



Pearson



**Every Day is Game Day:
Using Singing Games and Movement Activities to
Develop Musical Independence and Part-Singing**

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Every Day is Game Day: Using Singing Games and Movement Activities to Develop Musical Independence and Part-Singing

Before they even realize it, students can easily experience harmony, texture, and part-singing in the music classroom. These sessions will examine how fun, purposeful movement activities can promote the development of musicianship at all levels. Musical selections will be chosen to reflect the following styles and techniques: solo singing, ostinato, rounds and canons, echo singing, partner songs, counter melodies, thirds and sixths, and functional harmony.

Solo Singing

- The Muffin Man (grade K, p. 77)
- Great Big Stars (grade 1, p. 35)

Ostinato

- Knock the Cymbals (grade 2, p. 52)
- Dinah (grade 2, p. 16)
- Farmer's Dairy Key (grade 1, p. 31)
- John Kanaka (grade 2, p. 52)
- Funwa Alafia (grade 5, p. 57)

Rounds and Canons

- Apple Tree (grade 1, p. 5)
- Scotland's Burning (grade 3, p. 83)
- Tumba (grade 5, p. 165)
- Music Alone Shall Live (grade 5, p. 66)

Canon plus Ostinato

- Apple Tree (grade 1, p. 5)
- Scotland's Burning (grade 3, p. 83)
- Music Alone Shall Live (grade 5, p. 66)
- I Love the Mountains (grade 5, p. 85)
- Hey Ho Nobody's Home (grade 6, p. 78)

Echo and "Freeze Game"

- Shoo Fly (grade 2, p. 89)
- Old Texas (grade 2, p. 72)
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Partner Songs

- The Water Is Wide/A Distant Shore (grade 6, p. 50)
- A Ram Sam Sam (grade 3, p. 1)
- La Vibora (grade 2, p. 62)
- Liza Jane (grade 3, p. 60)
- Come Back Liza (grade 6, p. 35)

Counter Melodies

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Thirds and Sixths

- Down the Ohio (grade 2, p. 24)
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Functional Harmony

- The Lion Sleeps Tonight (grade 6, p. 132)

Supplemental:

- Four White Horses (grade 3, p. 32)

Muffin Man

Traditional

Choreography by Sanna Longden

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Introduction (2 m.); verse 1 (8 m.); verse 2 (8 m.); coda (2 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 dance.

- Experiment with different tempos as the children practice the dance sequence.
- Select a tempo at which the children can be successful at performing the dance sequence.
- Have the children practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until the children can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

PREPARE

BACKGROUND

The “Muffin Man” rhyme goes back to early 19th-century England (it was mentioned in Jane Austen’s *Persuasion*). The melody is even older, originally named “La Belle Catherine” and used for an 18th-century English and early U.S. social dance. Then, this basic tune became a nursery rhyme and children’s music game in various forms, which are still played today.

The name and song have also become part of contemporary U.S. popular culture. For example, it is referred to in films such as *Jaws* and *Shrek*, as well as on numerous television programs, and sung by pop singers.

Here are three ways the “Muffin Man” game may be played by young students. Two are of the cumulative “snowball” formation, which also lends itself to an enjoyable and a kinesthetic arithmetic lesson—one of the best ways to learn.

For best results, the second and third games may be played using the Song Accompaniment Track, repeating it as needed, or sung *a cappella*.

Muffin Man Dance Directions continued

PREPARATION

Sing the song with the children.

- Explain that muffins in mid-19th-century Victorian times were not the sweet cupcake-type of bread product that we know today in the U.S., but actually more like what we call English muffins.
- Tell the children that “Drury Lane” is a very old street in London, England, perhaps showing it on a map.
- A fun variation is to change the location to “across the way,” as others have done, or to a street near the school, or the name of the local town.
- Alert the children to be ready for the words to change every time the song repeats; perhaps practice some of those changes (see below).

MOVEMENT SEQUENCE

Muffin Man Game—Changing Places

Formation: A single circle, hands joined at sides. In the center is one “Muffin Man,” or with large groups, two or more. Of course, there can be a “Muffin Girl” or “Muffin Woman,” as well!

Introduction: Children listen and prepare to sing.

Verse 1: The circle walks or skips to the left or right (ancient music games and dances usually moved left or in the direction of the sun first) while the “Muffin Person” decides whom to choose.

Verse 2: The circle stands and claps as the Muffin Person brings a partner (suggest they always choose someone of the other gender) into the center where they do an improvised dance together. At the end of the verse, the first Muffin Person joins the circle, and the partner remains in the center as the next one.

Coda: Children listen and nod or bow to the center of the circle.

Each time the game repeats, there is a new Muffin Person.

Muffin Man Game—Counting by 1s

For best results, play this version of the game while singing *a cappella*.

Formation: All children in a single circle, sitting.

Verse 1: One child turns to the person beside her/him, and sings while all clap.

Verse 2: The chosen person sings, “Yes, I know the muffin man . . .”

Verse 3: They both—or all—sing, “We two know the muffin man . . .”

Verse 4: No. 2 now turns to the next person, asking, “Do you know . . .”

Verse 5: No. 3 sings, “Yes, I know the muffin man . . .”

Verse 6: Nos. 1, 2, and 3—or all—sing, “We three know . . .”

And so on around the room until “We all know the muffin man . . .”

The game may also be played with each new player asking the musical question of someone across the circle rather than beside him or her.



Muffin Man Dance Directions continued

Muffin Man Game—Counting by 2s

For best results, play this version of the game while singing *a cappella*.

Formation: A single circle, hands joined at sides. In the center is one “Muffin Man.”

Verse 1: Same as above until the end when both partners stay in the center.

Verse 2: The lyrics change to “*We two know the Muffin Man, . . .*” as both remain in the center deciding whom to choose and the others circle and clap.

Verse 3: Both now bring partners to the center and dance with them, while everyone sings, “*We four know the Muffin Man . . .*”

Continue to double the Muffin Persons until all have been chosen, singing, “*We all know . . .*”

Knock the Cymbals

Play-Party Game from Texas

Created by Rochelle Mann

Moving: Patterned Movement

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (2 m.); instrumental (8 m.); Vocal (8 m.); Instrumental (8 m.); Vocal (8 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 dance.

- Experiment with different tempos as the children practice the dance steps.
- Have the children practice each section of the dance sequence until they master the steps at the selected tempo.
- Select a tempo at which the children can perform the dance steps successfully.
- Gradually increase the tempo until the children can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

FORMATION

In a single circle, the children stand, facing center, holding hands.

MOVEMENT SEQUENCE

Introduction (2 measures)

- All bounce in place for four counts.

Measures 1–2 *Knock the cymbals, do, oh, do,*

- All walk to the left, or clockwise (CW) for 4 counts.

Measures 3–4 *Knock the cymbals, do, oh, do,*

- All walk to the right, or counter-clockwise (CCW) for 4 counts.

Measures 5–6 *Knock the cymbals, do, oh, do,*

- All face the center of the circle and walk 4 steps into the center, raising arms overhead.

Measures 7–8 *Hello, Susan Brown-o.*

- All lower arms while walking backward 4 steps, back to their original places in the circle.

Invite the children to create additional movements for the song, using body percussion or traditional dance steps such as right- and left-elbow swings.

Knock the Cymbals Moving: Patterned Movement, continued

Once the children become comfortable with this pattern, encourage them to try the following more challenging movement pattern.

FORMATION

The children stand in a single circle, facing center. They hold hands for the first two phrases and drop hands on the last two phrases. Each child has a designated partner.

To designate partners, have the children count off by twos.

SAY If you are a number one, please raise your hand. Make sure that there are no hands raised on either side of you.

Number ones please hold hands with the number two on your right. (This may be challenging for first graders. You will want to check to see that everyone has a partner.)

This is your partner!

You may want to have the children practice the following movements before doing the dance.

Have the children

- Identify their partner by holding hands.
- Practice a right-elbow swing.
- Practice the last movement phrase by having the number ones stand still and number twos walk to the left behind their partner to a new partner.

Teaching Tip: Use yarn necklaces, neck ties, or scarfs to identify the partners on the right. This will help the children locate their new partner more easily.

MOVEMENT SEQUENCE

Introduction (2 measures)

- All bounce in place for 4 counts.

Measures 1–2 *Knock the cymbals, do, oh, do,*

- All holding hands walk to the left, or clockwise (CW) for 4 counts.

Measures 3–4 *Knock the cymbals, do, oh, do,*

- All still holding hands walk to the right, or counter-clockwise (CCW) for 4 counts.

Measures 5–6 *Knock the cymbals, do, oh, do,*

- All drop hands and partners perform a right-elbow swing, returning to their original spot.

Measures 7–8 *Hello, Susan Brown-o.*

- All face the center of the circle. Partner number one stays in place. The partner on the right (number two) steps behind his/her partner, moving to a new spot on the left of the original partner. The dance begins again with everyone having a new partner.

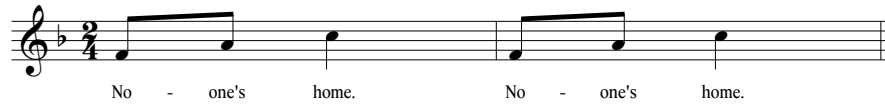
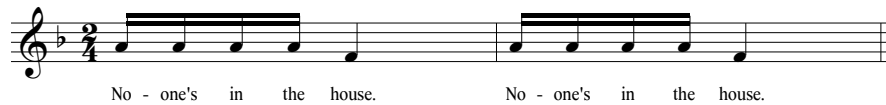
Knock the Cymbals

vocal ostinato:



Dinah

vocal ostinati:

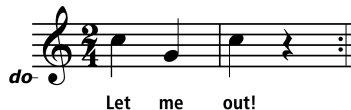


Farmer's Dairy Key

Game: Formation is two concentric circles of partners.

Students in both circles do a side step to the left (step, together, step, together). Each step should put them in front of a different partner. At the end of the song, partners play "rock/paper/scissors" to determine who goes in the inside circle. The loser goes to the inside and if there is a tie, the placement stays the same.

Add the following ostinato for a group in the center:



Song Notation

Funwa alafia (Welcome, My Friends)

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance): Funwa alafia
- Song Notation (Interactive Performance): Welcome, My Friends
- Song Notation (Interactive Practice): Funwa alafia
- Song Notation (Interactive Practice): Welcome, My Friends
- Song Notation (Animated): Funwa alafia
- Song Notation (Animated): Welcome, My Friends
- Song Notation (Projectable)
- Song Notation (Printable)
- Play-Along (Percussion) Notation (Projectable)
- Play-Along (Percussion) Notation (Interactive Performance)
- Play-Along (Percussion) Notation (Interactive Practice)
- Song Keyboard Accomp. (Printable)

Audio Options:

- Song Vocal Track: Funwa alafia
- Song Vocal Track: Welcome, My Friends
- Song Accompaniment Track
- Song Pronunciation Practice Track
- Sound Bank Audio: Djembe
- Sound Bank Audio: Dundun

Reading Ostinatos and Call-and-Response Form

Students will sing a call-and-response song and move to an eight-beat ostinato.

Display Slide 1 of Song Notation (Projectable): Funwa alafia and read aloud the text on the opening slide.

You may wish to share with students that

- Music and dance are a part of all phases of daily life in Africa—economic, political, recreational, and ceremonial.
- Many of the languages in the world are “tone” languages. A word carries different meanings when said with different pitches or inflections of the voice.
- In addition to many African languages being tonal, there are other regions of the world that also use tones in their languages. See the Extension Activity below for a fun activity to show how tones in a language may alter the meaning, even when the word is written the same.

SAY Two drums that are common in Africa are the *djembe* and *dundun*. Let’s listen to the two different drums.

Play the Sound Bank Audio clips for *djembe* and *dundun*.

ASK One of these drums is also referred to as the “talking drum.” Which one is it? (*dundun*)

Why? (The *dundun*’s pitch can be altered to mimic the tone of human speech.)

Move forward to Slide 2.

SAY Listen to the call-and-response song “*Funwa alafia*.”

ASK Can you identify when the soloist sings the *call* in this song?

Have students

- Raise their hands when they hear the soloist or the call section of the music.
- Stand or freeze their bodies when they hear the group singing or the response section of the music.

Play the Song Vocal Track and instruct students to listen and follow the notation while listening for the *call and response*.

ASK How many people sing the *call*? (one person, the soloist)

How many people sing the *response*? (a group of singers)

SAY An *ostinato* is a repeated pattern.

ASK Do you hear any *ostinatos*?

Can you describe the melody of each?

Play the Song Vocal Track again so students can listen for the ostinatos.

Invite students to identify the ostinatos and point to them in the music notation on Slide 6. Have students share why they think certain patterns are ostinatos.

Answers may include

- The words and rhythms repeat.
- The melody of the *call* stays the same each time.
- The *response* is lower the second time.

Display Slide 3 and invite students to

- Choose either the four-beat *call* or the four-beat *response* section.
- Create a four-beat movement for the section they choose.
- Sing and move to their respective part as the Song Vocal Track is played.
- Share their individual movement ostinatos while the class sings with the Song Accompaniment Track.

Move forward to Slide 4.

SAY Now let's combine our movements with a partner.

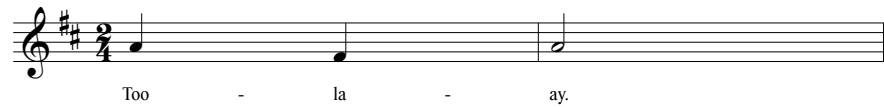
Pair students with a partner then invite them to share their individual movements for their four-beat phrases. Then combine the movement patterns to create an eight-count pattern. Share the patterns with the class.

Play the Song Accompaniment Track as students sing and move together.

Move forward to Slide 5 and guide students in creating a welcoming phrase for the song.

SAY Remember, this is a welcoming song so let's create sentences or words of welcome that we can speak as a class before we sing and move.

John Kanaka
vocal ostinato:



Funwa Alafia
vocal ostinato:



Music Alone Shall Live

Perform Austrian folk dance in canon.

(Adapted from Die Hammerschmidt Gesell'n)

Formation: Circles of 4, partners opposite one another

Basic Movement alternates between two different clapping patterns:

1. "me, me, me" - patsch, tap own chest, clap hands
2. "you you you" - clap right hands with partner, clap left hands with partner, clap both hands with partner.

Perform clapping pattern for 4 measures, with one set of partners beginning with "me, me, me" while the other begins with "you, you, you".

All join hands and circle left for 4 measures.

Reverse direction and circle right for 4 measures.

Repeat.

Tumba

Hebrew Melody

Choreography by Sanna Longden, based on traditional dance figures

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (4 m.); vocal (3-part round); coda

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Performance) option may be used to adjust the tempo to facilitate teaching and learning the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps 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).

PREPARE

BACKGROUND

There is no traditional dance to “Tumba.” It is an excellent song to encourage creative movements. Here is a progression to help teacher and students create a dance canon.



Tumba Dance Directions continued

TAKE ACTION

FORMATION

Three concentric circles.

- Students learn to sing the song as a round or canon.
- Each group may walk around the room as a unit, connected by joined hands, elbows, shoulders, and so on, continuing to sing the canon.
- Now everyone moves around the room by themselves, still singing their own parts.
- Teacher asks singers to try movements to go with the melodies—mention hands, feet, direction, levels, and feelings to provide structure; if possible, model some ideas.
- Teacher keeps an eye out for three good ideas to incorporate into the canon dance. Try for contrasting directions and levels for each of the melodies. Suggested pattern:
 - A. Walk CCW while pressing palms down alternately and bending from waist.
 - B. Join hands and move sideways CCW with eight slides or side-close steps.
 - C. Turn individually to R while clapping hands high overhead (two counts per clap).
- End dance canons in the same manner as song canons. When it feels right the first group should repeat the last movement until all three groups are doing the same movement—end on a *crescendo*!

ASSESSMENT: ACTIVITY

Students will use gross motor skills and integrated movements to perform a group circle dance. They will demonstrate their understanding of the music and movement by explaining how the interpretive dance supports the character of the music.

Observe that each group sing and perform their part independently, with melodic and rhythmic accuracy, and with gross motor and integrated movements that demonstrate expressiveness, accuracy and appropriateness in step and style.

MUSIC READING

Himmel und Erde

(Music Alone Shall Live)

Read the phrases below. **Sing**, using pitch syllables and hand signs. **Perform** each phrase as an ostinato with the song.



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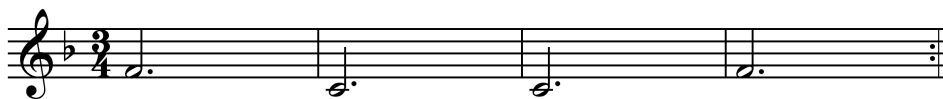
1

MUSIC READING

Himmel und Erde

(Music Alone Shall Live)

Sing the chord roots using pitch syllables and hand signs.



Improvise a new rhythm using the same pitches.

Now keep the first pitch of each measure and **improvise** other pitches and rhythms for beats 2 and 3. Experiment with different pitches and rhythms until you find a pattern that works well with the recording. **Write** your new melody below.



Perform it as an ostinato with the song.

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2

Music Reading

Himmel und Erde (Music Alone Shall Live)

Interactive Learning and Presentation Options:

- Music Reading Notation (Projectable)
- Song Notation (Interactive Performance): Himmel und Erde
- Song Notation (Interactive Performance): Music Alone Shall Live
- Song Notation (Animated): Himmel und Erde
- Song Notation (Animated): Music Alone Shall Live
- Song Notation (Printable)

Audio Options:

- Song Vocal Track: Himmel und Erde
- Song Vocal Track: Music Alone Shall Live
- Song Accompaniment Track

Music Reading: Improvising and Composing Melodic Phrases

Students will create melodic phrases through improvisation and composition to accompany a round.

Review the extended diatonic major scale in F. Have students echo as you sing and sign the following melodic patterns:

- *do-re-mi-fa-so-fa-mi-re-do*
- *do-re-mi-fa-so-la-so*
- *do-ti,-la,-so,-la,-ti,-do*

Project Slide 1.

Give a starting pitch (A) and encourage students to sing "*Himmel und Erde*" *a cappella*, using pitch syllables and hand signs. If students find this difficult, print the slide and have them write the pitch syllables beneath the notation.

Note: Have them write only the first letter of the pitch syllables.

Invite students to identify the parts of the phrases that have the same pitches. Point out the notes highlighted in yellow and blue on the slide. Have students sing and sign the melodies highlighted in yellow and blue.

Project Slide 2.

Invite a volunteer to read the description of melodic sequence on the slide out loud. Point out the melodic sequence, highlighted in yellow, orange, and green, on the slide. Give students a pitch (C) and invite them to sing the sequence *a cappella*, using pitch syllables and hand signs.

ASK On which part of the melody is the melodic sequence based? (The sequence is based on the first two measures of the song.)

Explain that the Roman numerals at the beginning of each staff indicate where the parts of a round are to begin.

SAY Part II sings from the beginning of the song and starts when part I reaches Roman numeral II. Part III sings from the beginning and starts when part I reaches Roman numeral III.

Sing part I and invite students to sing part II. Switch parts and repeat. Then divide the class in half and invite students to sing the song as a two-part round with the Song Accompaniment Track. Switch parts and repeat.

Now sing part I, and have the two groups sing part II and part III, for a three-part round. Divide the class into three groups and encourage them to sing the song as a three-part round with the Song Accompaniment Track. Change parts and repeat twice more.

Project the Song Notation (Interactive Performance). Review the English or German lyrics with students, and then invite all three groups to sing the song as a three-part round using the song lyrics.

Project Slide 3.

Encourage students to silently read (inner hear) the phrases on the slide. Guide them in singing each phrase, using pitch syllables and hand signs.

Play the Song Vocal Track (English or German) and invite students to sing each phrase as an ostinato with pitch syllables along with the recording.

Project Slide 4.

Briefly explain that a chord root is the pitch on which a chord is built. Guide the class in singing the chord roots using pitch syllables and hand signs (*do-so,-so,-do*). Remind students to sustain each pitch for three beats.

Invite students to improvise a new rhythm, using the same pitches.

Demonstrate, as an example, *do do-do do; so, so,-so, so,; so, so,-so, so,; do do-do do*, using a quarter-note/paired-eighth-note/quarter-note rhythm.

Encourage students to keep the first pitch for each measure, along with their rhythm, and improvise new pitches for beats 2 and 3 of each measure.

Play the Song Vocal Track, and allow plenty of time for students to improvise, changing the rhythm if they wish to do so. Encourage them to experiment until they find a pattern that works well with the recording.

Print Slide 4 and distribute to students. Have them write their new melody neatly on the bottom staff.

Play the Song Vocal Track and encourage students to practice their melody as an ostinato with the recording, keeping a steady beat that matches the beat of the song.

Ostinato 1

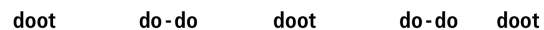


You are singing in harmony when you sing the melody and the ostinato together.

2

拜掃

Ostinato 2



3

Song Notation

I Love the Mountains

Interactive Learning and Presentation Options:

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

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Harmony and Texture: Layering Ostinatos

Students will learn about harmony and texture in the song "I Love the Mountains." They will create vocal and nonpitched percussion ostinatos to play and sing with the song. Students will first determine if they would like to perform the song with *thin* or *thick* texture and then select one or more of their ostinatos to perform with the song.

Play the Song Notation (Animated) or Song Notation (Interactive Performance) and ask students to follow the music and listen carefully to the lyrics of the song.

ASK **What words in the song describe elements of nature?** (mountains, rolling hills, daffodils)

Display the Song Notation (Projectable) Slide 1.

ASK **Where are your favorite places in nature?** (mountains, beaches, meadows, lakes, etc.)

What words can you use to describe your favorite places?

Play the Song Vocal Track and invite students to listen to "I Love the Mountains" again. This time encourage them to be attentive to the underlying vocal accompaniment lines.

Project Slide 2 and discuss the meaning of the word *harmony*.

SAY Harmony means two or more different pitches sounding at the same time.

Have students

- Read the ostinato using pitch syllables *do* and *re*. Then sing the ostinato with the words.
- Divide into groups with one group singing the song while the other sings the ostinato. Then switch groups.

Share with students that they are singing in harmony if one group sings the melody while the other sings the ostinato.

Display Slide 3 and share the definition of *texture*.

SAY Texture occurs when the layering of sounds creates a thick or thin quality in music.

Have students

- Read this ostinato on pitch syllables *mi*, *re*, *ti*, and *do*. Then sing the phrase with words.
- Divide into three groups. Assign the melody to one group and the ostinatos to the other two groups.
- Sing the song with the three groups. Rotate groups.

Move forward to Slide 4 and ask for a student volunteer to read the slide.

Share with students that a simple way to visualize thick versus thin texture is to associate it with the layering of a stack of papers. As different types of paper are added to the pile, the texture of the stack becomes thicker. The same thing happens in a musical score. With the addition of each vocal or instrumental line, there are more and more layers, creating a thicker texture. Discuss texture in music, art, and nature.

Have students

- Identify elements of their surroundings that demonstrate *thin* texture.
- Identify elements of their surroundings that demonstrate *thick* texture.

Display Slide 5 and encourage students to

- Compose ostinatos for nonpitched percussion instruments. Add the ostinato as an additional accompaniment to increase texture in the song.
- Double the vocal ostinatos using pitched instruments.

Project Slide 6. Discuss the rhyming scheme of "I Love the Mountains."

SAY Suggest additional verses based on your favorite surroundings. Examples may include:

I love the ocean; I love the roaring waves.

I love the city; I love the buildings tall.

Have students create an outline of their favorite verses.

Move on to Slide 7 and ask students to

- Choose an appropriate texture for each verse.
- Perform a selection of verses with the Song Accompaniment Track or with Song Notation (Interactive Performance). (See below.) Gradually add one or more ostinatos to create a varied texture each time the song is sung.

Song Notation

Hey, Ho! Nobody Home

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: Perform Independently and Expressively with Accurate Rhythm and Intonation

Students will sing an old English round, independently and expressively, with accurate rhythm and intonation, demonstrating fundamental singing skills and an understanding of style, form, and texture.

SAY Today we are going to sing an old English round, but with an interesting new arrangement.

First, let's listen to the recording and tap the steady beat. Listen to the style, rhythm, and musical texture of the recording.

Play Song Vocal Track: Hey, Ho! Nobody Home.

SAY Let's talk first about style and rhythm.

ASK **What is the general style of the piece?**

(The arrangement is in a swing/jazz style.)

What musical elements helped you to identify the style?

(The instrumental accompaniment is a jazz band and performed in a jazz style; accept other appropriate answers.)

How did this style affect the rhythm of the phrases?

(The rhythms felt like "swing" rhythms to match the swing/jazz style; accept all reasonable answers.)

SAY Let's talk musical texture and form.

ASK **How did the piece start?**

(with a section that began with a single part, then added new parts)

How would you describe this opening musical texture?

(thin to gradually thicker)

How would you describe the musical texture of most of the piece? (thick, polyphonic)

What is the compositional technique in the beginning of the piece that created this texture? (Guide students to understand that the texture is created by layering ostinatos that repeat.)



SAY Let's look at the song notation.

Distribute copies of Song Notation (Printable): Hey, Ho! Nobody Home.

Guide students to understand that analyzing the music and style of a song is part of their fundamental musical skill set that will help them to be better singers.

Review and reinforce with students the elements of style, rhythm, and texture as presented in the song notation.

- The swing eighth-note symbol is notated above the time signature. Straight eighth notes are performed as "swing" quarter-eighth triplets, thus supporting the jazz style.
- There are round numbers (Roman numerals) on the song notation that designate a traditional round. (*Note:* The song is not recorded as a four-part round, but can still be sung, as such, with the Song Vocal Track.)
- Ostinatos that began the recording are at the bottom of the page.
- The ostinatos repeat, and enter and finish as staggering parts, thus creating the polyphonic texture.

Play the Song Vocal Track again as students follow the projected notation to solidify learning.

SAY The song was not actually performed as a traditional round. The overlapping and repeating ostinatos create a musical texture similar to a round, but the melody is sung as a single-line melody over the repeating ostinatos—still a thick, polyphonic musical texture.

Project Slide 1 and review the goals and intent.

SAY Now, let's sing the opening phrase of the song, concentrating on the jazz style, swing-eighth rhythms, and our pitch intonation.

Have students read the music notation on Slide 1 and

- Tap the steady beat and pat the rhythm, with the eighth notes as straight eighths.
- Pat the rhythm, with the eighth notes as swing eighths.
- Identify the key (E minor), identify *do* (G) and sing the home tone of the scale (E), and sing the pitches of the E-natural-minor scale ascending (*la ti do re mi*) and descending (*la so fa mi*), using pitch syllables. (Remind students that the D-natural is part of the D-minor-natural scale and gives the scale a modal sound.)
- Sing the melody of the phrase, listening to each other and paying attention to intonation.
- Sing the phrase with accurate rhythm and intonation.

Project Slide 2.

Guide students to transfer their singing skills to the song notation, beginning on Slide 2, and have students continue singing the complete song in unison. Have

students sing as a group and independently. Students may be familiar with the song and easily transfer their singing.

Have students

- Sing each repeating ostinato.
- Practice staggering the entrances and perform the ostinatos as the repeating elements that form the background of the vocal arrangement, creating a polyphonic texture similar to a round.

When ready, have students

- Sing both the repeating ostinatos and melody together with the Song Vocal Track.
- Sing the arrangement *a cappella* (without the recording) and assess their rhythmic and melodic intonation skills, as a class, and independently.

Project Slide 1 and point to the callout box.

ASK **What are some other fundamental singing skills that you need when singing independently, in a small group, or in larger choir?** (Breath control, blending of voices, enunciation, singing with musical expression, listening to each other, and so on. Allow for a discussion and multiple answers.)

Project Slide 3.

Invite students to sing each ostinato with musical expression that complements the swing/jazz style of the arrangement. Suggest the following as starting points and allow students to experiment and explore.

- Sing Ostinato 1 with clear, short, enunciation and a “swing” feeling in the rhythm.
- Sing Ostinato 2 with a moderate dynamic, leading to a slight *decrescendo*, and *legato* articulation.
- Sing Ostinato 3 with *legato* articulation, with a slight *crescendo* and *decrescendo* over the phrase.

Next, invite students to sing the unison melody and repeating ostinatos with musical expression as they sing the entire arrangement, starting on Slide 2. Assess their fundamental singing skills.

SAY Let’s sing “Hey, Ho! Nobody Home” as a traditional round.

Guide students to sing the song as a traditional round, pointing out the Roman numeral symbols every two measures, and practicing the round entrances. Remind students to concentrate on their melodic parts during the thick polyphonic texture. End the round with the staggered parts ending. Practice as needed.

When ready, have students perform the song as a traditional round.

SAY It may be interesting to see how the musical elements (staggered entrances vs. ostinatos) and both musical structures (round vs. repeating ostinatos) compare to each other.

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.

Song Notation

Ego sum pauper (Nothing Do I Own)

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance): Ego sum pauper
- Song Notation (Interactive Performance): Nothing Do I Own
- Song Notation (Animated): Ego sum pauper
- Song Notation (Animated): Nothing Do I Own
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)
- Instructional Activity (Interactive): A Hero to Us All
- Sound Bank Multimedia Reference: Hand Bells

Audio Options:

- Song Vocal Track: Ego sum pauper
- Song Vocal Track: Nothing Do I Own
- Song Accompaniment Track
- Song Pronunciation Practice Track
- Sound Bank Audio: Hand Bells

Form: Two-Part Canon

Students will aurally identify, label, and perform a two-part canon.

Project Slide 1.

Lead students in a discussion of form by using the graphic on the slide.

Point to the graphic.

ASK What do you see? (The graphic lines are the same but not aligned; the lines imitate each other.)

Project Slide 2.

Play Song Vocal Track: Ego sum pauper and invite students to follow the notation as they listen.

Project Slide 1.

ASK How do the lines in the graphic represent the vocal parts? (One line begins before the other.)

Which line should be labeled "1"? (the upper line)

Which line should be labeled "2"? (the lower line)

What is this musical form called? (canon, round)

Explain to students that

- "*Ego sum pauper*" is a canon.
- A canon is a musical version of "Follow the Leader."
- The voice that "leads" the canon is called the *initiating* voice.
- The voice that follows is called the *imitating* voice.

Project Slide 2 and play the Song Vocal Track.

Have students

- Identify when the initiating voices sing; then label the staff with the number “1.”
- Identify when the imitating voices sing; then label the staff with the number “2.”

Divide the class into two groups. Play the Song Vocal Track again and have group 1, the initiating voices, raise their hands when they hear their part being sung. Have group 2, the imitating voices, raise their hands when they hear their part being sung.

Use the English version of the Song Vocal Track and have the two groups sing the song, first in unison, then as a two-part canon. Have the groups switch parts and sing again.

ASK Did you sing in unison, or in harmony? (both)

When did you sing in unison? (when all voices sang the same part at the same time)

When did you sing in harmony? (when the initiating voices [part 1] started and then the imitating voices [part 2] entered)

Where was it difficult to keep the canon going? How can the difficulty be resolved? (Answers may include: clap the beat; have someone act as conductor, pointing to the group when it is that part’s turn to begin.)

To prepare students to perform this simple two-part canon in Latin, use the Song Pronunciation Practice Track to have students echo-sing each phrase.

Then have the group 1 and group 2 students face each other and practice saying the Latin words in rhythm and in canon.

Finally, have students

- Sing the song in Latin with the recording, in canon. (Remind them to hold the last syllable of each phrase for four counts. Suggest that they tap for four counts as a reminder.)
- Switch parts so each group takes a turn as the initiating voice singing the canon.

Assessment: Activity

Students will demonstrate their ability to identify and label canon form presented aurally and then perform the song as a two-part canon.

Distribute copies of the Song Notation (Printable). Have students

- Identify and circle the initiating voices in a selected color.
- Identify and circle the imitating voices in a contrasting color.

Divide the class into smaller groups, making sure there are strong singers in each group.

- Have two groups at a time perform “*Ego sum pauper*” in canon, first in Latin and then in English.
- Allow students in the audience to make constructive comments on each performance.
- Remind students to demonstrate proper audience etiquette while listening.

Shoo Fly

Formation: circle

One child skips around the outside, then chooses someone on “I belong to somebody.” Once a child has been chosen, he or she “freezes” on the C, and sings:



During the B section (“I feel like a morning star,”) the children who have been chosen walk clockwise on the outside, and the inside circle walks counterclockwise, forming a left hand star. The song and game continue until there are only one or two “stars” left in the inside circle.

La Vibora

partner song (A section only):



Sarasponda

Formation: concentric circles

A section: circle left

B section:

- “Ahdorayoh” - inside circle raises arms over head
- “Ahdorayboomdayoh” - outside circle raises arms
- “Ahdorayboomdayretsetset” – outside people run under raised arms to inside
- “Ahsaypaysayoh” – reset to repeat

A Distant Shore

Traditional Folk Song

Arranged, with New Words and Music, by Mary Donnelly and George L.O. Strid

Movement Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Song Notation (Printable)
- Movement Activity Instructions (Printable)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (4 m.); Part 2 (A Distant Shore) (16 m.); interlude (2 m.);
Part 1 (The Water Is Wide) (17 m.); interlude (2 m.); Parts 1 & 2 (22 m.) to end

INTERACTIVE OPTIONS GUIDELINES

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

- Experiment with different tempos as students practice creating movements.
- Select a tempo at which students can be successful at performing their movements.
- Have students practice their creative movements until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

CREATIVE MOVEMENT

Students will create and perform movement reflective of the song content.

A great way for this to happen is through a variety of projects. Projects may be selected and assigned to solo dancers, duets, small groups, or teacher-led class activities. Creative writing, storytelling, and multimedia may supplement each project.

Many options exist for creating movement to accompany the song and/or multimedia project presentation.

Allow students to use the Song Vocal and Accompaniment Tracks and the Song Notation (Printable) to organize their movement activities.

PROJECT 1: SOLO DANCER

Allow a student with dance experience to create movement to perform while the song is sung or while a multimedia project (slideshow) is presented.

A Distant Shore

Movement Directions continued

PROJECT 2: DUET

Invite two students with dance experience to collaborate and create a movement to perform while the song is sung or while a multimedia project (slideshow) is presented. To reinforce the partner song structure of this piece, one student can create movement for Part 1 and the other for Part 2, moving only when their part is sung.

PROJECT 3: SMALL GROUPS

Allow students to work in small groups to create simple movement to be performed by all students or by a small group. This movement can reflect the text and mood of the song and be simple enough to be performed by all singers. Part 1 singers can create movement to accompany their part while Part 2 singers create movement to accompany their part.

PROJECT 4: CREATIVE WRITING

Encourage students to write about topics related to the song text (for example, people who are special to them, things they wish for, home, and so on). Have students read their literary creations while the song accompaniment track is played.

Another performance option incorporating students' creative writing would be for singers to hum the first part of the song (where Parts 1 and 2 occur alone) while a student reads his/her composition (finishing reading by m. 37); when the partner songs join together, students sing the song text.

PROJECT 5: SIGN LANGUAGE

You may include sign language as part of, or the basis for, the movement.

SUMMARY: COMBINING ACTIVITIES AND PERFORMANCE

Experiment with how the separate projects can be combined (for example, have all students perform sign language while solo dancer performs in front of the ensemble) for a multi-arts performance for the classroom, school assembly, or as part of an evening school concert.

TIPS FOR TEACHERS: CLASSROOM MANAGEMENT

Adding props (for example, streamers, lights, and so on) and utilizing choreographed rather than creative movement (for example, 4 hand circles right, 4 hand circles left) may help make students feel more comfortable with movement.

Come Back, Liza (Watah Come a Me Eye)

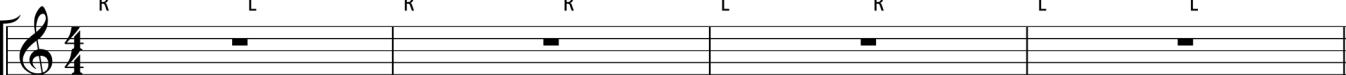
*Jamaican Folk Song
Arranged, with New Words and Music,
by Sally K. Albrecht and Jay Althouse*

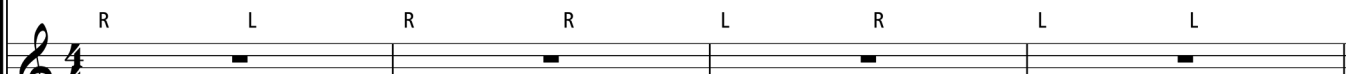
Calypso ♩ = 132-138


C G C

S-curves above head

R L R R L R L L

1. 

2. 



1st time: PART 1 only

2nd time: PART 2 only

3rd time: Sing both parts

mf C G C

5 Lean L w/hands over heart Cry w/R to R eye, leaning R

1. 

Ev - 'ry time I 'mem - ber Li - za, wa - tah come_ a me eye.*

mf Cry w/R to R eye, leaning R Lean L w/hands over heart

2. 

Oh, my Li - za make me cry. When I think_ of her, my, oh, my._



* Water comes to my eyes - I cry!

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Come Back, Liza

9

1. ^C Lean L w/hands over heart ^G Cry w/R to R eye, leaning R ^C

When I think a - bout my Li - za, wa - tah come... a me eye.

2. ^C Cry w/R to R eye, leaning R ^G Lean L w/L hand to forehead

I re - mem - ber her good - bye. When I think... of it, make - a me sigh...

13

1. ^C Beckon in w/R ^G Beckon in w/L ^C Cry w/friend/small group

Come back Li - za, come back, gal. — Wa - tah come... a me eye.

2. ^C Beckon in w/R ^G Beckon in w/L ^C Beckon in w/both ^C Shake R index out 4x

Come back, come back Li - za. Come on back, — don't make me cry. —

Come Back, Liza

17 ^C Beckon in w/R Beckon in w/L ^G Cry w/friend/small group

1. Come back Li - za, come back, gal. — Wa - tah come — a me

2. ^{Beckon in w/R} ^{Beckon in w/L} ^{Cry R} ^{Cry L}
Come back, come back Li - za, wa - tah, wa - tah,

20 ^C (repeat twice) ^G Hands at face under eyes w/palms in - shimmer fingers ^C Lower fingers w/shimmer Grasp heart

1. eye. Wa - tah come — a me eye.

2. ^{Cry w/friend/small group} ^{Hands at face under eyes w/palms in - shimmer fingers} ^{Lower fingers w/shimmer} ^{Grasp heart}
come a me eye. — Wa - tah, wa - tah, come a me eye. —

MUSIC READING

Sarasponda

Melody: Reading Octave Leaps

Identify the missing pitch syllables in “Sarasponda.”

do mi so so so la so fa mi fa so fa mi re do

do do^l la so

mi fa fa re re mi fa so re fa

Now **sing** “Sarasponda,” using pitch syllables and hand signs.

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MUSIC READING

The distance between low *do* and high *do* is called an **octave**.

Identify the octave leaps in “Sarasponda.”



Identify the octave leaps in this melody.



Read and **sing** the melody, using pitch syllables and and signs.

Sing the melody as a countermelody to “Sarasponda.”

Music Reading

Sarasponda

Interactive Learning and Presentation Options:

- Music Reading Notation (Projectable)
- Music Reading Notation (Printable)
- Song Notation (Interactive Practice)
- Song Notation (Animated)
- Music Reading Notation (MUS Downloads)
- Music Reading Notation (SIB Downloads)
- Song Keyboard Accomp. (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Reading and Notating Music: Melody—Octave leaps (*do–do¹*)

Students will identify octave leaps and use pitch syllables and hand signs to read *do*, *re*, *mi*, *fa*, *so*, *la*, and *do¹*.

Use one of the interactive or audio options for “Sarasponda” and invite students to sing the song.

Display Slide 1 of Music Reading (Projectable): Sarasponda. Have students

- Identify the pitches found in the song. (*do*, *re*, *mi*, *fa*, *so*, *la*, and *do¹*)
- Identify the missing pitch syllables. (*do mi so so so la so fa mi fa so fa mi re do*)
- Sing each line of the notation, using pitch syllables and hand signs.

ASK Which parts of the melody are the same? (line 1 and the first part of line 2)

Help students identify the overall form of the song as **AB**. Then display Slide 2.

SAY The distance between low *do* and high *do* is called an *octave*.

Ask students to

- Locate the octaves in the song (measures 4–5 and 5–6)
- Read the entire song, using pitch syllables and hand signs.

Display Slide 3. Ask students to identify the octaves in the countermelody. (measures 1–4)

ASK Which parts of this melody are alike? (line 1 and the first part of line 2)

Help students discover that the melodic form of the countermelody is also **AB**, the same as the song.

Lead students as they

- Sing the countermelody, using pitch syllables and hand signs.

- Practice the countermelody with Song Notation (Interactive Practice). Use the Interactive Player to adjust the tempo of the melody. A slower tempo will allow students to use pitch syllables and hand signs with more ease. Turn down the volume of the Accompaniment by moving the slider to the left to allow only the melody to be heard. Have students sing the countermelody with the melody on the player.
- Divide into two groups, with one group performing the reading practice exercise as a countermelody to the song while the other group sings "Sarasponda." Then have the groups switch.

Assessment: Activity

Students will demonstrate their ability to identify octave leaps and use pitch syllables and hand signs to read *do, re, mi, fa, so, la*, and *do*¹.

Using Slide 3 of the Music Reading Notation (Projectable) or Music Reading Notation (Printable), have students individually, or in small groups, use pitch syllables and hand signs to read and sing the countermelody for "Sarasponda." Direct the rest of the class to raise their right hand each time they hear the octave leap. Assess students on their ability to read and sing the pitches of the countermelody accurately. Also assess their ability to identify octave leaps by correctly adjusting their hand signs as they read the pitches, and aurally by raising their hands at the appropriate times as they listen to their classmates sing the countermelody.

Pat Works on the Railway

Formation: Circle, with a small group of singers in the middle

- Measures 1-2: walk to center, raising arms
- Measures 3-4: walk back out to original place
- Measures 5-6: walk to center, raising arms
- Measures 7-8: walk back out to original place

Refrain:

- Center singers sing countermelody and improvise motions that reflect working on the railway.
- Others circle left for 2 measures, right for 2 measures.
- On the last phrase of the refrain, center singers can choose someone to take their place on the next verse.

Cindy

Formation: 2 lines, Longways Set

- "I wish I was an apple" (beats 1-4) – 4 steps Forward
- "A hangin on a tree" (beats 5-8) – 4 steps Back
- "And every time my Cindy passed she'd take a bite of me" (beats 9-16) – do-si-do, passing right shoulders
- "You ought to see my Cindy" – Forward
- "She lives a way down south" – Back
- "She is so sweet the honey bees all swarm around her mouth" – do-si-do, passing left shoulders

Refrain:

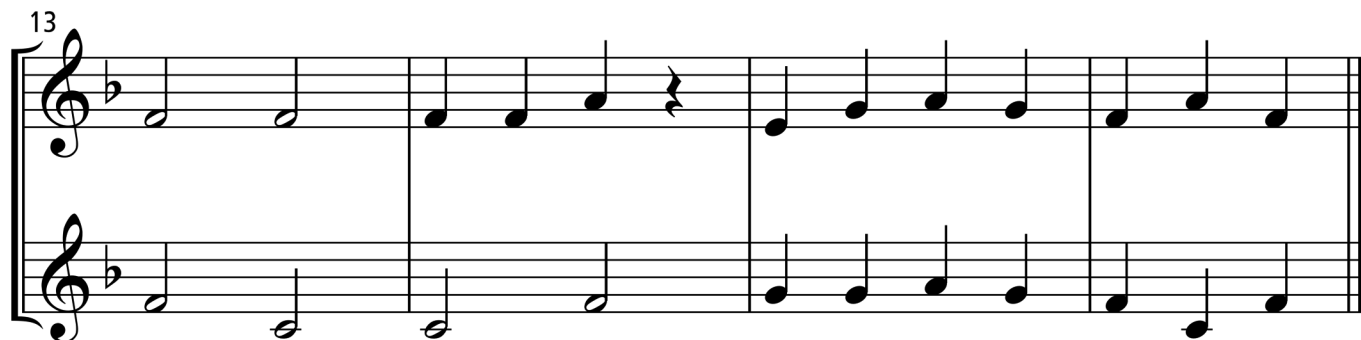
- Head couple sashays down to the end, while one side of the set sings counter melody #1.
 - Motions for counter melody #1: Join hands, raise arms on "home", lower on "get along", raise on "home", lower on "get along", raise on "home", lower a beat at a time on "marry you someday."

Second repetition:

- Once at the end, the former head couples sing countermelody #2 on future repetitions.
 - Motions for counter melody #2: Pat-clap-clap with partner 3 times on "home dear Cindy", "home sweet Cindy", "home my dear little girl", Clap-clap-clap on "marry you someday".

Simple Gifts

Recorder Countermelody



Down the Ohio

River Shanty

Dance arranged and notated by Sanna Longden

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance): Down the Ohio
- Song Notation (Interactive Practice): Down the Ohio

AUDIO OPTIONS

- Movement Activity Practice Track
- Movement Activity Performance Track
- Movement Activity MIDI File

RECORDING ROUTINE

Intro. (4 m.); Verse 1 (8 m.); Refrain (8 m.); Verse 2 (8 m.); Refrain (8 m.);
Verse 1 (8 m.); Refrain (8 m.); Verse 2 (8 m.); Refrain (8 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice), Song Notation (Interactive Performance), and the Movement Activity MIDI File options may be used to adjust the tempo to facilitate teaching and learning the dance.

- Experiment with different tempos as the children practice the dance steps.
- Select a tempo at which the children can be successful at performing the dance steps.
- Have the children practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until the children can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, Movement Activity Performance Track, or Song Notation (Interactive Performance).

PREPARATION

The pattern for this United States river shanty is based on traditional movement figures of nineteenth-century frontier dances, and is also in the style of Irish riverboat workers, with its meter being a $\frac{6}{8}$ jig. It has been arranged specifically for use in the classroom.

Have the children listen to the Movement Activity Performance Track: Down the Ohio and try singing the song. This version of the song does not have interludes, as does the Song Vocal Track, thus making it more appropriate for performing the dance. Guide the children through the dance pattern while singing the song phrase by phrase. Then have them practice to the slower Movement Activity Practice Track, until they are ready for the Movement Activity Performance Track. Point out that every time the pattern ends, each new pair at the top of the set should be immediately ready to go “down the river.”

Down the Ohio Dance Directions continued

FORMATION

Children stand in longways sets, four pairs in each set, partners facing one another. The pairs at the “top” of each set (closest to the front of the classroom) are in the “number 1” position. The recording presents the song four times through, so repeat it if class numbers require more than four pairs in some sets.

Make sure that the children notice their own starting position and which pair they follow. Point out that every pair will be in the number 1 position before the dance is over.

In old-time community parties boys and girls danced as partners. But this is not necessary in today’s classrooms. However, it would provide a more authentic experience when performing for parents. In fact, invite the parents to join in.

DANCE PATTERN

Verse, measures 1-4: All pairs, except for the top couple in number 1 position, make two-hand arches. The top couple takes 8 beats to travel under the arches to the bottom of the set—walking, skipping, sashaying, or however they feel the music.

Verse, measures 5-8: The same couple travels back to the top of the set under the arches in 8 beats.

Refrain, measures 1-4: The top couple casts off (“peels the banana”), each leading his or her line to the bottom of the set where they now make a two-hand arch.

Refrain, measures 5-8: The other couples pass under this arch. They follow in order, so that the couple originally in number 2 position is now at the top in the number 1 position, ready to “go down the river.”

Continue in this routine until all couples have had the opportunity to be in the number 1 position.

Erie Canal

Folk Song from the United States
Choreography by Sanna Longden

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Movement Activity Instructions (Animated)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track
- Movement Activity MIDI File
- Movement Activity Practice Track
- Movement Activity Performance Track

RECORDING ROUTINE

Intro (4 m.); Verse 1 (16 m.); Refrain 1 (8 m.); Interlude (4 m.); Verse 2 (16 m.); Refrain 2 (8 m.); Coda (2 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice), Song Notation (Interactive Performance), Movement Activity Practice Track, and the Movement Activity MIDI File options may be used to adjust the tempo to facilitate teaching, learning, and performing the dance.

- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice the verse and refrain sections separately until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the verse sections at the performance tempo.
- Gradually increase the tempo until students can successfully perform the refrain section at the performance tempo.
- Once students are comfortable with performing each section, have them put the sections together into the full dance sequence.

PREPARE

BACKGROUND

When bargemen and their families got together to relax, they enjoyed singing work songs. Often a fiddler or a banjo player would start playing and everyone would get up and dance. Here is a dance they might have done.

WARM UP

Students stand in a Sicilian circle (see Formation below). Establish a beat in $\frac{4}{4}$ meter and invite students to perform a walking movement beginning with the right foot. Their feet should feel heavy as they sway to the beat. Have students listen to the words in the Song Vocal Track and move their bodies to the beat of the music.



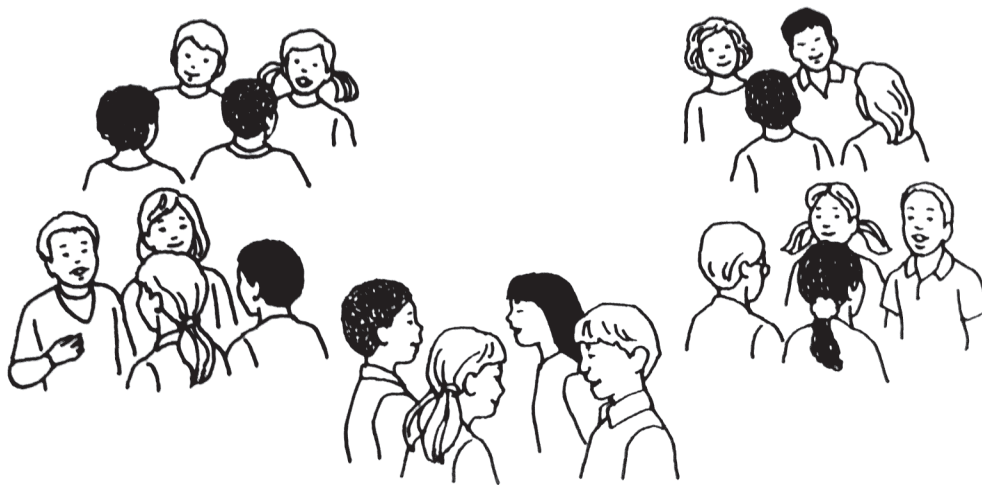
Erie Canal Dance Directions continued

When singing "Low bridge, ev'rybody down," students may duck their heads as if passing under a bridge. It was common for people to ride on the roofs of the barges. When a bridge came along the route, they would have to duck their heads or get off the boat so it could pass under the low bridge.

TAKE ACTION

FORMATION

Assign partners and have students form a Sicilian circle.



In a Sicilian circle, each set of partners faces another set around the circle. One pair faces and progresses clockwise, the other set progresses counterclockwise. Partners are side-by-side; the person directly across from each partner is the "opposite."

STEP PATTERNS

Footwork for the sequences should begin with the right foot.

Introduction (4 m.)

- Students stand in a Sicilian Circle and look to their side to find their "partners: and look in front to see their "opposites." (eight counts)
- Students face their partners and get ready to do-si-do. (eight counts)

Verse 1 (16 m.)

I've got a mule, her name is Sal, . . . on the Erie Canal.

Partners do-si-do past right shoulders (eight counts), then pass left shoulders (eight counts).

She's a good old worker and . . . on the Erie Canal.

Do-si-do with opposite pass right shoulders (eight counts), then pass left shoulders (eight counts).

Erie Canal Dance Directions continued

We've hauled some barges in our day, . . . coal, and hay,

Hook right elbows with partner and walk around until they get back to place (eight counts); repeat with left elbows (eight counts).

And we know ev'ry inch of the way, . . . to Buffalo.

Repeat elbow turns with opposite.

Refrain 1 (8 m.)

- All join inside hands with partners.
- Partners facing clockwise raise hands in a bridge and move apart as they walk forward and over the other pair.
- Students facing counterclockwise walk forward as they duck under. Take four steps to go over and/or under.
- Everyone now faces a new pair and they switch positions. Students who ducked under the first time make a bridge, and those who made a bridge previously, duck under.
- Continue to move forward, alternating the bridge (four steps) and the ducking under (four steps).
- Each pair should meet and pass eight others.

Interlude (4m.)

- Make sure partners are facing another pair and going in the correct direction.
- As the partners meet a new pair, they acknowledge them with a nod and smile.
- Then partners face each other to begin again from the verse.

Verse 2 (16 m.) Repeat pattern of Verse 1.

Refrain 2 (8 m.) Repeat pattern of Refrain 1.

Coda (2 m.) After traveling around the circle, have students "nod" as they face their new opposite.

TIPS FOR THE TEACHER

Movement Activity Tip Many teachers desire to teach movement on a frequent basis but may dread the possible chaos. You may wish to try the following:

Give specific commands. Students can misuse a lot of valuable class time to form the dance circles.

- Try saying to them, "We need you and your partner to face another set of partners in a Sicilian Circle by the time I finish counting to 10. Please go there without talking. Let's see if you can do it. Let me know when you are ready."
- Then count to "10" slowly. Look away and let the students tell you the circle is ready. Lavish them with praise. If unsuccessful, have the class do it again. They will want to please you.

Sweet Betsy from Pike

Mid-19th-Century Singing Game Adapted by Sanna Longden

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track
- Movement Activity MIDI File

RECORDING ROUTINE

Intro (4 m.); verses 1–6 (16 m.) with refrains (4 m.) and interludes (4 m.); coda (4 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice), Song Notation (Interactive Performance), and the Movement Activity MIDI File options may be used to adjust the tempo to facilitate teaching, learning, and performing the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps 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).

BACKGROUND

Singing and dancing were important forms of social recreation for the pioneers who came from Northern Europe to cross the enormous U.S. frontier. The pioneers brought these folk dances and folk games from their home countries. How happy they were, as they crossed the prairies and mountains, to meet others like themselves. Some religions frowned on the idea of “dancing,” but light-hearted singing games—called “play parties” to avoid the “dancing” label—seemed simple and unpretentious enough for all ages to enjoy as a communal pastime.

This play-party game, while not original to this song, is based on traditional figures: the elbow turn or elbow swing, the do-si-do, and the right-and-left-grand/grand-right-and-left-grand chain. In addition, the triple meter and tempo changes will help to reinforce learning of those musical elements, and the song’s story provides connections to history and literature lessons.

Sweet Betsy from Pike Dance Directions continued

WARM UP

Students sit in a circle. Establish a beat in $\frac{3}{4}$ meter and invite students to perform a *pat-pat-clap* pattern while swaying to the beat. Then have students listen to the Song Vocal Track to discover this (most likely true) sad tale of people from this time period. In order to enhance enjoyment of the music game, students may sing along with the refrain but it is not necessary for them to learn all the words.

FORMATION

In a single circle, partners face each other: one person faces in a clockwise direction and the other faces counterclockwise. In the “old days,” males and females danced together; however, unless preparing for a historically accurate program, mixed-gender pairing is not important when learning this singing game.

BASIC TRAVELING STEP

Footwork for $\frac{3}{4}$ meter is usually a fast waltz step (L-R-L, R-L-R—or opposite). However, this is often difficult for growing feet in rubber-soled sports shoes on carpeted floors. Even in socks or on tile, a comfortable alternative might be a R step (count 1), L touch (counts 2–3); L step (count 1), R touch (counts 2–3).

Note: Steps take weight, touches do not.

INTRODUCTION

Deep bow or curtsy. (Traditionally, boys bend at waist and come up; girls go straight down and up.)

VERSES

Measures 1–4 Right-elbow turn Partners do a right-elbow turn in 4 basic traveling steps, ending back in their original places.

Measures 5–8 Left-elbow turn Partners repeat with a left-elbow turn, ending back in their original places.

Measures 9–12 Do-si-do right Partners do-si-do, taking 4 basic traveling steps to go by each other’s right shoulders, pass back to back, and then back up into their own places. (There is no turn in this figure, and traditionally, no arms folded in front of chests).

Measures 13–16 Do-si-do left Partners repeat the do-si-do in the opposite direction, passing by each other’s left shoulders.

Sweet Betsy from Pike Dance Directions continued

REFRAIN

Singing too-ra-lee, too-ra-lee, too-ra-lee-ay

CUE (SAY or CALL): "Hand over hand in the right-and-left-grand!"

In this movement sequence, partners progress around the circle in opposite directions, alternating joined hands, and finishing the figure with a new partner (the fifth person).

- 1) It begins as partners join right hands and carefully pull past each other's right shoulder (this is No. 1). They take one basic traveling step for one measure, left hands and arms extended toward the next person coming toward them. At this point in the dance, in order to progress, it is best to move forward with alternating footwork, going 1-2-3, 2-2-3 for each hand. To keep the figure moving well, keep an eye on spacing and pacing.
- 2) Each one then pulls by the next person with joined left hands, passing left shoulders, again taking two basic traveling steps for one measure. (This is No. 2). Right hands and arms are ready for the next person.
- 3) Continuing the figure, everyone pulls by the incoming person (No. 3) with joined right hands, taking two basic traveling steps for one measure.
- 4) Finishing the figure, everyone pulls by the next person (No. 4) with joined left hands, taking two basic traveling steps for one measure. Make sure everyone pulls by this 4th person.

All stop in front of the next person (No. 5). This is their new partner.

INTERLUDES

Four measures

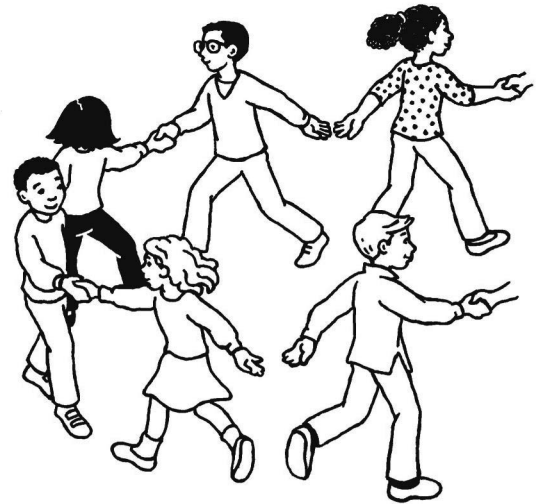
- **First measure** Pat own thighs (count 1); clap new partner's two hands (count 2); repeat clap (count 3).
- **Second measure** Repeat first measure.
- **Third measure** Bow and curtsey down (counts 1-2-3) to this partner.
- **Fourth measure** Come up from bow and curtsey (counts 1-2-3).

Go back to the verses and progress through the pattern until all six verses have been danced.

Note the dramatic tempo change (slower) in the interlude leading into and during verse 5. The tempo returns to the original tempo in the last line of that verse.

Then go on to the Coda.

GRAND RIGHT AND LEFT





Sweet Betsy from Pike **Dance Directions continued**

CODA

Two choices (or create your own)

- a) Repeat the pattern of the Interlude, but do the bow and curtsey toward the center, acknowledging all dancers.
- b) Bow and curtsey toward the final partner (2 measures), then toward the center (2 measures).

Down the Ohio

On the refrain “Down the River,” add the following:

Down the ri - er, Oh, down the riv - er, Oh, down the riv - er we go. _____

5
Down the riv - er, Oh, down the riv - er, Oh down the O - hi - o!

The Lion Sleeps Tonight

Intro:

- Step-touch right and left 4 times;
- Step-touch forward and back 4 times (ah-oo)

Refrain:

- R to the side, L cross behind; R, L, together while moving shoulders down and up (2 times). Reverse.

Verses:

- Turn to the right in your own space, tap L toe. Bend arms and swing front, swing back. Then reverse (Turn L, tap R toe. Bend arms and swing front, swing back.)

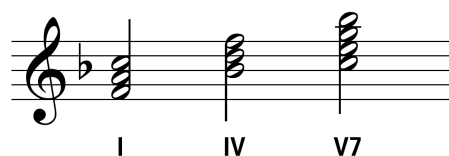
SONG

I, IV, and V7 Chords

The **I chord** is built on the first step of the major scale (*do*).



The **IV chord** is built on the fourth step (*fa*), and the **V7 chord** is built on the fifth step (*so*).



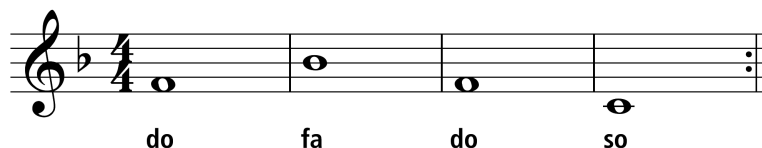
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2

SONG

Chord Roots

The note on which each chord is built is called the **root**.



Play or **sing** the roots of each chord as an accompaniment to “The Lion Sleeps Tonight.”

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3

Siyahamba Clapping Patterns:

Pattern 1 (eighth notes – 3 beats):

- Pat thighs, alternating right, left, right, left
- Pat chest, alternating right, left

Pattern 2 (quarter notes – 4 beats):

- Clap four times, with the last clap *subito forte*

Pattern 3 (eighth notes – 4 beats):

- Brush palms back and forth together, accenting beat one

Four White Horses Clapping Patterns

Formation: Two sets of partners (“ones” and twos”) form a square, standing opposite each other within arms reach.

Pattern 1:

- With hands pointing up, all clap neighbors’ hands.

Pattern 2:

- Ones clap partners’ hands palms above shoulder level. The twos do the same with hands pointing down, at waist level.
- All clap own hands together.
- Ones clap below and twos clap above.
- All clap own hands together.

Pattern 3:

- Hands pointing up, ones clap with the person on their left and twos clap with the person on their right.
- All clap own hands together.

Pattern 2 can be extended to create a 6/4 pattern by adding:

- Hands pointing up, all clap neighbors’ hands, left and right
- Clap own hands together.