

SONGSATIONAL

A Playful Path to Music Literacy

Sample Pages



Dynamics Song

The Blue Danube Waltz, Richard Strauss

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Dy - nam-ics they tell the louds and softs, of all of the songs, the louds, and softs.

With pia-no we show the softs, the softs, how soft we can go, how soft, how soft.

When for-te we sing, so strong and loud, our vo-lume is up, so strong, and proud!

Dy - nam-ics, they tell all the softs and the louds of all our songs, bah-dum-bum.

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Suggested Instructional Sequence



Active Listening Prompts:

Count: Tell students that this song uses the musical terms "forte" and "piano." Have them count how many times they hear these terms.

Show me: Play the piece while students perform the following

Collect music vocabulary: Explain that dynamics tell us how loud or soft to sing or play. Teach that we use Italian words to describe dynamics: *forte* means loud and *piano* means soft. Have students say "forte!" in a strong voice and "piano" in a whisper voice.

Listen and respond: Have students make a big, strong shape with their body when they hear *forte* and a small, quiet shape when they hear *piano*.

Echo me: Introduce the song by singing one phrase at a time and having students echo each phrase back.

Extension Activities:

Dynamics conductor: Tell the students that you will be the Dynamics Conductor and will point to different dynamic markings as they sing. The marking you point to determines how loudly they should sing. Sometimes the chosen dynamic will follow the lyrics of the song, and other times it will contrast with the lyrics. Afterward, let students take turns being the Dynamics Conductor.

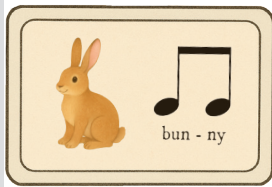
Use a dynamics chart to show which dynamic to sing (*pianissimo*, *mezzo piano*, *mezzo forte*, *forte*, *fortissimo*). Watch carefully and adjust. Students take turns conducting.

For younger students, limit the choices to a few simple dynamics such as *piano* and *forte*.

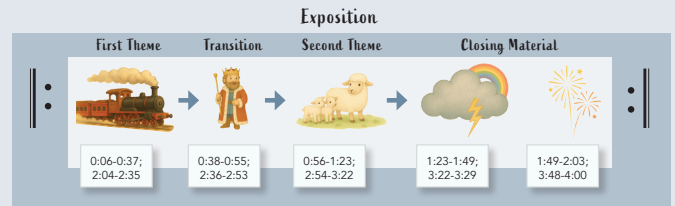
Classroom-tested songs
that teach core musical
concepts and skills

Note Rhythm Zoo Printable Cards

(For PDF slide deck, see following pages)



Listening Map Symphony No. 40 in G Minor, K.550, W.A. Mozart



**Printable manipulatives,
listening maps, and ready-
to-use student handouts**

Pirate Rhythms Composition

Note Cards
& Worksheet



Pirate Rhythms Composition

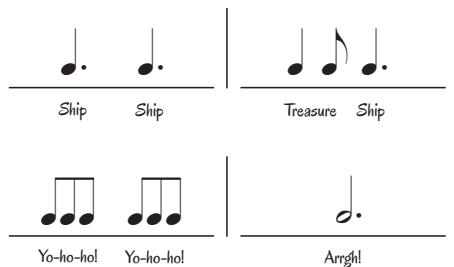
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Pirate Rhythms Composition

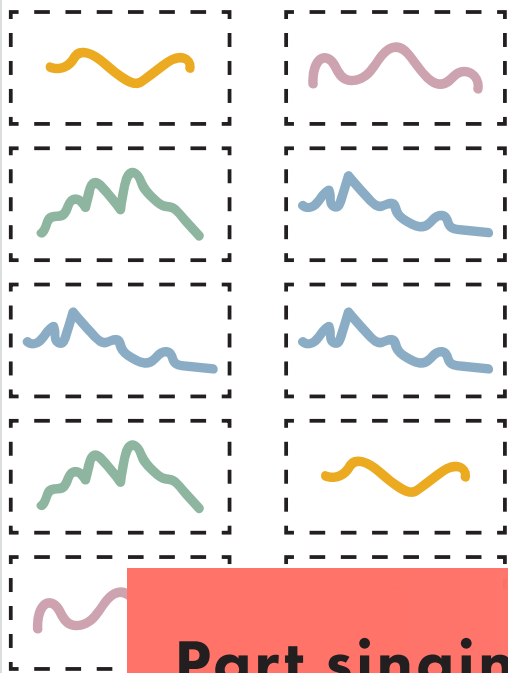
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Melody Scramble

Kyrie, Hildegard von Bingen



Part singing activities and classroom-ready Orff arrangements

A Common Salsa (4/4 Song)

Orff arrangement

Words and Music by A. Volodarskaya

Orff arrangement for A Common Salsa (4/4 Song). The arrangement includes parts for Voice, Maracas, Claves, Guiro, Conga Drums, and Bass Xylophone (Teacher/optional). The lyrics are: "Gua - ca - mo - le, chips, and lime, come on and dance, let's have a good time. So crea - my, spi - cy, with a touch of shing. All rights reserved. Made in U.S.A."

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Note Values Canon

Words and Music by A. Volodarskaya

1) A quar - ter note is one beat long, a half note has two beats.

2) Dot - ted half we count to three, four beats a whole note needs.

3) What can fit in a sin - gle beat? A cou - ple eighth notes will fit! Fine Da Capo al Fine

4) Four six - teenths will ti - ka - ti - ka split a beat un - til they fit! A..

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Suggested Instructional Sequence

Active Listening Prompts:

Count: Have students listen to the song and count how many times they hear the word "beat" or "beats."

Show me: Play the song again and ask students to hold up their hand each time they hear the word "beat" or "beats."

Listen and list: Students listen again and list the different types of notes (e.g., whole notes, etc.) in the song.

Listen and respond: Ask students to draw the contour of the melody in the air with an imaginary paintbrush. Repeat with the other hand, then with both hands together.

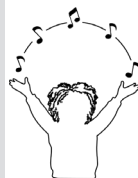
Take my phrase: Have the class take over singing one phrase at a time until they sing the entire song independently.

Collect music vocabulary: Ask students to list all the note values they heard in the song. Show the notation for each value and draw the number of beats each note lasts. For younger students, use hearts; for older students, use rectangles.

Extension Activities:

Sing in canon: Once students can sing the Note Values Song independently, tell them: "Now that you know the song, I will try to trick and distract you. Your job is to keep singing correctly while I sing something else." Cue them to start, then join in at measure 3. At the end, ask, "What did we just do?" Once they can hold their part as you sing yours, invite volunteers to join your "team" one by one. Next, divide the class into two groups, then three, and continue until you have as many canon parts as the group can handle. Remind them not to tune out the other parts but to hear them while staying steady on their own.

Note rhythm zoo: Introduce Whole Note Whale, Half Note Bear, Quarter Note Dog, Eighth Note Bunny, and Sixteenth Note Salamander. Show the symbols and model how each zoo animal "walks to the beat," using motions and words. Students mirror and echo you. Keep a steady beat on a drum or metronome, call out (or show) a note value, and have students walk that value until you switch.





Ternary (ABA) Form Song

Andante in E-flat major, K. 15mm, W. A. Mozart



Major/Minor Song "Kitten's Mittens"

Based on "The Crush Collision March"

Scott Joplin

Words and arrangement by A. Volodarskaya



Accessible 2-part arrangements that build confident singers



Suggested Instructional Sequence

Active Listening Prompts:

Listen and list: Have students listen to the song and count all the different foods they hear. (Answer: 5)

Count: Have students put up a finger each time they hear a food name. (Answer: sandwich, bread, turkey, lettuce, beef.)

Listen and respond: Have students act out making a sandwich as they listen. For the B section, tell them to choose their own filling and be ready to share it with a partner after the song.

Count: Have students count how many times they hear the melody "re do do ti do." (Answer: 2 times.)

Show me: Have students show the Curwen hand signs each time they hear "re do do ti do" (Answer: measures 8 and 24.)

Listen and respond: Have students make a shape with their body for the first section of the song. When a new section begins, have them make a new shape. When the original melody returns, they should return to their first shape. Encourage variety (e.g., round vs. angular, high vs. low, etc.).

Take my phrase: Display the lyrics on the board: "Would you like to take some bread or some filling?" Have students echo each phrase after you. Lead them one section at a time until they can sing the whole song independently.

Extension Activities:

Instrument Walk: Put unpitched percussion instruments in a circle and have students stand next to an instrument. Play the song several times, and while hearing section A, students walk around the instruments to the beat. When they hear the B section they can play on the instrument at which they stopped.

Composition: In groups or pairs, students compose their composition in ABA form to be performed with unpitched percussion instruments.

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Major/Minor Song

The Crush Collision March, Scott Joplin

f *C7*

Where could those mit-tens be, where could those mit-tens go, per-haps some tree or

mp *Fm* *Fm* *C* *Fm* *F7* *Bbm* *Fm*

in the snow? What's the mat-ter, why's the kit-ty's face so long?

Bbm cresc. *Fm* *G*

Why is she on such a love-ly day sing-ing such a mi-r

p *Fm* *C* *Fm* *F7* *Bbm* *Fm* *mf*

What's the mat-ter, why's the kit-ty's face so long?

Bbm Bdim *C* *G* *C* *f* *Fm* *Fm*

lost her mit-ten, She'll be so ver-y cold! col

Eb *Ab* *Db*

found them on the ground, and now her song

Ab *C* *Fm*

sounds. They'll keep her warm in win-ter's storm.

Bb *Bb7* *1. Eb* *mf* *mp* *2. Eb*

now with mer-ry meows: meow meow! I think she meows:



Suggested Instructional Sequence

Active Listening Prompts:

Make a movie in your head: Ask students to listen to the song and imagine a movie in their heads. Have them share with a partner, then invite a few to share with the class (think-pair-share). Use prompt questions (e.g., location, character, time of day).

Picture scramble: Display scattered images representing different parts of the song. Have students listen and arrange the images in the correct order. Repeat the activity over several listens.

Show me: Sing the song again and ask students to draw the contour of the melody in the air with an imaginary marker.

Collect music vocabulary: Explain that music can tell a story and evoke emotions through musical elements such as key. Play a major chord and a minor chord to demonstrate their different sounds. Tell students that major keys often sound bright and joyful, while minor keys can sound sad, dark, moody, somber, or mysterious.

Listen and respond: Sing the song again and have students show an excited, happy kitty pose for major and a droopy, sad kitty pose for minor. Model the poses or invite students to invent their own.



Extension Activities:

Singing games: Sing traditional and well-known songs in both major and minor. Have students sing along and then describe

A wider range of classical voices for today's classrooms

boat

b

is

London Bridge is Falling Down

Creative Movement: Divide the class into two groups: major and minor. Explain that music can evoke different emotions depending on the key. Play short excerpts in major and minor (recorded or on the piano). Have the major group move in a way that reflects bright, joyful energy, and the minor group move to show darker or somber moods. Switch roles so each group experiences both. Afterward, ask students to reflect on how their movements showed the difference between major and minor.

Further Extension: Play Rossini's *Cat Duet* to give students another opportunity to listen to humorous classical music.