



Pearson



**Are We There Yet?:
Traveling the Interactive Roads to Musicianship**

**Moving Right Along—Developing Musical
Independence and Part-Singing Through
Movement**

**Rochelle Mann
Summer Music Institute
Boone, North Carolina
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Rochelle Mann Sessions

Are We There Yet?: Traveling the Interactive Roads to Musicianship

Experience a wide range of fun and meaningful learning avenues as we examine materials that not only focus on individual skill development, but also inspire the growth of overall musicianship and sensitivity. We will explore ways to guide our students within the context of creative play, and to foster their musical progress through discovery.

THURSDAY

Moving Right Along – Developing Musical Independence and Part-Singing Through Movement

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Song Notation

Over My Head

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): Multiple Choice
- Song Keyboard Accomp. (Interactive)
- Song Keyboard Accomp. (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Texture & Harmony: Echo Singing

Project Song Notation (Interactive Performance). Review with students the concept of echo singing and how it is used to create texture and harmony. (Echo singing is a two-part texture.)

Project Song Notation (Interactive Practice) and encourage students to listen to the melodic phrases that use the syllables *do-re-mi*. Have students

- Sing *do-re-mi* patterns to learn the pitches used in the echo song. Then echo-sing a variety of patterns that are introduced by the teacher. For example,
 - *do-do-mi*
 - *mi-re-do*
 - *do-mi-re-do*
 - *do-re-mi-re*, etc.

Play the Song Notation (Interactive Performance) track again. To strengthen students' confidence in singing the phrase while correctly counting the beat of the long notes, this time

- Slow the speed in the Interactive Player to practice singing the song melody *without* the echo part.
- Using body percussion, have students tap the beat to reinforce counting through the whole note ending each phrase.
- Repeat until students are comfortable singing the individual part.

Once students are confident in singing the melody,

- Divide the class into two groups.
- Group A will sing the melody.
- Group B will sing the echo part.
- Repeat. Have students switch parts and sing again.
- Gradually increase the speed, using the Interactive Player, until students confidently sing the echo song.

- Point out that holding the long notes while another part is being sung creates harmony.

Have students sing "Over My Head."

Echo Song: Creative Movement

Encourage students to create physical gestures while singing "Over My Head."

Project Song Notation (Projectable) slide 1. Share with students that "Over My Head" is a song strongly tied to the civil rights movement. It is derived from an African American spiritual.

Have students

- Split into two groups, Group A and Group B.
- Sing "Over My Head" with the Song Vocal Track.
- Make an arc in the air with one arm during the long notes. (This physical movement will show how to hold the long note for a full, four counts.)

To extend the physical echo movement beyond the simple movement of the arm, move to Song Notation (Projectable) slide 2.

Have students select a partner. One student is A and the other is B.

- Student A will sing the top line of "Over My Head."
- While singing, the student will also make a physical movement for four measures. Encourage students to use their full body as well as facial expressions. Convey a mood with the movement such as happiness, sadness, wonder, awe, or anger.
- Student B will sing the echo line.
- While singing, student B will mimic the physical and facial movements that student A creates.

Play the Song Accompaniment Track and have student partners perform the song for their classmates. Encourage the students to make exaggerated gestures and facial expressions.

Integrated Curriculum: Social Studies

Spirituals are a type of religious folk song.

In many spirituals, the lyrics express the hope of life in a better place after death. For many enslaved African Americans, these references were also about the hope of reaching the freedom of the North. More recently, spirituals and freedom songs became associated with the African American civil rights movement. Songs were taken from spirituals and words altered to fit the civil rights movement.

Ask students to suggest at least two important periods in American history when songs such as "Over My Head" might have been particularly relevant. (Civil War and civil rights) Discuss the meaning of the word *civil*.

With the help of the class, make a list of additional reasons why people today might sing this song (for example, disability rights, homelessness issues).

Song Notation

I Love the Mountains

Interactive Learning and Presentation Options:

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

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Harmony and Texture: Layering Ostinatos

Students will learn about harmony and texture in the song "I Love the Mountains." They will create vocal and nonpitched percussion ostinatos to play and sing with the song. Students will first determine if they would like to perform the song with *thin* or *thick* texture and then select one or more of their ostinatos to perform with the song.

Play the Song Notation (Animated) or Song Notation (Interactive Performance) and ask students to follow the music and listen carefully to the lyrics of the song.

ASK **What words in the song describe elements of nature?** (mountains, rolling hills, daffodils)

Display the Song Notation (Projectable) Slide 1.

ASK **Where are your favorite places in nature?** (mountains, beaches, meadows, lakes, etc.)

What words can you use to describe your favorite places?

Play the Song Vocal Track and invite students to listen to "I Love the Mountains" again. This time encourage them to be attentive to the underlying vocal accompaniment lines.

Project Slide 2 and discuss the meaning of the word *harmony*.

SAY Harmony means two or more different pitches sounding at the same time.

Have students

- Read the ostinato using pitch syllables *do* and *re*. Then sing the ostinato with the words.
- Divide into groups with one group singing the song while the other sings the ostinato. Then switch groups.

Share with students that they are singing in harmony if one group sings the melody while the other sings the ostinato.

Display Slide 3 and share the definition of *texture*.

SAY Texture occurs when the layering of sounds creates a thick or thin quality in music.

Have students

- Read this ostinato on pitch syllables *mi, re, ti*, and *do*. Then sing the phrase with words.
- Divide into three groups. Assign the melody to one group and the ostinatos to the other two groups.
- Sing the song with the three groups. Rotate groups.

Move forward to Slide 4 and ask for a student volunteer to read the slide.

Share with students that a simple way to visualize thick versus thin texture is to associate it with the layering of a stack of papers. As different types of paper are added to the pile, the texture of the stack becomes thicker. The same thing happens in a musical score. With the addition of each vocal or instrumental line, there are more and more layers, creating a thicker texture. Discuss texture in music, art, and nature.

Have students

- Identify elements of their surroundings that demonstrate *thin* texture.
- Identify elements of their surroundings that demonstrate *thick* texture.

Display Slide 5 and encourage students to

- Compose ostinatos for nonpitched percussion instruments. Add the ostinato as an additional accompaniment to increase texture in the song.
- Double the vocal ostinatos using pitched instruments.

Project Slide 6. Discuss the rhyming scheme of "I Love the Mountains."

SAY Suggest additional verses based on your favorite surroundings. Examples may include:

I love the ocean; I love the roaring waves.

I love the city; I love the buildings tall.

Have students create an outline of their favorite verses.

Move on to Slide 7 and ask students to

- Choose an appropriate texture for each verse.
- Perform a selection of verses with the Song Accompaniment Track or with Song Notation (Interactive Performance). (See below.) Gradually add one or more ostinatos to create a varied texture each time the song is sung.

Assessment: Activity

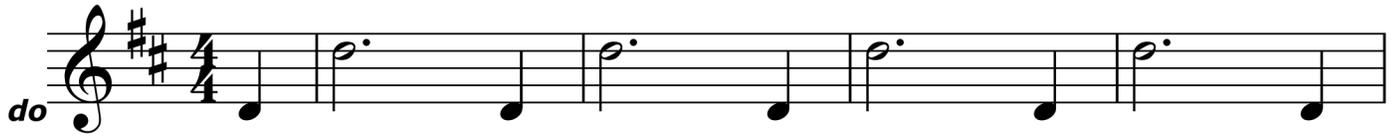
Students will demonstrate their understanding of texture by demonstrating and describing the effect of layering instruments to accompany a song.

Divide the class into small groups. Ask each group to select instruments to add to a performance of "I Love the Mountains." Have students perform the song several times, layering the instruments with the vocal performance.



Sarasponda

Melody: Reading Octave Leaps



Music Reading

Sarasponda

Interactive Learning and Presentation Options:

- Music Reading Notation (Projectable)
- Music Reading Notation (Printable)
- Song Notation (Interactive Practice)
- Song Notation (Animated)
- Music Reading Notation (MUS Downloads)
- Music Reading Notation (SIB Downloads)
- Song Keyboard Accomp. (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Reading and Notating Music: Melody—Octave leaps (*do–do¹*)

Students will identify octave leaps and use pitch syllables and hand signs to read *do*, *re*, *mi*, *fa*, *so*, *la*, and *do¹*.

Use one of the interactive or audio options for “Sarasponda” and invite students to sing the song.

Display Slide 1 of Music Reading (Projectable): Sarasponda. Have students

- Identify the pitches found in the song. (*do*, *re*, *mi*, *fa*, *so*, *la*, and *do¹*)
- Identify the missing pitch syllables. (*do mi so so so la so fa mi fa so fa mi re do*)
- Sing each line of the notation, using pitch syllables and hand signs.

ASK Which parts of the melody are the same? (line 1 and the first part of line 2)

Help students identify the overall form of the song as **AB**. Then display Slide 2.

SAY The distance between low *do* and high *do* is called an *octave*.

Ask students to

- Locate the octaves in the song (measures 4–5 and 5–6)
- Read the entire song, using pitch syllables and hand signs.

Display Slide 3. Ask students to identify the octaves in the countermelody. (measures 1–4)

ASK Which parts of this melody are alike? (line 1 and the first part of line 2)

Help students discover that the melodic form of the countermelody is also **AB**, the same as the song.

Lead students as they

- Sing the countermelody, using pitch syllables and hand signs.



Down the Ohio

River Shanty

Dance arranged and notated by Sanna Longden

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance): Down the Ohio
- Song Notation (Interactive Practice): Down the Ohio

AUDIO OPTIONS

- Movement Activity Practice Track
- Movement Activity Performance Track
- Movement Activity MIDI File

RECORDING ROUTINE

Intro. (4 m.); Verse 1 (8 m.); Refrain (8 m.); Verse 2 (8 m.); Refrain (8 m.);
Verse 1 (8 m.); Refrain (8 m.); Verse 2 (8 m.); Refrain (8 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice), Song Notation (Interactive Performance), and the Movement Activity MIDI File options may be used to adjust the tempo to facilitate teaching and learning the dance.

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

PREPARATION

The pattern for this United States river shanty is based on traditional movement figures of nineteenth-century frontier dances, and is also in the style of Irish riverboat workers, with its meter being a $\frac{6}{8}$ jig. It has been arranged specifically for use in the classroom.

Have the children listen to the Movement Activity Performance Track: Down the Ohio and try singing the song. This version of the song does not have interludes, as does the Song Vocal Track, thus making it more appropriate for performing the dance. Guide the children through the dance pattern while singing the song phrase by phrase. Then have them practice to the slower Movement Activity Practice Track, until they are ready for the Movement Activity Performance Track. Point out that every time the pattern ends, each new pair at the top of the set should be immediately ready to go “down the river.”

Down the Ohio Dance Directions continued

FORMATION

Children stand in longways sets, four pairs in each set, partners facing one another. The pairs at the “top” of each set (closest to the front of the classroom) are in the “number 1” position. The recording presents the song four times through, so repeat it if class numbers require more than four pairs in some sets.

Make sure that the children notice their own starting position and which pair they follow. Point out that every pair will be in the number 1 position before the dance is over.

In old-time community parties boys and girls danced as partners. But this is not necessary in today’s classrooms. However, it would provide a more authentic experience when performing for parents. In fact, invite the parents to join in.

DANCE PATTERN

Verse, measures 1-4: All pairs, except for the top couple in number 1 position, make two-hand arches. The top couple takes 8 beats to travel under the arches to the bottom of the set—walking, skipping, sashaying, or however they feel the music.

Verse, measures 5-8: The same couple travels back to the top of the set under the arches in 8 beats.

Refrain, measures 1-4: The top couple casts off (“peels the banana”), each leading his or her line to the bottom of the set where they now make a two-hand arch.

Refrain, measures 5-8: The other couples pass under this arch. They follow in order, so that the couple originally in number 2 position is now at the top in the number 1 position, ready to “go down the river.”

Continue in this routine until all couples have had the opportunity to be in the number 1 position.

Song Notation

The Lion Sleeps Tonight

Interactive Learning and Presentation Options:

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

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Elements of Music: Harmony—I, IV, and V7 Chords

Students will sing a song that has its origins in South Africa and explore the harmony of I, IV, and V7 chords.

Display Slide 1 of Song Notation (Projectable): The Lion Sleeps Tonight. Call on a volunteer to read aloud the first paragraph of text. Explain and discuss the meaning of *compelling*, as needed. Then use one of the audio or interactive options and play “The Lion Sleeps Tonight.”

ASK **How would you describe the sound of the voices singing “wimoweh”?** (Make sure students recognize the accompaniment effect created by repetition and harmony.)

Discuss the South African tradition of *a cappella* singing.

SAY Besides being the Zulu word for “lion,” *mbube* is also a word used to describe a style of singing that involves vocal harmony.

Share with students that “The Lion Sleeps Tonight” helped establish this style of singing in South Africa.

Play the introduction and first refrain of “The Lion Sleeps Tonight” again. Before students listen this time, direct them to pay attention to the effect of the vocal accompaniment. Invite students’ descriptions and impressions of the harmony created by the vocal accompaniment. Point out to them that the underlying harmony goes together with the melody to “complete” this song.

SAY Harmony is the result of more than one pitch sounding at the same time. Listen for the places in the song where the harmony changes.

Use Song Notation (Interactive Performance) with the Vocals turned off in the Digital Mixer so that students can hear just the harmony. Then switch to the Song Vocal Track or play the Interactive Performance with both the Vocals and Accompaniment turned on. Encourage students to sing along with the recording, and to improvise movements that reflect the changes in harmony.

Guide students in singing *do, re, mi, fa, so* with F as *do*. Then divide the class into three groups. Sing the pattern in canon, two pitches apart. Part 1 will stop on C; part 2 stops on A; and part 3 only sings F.

Call students' attention to the last paragraph on Slide 1 of Song Notation (Projectable). Explain that three different pitches sounded together create a chord. Then display Slide 2.

SAY The names of chords are determined by the step of the scale that is used as the bottom note. Roman numerals tell us which step of the scale is the bottom note. The I chord is built on *do*, or the first step of the scale.

Guide students in determining which other two pitches make up the I chord (*mi* and *so*).

SAY "The Lion Sleeps Tonight" uses three primary chords. The I chord is based on *do* (step 1); the IV chord is based on *fa* (step 4); and the V7 chord is based on *so* (step 5).

Direct students to study the scale and chords shown. Then call on a volunteer to refer to the scale in order to name the pitches in the IV chord. (*fa*, *la*, and *do*¹) Challenge them to name the pitches of the V7 chord, assisting as needed. (*so*, *ti*, *re*¹, and *fa*¹)

ASK **What is different about the V7 chord from the I and IV chords?** (The V7 chord has four notes, and the others have three.)

Display Slide 3 and call on a volunteer to read about chord roots. In the progression shown, invite students to identify the chord for which each note is the root. (*do* – I; *fa* – IV; *do* – I; *so* – V7)

SAY When a chord is stacked in thirds, the bottom note, or root, also determines the letter name of the chord. When F is *do*, the I chord is called F, the IV chord is called B-flat, and the V7 chord is called C7.

Display the beginning of the song notation on Slide 4 and direct students' attention to the location of the chord symbols above each staff. Have them identify which of the chords shown in the song are the I, IV, and V7 chords.

Then divide the class into two groups. Invite one group to sing or play the chord roots on a keyboard or barred instruments while the other group sings the melody. Then switch groups so all students experience playing the harmony of the chord progression.

Assessment: Activity

Students will demonstrate their ability to identify the harmony of I, IV, and V7 chords as they sing a song that has its origins in South Africa.

Project Slide 2 of Song Notation (Projectable): The Lion Sleeps Tonight again. Play each of the chords shown at the bottom of the slide, and direct students to show which chord they hear by holding up one finger, four fingers, or five fingers to represent the I, IV, and V7 chords. Then play Song Accompaniment Track: The Lion Sleeps Tonight from 00:16 to 00:23. Direct students to hold up the appropriate number of fingers when they think they hear the appropriate chord changes of the progression. (I-IV-I-V7) Start the recording from the beginning and have students sing the song and show the chords as they sing.

Observe students' ability to differentiate among the chords and identify the chord progression of "The Lion Sleeps Tonight."



The Lion Sleeps Tonight

New Lyrics and Revised Music by George David Weiss, Hugo Peretti, and Luigi Creatore
Creative Movement by Sanna Longden

Creative Movement

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

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

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Introduction (8 m.); Refrain (8 m.); Verse 1 (8 m.); Refrain (8 m.); Verse 2 (8 m.); Refrain (8 m.); Verse 3 (8 m.); Refrain (8 m.); Coda (8 m.)

INTERACTIVE OPTIONS GUIDELINES

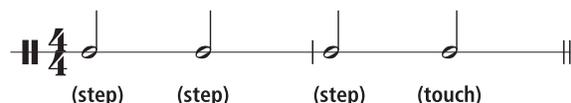
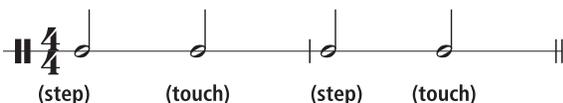
The Song Notation (Interactive Practice) and Song Notation (Interactive Performance) options may be used to adjust the tempo to facilitate students learning the basic movements, as well as exploring creative movement for “The Lion Sleeps Tonight.”

- Experiment with different tempos as students practice the basic steps and move through the improvisation process.
- Select a tempo at which students can be successful at performing the movement they create.

CREATIVE MOVEMENT PROGRESSION FOR IMPROVISING NEW MOVEMENT PATTERNS

The following progression will allow students to create movement patterns for “The Lion Sleeps Tonight.” Beginning with an individual pattern, students will prepare to move with others, meet others, improvise individually, and improvise in a group setting. To allow students ample creative time, you will want to spread the improvisation process across multiple class periods. Before students begin to create movement:

- Have them sing “The Lion Sleeps Tonight” with one of the interactive or audio options, patting or stepping twice per measure (half time). This will help establish the 2 beats per measure on which the movements of the basic pattern are based (step, step, step, touch and step, touch, step, touch), and on which improvisation can be based most successfully, as well.





The Lion Sleeps Tonight Creative Movement continued

- Have them learn the individual pattern to have movement possibilities in mind as they begin to improvise. The steps of the individual pattern can be small, allowing for performance in limited space.
- Remind them to be mindful of their classmates' positions and movements to avoid collisions and to achieve successful meetings with others as part of their creative movement.
- Establish clear space parameters.

Note: The Introduction on the recording of "The Lion Sleeps Tonight" utilizes vocals as part of the accompaniment; the first Refrain does not actually start until m. 8. Similarly, the Coda uses vocals of the "Wimoweh" lyrics as part of the last eight measures of accompaniment.

INDIVIDUAL PATTERN

FORMATION

Students stand, facing forward.

Introduction (8 m.)

Step R to the side, touch L; step L to the side, touch R (2 times); step R forward, touch L; step L back, touch R (2 times).

Refrain (Wimoweh) (8 m.)

Step R to the side; step L, crossing behind; step R, L, R, move shoulders down, up, down. Reverse—step L to the side; step R, crossing behind; step L, R, L, move shoulders down, up, down.

Verse 1–3 (8 m.)

Quarter turn to step R; tap L toe and hold; bend arms forward at the elbow, swing arms straight back (3 times); half turn to step L; tap R toe and hold; bend arms forward at the elbow, swing arms straight back (3 times).

Coda (Wimoweh) (8 m.)

Step R to the side, touch L; step L to the side, touch R (4 times); step L, touch R and hold for final pose with hands up and fingers spread—and smiling.

MEETING OTHERS

FORMATION

Students stand, facing forward, but are prepared to move around the space.

Introduction (8 m.)

Step R to the side, touch L; step L to the side, touch R (2 times); step R forward, touch L; step L back, touch R (2 times).

Refrain (Wimoweh) (8 m.)

Students move into, and around, the space with this pattern:

- Step, step, step, touch (4 times), starting on R foot.
- As they step, students move *toward* someone; when meeting another student, they pat both hands when their feet reach the "touch" of the



The Lion Sleeps Tonight Creative Movement continued

pattern. They repeat the steps, moving on through the space to pat hands with another student the next time the pattern reaches “touch.”

- There will be time to meet 4 other students during the refrain.

Verse 1–3 (8 m.)

Quarter turn to step R; tap L toe and hold; bend arms forward at the elbow, swing arms straight back (3 times); half turn to step L; tap R toe and hold; bend arms forward at the elbow, swing arms straight back (3 times).

Coda (Wimoweh) (8 m.)

Step R to the side, touch L; step L to the side, touch R (4 times); step L, touch R and hold for final pose with hands up and fingers spread—and smiling.

INDIVIDUAL IMPROVISATION

FORMATION

Students stand, facing forward, but are prepared to move around the space.

Introduction (8 m.)

Step R to the side, touch L; step L to the side, touch R (2 times); step R forward, touch L; step L back, touch R (2 times).

Refrain (Wimoweh) (8 m.)

Improvising on the movements from the “Meeting Others” section, students create their own step patterns as they move from one person to the next. Their parameters are three beats and a pause before meeting each person.

Encourage students to try out different levels, such as stretching up or bending down with torsos, arms, legs, and so forth. They also might add movements with heads, elbows, knees, and feet.

Instead of the two-hand pat, they might try a high-five or high-ten (two hands), or other ways to make a quick touch with each person they meet.

Verse 1–3 (8 m.)

Quarter turn to step R; tap L toe and hold; bend arms forward at the elbow, swing arms straight back (3 times); half turn to step L; tap R toe and hold; bend arms forward at the elbow, swing arms straight back (3 times).

Coda (Wimoweh) (8 m.)

Using the same kind of movement exploration from the Refrain, students create their own movement pattern for the coda.

GROUP IMPROVISATION

FORMATION

Students form into groups of three or four. You may wish to assign these groups so that characteristics are fairly mixed and diverse as to gender, sociability, musicianship, creativity, and bossiness.

The members of each group will collaborate to create a new movement pattern for “The Lion Sleeps Tonight,” from the Introduction through the