


A Squirrel Tale


-  Students will sing a familiar song and create a story narrative using technology to enhance, record, and review their performance.

Materials

Tablets with the
Voice Bubbles app

Data Files

Story Narrative Template



Name: _____ Classroom Teacher: _____ Date: _____

A Squirrel Tale with Voice Bubbles

Complete the following. Then, record your story using the Voice Bubbles app on your tablet.

Bubble 1: Sing "Let Us Chase the Squirrel" with a good singing voice.

Bubble 2: Write your discovery using the story prompts to get you started. Add a sound effect when you record your name and describe the sound effect below.

The first time I chased the squirrel up the tree I discovered:

Imagine that!

Sound effect:

Bubble 3: Sing "Let Us Chase the Squirrel" with a good singing voice.

Bubble 4: Write your second discovery using the story prompts. Add a sound effect when you record your name and describe the sound effect below.

The second time I chased the squirrel up the tree I discovered:

Imagine that!

Sound effect:

Bubble 5: Sing "Let Us Chase the Squirrel" with a good singing voice.

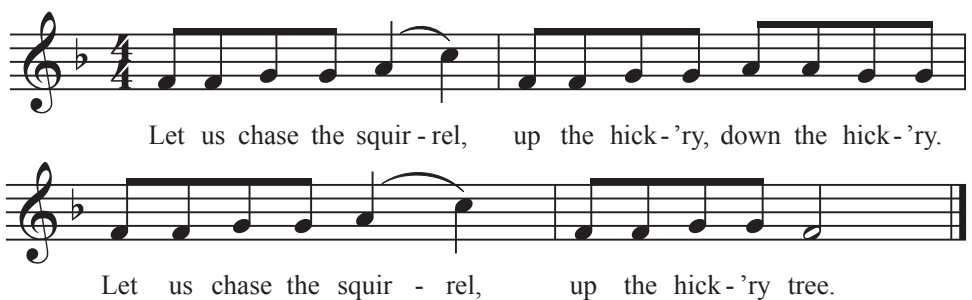
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Take Note!

Step 1: Students often brainstorm surprises that aren't totally feasible—run with it! The focus is on creativity and imagination.

Step 3 example: If the first time I chased the squirrel up the tree I discovered three rubber duckies, the sound effect might be the students singing "Splish, splash, I was taking a bath" with water drums for accompaniment.

This lesson presents one way of incorporating technology in the creative process. It also provides you with an opportunity to listen and assess your students' singing in a non-traditional and child-centered way! It is crucial that your students are familiar with and able to sing "Let Us Chase the Squirrel" before you bring out the tablets. Teach (and review) the song prior to this lesson.



Let us chase the squir - rel, up the hick - 'ry, down the hick - 'ry.

Let us chase the squir - rel, up the hick - 'ry tree.

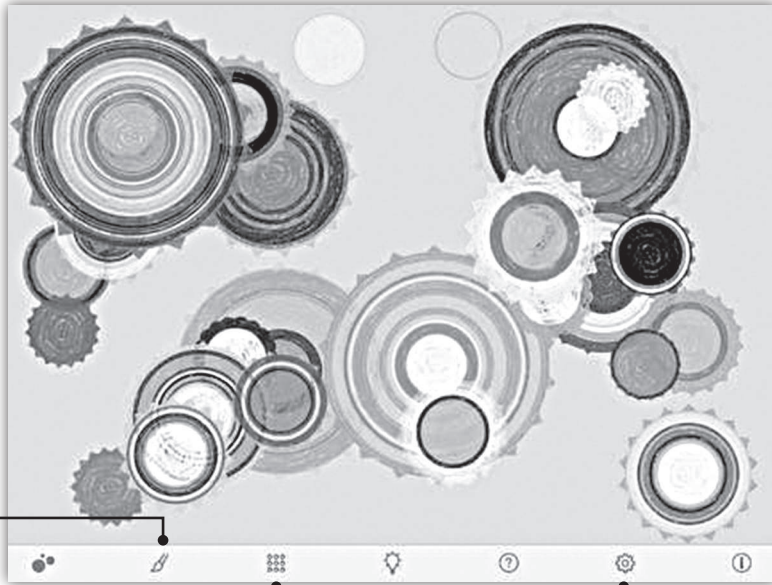
1. Ask your students to imagine a surprise they might find when they "chase the squirrel up the hickory tree."
2. Model the creation of a story narrative using the template.
3. Discuss the creation of sound effects that make sense with the story. You might ask: "Is it something we can create with our voices?" "Do we need a certain instrument timbre?" "Will everyone make the effect at the same time or could we layer in multiple sounds?"
4. Show your students how to use the Voice Bubbles app to record their story narrative. Tap on the lower left-hand corner bubble icon. Press anywhere on the screen and hold as you sing the song. To stop it from playing the sound as you are instructing, tap the grid icon (third from the left edge). Press and hold a different place on the screen as you speak the second section, "The first time I went up the tree..." Repeat the tap-record process as needed.
5. Distribute the Story Narrative Templates. Have individual students or small groups write their narrative. When the template is complete, give the students the tablets and allow them time to record their work. Share as you see fit.
6. Collect students' templates and tablets so you can listen to their creations and assess their work.



Helpful Hints

Tap the screen and begin speaking/singing/playing to create a sound bubble.

Click the paintbrush icon to change the timbre.



Tap the grid icon to arrange the order of bubbles and hear the recordings play from the beginning (left to right on the screen).

Tap the wheel to delete bubbles.

You can adapt this lesson to your school's tablet resources. If you only have one tablet, you can have small groups brainstorm and decide on one "discovery" to polish. Have each group perform the song (first bubble) and their discovery (second bubble) for the class as they record these bubbles on the tablet.

Extension Ideas

- Let students know that after they create their five bubbles, they can experiment with the paintbrush icon on the bottom. This tool allows students to change the timbre of whichever bubble they press. Ask them to think about what changes might make sense according to their story.
- Create a "Forest of Sounds" which is one of many ideas that can be found in the learning pack that comes with this awesome app: <http://bit.ly/1H7IYWT>
- Have students create a sound accompaniment to a poem or short folktale. Each bubble can be a separate sound in the story!



Assess students' singing voices by listening to the recordings. Did the children sing the correct pitches and rhythms?
Assess students' sound effect choices. Are they appropriate to the story action?
Assess students' work habits and effectiveness in following directions.



Pack Your Backpack



Students will demonstrate the ability to identify melodic motives aurally and visually.

Students will experience a cumulative song structure.

Students will create alliterative phrases to use in their own cumulative versions of the song.

Data Files

Melodic Motives Visuals

B Section Visuals

Pack Your Backpack Score

Pack Your Backpack 1

Pack Your Backpack 2

Pack Your Backpack 3

This action song is fun for the beginning of the year and can also be used in collaboration with classroom teachers when they are discussing alliteration.

1. Display the Melodic Motives Visuals. Using a recorder or instrument of your choice, play a motive and have the class identify which one it is by holding up the corresponding number of fingers. Repeat the activity several times.
2. Play a motive and ask the class to sing it back using a neutral syllable such as "la."
3. Play the entire melody and ask the students to identify the order of the motives as they occur in the melody.
4. Teach the melody using a neutral syllable, one measure at a time.
5. Teach the lyrics of the A section.
6. Introduce the concept of alliteration by giving examples, such as "picked a peck of pickled peppers." Ask the students to share examples of alliteration. Collectively develop a working definition of alliteration.
7. Show the first B Section Visual. Practice singing the phrase with appropriate actions. Continue showing, rehearsing, and creating movement for each of the alliterative phrases in the B section.
8. Perform the song, referencing the visuals in the additive B section.
9. Divide the class into small groups. Ask the students to create alliterative phrases to create their own additive/cumulative B section(s). Structure the creative process to fit your time. Each group could create one or two phrases. Or you could have the groups each come up with more. Suggest that the phrases can be nonsensical such as "mash in the marshmallows."
10. Lead the class in performing the song with their phrases for the B section.

Extension Idea

Explain how the use of dynamics markings in music range from very, very soft (*ppp*), to medium soft or loud (*mp* or *mf*), to very loud (*ff*). At the B section, ask students to sing "pack in the pencils" as *ppp*; "slide in the scissors" as *pp*, etc. finishing with "zip up the zipper" at *fff*.

Take Note!

Step 8: If you are accompanying your class, spice up the B section by playing octaves and chords based on C major for each of the additive additions.



Pack Your Backpack

Full-size version
available on CD

A Konnie Saliba

My moth-er al-ways told me that when you go to school, you

Piano

B

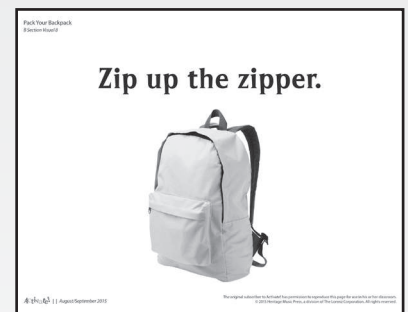
must have a back-pack, please fol-low these rules: 1. Pack in the pen - cils.

Pno.

2. Slide in the scissors.
3. Push in the paper.
4. Ease in the erasers.
5. Cram in the crayons.
6. Toss in the tissues.
7. Twist in the Twinkies.
8. Zip up the zipper.

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Performance Suggestions

- Sing the A section and then just "Pack in the pencils."
- Sing the A section followed by "Pack in the pencils. Slide in the scissors."
- Sing the A section followed by the first three phrases listed in the B section.
- Continue in this manner, singing the A section and then adding one more phrase to the B section until you have added all of the phrases listed for the B section.
- Conclude by singing the A section.



Observe students' abilities to identify the melodic motives.

Ask the students to describe a cumulative song structure.

Observe students' abilities to generate alliterative phrases and perform them in a cumulative song structure.




Choral Corner

Choral Prep Guide by

Erik Whitehill

National Core Arts Standards: 5 and 6

-  Students will learn and perform a unison choral piece featuring syncopation, Spanish text, a Latin style, and dynamic contrasts.

Yo Vivo Cantando!

(I Live To Sing)

Composer: Jerry Estes

Text: Spanish and English

Voicing: Unison

Range: 

The following outline provides warm-ups and ideas for introducing this piece to your choir. In the Rehearsal Overview (p. 26), I've outlined the remaining sections of the song and some tips for teaching each.

1. Begin your rehearsal of this piece by teaching the Spanish text and reviewing the vocabulary terms and symbols.

Spanish Text	Yo	vivo	cantando
Pronunciation	Yoh	vee-voh	kahn-tahn-doh
Translation	I	live	to sing

Vocabulary

harmonic minor: minor scale with a raised 7th
syncopation: when an accent is off the beat
crescendo: gradually get louder
mezzo forte: medium loud
mezzo piano: medium soft
forte: loud
subito piano: suddenly soft

2. Perform the refrain (mm. 1–14) or play the performance track to generate student interest. Of course, you can also share the entire piece, if time permits.
3. After the students have heard the song, isolate and sing each of these three passages on neutral syllables. These passages reflect the intervals found in the refrain.



Materials

 Perf.

 Acc.

Data Files

Student Vocal Score

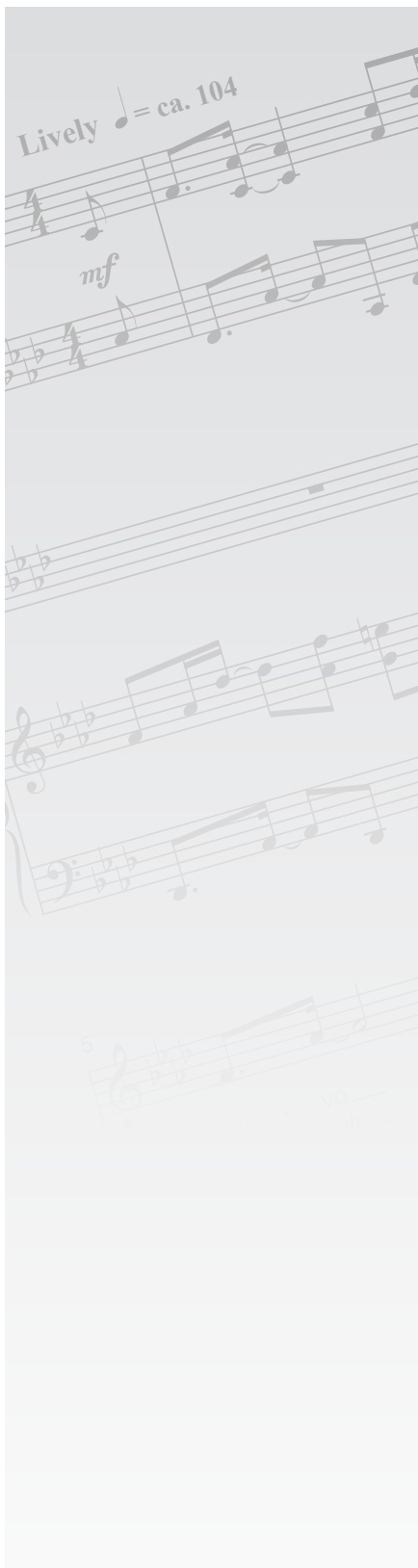
Lyrics Sheet

Piano-Vocal Score

Take Note!

Step 3: Generally, I use ear-training exercises such as this for intervals that appear multiple times in a song. You certainly could create similar exercises using pitches from other sections of the song.





4. The rhythms in mm. 4–6 and in m. 12 can be a bit challenging. Isolate these sections, focusing on the rhythm. I would have my students clap the rhythms while reciting nonsense syllables, as described in the next step.
5. This piece has a driving rhythm that needs to dance. To address the rhythm, focus your singers' attention on the stressed and unstressed notes (most often beats 1 and 3). Have your students sing the melody using "Ta" for the stressed syllables and "Da" for the unstressed notes. (In mm. 4–6, you would sing: da TA da, da TA da.) I would also have them mark the stressed syllables on their scores or lyrics pages. When they are able to sing the passage securely using the nonsense syllables, go back to the lyrics; the students will naturally transfer the accents.
6. Once the choir is singing mm. 1–14 with confidence, guide them to realize the refrain returns in mm. 24–31. You may even congratulate them on already being able to sing so much of the song!

Rehearsal Overview

I suggest teaching the refrain and then verse one. Then teach verse 2 and the coda. Following is a more detailed description of the sections and some tips for success.

Refrain (mm. 1–14)

The suggested warm up procedure will help introduce this section.

Verse 1 (mm. 15–23)

This section features some important dynamics. Be sure to highlight them and have students mark them on their lyrics pages or scores. Discuss and rehearse the dynamics as needed.

Refrain (mm. 24–31)

Verse 2 (mm. 32–40)

Measure 35 can be tricky; work on this measure in isolation. Measure 39 has the same tricky syncopated rhythm as measure 12. If needed, clap the rhythm in isolation with or without syllables to refresh your students' memories.

Coda (mm. 41–45)

The octave leap may pose some challenges. This is a great opportunity to talk about and demonstrate breath support and posture as it affects students' ability to comfortably sing in the higher part of their registers.



Questions for determining student success include:

- Are singers maintaining a level of energy through the phrases to help convey meaning and style?
- Are the syllables on beats one and three being stressed?
- Do the singers' facial expressions reflect the emotion of the piece?



Perf.



Acc.



Yo Vivo Cantando

Words and Music by
Jerry Estes

④ Lively ♩ = ca. 104

mf

The piano introduction consists of two staves in 4/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

3 *mf*

Yo
Yoh

The first vocal entry begins on measure 3. The vocal line is on a single staff, and the piano accompaniment continues on two staves. The lyrics 'Yo' and 'Yoh' are written below the vocal staff.

5

vi - vo — can - tan - do, — I
vee - voh — kahn - tahn - doh —

The second vocal entry begins on measure 5. The vocal line is on a single staff, and the piano accompaniment continues on two staves. The lyrics are written below the vocal staff.

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7

love the joy that mu - sic brings. Yo

9

vi - vo can - tan - do, I

11

5

live, I live to sing, la la la!

14

mp

There's mu - sic all a-round us, I

mp



Gotta Get Back Groove

Lesson Suggestions by

Mark Shelton


National Core Arts Standards:
4, 5, and 6


 Students will learn how separate rhythmic parts fit together to form an accompaniment pattern known as a groove.

Cook up a sound that is rich in both rhythm and harmony as the tuned tones of Boomwhackers™, non-pitched percussion, and voices combine in this catchy two-bar groove. With a little arranging, “Gotta Get Back Groove” can easily grow into a performance piece.

1. Play the “Gotta Get Back Groove” Performance Track as the students enter the room.
2. Display the score. Explain how a groove is a term for a rhythmic pattern mainly used to accompany a melody. Mention that popular styles such as rock, country, and hip-hop make use of grooves.
3. Introduce the instruments used in “Gotta Get Back Groove” to allow the students to get familiar with the names and basic timbre of each.
4. Play the “Gotta Get Back Groove” Rehearsal Track and instruct the students to focus their attention on the non-pitched percussion instruments.
5. Teach the students how to count and clap the tambourine, woodblock, conga, and djembe parts (the battery section).
6. Demonstrate each part of the battery section, while calling attention to proper holding position and tone quality.
7. Divide the class into four sections and give the students in each section one of the battery instruments. Allow the students to explore and practice on their own for a moment.
8. Lead the class in playing each line in the battery section in unison. (All instruments play the tambourine rhythm in unison; all instruments play the djembe rhythm in unison; and so on.)
9. When students are competent with all the rhythms, play through each part with only the students that have the corresponding instrument. For example, only students with a tambourine play on a rehearsal of the tambourine part. After a successful run-through of all parts, trade instruments and rehearse until all students have had a chance with all the instruments.
10. Instruct the students to play along with the Rehearsal Track. After each satisfactory run-through, trade instruments and repeat.
11. Rehearse without the track and trade instruments at appropriate times.
12. Instruct the students to set their battery instruments behind their chairs and listen as the track plays. Tell the students to look at the score and find which Boomwhacker part doubles which battery part. (Example: Boomwhacker C4 doubles the djembe. Note: the conga part is not doubled.) Play the rehearsal track and discuss the findings.
13. Pass out the C4, E4, G4, and C5 Boomwhackers to as many students as possible.

Materials

 Performance Track

 Rehearsal Track
Instruments (see score)

Data Files

Gotta Get Back Score

Take Note!

Step 3: To review proper technique with each instrument, check out my YouTube channel, which has videos demonstrating many percussion instruments.
<http://bit.ly/1FqTML3>




Step 14: If students have been successful with the non-pitched instruments, it should be a fairly simple process to teach the Boomwhacker parts.

Step 17: With proficiency on both the battery and Boomwhacker parts, adding the chant should be fairly easy.

14. Have the class play along with the rehearsal track. Switch parts after a satisfactory run-through. When the students are playing the parts with confidence, turn off the track and rehearse with only the Boomwhackers.
15. Tell half of the students to place the Boomwhackers behind their chairs and pick up their battery instrument. Rehearse with half of the class playing non-pitched instruments and the remainder with Boomwhackers.
16. At this point, Boomwhacker-ists may trade for a different tube and non-pitched players can swap within the battery section in order to experience a different part. Eventually you can allow the two sections to change from Boomwhackers to battery instruments and vice versa.
17. Point out how each of the vocal parts corresponds to a Boomwhacker part and a battery part (except for the conga). Divide the students into three groups and assign each group a vocal part. Try chanting along with the track. Switch parts after a satisfactory run-through. When the students are executing the parts with confidence, turn off the track and try it with voices only.
18. With students having competency on all the rhythms, assign the parts and begin rehearsing the full score. Try switching parts.
19. Listen to “Gotta Get Back Groove” Performance Track to give students an idea of how parts can be layered in and out to create variety and interest.
20. Create a class arrangement of “Gotta Get Back Groove” using input from the students, and perform it! Consider video recording the final performance for reflection and entertainment.

Extension Ideas

- Re-orchestrate the groove. Allow students to reassign the various rhythms to different instruments. For example, the djembe part is taken by the tambourine and the woodblock plays the conga rhythm.
- Compose and orchestrate an original groove.
- Improvise melodies in C pentatonic over the groove using recorders or barred percussion.

 Ask students to define *groove*.
Ask for additional examples of where grooves are utilized in the classroom and outside of the classroom.



Gotta Get Back Groove

Mark Shelton

$\text{♩} = 126$

WB

Tamb.

Con.
(open tone)

Dj.
(bass tone)

BW 1

BW 2

BW 3

Voice 1
Whisper
Got - ta, got - ta, got - ta, got - ta. Got - ta, got - ta, got - ta, got - ta.

Voice 2
Spoken
get get groove.

Voice 3
Spoken
Got - ta back, in the

Full-size version
available on CD

Groove Basics

- Hold the tambourine with the shell at approximately 45 degrees to the floor and strike it with the fingers for a dry sound.
- All the conga notes should be played as open tones. Strike the head about halfway between the center and the edge.
- Strike the djembe in the center of the head with the palm to produce the bass tone.

Substitutions

Tambourine: cabasa
(strike with hand)

Woodblock: cowbell (muted)
or temple block

Conga: tubano™ open tone,
small tom-tom

Djembe: tubano (bass tone),
large tom-tom

Boomwhackers:
barred percussion

Performance Suggestions

Expand this activity into a performance piece using some of these arranging ideas:

- Layer in the parts one or two at a time.
- Layer out the parts one or two at a time.
- Add dynamics.
- Drop out the non-pitched percussion for a Boomwhackers-only section.
- Drop out the Boomwhackers for a non-pitched-only section.
- Feature the chant in a voices-only section.