



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

**On the Road to Literacy:  
Using Games to Develop Musicianship**

Rochelle Mann  
Summer Music Institute  
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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.

#### **TUESDAY**

#### **On the Road to Literacy: Using Games to Develop Musicianship**

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# Instructional Activity (Interactive)

## Down in the Valley Two by Two

### Interactive Learning and Presentation Options:

- Instructional Activity (Interactive): Multiple Choice
- Song Notation (Interactive Performance)
- Song Notation (Animated)
- Song Notation (Projectable)
- Sound Bank Multimedia Reference: Violin

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track
- Song Accompaniment Track: Down the Ohio
- Song Accompaniment Track: Four in a Boat
- Song Accompaniment Track: Old Brass Wagon
- Song Accompaniment Track: Tideo
- Listening Track: Four Seasons (Winter): II. Largo
- Listening Track: Four Seasons (Spring): I. Allegro
- Listening Track: Pastoral Symphony: IV. Thunderstorm
- Listening Track: Sobre las olas (Rosas)
- Sound Bank Audio: Violin

### Timbre and Style: Violin and Fiddle

The children will listen to examples of violin- and fiddle-playing and describe similarities and differences between them. They will also learn about the different styles of music associated with the violin and fiddle.

There are ten questions in Instructional Activity (Interactive): Down in the Valley Two by Two. Some questions and answers include audio. Others do not. Each time you launch this multiple-choice activity, the questions will appear in a new order.

Begin the lesson by reviewing with the children how to sing "Down in the Valley Two by Two." Use Song Notation (Interactive Performance), Song Notation (Animated), or Song Notation (Projectable) with Song Vocal Track.

**SAY** Every musical instrument, and every voice, has its own special sound. Usually we can tell who is speaking or what instrument is playing just by listening to the sound. We don't need to look to see what or who is making the sound. The special sound each instrument makes is called its tone color. The musical term for tone color is *timbre* [TAM-br].

Introduce the children to the violin by displaying Sound Bank Multimedia Reference: Violin. This activity presents the picture of a violin and its description. Click the Play button to hear a narration of the on-screen text and an example of violin-playing.

Next, play the first 10 seconds of Song Accompaniment Track: Down in the Valley Two by Two.

**ASK** **What instrument played the melody in the introduction to the song?** (Fiddle and violin are both correct answers.)

**SAY** The fiddle and the violin are basically the same instrument. The difference between them is the style of music they play.

**ASK** **What style of music is “Down in the Valley Two by Two”?** (Lead the children to discover that the style is folk or bluegrass, which is a style of music played on the fiddle.)

**What do you like about this style of music?** (Invite the children to describe aspects of the music they like or don’t like.)

Play the first 14 seconds of Listening Track: Four Seasons (Winter) (Vivaldi).

**ASK** **What instrument is playing the melody in this selection?** (Fiddle and violin are both acceptable answers at this point.)

**SAY** The violin is playing the melody in this piece of music.

**ASK** **What style of music is this?** (Lead the children to discover that the style is Classical, which is a style of music commonly played on the violin.)

**What do you like about this style of music?** (Invite the children to describe aspects of the music they like or don’t like.)

**Which style of music do you like better? Or do you like both styles equally?** (Allow the children to share their preferences.)

**SAY** Some people like Classical music the best and others like popular and folk music the best. Many people like both styles of music. It is important to respect other people’s preferences, even if they don’t like the same music you like.

Display Instructional Activity (Interactive): Down in the Valley Two by Two.

**ASK** **What instrument do you see?** (a violin)

**SAY** Yes, this is a picture of a violin. It could also be a fiddle. It is the smallest member of the string family of instruments. In an orchestra there are many violins. The violins play the highest pitches of any other string instrument in the orchestra.

Invite the children to name the different parts of the violin. Help them to identify the four strings, the tuning pegs, and the bow. Explain to the class that a violin player can play the instrument by drawing the hair of the bow across the strings or by plucking the strings.

**SAY** A violin player is called a violinist. When a violinist plucks the strings, it is called *pizzicato* [pit-see-KAH-toh]. Repeat after me: pizzicato (children echo: pizzicato).

Let’s explore what you have learned about the violin and fiddle.

Proceed to guide the children in answering the questions in this multiple-choice activity. Read each question aloud. If there is an audio component to the question, click the Play button and have the children listen. Then read the answer choices while pointing to each word. If the answers include audio, read

the question and then play the answer audio files. Invite the children to think about their answer and whisper it to a neighbor. Then call on a child to share his or her answer and select that answer on the screen. Click the Check Answers button. If the answer is correct go to the next question. If incorrect, explain to the class why that answer is incorrect. For example, for this question:

True or false? The violin and the fiddle are used to play the same styles of music.

If the child answers “True,” remind the children that the violin and fiddle are used to play *different* styles of music. Encourage the children to remember that the fiddle plays music in a folk or bluegrass style and the violin mostly plays music in the Classical style. Interacting in this way will enhance the children’s learning experience.

Always click Check Answers and then the arrow pointing to the right in order to move on to the next question.

Follow a similar sequence for the remaining questions.

When the activity is complete, the last screen will display the number of correct answers, a tally of correct and incorrect answers, and provide an opportunity to start over.

### **Assessment: Formal**

The children will demonstrate their ability to distinguish between examples of violin- and fiddle-playing and recognize similarities and differences between them.

Have the children individually work through Instructional Activity (Interactive): Down in the Valley Two by Two. When all have completed the activity, print out the results at the end for evaluation and place it in their portfolios. Each time the activity is restarted, the questions appear in a different order.

### **Style: Folk, Traditional, and Classical**

The children will listen to and compare a variety of music played on violin and fiddle.

For additional exposure to music with violins and fiddles, and to provide more opportunities for the children to compare the contrasting styles, use the following list of audio tracks available in the Grade 2 Music subscription.

#### **Fiddle**

- Song Accompaniment Track: Down in the Valley Two by Two
- Song Accompaniment Track: Down the Ohio
- Song Accompaniment Track: Four in a Boat
- Song Accompaniment Track: Old Brass Wagon
- Song Accompaniment Track: Tideo

#### **Violin (Orchestral)**

- Listening Track: Pastoral Symphony: IV. Thunderstorm
- Listening Track: Four Seasons (Spring): I. Allegro

# Song Notation

## Mbombera

### Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)
- Instructional Activity (Interactive): El caracol

### Audio Options:

- Song Vocal Track: Mbombera
- Song Vocal Track: Get on Board
- Song Accompaniment Track: Mbombera
- Song Accompaniment Track: Get on Board
- Song Pronunciation Practice Track

### Tempo: Moving Faster and Slower to a Song from Zimbabwe

The children will identify, compare, and respond to the use of faster and slower tempos through singing, listening, and moving to a song from Zimbabwe.

Introduce the lesson by explaining to the children that "*Mbombera*" is a song about a train that runs in Zimbabwe, which is a small country in southeast Africa.

Project Slide 1. Guide the children to explore and experience the musical concept of tempo. Begin by inviting the children to tap the beat with you as they listen to Song Vocal Track: Mbombera.

**ASK Did the beat stay the same as we tapped in the very beginning?** (no)

**How was it different?** (The beat got faster.)

Using the Song Pronunciation Practice Track, help the children learn to sing the song on their own, without accompaniment.

Have the children form a line (or lines) that represent train cars. Lead them in singing the song without changing the tempo, and as they sing, guide them to generate gross locomotor and non-locomotor movements, such as bouncing to the beat in their imaginary seats on the train, or walking around the room.

**ASK Was our beat the same or different this time?** (the same)

**SAY** Let's pretend that our train is coming back to the station and preparing to stop.

**ASK What should happen to our beat if we are preparing to stop?** (The beat should get slower.)

Invite the children to sing the song without accompaniment again, this time beginning at a faster tempo, and then slowing down.

Now play the Song Accompaniment Track and ask the children to sing the song. Have the children (as a class) move their arms to the beat, imitating the wheels turning on the train.

**SAY** Let's listen to another song about a train. This song is an African American song from the United States.

Play Song Vocal Track: Get on Board. Invite the children to tap the beat as they listen to the song.

**ASK Does the beat change or stay the same in this example? (It stays the same.)**

Invite the children to sing "Get on Board" along with the Song Accompaniment Track for that song. Guide the children in comparing the tempos of the two train songs.

**ASK How are the two train songs different?** (The children should identify that unlike "*Mbombera*," "Get on Board" does not change its tempo.)

Go on to discuss with the children the singing style for each song, pointing out the use of vocables (*Ne-na ne na na*) in "*Mbombera*" and the spiritual style of "Get on Board." Invite the children to share their responses to each song.

**ASK Which train song do you like better? (Answers will vary.)**

Help the children discover that their responses may reflect their own personal experiences. Encourage the children to list personal interests and experiences that inform their responses. For example, a child who has ridden on a train may prefer "*Mbombera*" because it gets faster, as a real train does.

Then, with substantial guidance, invite the children to think and talk about their personal and expressive preferences as they evaluate the two songs.

**ASK Why do you think you prefer one over the other? Is it the tempo you like more, or the style, or the sound of the singers on the recording? How does the song make you feel (happy, sad, excited, scared)?** (Answers will vary.)

## Assessment: Activity

The children will demonstrate their understanding of same and different tempos in a song from Zimbabwe by moving and singing to indicate faster and slower.

Play Song Vocal Track: *Mbombera* and have groups of children tap and/or bounce along with the beat. Observe that they get faster as the recording does.

Then divide the class into groups of children who form imaginary "trains." Without accompaniment, have the entire class sing "*Mbombera*" at various tempos (getting faster, getting slower, and staying the same) while one of the "trains" walks around the room according to the tempo that is sung.

Observe whether the children are successful in adapting their movements and singing to represent the various tempos. Invite the non-moving children to also assess whether the "train" moved appropriately. Repeat the process until all the "trains" have responded with the correct movement.



## Extension Activity

Help the children design a visual “speedometer” for how they would like to perform “*Mbombera*.” Using either the written words (*fast* and *slow*) or iconic representation (pictures of animals or modes of transportation moving fast and slow) at either end of the spectrum, create a diagram on a whiteboard or flip chart that places *slow* on the left and *fast* on the right, such as:

SLOW

(turtle)

FAST

(cheetah)

Invite the children to sing and bounce in their imaginary train seats. Then, using a stick or mallet as the “needle” of the “speedometer,” begin with the “needle” in the middle and move it in either direction as the children sing the song. Observe whether the children are successful in moving in time with the tempo changes in the music. For an additional challenge, invite a child to control the “speedometer” and observe how the rest of the class responds.

## Extension Activity

To provide the children with more instruction and practice identifying faster and slower tempos, use Instructional Activity (Interactive): El caracol and the accompanying Teacher Notes. The children can drag and drop the words *fast* and *slow* that match the animal pictures. They can save a screenshot of this activity to share with their parents or include in a portfolio.

# Song Notation

## On a Log, Mister Frog

### Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Sound Bank Multimedia Reference: Banjo, Guitar
- Song Keyboard Accomp. (Interactive)
- Song Keyboard Accomp. (Printable)

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track
- Sound Bank Audio: Banjo, Guitar

### Rhythm: One Sound per Beat/Two Sounds per Beat

The children will pat and clap to show quarter notes and eighth-note pairs.

Invite the children to

- Listen as you say the rhyme “Here Am I.” (Pat the steady beat as you say the rhyme.)

#### Here Am I

*Mother Goose Rhyme*

Here am I,  
Little Jumping Joan;  
When nobody is with me  
I am all alone.

- Repeat after you, saying each line. (Clap the rhythm of the line: eighth-note pair, quarter; two eighth-note pairs, quarter; three eighth-note pairs, quarter; two eighth-note pairs, quarter.)
- Crouch down like Joan the frog and say the rhyme again. (On the word *alone*, each frog jumps to a new “pad” on the floor. As kindergarteners easily relate to the liveliness of frogs, they will enjoy dramatizing them. You might want to share with the children that frogs speak expressively with croaks, squeaks, and whistles to tell other frogs who and how big they are. Their front legs are shorter than their back legs, which have an unusually long heel for propelling their leaps.)

As you sing or play the Song Vocal Track, invite the children to listen for the words.

**ASK** **Where can you find the animals described in this song?** (frog—in the water, but sometimes comes on land; snake—in a hole in the ground; bee—in a beehive; goat—on a farm or in the mountains)

Have the children

- Sing along, making each animal's sound as it occurs in the last phrase of the verse.
- Clap the steady beat while listening to the song. (Encourage the children to sing at the same time.)
- Take turns either jumping like frogs with the steady beat or clapping the rhythm of the words.

Observe whether the children's patting and clapping show that they hear the difference between quarter notes and eighth-note pairs. See the Instructional Activity for an additional challenge involving one and two sounds per beat.

### **Assessment: Activity**

The children will demonstrate their understanding of one-quarter-note and two-eighth-note rhythmic patterns by clapping.

Play Song Vocal Track: On a Log, Mister Frog.

Guide the children to clap the rhythm of the words along with the recording. If needed, break up the song into separate verses by pausing and then restarting the recording. Encourage the children to sing along as they clap, if possible.

Observe that the children accurately clap the rhythms. Also observe whether the children's clapping shows that they hear the difference between quarter notes and eighth-note pairs.

### **Song Notation (Projectable)**

Display the Song Notation (Projectable). Have the children gather in a circle for a guided conversation.

Encourage the children to

- Follow the words as you read them aloud. (Point to each word as you it.)
- Predict what the song is about. (a frog)

### **Sound Bank Multimedia Reference: Banjo, Guitar**

Explain to the children that they will learn about instruments that are heard in the song "On a Log, Mister Frog." Introduce the children to the banjo and guitar sounds. Display Sound Bank Multimedia Reference: Banjo and Guitar, which includes a photo of the instrument and its sound. Click the Play button to begin the video and hear the description of the instrument.

Invite the children to

- Describe the physical differences between the instruments (e.g., a banjo is smaller than a guitar, has steel strings, and its body is round; a guitar is larger than a banjo, can have nylon or steel strings, and its body is similar to the violin's shape).
- Describe the sound of each instrument.

# Instructional Activity

## On a Log, Mister Frog

### Timbre: Tone Quality

The children will improvise sounds to the song “On a Log, Mister Frog” using body percussion, voices, and rhythm instruments.

Have the children listen to the song “On a Log, Mister Frog.” (You may want to use the available Song Vocal Track.)

**ASK Who is singing?** (children)

**What sounds do the animals make?** (frog: *glumf*; snake: *ssss*; bee: *bzzz*; goat: *aaa*)

**Which words rhyme?** (log/frog/long; lake/snake/break; tree/bee/me; boat/goat/afloat)

**What instruments do you hear?** (If the Song Vocal Track has been used: guitar, banjo, string bass, and voices)

Display the Instructional Activity (Projectable), Slide 1 that shows the four animals.

Have the children

- Move like the animals while listening to the song. (frog—hop; snake—slither; bee—flap hands as if flapping small wings; goat—walk while bending at the waist and holding index fingers to the head like horns)
- Make the animal sounds with their voices and/or body percussion. (See the lyrics of the last two measures.)
- Clap the rhythm of the animal sounds (four quarter notes at the end).
- Choose a classroom percussion instrument to perform for the animal assigned to them.

**ASK Why did you choose that instrument for your animal?** (Answers may vary)

Observe and evaluate the answers based on the children’s associations of the instrument’s timbre with the animal sound. (For example, a guiro for a bee’s *buzz* or a rain stick for a snake’s *ssss*. You may also wish to use the Song Accompaniment Track, encouraging the children to sing and play their instrument on the corresponding section.

To extend the preceding activity, use the next section Rhythm: One Sound per Beat.

### Rhythm: One Sound per Beat

The children will identify and perform the rhythm pattern for the sounds of the animals found in the song “On a Log, Mister Frog.”

Invite the children to

- Listen to the Song Vocal Track.
- Make the animal sounds with their voices.

Display the Instructional Activity (Projectable), Slide 2 that shows a rhythm pattern of four beats for each animal.

Have the children clap the rhythm of each animal sound.

**ASK**    **How many times does the frog say *glumf*?** (four)

**How many times does the snake say *ssss*?** (four)

**How many times does the bee say *bzzz*?** (four)

**How many times does the goat say *aaa*?** (four)

**Are the patterns of the four sounds the same?** (yes)

**Is the pattern steady?** (yes)

Have the children

- Notice the lines below each animal.
- Identify the line as the beat.
- Identify how many sounds each beat has. (one)
- Compare the patterns of four sounds to determine if they are the same. (They are the same.)
- Identify if the pattern is steady. (yes)

Explain to the children that one sound per beat can be written in different ways. Display the Instructional Activity (Projectable), Slide 3 that shows a rhythm pattern of four quarter notes.

Invite the children to

- Describe the similarities and differences between the three boxed rows.
- Notice the position of the lines. (box 1: horizontal; boxes 2 and 3: vertical)
- Listen to the song and clap the pattern each time it occurs during the song. (You may want to assign children to come to the projectable and point to the pattern as it occurs during the song.)

Display the Instructional Activity (Projectable), Slide 4. You may want to print this slide for the children.

Invite the children to

- Compose their own rhythm pattern with the notation of their choice.
- Play the compositions with instruments of their choice.



## On a Log, Mister Frog

*Traditional Children's Song of the United States*  
*Choreographed Movement by Rochelle Mann*

### Movement Directions

#### INTERACTIVE LEARNING AND PRESENTATION OPTIONS

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

#### AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

#### RECORDING ROUTINE

Intro (4 m.); four verses with 2 m. interludes; coda

#### INTERACTIVE OPTIONS GUIDELINES

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

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

### TAKE ACTION

#### FORMATION

Children are arranged individually throughout the available space. Invite them to create their own imaginary "bubble" that will not bump into others.

- **Introduction:** Begin standing in your own space.

#### • Verse 1

*On a log*—Clap, clap, pat thighs.

*Mister Frog*—Clap, clap, pat thighs.

*Sang his song the whole day long*—Move to a squat position.

*Glumf, glumf, glumf, glumf*—Hop like a frog (hands touching the floor in between legs) to land in a new place.

- **Interlude:** Settle into a new spot; resume standing.

### On a Log, Mister Frog Movement Directions continued

- **Verse 2**

*In the lake*—Clap, clap, snap.

*Mister Snake*—Clap, clap, snap.

*Sang his song until daybreak*—Place palms together, facing inward, and move arms together in snake fashion.

*Ssss, ssss, ssss, ssss*—Make a slithering motion with arms outstretched, moving to a new place.

- **Interlude:** Settle into a new spot; resume standing.

- **Verse 3**

*In a tree*—Snap, snap, raise hands over head.

*Mister Bee*—Snap, snap, raise hands over head.

*Buzzed his song for you and me*—Pinching all five fingers together in each hand, pretend that your hands are a “bee,” and move them in small “flight-path” shapes in the air.

*Bzzz, bzzz, bzzz, bzzz*—Continue “flying” as bees to find a new spot.

- **Interlude:** Settle into a new spot; resume standing.

- **Verse 4**

*On a boat*—Snap, snap, place hands on head.

*Mister Goat*—Snap, snap, place hands on head

*Sang his song to keep afloat*—Using pointer fingers, create imaginary goat “horns” on your head.

*Aaa, aaa, aaa, aaa*—Keeping “horns” intact, gallop like a goat to settle into the final spot.

- **Coda:** Place hands on knees.

### REVIEW

Invite the children to perform the movements all the way through with the recording. Observe their ability to perform the movement pattern in the right sequence.

### TIPS FOR THE TEACHER

Invite the children to create additional verses to the song, and motions to accompany their verses. For example, “In a box, Mister Fox . . .”

The children may also perform the body percussion in the first line of each verse as an ostinato throughout the song. These ostinati can also be transferred to nonpitched percussion instruments that reflect the text. (Help the children discover sounds that most closely resemble frogs, snakes, bees, or goats.)

# Song Notation

## Cirmos cica (Naughty Tabby Cat)

### Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance): Cirmos cica
- Song Notation (Interactive Performance): Naughty Tabby Cat
- Song Notation (Animated): Cirmos cica
- Song Notation (Animated): Naughty Tabby Cat
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)

### Audio Options:

- Song Vocal Track: Cirmos cica
- Song Vocal Track: Naughty Tabby Cat
- Song Accompaniment Track
- Song Pronunciation Practice Track

### Rhythm: Steady Beat and Rhythmic Patterns

The children will identify steady beat and read/reproduce rhythmic patterns, including quarter note, paired eighth notes, and quarter rest, while singing a Hungarian folk song.

**ASK Do you have a kitten or a cat at home?**

**How does your cat move?**

Sing or play Song Vocal Track: Cirmos cica (Naughty Tabby Cat) and have the children join in on the "meow" or "Scat!" at the end of each phrase. Then lead the children in imitating quiet cat motions, such as licking their paws or grooming their whiskers on the last beat of each phrase.

Explain that "Naughty Tabby Cat" is a folk song from Hungary. Show the children where Hungary is on a map. Let the children hear the Hungarian words using the Song Pronunciation Practice Track.

Display Slide 1.

Invite the children to sing and point with you as they

- Sing the first phrase of the song while you point to each saucer.
- Sing the first phrase again using rhythm syllables.

**ASK What do the saucers of milk represent?** (the steady beat)

**How many beats are there?** (four)

Invite the children to reproduce, by tapping, and read the rhythm on the slide.

**ASK What happens at the end of the rhythmic pattern?** (a silence or rest)

**SAY** When a beat has no sound, we call it a rest.

Show the children the notation symbol for a rest.

**ASK Where is the rest in the music?** (at the end of phrase 1)



**SAY** The beat is still here even though we don't make any sound. We show the rest by opening our hands outward instead of clapping.

### **Assessment: Activity**

The children will demonstrate their understanding of rhythm in a Hungarian folk song by correctly reading and clapping the steady beat and rhythmic patterns, including quarter note, paired eighth notes, and quarter rest while singing the song.

Say and clap the rhythm on Slide 1.

Display Slide 2.

**SAY** Let's sing the second phrase—*You are very fat*—and decide if we hear another rest.

Repeat this activity for phrases 3 and 4, using the procedures outlined above.

Invite the children to sing the song and

- Tap the rhythm of the song in the palms of their hands as they sing it.
- Take turns singing and reading the rhythm patterns, using rhythm syllables as you point to individual phrases in random order.

**ASK Which phrases of the song have the same rhythm?** (1, 2, and 4)  
**Which phrases have no rest?** (3)

Invite the children to sing the song and tap the beat as they listen for the rests. Have them include the quiet cat motions, such as licking their paws or grooming their whiskers on the silent beats in the song.

**ASK How many rests did you hear?** (3)

Use this checklist to guide your observation of the children's progress.

- Do the children read the rhythmic patterns accurately?
- Do they identify beats with no sound as rests?
- Do the children perform the appropriate action during the silence?
- Can they identify the rhythmic patterns that are the same?

# Song Notation

## Great Big House

### 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): Drag and Drop
- Orff Arrangement Notation (Printable)

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Notating: Pentatonic Pitches

The children will read and sing a song based on the pentatonic scale and then notate the pitches. Display the first slide of Song Notation (Projectable), and discuss the picture. Guide the children to interpret the height differences of the houses, and to perceive the height increase from left to right.

- Move the projectable to the second slide of Song Notation (Projectable) and help the children discover that *do* is on F.
- Play the Song Vocal Track of "Great Big House," and have the children follow the projected notation on Slides 2, 3, and 4 as the recording plays.
- Play the Song Vocal Track again and invite the children to sing along with the recording. Change the projectable slides as needed, or switch to Song Notation (Animated). If you prefer the class to track the notes of the song, use Song Notation (Interactive Practice or Performance).

#### **ASK** How many pitches are in "Great Big House"? (five)

- Display Slide 5 of Song Notation (Projectable). Call the children's attention to the pitch names on the houses.

#### **ASK** Why do you think *do* is on the lowest house? (It is the lowest pitch of the pentatonic scale.)

**Why do you think *la* is on the highest house?** (It is the highest pitch in the pentatonic scale.)

- Guide the children to understand that the placement of the pitches on the houses is like the pitches on the staff.
- Discuss the question on Slide 5, moving back to Slide 4 so the children can see that the ending pitch of "Great Big House" is F.
- Have the children sing the song again with pitch syllables and hand signs.
- Display Slide 6 and call on volunteers to notate the pitches of the scale in F pentatonic and C pentatonic. Alternatively, the children can work independently or in small groups to notate the F- and C-pentatonic scales on printouts of Slide 6.

## Assessment: Review

The children will demonstrate the ability to notate the pitches of the pentatonic scale and demonstrate their ability to read and sing a song based on these pitches.

Display Slide 5 and have the children review the pitches of the pentatonic scale.

As a class, notate the pitches in F pentatonic (line 1). Have the children sing the pentatonic scale with pitch syllables and hand signs.

Display Slide 2.

**ASK**    **What is the last pitch?** (*do*)

**What is the first pitch?** (*mi*)

Sing the first line of the song with pitch syllables and hand signs and have the children echo you. Sing the second phrase and have the children echo, then continue this process by singing the third and then the last phrase of verse 1.

After the children have reviewed singing each phrase, have them sing the entire song. Observe their success as they perform the song with pitch syllables and hand signs.

## Improvisation: Pentatonic Scale

The pentatonic scale can provide a positive opportunity for children to start improvising. The pitches in the pentatonic scale offer the children freedom to choose from five different pitches, without worry of any of their choices sounding “wrong.” Use “Great Big House” and other pentatonic songs to familiarize the children with the sound of the pentatonic scale. Then have them explore playing the pentatonic scale on barred instruments. Once the children are comfortable with the scale, they can begin to improvise simple melodies over borduns that provide the tonal center. Giving the children this type of improvisational opportunity can help build self-confidence and stimulate their interest in trying something new.

## Orff Arrangement Notation (Printable)

Use Orff Arrangement Notation (Printable): Great Big House and the corresponding Teacher Notes to have the children play an instrumental arrangement of “Great Big House” using pitched and nonpitched percussion instruments.

## Music Reading Practice

To provide the children with more in-depth instruction for reading and singing the extended pentatonic scale, use Music Reading Notation (Projectable or Printable) and the accompanying Teacher Notes.

## Instructional Activity (Interactive): Drag and Drop

Use the drag-and-drop activity and accompanying Teacher Notes to help the children explore, read, and practice the pitches of the pentatonic scale.

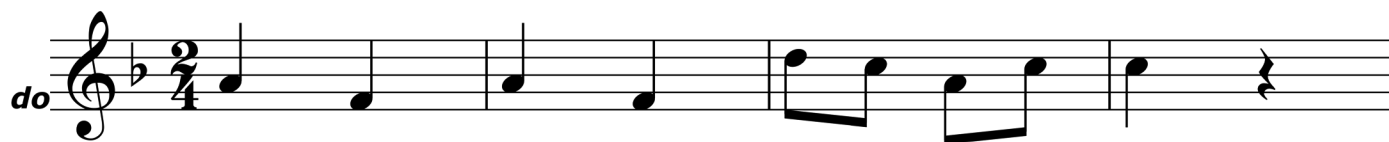
## Song Notation (Interactive Practice)

Use the Interactive Player to assist the children when they are using pitch syllables and hand signs to read and sing “Great Big House.” Use the Digital Mixer to turn



# Great Big House

Melody: Reading a *do*-Pentatonic Song



# Music Reading

## Great Big House

### Interactive Learning and Presentation Options:

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

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track
- Music Reading Practice Track (Melody)
- Music Reading Practice Track (Melody and Accomp.)
- Music Reading Practice Track (Accomp.)

### Melody: Reading a *do*-Pentatonic Song

The children will read and sing a *do-re-mi-so-la* (pentatonic) melody.

Invite the children to sing "Great Big House" with the Song Vocal Track.

Tell the children they are going to learn a melody that can be sung at the same time as "Great Big House."

Display the Music Reading Notation (Projectable).

Have the children

- Show the hand signs, one at a time, for the five pitch syllables being used (*do, re, mi, so, la*).
- Name the pitch syllables for the first line (*mi do mi do la so mi so so*).
- Show the hand signs for the first line.
- At the same time, say the pitch syllables and show the hand signs for the first line.
- Listen to the Music Reading Practice Track (Melody) for the first line. (Press "pause" at the end of the first line.)
- Start at the beginning and sing the pitch syllables for the first line (*mi do mi do la so mi so so*) along with the Music Reading Practice Track (Melody). (Press "pause.")
- Start at the beginning and sign the pitch syllables for the first line (*mi do mi do la so mi so so*) along with the Music Reading Practice Track (Melody). (Press "pause.")
- Start at the beginning and sing and sign the pitch syllables at the same time for the first line along with the Music Reading Practice Track (Melody).

Repeat the process, step by step, with the second line. The pitch syllables for the second line are *mi do mi do la so mi re do*.

When the children are comfortable singing both lines of the Music Reading melody separately, have them sing through both lines of the melody along with the Music Reading Practice Track (Melody).

After the children can successfully sing the melody with the Music Reading Practice Track (Melody), have them progress through the following steps as they master each:

- Sing with the Music Reading Practice Track (Melody and Accomp.).
- Sing with the Music Reading Practice Track (Accomp.).
- Sing the Music Reading melody using pitch syllables or a neutral syllable, such as *loo*, along with the song "Great Big House."

### **Assessment: Activity**

The children will demonstrate their ability to read and sing a *do-re-mi-so-la* (pentatonic) melody.

Display Music Reading Notation (Projectable): Great Big House and review with the children the Music Reading melody.

**ASK**    **Where does the *la-so-mi-so-so* pattern occur?** (last two measures of the first line)

**Where does the *la-so-mi-re-do* pattern occur?** (last two measures of the second line)

Have the children read and sing the exercise with pitch syllables and hand signs. You may wish to use Music Reading (Interactive Performance): Great Big House as an accompaniment and/or to slow the tempo as needed.

Divide the children into two groups. Have group 1 sing the song "Great Big House." Have group 2 sing the Music Reading exercise as a countermelody, using pitch syllables or a neutral syllable, such as *loo*. Switch roles and repeat the activity. Observe the children's success in singing the new *do-re-mi-so-la* melody.

# Song Notation

## Four White Horses

### Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)
- Instructional Activity (Projectable): Old Dan Tucker
- Instructional Activity (Interactive): Old Dan Tucker

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

## Music of America & World Cultures: Caribbean

### Rhythm & Style: Reading Syncopated Calypso Rhythmic Patterns in $\frac{4}{4}$ Meter

Students will identify, read, and perform syncopated rhythmic patterns in  $\frac{4}{4}$  meter.

Project Slide 1.

Refer to the map on the slide and help students locate the Caribbean Sea and the island of Trinidad (lower right).

**SAY** Soon, we'll hear "Four White Horses," a calypso song from the Caribbean. With its African roots, the style called calypso began in Trinidad in the nineteenth century. It is happy, upbeat music that makes us want to move!

Invite students to practice the following:

- Clap two steady beats.
- Pat the air space in front of them on the next two steady beats. (Repeat)

Play Song Vocal Track: Four White Horses and lead students in the clap-pat movement pattern throughout the entire song.

Refer to Slide 1 again. Point out that syncopation, a common feature in calypso style, is a rhythm where the note that is stressed comes between two beats. Then invite students to read and clap each of the three rhythmic examples. Have half the class pat a steady beat while the other half claps each pattern. Then have students switch roles.

**ASK** Which of these rhythmic patterns are syncopated? (numbers 2 and 3)

**SAY** Let's look at these rhythms in our song.

Project Slide 2. Play the Song Vocal Track and help students to

- Identify measures with steady-beat rhythms (no syncopation). (Point to or highlight the quarter-note rhythmic patterns: measures 1, 6, 8, 10, 12.)
- Identify the following: eighth rests, tied eighth notes, eighth notes tied to a quarter note, etc. (These rhythms have the steady beat underneath their syncopated rhythms that help to create the calypso style of this song.)
- Chant and clap the rhythm of the song lyrics, two measures at a time and then the entire song.

Play the Song Vocal Track again and help students to compare the following rhythmic patterns. (Chant and clap each one as a class.)

Measure 2: *on the river*

Measure 4: *up tomorrow*

**ASK Are these the same or different?** (The rhythm is the same; the words are different.)

Measures 5-6 and 11-12: *up tomorrow is a rainy day*

**ASK Are these the same or different?** (The rhythm and the words are the same.)

Measures 3 and 7: Each occurs only once.

## Assessment: Activity

Students will demonstrate their ability to identify, read, and perform syncopated rhythmic patterns in  $\frac{4}{4}$  meter.

Divide the class into small groups. Using the Song Vocal Track or Song Notation (Interactive Performance): Four White Horses, isolate and play those measures from the song that include each of the three rhythmic patterns notated on Slide 1. Have students in group 1

- Identify which pattern or patterns they heard, by pointing to the notation on the slide.
- Clap the pattern(s) while students in the other groups pat a steady beat.
- Identify the pattern(s) as syncopated or steady beat.

Allow all groups to complete the same activity. Use observation and class discussion to assess each group's ability to identify, read, and perform the selected rhythmic patterns.

## Moving: Singing Games

Students will perform a clapping game while singing the calypso song "Four White Horses."

Have students sing "Four White Horses" with the Song Vocal Track.

Then invite students to learn a calypso clapping game to perform with the song.

Formation: Four students stand in a square, facing each other. Partners are across the square.



## **Four White Horses Clapping Patterns**

Formation: Two sets of partners (“ones” and twos”) form a square, standing opposite each other within arms reach.

Pattern 1:

- With hands pointing up, all clap neighbors’ hands.

Pattern 2:

- Ones clap partners’ hands palms above shoulder level. The twos do the same with hands pointing down, at waist level.
- All clap own hands together.
- Ones clap below and twos clap above.
- All clap own hands together.

Pattern 3:

- Hands pointing up, ones clap with the person on their left and twos clap with the person on their right.
- All clap own hands together.

Patterns 2 and 3 can be combined to create a 6/4 pattern.

## **Mbombera Stick Passing Game**

Formation: Students sit cross-legged in a circle.

Section One:

- With right hand, tap to the right and then to the left on the beat.

Section Two (na-na’s):

- Pass stick to right, then pick up. Be sure to place stick directly in front of the person on the right.

Gradually increase the tempo.

