



Pearson



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

Maribeth Yoder-White
Summer Music Institute
Boone, North Carolina
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Every Morning What I Wake Up (gr. 2, p. 33)

- Sing and analyze phrase form.
- Display pentatonic scale.
- Create a new “a” phrase (using instruments, voices, or soprano recorder). Everyone performs new “a” phrase and individually creates “b” and “c” phrases. Add bordun or Song Accompaniment Track.

Scotland’s Burning (gr. 3, p. 83)

- Show hand signs for a phrase and students identify phrase in song (phrases 1 and 4 are identical).
- Create harmony by playing each part on barred instruments.

Hoedown Fiddle Tunes (gr. 2)

- Use Listening Interactive Activity to recreate melody.

He’s Got The Whole World in His Hands (gr. 2, p. 45)

- Sing and add improvised movements.
- Change words of last verse to include individual student names in place of “sister” and “brother.”
- Create hand jive with partner.

Miss Susie Anna Sue (gr. K, p. 75)

- Display Instructional Projectable. Sing song while students point to visual to show steady beat.
- Ask students about other chores around the house they might do and how they could show those with movement.
- Have students demonstrate their movements; have other students imitate and identify chores.
- Sing song using Song Accompaniment Track and new movements.
- Clap rhythm of words and have students identify as rhythm (not beat).
- Perform various movements and have students identify as steady beat or rhythm.
- Standing in circle, have individual students perform steady beat or rhythm using body percussion or movement. Have others imitate and identify.

Debajo el boton (gr. 1, p. 28)

- Analyze melodic direction, particularly noting repeated notes at each phrase ending.
- Play C, E, and G on soprano recorder. Choose one pitch to play at each phrase ending, thereby creating triad.
- Work with partner to add patterns to Song Accompaniment Track (on phrase ending). Have partner notate pattern sing chips and staff paper (4 patterns).

Jim Along, Josie (gr. K, p. 39)

- Sing with Accompaniment Track. Have individual students adding different movement for each verse and others imitating.

Riddle Ree (gr. 2, p. 82)

- Use Instructional Activity (Interactive) to explore rhythms.
- Perform different rhythms (or different patterns) on different body percussion.
- Explore different ordering of patterns.
- Perform in canon or as superimposed ostinato; add to Song Accompaniment Track.
- Working in 4 groups, perform one of the rhythms on body percussion and/or unpitched instruments.

Give a Little Love (gr. 6, p. 69)

- Create stick and/or cup game to show form.

Song Notation

Every Morning When I Wake Up

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

Form: Identify and Label Small Form

The children will identify and label small form through listening, singing, arranging visuals/icons, playing, and creating melodies.

Begin by exploring the concept of same and different by comparing and contrasting objects in the classroom (for example, chairs, desks, books, pencils, etc.). Sequence various movable objects and lead the children to an understanding of the form represented by this sequence (for example, a chair may be "a" and a stool may be "b"). To link to the theme of the song, you may wish to use objects associated with morning, such as alarm clock, toothbrush, washcloth, etc.

SAY This song has parts that are the same and different. As you listen to the song, I'll show the small parts with my hands. Be my mirror.

Play Song Vocal Track: Every Morning When I Wake Up, moving your hands from right to left (or vice versa) to show each eight-beat phrase and encouraging the children to mirror your movements.

SAY Listen to see if the parts are the same or different.

Play the Song Vocal Track again, encouraging the children to move their hands to show phrases.

SAY Listen and keep the steady beat.

Play the Song Vocal Track, encouraging the children to pat the steady beat.

SAY This time show me the same and different parts by patting same or different places on your body. Start with patting your legs. When you hear the music change to a different part, pat somewhere different on your body.

Play the Song Vocal Track, observing the children's responses.

SAY Let's play the same game again, only this time I'll lead. See if you agree about which parts are the same and which are different.

Play the Song Vocal Track, leading steady-beat movements that reflect the abac form (for example, patting legs for measures 1–2, patting shoulders for measures 3–4, patting legs for measures 5–6, patting head for measures 7–8).

SAY Your movements showed me that you heard something, then something different, and then back to the first something, and then something else different. (As you mention these parts, repeat the movements you did with the recording to help the children associate movement and verbal description of form.)

ASK **How is the second part different from the first?** (different melody, rhythm, words)

SAY When we talk about same and different parts in music, we call that *form*. *Form* means how music is organized. Musicians label the form by naming phrases by letter. Phrases that sound the same have the same letter name, such as "a."

Project Slide 1.

Have the children identify the forms illustrated by the visuals on the slide.

ASK **Which of these pictures matches our song?** (line 1: abac)

SAY Sing along with the recording and continue to show the form by patting.

Play the Song Vocal Track, inviting the children to sing along and continue patting to show the form.

As time allows, have the children sing the song and explore different movements and/or body percussion to illustrate the abac form (for example, clap, pat, clap, snap).

SAY Now let's create new melodies showing same and different phrases and arrange the form. Let's create a melody that lasts for eight beats. Count 1-8 using a steady beat. Remember that melodies often move by steps (go from one note to the next).

Have the children improvise eight-beat melodic phrases in C-pentatonic (C, D, E, G, A).

Since instruments are in the pentatonic scale, multiple children can improvise simultaneously. Children without instruments can quietly count to eight to aid children's understanding of phrase length. You may also wish to add a bordun (C and G) accompaniment to aid steady beat and phrase length. Allow multiple opportunities for the children to explore different melodies.

SAY Start to find a melody you like. Remember it so you can play it over and over.

Allow the children to continue to improvise melodically and encourage them to find a pattern they like and can repeat. (If needed, have paper and pencil handy so the children can notate their melody using letters and/or icons.)

ASK **Who has a melody they will share?**

Have several children present their melodies. Select a melody to use for "a." Notate as needed (using icons and/or letters) on the board or large chart paper. Have the children practice this melody until secure. (Children without instruments may "air play," pretending to play a barred instrument, count aloud quietly, and/or pat the beat.) Continue labeling two more created melodies as b and c.

Song Notation

Scotland's Burning

Interactive Learning and Presentation Options:

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

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Elements of Music: Rhythm

Students will analyze "Scotland's Burning" rhythmically.

Display Song Notation (Projectable): Scotland's Burning. Locate Scotland on the map.

SAY Our song comes from Scotland.

ASK **What other countries are located near Scotland?** (Ireland, England, Northern Ireland, Wales)

SAY The song "Scotland's Burning" has some rhythm patterns that are repeated more than once. Try to identify them as you listen.

Play Song Vocal Track: Scotland's Burning and stop at the repeat of the introduction.

Have students listen to the recording and pat the beat on their thighs.

ASK **What rhythm patterns did you hear more than once?**



Who can write the patterns on the board? (Have a student or two write the rhythms on the board in stick notation.)

Display Slide 2.

Read the text of the slide to students.

Have students read the rhythm patterns.

ASK **Where in the song did you hear these rhythms?**

SAY Listen to the song again and this time, let's clap those rhythms when you hear them. (Have the same students point to the rhythms on the board while the class listens and claps.)

Play Song Vocal Track: Scotland's Burning and stop at the repeat of the introduction.

Elements of Music: Texture & Harmony

Students will sing "Scotland's Burning" in canon and with an ostinato to create texture & harmony.

SAY Let's listen to the recording again and raise your hand when you hear more than one voice part. (Measure #15)

Play Song Vocal Track: Scotland's Burning

Display Slide 3.

ASK **What does it mean to sing in harmony?** (Two or more different tones are sounding at the same time.)

What is the difference between harmony and texture? (Texture is a term that can help describe the harmony: thick or thin quality.)

Have students listen to the recording again.

ASK **Where does the second voice part come in?** (Right after the repeat of the introduction with part 1.)

Explain that the second voice entering with part 1 is an ostinato.

When do you hear three parts? (The measure after the ostinato begins)

Explain that when the second part enters, they are singing in canon with part 1 as well as with the ostinato part.

SAY Compare the texture of the first half of the song to the second half of the song. (The first half is a thin texture, with unison singing. The second half is thicker because three groups are singing together.)

Reinforce students' understanding of harmony by explaining that texture is another musical term to describe harmony in musical compositions.

SAY Texture occurs with vocal music and instrumental music. A single melody line is a different type of texture than two melodies and a piano playing at the same time. Describe that type of texture. (Thick)

Display Slide 4.

Speak each phrase (measure), using the words and instruct students to echo each phrase.

Invite students to stand and sing the song in unison while stepping the beat (without the recording).

SAY Some of you may have already memorized the song by now. Let's sing it using pitch syllables and hand signs. Can anyone tell what the starting syllable will be? (low *sol*)

Have students sing and sign phrase 1 slowly (without the recording).

ASK **What other phrase in the song is exactly the same as phrase 1?** (phrase 4)

Have students break into pairs and challenge them to demonstrate the hand signs for phrases 2 and 3. Invite several pairs of students to sing those measures for the class using hand signs.

Have students

- Sing phrases 2 and 3 with pitch syllables and hand signs.
- Sing the entire song with pitch syllables and hand signs.
- Sing the song using the words, and create physical gestures for each phrase of the song. (Examples: "Point" to Scotland; "pour" on water, etc.)
- Practice each motion with each phrase (phrases 1-4).
- Sing the song in unison using the motions.
- Practice singing the ostinato.
- Create physical gestures for the ostinato.

Assign a small group of students to sing the ostinato. Invite several students to lead group 1 (part I) while the teacher leads group 2 (part II). (Remind them to use the motions.)

Play Song Vocal Track: Scotland's Burning for the following activities.

- Have students sing the entire song with two independent groups singing the melody in canon. Encourage them to use the motions.
- Assign a new group of students to sing (with motions) the ostinato along with the two melody parts in canon.

Challenge the class to sing both melody parts in canon and the ostinato without any help from a leader or the teacher.

Assessment: Activity

Students will demonstrate their understanding of the terms "texture" and "harmony."

Divide the class into three groups and assign each group one of the parts: part 1, part 2, and ostinato.

Have the class perform "Scotland's Burning" with the Song Accompaniment Track.

Explain to students that you are going to ask them questions and there are three possible answers. If they think the answer is answer #1, they are to raise one finger, answer #2, two fingers, and answer #3, three fingers.

Answer #1: The beginning, when everyone sang the melody.

Answer #2: When the ostinato group joined part 1.

Answer #3: When parts 1 and 2 and the ostinato were singing.

ASK **What part of the song had the thinnest texture?** (the beginning, when everyone sang the melody – raise one finger)

What part of the song had the thickest texture? (when parts 1 and 2 and the ostinato were singing – raise three fingers)

During what part of the song did the harmony begin? (when the ostinato group joined part 1 – raise two fingers)

Instructional Activity (Projectable)

Miss Susie Anna Sue

Interactive Learning and Presentation Options:

- Instructional Activity (Projectable)
- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Rhythm: Steady beat

The children will identify and perform the steady beat.

Play Song Vocal Track: Miss Susie Anna Sue and have the children tap the steady beat.

SAY Let's listen to the song again and identify Miss Susie Anna Sue's actions. (*wash your tiny window, dry your tiny window, close your tiny window, and hustle*)

Display Slide 1 of the Instructional Activity (Projectable).

Read the four action words: *wash, dry, close, hustle*.

- Invite the children to pantomime those four actions.
- Play the song again and have the children perform the actions with the music.

Display Slides 2 through 4.

Invite the children to identify the object. (window)

SAY Let's find out how many windows Miss Susie Anna Sue needs to wash.

Point and count aloud each window as you track. Invite the children to count with you.

SAY There are 16 windows to wash. Watch while I tap each window and sing the song.

Invite the children to tap in the air with you as you sing each verse.

Note: You may prefer to use Slides 3 and 4 (eight windows on each slide), as opposed to Slide 2.

Play the Song Vocal Track and have the children tap the steady beat on their legs while one student taps the window on the screen.

Continue with verses 2 (*dry*), 3 (*close*), and 4 (*hustle*).

Note: You may want to print Slide 2 for each individual child to touch as the class sings or listens to the recording.

Rhythm of the Words

Demonstrate to the children the rhythm of the words by clapping and saying them.

Instructional Activity (Interactive)

Riddle Ree

Interactive Learning and Presentation Options:

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

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Rhythm: Speech Patterns

The children will read and clap four rhythm patterns used in the speech piece "Riddle Ree." They will then match those rhythm patterns to appropriate phrases in the lyrics.

Review "Riddle Ree" with the children by having them listen to Song Vocal Track: Riddle Ree.

Display Instructional Activity (Interactive): Riddle Ree. Point to the rhythm patterns on the left.

SAY Each of these four rhythm patterns will fit at least one phrase of "Riddle Ree."

Have the children

- Echo-clap each rhythm pattern (after you).
- Read and clap each rhythm pattern as you point to it.

Now say each phrase of "Riddle Ree" in rhythm one by one, reading from the target area on the right. Have the children echo you.

Encourage the children to find the rhythm pattern on the left that matches the rhythm of the phrase. Drag the rhythm tile to the phrase. If a rhythm pattern is dragged to an incorrect lyric phrase, it will snap back. Keep going until all the tiles stay in place and you have completed the activity.

When all tiles are correctly placed have the children perform the rhythms in order, moving down the columns: Section 1 and then Section 2. Have them perform the rhythms with Song Accompaniment Track: Riddle Ree.

Click Start Over to clear the activity.

For the next part of this lesson, call on individual children to answer the questions. Have the child say the answer in rhythm.

Point to the first tile, showing four quarter notes.

ASK Which word phrases have this rhythm? (1. "Stamp, clap, stamp clap." 2. "Bow once, bow twice.")

Point to the second tile, showing three pairs of eighth notes and a quarter note.

ASK Which word phrases have this rhythm? (1. "Riddle, riddle, riddle ree." 2. "Do what I do after me." 3. "Round in circles each one goes." 4. "Bend down low and plant some rice." 5. "Lift your hands up to the sky")

6. "Shake them out and hold them high." 7. "Cymbals crash and that's complete!")

Point to the third tile, showing two half notes.

ASK How many word phrases match this rhythm pattern? (only one)
Which phrase? (Sway, sway.)

Point to the fourth tile, showing eighth-eighth quarter, eighth-eighth quarter.

ASK Which word phrases have this rhythm? (1. "Touch your toes, touch your nose." 2. "Clap your hands, stamp your feet.")

Display Song Notation (Interactive Performance): Riddle Ree in the Interactive Player and turn off the Vocal part (or use Song Notation (Projectable): Riddle Ree with Song Accompaniment Track: Riddle Ree). Have the children perform "Riddle Ree" with accompaniment, reading the notation and lyrics.

Song Notation (Interactive Performance)

Use the Interactive Player to access flexible presentation features.

- If the tempo is too fast, adjust the tempo to play "Riddle Ree" at a slow enough tempo that the children can perform it successfully.
- Increase the tempo little by little until the children are performing at the tempo of the Song Vocal Track.
- The tracking feature supports the children in following the notation as the music plays.
- Use the Navigation pane to find bookmarks for each phrase.

Song Notation

Give a Little Love

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

Melody/Style/Symbols: Melodic Sequence and Contour, Reggae, Repeat Signs

Students will listen to and sing a song in reggae style, analyze its melodic sequence and contour, and identify the music symbols that help to define its form, including repeat signs.

SAY Today, we are going to sing “Give a Little Love,” a song in reggae style, and explore its melody, form, and the music symbols that guide us through the song and help to define the musical form.

Let’s listen to “Give a Little Love.”

Play the Song Vocal Track.

ASK **What are some of the musical characteristics that contribute to the reggae style and sound?**

(A distinct offbeat, steady, rhythmic pulse is one of the most prominent musical characteristics of reggae; a simple melody, simple harmonies, and the instrumental accompaniment. Accept a variety of answers.)

Project Slide 1.

Invite students to read paragraph 1 and the definition of reggae in the vocabulary box.

Lead a discussion on the musical elements that contribute to the reggae style and sound, including the simple harmonies and the characteristic offbeat pulse in the accompaniment.

Ask a student to read paragraph 2 and have students look at the notation on Slide 1.

SAY The melodic notation on the slide is from part of the refrain. There is a pattern to the melody. See if you can figure out the pattern by analyzing the primary pitches of each measure and writing those primary pitches down for each measure. Tip: skip the first three pickup notes.

ASK What are the primary pitches of measure 2? (A and B)

Measure 3? (G and A)

Measure 4? (F-sharp and G)

What is the melodic pattern in these measures?

(The first note of each measure goes down a scale step in the key of D major (A G F-sharp); the second note of the measure ascends up one scale step from the first note.)

What are the primary pitches of this pattern?

(A-B, G-A, F-sharp-G)

What is the overall melodic direction? (descending)

How would you draw this melodic pattern?

(a descending staircase, or three separate, descending lines)

SAY This type of melodic pattern is called a *melodic sequence*. In this case, the sequence is descending—each motivic fragment descends by one scale step, sometimes a whole step and sometimes a half step. The shape of the melodic sequence (noticeable when drawn) is referred to as the *melodic contour*.

Lead students to understand the compositional technique of melodic sequence and the melodic contours of melodic phrases.

Direct students' attention to the final paragraph on Slide 1 and have students read the paragraph.

SAY Now it's time to look at the song notation and analyze the overall structure and form of the piece.

Distribute copies of the Song Notation (Printable).

ASK What is the key and key signature of the song, and its home tone? (D major, two sharps, *do* is D)

What text labels help to identify the form? (Verse, Refrain, text directions in the second ending and last measure of the piece)

How can we label the main form using letters?

(A=Refrain, B=Verse)

SAY Let's listen to the song again and follow the song notation. Write down the A and B labels as you hear the verses and refrains. Label the instrumental parts as intro, interlude, and coda, depending on where they occur. Write down any new sections as C = bridge.

Play the Song Vocal Track.

ASK What is the form of the song as letters?

(intro, A, B, A, interlude, B, A, C, A partial 2x, A, coda)

What is the form of the song as descriptive labels?

(intro, refrain, verse 1, refrain, interlude, verse 2, refrain, bridge, refrain partial 2x, refrain, coda)

What are the instrumental sections of the piece?

(intro, interlude, coda)

What is unusual about the refrain?

(The refrain has two melodic sections: *we got to* and *Oh whoah*.)

In addition to the various text labels, what notation symbols help to navigate and define the form?

(Repeat signs, first and second endings. Have students locate these symbols in the song notation.)

What is the function of the repeat sign?

(Repeat signs determine where to repeat a section.)

What is the function of the first and second endings?

(in a repeating section, what notes to perform the first time, and what notes to perform the second time)

Lead students to understand how the text labels (verse, refrain, other text), the first and second endings, and repeat signs help us to navigate the song and define the form.

To conclude the lesson, play the Song Vocal Track and have students sing “Give a Little Love” in reggae style, with accurate navigation of the music symbols, repeat signs, and first and second endings.

Assessment: Activity

Students will demonstrate their ability to listen to and sing a song in reggae style, analyze its melodic sequence and contour, and identify the music symbols that help to define its form, including repeat signs.

Distribute copies of Song Notation (Printable): Give a Little Love. Play the Song Vocal Track and have students perform the following, assessing their ability to accurately

- Describe the musical elements that contribute to the reggae style (for example, consistent offbeat rhythmic pulse in the accompaniment).
- Identify and describe the melodic sequence of the notation on Slide 1. (descending staircase, beginning on the notes A, G, and F-sharp)
- Draw the melodic contour of the notation on Slide 1. (a descending staircase, or three separate upward-angled lines, each descending)
- Describe the general form of the song, using both labels (verse, refrain) and letters (A, B).
- Sing “Give a Little Love” as a class, following the navigation symbols and text labels, including the first and second endings, and repeat signs.

