



Pearson



**Creative Integration Across the Curriculum:
Creating Movement and Dance Connections
in the Music Classroom**

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Summer Music Institute
Boone, North Carolina
June 21, 2017**

WEDNESDAY June 21, 2017

Creative Integration Across the Curriculum
Creating Movement and Dance Connections in the Music Classroom

Song/ Grade	IM asset name	PROCESS NOTES
Sakura Grade 4	Song Accompaniment Track: Sakura Multimedia Reference Sound Bank: Koto Multimedia Reference Sound Bank: Shakuhachi	Lead a slow, connective movement (Mirroring)... give signal (non-verbal) to find a partner. Perform movements to the Song Accompaniment Track of this famous Japanese melody, Sakura (Cherry Blossom Song). Show slides of cherry blossoms and discuss the holiday and its meaning. Discuss the on-screen info and sound of the koto (harp/zither) and the shakuhachi (bamboo flute).
Head and Shoulders Kindergarten	Enrichment Activity (Interactive) Song Notation (Animated): Head and Shoulders Enrichment Activity (Projectable): Head and Shoulders	SEE Teacher Notes Sing and move. Sing and move again using plastic plates in each hand. Point to the projectable with the cursor.
El caracol AND Snail, Snail Kindergarten <i>*These are 2 different songs with the same theme= Snails!!</i>	Pick and choose various snail assets to use! Instructional Activity (Interactive): El caracol Enrichment Activity (Projectable): Snail, Snail Song Notation (Animated): El caracol (use for dance also) Movement Instructions (Printable): El caracol	Discussion about snails (SEE Teacher Notes) and movement exploration. Use simple snail puppets and then transfer to whole body movement improvisation to interpret the on-screen poem "Little Snail" by Hilda Conkling. Sing the song El caracol (sing along with the animated notation). Teach the simple unfolding spiral dance to El caracol. SEE Movement Instructions.

	<p>Children of the Sun by Brad Bagert</p> <p>Mercury's small Almost nothing at all Venus is bright and near Earth is a place with deep blue seas And a sky that is blue and clear Mars is red and angry. Jupiter has an eye. Saturn has rings of ice and stone. That circle round its sky. Uranus, Neptune, and Pluto Are far away and cold. So now I know my planets And I'm only (six) years old.</p>	<p>one is steady beat and the other is the rhythm of the chant at 3 tempi. Switch groups...</p> <p>Use this found poem for movement and dramatic interpretation.</p> <p>Say the poem slowly and expressively to your class.</p> <p>Break out into planet groups (Uranus, Neptune, and Pluto are one group). Students think of group movements to do as they say and expressively interpret the meaning of the words. Practice!! (CHANGE the last line of the poem as needed!)</p> <p>Place the planet groups around the room in the order from the Sun. Perform the entire poem accompanied by new age music (electronic soundscapes) or a created soundscape on classroom instruments. Aim for vocal/dramatic expression. <i>This can be a very stunning performance piece and can be nicely paired with The Planet Chant!</i></p>
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Song Notation

Sakura

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance): Japanese
- Song Notation (Interactive Performance): English
- Song Notation (Animated): Japanese
- Song Notation (Animated): English
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)
- Sound Bank Multimedia Reference: Koto

Audio Options:

- Song Vocal Track: Japanese
- Song Vocal Track: English
- Song Accompaniment Track
- Song Pronunciation Practice Track
- Listening Track: Air from the Orchestral Suite No. 3

Articulation and Mood: Interpreting Symbols and Terms Referring to *Legato*

Students will identify, interpret, and use musical terms and symbols related to *legato* articulation, and explore the connection between mood and expressive elements.

SAY The national instrument of Japan is the *koto*, a string instrument made from *kiri* wood with 13 strings and 13 movable bridges. It is played by plucking the strings using three finger picks.

Play Sound Bank Multimedia Reference: Koto for students to better understand the instrument and its sound.

ASK **What instrument do you think could be the national instrument of the United States? Why?** (Accept all responses that are reasonably supported.)

SAY “*Sakura*” is one of the first songs children in Japan learn to play on the *koto*.

ASK **What are some of the first songs children in the United States learn to play on an instrument?** (Answers will vary.)

SAY As you listen to “*Sakura*,” pay attention to the sound of the *koto*. Be ready to tell me words you would use to describe the instrument and the mood of the song.

Play the Song Vocal Track (Japanese or English) and then discuss with students the sound of the *koto*, encouraging them to use descriptive words for the sound, such as smooth and connected.

ASK **How would you describe the mood of “*Sakura*”? What about the music makes you think of this mood?** (Accept varied responses.)

Lead students to understand various expressive elements of the song and the performance on the recording, including the slow tempo, soft dynamics, and smoothly connected notes. Review or introduce them to using the term *legato* to describe the articulation heard in the song.

SAY In Japan, one of the loveliest sights is cherry blossoms in spring. For more than 1,000 years, the Japanese have been celebrating the cherry blossom ceremony. “*Sakura*” is a song about the beauty of cherry blossoms.

ASK **How does the mood of “*Sakura*” reflect its words about cherry blossoms?** (Answers will vary; students may suggest the softness of the cherry blossoms and how they float gently and smoothly in the air.)

Distribute copies of the Song Notation (Printable) and ask students to study the notation, looking for symbols that reflect the song’s mood.

ASK **We talked about how the notes of the song are smoothly connected, or legato. What symbols and terms in the song notation indicate this articulation?** (The *legato* marking at the beginning of the song and slurs.)

Discuss with students that sometimes a song has a tempo marking at the beginning, but that this song has a style, or articulation, marking instead because the entire song is intended to be performed *legato*. For more instruction on articulation, including *legato*, uses Song Notation (Projectable): Dry Bones and accompanying Teacher Notes. Help students identify the slurs that connect notes throughout the notation of “*Sakura*.”

Project Slide 1. Direct students’ attention to the information about slurs and the example shown. Discuss with students what the slurs in the example tell the performer what to do.

ASK **What other musical symbol looks like a slur?** (tie)
How do you know the difference between a slur and a tie? (Slurs connect different pitches; ties connect two of the same pitch.)

SAY This time as you sing “*Sakura*,” listen for where the singers breathe, or where there is a break in the sound. Place a mark wherever you hear the singers breathe, or where you hear a break in the sound.

Play the Song Vocal Track and have students mark breaths (’), or breaks in the sound. (Phrases are two measures long, except for measures 1 and 2 and 11 and 12, where each measure is sung as a phrase.)

SAY The marking at the beginning already tells us to sing “*Sakura*” with *legato* articulation. Let’s add slurs between each breath mark to connect the phrases and call attention to the song’s *legato* articulation. Some pitches already have slurs between them, so include those under your larger slur.

Then direct students to

- Echo-sing the Japanese words using the Song Pronunciation Practice Track.
- Listen to the Song Vocal Track and follow the Japanese words on Slide 2 of the Song Notation (Projectable).

Before students sing “*Sakura*” in Japanese with Song Vocal Track: Japanese, direct them to mark the phrases in the air. Demonstrate how to move one arm slowly and smoothly from one side of the body to the other to indicate *legato* phrases. Using their right arms, have students draw an arc in the air, starting on

the left side of the body and ending the phrase on the right. Each phrase may begin in the same place of the left side, or you may wish to have them begin each new phrase where the last phrase ended, reversing the arcs with each phrase. Play the Song Vocal Track and have students sing and mark the phrases in the air.

ASK We've been talking about smooth and connected articulation. What word describes articulation that is detached and separated? (*staccato*)

SAY Let's find out about the difference articulation can make in the mood of a song. This time, sing the English verse 1 *staccato* and the second verse *legato*.

Play the Song Accompaniment Track and direct students to sing with different articulation for each English verse. Discuss with them the impact this change has on the sound and mood of the song.

ASK What other expressive elements might be altered to change the mood or feeling of the song? (tempo, dynamics)
How would the mood change if we sang the song faster? Louder?

If time allows, have students explore singing "Sakura" faster and louder.

Assessment: Activity

Students will demonstrate their ability to identify, interpret, and use musical terms and symbols related to *legato* articulation.

Play 00:00–00:53 of Listening Track: Air from the Orchestral Suite No. 3 and ask students to describe the sound of the music. Make sure they understand that all of the strings, including the string bass that is playing the continuo, are performing with *legato* articulation.

Then have students work individually or in small groups to create definitions and visual representations for *legato*. Point out that a slur helps people to visually understand how to perform the music it marks. Ask students to write a definition, or explanation, of *legato*. Then have them draw a representation of *legato*, without using a slur.

SAY Another way to think about this is to pretend you have been given the task of creating new musical notation that shows *legato* articulation. Draw the symbol(s) you would use.

Have students share and discuss their written explanations and visual representations of *legato*. Invite volunteers to select another song from this program to sing and have them mark the Song Notation (Printable) for *legato* articulation with their new visual. Assess students' work based on a demonstrated understanding of how music marked as *legato*, by terms or symbols, should be interpreted and performed.

Enrichment Activity

Head and Shoulders

Interactive Learning and Presentation Options:

- Enrichment Activity (Interactive)
- Song Notation (Interactive Performance)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Integrated Curriculum: Language Arts

The children will read words from a song and identify the meaning of those words.

Sing the song "Head and Shoulders" with the Song Accompaniment Track or the Song Vocal Track and perform the movements suggested by the song. Clap hands on the numbers 1, 2, and 3.

Display the Interactive activity.

SAY Let's read these words. [NOTE: You may wish to provide important reading cues to help students decode the words, such as sounding out blended consonants or reminding them of the context of the song with "what word in our song starts with 'A?'"]

ASK **Which two words were not in our song?** (drum and triangle)

Invite individual children to drag the words to their matching places in the picture.

Sing the song, and then invite more children to drag and drop the words into place.

To extend the lesson, play a drum or triangle on the numbers as the children sing.

Song Notation (Interactive Performance)

Use the Interactive Player to review with the children how to sing the song "Head and Shoulders."

- Play the song at a slow enough tempo that the children can successfully perform the song without hesitation.
- The tracking feature will support the children in following the notation as the music plays.
- Pause and play the song at any time to review notation.

Click on any measure to start the music at that point.

Enrichment Activity (Projectable)

All About Me/Head and Shoulders

Interactive Learning and Presentation Options:

- Enrichment Activity (Projectable): Head and Shoulders
- Song Notation (Projectable): Head and Shoulders
- Song Notation (Animated): Head and Shoulders
- Song Notation (Interactive Practice): Head and Shoulders
- Song Notation (Interactive Performance): Head and Shoulders

Audio Options:

- Song Vocal Track: Head and Shoulders
- Song Accompaniment Track: Head and Shoulders

Integrated Curriculum: Health & Physical Education, Science, Related Arts

As the children sing the song “Head and Shoulders,” they will first identify, move to, and tap parts of their own bodies as they see those locations on a “cut-out” cookie person. Then they will create a self-portrait and tap those illustrated body locations as they sing the song.

Display Slide 1 of Enrichment Activity (Projectable).

ASK **What do you see?** (a cookie person)

Where are the head and shoulders? (Point with the cursor or laser pointer as you begin to chant the words of the song in rhythm at a very slow tempo. Also point to the numbers “1, 2, 3.”)

Where are the chest and tummy? (same as above)

Where are the knees and ankles? (same as above)

Play Song Vocal Track: Head and Shoulders and have the children sing and move their own bodies with the recording. (Lead the children’s singing and movement by pointing to the cookie person’s body locations and “1, 2, 3” as they occur in the song text.)

Display Slide 2.

SAY Now it’s your turn to draw a picture of yourself. (Using the cursor or laser pointer, show the areas of the body and their word labels. Be sure to point to and say all text on the slide.)

Print and pass out copies of Slide 2 or paper and pencils.

- Invite the children to draw a picture of themselves.
- Encourage them to know or label with actual words where the “head and shoulders,” “chest and tummy,” “knees and ankles,” and the numbers 1, 2, and 3 are in their self-portraits.
- Sing the song “Head and Shoulders” without the recording at a slow tempo.

- Invite the children to sing and tap body locations on their own illustrated self-portraits.
- Perform the song again with the recording (*a tempo*). Encourage the children to sing and tap their self-portraits, using a steady tempo.

Display the self-portraits at performances of the song “Head and Shoulders.”

Allow the student artists to show and explain (as a “docent”) their self-portraits.

The children could also sing the song and tap their self-portraits as they share their work with family and friends at home.

Tips for Teachers: Differentiated Instruction

If the children are not able to illustrate or tap either their own bodies or self-portraits, assign them a “class buddy” who will help them move their arms or pencils. Their self-portrait and tapping could be done with the help of their buddy.

Song Notation (Interactive Practice)

Use the Interactive Player to adjust the tempo when the children are learning to sing the song. Play the song at a slow enough tempo that they can sing through the song without hesitation.

Turn off the sound of the melody line with the Digital Mixer by moving the slider all the way to the left. Play only the Accompaniment while the children sing their new verses to the song.

Song Notation (Interactive Performance)

Use the Interactive Player to review with the children how to sing the song “Head and Shoulders.”

- Play the song at a slow enough tempo that the children can successfully sing the song without hesitation.
- The tracking feature supports the children in following the notation as the music plays.
- Click on any measure to start the music at that point.

Song Notation (Animated)

The Song Notation (Animated) presents the song notation and lyrics for “Head and Shoulders” linked to the Song Vocal Track. When you click the Play button, the notation advances automatically through the song notation as the recording plays. The Player’s control panel has buttons and sliders for Play/Stop, Pause, Volume, Full Screen, and Timeline. Advantages of this tool are that the children can follow the music as they sing along with the recording.

Enrichment Activity

Snail, Snail

Interactive Learning and Presentation Options:

- Enrichment Activity (Projectable)
- Song Notation (Projectable)
- Song Notation (Animated)
- Song Notation (Interactive Practice)
- Song Notation (Interactive Performance)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Integrated Curriculum: Science, Related Arts (Theatre)

The children will learn new facts about the behavior and habitat of this small mollusk. The "Snail Facts" can become spoken narration with creative dramatization for performances of the song "Snail, Snail."

Display Slide 1 "Snail Facts" of the Enrichment Activity (Projectable).

ASK What do you see? (a snail)

Point to the image and lead a brief discussion, describing some of the physical characteristics of the snail: head, soft body, tail.

ASK Where do they live? (Invite the children to answer and then point to and read the first bulleted fact: *Snails live in a shell.*)

Share with the children how snails seek protection and shelter in their shell.

ASK Do snails move fast, or do they move slowly? (Invite the children to answer, then point to and read aloud the second bulleted fact: *They move slowly.*)

Pantomime a slow "snail walk," moving one finger slowly up the surface of the opposite arm, wrist to shoulder. Invite the children to join you in their own "snail walk."

Read the next fact on the slide together with the children: *They do not hear or see well.* Share with the children that because snails cannot hear or see very well, they must rely on their sense of smell.

ASK What do snails eat? (Invite the children to answer and then point to and read the last bulleted fact aloud: *They love to eat plants.*)

Share with the children that snails eat the leaves of a variety of plants and that they also like green vegetables, such as lettuce.

Have the children *look* at the slide photo as you read aloud some of the following additional "Snail Facts." (Be sure to stop after each fact. Encourage the children to say each fact back to you, to discuss, and/or describe, and to ask questions.)

ASK Did you know...?

SAY Snails can live an average of 15 years or more.

Snails are *mollusks*.

Snails make slime to help them glide easily over all surfaces. The slime leaves a trail.

Snails do not like bright sunlight and hide in their shells. They love cloudy days and often come out after it rains.

Snails can lift and carry up to 10 times their own weight!

Display Slide 2.

ASK **What do you know about snails?"** (Invite the children to answer. If using a white board, write short phrase answers on the lines provided or list ideas on a class chart.)

Display Slide 3 and read the text aloud.

Play the Song Vocal Track: Snail, Snail and have the children sing along with the recording.

If the children do not yet know the song, use Song Teacher Notes: Snail, Snail, along with Song Notation (Projectable) and one of the interactive or audio options to teach the song.

Help the children create slow snail-like movements to accompany the song.

Create a "Snail Play" for performance with the song "Snail, Snail." (You may want to create simple snail antennae headpieces using thick pipe cleaners.) Select narrators to say "Snail Facts," have some of the children pantomime each fact, then have all sing and move to "Snail, Snail."

Song Notation (Interactive Practice)

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Turn off the sound of the melody line with the Digital Mixer by moving the slider all the way to the left. Play only the Accompaniment while the children sing their new verses to the song.

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- Play the song at a slow enough tempo that the children can successfully sing the song without hesitation.
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Song Notation (Animated)

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TEACHER NOTES

Player's control panel has buttons and sliders for Play/Stop, Pause, Volume, Full Screen, and Timeline. Advantages of this tool are that the children can follow the music as they sing along with the recording.

Enrichment Activity

Little Snail

Integrated Curriculum: Language Arts/Theater/Visual Arts

The children will create a dramatic movement play and crayon drawing in response to a poem and storyboard about the adventures of a little snail.

Invite the children to listen to a little snail's adventure in the garden. Chant the poem "Little Snail" by Hilda Conkling, slowly and in a highly expressive manner.

Little Snail

by Hilda Conkling

I saw a little snail
 Come down the garden walk.
 He wagged his head this way . . . that way . . .
 Like a clown in a circus.
 He looked from side to side
 As though he were from a different country.
 I have always said he carries his house on his back . . .
 Today in the rain
 I saw that it was his umbrella!

You might want to mime the actions described in the poem as follows. Be sure to trace the little snail's adventure slowly . . . at a snail's pace!

I saw a little snail—Bring thumb and index finger in front of your eyes to mime a small thing.

Come down the garden walk.—Slide index finger followed by the thumb from the shoulder down the arm.

He wagged his head this way . . . that way . . .—Wag your head slowly in two different directions.

Like a clown in a circus.—Bring your extended hands next to your head and wag them.

He looked from side to side—Move your head slowly from side to side.

As though he were from a different country.—Move your head slowly from side to side.

I have always said he carries his house on his back . . .—Mime carrying something heavy on your back.

Today in the rain—Wiggle fingers while moving hands downward in front of you.

I saw that it was his umbrella!—Stretch right index finger up and place your left, open palm on top.

Display Enrichment Activity (Projectable) with the poem "Little Snail."

ASK **What do you see?** (words, four small snails, two big snails, leaves)

Encourage the children to imagine how a snail moves with its shell on its back.

ASK **Would you move quickly or slowly?** (slowly)

SAY Let's stand up and find our own spaces. (Invite the children to stand and face you.)

ASK **Can you move like the little snail in our story? How does he move?** (Model some ideas: wag your head like a clown, move your head from side to side, pull your head back "inside the shell" a bit when it begins to rain. You might want to use a triangle or a glockenspiel to create the rain sound.)

Invite the children to

- Perform an improvised dramatic play as you chant the poem. (Chant or read aloud the poem again *slowly* and pause to allow time for children's individual creative dramatic responses.)
- Create a simple crayon illustration of their snail adventure. (To help encourage children's originality in their illustrations, be sure to hide the projectable image to ensure they will not simply copy the adventure map. Use small pieces of drawing paper so that snail illustrations could be displayed in collage formation.)
- Listen to Song Vocal Track for "El Caracol" as they draw. (If needed, play it several times.)
- Create a "gallery" of their snail illustrations, placing the drawings next to each other. (Encourage children to share aloud the story action in their drawing.)

You may want to incorporate the dramatic movement play in response to the poem "Little Snail" in performances of the song "El caracol." In addition, the children's "snail" art works could be displayed. You may want to create a slide show with their works.

Other examples of children's literature that can help to reinforce the concept of upward and downward movement about snail adventures include John Himmelman's *The Ups and Downs of Simpson Snail* (Puffin, 1997) and Leo Lionni's *The Biggest House in the World* (Knopf, 1987).

El caracol (The Snail's Dance)

Children's Song from Spain

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.); verse 1 (8 m.); instrumental (8 m.); verse 2 (8 m.); instrumental (8 m.); 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 movement.

- Experiment with different tempos as the children practice the dance steps.
- Select a tempo at which the children can be successful at 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)*.

PREPARE

BACKGROUND

Display a photograph or drawing of a snail, and ask the children to describe the shape of the shell. Demonstrate a spiral shape by drawing an imaginary circle in front of you, and then winding it inward in smaller and smaller circles. Invite the children to do the same, and then reverse the process by "unwinding" the spiral outward.

TAKE ACTION

FORMATION

Form a circle with hands joined.

- **Verse 1 and Instrumental Interlude:** Begin walking clockwise with the children in the circle. Then drop hands with the child on your left. Gradually move inward to wind the line of children into a snail-like ball.



El caracol (The Snail's Dance) Movement Directions continued

- **Verse 2, Instrumental Interlude, and Coda:** When the "shell" is formed, ask the child on the outside end of the circle to unwind it until each child is back in his or her original spot.

Once children have mastered the winding and unwinding process, invite a child to be the initial leader. Depending on the size of the class, the length of time to complete the spiral may require alterations to the routine.

REVIEW

Invite the children to perform the dance all the way through with the recording. Observe their ability to perform the movement pattern, holding hands, and changing direction competently and smoothly.

REFLECT

DISCUSSION

ASK Where else can we find spiral shapes? (Allow for an open discussion on ways to improve the performance or for sharing about their enjoyment of the dance.)

TIPS FOR THE TEACHER

This movement can also be performed individually: Invite the children to tap the beat in a spiral shape in front of them on the floor or on a desk. Begin by winding the spiral inward on the verse. Reverse the process and unwind during the instrumental interludes.

Singing game alternative: While singing, children pass a snail shell around the circle while one child in the center is blindfolded. When the song is completed, all children hold their hands behind their backs. The child in the center tries to guess who is holding the snail shell.



Song Notation

We're Making Popcorn

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)
- Sound Bank Multimedia Reference: Synthesizer, Vibraphone, Electric Guitar, and Bass Guitar

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Timbre & Tone Color: Electronic Instruments

Expression: Performing with Dynamics

Students will categorize and explain a variety of musical sounds, including those of electronic instruments.

Project and play the Song Notation (Animated) and direct students to follow along with the words and rhythm as "We're Making Popcorn" plays.

ASK What type of musical piece is this? (speech piece, or chant)

Discuss with students, as needed, that there is rhythm but no melody for a speech piece.

ASK What instruments did you hear playing the accompaniment? (Answers will vary; students will probably identify the drum and cymbal and may recognize the electronic sound of the accompaniment's rhythm and the "popping corn.")

You may wish to play the Song Accompaniment Track so students can focus on the electronic sounds.

ASK What are some instruments that need electricity to produce their sound? (Answers will vary, but may include an organ, an electric or electronic keyboard, an electric guitar, and a synthesizer.)

Point out to students that some instruments, such as an electric guitar, are capable of producing sound without electrical power, but that they need electricity for amplification and sound effects. Explain that, in the case of the electric guitar, the instrument also has electronic components that allow a musician to change the guitar's timbre by adding reverb or "distorting" the sound. In the case of a vibraphone, electricity powers the valves at the end of each tube to produce the unique tremolo sound of the instrument, but no electronics are involved with how it produces its sound. Since the 1970s, electric bass guitars have used electronics to adjust sound frequency and amplification.

Project Slide 1 of the Song Notation (Projectable). Play the Sound Bank Multimedia References for synthesizer, vibraphone, electric guitar, and bass guitar.

SAY Electric instruments and electronic instruments share some of the same characteristics of timbre, or tone color. They also work in similar ways. A simple electric device may contain a simple or basic electronic component. However, an electronic device or instrument can add sound information to an electric current for a much more complicated result.

Discuss with students the electronic devices, including computers, that they use for every-day life tasks, school, and other activities.

ASK **Can a computer, or other electronic device, be an instrument?** (Yes, because computers and electronic devices have become electronic instruments through cell phone ring tones, apps on tablets, and MIDI use.)

If available, play some examples for students to listen to the music from currently popular electronic games. You or your students also may have access to tablets or cellphones that can function as electronic instruments such as drums, xylophones, or other digital instruments.

Write the words “Musical Instrument Digital Interface” on the board and circle the first letter of each word. Tell students that MIDI is a technical standard that is used to connect electronic instruments, computers, and other related devices in order to produce music and musical sounds. If you have access to MIDI software and equipment, you may wish to demonstrate it.

SAY *Sampling* in electronic music occurs when recordings of musical and non-musical sources are used for musical purposes. Samples may include the sounds of instruments, animals, machines, people’s voices, and environmental sounds.

ASK **What are some sounds you could sample for music?** (Answers will vary, but should demonstrate students’ understanding that music sampling encompasses a wide range of sounds.)

Project the notation slides of the Song Notation (Projectable). Lead students in patting the rhythm of each of the verses of “We’re Making Popcorn.” Then have them add the lyrics and speak the rhythm. Play the Song Vocal Track for students to speak the rhythm with the accompaniment.

ASK **How do you usually make popcorn?** (Most students will probably say they make popcorn in the microwave.)

How is popcorn made in the song? (The old-fashioned way of putting popcorn and oil in a pan and heating it on the stove until the kernels pop.)

Guide students in observing the dynamics of the speech piece as they perform with the Song Vocal Track. Review the concept of relative dynamics, and that the speech piece should be musical, not shouted. For instance, the part that is *fortissimo* should be louder than the *forte* part without shouting.

SAY As you listen to just the accompaniment for “We’re Making Popcorn,” think about how the sounds are produced. Be ready to tell me something about the instruments that are playing.

Play the Song Accompaniment Track. Now that students are more familiar with electronic instruments and sampling, they should be able to recognize and understand that they are hearing traditional instrumental sounds of a drum and a hanging cymbal, but that the sound of popping corn is produced with a synthesizer and there are other electronically produced sound effects.

ASK Do any of the sounds repeat? (yes)

SAY A *loop* is a recorded sound pattern that keeps repeating until the user decides to stop it. Loops can be “stacked,” or layered, to create more texture, such as the sound of lots of “popping popcorn kernels.”

Invite students to explore various sources of electronic sounds available in the classroom. These sources may, or may not, be intended primarily to produce musical sounds. Distribute pencils and paper, or have students use tablets to record their observations. As they explore, direct them to list and describe the sounds. Their descriptions should include musical elements such as pitch (ability to make high and low sounds), dynamics (ability to make loud and soft sounds), rhythms (short or sustained sounds, or combinations of short and sustained), and timbre (the basic character of the sound and whether it can be changed). When students have completed their lists, have them categorize, or group, the sounds and explain why they grouped the sounds the way that they did.

Assessment: Activity

Students will demonstrate their ability to categorize and explain a variety of musical sounds, including those of electronic instruments.

Guide students to generate a list of electronic sounds that could be used in a piece of music. Write the list on the board. Distribute paper and pencils to students. Have them group the list of sounds into categories that the class determines, such as sampling; looping; synthesizers; and electronic amplification and distortion, as may be found with electric guitars.

Have students turn their papers over and write a paragraph describing how different kinds of sounds are used in the accompaniment of “We’re Making Popcorn.” You may wish to play the Song Accompaniment Track again. Assess students’ work based on an understanding of the capabilities of electronic instruments and sounds, such as looping to create rhythmic ostinatos, synthesized sounds for sound effects, sampling of the sound of popcorn kernels popping, and acoustic drum and cymbal in combination with electronic sounds.

Extension Activity

Use a software program such as GarageBand or Audacity to have students create rhythmic ostinatos. They can begin with acoustic instruments that are recorded (sampled or digitalized), allowing the sounds to be reused and electronically altered in a variety of ways. Alternatively, they can use electronic sounds or pre-made loops that are recorded or imported into the program.

Some students may be familiar with the technology used in sampling and looping. Allow them to guide the class in using electronic sounds to create patterns and loops.

Song Notation

The Planets Chant

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

Tempo: Identifying and Using Terms and Symbols Referring to Tempo

Students will use previously learned and new music symbols and terminology referring to tempo to identify musical sounds presented aurally.

Have students listen to Song Vocal Track: The Planets Chant and pat the beat on their thighs. Vary the movement with each repetition. (The chant is heard four times, with a tempo change on each repetition.)

ASK **What happens each time the music repeats?** (It gets faster.)

Do you know any musical terms or symbols that mean fast or slow? (Possible answers might include: *largo*, *adagio*, *andante*, *moderato*, *allegro*, and *presto*. In addition to previously learned terms, introduce terms from this list that may be new to students.)

On the Song Vocal Track, play the first segment (0:00-0:23) and the third segment (0:49-1:00) and have students identify which is slower and which is faster. (The first segment is slower; the third segment is faster.)

ASK **What musical term or symbol can we use to identify a slow tempo?** (*Largo* or *adagio*, but accept any answers meaning a slow tempo.)

What musical term or symbol can we use to identify a fast tempo? (*Allegro*, but accept any answers meaning a fast tempo.)

Assessment: Activity

Students will demonstrate their ability to use previously learned and new music symbols and terminology referring to tempo to identify musical sounds presented aurally.

Project Slide 1.

On the Song Vocal Track, play the second segment (0:30-0:43) and the fourth segment (1:05-1:15) and have students identify which is slower and which is faster, using the terms shown on the slide. (The second segment is slower; the fourth segment is faster.)

ASK How would you describe the tempo of the first example?
(moderate or medium)

What is the musical term or symbol for this tempo? (*moderato*)

How would you describe the tempo of the second example?
(very fast)

What is the musical term or symbol for this tempo? (*presto*)

Play each example again to confirm and assess students' responses.

Tempo: Interpreting and Performing Terms and Symbols Referring to Tempo

Students will utilize, identify, and interpret previously learned and new music symbols and terminology referring to tempo as they perform "The Planets Chant" using four different tempos.

Project Slide 2.

Discover that the planets' names are in order of their distance from our sun – closest to furthest!

Establish a slow, steady beat on a wood block or hand drum.

In a slow tempo, lead students to

- Use a simple steady-beat body percussion pattern: pat-clap (or pat, then tap forefingers on both hands – like rhythm sticks – for a quieter sound).
- Echo "The Planets Chant," two measures at a time, then four measures at a time, then the entire chant. Repeat several times at a slow tempo.

Return to Slide 1.

Guide student attention to the line graph of slower to faster tempos at the bottom of the slide. Remind students that tempo is the speed of the beat in music.

SAY We are going to perform "The Planets Chant" in four different tempos. Let's look at our graph. What do you see? (slower to faster, English and Italian words)

Have students

- Read aloud the terms, one at a time, from left to right, in English: slow, medium, fast, very fast. (After each English word, establish the drum or wood block steady beat at that tempo, as students pat-clap in that tempo for four measures or longer and chant the words.)
- Read aloud from left to right in Italian: *adagio*, *moderato*, *allegro*, *presto*. (Explain that these are Italian musical terms for slow, medium, fast, very fast. After each Italian word, establish the drum or wood block steady beat at that tempo, as students pat-clap in that tempo for four measures or longer and chant the words.)
- Play a terminology game: You say the tempo term in English and students will respond with the Italian term for that tempo. (Do this several times.)

Project Song Notation (Animated): The Planets Chant.

Invite students to stand and face a partner. Teach them the body percussion pattern "pat, clap partner's hands, repeat."

SAY Let's perform "The Planets Chant" with the recording. Look out for the four tempos.

Have students perform "The Planets Chant" with a partner as they use body percussion.

Ask students to name their preferred tempo using the Italian term and explain why they liked that tempo.

Assessment: Activity

Students will demonstrate their understanding of four different tempos (*adagio*, *moderato*, *allegro*, *presto*), as they interpret and perform "The Planets Chant."

Project Slide 1.

Discuss all on-screen prompts.

Invite students to stand and face their partner. In any order, point with the cursor to a tempo term in Italian. Invite students to experiment with their partner to establish that tempo and then perform "The Planets Chant." Do the same for all four tempos and observe if students are able to establish a steady beat appropriate to that tempo, as well as chant the words in rhythm at that tempo.

Assessment: Formal

Students will demonstrate their understanding of four different tempos: *adagio*, *moderato*, *allegro*, *presto*.

Turn off the projection of Slide 1 of "The Planets Chant." On a separate screen write the musical terms *adagio*, *moderato*, *allegro*, *presto*, *tempo*, and *tempos*.

Ask students to "fill in the blank" for each of the following questions. This can be a written or an oral assessment.

1. The speed of the beat in music is _____. (*tempo*)
2. Today we performed our chant in four different _____. (*tempos*)
3. The fastest tempo was _____. (*presto*)
4. The slowest tempo was _____. (*adagio*)
5. A medium tempo was _____. (*moderato*)
6. A fast tempo was _____. (*allegro*)
7. Which of these terms or symbols about tempo is new for you this year? (Answers will vary.)