

Fire the Canons

Presented by

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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.
- 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.
- 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

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.

The image shows four staves of musical notation in 4/4 time, with a key signature of one flat (Bb). The lyrics are written below the notes. The first staff begins with a whole rest followed by a quarter note, then a half note, and continues with quarter notes. The second staff consists of quarter notes. The third staff features a series of eighth notes followed by quarter notes. The fourth staff consists of quarter notes.

A swarm of bees in May, is worth a load of hay.

Swarm of Bees

A swarm of bees in June, is worth a silver spoon.

(from 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.

Drum

Bees, bees, hun dreds of bees. Mill ions and bill ions and trill ions of bees.

Buzz ing up high. Buzz ing down low. Watch them sting!


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.

Onawa's Waltz

John Krumm

(1)




I've been wait-ing all the day long to see the stars in your eyes.

(2)



My love come dance with me now see how the eve - ning flies

(3)



and as you sleep my dear know that I'll be near to hold you when you a -



rise.

Onawa's Waltz

- Establish the meter of 3 by stepping to a dotted half pulse accompanied by a low drum.
- Use the directional words from each line to inspire 3 contrasting movements.
 - Line 1 “waiting, long”
 - Line 2 “come, now, flies”
 - Line 3 “near, hold, arise”
- Practice each movement as a group and encourage the movement to last for 8 beats.
- Perform the song with movement as a group.
- Perform as a canon in concentric circles.

Full Moonlight Dance

Karen Beth

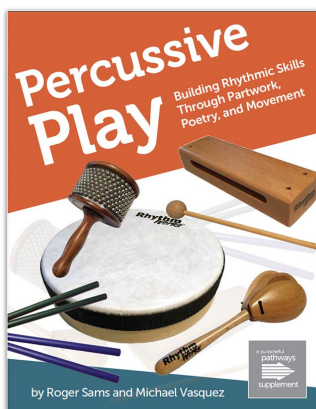
Un - der the full moon - light we dance/ Spi - rits dance/ We dance joi - ning
hands/ We dance joi - ning souls/ Re-joice!

Full Moonlight Dance

- Establish the meter of 5 by stepping on a polyspot or in a hula hoop on down beats that are grouped in 2 (in out) and 3 (in, out, clap). Teacher should lead at a low drum.
- Perform alternating patterns to create a 3 + 2 structure (in out clap in out)
- Teacher sings the song while students perform the stepping.
- Teach song by rote.
- Transfer the 3 + 2 pattern to drums (Bass Tone Tone Bass Tone) and bars (E B B E B).
- This piece can be performed up to a 5 part canon depending on the complexity that your ensemble can handle.

Thank you for your time and contribution to today's session!

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by: Roger Sams and Michael Vasquez