

# ALL ABOUT MUSIC SONGS!

8 Great Unison Songs and Activities Teaching Musical Terms

By Mark Burrows  
Recording Orchestrated by Tim Hayden

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# THE ARTICULATION TANGO

## Putting the “Art” in Articulation

- Give each student a sheet of white paper and a colored pencil or crayon. Challenge each student to draw a picture using a *legato* style. Explain that the pencil/crayon must stay connected to the paper at all times. Allow a few minutes for this. (Note: If some get stuck trying to think of what to draw, suggest a favorite animal or food.)
- As the students draw, play a recording of music with *legato* articulation, such as the “Arioso” from J. S. Bach’s *Cantata BWV 156*.
- Give each student a fresh sheet of paper (or instruct the students to use the back of the same sheet). This time, challenge each student to create a picture using a *staccato* style. Explain that the students can only use little dots so that the pencil/crayon is separated from the paper as much as possible while they are still creating a picture. (Note: Suggest something very simple to draw, such as a half note or a treble clef. Otherwise, drawing something with dots will take a long time.)
- As the students create, play a recording of music with *staccato* articulation, such as “Pizzicato Polka” by Johann Strauss II.

## The Wrong Articulation

Here’s a fun activity to demonstrate that articulation really does affect the mood of the music.

- Identify a well-known song that already has a clear articulation. For example, “Rock-a-bye Baby,” like most lullabies, should be sung *legato*.
- Have the students sing the song using a totally different articulation. Then have them assess how the articulation affected the whole feel of the song. (For example, if you sing “Rock-a-bye Baby” *staccato* or *marcato*, the baby’s not likely to fall asleep.)
- Try singing “Take Me Out to the Ball Game” with a smooth, *legato* articulation.

**I love “Air on the G String” from J. S. Bach’s *Orchestral Suite No. 3 in D Major*. Listen for the mesmerizing interplay of *staccato* in the bass/cello part and *legato* in the melody.**

# THE ARTICULATION TANGO

Words and Music by  
MARK BURROWS

A la "Habanera" (♩ = ca. 126)

*mp legato*

4 5 *mp legato*

If we want to sing a song — where the  
When we're tired of punch - y tunes, — we have

7

notes will all con - nect, there is one ar -  
found the an - ti - dote. We can sing a

10

tic - u - la - tion that has the right ef - fect.  
mel - o - dy — where each note flows in - to note.