

**GRADE 4
SONGS**

Grades 4

Bim Bom
Bottle Pop
Cieletto Lindo, MM
Circle of Friends
Deep and Wide, MAY
Dúlamán
Funga Alafia
Goodbye Old Paint, SPM
I've Got a Rhythm
The Happy Wanderer, MM
Hey There, Neighbor
I Love the Mountains, MM
John Kanaka (120 Singing Games)
Old Joe Clark (TG)
Rattlin' Bog
Sakura, MM/SPM
Sarasponda, SPM
Shake the Papaya, MM
Turkeys United
Tzena, Tzena
Wheel of the Water, MM
Woke Up This Morning

Bim Bom

unknown

1 Bim Bom Bim Bom bid dy bid dy bom bid dy

3 bom bid dy bid dy bom bim bom

5 Bim Bom Bim Bom bid dy bid dy bom bid dy

7 bom bid dy bid dy bom bim bom.

9 Bim bom bid dy bid dy bom bid dy

11 bom bid dy bid dy bom bim bom.

13 Bim bom bid dy bid dy bom bid dy

15 bom bid dy bid dy bom Bim Bom.

Bim = Clap
Bom = Snap
Biddy = Pat



G7 C

Though he real - ly was - n't ver - y spook - y,

G7 C

Kids all thought that he was rath - er cool.

D7 G

E - ven though he was a lit - tle kook - y,

Am D G7

He was just a spe - cial ghoul. When you're

C

out on Hal - low - een And he ap - pears up - on the scene,

F C

Don't give a scream and run a - way, Just ask him if he'll stay and play.

G F

You'll like the Boo - gie - Woo - gie Ghost, He'll be the one you dig the most,

C F C F C

You'll love his Boo - oo - oo - oo - ooo.

3. Bottle Pop

Not too fast

F C7 F

1. & 2. One bot-tle pop, two bot-tle pop, Three bot-tle pop, four bot-tle pop,

8va-----

C7 F

Five bot-tle pop, six bot-tle pop, Sev-en bot-tle pop. Pop!

(8va)-----

F C7 F

Don't throw your junk in my back - yard, my back - yard, my back - yard;

C7 F

Don't throw your junk in my back - yard, My back - yard's full.

In: Do Your Ears Hang Low by Tew Glazer
Garden City, NY: Doubleday Pub. Inc., 1980

F C7 F

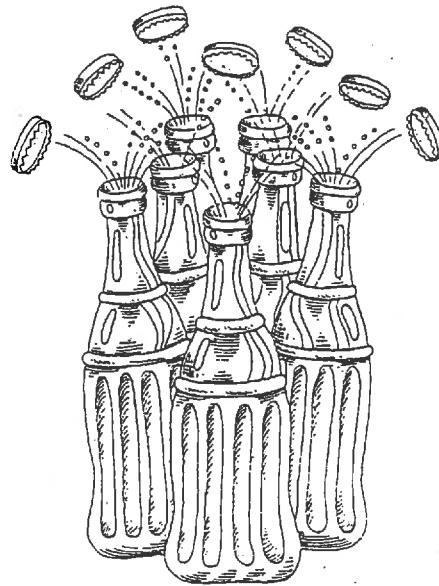
Fish and chips and vin-e-gar, vin-e-gar, vin-e-gar.

8va

C7 F

Fish and chips and vin-e-gar, Vin-e-gar and pop.

(8va)



Raise the required number of fingers as each number is sung. On the word "pop," either clap or, if you can, make a pop sound in the traditional way by pulling a finger out of the side of your mouth suddenly.

Chorus: Shake an admonishing finger in rhythm through the word "full." At ". . . fish and chips . . ." make swimming motion with one hand. At the last "pop" make same pop sound or loud clap.

Cielito lindo

English by Alice Fergau

Folk Song from Mexico
Arranged by Wallace Schmidt

Brightly
VERSE

1. De la sie - rra mo - re - na, Cie - li - to lin - do, Vie - nen ba -
 1. From the dark, dis - tant moun - tain, Cie - li - to lin - do, I see de -

jan - do, Un par de o - ji - tos ne - gros, Cie - li - to
 scend - ing. Your dark eyes flash - ing bright - ly, Cie - li - to

lin - do, de con - tra - ban - do. Ay, ay, ay, ay!
 lin - do, love's mes - sage send - ing. Ay, ay, ay, ay!

4

5 REFRAIN

Can ta y no llo - res. Por - que can - tan - do se a -
 Sing, sing with glad - ness. For in those hearts that are

6

MM, 4

7

1.,2.

Repeat Refrain last time

le - gran, Cie - li - to lin - do, los co - ra - zo - nes.
 sing - ing, Cie - li - to lin - do, there is no sad - ness.

8

Last time only on repeat of the Refrain

lin - do, los co - ra - zo - nes.
 lin - do, there is no sad - ness.

2. Ese lunar que tienes, Cielito lindo,
 Junto a la boca,
 No se lo des a nadie, Cielito lindo,
 que a mi me toca. Refrain

2. For your kisses, my lovely Cielito lindo,
 My heart is aching.
 And when I can't be near you, Cielito lindo,
 my heart is breaking. Refrain

More Lesson ideas: Starting the Year

Back to School Making "New Friends"

arranged by Deborah A. Imiolo-Schrivver

A section:

B section:

From "The Ditty Bag" by Janet E. Tobitt. Reprinted by permission of Girl Scouts of the USA.

Process:

- Teach the "A" section by rote
- Add movement in canon:
Forward 2 3 kick, backward 2 3 touch
Non-locomotor movement on the right side of the body for 4 beats followed by 4 beats non-locomotor movement on the left side of the body (Suggestions: bend, twist, stretch, swing, sway, push, pull, tap, shake something)
- Formation: 3 separate circles

"B" section:

- Teach ostinato 1 in a whining tone with dramatic motions
- Teach ostinato 2 with snaps on the rests
- Teach ostinato 3
- Perform either ABA or as a rondo with each ostinato as a contrasting section followed by a contrasting section with all 3 ostinati combined.
- You may transfer to unpitched or pitched percussion of your choice.

Circle Of Friends
2 Part Round
Words & Music by Richard C. Scher

Circle Of Friends
Accompaniment
Richard C. Scher

Process:

- Form a circle holding a section of a long piece of yarn tied in a circle with a visible knot. Class performs unison movements with the yarn - raising, lowering and passing around the circle. Focus on mindful, responsible passing.
- Teacher models song while class continues to pass the yarn in a circle. All join in singing when comfortable.
- Class performs in unison with class created movement such as the following: Phrase 1: roll hands forward 4 times; Phrase 2: roll hands backwards 4 times; Phrase 3: raise hands for 4 counts; Phrase 4: lower hands for 4 counts.
- Class sings one last time (without yarn-passing). On the last word "friends," all toss the yarn into the center. View shape the yarn makes. Think about what images emerge and how that might connect to our thoughts about a selected subject.
- EXTENSION 1: Circle formation, sing and pass yarn. At end of each repetition, the person holding or closest to the knot is asked to "show us how to move the yarn in a different way" for the next repetition. (Can extend to sharing a thought on a selected topic or solo improvised singing.)
- EXTENSION 2: Participants form two adjacent or concentric circles. Each circle sings the song independently, then as a 2-part round.

Have ideas? Send to: Barbara Potter (& Pat Riello), 83 Parkview Drive, Plantsville, CT 06479, e-mail: bpottermus@home.com.

MUSIC READING ENRICHMENT

UNIT 1

PLANNER

Reinforce/Assess Use after Unit 1, Lesson 4, page T29.

CONCEPT: Rhythm

OBJECTIVE Move to a steady beat.

MATERIALS

Recordings	Stereo Mix	Instrumental	Vocal Practice
Hello, There!	10:17	10:18	10:19
Jambo	10:20	10:21	10:22
Listening: Trumpet and Drum from Children's Games	10:23		



Resources

Resource Master R•1 (Welcome to Music!)

SKILLS

MEETING NATIONAL STANDARDS

- 1a Maintain a steady tempo.
- 6e Respond to music with movement.

Jambo

Hello

Four-tone
i d r m l
Call
Cm

Words and Music by Ella Jenkins

Response
jam - bo. bo. -
jam - bo. bo. -
hel - lo. lo. -

Call
Fm G7 Cm
jam - bo sa - na,
jam - bo sa na
Hel - lo ev - 'ry - bod - y,
Response
Fm G7 Cm
jam - bo sa - na,
jam - bo sa na
Hel - lo ev - 'ry - bod - y,
Response
Fm G7 Cm
jam - bo sa - na,
jam - bo sa na
Hel - lo ev - 'ry - bod - y,

Hello, There!

1a

SING

Have children listen to "Hello There!"

CD 10:17 (see center column) and pat to the beat. Ask them to tap the hand pictures on the beat, echoing you as they sing the song.

Spotlight on Music!

MAY 4

- Move your arm in an arc to show each phrase.

Deep and Wide

Traditional

Deep and wide, deep and wide,
There's a fountain flow - ing deep and wide,
Deep and wide, deep and wide,
There's a fountain flow - ing deep and wide.

Chords: D, G, D, A7, D, G, D, A7, D

- Listen for the high and low sounds of the B^b clarinet.



"Piece IV," from *Four Pieces for Clarinet and Piano*,
by Alban Berg (äl'bän berk)

ALBAN BERG

Alban Berg was born in 1885 in Austria. His music is different sounding. The melodies have wide skips. The steady beat is hard to feel. His best-known composition is the opera *Wozzeck*.



DÚLAMÁN

Ireland

Am G

Du - la - man na Bin - ne bu - i, Du - la - man — Gae - lach,

Am F G

Du - la - man na far - raige — se - befehearr a bhi in Ei - rinn.

*Seaweed from the yellow cliff, Irish seaweed,
Seaweed of the sea, the best in all of Ireland.*

CD I, Track # 15

The Tune

In an island country like Ireland where there is plenty of rocky coastline, “Dulaman” is an apt song to sing about the seaweed that drapes the rocks, cliffs, and sandy beaches.

The Music Culture

Now, as ever, the people of Ireland value music as a key component of their identity. A revival of traditional Irish music in the second half of the twentieth century has brought it to the ears of young people not only in Ireland but also in centers of Irish settlement abroad—chiefly in Britain, the United States, Canada, and Australia—as well as in continental Europe among people who are not necessarily of Irish descent. Traditional Irish music is largely Celtic (Gaelic or Irish) songs and instrumental airs and dance tunes. Now the music is primarily recreational, for listening and dancing, while in the past history of Ireland it also had mythic and seasonal ceremonial meaning. Irish music tends to be monophonic, with various instruments playing the same melody (or very close to it); the harmonic and percussive dimensions have developed in recent times. The Chieftains, a traditional Irish music band, have done well to preserve and popularize traditional music of Ireland, while groups like Altan have taken steps to re-create Irish music, taking traditional tunes and rearranging them for contemporary listeners and dancers.

The Experiences

- Listen to Track # 15 for the sound of the *bodhran*, the stringed instruments, and the singers. Tap the *bodhran* rhythm, or at least keep a steady pulse.
- Sing the melody on solfège syllables (beginning on “la”) or scale numbers (beginning on “6”).
- Listen to the recording, and sing the melody with the Gaelic words.
- Play the melody on flute, violin, concertina, harp, or other melody instrument.
- Play the chords on guitar or piano, sounding them on beats one and four, while singing the melody. Explore the possibilities for an arpeggiated, broken-chord accompaniment.

"Funga Alafia" is a greeting song from western Africa. If you were to hear it performed by African musicians, you most certainly would hear drums.

PLAY drums on the beat as you sing this song.

Yoruba

FUNGA ALAFIA

Western African Welcome Dance

A C F C G7 C F C G7 C

Fun-ga a-la-fia. Ah-shay, Ah-shay. Fun-ga a-la-fia. Ah-shay, Ah-shay.

Pronunciation: fung a a la fya a she a she fung a a la fya a she a she

- B** *Spoken freely*
 With my thoughts, I welcome you.
 With my words, I welcome you.
 With my heart, I welcome you.
 See? I have nothing up my sleeve.

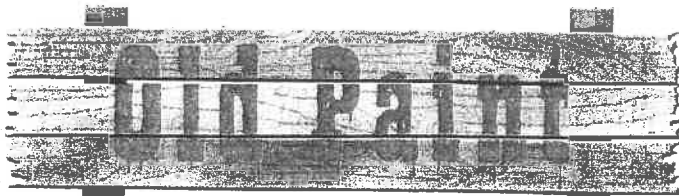
How many times do you see this rhythm ?

EXPRESS the B section of the song with gestures and speech.



SPM 4

Read this song and identify the dotted half notes.



CD 15:18

American Folk Song
Arranged by Mary Goetze

F C7 F

do
Good - bye, Old Paint, I'm a - leav - in' Chey - enne.

Ride! Ride! Gid-dy up! Gid-dy up!

F C7 F

Good - bye, Old Paint, I'm a - leav - in' Chey - enne.

Ride! Ride! Gid-dy up! Gid-dy up!

F C7 F

I'm a - leav - in' Chey - enne, And I'm off to Mon - tan'.

Leav - in' Chey - enne. Off to Mon - tan'.

F C7 F

Good - bye, Old Paint, I'm a - leav - in' Chey - enne!

Ride! Ride! Gid-dy up! Gid-dy up!

I'VE GOT A RHYTHM

WORDS AND MUSIC:
JACKIE WEISSMAN

F C7

LEADER: I'VE GOT A RHY-THM LIS-TEN TO MY RHY-THM

F C7 F

I'VE GOT A RHY-THM CAN YOU DO IT TOO

LEADER CLAPS FOUR TIMES
STAMPS FOUR TIMES
MAKE UP OWN RHYTHMS

F C7 F

CHILDREN IMITATE LEADER

THIS IS MY RHY-THM YOU CAN DO IT TOO.

Words by Antonia Ridge

The Happy Wanderer

Music by Friedrich W. Möller
Arranged by Marilyn J. Patterson

Robustly

1
VERSE

1. I love to go a -
2. I love to wan - der
3. I wave my hat to the
4. High o - ver - head,

Musical notation for the first system, including vocal line and piano accompaniment.

2

wan - der - ing, A - long the moun - tain track, And
 by the stream That danc - es in the sun. So
 all I meet, And they wave back to me. And
 sky - larks wing, They nev - er rest at home, But

Musical notation for the second system, including vocal line and piano accompaniment.

as I go I love to sing, My knap - sack on my back.
 joy - ous - ly it calls to me, "Come! join my hap - py song!"
 black - birds call so loud and sweet From ev - 'ry green - wood tree.
 just like me, they love to sing, As o'er the world we roam.

Musical notation for the third system, including vocal line and piano accompaniment.

MM, 4

3 REFRAIN



Val-de ri (val-deri) val-de ra, (val-de ra) val-de ri, (val-de ri) val-de ra, ha, ha, ha, ha, ha, Val - de



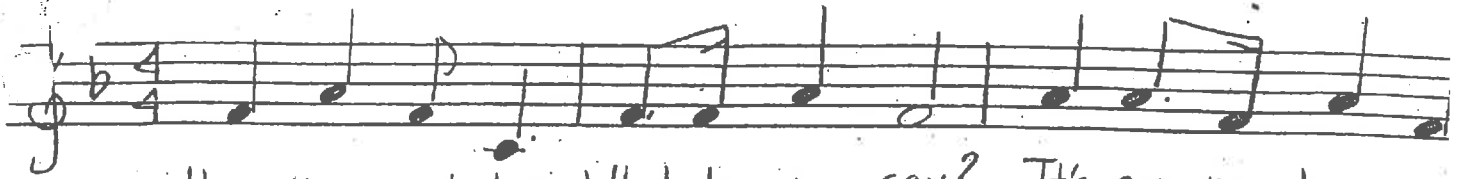
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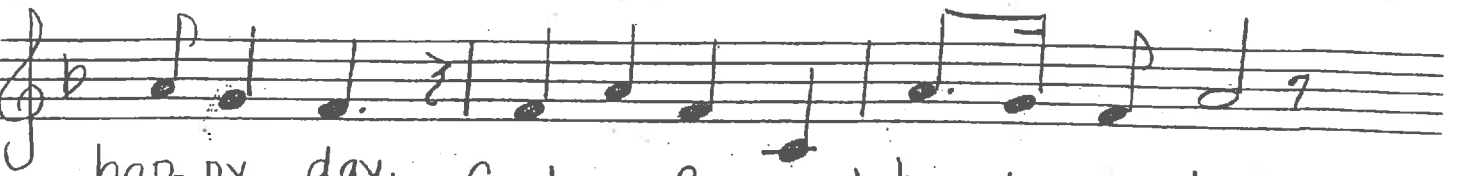
ri, (val-de ri) val-de ra, (val-de ra) My knap - sack on my back.
"Come! join my hap - py song!"
From ev - 'ry green - wood tree.
As o'er the world we roam.



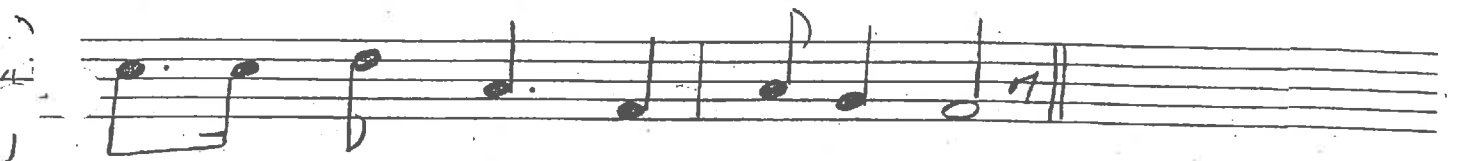
Hey There, Neighbor



Hey there neigh-bor, What do you say? It's gon-na be a



hap-py day. Greet your friends and boo-gie on down.



Give 'em a bump and turn a-round.

Skating Away (tune: Mulberry Bush)



There were two coup-les a- skat-ing a- way. Skat-ing a- way.



Skat-ing a- way. There were two coup-les a- skat-ing a- way. So



ear-ly in the morn-ing.

LESSON
11

Element: TEXTURE/HARMONY

Skill: SINGING

Connection: SCIENCE

I Love the Mountains Sing

People love to sing about the beauty of their surroundings. This is an important part of the music within us.

Sing "I Love the Mountains." Do the lyrics remind you of any places you've been?



I Love the Mountains

Traditional

do

I love the moun - tains, I love the roll - ing hills,

I love the flow - ers, I love the daf - fo - dils,

I love the fire - side, When all the lights are low,

Boom-dee-ah - da, boom-dee-ah - da, Boom - de - ah - da, boom-dee-ah - da,

Last time

Boom!

Layers of sound can be used to create **harmony**.
the fourth line of "I Love the Mountains" as
an ostinato. You are singing in harmony when you sing
the melody and the ostinato together.

Harmony is created when
two or more different pitches
sound at the same time.

John Kanaka

Piano Accompaniment on page PA 168

Traditional

The musical score consists of six staves of music in G major (one sharp) and 2/4 time. The melody is written on a treble clef staff. The piano accompaniment is indicated by chord symbols (D, A7, D) placed above the notes. The lyrics are written below the notes.

I heard, I heard the old man say,
John Ka - na - ka, na - ka too - la - ay.
To - day, to - day is a hol - i - day,
John Ka - na - ka, na - ka too - la - ay.
Too - la - ay, too - la - ay,
John Ka - na - ka, na - ka too - la - ay.

Source: Appears in Music and You, grade 5, © Macmillan Publishing Co., 1988, p. 246; (in the public domain).

OLD JOE CLARK

U. S.: Appalachian and Ozark Mountains

Old Joe Clark, the preach-er's son, Preached all o-ver the plain. The
 on-ly text he ev-er knew was "high, low, jack, and the game."
 Round and a-round, Old Joe Clark, Round and a-round I say. He'd
 fol-low me ten thou-sand miles, To hear my fid-dle play.

2. Old Joe Clark he had a mule,
 His name was Morgan Brown,
 And every tooth in that mule's head
 Was sixteen inches round.
3. Old Joe Clark had a yellow cat,
 She would neither sing nor pray.
 She stuck her head in a buttermilk jar
 And washed her sins away.
4. Old Joe Clark he had a house,
 fifteen stories high.
 And every story in that house
 Was filled with chicken pie.
5. Sixteen horses in my team,
 The leaders, they are blind,
 And every time the sun goes down,
 There's a pretty girl on my mind.

CD III, Track # 3

The Tune

The popular fiddle tune "Old Joe Clark" was "mountain music" to American people in the southern Appalachians, the Alleghenies, the Smokies, the Ozarks, and the Piedmont region of the Carolinas. It traveled to other instruments, too, finding its way into the hands of mandolin, banjo, and guitar players.

LEVEL III More Advanced Song Dances, and songs that may accompany dances

7. "Rattlin' Bog" (Folk Song from Ireland)

THE BOG DOWN IN THE VALLEY-O KEY G

$\text{♩} = 120$

Chorus
Ó, ró the rat-tlin' bog, the bog down in the val-ley O,
Ó, ró the rat-tlin' bog, the bog down in the val-ley O.

1 And in that bog there was a tree a rare tree, a rat-tlin' tree, with a
2 Now on that tree there was a limb, a rare limb, a rat-tlin' limb, with a
3 Now on that limb there was a branch, a rare branch, a rat-tlin' branch, with a
4 Now on that branch there was a twig, a rare twig, a rat-tlin' twig, with a
5 Now in that twig there was a nest, a rare nest, a rat-tlin' nest, with a
6 Now in that nest there was an egg, a rare egg, a rat-tlin' egg, with a
7 Now in that egg there was a bird, a rare bird, a rat-tlin' bird, with a
8 Now on that bird there was a feather, a rare feather, a rat-tlin' feather, with a
9 Now on that feather there was a flea, a rare flea, a rat-tlin' flea, with a

tree in the bog and the bog down in the val-ley O.

First verse only

Pick up the remainder of verse at the corresponding number, continue from there to finish. Sing Chorus between every verse.

9 flea on the feather with the flea on the bird with the bird in the egg
with the egg in the nest with the nest on the twig with the twig on the branch
with the branch on the limb with the limb on the tree with the tree in the bog.
with the bog down in the val-ley O!

Pattern
Students form two lines opposite one another. During refrain they dance toward the opposite line, using a ti-ti-ta step, starting with weight on R foot. (RLR followed by LRL, etc.). Stand during the verse and follow the flashcards that indicate the order of the verses in this cumulative song.

Sources: *Folksongs and Ballads Popular in Ireland*, Vol 3. arr. by John Loesberg, Ossian Publications, 1990, p. 59; *Share the Music*, 4, p. 23.

SANSA KROMA

An Akan Playground or Mmoguo Song

Stone passing pattern: ① X → X → X → X → X → X → X →
 ② T T P - (clap) T T P -

To use as call and response

Group I
 (All) [San - sa kro - ma] (L) Ne na wu o o - kye - kyer nko - ko mba
 (San - sah croh - mah nee nay woo aw-chay - chay koh - koh - mah)

Group II
 (All) [San - sa kro - ma] (L) Ne na wu o o - kye - kyer nko - ko mba

(All) [San - sa kro - ma] (L) Ne na wu o nko - ko mba

(All) [San - sa kro - ma] (L) Ne na wu o nko - ko mba

(All) [San - sa kro - ma] (L) Ne na wu o nko - ko mba

Bell
 of Bell

Key: X = Grab, → = Pass, T = Tap, P = Pass, - = Clap

Sakura

English Version by Lorene Hoyt

Folk Song from Japan
Modern Arrangement by Henry Burnett
Arranged by S. Hagiwara

Moderately

1. Sa - ku - ra, Sa - ku - ra, Ya - yo - i no so - ra - wa,
2. Sa - ku - ra, Sa - ku - ra, Cher - ry blos - soms ev - 'ry - where.
Blos - soms wav - ing in the breeze.

Mi - wa - ta - su ka - gi - ri, Ka - su - mi ka ku - mo - ka,
Clouds of glo - ry fill the sky, Mist of beau - ty in the air,
Yo - shi - no, the cher - ry - land, Tat - su - ta, the ma - ple trees,

Ni - o - i zo i - zu - ru; I - za - ya, i - za - ya
Love - ly col - ors float - ing by, Sa - ku - ra, Sa - ku - ra,
Ka - ra - sa - ki, pine tree grand, Sa - ku - ra, Sa - ku - ra,

Mi _____ ni _____ yu _____ kan. _____
Let _____ all _____ come _____ sing _____
Let _____ all _____ come _____ sing _____ ing.

Ped. _____

MM, 4



SM 4

Spotlight on
Music, 1814

In this folk song, nonsense words called **vocables** are used to imitate the sound of a spinning wheel.

RAISE your hand when you hear an octave.

SARASPONDA

Dutch
Spinning Song

A

Sa - ra - spon - da, Sa - ra - spon - da, Sa - ra - spon - da, Ret - set - set!

Sa - ra - spon - da, Sa - ra - spon - da, Sa - ra - spon - da, Ret - set - set!

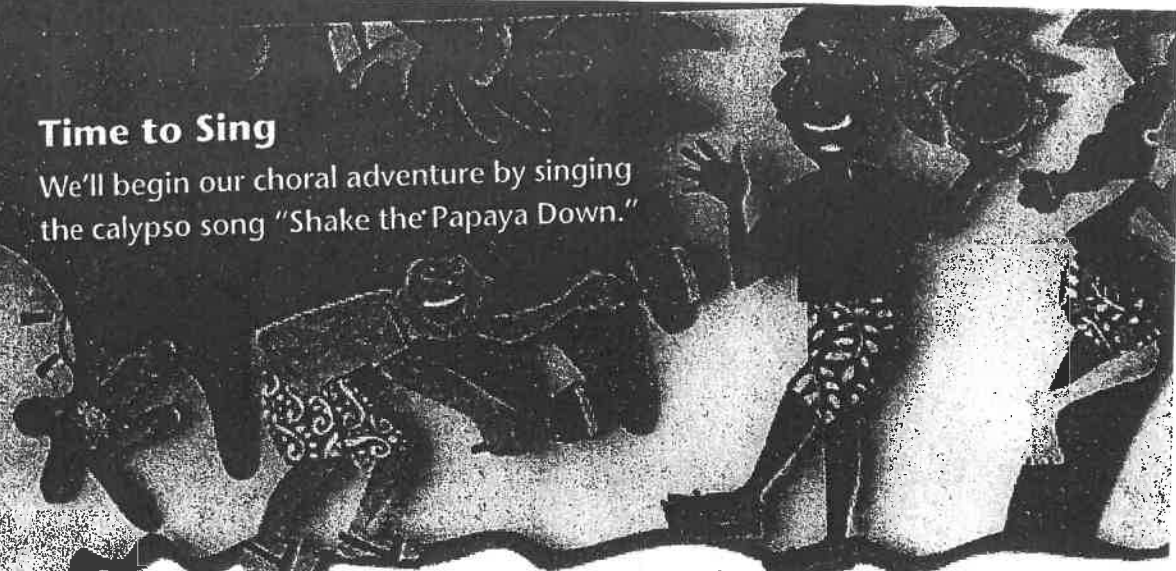
B

Ah - do - ray - oh! Ah - do - ray - boom - day - oh!

Ah - do - ray - boom - day, Ret - set - set! Ah - say - pa - say - oh!

Time to Sing

We'll begin our choral adventure by singing the calypso song "Shake the Papaya Down."



MM, 4



Shake the Papaya Down

Calyp.
Arranged by Ruth E. Dwyer and Judith M.
Edited by Henry

4 *mf* F unison Gm7

Ma - ma says no play; This is a work - day
Sweet, sweet pa - pa - ya, Fruit of the Is - lar

7 C7 F

Up with the bright sun; Get all the work done. If you will help me
When all the work's done, Dance on the white sands. If you will help me

10 Gm7 C7 F

Climb up the tall tree, Shake the pa - pa - ya down.
Climb up the tall tree, Shake the pa - pa - ya down.

13 *mp* F Gm7 C7 F

Shake them down, - Shake them down, - Climb the tall - tree, Shake them down.

17 F Gm7 C7 F

Shake them down, - Shake them down, - Shake the pa - pa - ya down.

Sing Out!

Welcome to the wonderful world of choral music. Experience the world around you in a way that can only happen when you sing.

21 *mf*
F *divide into two equal parts* *Gm7* *C7*

1 Ma-ma says no play; This is a work-day. Up with the bright sun;

2 *mp*
Shake them down, . Shake them down, . Climb the tall _ tree,

24 *F* *Gm7*

1 Get all the work done. If you will help me, Climb up the tall tree,

2 shake them down. . Shake them down, . Shake them down, .

27 *C7* *F*

1 Shake the pa - pa - ya down.

2 Shake the pa - pa - ya down.

TURKEYS UNITED!

Elizabeth Gilpatric

Moderately

The musical score is written in a single system with ten staves. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked 'Moderately'. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols (F, Bb, C7) are placed above the staves. There are three numbered first endings: (1) at the start, (2) with a star, and (3) with a star. The lyrics are written below the notes. The piece concludes with a 'Fine' marking.

① F Bb
We gath-er to- geth-er as birds of a feath-er; oh,
C7 F
tur- keys, u- nit- ed we stand. If
Bb
you would be thin- ner skip Thanks-giv- ing Din- ner. We
C7 F ② *
tur- keys think that would be grand. Why don't you
Bb
try it? Go on a di- et! Chew on some
C7 F
suc- cu- lent car- rots or peas.
Bb
Why don't you try it? Go on a di- et!
C7 F
Or- der a piz- za with sau- sage and cheese?
Bb * ③
Tur- keys u- nit- ed;
C7 F
no peo- ple in vit- ed.
Bb
ed. Tur- keys u- nit- ed;
C7 F Fine
We

The Wheel of the Water

Words and Music by John Forster and Tom Chapin
Arranged by Don Kalbach

1 Voice 1
The

2
wheel of the wa-ter go 'round and'round, And the wheel of the wa-ter go 'round. And the

3 Voice 2 **4**
Wa-ter flow down, down, trick-le, trick-le down, Down to the o - cean, trick-le, trick-le down.

5 Voice 3
See the va - pors rise. See them cloud the skies.

6 Voice 4
Clouds rain down. Thun - der and light - ning sound.

7 Voice 5
Springs bub-ble, bub-ble up. Springs bub-ble, bub-ble up.

Final Ending

MM, 4

LESSON LINKS

Use after Unit 6, Lesson 1, pp. 272-275

US Form

ACTIVE Read a three-part round containing known rhythms and all the notes of a major scale

SERIALS

Recording Tzena, Tzena CD9:15

SOURCES

Source Master R • 23 (practice)

Introduce form of "Tzena, Tzena" CD9:15. Listen to students:

Identify the A, B, and C sections in the song, and listen for them in the song.

Identify the following patterns in the song as you listen to them on the board. (1: Mm. 1, 2; 2: Mm. 3, 4; 3: Mm. 7, 11; 4: Mm. 15, 19; 5: Mm. 21)

As you clap in random order the patterns above, and identify each pattern.

Divide into two groups: one to pat the beat, the other to clap the rhythms. Switch parts.

Listen and say the rhythm of the words.

Identify the melody. Have students:

Identify *do*. (C) Determine if the melody moves mostly by step, or by leap. (by step)

Identify the melody with pitch syllables.

Listen to the song and sing the words.

Explain why the song could be sung as a three-part round because the four-measure chord progression is the same throughout

Identify the sections as a three-part round. (A, B, C) Listen. All will be sung simultaneously.)

Identify the rhythm of the words on unaccompanied instruments as a round.

Work in company on chording instruments.

Use Source Master R • 23 to write the rhythm patterns.

More Dotted Rhythms

PLAY and sing the rhythm patterns in this round.

Tzena, Tzena

C major
d r m f s l t d r

Music by Issachar Miron and Julius Grossman
Words by Mitchell Parish

do

Hebrew/English: Tze-na, tze-na, tze-na, tze-na, Hear the hap-py sounds of dan-cing,
Pronunciation: tse na tse na tse na tse na
Tze-na, tze-na, tze-na, tze-na, Ev'-ry-one can sing a-long, so

come—and dance a-long.
join—us in our song. La la la la,

la la la la la la, Join us as we dance to-geth-er, sing-ing.

La la la la, la la la la la la, Join us in our hap-py

song. Clap your hands and (clap) raise your voic-es high-er,

Make a cir-cle while we dance a-round the fire.— Dance the ho-ra

(clap) to your heart's de-sire.— All the world sings Tze-na, tze-na, tze-na.

MEETING INDIVIDUAL NEEDS

MOVEMENT: "Tzena, Tzena"

This is a form of the Israeli dance called the hora. The Hebrew word *tzena* means "Come out, girls."

Formation: Form a circle facing center, moving left. When secure, join hands and perform in a double circle, with the circles going in opposite directions. **Cue Words:** *side, behind, side, hop, side, hop.* **Hora:** Starting with weight on the R foot, step to the side with the L foot, cross behind with the R foot, step to the side with the L foot, hop on the L foot, step to the side with the R foot, and hop on the R foot. The pattern has six beats, so it does not match the phrase lengths.

OH SINNER MAN

Oh, sin ner man where will you run to, Oh Sinner man, Where will you run to, Oh, Sinner man
 Where will you run to, all on that day?

VERSE 2: "Run to the rocks, rocks won't you hide me, (3 times)
 All on that day?"

WHAT SHALL WE DO WITH THE DRUNKEN SAILOR?

VERSE 1: "What shall we do with the drunken sailor, (3 times)
 Early in the morning?"

VERSE 2: "Weigh, hey, and up she rises, (3 times)
 Early in the morning."

BACKING VOCALS

Shared by Tim Geelber
 Ohio State University

CELEBRATIONS

MARTIN LUTHER KING, JR., DAY

ARTS MOVEMENT THEATER VISUAL ARTS

ACTIONS

WAKE UP THIS MORNING, page 292

I'M ON MY WAY TO FREEDOM LAND, page 293

CONNECTIONS

Wake Up This Morning (15 min)

ACTIVE Find similar melodic patterns and sing a song with gestures

Reinforcement melodic patterns, page 99

MATERIALS

Recording Woke Up This Morning CD7:20

I'm on My Way to Freedom Land

(15 min)
ACTIVE Sing a call-and-response song

Reinforcement melodic patterns echo, page 119

MATERIALS

Recording I'm on My Way to Freedom Land (listening)

CD7:21

Everybody Says Freedom

Martin Luther King, Jr., Day celebrates the birthday of Dr. King. He fought for equality and justice for African Americans and people everywhere.



Woke Up This Morning

Freedom Song



Woke up this morn-ing with my mind _____ stayed on free - dom. _



Woke up this morn-ing with my heart _____ stayed on free - dom. _



292

MEETING INDIVIDUAL NEEDS

BACKGROUND: *Martin Luther King, Jr., Day*

Martin Luther King, Jr., Day honors the civil rights leader and minister (1929–1968) who helped lead the movement toward ending racism and violence against African Americans. He once said, “I have a dream that one day this nation will rise up and live out the true meaning of its creed: ‘We hold these truths to be self-evident; that all men are created equal.’ . . . With this faith we will be able to work together, to pray together, to struggle together, to go to jail

will be free one day.” Martin Luther King, Jr. was assassinated on April 4, 1968.

MULTICULTURAL PERSPECTIVES: *Spirituals and Freedom Songs*

Spirituals originated and evolved from songs sung by enslaved Africans. Some rhythms were influenced by African rhythms; the call-and-response form can be found in African music. During the civil rights movement of the 1960s, free-

Woke Up This Morning CD7:20

Find similar melodic patterns and sing a song with gestures. Have children:

- Listen to the song and discuss what the words *with my mind stayed on freedom* mean.
- Listen again and tell how many times the first line of text is repeated and tell whether the melody is exactly the same each time. (3; *woke* is on different pitches)
- Sing the first three lines as they clap on Beats 2 and 4 and rest on Beats 1 and 3.
- Perform gestures for Lines 5–7 (walk in place on *walk*; touch pointer fingers to lips on *talk*; hold hands waist level and palms up on *sing*; lift arms over head on *shout*; clap hands on *clap*; and touch foreheads on *keep my mind on freedom*).
- Sing the song with hand claps and gestures.

I'm on My Way to Freedom Land CD7:21

Sing a call-and-response song. Have children:

- Echo you saying *We're here in school* (echo), *where we belong* (echo), *now we'll hear* (echo), *a freedom song* (echo).
- Identify the form they just used as call-and-response.
- Respond to you saying the above phrases again, by saying *yes, yes!* instead of echoing.
- Explain the difference between these two call-and-response styles. (One response echoes the call; the other uses the same word or phrase no matter what the leader says.)
- Listen to the song and identify the type of call-and-response in the first stanza. (echo)
- Listen again, clapping when the leader says, *Come on, you all* and joining in on singing when she says, *Now everybody, come on*.

Woke up this morn-ing with my soul _____ stayed on free - dom. _____

Hal-le - lu, hal-le-lu, hal-le - lu, hal-le-lu, hal-le - lu - jah.

I'm gon-na walk, talk, _ sing, shout, _ hal - le - lu _ I got my

mind on free-dom. Walk, talk _ sing, shout, _ clap my hands and keep my

mind on free-dom. Walk, talk, _ sing, shout, _ clap my hands. _

Go back to the beginning and sing to the end (Da Capo al Fine)

I'm on My Way to Freedom Land

Adaptation of a traditional song

During the 1960s, songs about equality for African Americans became popular. Songs like this one made everyone aware of Dr. King's dream.

DESCRIBE what you think a place called Freedom Land would be like.

Celebrations Martin Luther King, Jr., Day 293

ENRICHMENT: Program Ideas



Program: Have children paint a mural to use as the background setting. Have them paint a large sun on tagboard and pin it to a yardstick so it can be moved in an arc to simulate the sun's rising and setting. As the sun is slowly moved, the children pantomime waking, rising, working, and going home at day's end. Have them sing "Woke Up This Morning" while waking and getting out of bed (sun rises), and "I'm on My Way to Freedom Land" as they mime working

Display: Have children draw posters to illustrate various human rights visions, such as "All people are born equal."

Community Experience: Identify people in the community who are willing to display posters children make to illustrate human rights ideas. Shopkeepers, banks, the public library, and a hospital or doctor's office are likely possibilities. Ask those who display the posters to let children know of any conversations or comments the posters generate.