



Pearson



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

**Adapting Literacy-Promoting Singing Games to
Multiple Grade Levels**

**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.

WEDNESDAY

Adapting Literacy-Promoting Singing Games to Multiple Grade Levels

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Apple Tree

Traditional Game Song
Arranged by Maribeth Yoder-White

Voice



Ap - ple tree, ap - ple tree, Will your ap - ples fall on me?

Alto Metallophone



Triangle



Wood Block



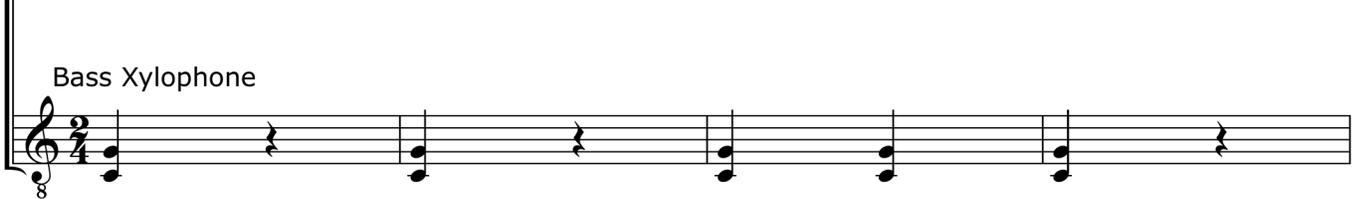
Vibra Slap



Guiro



Bass Xylophone





Apple Tree

V
I won't cry and I won't shout, if your ap - ple knocks me out.

AM

Tr

WB

VS

Gu

BX

Orff Arrangement

Apple Tree

Interactive Learning and Presentation Options:

- Orff Arrangement Notation (Printable)
- Song Notation (Projectable): Apple Tree

Elements of Music: Texture—Thick/Thin

The children will

- Learn about texture.
- Play nonpitched percussion instruments.
- Play an accompaniment using barred instruments.

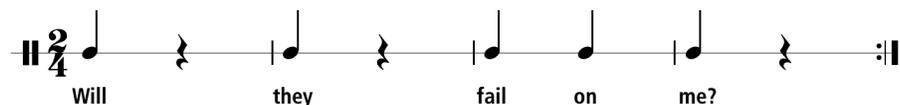
Have the children sing the song “Apple Tree,” without accompaniment. Lead the children to understand that they hear a single melody without accompaniment (thin texture).

Barred Instruments

Use words to teach the rhythms of the barred instrument parts. [See Orff Arrangement Notation (Printable) for complete orchestration.]

Bass Xylophone (BX)

Speak the following words to the rhythm of the bass xylophone part:



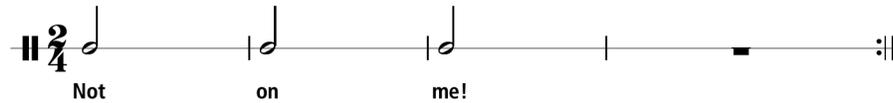
Have the children

- Say the pattern with you.
- Say the pattern while patting the rhythm on both legs.
- Transfer the pattern to the bass xylophone playing C and G together, while saying the words.
- Gradually internalize the text, playing the pattern without speaking words audibly.
- Play the BX part while singing the song.

Lead the children to understand that the addition of the BX thickens the texture slightly.

Alto Metallophone (AM)

Speak the following words to the half-note rhythm of the alto metallophone part:



Have the children

- Say the words in rhythm with you.
- Say and “play” the rhythm pattern by patting both legs simultaneously. (If the children have difficulty observing the rests, insert two shoulder taps and/or whisper “wait, wait” in the last measure.)
- Transfer the rhythm pattern to the AM, saying the text and playing low C and high C together.
- Gradually internalize the text, playing the pattern only.
- Add the BX part to the AM part.
- Play the AM and BX parts while singing the song.

Lead the children to understand that adding the BX and AM parts to the song thickens the texture.

Nonpitched Instruments

To teach the nonpitched percussion instrument parts, present a visual of the song text (using a whiteboard or other surface that can be written on).

Apple tree, apple tree,

Will your apples fall on me?

I won't cry and I won't shout,

If your apple knocks me out.

Guiro

Have the children identify the word that repeats more than twice in the text. (apple, [apples])

Highlight or underline “apple” and “apples” on the visual. For example,

Apple tree, apple tree,

Will your apples fall on me?

I won't cry and I won't shout,

If your apple knocks me out.



Have the children

- Sing the song.
- Slide one hand on top of the other (using a back-and-forth, front-back motion) on each "apple(s)."
- Transfer the hand sliding to the guiro, playing on each occurrence of "apple(s)."
- Play the guiro, AM, and BX parts while singing the song.

Wood Block

Using the same visual of the song text, have the children identify the rhyming words in the first two lines. ("tree" and "me") (*Note: Although "me" occurs in the last line, this word is not performed on instruments.*)

Highlight the words "tree" and "me" on the visual. For example, draw a circle, a square, a triangle, a cloud, or other shape around these words, using a different color marker from "apple(s)."

Have the children

- Sing the song and clap on the words "tree" and "me" each time they occur in the first two lines.
- Transfer claps to the wood block, playing on the words "tree" and "me."
- Play the guiro and wood block parts while singing the song.
- Play the wood block, guiro, AM, and BX parts while singing the song.

Triangle

Using the same visual of song text, have the children identify the rhyming words in the last two lines. ("I" and "cry;" "out" and "shout")

Highlight "I" and "cry" on the visual. For example, draw a circle, a square, a triangle, or another shape around these words, using a different color marker and shape from previously marked words.

Have the children

- Sing the song, tapping their shoulders on the words "I" and "cry."
- Transfer the shoulder tapping to a triangle, playing on the words "I" and "cry."
- Play the triangle, wood block, and guiro parts while singing the song.
- Add the triangle, wood block, and guiro parts to the AM and BX parts while singing the song.



Vibraslap

Highlight the other rhyming words in the last two lines ("shout" and "out") on the visual (using a different shape and/or color from the previously marked words).

Have the children

- Sing the song, stamping on the words "shout" and "out."
- Transfer the stamping to a vibraslap, playing on the words "shout" and "out."
- Play the vibraslap, triangle, wood block, and guiro parts while singing the song.
- Play the vibraslap, triangle, wood block, guiro, AM, and BX parts while singing the song.

Perform the entire arrangement.

Lead the children to understand that the addition of the nonpitched percussion instruments thickens the texture.

Encourage the children who are not performing on an instrument to use good audience behavior as they listen.

Encourage the children who are playing, as well as those who are not, to sing the song with the Orff accompaniment.

As an extension, help the children understand that the BX and AM play ostinatos (repeated patterns) while the nonpitched instrumental parts are not ostinatos (since they do not repeat).

Additional performance options:

- Create a B section by playing the nonpitched percussion parts (with or without the barred instruments). Have the children sing the song and perform the barred instrumental accompaniment as the A section. During the B section, the text could be spoken, sung, or internalized.
- Perform the nonpitched percussion parts on body percussion as the B section. Divide the children into groups and assign each group "special words" (for example, "apple/apples," "tree/me," "I/cry," and "shout/out") on which to perform the body percussion that was used while teaching the nonpitched percussion parts. For balance, hand slides and shoulder taps may be taught and performed using a more audible body percussion movement (pats, chest thumps).
- Use an additive orchestration to highlight thin/thick texture. First, sing the song with the BX only. Repeat the song, adding the AM. Continue to repeat the song, adding each nonpitched instrument individually. Continue until all instruments are included. Then, discuss the effect of adding instruments on the texture.

Instructional Activity (Projectable)

Apple Tree

Interactive Learning and Presentation Options:

- Instructional Activity (Projectable)
- 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

Rhythm: Quarter Notes and Eighth Notes

The children will

- Read iconic notation.
- Identify and perform rhythm patterns with one and two sounds per beat (quarter notes and eighth notes).

Display Slide 1 of Instructional Activity (Projectable): Apple Tree and read the text aloud with the children. Have them describe what they see (four trees).

SAY Point to each tree.

To aid tracking, have the children point in the air, moving from left to right as you point to the visual and tap the beat on each tree.

SAY Pat once for each tree.

Help the children feel the desired tempo by counting four beats prior to patting (for example, "1, 2, read-y, pat"). Have the children pat four steady beats as you point to the visual. Lead the children to understand that each tree represents one beat.

Display Slide 2.

ASK **How is this picture like the last picture?** (four trees)

Have the children pat once for each tree.

ASK **How is this picture different?** (There is one apple on each tree.)

Note: The pictures of the tree with one apple represent a quarter note (one sound for each beat). To make this clear, the "quarter note" apples are shown with an extender line, indicating a duration of one full beat.

SAY Clap once for each apple.

Have the children clap once, as you point to each tree in a steady beat.

Divide the children into two groups. Have one group pat once for each tree and the other group clap once for each apple; then switch roles.

ASK **How many claps do you hear for every pat?** (1)

Lead the children to understand that they heard one sound (clap) for every beat (pat). Identify this one sound as a quarter note.

Display Slide 3.

ASK How is this picture like the last picture?

Lead the children to understand that there are four trees (four beats). Have the children pat four steady beats.

ASK How is this picture different? (There are two apples on each tree.)
How many sounds will we hear on each beat? (two)

Have the children clap two times on each beat as you point to the apples. Divide the children into two groups. Have one group pat the beat and the other group clap the rhythm; then switch parts.

Lead the children to understand that they heard two sounds (claps) for every beat (pat). Identify the claps as eighth notes.

Display Slide 4.

ASK How is this picture like the other pictures?

Lead the children to understand that there are four trees (four beats) with apples. Have the children pat four steady beats.

ASK How is this picture different? (Some trees have one apple and some trees have two apples.)

Lead the children to understand that the trees that have one apple have one sound, and the trees that have two apples have two sounds. Have the children clap the rhythm as you point to the apples. Divide the children into two groups. Have one group pat the beat and the other group clap the rhythm; then switch parts.

You may wish to have the children sing the song "Apple Tree" and identify which phrase uses this rhythm (phrase 1) and/or which words match this rhythm (*apple tree, apple tree*).

Display Slide 5.

ASK How is this picture like the one before it? (There are four trees with apples.)

Lead the children to understand that there are four trees (four beats) with apples. Have the children pat the four beats.

ASK How is this picture different? (There are two apples on the first three trees and one apple on the last tree.)

Help the children to understand that the arrangement of the apples is different from the previous slide. Have the children clap the rhythm as you point to the visual. Divide the children into two groups. Have one group pat the beat and the other group clap the rhythm; then switch roles.

If desired, have the children sing the song and identify which phrases use this rhythm (phrases 2, 3, and 4) and/or which words match this rhythm (*Will your*

apples fall on me, I won't cry and I won't shout, and If your apple knocks me out).

Display Slide 6.

ASK **What do you see?** (trees, apples)

Point out both of the practiced rhythm patterns from Slides 4 and 5. Help the children to understand that this is the rhythm of the entire song.

Have the children

- Pat the beat.
- Clap each line of the rhythm.
- Sing the song.

Divide the children into two groups. Have one group pat the beat and the other group clap the rhythm. Then, have the children switch parts, giving all of the children an opportunity to perform the beat and the rhythm.

As extensions, have the children

- Clap the eighth notes and pat the quarter notes.
- Speak the rhythm, using your preferred syllable system (for example, *ti-ti* for eighth notes and *ta* for quarter notes), using high voices for quarter notes and low voices for eighth notes; switch.
- Play the rhythms on nonpitched percussion instruments. Use Slide 6 to play the rhythm patterns of the entire song. Begin by having all of the children play the rhythm; then, have one nonpitched family play one rhythm value and a different nonpitched family play the other rhythm value (for example, woods play eighth notes and metals play quarter notes).
- Create and perform (using speech, body percussion, and/or nonpitched instruments) different arrangements of the rhythm patterns on Slides 4 and 5 (for example, play Slide 4, Slide 5, Slide 4, Slide 4).
- Perform the two rhythm patterns simultaneously (for example, have one group perform the rhythm on Slide 4, while the other group performs the rhythm on Slide 5).

Assessment: Activity

The children will demonstrate their ability to read iconic notation of one and two sounds per beat.

Display Slide 6 of Instructional Activity (Projectable): Apple Tree.

Play Song Vocal Track: Apple Tree. Have the children

- Sing the song and pat the beat.
- Sing the song and clap the rhythm.

Divide the children into two groups. Have one group sing and pat the beat and have the other group sing and clap the rhythm. Observe the children's success in clapping the rhythmic patterns correctly. Switch roles and repeat this activity.

Song Notation

Apple Tree

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)
- Instructional Activity (Interactive): Drag and Drop

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Melody: Reading *so*, *mi*, *la*, and *do*

The children will identify *do* as the lowest pitch of a song that includes *so*, *mi*, *la*, and *do*.

Show Slide 1 of Song Notation (Projectable): Apple Tree.

Read the first line on the slide or read it together with the children for reading practice.

How many apples can you find on this apple tree?

Invite the children to count the apples on the tree.

Discuss fruits that grow on trees, bushes, or vines.

Discuss other types of apples that may be yellow or green.

Read the next two lines on the slide with the children.

Listen for the lowest note in the song "Apple Tree." Is it at the beginning, in the middle, or at the end of the song?

Play the song vocal track and encourage the children to listen for the lowest note of the song.

After listening, refer back to the third line on the slide. ("Is it at the beginning, in the middle, or at the end of the song?")

ASK **Where did you hear the lowest note? At the beginning, in the middle, or at the end of the song?** (end)

Read the last two lines on the slide with the children.

Sing the song. Will the apple fall on you?

Echo-sing each phrase until the children have learned the entire song.

Display Slide 2.

Have the children

- Sing the first three lines using pitch syllables and hand signs.
- Sing the last line, using pitch syllables and humming the final note.

ASK **Is the last note higher or lower than *so*?** (lower)

Is it higher or lower than *mi*? (lower)

Identify the final pitch of the song as *do*.

SAY Notice that when *so* and *mi* are on lines, *do* is on the line below *mi*.

Have the children

- Sing the entire song, using pitch syllables and hand signs.
- Identify which measures are alike. (Measures 1, 2, 4, 6 are the same; 3 and 7 are the same.)
- Play the game that accompanies the song:

Refer back to the last question on Slide 1. (“Will the apple fall on you?”)

Have the children form a circle. Choose a child to be the “tree” that stands on the inside edge of the circle and holds an “apple” beanbag high in the air. As the children sing “Apple Tree,” they walk to the steady beat, passing under the tree branch. On the word *out*, the child who is the tree drops the apple. The last child to pass under the tree becomes the next tree. The original tree then moves outside the circle into the forest. The game continues and the circle gets smaller, until all the children are trees.

Song Notation (Interactive Practice)

Use the Interactive Player to adjust the tempo when the children are learning to sing the song.

Have the children

- Identify *so*, *mi*, and *la* on the staff.
- Discover the final note (*do*) in the song.

In the Digital Mixer, turn off the Accompaniment by dragging the slider all the way to the left. This makes it possible to isolate the Vocal melody to support the children’s learning.

Once the children are singing with confidence, use the Digital Mixer to turn off the Vocal line by dragging the slider all the way to the left, and play back only the Accompaniment while the children sing along.

Song Notation (Printable)

Share with the children the Song Notation (Printable). Play the Song Vocal Track and have them

- Track the notation as they listen.
- Identify known rhythms (quarter notes and paired eighth notes).
- Identify known pitches (*so*, *mi*, *la*, *do*).
- Sing the song, using pitch syllables and handsigns.

Song Notation (Interactive Performance)

Song Notation

Paw-Paw Patch

Interactive Learning and Presentation Options:

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

Audio Options:

- Song Vocal Track
- Song Accompaniment Track
- Song Vocal Track: Tideo

Rhythm: Reading and Performing Sixteenth Notes in $\frac{2}{4}$ Meter

The children will read and perform rhythmic patterns with sixteenth notes in $\frac{2}{4}$ meter.

SAY Let's listen to "Paw-Paw Patch," a popular game song, and tap the steady beat. This version comes from the Ozark Mountains in Missouri, Arkansas, and Oklahoma. A paw-paw is a wild fruit that grows throughout the South.

Play Song Vocal Track: Paw-Paw Patch and guide the children in tapping the steady beat to the song.

Project Slide 2 or distribute copies of Song Notation (Printable): Paw-Paw Patch.

Draw attention to the time signature and remind the children that in $\frac{2}{4}$ time, there are two beats in each measure. Demonstrate the conducting pattern for $\frac{2}{4}$ time.

Have the children conduct a two-beat pattern while

- Listening to the Song Vocal Track.
- Singing "Paw-Paw Patch" as a group.

The children can take turns conducting the class.

As they view Slide 2 or the printed notation, have the children

- Find the known rhythms.
- Read, clap, and say the song, using rhythm syllables.

SAY Clap the rhythms you know, and I will clap the ones you are not familiar with.

Ask the children to keep the steady beat and listen as you clap the rhythm of the words *pretty little*.

ASK **How many beats did you pat during my clapped pattern?** (one)

How many sounds did I clap? (four)

How many times does this exact pattern occur in the song?
(three)

Is there another place where there are four sounds on the beat?
(yes, on the words *yonder in the*)

SAY When there are four even sounds on a beat, you can write them using sixteenth notes.

Show the symbol for four sixteenth notes and give them the rhythm syllables. Have the children write the sixteenth-note pattern with manipulatives or on paper.

Assessment: Activity

The children will demonstrate their understanding of sixteenth notes by performing them when they occur in the song.

Project Slide 2.

Divide the class into two groups. Group 1 will perform the steady beat, using body percussion or classroom instruments. Group 2 will perform the sixteenth notes when they appear in the song, using body percussion or classroom instruments.

Observe the group performing the sixteenth notes to see if the children can perform the rhythmic pattern accurately and perform them when they occur in the song.

Reverse the groups and observe group 1 performing the sixteenth-note patterns.

Rhythm: Reading, Performing, and Writing Rhythmic Patterns with Half Notes and Full-Measure Rests in $\frac{2}{4}$ Meter

The children will read, write, and perform rhythmic patterns that include half notes and full-measure rests in $\frac{2}{4}$ meter.

Play Song Accompaniment Track: Paw-Paw Patch and have the children review the song and tap the steady beat.

Project Slide 1. Referring to the lower portion of the slide,

ASK **What rhythmic pattern do you see?** (four measures: two with half notes and two with full-measure rests, and a repeat sign at the end)

Draw attention to the time signature and remind the children that a half note and a full-measure rest equal two beats in this time signature.

Note: Some children may be aware that a full-measure rest in $\frac{2}{4}$ meter looks the same as a whole rest, but still equals just two beats.

SAY Let's clap this pattern together.

Play Song Accompaniment Track: Paw-Paw Patch.

Have the children perform the half-note and rest pattern with the recording, using body percussion.

Divide the class into small groups or have the children individually write a four-measure ostinato in $\frac{2}{4}$ meter that includes half notes and full-measure rests. Guide them to use at least one rest in their rhythm pattern. Perform each group's or individual's ostinatos on body percussion. Choose three patterns to perform with the Song Accompaniment Track.

Paw-Paw Patch

*Play-Party Song from the United States
Traditional Dance*

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track
- Movement Activity Practice Track
- Movement Activity Performance Track

RECORDING ROUTINE

Intro (8 m.); verses 1–3 (8 m. each) played 4 times; coda (6 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Performance) or Movement Activity Practice Track may be used to adjust the tempo to facilitate teaching, learning, and performing 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).

PREPARE

BACKGROUND

The children will learn and perform a play-party game, using gross locomotor movements, to a folk song from the 19th century.

Discuss the paw-paw, which is a fruit that tastes somewhat like a banana, pear, or mango and grows on trees.

ASK Which states in the United States have cities named "Paw Paw"?

(a few, including Michigan, Indiana, Illinois, and West Virginia)

Play Song Vocal Track: Paw-Paw Patch to review or familiarize the children with the song.

SAY This has been a favorite play-party song since the 19th century. As with many songs and dances that have long histories, variations appear in different regions. Here is one popular way to enjoy it.



Paw-Paw Patch Dance Directions continued

TAKE ACTION

FORMATION

Have the children form **longways sets**, preferably with 4 couples each. As indicated in the song, originally boys and girls were expected to be partners. However, today the children may be partnered in any manner that works in the classroom. The "boys" line has left shoulders toward the music, and the "girls" line has right shoulders toward the music. You can rename these lines something non-gender-specific, such as "salt" and "pepper" or "apples" and "oranges."

MOVEMENT SEQUENCE

Use Movement Activity Practice Track: Paw-Paw Patch to teach the children the sequence at a slower tempo. Then use Movement Activity Performance Track: Paw-Paw Patch to play the game once the children are moving proficiently.

Verse 1: *Where, O where, is pretty little Susie?*

The first person in the "girls" line peels off to the right and skips or walks alone all around the set, going down the outside of his/her line and around the outside of the other line and back to his/her place (16 beats). That person's name can be used in the song in place of "Susie."

Verse 2: *Come on, boys, let's go find her*

The same leader now leads the entire opposite line around the set on the same pathway, all ending back in place (16 beats). Example: "Girl" leader leads the "boys"; the "boys" beckon one another onward with a sweep of an arm on the words *Come on, boys*. (If the leader is a "handsome little Jason, then sing, "let's go find him."")

Verse 3: *Pickin' up paw-paws, put 'em in her pockets*

Partners across from each other join inside hands and walk the same pathway, using their free hands to mime picking up paw-paws and patting their pockets. When the first pair reaches the bottom of the set, they join two hands in an arch. The others go under and up to the top to repeat the pattern with a new "Susie" (16 beats). For other repetitions, have the other line lead.

This verse may also have the top couples lead the others back to place, then **sashay** back down the center or outside of their own lines to end at the foot of the set. Or they may lead a **cast-off** or **peel the banana** to the bottom where they make a two-hand arch for the others to go through and up to the top.

Coda: All children bow to their partners and say, "Thank you, Susie/Jason/whoever."

Song Notation

The Farmer's Dairy Key

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

Rhythm and Melody: Performing an Ostinato to Accompany a Song

The children will perform simple part work including clapping and singing an ostinato to accompany a song.

Play Song Vocal Track: The Farmer's Dairy Key and invite the children to clap the steady beat as they listen to this American folk song.

Teach the children the song by echo-singing, phrase by phrase. Then have them sing it with the Song Vocal Track. (You may wish to project Slide 2 to display the lyrics.)

Project Slide 1.

SAY An ostinato is a short pattern in music that repeats.

Demonstrate by clapping three quarter notes in the order of a high-clap/low-clap/high-clap motion, and add a beat of silence at the end. Invite the children to clap with you.

SAY "Let me out!"

Lead the children in saying the words and clapping the rhythmic pattern, repeating the ostinato several times. Invite the children to explore using their voices in different ways when saying the words.

SAY This is an ostinato that is made from a rhythm. It's called a rhythmic ostinato. When an ostinato has a melody, we can sing it.

Have the class echo-sing the melodic ostinato on the slide, pointing to the cow pattern.

ASK **What is the direction of the melody for the ostinato?** (high, low, high)

Point to the notation on the slide and have the children echo-sing the ostinato.

SAY We can sing this ostinato with "The Farmer's Dairy Key."

Have the children sing the ostinato with the Song Vocal Track.



The Farmer's Dairy Key

Folk Song from the United States
Arranged by Audrey Cardany

Voice

1. I lost the farm - er's dai - ry key, } I'm in this la - dy's gar - den.
2. A brass key and a sil - ver lock, }

Vibra Slap

Alto Xylophone

V

Do, do, let me out I'm in this la - dy's gar - den.

VS

AX

3. A corn stalk fiddle and a shoe string bow,...

Orff Arrangement

The Farmer's Dairy Key

Interactive Learning and Presentation Options:

- Orff Arrangement Notation (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Performing on Instruments: Melodic and Rhythmic Patterns

The children will play rhythmic and melodic patterns on classroom instruments.

Play Song Vocal Track: The Farmer's Dairy Key and invite the children to sing the song.

ASK **How would you feel if you were locked into a place you didn't want to be?** (Accept a variety of answers, which may include: angry, scared, frustrated.)

What phrase in the song tells you that the singer is not happy about being in the garden? (*Do, do, let me out.*)

Teach a movement sequence for each verse of the song. Play the Song Vocal track and have the children sing and copy you as you model the following movements.

Verse 1

Phrase 1: Hands on hips.

Phrase 2: Both hands out, palms facing ceiling with elbows bent.

Phrase 3: Pound fists in the air on *do, do* and clap own hands on *let me out.*

Phrase 4: Both hands out, palms facing ceiling with elbows bent.

Verse 2

Phrase 1: One hand out on the downbeat of measures 1 and 2.

Phrase 2: Both hands out, palms facing ceiling with elbows bent.

Phrase 3: Pound fists in the air on *do, do* and clap own hands on *let me out.*

Phrase 4: Both hands out, palms facing ceiling with elbows bent.

Verse 3

Phrase 1: Mime playing a violin/fiddle.

Phrase 2: Both hands out, palms facing ceiling with elbows bent.

Phrase 3: Pound fists in the air on *do, do* and clap own hands on *let me out.*

Phrase 4: Both hands out, palms facing ceiling with elbows bent.

Note: Like the lyrics, Phrase 1 has different motions for each verse. Phrases 2, 3, and 4 are the same for each verse.



Have the children find a partner. Facing their partner, change the pounding of the fists in the air to pounding their partner's fists. During the interlude between verses, have the children find another partner.

Set up the barred instruments in C pentatonic (remove the F and B bars).

SAY Let's add a part to this song.

Have the children

- Say *Let me out* to the rhythmic pattern of the alto xylophone (three quarter notes and a quarter rest), (See Orff Arrangement Notation (Printable): The Farmer's Dairy Key. *Note:* You may wish to duplicate the alto xylophone part on the soprano and bass xylophones, allowing more children an opportunity to perform on an instrument.)
- Say the pattern (*Let me out*) and pat their legs at the same time.

Play the Song Vocal Track and have the children

- Say the pattern and use their fists when patting to reinforce the mood of the song.
- Add the vibraslap part on the quarter rest to help them keep the pattern.
- Transfer the quarter-note (*Let me out*) pattern to the xylophones, playing C and G.

Invite a small group of the children to play the pattern (*Let me out*) on xylophones and have one child play the vibraslap. Have the rest of the class perform the movements as they sing along with the recording. Repeat this step as needed.

SAY Let's add another part to our song. Imagine that you were tired of pounding on the gate to get out of the garden and so you wandered around a little. And while you were wandering in the garden, you were thinking, "Do, do, let me out. Do, do, let me out."

Have the children

- Clap the rhythmic pattern of the third phrase of the song (*Do, do, let me out*).
- Say and clap the rhythmic pattern two times (*Do, do, let me out; Do, do, let me out*).
- Transfer this rhythmic pattern to tone blocks. (*Note:* If using the Song Vocal Track, the phrase *Do, do, let me out* should be repeated twice to fit the interludes of the recording.)
- Improvise in C pentatonic on the xylophones, using the same rhythmic pattern.
- Perform this rhythmic pattern on tone blocks and xylophones during the interludes.

Instructional Activity (Projectable)

Bob-a-Needle

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Instructional Activity (Projectable) • Song Notation (Interactive Performance) • Song Notation (Interactive Practice) • Song Keyboard Accomp. (Interactive) • Song Keyboard Accomp. (Printable) • Song Notation (Animated) • Song Notation (Printable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Texture: Layers of Sound

The children will play a layered ostinato piece.

Explain to the children that studying the songs, dances, and games from our parents, grandparents, or others, shows us what was important for them. Invite them to listen to the song “Bob-a-Needle.”

ASK Who is singing? (children)

What instruments do you hear? (harmonica, guitar, spoons, body percussion, drums, cymbal, tambourine, and voices)

Play the song again. Have the children

- Tap the steady beat while listening to the song.
- Describe what happens to the speed of the beat, or tempo, with the first three vocal versions. (It gets faster with each version.)

Explain to the children that the music can also sound thin or thick, depending on how many layers it has.

Display the Instructional Activity (Projectable), Slide 1. Invite a volunteer to read aloud the text. Have the children

- Identify the instrument in the illustrations. (hand drum and conga)
- Say and clap the hand drum part. (You may wish to begin by saying the rhythms using syllables of your choice.)
- Perform the hand drum part with the Song Vocal Track. (The song includes four vocals with their corresponding introduction played at medium, faster, fastest, and slow tempos. Select the tempo most comfortable for the children's playing.)
- Perform the conga part with a clap and two taps on the shoulders. (Point to the position of the notes: notes with stems down will be played in the middle of the conga to get a low sound; notes with stems up will be played on the outside edge of the drum to get a high sound.)
- Perform the conga part with one of the vocals of the Song Vocal Track. (Select the vocal tempo most comfortable for the children's playing—medium, faster, fastest, or slow.)

Divide the class in two groups and assign each a part. Have the children

- Perform both ostinatos together using body percussion.
- Transfer the ostinatos to the instruments.
- Perform their layered ostinatos with the Song Vocal Track.

ASK **How did it sound when one instrument played? And with two instruments?** (Suggested answers: thin with one instrument and thicker with two instruments.)

Explain to the children that each part added a new layer of sound. Encourage the children to talk about how adding layers makes the music sound thin or thick.

For an additional challenge involving layers with ostinatos, use Instructional Activity (Projectable), slide 2, using the same process of introducing each part, as above.

You may also wish to use the Song Accompaniment Track, encouraging children to sing, while playing their ostinatos.

Assessment: Review

The children will demonstrate their understanding of texture by playing a layered ostinato piece and discussing the effects of adding instruments to the texture.

Display Slide 1 of Instructional Activity (Projectable): Bob-a-Needle.

Have the children

- Sing the song "Bob-a-Needle."
- Sing the song and add the hand drum part.
- Sing the song, play the hand drum part, and add the conga part.

Lead the children in a discussion to check for understanding. After each new instrument is added, discuss with the children the effects of adding instruments to the texture. Guide them to understand that with each additional instrument added, the texture becomes thicker.

You may wish to reverse the process, removing one instrument at a time. Discuss with the children the effects of removing the instruments, helping them understand that with the removal of instruments, the texture becomes thinner.

For a challenge, display Slide 2. Have the children continue to sing the song while adding the nonpitched percussion parts one at a time.

After each new instrument layer is added, discuss again how adding instruments affects the texture.

Bob-a-Needle

African American Ring Game

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

Medium: intro (8 m.); vocal (10 m.). Faster: intro (4 m.); vocal (10 m.).
Fastest: intro (4 m.); vocal (10 m.). Slow: intro (4 m.); vocal (10 m.); coda (4 m.)

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 movement sequence.

- Experiment with different tempos as the children practice the movement sequence.
- Select a tempo at which the children can be successful at performing the movement formation.
- Have the children practice each section of the movement sequence until they master it.
- 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).

PREPARE

BACKGROUND

Folklore is one way family and cultural traditions are preserved for future generations. It is often made up of a collection of songs, dances, and games. Studying folklore shows us what was important to people in earlier times. Singing their songs and playing their games allows children of today to identify musical culture from another era. Have children play this musical game that is part of American folk culture.

TAKE ACTION

FORMATION

A straight line, hands held. At one end is the leader; at the other end is the knot. Take the role of the leader and demonstrate the movement slowly. The children forming the knot have the challenging part. Point out that it is important just to follow the flow of the line.



Bob-a-Needle Movement Directions continued

- The leader leads the line forward as it doubles back on itself. The knot and the child next to the knot raise their arms to form an arch.
- The leader leads the line beneath the arch. The child next to the knot does not go beneath his/her own arm; instead, that child brings the arm down across his/her body while turning 180 degrees. That creates the "stitch" pattern.
- The leader continues around and repeats the same movement, this time going beneath the joined hands and raised arms of the stitch and the next child in line.
- The song repeats over and over, and the movement continues until everyone is "stitched."
- Once all of the children are "stitched," continue singing the song until the final phrase. "Release" the stitches all together on the final beat of the song (quarter rest) by letting go of hands and dropping arms to sides.

REFLECT

DISCUSSION

ASK What did you find most challenging about this game?

(Allow the children to discuss challenging parts of the game and encourage them to talk about ways to improve.)

TIPS FOR THE TEACHER

This activity lends itself to encouraging good teamwork behaviors in children. Point out to the children that it is important to stay together in line and allow other children space to move beneath the arms. Patience and thoughtfulness are required for this movement activity.

Song Notation

Kapulu kane (Puili Game Song)

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)
- Movement Activity Instructions (Printable): Kapulu kane

Audio Options:

- Song Vocal Track
- Song Accompaniment Track
- Song Pronunciation Practice Track

Timbre & Form: Hawaiian Instruments; Same/Different Phrases

The children will identify the timbre of a Hawaiian percussion instrument, and will identify as same and different, move to, and perform the phrases in a Hawaiian singing game.

SAY People often make musical instruments from materials that they have available. Listen to this song.

Play Song Vocal Track: Kapulu kane.

ASK **Can you identify or describe the sound of the new musical instrument you hear in the recording?** (In addition to ukuleles, the children will hear the swishing and tapping sounds of the puili sticks.)

Explain to the children that puili [poo-EE-lee] sticks are used in songs and dances from Hawaii, Tahiti, and other Polynesian islands. They are made of bamboo with slits on one end that create a unique sound when tapped together or on the ground.

SAY “**Kapulu kane**” is a singing game from Hawaii. Let’s learn how to say the words of the song.

Play Song Pronunciation Practice Track: Kapulu kane and invite the children to echo-sing.

Play Song Vocal Track: Kapulu kane and sing the song together.

Project Slide 2 of the Song Notation (Projectable) or pass out copies of the Song Notation (Printable).

SAY Let’s look at the song notation. Let’s sing the song and identify the phrases.

Sing the song and have the children “draw” an arc or rainbow in the air for each phrase. Guide the children to move to show the phrases.

SAY Let’s label the first phrase, *Kapulu, pulu Kane*, as “a.”

ASK **Does the next phrase sound the same, or different?** (same)

Say Now we have two phrases that are each labeled "a," so our small form is "a a."

ASK **Does the third phrase, *Kapulu, pulu Kane kukanalua*, sound the same as, or different from, the "a" phrase?** (different, and it is longer)

SAY We will label this third phrase "b." Now our small form is "a a b." Let's look at the next phrase.

ASK **Do the fourth and fifth phrases sound the same as, or different from, the first and second phrases?** (same)

SAY Now our small form is "a a b a a." Let's look at the last phrase, *Kapulu, pulu Kane kukanalua*.

ASK **Does the last phrase sound the same as, or different from, the "b" phrase?** (It is different because it ends on the pitch *do*.)

SAY Let's call this last phrase "c."

ASK **What, then, is the small form of the song?** (aabaac)

How many "a" phrases appear in the song? (four)

How many "b" phrases? (one)

How many "c" phrases? (one)

Refer the children to Slide 1.

ASK **Which of the three patterns matches the small form of the song?** (pattern 1)

Guide the children to use rhythm sticks and tap the steady beat for the "a" phrases, rub the sticks to the steady beat for the "b" phrase, and tap the sticks on the floor to the steady beat for the "c" phrase.

If you do not have sticks, you can supplement them with body percussion or you could make your own puili sticks. To make puili sticks, you will need newspaper, sticks, and scissors:

- Have the children stack six sheets of newspaper flat on the floor.
- Roll the sheets very tightly and tape the bottom part securely.
- Cut six-inch slits in the outer two or three layers of one end of their tube.

Assessment: Activity

The children will demonstrate, in small groups, their understanding of small form by performing a Hawaiian singing game, using a traditional Hawaiian percussion instrument, classroom instruments, or body percussion.

Review the Hawaiian singing game "*Kapulu kane*" and the small form of "aabaac," through singing and performing the rhythm-stick activity from above.

Divide the children into three groups. Label each group "a," "b," or "c." With their sticks, or their newly created puili sticks or body percussion, have the children in each group perform when their phrase appears in the song.