

**Let the Children
Be Their Own Composers
Elementary Music Workshop**

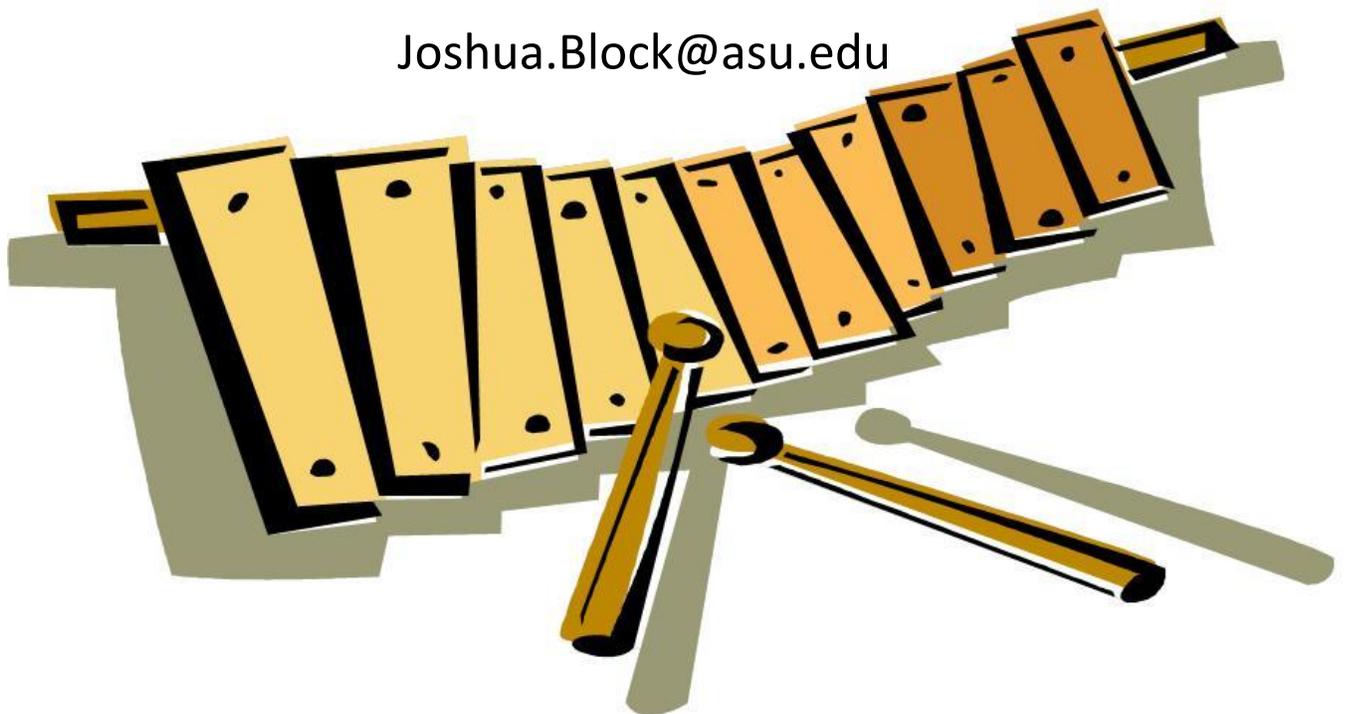


Arkansas ACDA
Little Rock, Arkansas
July 20, 2016
1:00 – 4:30 p.m.



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Down in the Valley

African-American Singing Game

Down in the val-ley, two by two, ___ my ba-by two by two, ___ my ba-by two by two ___

Down, in the val-ley, two by two, ___ now rise, Sal-ly rise. 2. Let me see you make a

mo - tion, two by two, ___ my ba-by two by two, ___ yeah! two by two, ___ Let me

see you make a mo - tion, two by two, ___ now rise, Sal - ly rise. 3. Let me

see you make an - oth-er one, two by two, ___ my ba-by two by two, ___ yeah! two by two.

___ Let me see you make an - oth-er one, two by two, ___ now rise, Sal-ly rise. 4. Now

choose some - bod - y, ___ two by two, ___ my ba-by, two by two, ___ yeah! two by two. ___ Now

choose some - bod - y, ___ two by two, ___ now rise, Sal - ly rise. ___

Game

1. Hold hands in skating position, facing partner (Holding right hands, left hands underneath).
Slowly move arms back and forth while sinking and rising.
2. One partner makes a motion while the other partner copies
3. The other partner makes a motion while the first copies.
4. Pick a new partner.

*You can play this game as a snowball activity, starting with just two partners.

Each time you pick new partners, the number of participants doubles, until everyone is included.

Long-Legged Sailor

GAB

Have you ev - er, ev - er, ev - er in your long - leg ged life,
No, I nev - er, nev - er, nev - er in my long - leg - ged life,

met a long - leg - ged sail - or with a long - leg - ged wife?
met a long - leg - ged sail - or with a long - leg - ged wife.

Other Verses: Short-legged, bow-legged, knock-kneed, pigeon-toed, one-legged, no-legged (make up your own!)

Formation: Partners scattered. Hand clapping game. All motions are on the beat

"Have you"	Shake right hands and swing back and forth
"ever, ever, ever, in your"	Right, Clap, Left, Clap
"Long"	Make a long motion with your hands ("I caught a fish this long")
"legged"	Clap
"life"	Right hand across chest (Pledge of Allegiance)
"met a"	Clap
"Sailor"	Salute with right hand
"with a"	Clap
"wife"	Cross hands across chest

I Got A Letter

E GAB

St. Helena Island, SC

I got a let - ter this morn - ing, Oh this yes.

I got a let - ter this morn - ing, Oh this yes.

Sing the song and then have the class echo rhythmic phrases spoken on "du." Alternate between the two. Which phrase of the song is repeated? Echo-sing "I got a letter this morning". The class sings that phrase twice while the teacher plays "Oh yes" on recorder. Ask the students to figure out the "Oh yes" parts. Are they the same or different? The teacher plays the first and third phrase while the students play the second and fourth. Have the students echo patterns on E & G in between repetitions of the song. Then give the students a rhythmic phrase on "du" and have them play back on E & G. As they become comfortable with the add A and then B to the tone set. Tell the students to keep playing their part no matter what the teacher plays. Change the rhythm and/or melody on your phrases. Ask the students what they heard?

Ostinatos

Drummer Hoff by Barbara Emberly, Illustrated by Ed Emberly

Read the book and create non-locomotor ostinato movements for each of the characters in the story. Create performances where 2 students are assigned to each character. One performs the ostinato, the other accompanies them. Once they start their ostinato pattern, they continue performing it until the climax of the story. Extra students can perform the ‘Kah Bah Bloom’ at the end. Perform without words. Switch jobs.

The Boatman

BAG

African-American

oh, the boat - man dance, the boat - man sing,
The boat - man up to ev - ery - thing.
When the boat - man come on shore
He spend his mon - ey and he work for more.

Each of the students creates a movement ostinato to perform while the teacher sings the song. The ostinato should reflect work that the boatman might have to do to earn his money. Repeat this several times with new ostinatos. This allows the students to build movement vocabulary and hear the melody repeated. Students partner up and combine their two favorite ostinatos into a 2 part ostinato. Each part should be 4 beats long. The partners perform the ostinato together while the teacher sings. The partners create vocal accompaniment for their ostinato and perform it quietly while the teacher sings. Give each set of partners a chance to perform their ostinatos while the class sings. Extension: Partners pair up with another set of partners and transfer each other’s ostinatos to non-pitched percussion.

Professional Organizations

- American Orff-Schulwerk Association aosa.org
- Central Arkansas Orff Chapter centralarkansasorff.org
- Northwest Arkansas Orff Chapter nwaorff.com

Hickory Dickory Dock

*Hickory dickory dock,
The mouse ran up the clock,
The clock struck one and down he run,
Hickory dickory dock.*

Vocal Exploration

Use a mouse puppet or stuffed animal to direct vocal exploration. As the mouse goes higher and lower, the pitch goes up and down. Use a neutral syllable like “ooh”. Pick a student who is watching carefully to be the next director.

Rhythm of the words

Listen for the last word of the rhyme. [dock]. Raise your hand every time you hear that word. Are there any other words that go with dock? [Hickory dickory]. Practice patting that with alternating hands on one leg. You get to say and pat those two parts and I will say and clap the parts in the middle. Notice how my hands went higher and lower, following my voice. Try that with me. I will do the Hickory, dickory, docks and you get to clap the two phrases in the middle. Who thinks they can do the whole thing? Remember which parts to pat and which to clap.

Mallet Technique

Let's try this on bar instruments. [Remove F's & B's] Use your finger mallets. Are all the bars the same size? Put your finger mallets right on the belly button of the biggest bar. What letter is on that bar? [C] Please play both of the “Hickory dickory docks” on that bar and say the middle parts without playing. Now, see if you can make “The mouse ran up the clock” get higher and higher, just like our voices did. See if you can make “The clock struck one and down he run” get lower and lower. Say the Hickory dickory docks and play the middle two phrases. Now try the whole thing! When the students can play the whole piece with confidence, try it in a 2 and then 3 part canon. Split the parts by instrument family or voice. (Metals/woods or xylophones/metallophones/glockenspiels or bass/alto/soprano)

Student Conductor

Is a mouse very loud? [No] Why doesn't he want to be loud? [He might get eaten by a cat!] Play any bars you would like on your bar instrument but you must be as quiet as a mouse. Watch the mouse. When it is behind my back you must stop playing. When the mouse comes out to play, you may play on your instrument quietly. When it hides behind my back you have to stop. [Practice] When the mouse moves this way, play higher on your instrument. When it moves the other way, play lower. Who would like to be the next conductor? Let's play the rhyme while the next conductor comes out. Alternate playing the rhyme with following a new conductor This gives the students much needed mallet practice along with practice following a conductor. Being a conductor can be a very powerful experience for a child. In order to give more children the experience, have two students conduct. The wood bars follow one conductor while the metal bars follow the other. Ask the conductors to create contrast with the other conductor (playing vs. not, high vs. low, and/or short phrases vs. long). A third conductor can be added; one for each family of instruments (Xylophone, metallophones, and glockenspiels).

Activity/Passivity Movement Exploration

In a scattered formation, the mice react to the cat. If the cat creeps forward, the mice creep backward. If the cat scurries backward, the mice scurry forward. If the cat goes up, the mice go down and vice versa. With the whole group, give several students a chance to be the cat. Partner the students up. One student gets to be the mouse, the other is the cat. Switch roles.

Pathways Movement Exploration

As the students line up by one corner of the room, explain that the mouse hole is in this corner and the cheese is in another. Each mouse has to sneak across the room to get the cheese, but each one has to follow a different pathway. The students should watch each mouse carefully to make sure they don't repeat any patterns. After everyone has traveled across the room, ask the students to draw some of the pathways they saw on the floor and try to name them. Pathways can be straight or curved. Straight pathways might turn to make a zigzag or other pattern. Curved pathways can turn to make a squiggle or loop de loop. Pathways can combine straight and curved lines or be random (without pattern). Change music and have the students scurry, following a pattern they saw someone else make or a completely new one. For the third repetition, the students partner up and plan out a pathway that they can prance along. The students should watch each other and travel the pathway together.

Sneak: "The Pink Panther Theme" by Henry Mancini

Scurry: "Shades of Sennett from "The Pink Panther"

Prance: "The Pink Panther Theme" from Son of the Pink Panther by Bobby McFerrin

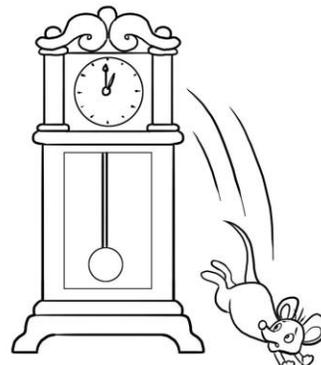
Creating Episodes for a Rondo

In small groups, have the students create a dance incorporating what they have learned from the movement explorations. They should pick two of the locomotor movement words (sneak, scurry, prance) with pathways and have a section that uses activity and passivity. Remind them to use the movement qualities of the cat and mouse, not act like the creatures. They are dancing, not pantomiming. At least one section of the dance should be repeated somewhere in the form. Possible elemental forms are: abca, abac, abaca, etc. When all the groups are finished creating, have a mass rehearsal to make sure all the groups are ready to perform.

Final Performance: Rondo

For the final performance, alternate between the Orffestration and the episodes. An introduction may be added where the whole group speaks the rhyme together or another idea of the group's choosing. Groups may accompany each other's dances vocally or with non-pitched percussion. The group may wish to come up with a short coda which could involve a clock chiming midnight and a final pose.

Form: Intro ABACADA....Coda



Movement Accompaniment

Pass a movement around the circle

Leader passes a movement around the circle.

- Wait for it to get all the way around before starting a new sound
- Add another movement while the first one is going around
- Add a sound with the movement
- Start several distinct movements/sounds and keep them going around the circle in canon

I Move - You Make the Sound: During this activity, the teacher performs various movements while the class makes sounds to go with each. Within each movement, vary the level, frequency, and direction to encourage the class to vary the sounds they generate vocally. Bow at the end to show you are finished. Pick a volunteer to be the next leader. Praise any actions that were especially well-executed or any efforts that are performed with lots of variety. When the class has witnessed many good models, they can try this with a partner. Switch roles and then switch partners. It helps to repeat this activity with many partners to try out their new movement vocabulary and learn by watching new partners. This activity can also happen in a small group. One person is the leader while the others make the sound. Encourage the sound generators to listen to each other and try to create a unified sound. This is good ensemble practice.

I Make the Sound - You Move

The leader makes sounds and everyone moves to the sound. Make a wide variety of sounds and remember to pause. Move in an appropriate manner to a partner's vocal sounds

*Think in terms of **Space, Time and Force**

Treasure Box (Create)

A volunteer picks a nonlocomotor word out of the treasure box [Stretch]. She reads it to the class and then demonstrates a "stretch." The class copies her "stretch." Then everyone in the class gets to try out their own version of "stretch." The first volunteer stays up front. A new volunteer comes up and picks another word [Teeter]. He reads it to the class and performs a "teeter." The class copies his "teeter" and then each person creates their own "teeter." Now the two volunteers perform their words in ABA form [Stretch – Teeter – Stretch]. Now the whole class performs their individual versions of "Stretch – Teeter – Stretch", freezing when they finish until everyone is finished. Add a vocal sound for each movement and perform again with "music!"

Each person picks a nonlocomotor movement word and finds a partner with a contrasting word. They figure out a movement and sound to go with each one, arrange them in ABA form, and perform for the other groups.

Elemental Structures (aabb, abba, abab, abca, abac)

Come and Let Us Dance

Traditional Round

Come and let us dance and cap - er; Come and let us mer - ry be

ca-per (kā'pər)

- n. 1. A playful leap or hop
- 2. A frivolous escapade or prank
- v. To leap or frisk about, frolic.

A Part Movement: Figure out locomotor movements you can do that bring you back to your spot by the end of the phrase. Pick one and try it as a group, repeating it as the phrase repeats.

Create: Split into 8 groups. Create a short frolicking dance that includes leaps or hops in compound duple time. It may contain an escapade or prank. Accompany your dance.

Perform as a rondo with the main theme being the round and the episodes being the created group dances.

Congo Boat Song

Round

Traditional

drmfsl d'

Ah sued 'em, ba - ka - wad - dy on, Ked - dem, ke - dee.

Ah, ah, ah, ah, ah sued 'em ba - ka - wad - dy on, Ked - dem, ke - dee.

Create Movement

1st Phrase: 4 beats into the circle, 4 beats non-locomotor

2nd Phrase: 8 beats turning

3rd Phrase: 4 beats backing up to the edge - 4 beats non-locomotor (similar to 1st phrase)

*Perform in canon, with or without singing

Rain Drop Splash by Alvin Tresselt. Pictures by Leonard Weisgard

Mulberry Books

Brainstorm different ways that water moves (drip, splash, flow, flash flood, stream, flow, wave, crash, percolate, etc.). How does water act when it is steam? How does it act when it is ice? Create movement pieces based on the movement qualities present water cycle. The pieces should move through the 3 forms of water and repeat the beginning part at the end so that it has an ABCA form. Present the pieces as a Rondo with "Congo Boat Song" as the Theme. ABACADA...

Congo Boat Song

Round

Arr. Joshua Block

The musical score is arranged in two systems. The first system includes:

- Soprano:** Melody line with lyrics: "Ah sued 'em, ba - ka - wad - dy on, Ked-dem, ke - dee. Ah, ah,"
- Soprano Xylophone:** Rhythmic accompaniment.
- Alto Xylophone:** Rhythmic accompaniment.
- Bell:** Percussion part with a simple rhythmic pattern.
- Shakers:** Percussion part with a steady eighth-note rhythm.
- Djembe:** Percussion part with a complex rhythmic pattern.
- Bass Xylophone:** Rhythmic accompaniment.

The second system includes:

- S:** Continuation of the vocal melody with lyrics: "ah, ah, ah sued 'em ba - ka - wad - dy on, Ked - dem, ke - dee."
- SX:** Continuation of the Soprano Xylophone part.
- AX:** Continuation of the Alto Xylophone part.
- C. Bl.:** Continuation of the Bell part.
- Sh.:** Continuation of the Shakers part.
- BX:** Continuation of the Bass Xylophone part.

Call and Response**Step Back, Baby**African-American
Arr. Joshua Block

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Step Back Baby, Step Back

Not last night, but the night before,
 Twenty-four robbers at my door,
 Open up the door and let them in.
 Hit 'em on the head with a rolling pin.
 I picked up the frying pan.
 Should have seen the way those robbers ran!
 Some ran east and some ran west.
 Some flew over the cuckoo's nest.

Step back, baby, step back.
Step back, baby, step back.

Movement: Longways set. Act out the words as you step in on the beat for each phrase of the call (FWD 2 3 4). Step back and clap on the offbeats during the response (Back 2 ,3, 4)

- Play the "response" on recorders (E GA)
- Create new verses with an AA BB rhyme scheme
- Improvise calls on the recorders and/or bar instruments (E GA) or (CDE GA)

Zudio Arr. Joshua Block

Swung 8ths

Here we go zu-di-o, zu-di-o, zu-di-o, Here we go zu-di-o all night long

zu Sal al zu Sal al zu Sal al zu Sal al

Go down the al - ley Go down the al - ley

Ride cym bal ride the, Ride cym bal ride the, Ride cym bal ride the, Ride cym bal ride

Play tu - ba - no, play the drum. Play tu - ba - no, play the drum.

Walk down the al - ley. Walk down the al - ley.

2. Step back, Sally, Sally, Sally,
Step back, Sally, all night long.

3. Movin' down the alley, alley, alley,
Movin' down the alley, all night long.

1. Facing each other, partners hold right hands and left hands, with arms crossed. Slowly move arms back and forth while moving down and then up. The whole body should be involved.
2. Jump back on the "step" and clap on the "back" x2
3. Leading partners move down the alley (middle of the set) together and stop at the end of the set. Everyone moves up one spot.

Build a Walk: (Pre-process for the game)

Walk until you hear the word "long". Sing verse 3. Add some "funk" to your walk on the way back to your spot. Keep adding funk to different body parts based on student suggestions until the walk is as funky as humanly possible! Find a partner and teach them your walk. Both perform that walk. Learn the other partner's walk. Morph the best parts together. Perform this new walk for the third verse.

Teaching the Orffestration

- Learn the melody on recorder/bars by phrase. Alternate between metals & woods.
- For the non-pitched percussion, start with the ride cymbal part,
- Learn the tubano part, playing bass on "Play" and tone on the rest of the pattern.
- The song can be performed with just non-pitched percussion and singing if desired.
- Teach the bar instrument parts using body percussion.
- Start with the BX. It can be doubled on CBB. Then add AX in the spaces between the BX part.
- Add the SX part next. Teach the second pattern first.
- Glockenspiels play tone clusters "best friend bars" on the first syllable of "zudio", "Sally", and "alley".
- Sing the song while playing the bars. Combine with the non-pitched percussion
- Practice 8 beat Question & Answer phrases. Restate part of the question in the answer.
- Alternate playing/singing the "head" with improvisations by the different sections of the ensemble.