

Musical Expansion: Growing from an Idea

Presented by

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“Focus on the journey, not the destination. Joy is found not in finishing an activity, but in doing it”

Greg Anderson

I'd like to add to that. Make sure to let your students share in making the journey. Give choices and allow student input. Nobody wants to go on a trip where they have to do all the things someone else wants to do.

3
4

C G7 C G7 C

Good - day, good day to you, Good - day, oh dip - i - du.

C G7 C

Dip, dip, dip - i - du, Dip - i - du, oh dip - i - du,

C G7 C

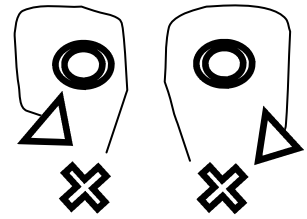
Dip, dip, dip, dip, dip - i - du, Dip - i - du, oh dip - i - du.

Dipidu Ugandan Folk Song

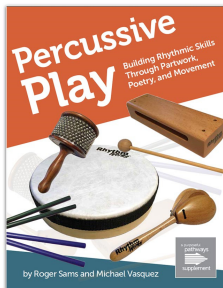
- Teacher plays a steady pulse on a drum while students walk around the room
- Add in an accent on every 3rd beat to establish triple meter. Students create a 3 beat body percussion pattern to accompany the first line of the song.
- During the B section students travel in search of a partner.
- Each turn partners create a hand clapping pattern to accompany the opening line.
- Partners hold hands and travel together. Challenge partner pairs to allow other groups to travel under their connected arms.

Gustav Skol New England Folk Dance

- Two partners stand side by side facing another partner set.
- Three steps in and shout “Skol” (a toast) and three steps back (4x)
- One set travels under the arms of the others and returns to their spot.
- The other set travels under and returns to their spot.
- Choose a few students to be lurkers. Lurkers travel around the groups waiting for people to leave their spots. When they are gone they run in and steal a spot.
- This is a fun mixer that was adapted by Beth Ann Hepburn.



Shakers and Woods
(many other pathways can be found in Percussive Play)



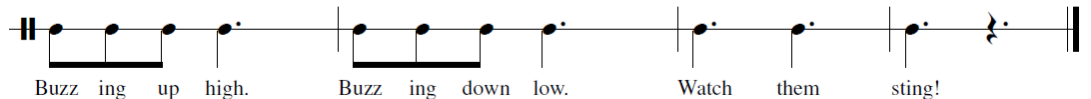
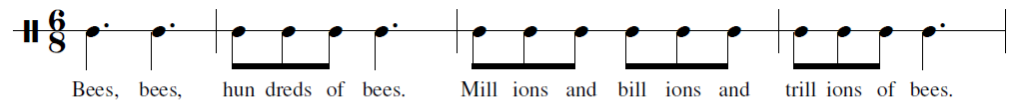
- Read through notation on rhythmic syllables.
- Transfer each line to clapping. Slide hands together for each half note value.
- Divide class in half. Half perform the each line. Switch parts and repeat the process.
- Discover the form structure of each line are the same. (aaba)
- Transfer to shakers and woods.
- Break in to groups of similar instrument timbres. Add in movement by choosing a starting formation and adding in locomotor movement (traveling). Create contrast by changing which part of the form structure each group travels on (i.e. travel on a’s but remain still on b)
- Combine groups of different instrument timbres and have them combine their formations and movements to create a final performance

*A swarm of bees in May, is worth a load of hay.
A swarm of bees in June, is worth a silver spoon.
A swarm of bees in July, isn't worth a fly.*

Swarm of Bees

(Percussive Play)

- Explore walking (♩♩♩♩) and skipping (♩♩♩♩) while the teacher plays assists on a drum.
- Explore stretching and pulling motions (♩. | ♩.) with a sustained metal sound.
- Mix up the sound cues to practice transitioning between skipping and stretch/pulls.
- Create a movement phrase (♩♩♩♩ | ♩.) of two skips and a stretch/pull. Echo each line of the poem after the teacher while performing the movement phrase.
- Circle up. Students watch the teacher performing the body percussion ostinato and join in when they think they have the pattern memorized. (♩. ♩. ♩♩♩♩ ♩.) (Sn, Cl, Pt pt pt, Pt)
- Students take over the ostinato while teacher speaks the poem. Switch parts and repeat.
- Divide in half and practice each part at the same time.
- Send some students to choose untuned percussion to replace the body percussion ostinato.
- Combine the UTP ostinato with the movement and poem.



Hundreds of Bees

- Learn canon by rote.
- This is a simple one that can be performed in 3 parts with young grades because of its simplicity.
- The fun in this activity is in the creation of the performance as a group. Highlight the key direction words and have the student choreograph the canon.
- Use the idea of bee imagery to create a standing formation to start in (honeycombs, bee hives, flowers)
- This piece can be pieced together with Swarm of Bees for a larger performance.



Mr. Stick Movement Exploration

I get better cards each year because my computer teacher has the kids create them using basic shapes in PowerPoint.

- Change through the stick man cards while the students copy the images with their own body.
- Manipulate the cards to see how the students respond (bend/turn/flip the cards)

Night at the Museum

- Spend a minute quietly analyzing the shapes and subjects between two pieces of art. Add a tic-tac-toe crossing over the paintings to make it easier to navigate the pictures.
- Each student chooses a subject from each picture. Ask that they belong from two different zones to force a level change.
- Practice transitioning between the two shapes in personal space.
- Work with a partner or small group to create more parts of the paintings that move at the same time.
- Choose a type of museum to create (dinosaur, art, modern) and create a starting shape to represent an exhibit in the museum.
- Turn the lights off and have a few students carry flashlights around the room to see the shapes. When the light is not on a shape they are free to change into a new exhibit. Encourage that they move in silence so the guards are surprised with what they see when they come back to their group.



Choose a spooky song to go with it for a little added drama.

Stormy Night

Michael Vasquez

Whip

Bells

Glockenspiel

Alto Xylophone

Bass Xylophone

The first system of the musical score for 'Stormy Night' consists of five staves. The top staff is for the Whip, marked with a double bar line and a 4/4 time signature. It contains a rhythmic pattern of quarter notes. The second staff is for Bells, with a treble clef and a whole note. The third staff is for Glockenspiel, with a treble clef and a melodic line of eighth notes. The fourth staff is for Alto Xylophone, with a treble clef and a melodic line of eighth notes. The fifth staff is for Bass Xylophone, with a treble clef and a melodic line of eighth notes. The system ends with a double bar line.

5

5

Bls.

Glk.

AX

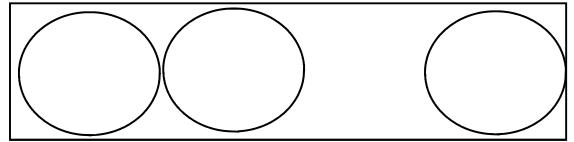
BX

The second system of the musical score for 'Stormy Night' consists of five staves. The top staff is for the Whip, marked with a double bar line and a 4/4 time signature. It contains a rhythmic pattern of quarter notes. The second staff is for Bells, with a treble clef and a whole note. The third staff is for Glockenspiel, with a treble clef and a melodic line of eighth notes. The fourth staff is for Alto Xylophone, with a treble clef and a melodic line of eighth notes. The fifth staff is for Bass Xylophone, with a treble clef and a melodic line of eighth notes. The system ends with a double bar line.

Stormy Night

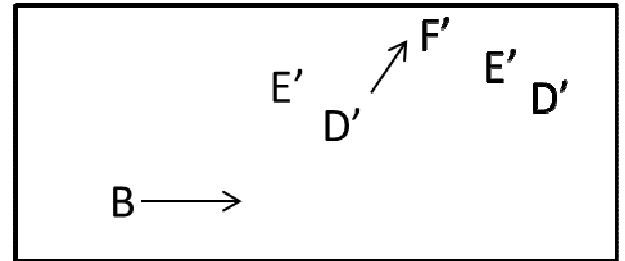
- Remove the lower F bar on all barred instruments.

Place out three polydot spots to represent the low D, E and G bars.



- The teacher or a student conductor stand on one dot while the players roll on that bar.
- Walk to a steady pulse using the three dots while the players follow you on their instruments.
- Establish the bass xylophone pattern and the glockenspiel pattern using the dots.

- The melody can be easily learned using a melodic skeleton map to aid the students learning.



- Add in the auxiliary parts through simultaneous imitation

- Use the gong part as a b section that replaces the melody. This is a perfect opportunity to bring back the movement exploration from Night at the Museum in an artful manner. Just choose which gong strike you will change on.
- If you want an odd found sound experience substitute the gong strikes for metal bundt pans. They create an ominous bell sound that vary in pitch based on their size.
- You could also use a simple question and answer section to showcase rhythmic patterns you have been covering.

Alfred and Hunger Canons

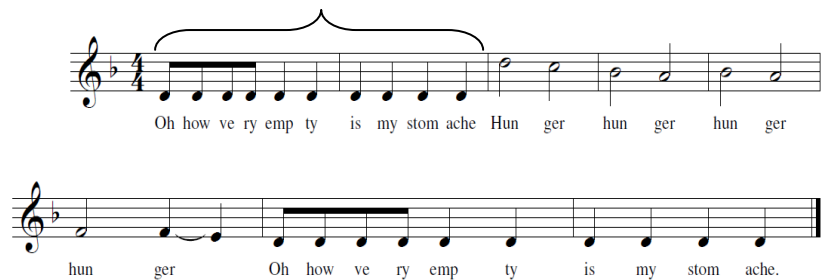
- Each student should think of one thing that they would want if they were hungry on a deserted island. Then share it with a partner and come up with an 8 beat rhythm sentence to describe it.



Have you e ver been to the wa ter spout to the
ve ry bot tom of the wa ter sys tem there you'll find a lit tle al li ga tor who
goes by the name of al fred if you do he's mine. I lost him I threw him down the wa ter spout and
now I'm feel ing lone ly 'cause he's mine. I miss him.

- Share these ideas aloud.
- Combine with another group and create a 16 beat phrase.
Add in movement to your sentence structure.

- Share these new ideas.
- Groups stay together but create a new 16 beat sentence to represent what Alfred the alligator is hungry for and create a movement structure to fit.



Oh how ve ry emp ty is my stom ache Hun ger hun ger hun ger
hun ger Oh how ve ry emp ty is my stom ache.

- Share these and choose one groups to use for the final performance.
- A– Alfred
- B– Hunger
- C– Groups 16 beat sentence (repeat it)
- B– Hunger Canon
- A– Alfred Canon

Possible Programming of materials-

Arrow to the Sun by Gerald Mc Dermott

- Choose things you have already covered and develop them further.
- Don't sacrifice what you are supposed to cover in order to impress.
- Use what you have to cover to impress.
- Student's should have creative choice in every thing that is on the stage. This increases buy in and makes the students feel more comfortable with performing because the work belongs to them.
- Don't be afraid to change the performance to fit what you already have learned. For instance, in my performance we changed the Kiva of lions from the book to the Kiva of Alligators so we could use Alfred.
- Creating a grade level show around what you covered in class allows for each student to know the entire show. If somebody is absent then any other student can step in with ease.

Pata Pata

1. Touch right. Touch left. (arms should touch to the side to match the footwork)
2. Toes out. Heels out. Heels in. Toes in. (arms should make a W, M, W, M shape with feet)
3. Lift right knee up, touch foot to floor, right knee again, touch again.
4. Full turn to the left and keep turning to face the wall on your left.
5. Repeat dance. Have fun with it and get funky!