



Pearson



Creating a Musical Mosaic with Interactive Music

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Song Notation

I'm on My Way

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

Singing: Unison, Ensemble, and Part Work

The children will explore unison and ensemble singing and perform simple part work through singing an African American spiritual.

Introduce the idea of call and response (echoing) by moving for four or eight beats and having the children imitate your movements.

ASK **What do we call it when you do something right after me?**
(Answers may include: imitation, copying, echo.)

SAY Let's play this game a different way. I'll sing a pattern and you sing it back to me.

Sing various four- or eight-beat melodic patterns and have the children echo you.

SAY **Let's make a little change to our game.**

Sing various four- or eight-beat melodic patterns and have the children echo you; sustain the final pitch in your patterns to create harmony.

ASK **What was different that time? What was the same?**

Lead the children to understand that they still echoed you; however, when you sustained the final pitch, they heard more than one pitch simultaneously, resulting in harmony.

SAY *Unison* means we are all singing the same pitch. When we sing different parts at the same time, we create *harmony*.

SAY Listen to this African American spiritual and tell me what is similar between what we just did and what you hear. Keep the steady beat quietly on your lap while you listen.

Play Song Vocal Track: I'm on My Way and have the children keep the steady beat while listening. Lead the children to understand that this song includes unison and part singing, or harmony.

ASK **How did the singers create harmony?**

Lead the children to understand that harmony was created by part singing and by singers sustaining the final note of each melodic pattern.

You may wish to share this information about call-and-response songs. Since its beginnings, African American music has had a strong impact on America and American music. The call-and-response style, which is common in spirituals, has its origins in African music. This style remains common today in parts of Africa. In the United States, it is often a prominent feature of African American church music. Call-and-response style influences are also found in rock, blues, and jazz music. Echo songs (like this one) are a simplified version of call-and-response songs that include part singing.

ASK Where did you hear unison singing? (at the end of each verse)

Project Slide 1.

ASK How do these pictures show what happens in the song?

Lead the children to understand that the top image shows the overlapping of voices as they sing in parts; the bottom image shows the unison phrase at the end.

Distribute copies of the Song Notation (Printable).

SAY Point to the unison part. [last line]

ASK How do you know that phrase is sung in unison? (There are no small notes for an echo part.)

How are the call-and-response parts notated in the music? (large notes for the call, small notes for the response)

Play the Song Vocal Track and have the children sing the response and the final phrase. Repeat with the children singing the call.

Divide into two groups, with one singing the call and the other singing the response. Repeat and change parts.

SAY This time let's show call-and-response style with movement. When we get to the last phrase, just join in with whatever movement I am doing.

Play the Song Accompaniment Track, moving during the call segments and freezing at the end of each segment. When you get to the final phrase, do a simple movement that the children can imitate (for example, pat beat on legs, sway right and left, and so on). Invite individual children to lead movement as desired.

Assessment: Formal

The children will demonstrate understanding of unison and ensemble singing and perform simple part work through singing an African American spiritual.

Select one child (or a small group) to sing with you. Decide whether you will be performing the song in unison or demonstrating part singing (and if the latter, how the part singing will be demonstrated). Have the children listen while you and your partner(s) sing the song. Have the children write their answers using the words *unison* and *parts*, or show what they hear by using a visual sign (for example, one finger under chin – unison; two fingers under chin – parts).

Alternately, have one child (or small group) sing the call and have the rest of the class sing the echoes. Assess the soloist's or small group's ability to sing at the appropriate time and to sustain long notes to create harmony. Since the song has four verses, you may want to assign each child or small group a different verse on which to perform the call.

Another option is to perform out of the sight of the children. Have the children discern who is singing the call and who is singing the response based on listening. This could be performed with the children and/or the teacher.

Observe and record the children's accuracy in identifying unison and ensemble part work.

Extension Activity

- Enlist the help of classroom teachers to explore the concept of echoes in the natural world (for example, dolphins, bats, and so on).
- Explore and sing other call-and-response songs (for example, Old Texas).
- Have the children echo-sing melodic patterns performed on barred instruments. If performing on xylophone, tremolo the final pitch to create harmony with the voices. If desired, perform both the call and the response on barred instruments.

I'm on My Way

How many of these questions can you **answer** correctly?

1. "I'm on My Way" is an _____ spiritual.
2. Spirituals were sung to _____.
3. In our song there is a "call" and a _____.
4. This happens _____ times in each verse.
5. This song is about _____.

¡Qué llueva! (It's Raining!)

Folk Song from Puerto Rico

English Words by Alice D. Firgau

Game Instructions Transcribed by Sanna Longden

Movement Instructions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance): Que llueva
- Song Notation (Interactive Performance): It's Raining
- Song Notation (Interactive Practice): Que llueva
- Song Notation (Interactive Practice): It's Raining

AUDIO OPTIONS

- Song Vocal Track: Que llueva
- Song Vocal Track: It's Raining
- Song Accompaniment Track

RECORDING ROUTINE

Intro (4 m.); Vocal 1 (12 m.); Interlude (12 m.); Vocal 2 (13 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice) and Song Notation (Interactive Performance) options may be used to adjust the tempo to facilitate teaching and learning the game.

- Experiment with different tempos as students practice the actions.
- Select a tempo at which students can be successful at performing the actions.
- Have students practice the actions of the game until they master them at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance) in the original tempo.

BACKGROUND

"¡Qué llueva!" is a traditional game played in Mexico. This movement game is similar to "London Bridge Is Falling Down" and other music games from various cultures where the bridges or arches capture someone going under them. It is great fun for school and family parties, as well as for multiple curriculum connections in the classroom.

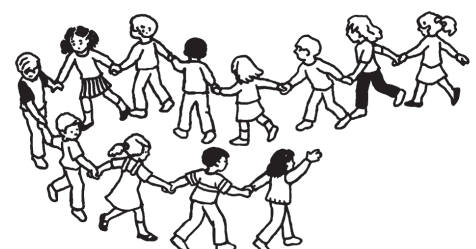
FORMATION

Two children face each other and form a "bridge" with joined hands above their heads. They stand as far apart as they can so that there is room for others to go comfortably under this bridge.

The other children follow a leader in **snake formation** under the "bridge," one-by-one, holding hands.

After two players are captured, they then form a new bridge. The game continues with more people being caught and more bridges forming until the last person is declared the winner.

SNAKE FORMATION



iQué llueva! (It's Raining!) Movement Instructions continued

MUSIC

The song "*iQué llueva!*" accompanies the singing game. The participants may sing along with the Song Vocal Track as they are able. There is no movement pattern that fits the musical form—as long as the song goes on, the game goes on.

THE GAME

The point of the game is to be the sole remaining child in the snake. During the game children travel in a snake pattern under the bridge. On the word "*sí*," the bridge holders capture the child under the bridge and hold him/her briefly in place. Then, on "*no*," the child is released. The captured child must leave the snake and await another captured child who will become a partner and form another bridge.

More and more bridges are created and eventually the last child left in the snake is the winner. (Note: if there is an even number of children in class, the second to last student captured will not have a partner to form the last bridge, the final student in the snake will become the winner.)

- 1) The leader guides the line in a snaking pathway under the bridge. He or she may lead the group to the left or right; the next time through, he or she goes in the other direction.
- 2) The bridge holders snare children in their arms when they sing the word "*sí*" (they have to be alert because they need to prepare for this to happen at a precise time).
- 3) When the bridge holders capture a child, they hold them briefly until they sing the word "*no*."
- 4) Captured children leave the snake pattern and wait near the bridge for the next captured child. The two children then form their own bridge.
- 5) When all children are caught and have a bridge partner, the last remaining child is the winner.

TEACHER TIPS


Classroom Management To avoid chaos, after the game is introduced, the teacher should conduct a discussion about appropriate behavior so that all can play safely and have fun. Those who cannot handle this may be asked to sit down until they are ready to join in again when capable of appropriate behavior choices.



INSTRUCTIONAL ACTIVITY

Just Like a... Rhythm Pattern

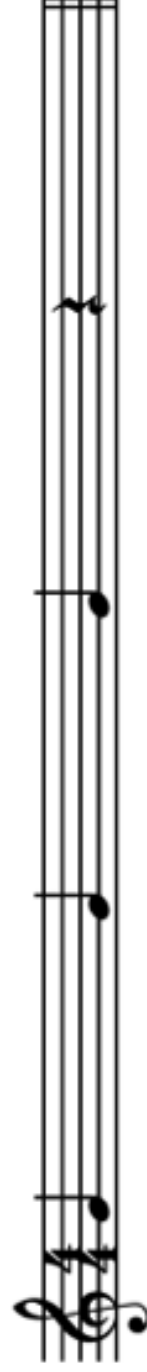


Debajo el botón

(Under the Button)

Listen to our song and **tap** a steady beat.

Now **clap** this rhythmic pattern.




How many times did you hear this pattern in our song?

Erdö, erdö de magos

(In the Silent Forest)

*Folk Song from Hungary
Arranged by Charles Tighe
English Words by Jean Sinor*

Voice



1. Erd - ö, erd - ö de ma - gos a te - te - je.
1. In the si - lent for - est sings the lone - ly bird,

Soprano Glockenspiel/Alto Glockenspiel



Soprano Metallophone



Alto Metallophone



Wind Chimes/Finger Cymbals/Gong



Bass Metallophone



Erdö, erdö de magos

V



Jaj, de ré - gen le - hul - lot a le - ve - le.
Cold winds blow - ing whis - per se - crets nev - er heard,

SG/AG



SM



AM



WC/FC/G

Wind Chimes



Finger Cymbals

BM



8

Erdö, erdö de magos

V

The musical score is arranged in five staves. The first staff is for the voice (V), with lyrics in Hungarian and English. The second staff is for SG/AG (Soprano/Guitar), the third for SM (Soprano/Melody), the fourth for AM (Alto/Melody), and the fifth for BM (Bass/Melody). The sixth staff is for WC/FC/G (Woodblock/Cymbal/Gong), with specific instructions for Gong and Finger Cym. (Finger Cymbal).

Jaj, de ré - gen le - hul - lot a le - ve - le.
 High a - bove the moon re - flects an i - cy light,

SG/AG

SM

AM

WC/FC/G
 Gong Finger Cym.

BM

Erdő, erdő de magos

V

Ár - va ma - dár pár - jat ke re sí ben - ne.
Sha - dows flee - ing swift - ly through the au - tumn night.

SG/AG

SM

AM

WC/FC/G

BM

2. Bu-za ko-zé szállt a dalos pacsirta,
Mert odafenn a szemeit kísírta.
Búzavirág, búzakalász árnyában
Rágondolt a régi, els ő párjára.

2. Through the misty treetop flies the orphaned lark.
Forest branches creaking stiffly, bare and stark.
Sadly sounds the plaintive calling high above,
Calling in the autumn shadows for his love.