“Macalililion”
Children’s Song

Library of Congress (LOC) Link: https://www.loc.gov/item/lomaxbib000152/
Recording: Kingsville, Texas (May 1, 1939)
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Lesson by Val Ellett, Gilbert Park Elementary School, Portland, Oregon; Northwest Division representative, Council for General Music Education (2015–20), National Association for Music Education (NAfME)

Overview
The lesson plan launching points in this document are designed from the song “Macali-li-li-lion” (the title is a series of nonsense syllables) from the Library of Congress.

Throughout the lesson launching points, teachers are provided ideas from which they can design lessons and/or units based on the unique needs of their individual educational communities.

Teachers are encouraged to design lesson plans that facilitate the learning process.

Prerequisite Skills
For students to be successful in the various lesson launching points they will need knowledge of and experiences with the following:

- Maintain a steady beat
- Echo teacher-led rhythms
- Demonstrate difference between voice types: whisper, speak, sing, shout
- Accurately sing so-mi-la interval in a variety of songs
- Demonstrate singing posture
- Identify and use a variety of simple classroom percussion instr.

Note: These lesson plan launching points contain old recordings that have been digitized from the Library of Congress collections. It may be necessary to go over old recording technology with students before beginning the unit so they understand that the crackle and hissing sounds are not part of the music examples.

Instructional Goals/Objectives

Launching Point 1
- I can identify the melodic contour and rhythm of the song.
- I can work together with others to create new English (or other language) lyrics that work well with the cultural intent of the original song.
- I can use the new English lyrics to play a singing game from another part of the world.
Launching Point 2
- I can perform the melody on pitched instruments.
- I can perform the rhythms on unpitched instruments.

Launching Point 3
- I can create a rhythmic hand-clapping, partner singing game.

National Core Arts Standards (2014)
The responding artistic processes addressed in this unit are displayed below:

Select: Choose music appropriate for a specific purpose or context.

Enduring Understanding:
- Individuals’ selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question:
- How do individuals choose music to experience?

Specific Performance Standard
- **MU:Re7.1.1a** With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.

Analyze: Analyze how the structure and context of varied musical works inform the response.

Enduring Understanding:
- Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

Essential Question:
- How does understanding the structure and context of music inform a response?

Specific Performance Standards
- **MU:Re7.2.1a** With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.
- **MU:Pr4.2.1a** With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.
• **MU:Pr4.2.1b** When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.

**Interpret:** Support interpretations of musical works that reflect creators’/performers’ expressive intent.

**Enduring Understanding:**
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

**Essential Question:**
- How do we discern the musical creators’ and performers’ expressive intent.

**Specific Performance Standard**
- **MU:Re8.1.1a** With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators’/performers’ expressive intent.

**Evaluate:** Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

**Enduring Understanding:**
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

**Essential Question:**
- How do we judge the quality of musical work(s) and performance(s)?

**Specific Performance Standard**
- **MU:Re9.1.1a** With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.

The connecting artistic process addressed in this unit is displayed below:

**Connecting:** Relate musical ideas and works with varied context to deepen understanding.

**Enduring Understanding:**
- Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.

**Essential Question:**
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
### Specific Performance Standard
- **MU:Cn10.0.1a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

### Assessments
- Assessments are embedded throughout each launching point.

### Materials and LOC Resource Links
- LOC link: [https://www.loc.gov/item/lomaxbib000152/](https://www.loc.gov/item/lomaxbib000152/)
- Clapping Game “Key” Image
- Clapping Game “Chorus” Image (*Macalililon*)
- Orff Instruments launching points PDF
- Classroom percussion launching points PDF
- Lyrics Page (contains both original and basic translation)
Launching Point 1

Objective

- I can identify the melodic contour and rhythm of the song.
- I can work together with others to create new English (or other language) lyrics that work well with the cultural intent of the original song.
- I can use the new English lyrics to play a singing game from another part of the world.

Essential Questions

- How does understanding the structure and context of musical works inform performance/response?
- How do individuals choose music to experience?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Specific Performance Standards

- **MU:Pr4.2.1a** With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

- **MU:Re7.1.1a** With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.

- **MU:Re7.2.1a** With limited guidance, demonstrate how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.

- **MU:Cn10.0.1a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Procedure & Embedded Assessments

2. Teach the repeated element of the song to the students (“Macali-li-li-lion”).
3. Have students identify the melodic contour and rhythmic elements of the song.
4. With guidance, students create new lyrics to fit into the melodic/rhythmic elements (keeping the original phrase “Macali-li-li-lion”).
5. Teach students to use their new lyrics to play a singing game.
6. Teacher helps create a poster of their new lyrics, for others to see.

Singing Game Basics:

- Separate class into two line teams, facing each other.
- Each team picks a different student to “send over” (like a Red Rover game).
- To make playing fair, rules can be set up for safety, equality of participation, etc.
(All):
Hello to girls and boys (maca-li-li-li-lion)
We are singing with such joy (maca ...)

(Side 1—line of students):
Send us _______ (name of student) over here (maca ...)*

* Clapping game inserted here—Launching Point 3
For we hold his friendship dear (maca ...)

Student travels over to other side...walking/strutting with style/etc. while class claps, etc.
(See attachment for clapping game—Launching Point 3)

(Repeat with side —line of students)

If deciding to write new lyrics:

- Students will listen to the original LOC “Macali-li-li-lion” Spanish song and identify the melodic contour.
- Students will replace existing lyrics and create new lyrics on a (guided) topic they choose (but keep the title word).
  - E.g.: Topic: my dog.
  - New lyrics: “I like science, it’s so awesome, Ma-ca-li-li-li-lion,” etc.
  - Teacher can assist with group writing of lyrics, class small groups, or as a whole. Beat, rhythm, meter, etc. discussions of how the lyrics can fit the rhythm.
Teacher Talk

- Students identify the melodic/rhythmic elements of the original song, in a way that you see fit.
- New lyric creation works best by keeping the same melodic/rhythmic elements, but keeping the “Maca-li-li-li-li-lion” part of the song for future uses with instruments (Launching Point 2) and singing games. The new lyrics should be steered toward the original feeling of the (roughly) translated song. The original song is a “Red Rover”-type game song. Lyrics can be created by the full class or in small groups, as you see fit. With feedback, students can refine their lyrics.
- Game songs like this one are common in many Spanish-speaking communities around the world.
- When playing the “Red Rover”-like game, you could have some students playing instruments (see Launching Point 2) while a student is traveling over to the other side, or you could just play a basic rhythm on a drum for them, while they do the clapping game (see Launching Point 3).

- Other elements you may incorporate:
  - RHYTHM: Beat, Pattern, Grouping
  - MELODY: Pitch, Scale, Interval
  - FORM: Motive, Phrase, Repetition, Contrast
  - EXPRESSION: Tempo, Dynamics, Articulate, Interpret
  - TIMBRE: Body, Voice, Percussion, Instruments
  - TEXTURE: Harmony, Accompaniment, Combinations
- Students could explore singing hand-clapping games from around the world.

Questions for students:
- Please tell me about this song. What do you notice?
- Do you play singing games?
- Can you demonstrate one you know?
- What do you like/not like about this song? Why?
- What makes a song fun to sing?
- Describe a time when someone taught you a new game.
- What makes a game fun or not fun?
Launching Point 2

Objective
- I can perform the melody on pitched instruments.
- I can perform the rhythms on unpitched instruments.

Essential Questions
- How does understanding the structure and context of musical works inform performance/response?
- How do we discern the musical creators’ and performers’ expressive intent?
- How do we judge the quality of musical work(s) and performances(s)?

Specific Performance Standards
- **MU:Pr4.2.1a** With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

  **MU:Pr4.2.1b** When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.

- **MU:Re7.2.1a** With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.

- **MU:Re8.1.1a** With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect the creators’/performers’ expressive intent.

- **MU:Re9.1.1a** With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.

Procedure & Embedded Assessments
1. Students learn and perform the instrumentation of “Maca-li-li, li-li-on”
   - On mallet instruments, e.g., GGAGABC (or other variation- see instr. PDF)
   - On unpitched percussion, perform the rhythms (see perc. PDF)
2. Students will read standard or iconic notation (adapted for grade level, as necessary).
3. Students perform for teacher. Students teach each other (i.e., rotating stations of instrument choices). Students are invited to discover and share new ideas for the instrumental parts.
Teacher Talk

- Use feedback and musical vocabulary to refine student’s instrument playing.
- Below are some additional concepts and vocabulary that you might introduce in your own way through these launching points.

  RHYTHM: Beat, Pattern, Grouping
  MELODY: Pitch, Scale, Interval
  FORM: Motive, Phrase, Repetition, Contrast
  EXPRESSION: Tempo, Dynamics, Articulate, Interpret
  TIMBRE: Body, Voice, Percussion, Instruments
  TEXTURE: Harmony, Accompaniment, Combinations
Launching Point 3

Objective
- I can create a hand-clapping, partner singing game.

Essential Questions
- How do musicians judge and improve the quality of their performance?
- How do individuals choose music to experience?
- How do we discern the musical creators’ and performers’ expressive intent?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Specific Performance Standards
- **MU:Pr5.1.1b** With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.
- **MU:Re7.1.1a** With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.
- **MU:Re8.1.1a** With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect the creator/performers’ expressive intent.
- **MU:Re9.1.1a** With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.
- **MU:Cn10.0.1a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Procedure & Embedded Assessments
1. Students will create a hand-clapping partner game. (see Clapping game “Maca …” PDF)
2. Student use a list of choices (e.g., at least one clap of own hands, at least one clap with other person’s hands, at least one pat own legs, etc. (see Clapping game “key” PDF)
3. Students partner up with each other or another class, to teach them the clapping game they created. Invite and share new ideas.
Teacher Talk

- Use feedback and musical vocabulary to refine student’s clapping game creations.
- Below are some additional concepts and vocabulary that you might introduce in your own way through these launching points.
  - RHYTHM: Beat, Pattern, Grouping
  - MELODY: Pitch, Scale, Interval
  - FORM: Motive, Phrase, Repetition, Contrast
  - EXPRESSION: Tempo, Dynamics, Articulate, Interpret
  - TIMBRE: Body, Voice, Percussion, Instruments
  - TEXTURE: Harmony, Accompaniment, Combinations

Questions for Students:

- Please tell me about this song. What do you notice?
- Do you play clapping games? Can you demonstrate one you know?
- What do you like about it? Why?
- What makes a song fun to sing?
- Describe a time when someone taught you a new game.
- What makes a game fun/not fun?

Resources:

LOC link: [https://www.loc.gov/item/lomaxbib000152/](https://www.loc.gov/item/lomaxbib000152/)

Link to Clapping Game “Key” JPEG (below)
[https://drive.google.com/drive/folders/1dshMomusILcFY36UE9d6fytl4IzhN1lx](https://drive.google.com/drive/folders/1dshMomusILcFY36UE9d6fytl4IzhN1lx)

Link to Clapping Game “Maca-li-li-li-lion” (the chorus) JPEG (below)
[https://drive.google.com/drive/folders/1dshMomusILcFY36UE9d6fytl4IzhN1lx](https://drive.google.com/drive/folders/1dshMomusILcFY36UE9d6fytl4IzhN1lx)

Link to Classroom Percussion score (below)
[https://drive.google.com/drive/folders/1dshMomusILcFY36UE9d6fytl4IzhN1lx](https://drive.google.com/drive/folders/1dshMomusILcFY36UE9d6fytl4IzhN1lx)

Link to Orff Instrument score (below)
[https://drive.google.com/drive/folders/1dshMomusILcFY36UE9d6fytl4IzhN1lx](https://drive.google.com/drive/folders/1dshMomusILcFY36UE9d6fytl4IzhN1lx)
Key:

- Lap/pat
- Clap own hands
- Cross over to partner/clap (left or right)
- Straight out to partner
Ma - lap/pat
Ca - clap own
Li - cross over
Li - clap own
Li - cross over (other)
Li - clap own
On - straight across
Macalilililion, Spanish Game Song

Classroom instrument launching points,
contributed by Val Ellett, NW Rep, NAfME NCGME

Sing first part of Song in C...
Play on Orff instr.

or Sing first part of Song in G....
Play on Orff instr.
Macalilililion, Spanish Game Song

Triangle

Percussion

Shakers

Maca

Li - li - li - li

on.

Classroom Percussion Launching points,
Contributed by Val Ellett, NW Rep, NAfME NCGME

©1939 Kingsville, TX originally performed by Olga Acevedo for the Library of Congress
**“Macalilililion”**
Game song in Spanish (like “Red Rover”)

<table>
<thead>
<tr>
<th>Original Lyrics</th>
<th>Google Translate</th>
<th>Adapted Lyrics for a “Red Rover”-type game</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buenos días, su senoría …</td>
<td>Good morning your highness …</td>
<td>(All): Hello, all you girls and boys (Maca-li-li-li-lion)</td>
</tr>
<tr>
<td>Macalilililion</td>
<td>Macalilililion</td>
<td>We are singing with such joy (Maca- …)</td>
</tr>
<tr>
<td>Que quería, su senoría?</td>
<td>What did your highness want</td>
<td>(side 1): Send us _______(name of student) over here (Maca- …)</td>
</tr>
<tr>
<td>Yo quería, su senoría, una de sus hijas …</td>
<td>I wanted, your highness, one of your daughters …</td>
<td>For we hold his friendship dear (Maca- …)</td>
</tr>
<tr>
<td>Macalilililion</td>
<td>Macalilililion</td>
<td>Repeat with side 2</td>
</tr>
<tr>
<td>A cuál de ellas quiere Ud?</td>
<td>Which one of them do you want?</td>
<td></td>
</tr>
<tr>
<td>Yo quería a Fanchito.</td>
<td>I wanted Fanchito.</td>
<td></td>
</tr>
<tr>
<td>Pues que oficio le pondremos?</td>
<td>Which job should we give him?</td>
<td></td>
</tr>
<tr>
<td>Le pondremos la tortillera.</td>
<td>We will take you to the tortillera.</td>
<td></td>
</tr>
<tr>
<td>Pues haremos la fiesta todos, Todos, todos en general.</td>
<td>We will all have a party, All, all in general.</td>
<td></td>
</tr>
<tr>
<td>Pues haremos la fiesta todos, Todos, todos en general.</td>
<td>We will all have a party, All, all in general.</td>
<td></td>
</tr>
</tbody>
</table>

https://www.loc.gov/item/lomaxbib000152/
- Library of Congress, 1939 Recording

https://youtu.be/9sWVPq_rPk
- YouTube Link of the exact same song, with an old fashioned picture displayed

**LYRICS & SINGING GAME LAUNCHING POINT**
- Students can create their own lyrics or there are modified lyrics are provided below that have a “Red Rover” approach.

- Separate class into two line teams, facing each other. Each team picks a different student to “send over.” To make playing fair, rules can be set up for safety, equality of participation, etc.

- Student travels over to other side ... walking/strutting while class performs the handclap pattern with partners (see attachment for clapping game).