



Pearson



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

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Morning is Come (gr. 3, p. 67)

- Introduce by playing melody on soprano recorder. Sing from slide 2 of Instructional Activity Projectable.
- Add movement.
- Display slide 4 from Instructional Activity Projectable and perform rhythm.
- Transfer rhythm to barred instruments in G pentatonic (e.g., xylophones = quarter notes; metallophones = dotted half notes; eighth notes = glockenspiels); use barred instruments playing rhythm as B section.

Ribbons in the Sky (gr. 6, p. 167)

- Play soprano recorder with Song Vocal Track.
- Assign students to small groups (recorder players, Part 1 singers, Part 2 singers). Experiment with using student conductors for each group.

Sourwood Mountain (gr. 4, p. 107)

- Create rhythmic ostinato(s) to accompany song; transfer to unpitched instruments.
- Experiment with layering.
- Have each person create ostinato on notecard and exchange with partner who then performs that pattern.
- Have individual students perform their rhythm patterns and others notate what is heard.

Carmina Burana (Tanz) (gr. 2)

- Display Slide 1 of Listening Activity (Projectable); listen.
- Display Slide 2; add speech and listen.
- Analyze form, then display slide 3.
- Add movement from Teacher Notes.
- As extension, add unpitched instruments to first rhythmic figure of A section.

See Saw Pulling Straw (gr. K, p. 93)

- Sing song; move hands up/down (like seesaw).
- Show antique clock and listen to tick-tock and chime.
- Select instrument to play for tick-tock (woodblock) and chime (triangle).
- Use plastic clock to show time; have students use time illustrated on clock to designate number of beats played.

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

- Lay on soprano recorder using Slide 2 of Instructional Activity Projectable.
- Add chords roots on bass xylophone.
- Create B section using improvised rhythms on unpitched percussion. Alternately create non-metrical B section illustrating song content.

Listening (Instructional Activity: Giant)

- Listen and complete guide.
- Discuss with partner.

Listening Track: With Valor and Honor (gr. 5)

- Listen and discuss content.
- Create movement.
- Add rhythm sticks to A section using Instructional Activity Projectable.

Sha Sha Sha (gr. 6, p. 187)

- Listen and analyze timbre.
- Use Song Notation (Animated) to reinforce responses.
- Practice each part and transfer to different timbres than on recording (chairs, shoes, etc.).

Play-Along (Recorder)

Ribbons in the Sky

Interactive Learning and Presentation Options:

- Play-Along (Recorder) Notation (Projectable)
- Play-Along (Recorder) Fingering Chart
- Song Notation (Interactive Performance)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Performing on Instruments: Sight Read a Recorder Countermelody

Students will sight read and perform a countermelody on soprano recorder, independently and expressively, with accurate intonation and rhythm, developing and demonstrating fundamental skills and appropriate solo performance techniques.

SAY We are going to perform a recorder countermelody to “Ribbons in the Sky.” Let’s listen to the recording and pay attention to the recorder part.

Play the Song Vocal Track.

ASK **How important is the recorder part in this arrangement?**
(Very important – it is prominent. Accept appropriate answers.)

How would you describe the performance of the recorder part?
(Expressive, lots of feeling. Accept appropriate answers.)

What is the tempo of the song? (very slow)

How does the slow tempo affect the recorder performance?
(The recorder performer needs very good breath control to play the phrases correctly.)

SAY Let’s talk about how to play the recorder, the fundamental playing skills. Pretend you are teaching someone to play the recorder who has never seen or touched the instrument.

ASK **What would you tell him or her about the playing position?**
(Accept varied responses.)

Lead students to an understanding of appropriate recorder playing position and technique, using questions as needed to guide discussion.

- Hold the recorder at about a 45-degree angle with the holes facing out and the single thumbhole closer to the body.
- Place the left thumb on the hole in the back and curve the left fingers over the first, second, and third holes.
- Place the right thumb on the back of the recorder between the fourth and fifth holes.
- When covering holes, use the cushions (pads) of the fingers.
- Keep fingers slightly curved and relatively close to the holes (when not covering holes).
- Cover each hole with a specific finger.
- Rest the mouthpiece lightly on the lower lip.
- Press the upper lip against the mouthpiece with a slight amount of pressure.

ASK **What would you tell someone about how to get the best sound?**
(Accept varied responses.)

To get the best sound,

- Cover holes completely.
- Use slow, warm air (rather than cool, fast air).
- Breathe into the recorder rather than blowing into it.
- Separate pitches by saying “doot,” “tah,” “dah,” or other syllable that allows the tip of the tongue to gently touch the back of the upper teeth at the gum-line.

Tell students that learning fundamental recorder skills also improves solo performance techniques, and is important in expressive playing.

Project the Play-Along (Recorder) Notation (Projectable).

ASK **What is the key of the song?**
(E minor; explain that this is the relative minor of G major.)

What pitches are used?
(in descending order: high D, B, A, G, F-sharp, E, D)

Note: Introduce Play-Along (Recorder) Fingering Chart: Ribbons in the Sky, when ready, and if needed. It is an interactive hotspot activity. Representative notation is displayed for the recorder part. Students can click on a note to see a popover that shows the note notation, recorder fingering, and a Play button to play the sound, allowing students to review the recorder fingerings as they learn the part.

SAY Show me the fingerings for B, A, and G.

Say the pitch names and have students demonstrate fingerings without blowing into instrument. Check to see that students are using their left hand.

ASK **What other pitch in this song can be played using just the left hand?** (high D)

Have students demonstrate fingering for high D. Remind students that high D is like A with the index finger lifted.

SAY Now show me the fingerings for pitches using the right hand.

Add lower pitches F-sharp, E, and D. Have students demonstrate fingerings without blowing into instrument for each pitch.

SAY This time, play the pitch after I say it. Watch my conducting to know when to begin and end the pitch. Remember to breathe gently into the recorder using warm, slow air.

Say a pitch name and conduct so students know when to begin and end the sound. Review as needed to solidify sound and fingering.

SAY Now that you know the pitches, let's consider the rhythm. Turn to a partner and talk about what you see in the rhythm. (For example, the longest note, shortest note, dotted notes, tied notes, and so on.)

Allow students time to discuss the rhythm with a partner, then share findings with the larger group.

SAY Beginning with the third note (the downbeat of the first full measure), say the rhythm in your head while I count the beats.

Count "1, 2, 3, 4" for the first four measures while students hear the rhythm. Repeat as needed.

SAY Clap the rhythm of the first four measures.

Have students clap the rhythm of the first four measures. Review as needed.

SAY Speak the pitch names in rhythm for the first four measures.

Have students say the pitch names in rhythm. Review as needed.

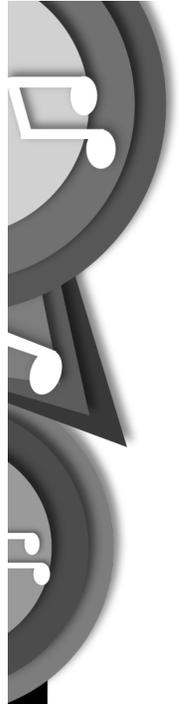
SAY Speak the pitch names in rhythm while moving your fingers to play the pitches for the first four measures.

Have students say the pitch names in rhythm while showing fingerings for the pitches. Review as needed.

SAY Let's sight read the first four measures.

Tell students that this phrase is the main melody of "Ribbons in the Sky" (theme "a"). Have them sight read the first four measures, independently. Review as needed.

ASK **Where else is this theme used?** (mm. 19–22 and mm. 36–38)



Ribbons in the Sky

Recorder Countermelody

Recorder part by Andy Beck



With tranquility ♩ = ca. 69

mp

5 (Voices) 8 *mf*

15

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Ribbons in the Sky



19
mp

23
mf

32

36
mp decresc. rit. p

Instructional Activity (Interactive)

Sourwood Mountain

Interactive Learning and Presentation Options:

- Instructional Activity (Interactive): Drag and Drop
- Song Notation (Interactive Performance)

Audio Options:

- Song Accompaniment Track
- Song Vocal Track

Rhythm: One-Beat Values

Students will create four-beat ostinatos to accompany a folk song from the Appalachian Mountains.

Call students' attention to the rhythmic values of the tiles on the Interactive Instructional Activity. These values are found in "Sourwood Mountain." Guide students to understand that each tile has a value of one beat, and that the ostinatos they create with the tiles will each have four beats.

While displaying Instructional Activity (Interactive): Sourwood Mountain, invite students to

- Drag and drop two tiles from the rhythms shown on the left onto each of the two measures for Ostinato 1.
Note: Rhythm values may be used more than once.
- Clap or say the ostinato they just created.
- Repeat the process for Ostinatos 2, 3, and 4.
- Give students the opportunity to notate their ostinatos, by writing them on staff paper or by using notation software.

Using Song Notation (Interactive Performance) or the Song Vocal Track for "Sourwood Mountain," have a group of students clap various 4-beat ostinatos while everyone else sings "Sourwood Mountain." Alternate groups so that all students have an opportunity both to sing the song and to perform an ostinato.

Encourage students to ask themselves the following questions in order to evaluate which ostinatos best complement the song.

- Does the ostinato add rhythmic interest to the song?
- Does the ostinato offer contrast to the rhythm of the song lyrics?

Assessment: Activity

Students will demonstrate their ability to create four-beat ostinatos to accompany a folk song from the Appalachian Mountains.

Have students use the Instructional Activity (Interactive): Drag and Drop to create one or more ostinatos. Then invite them to notate their ostinatos and perform them as you play one of the audio or interactive options for "Sourwood Mountain." Assess students' work based on whether they notate their ostinatos correctly. Observe whether their ostinatos add rhythmic interest to the song and offer contrast to the rhythm of the song lyrics.

Carmina Burana: "Tanz"

by Carl Orff

Carl Orff was a composer from Germany. He was born in 1895. Orff is famous for his music for children. His composition *Carmina Burana* is also famous. "Tanz" is a section from that piece.

Listen for parts that repeat.

Carmina Burana: "Tanz"

by Carl Orff

After an **introduction**, the A section begins.

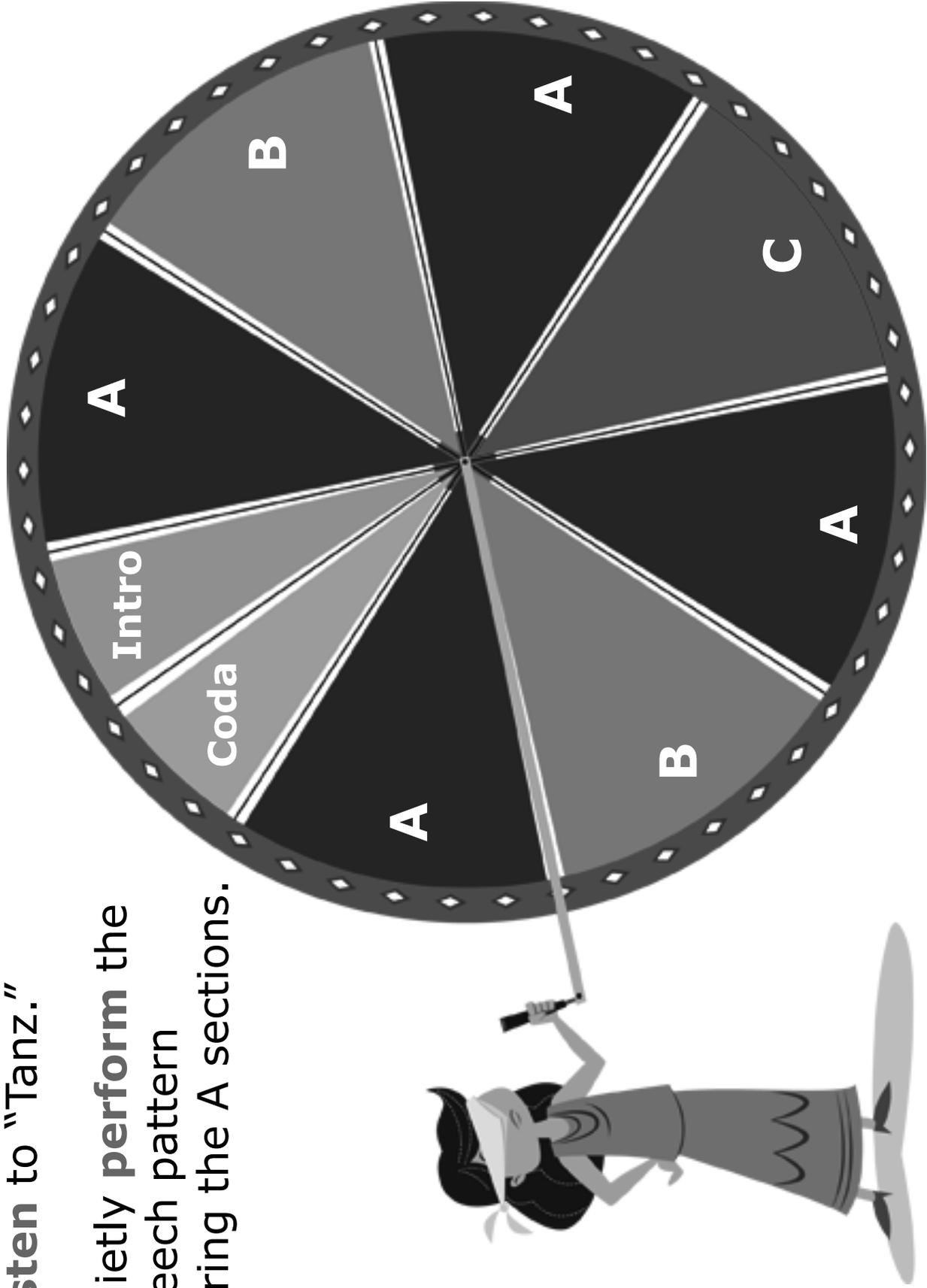
Practice saying this speech pattern in rhythm. **Perform** it whenever you hear the A section.

Turn-ing, turn-ing,
'Round we go,
Turn-ing, turn-ing,
Spin-ning the wheel goes 'round.
(Repeat)

LISTENING

Listen to "Tanz."

Quietly **perform** the speech pattern during the A sections.



Listening Activity (Projectable)

Carmina Burana: Tanz (Orff)

Interactive Learning and Presentation Options:

- Listening Activity (Projectable): Carmina Burana (Tanz) (Orff)
- Sound Bank Multimedia Reference: Violin, Flute, Timpani, French Horn, Trumpet

Audio Options:

- Listening Track: Carmina Burana (Tanz) (Orff)
- Sound Bank Audio: Violin, Flute, Timpani, French Horn, Trumpet

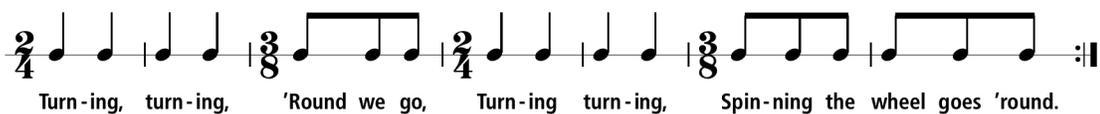
Form: Introduction, ABACABA, and Coda

Timbre: Violin, Flute, Timpani, French Horn, Trumpet

The children will determine the form of a piece of music with sections that repeat.

Display Listening Activity (Projectable): Carmina Burana (Tanz) (Orff), Slide 1, and read the text aloud to the children. Point out that *tanz* is the German word for "dance."

Advance to Slide 2. Read the text and then practice the speech pattern for the A section with the children. This is the rhythm pattern that goes with the words.



Have the children form a circle, leaving enough space to touch hands with the children on their right and left. Demonstrate the pattern one phrase at a time and have the children echo you.

SAY Turn-ing, turn-ing, 'Round we go,

On "Turn-ing, turn-ing," instruct the children to touch both their hands with both children on right and left, simultaneously (touch-touch, touch-touch). These children are their partners. (Each child will have two partners.)

On "'Round we go," the children clap their partners' hands once and then pat their own chest on one side and then the other (clap-pat-pat).

SAY Turn-ing, turn-ing, 'Round we go,

Have the children repeat after you and perform the body percussion: touch-touch, touch-touch, clap-pat-pat.

Repeat and add an ending to the second phrase: "Turn-ing, turn-ing, 'Round we go; Turn-ing, turn-ing; Spin-ning, the wheel goes 'round." For the new ending, the children continue to pat their chest.

SAY Turn-ing, turn-ing, 'Round we go; Turn-ing, turn-ing, Spin-ning, the wheel goes 'round.

Then lead the children in reciting the entire speech piece in rhythm and performing the body percussion sequence: touch-touch, touch-touch, clap-pat-pat, touch-touch, touch-touch, clap-pat-pat, pat-pat-pat.

Play Listening Track: Carmina Burana (Tanz) (Orff) and have the children listen to the entire piece without speech or body percussion. Instruct them to count how many times they hear the A section pattern (four times).

SAY Listen again and say the speech piece each time you hear the A section.

Play the Listening Track and observe whether the children perform the speech piece only during the A sections.

SAY This time, stand in your circle, listen, say the speech piece, and perform the body percussion pattern.

Advance to Slide 3.

Play the Listening Track. As each section of the music begins, point to the corresponding wedge on the wheel on screen. Observe whether the children perform the speech piece and body percussion at the correct times in the music.

ASK **What other sections do you hear and what would you call them?** (The answers will vary. There is an Introduction [Intro], a B section, a C section, and a Coda.)

SAY Listen to the piece again and think about its form.

Play the Listening Track. This time have the children listen without speech or body percussion and follow the sequence by shifting their focus from wedge to wedge in the wheel, which outlines the form of the piece. (For this listening, remain on Slide 3.)

ASK **In what ways did Section A stay the same or change each time you heard it?** (The melody and rhythm were the same but the instruments changed and the texture got thicker.)

SAY Let's listen again and identify the instruments playing in each section.

Advance to Slide 4 and play the Listening Track. Advance from slide to slide as the musical sections change. The music ends at Slide 12. Pause the recording at any time to discuss which instruments the children can identify aurally.

Note: Timings on the recording are as follows: **Intro** 00:04; **A** 0:05–0:15; **B** 0:16–0:25; **A** 0:26–0:37; **C** 0:38–1:04; **A** 1:05–1:15; **B** 1:16–1:26; **A** 1:27–1:37; **Coda** 1:38–end.

When you have completed this listening activity, display Slide 13 and read the text. Review the instruments listed in each section of the piece and discuss instruments the children did not recognize when they listened. Play Sound Bank Audio tracks of violin, flute, timpani, French horn, and trumpet to help the children become more familiar with the timbres of those instruments.

Listen to the piece again with Slide 13 displayed and encourage the children to listen for the instruments named in the wedges on the wheel.

Movement: Body Percussion, Locomotor, and Nonlocomotor Patterns

On a different day, add movement for the other sections.

Intro and Coda Hands on knees for first chord, hands on shoulders on the second chord, hands to the ceiling on third chord.

Play the Listening Track and have the children listen to the piece adding speech and body percussion for the Intro and Coda.

Next, have the children invent body percussion patterns for the B and C sections. One suggestion: B section must remain nonlocomotor (must remain in place) and C section can move around the room, except that the children must be back in their places by the time the A section begins again.

B Section Have the children explore levels (high, medium, and low), twisting, and bending.

C Section Have two children explore these same motions while traveling inside the circle using scarves, and returning to their places before the A section returns.

Play the Listening Track and have the class perform the entire sequence of body percussion, following the form of the work: Intro-A-B-AC-A-B-A-Coda.

Assessment: Activity

The children will demonstrate, through movement, their understanding of the form of a piece of music with sections that repeat.

Display Slide 3 or Slide 13 of Listening Activity (Projectable): Carmina Burana (Tanz) (Orff) to have the children review the sequence of the sections (Intro, A, B, A, C, A, B, A, Coda) and the movements learned for each section.

Have the children

- Show the learned movement for the introduction. (Hands on knees for first chord, hands on shoulders on the second chord, hands to the ceiling on third chord.)
- Review the learned body-percussion pattern for the A sections. (touch-touch, touch-touch, clap-pat-pat, touch-touch, touch-touch, clap-pat-pat, pat-pat-pat)
- Practice the created body-percussion pattern for the B section or create a new B section. (See Movement: Body Percussion, Locomotor, and NonLocomotor Patterns above.)
- Practice the created C section or create a new body-percussion pattern for the C section.
- Review the movements for the coda. (The coda movements are the same as the ones used in the introduction.)

Play Listening Track: Carmina Burana (Tanz) (Orff) and have the children perform the movements as they listen to the recording. Observe the children's success in using the appropriate body-percussion movements to show the sectional form.

Listening Activity (Projectable)

With Valor and Honor

Interactive Learning and Presentation Options:

- Listening Activity (Projectable): With Valor and Honor (Williams)
- Song Notation (Projectable): Joshua Fought the Battle of Jericho

Audio Options:

- Listening Track: With Valor and Honor (Williams)
- Song Vocal Track: Joshua Fought the Battle of Jericho

Elements of Music: ABA Form

Listening: Timbre & Tone Color

Elements of Music: Melody & Rhythm

Students will

- Listen to, identify, and follow the rhythm in the **A** sections of a listening selection.
- Listen to, identify, and follow the melodic contour in the **B** section.
- Listen to and identify instruments playing in the Introduction, A, B, A, Coda.

Display the Listening (Projectable) Slide 1 and invite a student to read aloud the text.

Before playing Listening Track: With Valor and Honor (Williams), explain that in **ABA** form, the composer creates two main sections—**A** and **B**. The composer then ends the piece by returning to the **A** section.

Play the selection and instruct students to listen for differences between the **A** sections and the **B** section.

Display Slide 2, showing section **A**. Have students practice reading the pattern, using rhythm duration syllables. Then have students clap and say the rhythm pattern.

Display section **B** on Slide 3.

ASK **Where is the highest note in the melody?** (measure 2)

Where is the lowest note in the melody? (measure 7)

What do you notice about the range of the melody? (There is a wide range.)

Can you find three spots where the composer used a four-note stepwise pattern? (measures 1, 3, and 7-8)

Where is the tie? (measure 2)

Display Slide 4, showing section **A**. Distribute rhythm sticks (or drum sticks) and bean bags. Have students perform the rhythm pattern by tapping their sticks on the bean bags to simulate a snare drum.

Play the Listening Track and have students play along with the recording during the **A** section. During the **B** section, have them use one of their sticks to conduct a $\frac{4}{4}$ pattern.

Display Slide 5 and ask a student volunteer to read aloud the text on the slide. Play the listening selection again. Have students raise their hands when they hear the beginning of each section of the **ABA** form.

As a follow-up question after multiple listenings, ask students why the composer might have used a snare drum to play the introduction. (Drums are often used in the military.)

Display Slide 6 and create a list of the characteristics of each section and/or differences between the sections. (Suggestions may include references to style, instruments, articulation, length of sections: **A** is longer in length than **B**; **A** is more rhythmic while **B** is more melodic; **A**-section notation shows only the rhythm while the **B**-section notation shows melody and rhythm, etc.)

Assessment: Activity

Students will demonstrate their understanding of ABA form by creating sentences using word lists to describe each section.

Invite students to write complete sentences of each section, using the key vocabulary from the class-generated word lists. Require students to write compound sentences using conjunctions to join the simple sentences and to provide details with examples. Invite students to read their sentences of the given sections as the music and appropriate sections play quietly as an underscore. Assess students' ability to accurately describe each section using appropriate vocabulary from the word list.

Listening Track: With Valor and Honor (Williams)

Students can experience a composition in **ABA** form by listening to the full audio track. As you play the Listening Track, ask students to listen for changes between the **A** and **B** sections. Help them to identify the rhythm prevalent in the **A** section. Have students listen for the melodic contour found in the **B** section.

Song Vocal Track: Joshua Fought the Battle of Jericho

Use Song Vocal Track: Joshua Fought the Battle of Jericho to allow students to further explore **ABA** form. Play the recording and encourage students to gesture when they hear the shift from the **A** section to the **B** section and again when the **A** section returns.

Song Notation (Projectable): Joshua Fought the Battle of Jericho

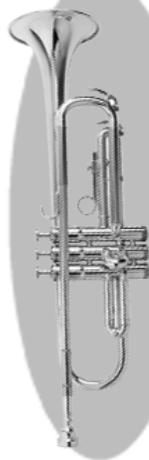
Project the Song Notation (Projectable) to discuss and analyze the **ABA** form of the song "Joshua Fought the Battle of Jericho."

Introduction



A

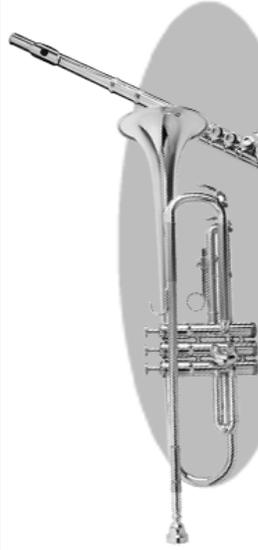
4/4

Musical notation for the introduction in 4/4 time. It consists of a single measure with a quarter note followed by a dotted quarter note, then a quarter note, and finally a half note. The notation is on a five-line staff with a key signature of one flat and a common time signature.

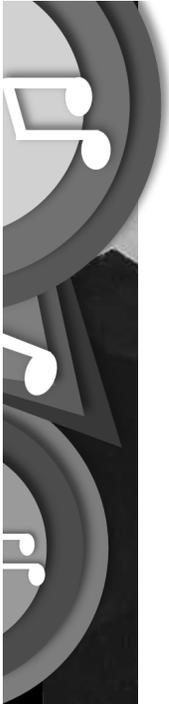
+ BRASS



WINDS



LISTENING



A

A large, empty rectangular box with a thin black border, intended for student responses during the first listening activity.

B

A large, empty rectangular box with a thin black border, intended for student responses during the second listening activity.

A

A large, empty rectangular box with a thin black border, intended for student responses during the third listening activity.



INSTRUCTIONAL ACTIVITY (INTERACTIVE)

Giant

Music by Dimitri Tiomkin
 Words by Paul Francis Webster

TERMS OF EXPRESSION

Title of listening selection _____

Circle the terms that apply.

Tempo—the speed of the music

- | | |
|---------------------------------------|--|
| <i>lento</i> (slowly) | <i>allegretto</i> (moderately quick) |
| <i>largo</i> (broadly) | <i>allegro</i> (fast, quick, bright) |
| <i>andante</i> (at a walking pace) | <i>vivace</i> (lively) |
| <i>moderato</i> (moderately) | <i>presto</i> (very fast) |
| <i>accelerando</i> (gradually faster) | <i>rubato</i> (free adjustment of tempo) |
| <i>ritardando</i> (gradually slower) | <i>a tempo</i> (return to the first tempo) |

Dynamics—the volume of the music

- | | |
|-------------------------------------|--------------------------------------|
| <i>pianissimo</i> (very soft) | <i>piano</i> (soft) |
| <i>mezzo-piano</i> (medium soft) | <i>mezzo-forte</i> (medium loud) |
| <i>forte</i> (loud) | <i>fortissimo</i> (very loud) |
| <i>crescendo</i> (gradually louder) | <i>diminuendo</i> (gradually softer) |

Articulation—how notes of the melody are connected, separated, or accented

- | | |
|--|--------------------------------------|
| <i>legato</i> (smoothly) | <i>staccato</i> (separated/detached) |
| <i>accent</i> (note performed with more emphasis than other notes) | |
| <i>marcato</i> (note performed in a marked manner) | |
| <i>sforzando</i> (sudden accent on a note or chord) | |
| <i>arco</i> (bowed strings) | <i>pizzicato</i> (plucked strings) |

Mood—the feeling or emotion of the music

- major key
- minor key
- timbre (tone quality/instruments) _____
- _____
- texture (number of instruments/voices/different parts) _____
- rhythm (types of notes used) _____

Answer the following questions.

1. How does the music make you feel?
2. How does the musical setting affect the mood of the music?
3. How do the elements of musical expression affect the emotional character of the music?

