



Music In Our Schools Month® General Music: 2nd Grade, 2019–2020

“A Yodeling Song” Children’s Song

Lesson by Kelly Hollingsworth, Baylor University, Waco, Texas; Southwestern Division Representative for General Music Education, National Association for Music Education (NAfME)

Overview:

Students will listen to, identify, and evaluate yodeling in a song. Students will improvise rhythmic and melodic yodeling patterns and create a rondo featuring yodeling.

Recording: <https://folkways.si.edu/ella-jenkins/a-yodeling-song-2/childrens/music/track/smithsonian>

*Links active as of May 20, 2019.

Prerequisite Skills

For your students to be successful in this unit, they will need knowledge of and experiences with the following:

- Singing in a group and/or alone
- Improvising melodies and rhythmic patterns
- Composing and arranging music within specified guidelines
- Listening to, analyzing, and describing music

Instructional Goals/Objectives

Launching Point 1: Students will apply personal and expressive preferences in the evaluation of music for specific purposes, such as yodeling.

Launching Point 2: Students will improvise a rhythmic and melodic yodeling pattern.

Launching Point 3: Students will create yodeling sections for a rondo.

National Core Arts Standards (2014)

CREATING

Anchor Standard:

Imagine: Generate musical ideas for various purposes and contexts.

MU: Cr 1.1.2b. Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).

Essential Question:

How do musicians generate musical ideas?

Enduring Understanding:

The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

RESPONDING

Anchor Standard:

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

MU:Re9.1.2a. Apply personal and expressive preferences in the evaluation of music for specific purposes.

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

Enduring Understanding:

The personal evaluation of musical work(s) and performances(s) is informed by analysis, interpretation, and established criteria.

Materials and Library of Congress Resource Links for the Unit

<https://folkways.si.edu/ella-jenkins/a-yodeling-song-2/childrens/music/track/smithsonian>

Teacher Talk—To the Teacher (Historical and Cultural Significant information)

Yodeling is a singing technique most affiliated with alpine (mountain) cultures, yet it is actually a technique common in many cultures around the globe.

According to Merriam-Webster, yodeling is “to sing by suddenly changing from a natural voice to a falsetto and back” and “to shout or call in a similar manner.” The word’s etymology is from German (*Jodeln*) and was first used in the 1820s (https://www.merriam-webster.com/dictionary/yodel?utm_campaign=sd&utm_medium=serp&utm_source=jsnld).

According to Wikipedia, yodeling was popular in the Alps, including northern Italy, Switzerland, Austria, and southern Germany (<https://en.wikipedia.org/wiki/Yodeling>); however, prominent yodeling researcher Bart Plantenga (2004) wrote the book *Yodel-Ay-Ee-Oooo: The Secret History of Yodeling Around the World* and analyzed how global yodeling is across world cultures. Within the book are descriptions of different types, styles, and evolutions of yodeling and their impact on popular and art culture through the years.

Plantenga (2004) spends chapters two and three on the yodeling in the German- and Italian-speaking countries of the Alps, and chapter four shares information about the practice in yodeling countries and cultures beyond the Alps. There is yodeling in central, eastern, and northern Europe, including Scandinavia. The yodeling of Indian cultures, Hawaii and other Polynesian isles, Australia, and New Zealand are the focus of chapter five, while African and South American yodeling are emphasized in chapter six. In each chapter, there are biographies of famous yodelers or discographies of yodeling in certain cultures. The remainder of the book is about yodeling’s journey to and through North America and the modern era.

If you are interested in cultural specifics of yodeling or want to learn more about yodeling in general, read Plantenga’s (2004) book:

Bart Plantenga, *Yodel-Ay-Ee-Oooo: The Secret History of Yodeling Around the World* (Philadelphia, PA: Routledge), 2004.

Launching Point 1: Students will apply personal and expressive preferences in the evaluation of music for specific purposes, such as yodeling.

Launching Point 2: Students will improvise a rhythmic and melodic yodeling pattern.

Launching Point 3: Students will create yodeling sections for a rondo.

Launching Point 1

Objective:

Students will apply personal and expressive preferences in the evaluation of music for specific purposes, such as yodeling.

Essential Question:

How do we judge the quality of musical work(s) and performance(s)?

Specific Performance Standards:

MU: Re9.1.2a. Apply personal and expressive preferences in the evaluation of music for specific purposes.

Procedure

1. Play “A Yodeling Song.”
2. Have students describe what is happening to the pitches during the yodeling section.
3. Discuss yodeling as a vocal technique in which singers rapidly switch between their head and chest voices.
4. Listen again to the recording asking students to raise hands during the yodeling phrases.
5. Explain how no one knows the exact origin of yodeling, yet it is common in many cultures around the world.
6. Display a world map and explain yodeling is a singing tradition common in mountain cultures, such as the European Alps, and in flatland cultures, such as the Congo (Bushmen) and southeastern Cameroon/northern Gabon (Baka).
7. Analyze possible reasons why yodeling is popular in those regions.
8. Explain yodeling is still common in folk music from the European Alps and has been recorded in the early 20th century in American music.

Assessment:

Students will be formatively assessed through discussion as they make connections to the song and the culture.

Extension: (This could refer to other grade levels or other ideas for this launching point).

Find and show images or video clips of yodeling or yodelers from other cultures.

Launching Point 2

Objective:

Students will improvise a rhythmic and melodic yodeling pattern.

Essential Question:

How do musicians generate creative ideas?

Specific Performance Standard:

MU:Cr1.1.2a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.

Procedure:

1. Play “A Yodeling Song.”
2. Invite students to sing when able.
3. Invite soloists or small groups to sing the response while others sing the call.
4. Once secure in the tonality and meter, invite students to improvise a 4-beat yodeling response.

Assessment: In step 3, assess solo or small-group singing accuracy.

	Exceeds Expectations	Meets Expectations	Below Expectations
Singing	Consistently sings pattern in tune, with correct rhythm, with expression, and good vocal technique.	Mostly sings pattern in tune, with correct rhythm, with expression, and good vocal technique.	Rarely sings pattern in tune, with correct rhythm, with expression, or good vocal technique.

In step 4, assess improvisational skill.

	Exceeds Expectations	Meets Expectations	Below Expectations
Melodic Improvisation	Consistently combination of pitches from head, mixed, or chest voices/registers	Mostly uses one voice/register (head, mixed, or chest) and/or few pitches	Rarely uses correct register or voice or sings mostly on same pitch
Rhythmic Improvisation	Consistently stays within 4-beat framework with rhythmic variety. Maintains a steady beat throughout.	Mostly stays within 4-beat framework or has limited rhythmic variety. Mostly maintains steady beat throughout.	Rarely stays within 4-beat framework or has very limited rhythmic variety. Rarely maintains steady beat.

Launching Point 3

Objective:

Students will create yodeling sections for a rondo.

Essential Question

How do musicians generate musical ideas? How can these ideas be used to enhance an existing song?

Specific Music Performance Standard:

MU: Cr 1.1.2b. Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).

Procedure:

1. After Launching Point 2, recall “A Yodeling Song” by listening and/or singing.
2. Have students create a 4-beat yodel in small groups or as solos.
3. Have students share compositions and personal reasons for selections.
4. Using the small group or solo yodeling compositions, create a 16-beat B section.
5. Discuss personal reasons for selections.
6. Perform song in AB or ABA form.

Assessment;

Is each section the correct length and include yodeling? Are students able to justify their choices in their composition?

After step two, assess composition and ability to justify compositional choices.

	Exceeds Expectations	Meets Expectations	Below Expectations
Composition	Consistently stays within 4-beat framework and consistently uses yodeling technique.	Mostly stays within 4-beat framework or mostly uses yodeling technique.	Rarely stays within 4-beat framework. Rarely uses yodeling technique.
Justification of Choices	Can state reasoning behind two or more compositional choices.	States one reason for compositional choices.	Cannot state any reason for a compositional choice.

Extension (This could refer to other grade levels or other ideas for this launching point).
Create an 8-beat yodeling phrases. Create a rondo using more students' patterns and having students explain reasons for choices.