

OMEA: February 2-4, 2023

## Sing, Say, Dance, Play

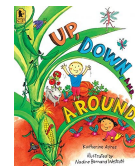
### Lessons that engage and encourage play in the general music classroom

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#### Up, Down, and Around

By Katherine Ayres



➤ **Activity 1:** Reading the Book with Non-Locomotor Movements

- Read the story allowing the students to explore all of the movement words through non-locomotor movements in their own self-space.

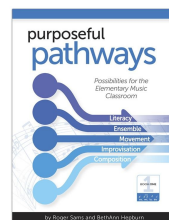
■ **Other Options:** Try it with scarves or ribbons. Try it while mirroring a friend.

➤ **Activity 2:** Exploring Barred Instruments with the Book

- Barred Instruments (Xylophones, Metallophones, Glockenspiels)
  - You can either set them up with all of the bars on or using a pentatonic scale.
- Set expectations at the beginning: How to play, how to hold mallets, how to stop, etc.
- Explore the barred instruments' high and low sounds. Practice playing up, down, and around.
- Read the story again as students play the barred instruments on the words “up, down, around”.

#### Apple Tree

##### Lesson from “Purposeful Pathways: Book 1”



➤ **Activity:** Pathway to Literacy & Pathway to Ensemble

- Read rhythms using rhythm syllables.
- Sing melody using solfa with hand signs.
- Add text. Sing entire song while reading notation.
- Prepare **broken bordun** with patting (alternating hands). Say “1, 2, 3, 4, 5, 6, stop” or “L, R, L, R, till we stop”.

➤ **Activity:** Pathway to Play

- Explore different ways to move while collecting and/or cooking with apples. Use the woodblock **ostinato** as an example.



- Students mime picking up apples, rhythmically speaking the ostinato.

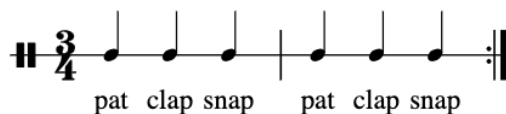
- Explore new ways to pick apples. (shake the tree, use a picker, climb the ladder up the tree, etc.)
- Add the students' **ostinato** to the song. Transfer to **UTP**.
- **Activity:** Game Adaptation - "Who has the apple?"
  - Add the call "Who has the apple?" and the response "I have the apple" (SMLSM pattern) to the end of the song.
  - One student closes their eyes with their back to the class. Teacher or student gives the apple to a student during the song. The guesser has three chances to guess which student has the apple. The student with the apple gets to be the guesser.
- **Activity:** Pathway to Composition
  - Students choose two building blocks and create a 4-beat rhythmic motive.
  - Practice speaking and clapping the pattern four times.
  - Transfer to pitched percussion using so, mi, and la.
  - If students are successful with so, la, mi, consider adding do.
  - Practice repeating the pattern four times on instruments.
  - Use the student-created ostinati as interludes to the A Section.
  - Create final form with combining as many of the pathways as you wish.

**Sandy McNab**

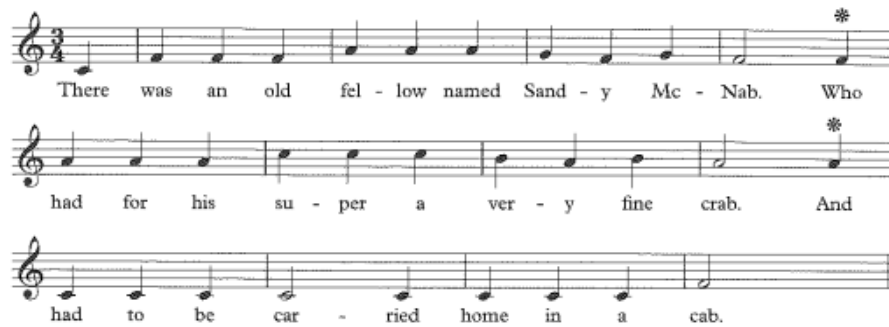
### Lesson from "Purposeful Pathways: Book 3"



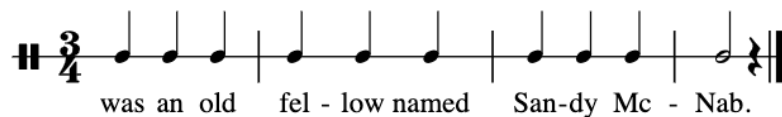
- **Activity 1:** Exploring Meters
  - Students walk the beat as you play a low tone on a tubano, low drum, or temple blocks.
  - Students step the downbeat with the low tone and clap with the high tone.
  - Switch between meters in 2, 3, 4, and 5 and students identify the meters.
- **Activity 2:** Pathway to Meter - Meter in 3 with Anacrusis
  - Model BP in 3 and ask the students to join in when they are ready.



- Sing the song as the students perform the BP.



- Ask the students which meter the pattern is in.
- Teach the song through echo imitation while performing the BP.
- Students sing the song while keeping the BP pattern.
- Have a discussion about the strong beat, or down beat, on beat 1. Ask the students to listen for the first word or syllable that's sung on the strong beat/pat.
- Students read the rhythm and text.



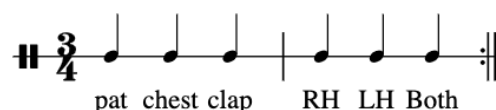
- Point out that the word “was” falls on beat 1. That means the word “there” falls on beat 3, before the first beat 1. We call this an **anacrusis** or **pick up note**.
- Ask the students to keep the BP pattern and listen to the song, paying attention to what words or syllables occur on beat 1.
- Students underline every word or syllable that falls on beat 1.
- Students keep the meter in 3 BP pattern and sing the song, while following the rhythmic notation.
- Introduce the term **anacrusis** or **pick up note**. Students circle every **anacrusis** or **pick up note**.

#### ➤ **Activity 3:** Creating New BP Patterns in 3

- In small groups or with partners, have the students create a new BP pattern in 3.
- Sing the song with new BP patterns.
- Divide the class in half and have half of the students perform their new pattern in 3 for the other half then switch.

#### ➤ **Activity 4:** BP Pattern in 6 (Adaptation)

- Teacher performs the pattern in 6 and students identify the number of beats in the pattern.



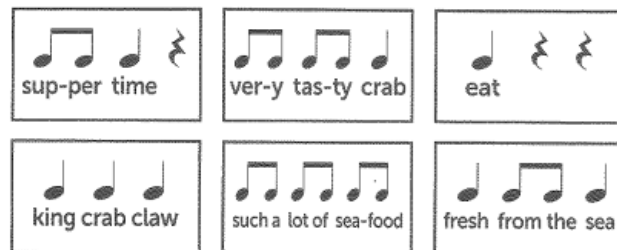
- Teach the pattern in two groups of 3.
  - Pat, chest, clap
  - RH, LH, Both (I teach these as “high-five with RH”, “high-five with LH”, “high-ten with both hands”)
    - When up to speed I say “right, left, both” or “1, 2, 3”
- With a partner, have students practice the pattern with each other. Warning: This may seem chaotic but children need time to figure these things out. Go around and help when needed.
- Students practice the whole pattern with their partners as you either sing the song “Sandy McNab” or play it while giving the BP directions.
- Elimination Game: My students love elimination games but you can determine if that’s appropriate for your students based on your community and school culture.
  - Start the song’s tempo slow and students that perform the BP pattern correctly and on the beat stay in the game for the next round.
  - Increase the tempo each round.
  - Play again with all students.
  - Encourage students to practice over the week. They will and you’ll see them practicing at recess, before school, after school, etc.

➤ **Activity 5:** Singing as a Round

- Sing the song in unison.
- Sing again and have the students start while you come in second for a 2-part round.
- Divide the class in half and sing as a 2-part round.
- When the students have mastered 2-part singing, this may take two weeks, divide the class into three groups and sing in a 3-part round.

➤ **Activity 6:** Composition in 3

- Students read the 3-beat **rhythmic building blocks**.



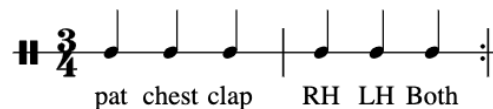
- Discuss which rhythmic building blocks are **cadences** or **connectors**.
  - All rhythms ending with a quarter note are cadences.
  - The only connector is “such a lot of seafood”

- As a class, guide the students as they compose a 12-beat phrase by choosing four rhythmic building blocks. They can repeat a pattern.
  - Say the 12-beat pattern as an **ostinato**. Add BP to each rhythmic building block.
  - In small groups, students compose a 12-beat speech ostinato and add BP.
  - Perform all compositions at the same time as a group practice.
  - Each group performs their 12-beat speech ostinato.
  - Have the students give feedback with “**I noticed**”, “**I wonder**”, and “**I appreciate/value**”.
- **Activity 7: Transfer Compositions to UPP/UTP**
- Using the class example 12-beat composition, transfer rhythms to UPP.
  - Students return to their compositions and convert their BP to UPP.
  - Small groups perform their UPP ostinati for the class.

## D'Hammerschmiedsg'selln (The Blacksmith Apprentice)

### Austrian or Holland Folk Dance

- **Activity 1: Introducing the Song & BP**
- Play the music and ask the students what meter they think the song is in.
  - Perform the BP with the music. If taught with **Activity 4** from “Sandy McNab”, students will recognize it right away.
  - Teacher performs the pattern in 6 and students identify the number of beats in the pattern.



- Teach the **A section** pattern in two groups of 3.
    - Pat, chest, clap
    - RH, LH, Both (I teach these as “high-five with RH”, “high-five with LH”, “high-ten with both hands”)
      - When up to speed I say “right, left, both” or “1, 2, 3”
  - Students perform the BP pattern with the music in the air.
  - With a partner, have students practice the pattern with each other.
  - Students perform the **A section** BP with their partners with the music.
  - **B Section:** Teach as right arm swing with their partners. At the end of the phrase, switch arms and perform left arm swing (8 bar phrases each)
  - Perform the whole dance as A & B sections only for the first week.
- **Activity 2: Groups of 4**
- Review the dance from the previous week with a partner (A & B sections only).
  - Watch video of dance and ask students what they notice.

- Four people instead of two.
- Perform the BP pattern across from each other at different times to avoid collision in the middle when both hands go in at the same time.
- B section is different.
- **A Section:** In groups of 4, set up partners across from each other.
  - Students decide which set of partners start and which two come in second.
  - First set of partners begin with “pat, chest, clap”. Second set start with “RH, LH, Both”.
- **B Section/Circle:** Groups of 4 take hands and skip clockwise for 8 bars, then change direction and skip counterclockwise for 8 bars.
- **C Section/Star:** Each person puts RH into the middle and skips clockwise for 8 bars, then change direction and put LH into the middle and skip counterclockwise for 8 bars.
- Put whole dance together: **ABACAB**
  - Last B section could be another formation or have each group create a new formation.

## Hipperty, Clipperty, Clackerty, Bang

### Lesson from “Purposeful Pathways: Book 2”



- **Activity 1:** Exploring the Poem Through Locomotor Movements
  - Say the poem as the students keep the beat.
  - Ask “What do you think the poem is about?”
  - Say the poem again with the beat.
  - Students explore locomotor movements as the teacher says the poem to see what feels the most natural. (skip)
  - Teach the BP with the poem.
- **Activity 2:** Hand Drum Technique & Ostinato
  - Review the poem. Clap the rhythm of the words while saying it.
  - Review the BP from the previous week
  - Demonstrate the proper hand drum technique saying the ostinato, “Down, down, down, up, up, up”
  - Divide the class in half. Half of the class performs the poem on sticks while the other performs the ostinato on hand drums.
- **Activity 3:** 4 Corners Game (Adaptation)
  - Teach four rhythms using speech.
  - Number each corner and assign each rhythm to a corner.



- ## Clac-ker-ty Bang

Bang      Clac-ker-ty

- ## Rock-ing chair