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About the CD

The CD included in this product is enhanced and contains both audio and digital files. The CD will play audio files like any other CD in your CD player. To access the digital files, you will need a PDF reader, such as Adobe Reader, which you can download for free at <http://get.adobe.com/reader/>. Once you have installed Adobe Reader, simply insert your CD into your computer's CD drive. When prompted, click on **View Files** to see all of the resources available to you.



Suggested Grade Levels: K-1

The Sound Machine



Lesson Suggestions by Terri Scullin

Focus: Speech Ostinati

Materials: PowerPoint Presentation



Rhythmic chants and speech ostinato are great techniques for introducing the concept of several parts working together to create harmony.

Terri Scullin

Chant: When you turn on the sound ma-chine, you're in for a sur-prise!

Blue Button: Ch, ch, ch, ch, ch, ch, Ch, ch, ch, ch, ch, ch,

Green Button: Boom, boom Boom, boom

Orange Button: Ting Ting

Yellow Button: Whir Whir

Ch.: Won-der-ful sounds come pour-ing out of ev-'ry shape and size!

Bl. Btn.: Ch, ch, ch, ch, ch, ch, Ch, ch, ch, ch.

Gr. Btn.: Boom, boom Boom, boom

Or. Btn.:

Yl. Btn.: Whir Whir

Lesson Suggestions

1. Open the PowerPoint presentation and go to the second slide. Ask the students to echo you. Read each line of the chant in rhythm. Rehearse until the chant is secure.
2. Touch the yellow button on the sound machine to cue the sound file and text ("Whirr") to appear. Perform this rhythm as seen in the score. Invite the students to perform it with you. Consider including a simple movement to assist the students in keeping the pulse. When they can perform the part securely, lead the class in speaking the chant and then reciting the yellow button line.
3. Touch the orange button which will reveal the word "Ting." Teach the orange button part. When it is secure, divide the class in half and assign one side to the orange button sound and the other to the yellow button sound. Challenge the students to perform the two parts at the same time. Point out how they are complementary (the "ting" fills in the rests). Switch parts and repeat. Lead the class in performing the chant followed by the two parts performing simultaneously.



Take Note!



Two parts may be enough of a challenge for some classes. Consider coming back to the lesson on another day to add additional parts.

4. Touch the green button. Teach the new part. Divide the class into three groups assigning one part to each. Lead the class in performing the three parts. You may want to introduce/review the term *harmony*, and congratulate the students for their ability to be like a band, playing several sounds at the same time. Switch parts and repeat several times, finally leading the class in saying the poem followed by the three parts.
5. Touch the blue button and continue in the same manner as outlined above.
6. To conclude, lead the class in performing the chant followed by all four sound effect parts in harmony. See the extension ideas for more ways to perform the piece.

Extension Ideas

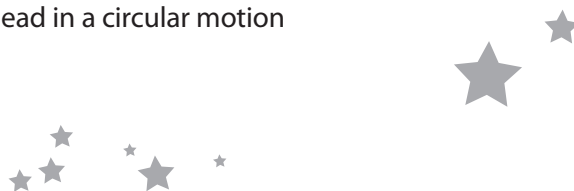
- Challenge the class to speak all four sound-effect parts while you or a fifth group speaks the chant at the same time.
- Transfer the sound-effect parts to instruments. Encourage the students to match the vocal sounds to instruments. For example:

Yellow Button = ratchet or fingernails scraping a drum head in a circular motion

Orange Button = triangle or finger cymbals

Green Button = tubano or conga drums

Blue Button = maracas or egg shakers



- Add movement: Place the students in groups of four and instruct them to create a "human machine." Each student in the group should create a movement to accompany one of the sound-effects. Encourage the students to have at least one body part touching another member of the group so their machine will be connected. Have the students share their movements with the class.
- Ask the students to brainstorm other sounds that the sound machine might make and use these ideas to create a new composition.

Suggested Grade Levels: K–2

What Is Harmony?

Lesson Suggestions by Phyllis Thomas

Focus: Identifying Harmony

Materials:  1–14 Twinkle Listening Examples  Quiz



First experiences with harmony are dependent upon melody. Rather than defining harmony as “two or more pitches performed at the same time,” have young children listen to or sing a melody and then discern whether they hear just the melody (unaccompanied) or whether they hear more (melody performed with accompaniment). This can be accomplished using any song, singing it first a *cappella* and then singing with an accompaniment (piano, guitar, a barred instrument, or a recording). For this lesson, the first phrase of “Twinkle, Twinkle, Little Star,” has been arranged thirteen ways, so that children have a chance to hear and compare.



Twin-kle, twin-kle, lit-tle star. How I won-der what you are. Up a-bove the world so high,



like a dia-mond in the sky. Twin-kle, twin-kle, lit-tle star. How I won-der what you are.

Lesson Suggestions

1. Sing “Twinkle, Twinkle, Little Star.”
2. Discuss melody. Melody is a series of notes performed one after the other. It is the tune. The pitches of a melody can move up, down, or stay the same (repeat).
3. Discuss harmony. Harmony is a group of notes that are performed at the same time as the melody.
4. Play Twinkle Listening Example 1. Ask the students what they hear. If needed, explain that this is just the melody, or tune.
5. Play examples 2–14. You can choose to use some or all of the variations, as time allows. Guide the class to listen to the harmonies created when more pitches are performed at the same time as the melody.
6. Ask the children to explain how the sound changes when the harmony changes. Then discuss how the music makes them feel when they hear each harmony.
7. Conclude that adding harmony creates a thicker texture than the melody alone, and that changing the harmony changes how the music sounds.

Assessment

Create a playlist from the Twinkle Listening Examples 1–14. Copy Example 1 (melody) several times and place the copies in the playlist. Play the audio in random order, pausing between each selection. Have the children hold up one hand if they hear only the melody. Have them link their fingers and hold up both hands if they hear harmony. We've also included a reproducible quiz for this activity. You can find the quiz in the data files.



Extension Ideas

- When teaching a song that will be performed with accompaniment, take the opportunity to point out the difference between singing the melody by itself, with no accompaniment, and harmony, which occurs when the tune is performed with accompaniment. You may also wish to play an accompaniment track as another example of harmony. Play several arrangements of a melody to demonstrate how harmony can change the way the music sounds and the way it makes students feel.
- Perform a portion of several different songs with and without accompaniment. Have children hold up one hand if they hear only the melody. Have them link their fingers and hold up both hands if they hear harmony.
- Have the children select one of the Twinkle Listening Examples. Set up barred instruments with A, G, F-sharp, and E. Demonstrate playing the third and fourth measures of the song. Play the listening example, inviting the students to play these two measures on the barred instruments and then play the listening example again to conclude the piece.
- Encourage the children to experiment with creating harmony using these two sites: Singing Easter Eggs (<http://www.girlsgogames.com/game/singing-easter-eggs>) and Banja Band (<http://www.girlsgogames.com/game/banja-band>). Be sure to maximize to full screen using the icon above the activity window. For Singing Easter Eggs, click on the little red egg in the center to hear the whistled melodic ostinato. Then add a bass line by clicking the blue egg, and the banjo by clicking the green egg. For Banja Band, click the djembe player to hear a short melody. Then click the saxophone player, electric guitar player, and pig's drum. The audio for these three is looped. Clicking the djembe player, djembe, pig's cymbal, and/or the pig add shorter melodies, rhythms, and effects.
- Play Mozart's 12 Variations on "Ah, vous dirai-je maman" to hear how the great composer harmonized the melody.

Name: _____ Classroom Teacher: _____ Date: _____

Harmony or Melody?

Listen to the music. Circle **M** if you hear just the melody.
Circle **H** if you hear harmony.

1. M H	5. M H	8. M H
2. M H	6. M H	9. M H
3. M H	7. M H	10. M H
4. M H		

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Suggested Grade Levels: K-2

Rain, Rain/La Pluvia



Lesson Suggestions by Brigid Finucane

Focus: Partner Songs

Materials: Barred Instruments or F-C Resonator Bars • "Melody Dog" and "Harmony Cat" Puppets • Rhythm Sticks

Arranged by
Brigid Finucane

Voice 1
Rain, rain, go a - way, come a - gain an - oth - er day.

Voice 2
1. Cling, clang, cling, cling, clang. Las go - ti - tas de la llu - via.
2. Cling, clang, cling, cling, clang. Lit - tle rain-drops drip, drip, drop...

Voice 3/RS
Pit - ter - pat - ter drip, drop, splish, splash!

Voice 4/AX
Rain, rain, go a - way!

V1
Rain, rain, go a - way. All the chil - dren want to play.

V2
Cling, clang, cling, cling, clang. Ca - en, ca - en sin par - ar.
Cling, clang, cling, cling, clang. Fall - ing, fall - ing with - out stop.

V3/RS
Pit - ter - pat - ter, drip, drop, splish, splash!

V4/AX
Rain, rain, go a - way!



This lesson assumes that your students have been introduced to *solfège* syllables, use a body scale for *sol*, *mi*, *la*, and low *do*, and are familiar with rhythmic notation for quarter notes, quarter rests, and eighth note pairs. Harmonies are layered, starting with a simple repeated pattern to the more complex addition of a partner song, and accommodates the wide range of abilities present in this age group. The lesson suggestions can be even further divided and taught over multiple sessions.

I learned “La Lluvia” from a Spanish-speaking parent many years ago. After extensive digging, its origins remain uncertain. It has been passed around the web extensively, but the Mama Lisa website (<http://www.mamalisa.com>) is most often cited as the source. I approached Lisa Yannucci (Mama Lisa) about the song’s provenance, and she answered, “The lady who shared it with us thinks it was probably made up by a teacher.” At this point, there is no additional information! Song link: <http://www.mamalisa.com/?t=es&p=1800&c=71>.

Lesson Suggestions

Session 1

1. Review the notation for quarter notes and rests and paired eighth notes. Review the body scale or Curwen hand signs for *sol*, *mi*, *la*, and low *do*. For your youngest students, I suggest you use the body scale placing both hands as follows: *sol* = head, *mi* = shoulders, *la* = high five, low *do* = hips. This allows for a more kinesthetic experience. I gradually transition my students to the hand signs by first grade.
2. Choose a song that is familiar to all students, such as “Twinkle, Twinkle, Little Star” or “Jingle Bells” and sing it for the students on a neutral syllable, such as “la.” Ask the students to identify the song and congratulate them for figuring it out. Further engage the students by introducing Melody Dog or another puppet. Using Melody Dog, play a modified version of Name that Tune by having the puppet perform various melodies using “woof” or another syllable. End with Melody Dog singing the melody of “Rain, Rain” (Voice 1). Instruct the students to sing the tune on a neutral syllable with Melody Dog.
3. Lead the class in singing the song (still on a neutral syllable) using a body scale. Have the students turn to face a partner and sing and move again, including a high-five where the *la* occurs on the first syllable of “another,” and the second syllable of “children.”
4. Using Melody Dog, teach the lyrics for “Rain, Rain.”
5. Tell the class that dogs are very social and like singing with others—especially cats! Introduce Harmony Cat. Explain how harmony happens when you hear two musical tones at the same time. Have Harmony Cat ask the students if they think they can make harmony and then select (or assign sections of the room) to hold *do*, *mi*, and *sol*. Start with *sol* and slowly layer in the other two pitches.
6. Ask the class what they noticed about the sound created when three parts sang together. Further discuss and define harmony, building on their observations. Play with other harmonic combinations such as *sol* and *mi*, *do* and *la*, and *do*, *mi*, and *la*.
7. Explain how Melody Cat wants to add another part, or harmony, to “Rain, Rain.” Sing the Voice 3 melody on “meow.”
8. Using the body scale, lead the class in singing the melody of V3. When they are secure, explain how in cat language the meows mean “Pitter-patter, drip, drop, splish, splash!” Notate the rhythm as a class. Write the text below the notation. Have the class sing the part as you point to the notation.
9. Recall the original melody (Voice 1) and have the class sing this part by themselves two times. If needed, have them keep the beat by stepping in place (“feet to the beat”) while they sing. Explain how this time, you will sing Melody Cat’s song on the repeat. Lead the class in signing, adding the V3 part on the repetition. Assess and resolve problems if necessary. Change parts and repeat.
10. Divide the class into two parts. Choose a student leader for each part. Have the leaders stand in front of their group with one of the puppets. Lead the class in singing in two-part harmony. Switch parts and repeat.

Session 2

1. Write the V3/RS and V4/AX patterns on a whiteboard or chart before class begins.
2. Review melody and harmony and discuss the difference(s). Ask for student ideas about how music would sound if it was all sung or played in unison.
3. Create a class chord, by dividing the class into three groups. Assign one group to sing *sol*, another *mi*, and the third *do*.
4. Review Voice 1 and 3 using the puppets to lead parts, if desired.
5. Hand out rhythm sticks and lead the class in singing and playing the V3/RS rhythm.
6. Divide the class in half, assigning each group a voice part (V1 or V3) and a student leader. Perform the piece with V3 singing their part first and then V1 joining on the repeat.
7. Announce that the puppets would like to demonstrate another harmony part. Place a puppet on each hand and sing the V4/AX part on *do/F*, while patting your knees with the puppets. Invite the students to sing. If you would like, ask a volunteer to point to the new rhythm pattern on the whiteboard or chart as the group sings.
8. Place a mallet in the mouth of each puppet, and play the F-C bourdon on the alto xylophone, resonator bars, or barred instrument of your choice. Instruct the students to sing the text (on F) as you play. Once secure, explain how you will sing the melody while the class sings (and you play) the harmony. Lead the class in this activity, repeating until they are secure.
9. Divide the class into three groups, assigning one part to each. Lead the class in performing the three parts. Begin with the V4/AX part played and sung. If you wish, have students play the part as they sing. Layer in the V3/RS part; perform the two parts for one complete cycle. Finally bring in V1 and repeat the whole piece two more times. Depending on instruments and time available, rotate students through all three parts of the song. I keep my rhythm sticks in a hula hoop for easy use and retrieval. Students performing V1 should face partners and incorporate the movement taught in Session 1, step 3.

Session 3 (Grade 2)

1. Before starting, write “La Lluvia” (Voice 2) lyrics in the language of your choice on a whiteboard or chart.
2. Teach “La Lluvia.” Sing it all the way through and then ask the students to echo line by line while tapping the rhythm. Repeat, lengthening the phrases, until the students are secure.
3. Notate the rhythm of song and compare the rhythm of “La Lluvia” with “Rain, Rain.”
4. Ask for volunteers to sing “La Lluvia” and “Rain, Rain.” You want to get about half of the class on each part. Practice each part separately.
5. Lead the class in singing the two parts as partner songs. Begin with “Rain, Rain,” singing it all the way through before adding “La Lluvia” on the repeat. Switch parts and repeat the activity.
6. Encourage the students to share their impressions of combining the two melodies. Explain how songs whose melodies fit together are called partner songs, and this is one example. If rounds have been previously presented, compare and contrast rounds with partner songs.
7. Add in the other vocal/instrumental parts as desired.

Extensions Ideas

- Compile a descriptive list of “rain” words. Some ideas: Drizzle, showers, wet, storms, stormy, dark, puddles, soaking, sparkling, lightning, thunder, mist, etc. Create a group rain chant for traveling from one station to the next, e.g. “Drizzly drip, drizzly drop. Will this raining never stop!” or “Lightning, thunder, crash and storm, boom, Boom, BOOM!”
- Share weather proverbs with the class, and choose one or more to travel during rotations or make up your own!