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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 regular 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.

Little Johnny Brown: A Call and Response Song



Lesson Suggestions by Phyllis Thomas

Focus: Call and Response

Materials: A small square blanket, soft cloth, or bandana



Young children love play, and are especially excited to learn a song in music class when there is a story, game, prop, or movement that goes along with it. This song fits the bill perfectly, and offers opportunities for teaching on a lot of different levels.

“Little Johnny Brown” is a circle play song from the islands off the coast of South Carolina and Georgia, slightly modified from a version collected by Alan Lomax in *Step It Down* by Bessie Jones and Bess Lomax Hawes. It has many variants, one of which can be found in *Sail Away*, edited by Eleanor G. Locke.

Lesson Suggestions



1. Tell the story of Johnny Brown.

Long ago, at the time when there was slavery in the United States, there was a slave boy named Little Johnny Brown. Even though he wasn't very tall, he felt big and important because he was good at picking cotton. He was proud to weigh his bag and let everyone know how much cotton he could pick. One day, the boss told Johnny his bag weighed 20 pounds, even though it really weighed more than 40 pounds. Johnny decided that if the boss could cheat him, he would cheat the boss, and started putting rocks in his bag along with the cotton that he picked. Johnny's mother found out what he was doing, and made him spread his blanket on the ground and empty his bag, so that she could see what was in it. When she saw the rocks, she was not happy, and told him that even though the man cheated Johnny out of his money, it was wrong for Johnny to cheat. She said that if Johnny would always be honest, he would grow up to be a better man than his boss.

2. Discuss the story.
3. Teach the first eight measures of the song, singing at a slow tempo. (See page 5.) Ask the children what “comfort” means in this context. (It is the blanket, or “comforter.”)
4. Explain how everyone will sing the first part of the song together, but that the next part of the song is faster and is in a Call and Response format. Tell the class that you will sing the Call, and they will sing the Response.
5. Teach the Response, “Johnny Brown.” Notice that the tune of the first and third Responses are the same, but the second and fourth are different.
6. Explain to the children that there are different words for the Call, but the words in the Response sequence will always be the same (“Johnny Brown”). Sing the Call, at a faster tempo. Guide the children in singing their Response at the appropriate time. You may wish to add clapping on beats 2 and 4 when the children are comfortable doing so.
7. Discuss the meaning of the words in the Call and Response section of the song. (They are the directions for the movements of the singing play song.)

8. Allow a few minutes for the children to think of and practice a movement that they will perform when it is their turn to be “Johnny Brown.” You may wish to have a standard movement, like patting the beat on thighs, for instance, in case a child cannot think of a motion to perform during the singing. Consider quickly practicing the movement for “Lope like a buzzard.”



9. Lead the class in singing the song as you demonstrate the movements that “Johnny Brown” will be doing, starting with the folding of the blanket/bandana. (See page 5 for the movements for the game.)
10. Form a circle and choose a volunteer to be “Johnny Brown.” Lead the children in singing and playing, singing the Call each time, while they sing the Response. Repeat with a new student playing “Johnny Brown.”

Extension Ideas

- If you have a large group of children, you may wish to have more than one child, each with their own blanket/bandana, playing “Johnny Brown.” This will allow more children to have a turn in a shorter amount of time. Be sure to designate which children will be copying the movements of each of the children playing “Johnny Brown.”
- Discuss the differences between the Call and the Response parts of the song. Consider inviting a volunteer to sing the Call phrases when the children know the song well.
- Explain to the children that “Little Johnny Brown” is a folk song that was learned by singing and playing before it was ever written down. Encourage the children to ask their parents and grandparents what folk songs or singing games they learned when they were children, and who taught them the songs. Invite the children to have their relatives write down the titles of the songs and who taught them, return the papers, and then share their findings with the class.
- Compare “Little Johnny Brown” with other singing games known by the children. Are the other games competitive? Is there a winner? Explain that “Little Johnny Brown” is a ring “play” song, in which the children in the circle support and mimic the “player(s)” in the center of the ring.
- Discuss the consequences of cheating and trying to get even.



Shape—Movement—Shape: Make an ABA Dance



Lesson Suggestions by Kate Kuper

Focus: ABA

Materials:  Movement Cards  Additional Resources (optional)



This lesson can be done by individuals, duets, small groups, or large groups, and is adaptable for all ages. You can choose to limit the exploring and creating process to only non-locomotor or locomotor choices, and you can easily spread the lesson over two class periods:

Lesson 1: Explore movement and two elements of dance, and create the B section.

Lesson 2: Explore shape and create the A section. Review and connect the A and B sections. Perform, watch, and reflect.

Lesson Suggestions

1. Explain how the goal of class today will be to make a dance with shapes and movement. Write the structure on the board: Shape—Movement—Shape. Ask your students if they recognize this form. Guide them to identify it as ABA. Relate the structure to music. Give or ask for examples of familiar music selections with ABA form.
2. Instruct the students to spread out to self space, and have them do a quick “helicopter check” to make sure they have empty space on all sides. Go through as many of the non-locomotor movements as you intend to use. (See Additional Resources for details.) Lead the class in moving as you call out a sequence of words that change level and energy, such as “shake, punch, sway, melt, pop, twirl.” Signal a freeze between each movement.
3. Review the eight basic locomotor movements and as many of the others as you intend to use. (See Additional Resources for details.) When space or body control is limited, have individuals or small groups demonstrate each movement through the general space while the rest of the students sit and watch.
4. Introduce or review direction and level. Write these two elements on the board. Engage the class by having them say the words that go with each element as they move their bodies. (See Additional Resources for details.)
5. Create the B section of the dance as a whole group to model the process. If using both non-locomotor and locomotor movement cards, create a stack of cards for each. Draw one card from each stack. (See Extension Ideas for different ways to draw cards.) Lay the cards down in any order. Flip the first one over. Make sure everyone understands the movement word.
6. Lead the class in a brainstorming session about how they will move. Consider the following questions:

What are some ways to do the movement?

Where should we start in the space, and in what kind of formation?

What direction should we move in?

Do we want to make any direction changes as we move?

At what speed? For how long?

Should we repeat the movement? How many times?

Should we make any changes of level?



7. With input from the class, create the movement that goes with the first card. Practice it several times so that you will all remember what to do.
8. Flip over the second card. Brainstorm ideas in the same manner as outlined in step 6. Be aware that you must make a transition from the first movement to the second. Practice from the transition, so that the two parts go together seamlessly.

9. Explain how the A sections of the dance will begin with body shapes and silence. Introduce or review body shapes. (See Additional Resources for details to help students get ideas for making aesthetic choices.) Use the “See, Hear, Say and Do” method to explore body shapes. (**See** the shape or the word, **Hear** the word, **Say** it’s name, **Do** the action associated with it.)
10. Recall how the class was organized in space at the beginning of the B section. (Ask: Where did we begin our B section? Together? Apart? Divided into smaller groups? In a circle?) This will affect your A section body shape choices. Instruct the class to make a shape by themselves or with others. (See Additional Resources for suggestions about making shapes with others.) Remind the students that shapes are still, and they should refrain from looking around or going limp while in their shapes. Have the students repeat their shapes more than once, to help them remember what to do.
11. Recall the first movement of the B section. Discuss how the class will make the transition from shape to movement. Have them consider if they need to change level or direction to begin moving.
12. Practice making the transition from the body shapes into the B section and back to the A section (body shape).
13. Lead the class in performing the whole dance. After you have performed the whole dance, divide into two groups and alternate watching and performing. Ask the audience to identify the non-locomotor and locomotor movements, and describe the shapes. Depending on the dominant elements in the dance, ask the students to identify some ways the dancers used level, direction, or speed.



Extension Ideas

- Organize students in groups of two, three, or four (depending on age and ability) and have them create their own dances. Watch them one by one. Reflect as a whole group. Time permitting, call on a spokesperson from each small group to report back on what their group members saw.
- Provide recordings of music in ABA form for the students to use when performing their dances, or have the groups incorporate instruments or even simple improvised music to accompany the dance.
- Depending on the age and sophistication of the group, consider creating an ABA¹ form. Have the students recall where you were at the end of the B section. Using that ending place, apply the same process as you did for the first A section to decide how you will make shapes: individually, in small groups or as a whole. Practice making your transition from the end of the B section into your final shapes.
- Here are some different ways to draw cards for the B section:
 - Whole group: have different students draw cards, up to four cards.
 - For duets: have each student draw one card. As they become more accomplished, have each draw two.
 - For trios: each draws one.
 - For quartets: have each group draw two cards the first time they create, and four cards the next time.
- Pair each non-locomotor and locomotor movement card with another dance element, such as parts of the body. Use chance for this as well, to create surprising challenges for creative problem solving. Did you ever have to make your fingers skip or your torso melt? Try this with another single dance element, such as direction or level. How can we spin on a low level or roll on a high level?



Energy	Movement
Smooth/Sustained/Legato	sway, spin, squirm, whirl, twirl, melt, droop, sink, float, lift, expand, extend, stretch, curl, compress, compact, condense, uncurl, ascend, grow, rise
Sharp/Sudden/Percussive	explode, fall, flick, jab, freeze, punch, poke, pop, slash, burst
Shaky/Vibratory	shake, wiggle, jiggle, bounce ('bounce' could also group with sharp or smooth, depending on how you perform the action)
Suspended/Pendular	swing

Here are examples of non-locomotor movements grouped by level changes:

Level	Movement
From high to low	melt, droop, sink, fall, curl, drop
From low to high	lift, expand, extend, stretch, uncurl, ascend, grow, inflate, evaporate, rise

Excerpt from the Additional Resources found in the data files

Suggested Grade Levels: 1–2

Sing a Song of Sixpence



Lesson Suggestions by Brian Hiller & Don Dupont

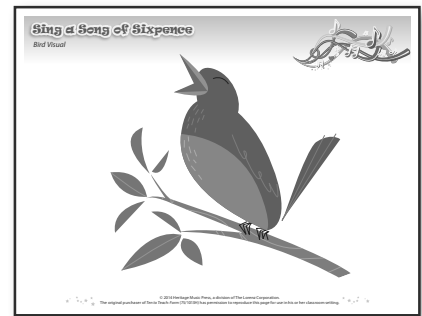
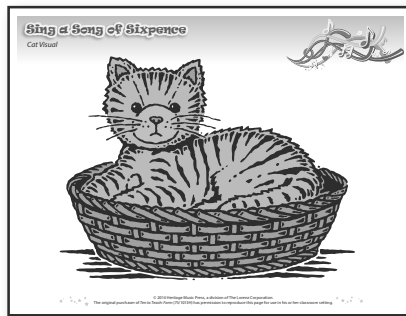
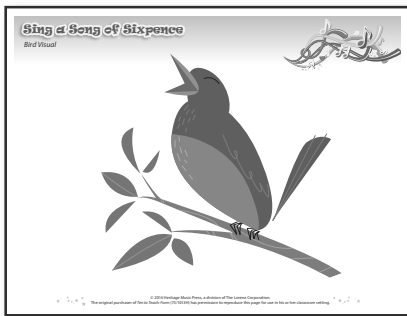
Focus: Ternary Form (ABA)

Materials:  Visuals • Barred Instruments • Finger Cymbals • Hand Drum

Lesson Suggestions

1. Use the bird and cat visuals as you tell this story:

Once there was a bird chirping in a tree on a beautiful summer's day. [Display the bird visual.] Along came a hungry cat looking for his lunch! [Display the cat visual.] Slowly, he crept up the tree but lost his grip and slid to the ground. He was so embarrassed he sulked away. The bird [display the bird visual] felt so fortunate that she continued to chirp on that beautiful summer's day!



2. Retell the story with the students seated at glockenspiels (to represent the bird) and xylophones (to represent the cat). Have the students improvise when the character corresponding with their instrument appears in the story. Discuss how the beginning and the end of the story sound the same but the middle is different.
3. Teach the A section of "Sing a Song of Sixpence," echoing by phrases.
4. Prepare the orchestration with body percussion and text phrases, then transfer to the instruments.
5. Teach the B section, echoing by phrases. Add the tremolo accompaniment.

Performance

- A: Song with orchestration
- B: Speech with bass tremolo
- A: Song with orchestration



Extension Idea

Have the students create a dance to illustrate the contrasting sections of "Sing a Song of Sixpence." Divide the class into two groups: A section and B section groups. Instruct each group to create a dance for their section. Encourage the groups to create different formations and movements. Perform the song with singing, dancing, and orchestration.

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This lesson is from *It's Elemental 2: More Lessons that Engage* by Brian Hiller and Don Dupont.