



Pearson



The ABC's of Music Teaching: Activity, Belief, and Creativity

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Shake, Rattle and Roll (gr. 6, p. 192)

- Create movement for “shake rattle and roll.”

Do Re Mi Tapping Song (gr. K, p. 12)

- Warm-up with call and response.
- Lead into “do re mi” singing and tapping knees, tummy, and chest.
- Sing song with movement.
- Add different patterns using do, re, and mi (movements and singing) to Song Accompaniment Track on solfege phrases.
- Transfer to instruments (T. sings, students play; T. signs, students play).

I Got Rhythm (gr. 6, p. 109)

- Identify examples of symmetry in room.
- Working in pairs, have one person sing (or play) pattern and partner sing (or play) symmetrical pattern.

Kuma San (Little Bear) (gr. K, p. 62)

- Display Instructional Activity Music Reading (Projectable).
- Move to show melodic direction.
- Using English version (“Little Bear”), add movement. In circle, use non-locomotor movement while singing, then walk 8 beats during interludes.
- Sing with accompaniment track and create different movements for ending phrases.

Willowbee (gr. 1, p. 100)

- Create movement with partner to show ABA form.
- Join with another pair to share creations.
- Create new movement to show ABA form using parts of movement created by both pairs.

Hickory, Dickory, Dock (gr.1, p. 40)

- Analyze melodic structure.
- Using visuals, create different melody using sol, mi, and la only.

Great Big House (gr. 2, p. 42)

- Sing song; transfer to soprano recorder.
- Add Orff accompaniment.
- Create B section using types of pie.

Kokoleoko (gr. 4, p. 49)

- Explore patterns using Song Projectable.
- Learn hand game. As extension have students create different hand game.
- Add Orff accompaniment and improvised drumming.

Instructional Activity (Projectable)

Do, Re, Mi Tapping Song (Melody)

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Melody: Melodic Direction

The children will learn how melodies can go upward, downward, and stay on the same pitch.

Review with the children how to sing “Do, Re, Mi Tapping Song” with any of the song components available. (See the Interactive Learning and Presentations Options listed above.)

Display Slide 1 of the Instructional Activity (Projectable): Do, Re, Mi Tapping Song (Melody). Read the text above the illustrations:

Melodies can have pitches that go from low to high.

Invite the children to sing the pitches represented by the images (*do, re, mi*). Encourage them to also mimic the hand positions as they sing.

SAY The pitches in this melody are going upward.

ASK **What other direction can a melody go?** (Accept answers such as, downward, stay the same, upward and downward, others.)

Display Slide 2 and read the text above the illustrations:

Melodies can have pitches that go from high to low.

Again, invite the children to sing the pitches represented by the images (*mi, re, do*). Encourage them to mimic the hand positions as they sing.

SAY The pitches in this melody are going downward.

ASK **What direction do you think the next pictures will show?** (Accept answers such as, stay the same, upward and downward, others.)

Display Slide 3 and read the text above the illustrations:

Melodies can have pitches that stay the same.

Have the children sing the pitches represented by the images (*do, do, do*). Invite volunteers to sing “stay-the-same” melodies on *re* and then on *mi*.

SAY Now that you know about upward, downward, and “stay-the-same” melodies, think about how melodies could move in any direction.

Sing (on a *neutral syllable*) or play on a pitched instrument a variety of 3-pitch melodic patterns for the children. (Keep the same *do* to avoid confusing the children’s sense of pitch). For example, sing or play:

- upward, then downward (e.g., *do-mi-do*);
- downward, then upward (e.g., *mi-do-re*);
- upward, then stay the same (e.g., *do-mi-mi*);
- downward, then stay the same (e.g., *mi-re-re*).

For each melodic pattern, ask the children to describe the melodic direction(s). Then, for each pattern, have them sing the pitch syllables and show the melodic direction(s) with the hand gestures shown in the illustrations (knees = *do*, tummy = *re*, chest = *mi*).

Assessment: Activity

The children will demonstrate their understanding of pitches that move upward, downward and stay the same.

Sing the last line of the song "Do Re Mi Tapping Song" for the children and have them echo you. (*Tap a do, re, mi and a mi, re, do.*)

Sing it again and have the children show the melodic direction with the hand gestures learned earlier in this lesson. (knees = *do*, tummy = *re*, chest = *mi*)

ASK Did our pitches go upward, downward, or stay the same? (upward then downward)

Play the Song Vocal or Accompaniment Track and sing the call sections, and invite the children to sing the response. Encourage them to use the previously learned hand gestures to show melodic direction as they sing.

ASK Did we sing pitches that stayed the same? (yes)

What were they? (Accept multiple responses to include: *do, do, do; re, re, re; and mi, mi, mi.*)

Play the recording again and have the children repeat the activity. Observe that they correctly show the melodic direction with their hand gestures as they sing.

Song Notation (Interactive Practice): Do, Re, Mi Tapping Song

Use the bookmarks in the Interactive Player to navigate to specific melodic phrases in the song as needed.

- In the Digital Mixer, turn off the Accompaniment by dragging the slider all the way to the left.
- Select a slower tempo so that the children will be able to clearly hear the pitches in each phrase.
- Make sure the tracking feature is on, as this will help the children follow the notation as the music plays.
- Play each phrase and then stop.
- Have the children echo the melodic pattern using pitch syllables.

Instructional Activity (Projectable) (Reading)

I Got Rhythm

Interactive Learning and Presentation Options: <ul style="list-style-type: none"> • Instructional Activity (Projectable): Reading • Song Notation (Animated) • Song Notation (Printable) • Song Notation (Interactive Practice) • Song Notation (Interactive Performance) 	Audio Options: <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Reading & Notating Music: Reading: Melody

Students will read, analyze, and perform a four-note melodic pattern used in the song “I Got Rhythm.”

SAY The song “I Got Rhythm” is a standard jazz favorite. We are going to analyze its melody and discover the melodic pattern on which the song is built.

Display Slide 1 of Instructional Activity (Projectable): I Got Rhythm (Reading).

Invite a student to read the text on the screen.

Lead students to explore the four-note melodic pattern on the slide. Have students identify *do* (G) and the key signature (G). Then have them read the four-note pattern, using pitch syllables and hand signs.

Display Slide 2.

Guide students to the notation at the bottom of the screen.

ASK **What is “symmetry”?** (Symmetry refers to “balance.” It is the even and balanced quality of an object.)

How did the composer use symmetry in this phrase? (The melodic pattern consists of four notes moving up; the symmetry of the pattern comes from the same four notes moving down. Together, the symmetry is in the even quality and balance of both the ascending and descending four-note melodic patterns.)

SAY You can often see symmetry in the shape of an object.

ASK **What is the symmetrical shape of the phrase at the bottom of the screen?** (The symmetrical shape of the combined melodic patterns is a rising and falling arc.)

Students will discover that the symmetrical notes are in “reverse” order and exactly the same: first going up, then going “backwards.” Tell students that a symmetrical-looking shape does not mean the phrase is necessarily symmetrical—the notes have to be closely matched, as well.

Display Slide 3.

Lead students to sing each line of the music notation, using pitch syllables. Remind them that the phrases are only a melodic outline of the melody.

ASK Did the second phrase (line 2) begin the way you expected? (It starts the same as the first; accept appropriate responses.)

Did the second phrase finish the way you expected? (It ends differently; accept appropriate responses.)

Is the second phrase symmetrical? (No; the phrase has a rising and falling shape but the ending of the phrase is quite different and is not symmetrical.)

Display Slide 4.

ASK How do the rhythms change the style of the music? (The music is more “jazzy,” more interesting, not as predictable.)

Guide students to understand that composers can use a specific set of pitches to form the basis for their composition. By assigning a variety of rhythms to these pitches, the composer has the ability to change the style and mood of the piece.

Play Song Vocal Track: I Got Rhythm and have students

- Follow the notation on the screen with the syncopated rhythms.
- Sing this portion of the melody, using pitch syllables.

Then have students sing the song with the lyrics, using the Song Notation (Projectable), the Song Notation (Interactive Performance), or the Song Notation (Animated).

The Song Notation (Printable) may be also printed and distributed to students.

Assessment: Activity

Students will demonstrate their understanding of melodic sequence by reading, analyzing, and performing a four-note melodic pattern used in the song “I Got Rhythm.”

Distribute copies of the Song Notation (Printable). Have students circle all examples of the four-note melodic pattern found in “I Got Rhythm.”

Invite students to sing the song with the Song Notation (Animated). Observe that students accurately perform the melodic sequence as it occurs in the song.

Song Notation (Interactive Performance)

Use the Interactive Player to support students learning to sing the song. The tracking feature can help them follow the notation while the music plays.

- Play the song at a slow enough tempo that students can sing through the song without hesitation.
- In the Digital Mixer, turn off the Vocals. Then play only the Accompaniment while students sing the entire song.

When ready, turn off the tracking feature and have students sing with the Accompaniment independently.

Music Reading

Kuma san (Little Bear)

Interactive Learning and Presentation Options:

- Music Reading Notation (Projectable)
- Song Notation (Interactive Performance): Kuma san
- Song Notation (Interactive Performance): Little Bear
- Song Notation (Animated): Kuma san
- Song Notation (Animated): Little Bear
- Song Notation (Printable)

Audio Options:

- Song Vocal Track: Kuma san
- Song Vocal Track: Little Bear
- Song Accompaniment Track

Reading: Identifying Same and Different Melodic Patterns

The children will identify same and different melodic patterns by singing and moving in response to iconic notation.

As a way of introducing the song, play Song Vocal Track: Kuma san and invite the children to listen.

Project the Music Reading Notation (Projectable), Slide 1. Guide the children to explore and experience the musical concept of melodic patterns; specifically melodic direction.

Direct the children's attention to the iconic notation on Slide 1.

SAY These shapes show the song's melodic pattern.

ASK In which direction do the shapes move? (up, then down)

Have the children echo-sing with you the first two measures of the song (*Kuma san, Kuma san*). Tap the icons on Slide 1 as the children sing.

Play the Song Vocal Track again. Invite the children to

- Sing along with the recording.
- Identify how many times during the song they hear the pattern represented on Slide 1. (four)
- Move one hand up and down as they watch you tap the icons on the slide.

Project the Music Reading Notation (Projectable), Slide 2. Lead the children in singing the first four measures of the song (*Kuma san, Kuma san, Mawaremigi*). Tap the icons as they sing.

ASK Are these two melodic patterns the same, or different? (different)

How are they different? (Possible answers: The second pattern moves up at the end and the first pattern moves downward; the first pattern starts by moving upward, and the second pattern starts by moving downward.)

Guide the children to demonstrate the difference between the two patterns by moving their hands in the direction of the melody while they sing.

Song Notation

Willowbee

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

Moving: Exploring ABA Form Through Non-locomotor and Locomotor Movement

The children will move alone and with others (using locomotor and non-locomotor movements) to show the different sections of a folk song.

SAY “Willowbee” is a folk song about dancing.

Display Slide 1.

ASK **What do these shapes tell you about this song?** (The song has three parts, or “sections”; the song is in ABA form.)

Play Song Vocal Track: Willowbee.

Have the children listen for a part that repeats. (*This way we willowbee...*)

ASK **Which part of the song repeats?** (the A section; refrain; *This way we willowbee...*)

Which part of the song is the B section? (the verse; *Dancing down the alley...*)

Play the Song Vocal Track again and have the children

- Clap the beat on the A section. (refrain)
- Pat the beat on their laps on the B section. (verse)
- Repeat the A section. (clap)
- Sing along with the recording.

You may wish to display Slide 2, or use Song Notation (Animated): Willowbee, to have the children see the refrain (A) and verse (B) sections of the song.

Play the recording again. Guide the children as they

- Work with a partner in creating an in-place (non-locomotor) movement for the A sections (refrain) and a contrasting movement for the B section (verse).
- Practice their AB creative movements with the recording.
- Perform their AB creative movements for the class.

Guide the children in learning the patterned dance below to perform with “Willowbee.”

Have the children form two straight lines that face each other (the alley). Show them how to cross and join hands with the child facing them. Then play the Song Vocal Track and ask the children to:

- Section A: Sway back and forth in place to the steady beat.
- Section B: As the long *oh* comes to an end, the lead couple dances down the alley and remains at the end of the line.
- Repeat the movements of the A section.

Note: Instead of the cross-handed swaying movement taught for the A section above, you may wish to have the children perform a simple pat-clap pattern with their partner.

Note: Allow the children time to create with their partner the locomotor “dance” moves that they will perform for the B section.

Assessment: Activity

The children will demonstrate through non-locomotor and locomotor movements their understanding of the contrasting sections in a folk song.

Divide the children into small groups. Play Song Vocal Track: Willowbee. Have the children

- Create a non-locomotor movement to perform on the steady-beat during the A section of the song, and a contrasting movement to perform during the B section.
- Sing and move to the entire song.

Observe the children’s success in performing their contrasting steady-beat movements when appropriate to show the A and B sections of “Willowbee.”

Then have the children

- Form two straight lines, facing each other.
- Perform the patterned dance for “Willowbee.”

As the children perform the dance with the recording, observe their success in changing movements to show when each section begins. Discuss how their movements improve with each performance.

Song Notation

Hickory, Dickory, Dock

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

Melodic Patterns: *Mi, So, La*

The children will read, write, and reproduce *so-mi-la* melodic patterns as they sing, sign, and move to "Hickory, Dickory, Dock."

Project Slide 1.

ASK **What do you see on the slide?** (a large clock, mice, a pattern: *so la so mi*)

SAY Listen to "Hickory, Dickory, Dock." Join me as I make the tick-tock motion of the pendulum of a giant clock. (Model a steady tick-tock movement by clasping both hands together with arms straight down in a "V" in the center front of your body. Move your clasped hands from side to side [like a pendulum], saying, "tick-tock," and then performing the motions without words.)

Play the Song Vocal Track.

Invite the children to

- Stand and move with you to the steady beat of the clock.
- Listen to the Song Vocal Track as they move.
- Join in singing as they move to the steady beat.

ASK **Why did the mouse run up the clock?** (Because she was living there.)

Why did the mouse run down the clock? (The sound gave her a care.)

What sound did the clock make? (It struck one o'clock.)

Echo-chant the words to "Hickory, Dickory, Dock" in rhythm as the children pat a steady beat. (Repeat until they know the chant.)

Invite the children to

- Follow you as they read, sign, and sing the iconic *so-la-so-mi* melodic pattern they see on the slide (mouse pattern).
- Echo-sing a variety of other patterns using *so, mi, and la* (using hand signs).
- Raise their hands when they hear the *so-la-so-mi* mouse melodic pattern on the slide.

Play the Song Vocal Track again.

Have the children

- Listen and then sing along.
- Move, using hand signs, as they sing. (Lead them by pointing to the *so-la-so-mi* mouse pattern appropriately throughout the song.)

Provide index cards, with “*so*,” “*la*,” or “*mi*” written on each card. Suggestion: Use three different colors of markers or three different card colors. Be sure to create twice as many “*so*” cards, as that syllable appears twice in the melodic pattern.

Assign a partner to each child.

Invite the children to work with their partners to

- Arrange their cards (left to right) in the melodic pattern they have learned. (Be sure the children know that *so* moves upward to *la*, *la* moves downward to *so*, and *so* leaps down to *mi*.)
- Sing “Hickory, Dickory, Dock” to each other as they read, sing, and tap the card pattern in front of them over and over again.

Then, have the partners

- Create their own (different) card order patterns using *so*, *la*, and *mi*. (Allow time for the children to “write” their ideas with their cards and then practice singing and signing their patterns with their partner.)
- Share their new patterns (singing and signing) with the whole class.

Finally, lead the children in a simple creative movement play (to dramatize the song text).

The children should work with the same partners.

- One child is the steady-beat clock pendulum throughout. (Move as described earlier.)
- The other child is the “mouse,” and with two fingers gently runs up the “clock” (the other child) and then down at the appropriate time in the song text.
- The “clock” chants the questions in the B section, and the “mouse” chants the answers.

Play the Song Vocal Track and have the children sing, move, and dramatize.

Play the Song Vocal Track again and ask the children to switch roles and sing and move to dramatize “Hickory, Dickory, Dock.”

Assessment: Activity

The children will demonstrate their ability to read, write, and reproduce *so-mi-la* melodic patterns as they sing, move, and dramatize “Hickory, Dickory, Dock.”

Project Slide 1.

Guide the children in a review of Slide 1. Have them sing the *so-mi-la* melodic pattern on the slide with hand signs, first with you, then without you.

Great Big House

*Play-Party Song from Louisiana
Arranged by Charles Tighe*

Voice

1. Great big house in New Or - leans, For - ty sto - ries high; _____

Soprano Glockenspiel/Alto Glockenspiel

Tambourine

Bass Xylophone/Bass Metallophone

V

Ev - 'ry room that I've been in, Filled with pump - kin pie.

SG/AG

Tam

BX/BM

2. Went down to the old mill stream
To fetch a pail of water;
Put one arm around my wife,
The other 'round my daughter.

3. Fare thee well, my darling girl,
Fare thee well, my daughter;
Fare thee well, my darling girl,
With golden slippers on her.

Orff Arrangement

Great Big House

Interactive Learning and Presentation Options:

- Orff Arrangement Notation (Interactive Practice)
- Orff Arrangement Notation (Printable)

Texture: Layering Instrumental Parts to Accompany Singing

The children will play an instrumental arrangement of a song using pitched and nonpitched percussion instruments.

Bass Xylophone/Bass Metallophone (BX/BM)

Use words to teach the rhythm of the bass part. Have the children

- Say the words with the pattern below.



Using Orff Arrangement Notation (Interactive Practice), isolate the voice part with the Digital Mixer so that the children can say the rhythm pattern with the melody. Then have the children

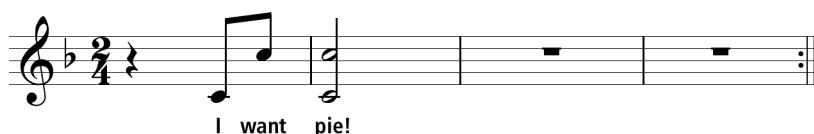
- Transfer the pattern to their knees.
- Transfer the pattern to the bass xylophone or metallophone on F and C, saying the words with the pattern. (Make sure they are moving their right and left hands together instead of separately.)

Glockenspiel (SG/AG)

Use words to teach the rhythm of the glockenspiel part. *Note:* The bass part and glockenspiel work together as one split ostinato. [See Orff Arrangement Notation (Printable) for complete orchestration.]

Have the children

- Say the words with the pattern below.



- Transfer the pattern to body percussion. If the children can snap their fingers, have them snap left-right-together; if they cannot snap, have them tap shoulders left-right-together.

Isolate the voice part with the Orff Arrangement Notation (Interactive Practice) Digital Mixer so that the children can say the rhythm pattern of the glockenspiel with the melody. Have the children

- Transfer the pattern to soprano or alto glockenspiel, playing C octaves and saying the words with the pattern. (Make sure they are moving their right and left hands together on “pie!” and alternating left-right-together on “I want pie!”.)

Divide the children into two groups to practice the two pitched percussion parts. Have one group say and play or pat the bass part. Have the other group say and play or snap the glockenspiel part.

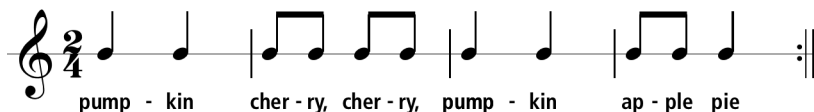
Have the children practice their parts (say and play) as you sing the melody. Or use Orff Arrangement Notation (Interactive Practice) to isolate the melody as they practice their parts. Have the groups switch parts, allowing all of the children the opportunity to practice both parts.

Tambourine (Tam)

Use words to teach the rhythm of the tambourine part. *Note:* “Pumpkin” is in unison with the bass part.

Have the children

- Say the words with the pattern below.



Then have the children

- Transfer the pattern to claps.
- Transfer the pattern to tambourine.

Set the Digital Mixer so you can hear Voice, Bass Xylophone/Metallophone, and Soprano/Alto Glockenspiels and have the children practice the Tambourine part with the other parts.

All Parts Together

Allow all children to play their parts, layering them one at a time. Point out that each time a new part is added, the *texture* of the music becomes thicker, or more dense. Adjust the Interactive Player for tempo and voicing so that the children can practice their parts until they are comfortable. Then have them perform the arrangement in groups.

B Section

For a B section, have the children create a word chain with other types of pies (lemon, PE-can, choc'late, mango, rhubarb, and so forth). Transfer the words—first to body percussion, and then to non-pitched percussion instruments.

Assessment: Activity

The children will demonstrate the ability to perform a layered instrumental arrangement to accompany their singing of the song “Great Big House.”

Starting with the Bass Xylophone/Bass Metallophone part, add in the layers of the Soprano Glockenspiel/Alto Glockenspiel and Tambourine. When all the parts have been added and are being played successfully, invite the children to join in singing. Observe the success of the children as they sing and accompany the

Song Notation

Kokoleoko

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: Describing Syncopation and Performing an Informal Singing Game with Eighth and Quarter Notes

Students will use eighth and quarter notes to explain musical sounds presented aurally, and they will perform and describe a hand-clapping game from Africa played in informal settings.

Introduce “*Kokoleoko*” by explaining that it is a folk song from Liberia, a country on the coast of West Africa. Liberia was originally settled in the 1820s by freed African American slaves. It became the Republic of Liberia in 1847. English is the official language of Liberia, but more than 30 other languages also are spoken. Tell students that the title of the song means “cock-a-doodle-doo,” and *Aby*, in the song lyrics, means “goodbye.”

SAY Everywhere in Africa, music and dance are a part of all phases of daily life—economic, political, recreational, ceremonial, and so on. Almost all African musical styles emphasize singing because songs are used as a way to communicate.

Project Slide 1. Invite students to look for and describe visual patterns in the border art. Then play Song Vocal Track: *Kokoleoko* and direct students to listen for rhythmic patterns as they quietly pat or tap the beat.

Have students echo-clap the rhythm of each phrase of the song. Clap the rhythm of verse 1, phrase 1 and have students echo you with rhythm syllables. Repeat with the second phrase. Be sure students speak the *ti-ta—ti* (syn-CO-pa) rhythm accurately. Repeat with verses 2–4.

ASK **What do you notice about the rhythm of verses 3 and 4?** (It is the same.)

Have students clap the rhythm of the entire first verse. Ask them to describe and explain the note values used (paired and single eighth notes, quarter notes, quarter rest). Repeat with verses 2 and 3 (verse 2: same values, and a half note replaces the two pairs of eighth notes at the beginning of the first three measures; verses 3 and 4: same as verse 1, but two quarter notes replace the two pairs of eighth notes at the beginning of the first three measures).

ASK Which rhythmic pattern is the same each time the melody is sung? (the syn-CO-pa, eighth-quarter-eighth pattern, in the last measure)

Why do the other rhythmic patterns change? (The rhythm patterns change because the words change.)

Teach the hand-clapping game by having students repeat your movements as if they were your partner, patting the air rather than your hands.

Verse 1

- Beat 1: clap own hands
- Beat 2: partners pat right palms, fingers up
- Beat 3: clap own hands
- Beat 4: take and hold partner's left hand, as if to shake hands
- Beat 5: pat partner's right hand above joined left hands
- Beat 6: pat back of partner's left hand
- Beat 7: pat partner's right hand below joined hands
- Beat 8: pat back of partner's left hand
- Beats 9–16: repeat movement for beats 1–8

Invite students to stand and face a partner to practice the movements for verse 1. Encourage them to discuss what they are doing, work together, and keep the beat steady. Then teach verse 2, initially with all students facing you.

Verse 2

- Beat 1: clap own hands
- Beat 2: partners pat right palms, fingers up
- Beat 3: clap own hands
- Beat 4: partners pat left palms, fingers up
- Beat 5: clap own hands
- Beat 6: extend elbows and pat both of partners palms, turning hands so that one hand is above the other and thumbs are down, with right hand fingers pointed left and left hand fingers pointed right
- Beat 7: clap own hands
- Beat 8: clap own hands behind back
- Beat 9: clap own hands
- Beat 10: partners pat right palms, fingers up
- Beat 11: clap own hands
- Beat 12: partners pat left palms, fingers up
- Beats 13–15: pat syn-CO-pa ta pattern, alternating hands—pat own chest with left and then right hands, then pat own thighs with left and then right hand
- Beat 16: clap

