

Sing, Play, and Dance a Round

by Lois Fiftal

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Foreword

Versatile, practical and economical all describe this marvelous reproducible collection of 12 original rounds targeted to the grades 4-9 general music or choir classroom. Written in a variety of musical styles and usable throughout the year, each round includes either an optional easy and repetitive piano accompaniment or a percussion and melody instrument accompaniment to be employed at the discretion of the teacher or choral director. Lois has also provided a detailed musical activity for each round including movement, dance, use of props and staging suggestions. Full scores are included, followed by the activity pages and student vocal parts, and all are reproducible. Whether performed in class, on concerts or utilized as warmups in your choral rehearsals, you don't want to miss this valuable resource that will make part-singing fun as they experience their first steps towards musical independence.

The Publisher

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Music Brings Us All Together!

Three-part Round with Opt. Piano

Words and Music by
Lois Fital



Joyfully (♩ = 120)
mf

I

Mu - sic brings— us all to - geth - er now,— so let us dance and sing and

Joyfully (♩ = 120)
mf (optional)

4

I

play with joy!— Mu - sic brings— us all to - geth - er now,— so let us

7

I

dance and sing with mu - si - cal joy!— Feel that rhy - thm!

II

mf

Mu - sic brings— us all to -

10 Clap:

I
Keep that stead-y beat strong!—

II
geth - er now,— so let us dance and sing and play with joy!—

13 Clap:

I
Feel that rhy - thm! Keep that

II
Mu - sic brings— us all to - geth - er now,— so let us dance and sing with

16

I
stead-y beat strong!— How can an - y - one de - ny— that—

II
mu - si - cal joy!—

III
Feel that rhy - thm!

IV
Mu - sic brings— us all to - geth - er now,— so let us

Canon a la Beethoven

Three-part Round with Opt. Piano

Words and Music by
Lois Fiftal
and quoting the *Ode to Joy* theme from
Symphony No. 9 by
Ludwig van Beethoven (1770–1827)



Moderately (♩ = ca. 96)
mp

I
Lud - wig van Bee - tho - ven played pi - an - o. On or - gan and vi - o - lin, he

Moderately (♩ = ca. 96)
mp (optional)

II
was a vir - tu - o - so! But a - bove all else, he loved to com - pose. He cre -
Lud - wig van Bee - tho - ven played pi - an - o. On

7

I
a - ted nine sym - pho - nies, so beau - ti - ful! Let us sing now, La la la la *

II
or - gan and vi - o - lin, he was a vir - tu - o - so! But a - bove all else, he

III
mp
Lud - wig van Bee - tho - ven

10

I
la la la la la la la la la la la!

II
loved to com - pose. He cre - a - ted nine sym - pho - nies, so beau - ti - ful! Let us sing now,

III
played pi - an - o. On or - gan and vi - o - lin, he was a vir - tu - o - so!

* Beethoven's *Ode to Joy* theme first appears in ms. 9–12.

Caribbean Rhythms

Four-part Round with Opt. Piano

Words and Music by
Lois Fiftal



With an island flair (♩ = 108-112)

mf

I

Puer - to Ri - co, Vir - gin Is - lands, St. Thom - as, A -

With an island flair (♩ = 108-112)

mf (optional)

3

I

ru - ba and the love - ly Ba - ha - mas!

mf

II

Puer - to Ri - co, Vir - gin Is - lands, St. Thom - as, A -

5

I Sing while we dance — to those Car - ib - be - an rhy - thms.

II ru - ba — and the love - ly Ba - ha - mas!

III *mf* Puer - to Ri - co, Vir - gin Is - lands, St. Thom - as, A -

7

I One, two, Cha Cha Cha! Vi - va la mu - si - ca!

II Sing while we dance — to those Car - ib - be - an rhy - thms.

III ru - ba — and the love - ly Ba - ha - mas!

IV *mf* Puer - to Ri - co, Vir - gin Is - lands, St. Thom - as, A -

Music Brings Us All Together!

Suggested Dance Movements

Divide dancers into three circles of equal number. All join hands and hold them slightly above shoulders as in a traditional hora dance.

SECTION #1

“Music brings us all together now, so let us dance and sing and play with joy!”

Measures 1–4 (Two beats per step)

Right foot steps to the right, left foot slides to the right (four times)

“Music brings us all together now, so let us dance and sing with musical joy!”

Measures 5-8 (Two beats per step)

Left foot steps to the left, right foot slides to the left (four times)

SECTION #2



“Feel that rhythm! (clap clap clap clap clap) Keep that steady beat strong!”



Feel that rhythm! (clap clap clap clap clap) Keep that steady beat strong!”

Measures 9-16 – Release hands-sway to right and left freely on first and third beats of each measure, while also clapping hands to notated rhythm in measures 10 and 14.

SECTION #3

“How can anyone deny that music,”

Measures 17-20 – Quickly join hands once again, holding them down at sides.

Walk eight steps forward (stepping on beats 1 and 3), starting on right foot, and gradually raise arms upward so that they are up above heads when the circle is close together by measure 20.

“How can anyone deny that music gives meaning to life?”

Measures 21-24 – Walk eight steps back (still facing forward) starting on right foot, (stepping on beats 1 and 3) as arms slowly move back down to sides by measure 24.

NOTE: ON the last beat of section three – quickly raise arms up above shoulders once again – in order to be ready to begin a second repeat.

**** After all three groups are able to sing and move in unison, repeat the song with the dance in a three- part round or canon with each entrance eight measures apart.*

Canon a la Beethoven

Movement With Crepe Paper Strips

Canon a la Beethoven is to be sung smoothly in $\frac{4}{4}$ time, feeling the forward movement at the end of each measure into the next. It is very important not to rush or accelerate the tempo.

Once the song is basically learned in unison, and before trying it in canon or round form, have singers engage in the following activity as they sing:

Provide each singer with a colorful crepe paper strip, about 1' 6" in length. Holding the strip at one end with the right hand, move the strip from left to right by making four small hill shapes in the air to the steady beat. At the end of beat four, arch the crepe paper strip from right to far left on the *and* after beat four so students will be able to feel the forward momentum going into the next measure. Keep repeating throughout the song.

As a next step, divide the students into three groups and have them sing the song in a round or canon, with and without the crepe paper strips.

This activity will not only help the singers to feel the forward motion of the song, but the calming effect of the activity will internally help to keep them from rushing or speeding up the tempo.

Extension Activity – Show singers the conducting beat pattern for $\frac{4}{4}$ time, using the right hand and arm. Have them do the pattern while holding the crepe paper strips. Keep repeating throughout the song. Then divide the singers into three groups and perform once again as a round or canon.

On another day, have the students do the conducting pattern **WITHOUT** the crepe paper strips as they sing in unison as well as in a round or canon. They will soon become accomplished choral conductors – at least in $\frac{4}{4}$ time!