

The Music Effect

Creative, high-interest activities for standards-based music education

Joy Nelson

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Johnny Taps the Beat

Johnny loved his father's workshop. Every day, he went to the workshop and watched his father paint and saw and pound nails with a steady, even beat (*tap knee steadily*). More than anything, Johnny wanted to use the hammer and nails. "May I use the hammer?" Johnny asked, hopefully. "Yes," said his dad, "but only when you can tap a steady beat." "Oh," said Johnny, and he started to practice.

Johnny held up his fist and began to tap on his knee. Tap, tap, tap - Thump! The hammer slid off the nail and hit the table. Johnny tried again. Tap, tap, tap – thump! Finally, Johnny held the hammer and tapped with a smooth, steady beat (*tap knee steadily*).



Johnny Works With One Hammer

Traditional

Musical notation for the song "Johnny Works with One Hammer". The key signature is D major (no sharps or flats). The time signature is 2/4. The melody consists of eighth and sixteenth notes. The lyrics are: John - ny works with one ham - mer, one ham - mer, one ham - mer.

Musical notation for the song "Johnny Works with One Hammer". The key signature is D major (one sharp). The melody is in common time. The lyrics are: John - ny works with one ham - mer, then he works with two. The notation shows eighth and sixteenth note patterns. The first measure ends with a D chord, the second with an A7 chord, and the third with a D chord.

Verses

- Verse 1: Johnny works with one hammer
Verse 2: Johnny works with two hammers
Verse 3: Johnny works with three hammers
Verse 4: Johnny works with four hammers
Verse 5: Johnny works with five hammers
Then he goes to sleep!

Movement

- Pat one fist on knee.
Pat both fists on knee.
Pat fists and tap foot.
Pat and tap both feet.
Pat, tap, and nod head.
Pretend to go to sleep.

Chapter 4: Question and Answer Form

Many of us have an innate sense or desire for form and order. We organize our bookshelves, our closets, or our daily appointment books. We tell stories that have a beginning, middle, and end.

In similar ways, musicians use *form* to organize their musical ideas. The form of most children's songs is similar to the way in which *questions and answers* are used in everyday conversation. The first musical thought, or *phrase*, sounds *incomplete*, as if a question has been asked. The second phrase sounds *complete*, as if the question has been answered. Thus, the form of many children's songs and rhymes is *question and answer*, or antecedent and consequent.

Experience with question and answer form provides a firm foundation for understanding and appreciating all forms of musical expression. The activities in Chapter 4 invite young learners to experience and explore question and answer form. From an experiential perspective, the activities invite children to sing, move, explore, read, create, and improvise musical questions and answers. From a conceptual perspective, children discover that:

A phrase may be a question.

A phrase may be an answer.

The form of a song or rhyme may be "question and answer."

Track 15

Doggie, Doggie

Traditional



Dog - gie, Dog - gie, where's your bone? Some - one took it from my home.



Who has my bone? I have your bone.