the space look like? How much space is available? Will there be hung choir mics, standing mics, solo mics (wireless? cable?), a piano, monitors to hear recorded accompaniment? What types of lights (gels, cans, light trees, spotlight) are available? How can lights be added or deleted to help create the mood of the piece? Who can create the lighting and work the lights? Who will write the script to inform the light controller when to change or add the lights in the piece?

Hot Chocolate! Movement: Choreography, continued

Let students know that the choreography does exist for the song, but some of the blocking or movements can also be adjusted to meet the needs of the choir and performance space.

Remind students that the blocking will be created according to the song's and group's needs—specific needs of the song should determine location and movement. As an illustration, discuss the "speech ensemble" section of "Hot Chocolate!" and how this can create a visual *crescendo* when staged.

Relating the Discussion to "Hot Chocolate!"

SAY Listen to "Hot Chocolate!" and let's brainstorm how and where we would start and where we might move or stand still during the song. Let's also think about what our ending "shape," or position, should be.

Have students listen to the song and invite them to volunteer ideas, discussing each. Determine which ideas are feasible and why.

ASK **What is the form of "Hot Chocolate!"?** (Introduction, refrain, verse, refrain, speech ensemble, verse, refrain, coda)

Discuss what costumes or props are possible for the piece and how these might be used in the song. Determine if they enhance or take away from the music or performance.

ASK **Should the movements be literal, or express a mood? Why?**

What are the dynamic levels at the beginning, compared to the end? (*mezzoforte/forte*) How can this be shown through movement?

Is there a strong, constant beat present that we can count and move to? How will this help? (Students can be given counts for precise unison movement.)

Discuss with students

- How the refrain changes the third time, with the added descant.
- How the repeating refrain can be the "glue" in the piece, both musically and visually, with movement.
- Whether the descant part should be given different or additional movement. Determine if movements will be from the waist up, in place (non-locomotor), or moving in place or to a new location (locomotor).

Invite students to create movements for each section that would support the desired outcome. Ask them to create actions that can be counted to the strong beat.

Diagram, on a performance space map, where students will be positioned in each section of the song.

Practice the blocking/staging while singing the song or using the Interactive Player.



Hot Chocolate!

Movement: Choreography, continued

Have students listen to the coda and determine how the choir should end visually. Create that ending space and then determine and discuss how the choir will reach that with the given lyrics and the chosen movement.

Have students watch Listening Video: West Side Story Symphonic Suite, Mambo and determine whether or not they can use their new “mambo sequence” to create a dance for it.

