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Doing Away With Classroom Management: Teaching for Musical Transitions

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- The following can be made appropriate for 1st-5th grade – depending on your context. The following is based on 30-45 minute lesson – depending....

Begin singing Dinah – no explanation, just sing

Musical Encounter	Musical / Social Goals	Pedagogical strategy
<p>1. Begin by singing the song No One in the House but Dinah two times - through gesturing for the students to keep a steady beat (patting on legs) while you sing.</p> <p>Move right into echo teaching the song – using only gestures (no explaining). Separate into 2 or 4 phrases to teach – you determine what makes sense in your context.</p>	<p>Communal beginning</p> <p>Steady beat, internalization of melody. Preparing descending minor third</p> <p>No one in the House can be used to prepare 1 and 2 sounds on a beat (tah ti ti – quarter and eighth) and 4 sounds on a beat (ti ri ti ri – 16th notes)</p>	<p>Simply gesture to yourself when you want to sing and then gesture to them when you want them to echo. After you teach one song this way, they will know what to expect when you teach others.</p> <p>Gesturing without speaking is musically powerful. The lesson will be tighter with fewer spaces for unfocused engagement.</p> <p>Chose the rhythmic syllables that make sense to you and be consistent – they are many ways to “name” these rhythms, this is only one way.</p>
<p>2. Sing song and replace Dinah with your own name. Ask students to do the same – and then they sing their own name. Then ask them to sing the person on either side – it doesn't matter what side, do not take time to explain this or negotiate this. Simply say “Sing the name of the person on either side of you”.</p>	<p>Kids love hearing their names. This also encourages them to sing a name of someone they might not readily sing. You can also point to someone and have the entire class sing that name. And use the song to spot check (formative assessment) as to who is singing in tune on the descending minor third (sol mi): have the rest of the class sing the song while one student sings their name.</p>	<p>Moving around the circle and standing behind the child whose name you want the class to sing gets you moving around kids who may need extra “attention” in the moment and not calling attention to the fact. Also, do not negotiate, if you are going around and someone doesn't sing in such a way that you know it is being done to get attention, simply move on to the next person without stopping.</p>
<p>3. Sing through the song with puppet or card indicating mouth and head – indicating singing out loud or inside your head. (continue to keep steady beat patting on legs)</p>	<p>Inner hearing – preparing descending minor third (sol mi) as first notes to name with solfege and hand sings and to place on staff.</p>	<p>Rather than giving spoken directions the card or the puppet indicates the desired musical engagement. (The less explaining with words, the tighter the lesson and the more musical)</p>
<p>4. Indicate the drawing of a House that is ALREADY on the board. “Boys and girls, how many rooms are on each floor?” ... “In each of those rooms we can either put one person, or two people, or no one at all.” Help me fill the rooms. (Do not beam the 8th notes unless you have already talked about 8th notes)</p> <p>-After the rooms are filled the teacher claps the pattern while the students keep the beat – everyone singing the song. The teacher should clap under each beat so the students track what's happening with both eyes and ears. (This would be an example of Universal Design for Learning (UDL) – you may have students who need visual help – your tracking under the beat facilitates this for anyone who may need this)</p> <p>-Students then clap the pattern and sing the song at the same time.</p>	<p>Multi-musical tasking. Singing the song while clapping a different rhythmic pattern then the words of the song.</p> <p>Preparing to name 2 sounds on a beat (ti ti, or 8th notes). If you have already talked about 8th notes, then go ahead and beam the stems.</p> <p>Rest preparation – leave the rooms empty unless you have already talked about quarter rest, then go ahead and draw a rest</p> <p>Practice the patterns in small groups or solos. One person keeping beat while the other claps – both singing, etc. You can always change up the rhythms in the room making it more challenging. Or clap the pattern and make a deliberate mistake asking them to identify what beat and what phrase you make the mistake. Ask other</p>	<p>Allow students to offer response without raising hands. This allows you to choose rhythms that will accommodate the ability level in the classroom. For instance, ending each phrase in either a ti ti (or 2 eighth notes) or a rest, is more challenging than a tah (quarter note). Allowing them to “yell out” the answers you can then choose those you want to use WITHOUT having to say “No, can you give me a different number?” to the student you called on. It takes a lot of time to insist on hand raising and in this moment you are controlling the out-of-control engagements.</p> <p>Ask students to clap a deliberate mistake – differentiated learning – as you can call on the people in the room who would enjoy this particular challenge.</p>

	<p>students to clap a deliberate mistake – differentiated learning – as you can call on the people in the room who would like this particular challenge.</p> <p>NOTE- I would NOT do all of these different activities with Dinah on one day – I would spread them out over time.</p>	
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Empty Home of Dinah

Suggestions of “occupants”

TRANSITION: Immediately begin clapping the chant 2 4 6 8 without words. You will use the 4 quarter notes from the last line of your ostinato pattern from Dinah

Musical Encounter	Musical / Social Goals	Pedagogical strategy
<p>1. Clap the rhythm of the words to 2468</p> <p>The form is ABCA 2468 (tah tah tah tah) Meet me at the Garden Gate (ti ti ti ti ti ti tah) If I'm late, don't wait (ti ti tah tah tah) 2468 (tah tah tah tah)</p> <p>Then echo teach this phrase by phrase.</p>	<p>Goal is for students to use their ears to learn the pattern - challenge is to get them to hear this as 4 phrases – which they will for certain once you add the words</p>	<p>Gesturing without speaking is musically powerful. The lesson will be tighter with fewer spaces for unfocused engagement. Just start clapping – don't announce that you are now doing something else.</p>
<p>2. Without stopping, switch to pulse and add words – chant poem twice, and then echo teach. One phrase at a time and then two phrases and then the entire song once again.</p>	<p>Steady pulse – rhythm of the words against pulse, form, improvisation.</p> <p>You can always break this into 2 phrases rather than 4 to teach</p>	<p>Do not stop to explain – just use gesture and motions.</p>
<p>3. Have quick discussion as to what words rhyme in the poem. In order for them to figure that out, keep the pulse and have them say the chant in their heads. Then ask for answers – write them down (see extension ideas)</p>	<p>Practice: Break group in half Pairs Individual</p>	<p>Pedagogical goal is to allow time for them to figure this out (it is not to have them guess, or to have the one person in the room give the answer).</p> <p>The pedagogical goal is to demonstrate how we</p>

<p>below)</p> <p>Once they have the list tell them to say those words in their heads when they get to that spot in the chant. Then reverse it (rhyming words out loud)</p>		<p>all figure things out differently. This also provides metacognitive models for those students who may not know how to go about thinking something through. Many students will hear this as 6 phrases – rather than say no, ask them how they figured that out. Their explanation will make sense from a print literacy view but perhaps not a 4 beat in each phrase form. But they are thinking and that’s what matters:</p> <p>You can eventually say “For the sake of this moment we are going to go with 4 phrases A B C A”</p>
<p>4. Always end the musical encounter by returning to the poem (or song) and chanting it one more time with the words</p>	<p>NOTE- I would NOT do all of these different activities with this chant on one day – I would spread them out over time. The first time is just devoted to learning the words.</p>	<p>Returning to the original work establishes the music as a whole.</p>

TRANSITION: Immediately begin singing the next song: Sally Go Round the Sun – the more quiet you are the more focused they will be. As you sing the song grab their hands to make a standing circle

Musical Encounter	Musical / Social Goals	Pedagogical strategy
<p>1. Sally Go Round the Sun at least 3 times till you are all standing in a circle This song is simple enough that you do not need to echo teach it.</p>	<p>Musical goal: prepare rest (internalization) and sing in canon. This is one of the best songs to use first to introduce canon – as they move in the circle they do not focus on “holding” their parts.</p> <p>Social/developmental: Standing and moving in a circle with respect to space and others.</p>	<p>Sing songs all the way through so that the music is presented as a whole</p> <p>Gesturing without speaking is musically powerful. The lesson will be tighter with fewer spaces for unfocused engagement.</p>
<p>2. Once they are standing in the circle keep singing the song, but this time mark time with your feet and hop at the rest – sing a few more times with the hop. Then stop and ask them to describe to you what you are doing.</p>	<p>“You hopped at the end” “‘You hopped after the last word” “‘You marched while singing” etc..</p>	<p>IF someone says, “I was going to say that” you must respond, I bet you were going to say it with different words, though. Tell me in your own words.”</p> <p>The pedagogical goal is to demonstrate how we all figure things out differently. This also provides metacognitive models for those students who may not know how to go about thinking something through.</p>
<p>3. Gesture with your hands (and feet) to start moving in a circle. When you get to the hop (last beat of the song) hop and turn direction.</p> <p>Ask again to describe what they saw you do. (Direction following and giving the time to respond with own words is example of UDL)</p> <p>Sing at least twice in a row so they figure out how to do it.</p>	<p>Articulation of rest with physical response.</p> <p>Holding hands and moving to the music as a group (steady pulse in feet)</p>	<p>IF the students are older you can skip the step above and just start with this, but with younger kids they must FIRST feel where the last beat rest is BEFORE hopping and changing direction.</p> <p>Metacognition – how did they describe what they saw.</p> <p>If there is a student engaging in ways that force this off course you first need to simply stand by them, if actions continue to occur, take them by the hand, while continuing to sing, and do not make eye contact, walking them to another spot in the room. Do not stop singing. If you need to whisper to the student do so without calling attention to the student.</p>
<p>4. Teacher goes into middle and sings the canon part. Again, ask them what they heard that was</p>	<p>Encourage different explanations – give real musical term if you have not already taught canon before.</p>	

different and to describe what they heard).		
5. Grab a few students to come into the middle with you – this is where you can surreptitiously choose those who sing well to help out. When the canon part comes in inner circle moves the opposite direction	Building a 3 part canon	Do this quickly with no fuss – just choose students, do not ask who will go in the middle, that way you are keep focus on the activity and keep the pace moving.
6. Bring another inside circle for the 3rd part of the canon	3 part canon.	They will be yelling at this point. Stop and ask them what they notice (we are singing louder) and ask them why. Tell them what's the point of singing in harmony if you don't hear it ☺
7. If they are singing well – get them to wander around the room with their same number so they can hear others singing around them	Have them do this singing the words- and then humming so they can really hear the harmony.	Underscore that it is not the end of the world if they don't hold their part – just sing. Any time you sing in canon have them move around the room to build independence. They will tend to move slowly and not knock into others....

Future Lessons and possible Extensions:

No One in the House but Dinah

1. Sung ostinato patters can be added very easily. For instance – do sol, do sol, :|| do sol la sol :|| These patters will transfer easily to Orff instruments or bells.
2. Have students work in pairs drawing their own rhythms in the house. Then ask them to use the rhythms they have drawn to compose a record piece using known notes. Always time everything that is in group work and stick to the time. Do not allow students to convince you to give them more time, once they know you will do this, they will always ask for more, but if they know you are going to stick to the time you give them they will work within that time frame.
3. Use the rhythms they have drawn as a class to introduce bar lines and measures – by transferring the rhythms to the board and writing them out in one straight line. “Boys and girls, all of these rhythms run together. In Western Classical music we use something called bar lines in order to read the rhythms more easily. I am going to draw a bar line every 4 beats. (Of course, before you do this they must know that 2 sounds on a beat = 1 beat, etc)
4. This song works very well if you are interested in introducing 16th notes as the concept “4 sounds on a beat” (or ti ri ti ri, ta ki ta ki)

Sally Go Round the Sun (and canon)

1. Add scarves for movement to indicate phrases. Ask each group to come up with a movement and then sing the song in 3-part canon with each group doing their own movements.
2. Transfer melodic ostinato patterns to bells or Orff instruments. Allow students to make up their own patterns. Trust they will find notes that they will find harmonically pleasing. I encourage you to not take the bars off the instruments so that they must use their ears.

2 4 6 8

1. This chant is appropriate for very young ages – to establish steady pulse and eventually clapping rhythm of the words against the keeping of steady pulse. Also consider have 4 hearts on a 8x11 card (or drawn on board) and they must point to each (keeping a steady beat), or when they are ready and know the words well, point to the rhythm of the words on the pictures.
2. All chants work very well to establish inner hearing – you can focus on asking them to say only the words that rhyme (print literacy connections), to say only the words that end each phrase, or saying only the last word of the song out loud – thus establishing that you “keep the words inside your head” in order to say the last word out loud. Use a puppet or a visual to indicate if you want inner or outside singing.
3. Clap the song with the words they say the chant with you. As you all do this ask them to represent what they hear on the floor in front of them. Do this a couple of times so they get a sense of what you are asking.

-Ask someone to come up and represent what they heard on the board. Talk about what you see. Use the word represent and not "draw" what you hear. Draw might mean to them that you want a picture – but you really want them to represent however they hear this. Try to look at everyone's and talk about how we represent differently – the goal is for them to recognize that we all process differently.

4. This chant provides multiple ELA literacy connections – you can have mini lessons getting them to discover other words that sounds but are spelled differently (homophones). Get them to point out the different vowel combinations: eight /ate, wait /weight, gate/gait, etc.

5. All chants work well in canon – it often makes more sense to younger learners to introduce canon through a chant rather than something sung.

6. All chants lend themselves to discussions of form. I encourage you to allow ALL responses to what they think the form of the chant or song is. Simply ask them to describe to you how they figured out their answer. Then you need to wait for their answer. Chances are they have never been asked to think out loud so you need to give them time. When they do answer it will either be "I just guessed" and then you need to tease some kind of thinking out of them. Or they will give you a reason. This reason might very well be based on them thinking about the words of the song, rather than for instance 4 beats in every phrase. The goal is for them to describe and articulate their own thinking.

NOTES:

Please email me if you would like mp3 files of the music (cathy.benedict@fiu.edu). I can also put you on the email list to get all of the music and mp3's I send each week to the FIU students.

Also here are 2 helpful websites with music that is free:

-Kids Songs around the world:

<http://www.mamalisa.com/?t=eh>

Holy Names College Kodaly Website:

<http://kodaly.hnu.edu/>

TITLE Dinah ORIGIN Teacher Transmission
SOURCE _____

The image shows handwritten musical notation for the song 'Dinah'. It consists of two staves of music. The first staff has the lyrics 'no one in the house but Dinah Dinah no one in the house but me I know'. The second staff has the lyrics 'no one in the house but Dinah Dinah strum on the old Ben-jo'. The music is written in a simple, rhythmic style with a treble clef and a key signature of one sharp (F#).

TONE SET ①m 5 CSP P
 SCALE do tetra tonic
 RHYTHMIC FORM ABAC RHYTHMIC CONTENT 1 1 1 1 2
 MELODIC FORM ABAC SONG/GAME TYPE _____
 USES 1. mi re do descending CONTEXT _____
 2. 1 1 1 " _____
 3. inner hearing " _____
 GRADE LEVELS pre-3
 OTHER _____

TITLE Sally go Round the Sun ORIGIN _____
 SOURCE St. Helena Island Game Set

Handwritten musical notation for the song 'Sally go Round the Sun'. The notation is written on four staves in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The melody consists of quarter notes and eighth notes, with a triplet of eighth notes marked above the first measure. The lyrics 'sally go round the sun' are written below the first staff. The second staff continues the melody with the lyrics 'sally go round the sun'. The third staff continues with the lyrics 'sally go round the sun show'. The fourth staff concludes the melody with the lyrics 'every after noon (boom!)'. There are two empty staves below the fourth staff.

TONE SET Dm 5 1
 SCALE do pent
 RHYTHMIC FORM AA BB RHYTHMIC CONTENT _____
 MELODIC FORM _____ SONG/GAME TYPE _____
 USES 1. Canon CONTEXT _____
 2. _____ " _____
 3. _____ " _____
 GRADE LEVELS K-2
 OTHER _____

