


Creative Sequence: Teaching Music with Flexibility & Organization
Workshop Presentation by Tim Purdum
AOSA 2013

Full Session Resources at timpurdum.com/aosa2013

Creative Sequence Repertoire Collection									
<i>Music/ Dance/ Game</i>	<i>Origin/ Composer/ Style</i>	<i>Scale</i>	<i>Melodic Focus</i>	<i>Harmony</i>	<i>Time Signature</i>	<i>Rhythmic Focus #1</i>	<i>Rhythmic Focus #2</i>	<i>Form</i>	<i>Movement</i>
<i>Birch Tree, The</i>	Russia	D-la Pentachord (mi-re-do-ti-la)	ti	three-part round	2/4	dotted quarter- eighth	three- measure phrases	aa'bb	
<i>Hot Cross Buns</i>	England	Tritonic (mi- re-do)	descending scale	I-V	4/4	eighth notes	quarter rest	aaba	
<i>Old Joe Clark</i>	Appalachia/ Purdum	Mixolydian	lowered seventh (compare to Ionian)	I-VII	4/4	dotted eighth- sixteenth	sixteenth- eighth- sixteenth (syncopation)	verse & chorus	locomotor movement game
<i>Skin & Bones</i>	America	E-la Tetratonic (mi-re-do-la)	la tonic	chord drone	6/8	anacrusis	three eighth notes	call & response	
<i>Sleep Baby Sleep</i>	Germany	la-so-fa-mi- do	fa passing tone	level drone, melodic ostinato	4/4	eighth rest	eighth note (single)	aabbaa	
<i>Walking Song</i>	Purdum	C-do Pentatonic	stepwise motion	four-part round	4/4	steady beat	quarter note	ab	

Hot Cross Buns		
Grade/Class	2nd-4th Grade	
Date		
Primary Elemental Objective	Melody: Identify, read, sing, play, and improvise a melody using <i>re</i> in a <i>mi-re-do</i> pattern.	
Secondary Elemental Objectives	Style: Learn to sing a traditional English song,, speak a traditional English poem, and identify the meanings of the words.	
National/State Standards	NAfME Standards: <ol style="list-style-type: none"> 1. Singing 2. Playing 3. Improvising 4. Composing & Arranging 5. Reading & Notating 6. Listening, Analyzing, & Describing 7. Evaluating 9. History & Culture 	21st Century Skills: <ul style="list-style-type: none"> • Creativity & Innovation • Critical Thinking & Problem-Solving • Communication & Collaboration • Flexibility & Adaptability • Initiative & Self-Direction • Social & Cross-Cultural Skills • Production & Accountability • Leadership & Responsibility
Repertoire	Song: <i>Hot Cross Buns</i>	
	<div style="text-align: center;"> <h2>Hot Cross Buns</h2> <p>Traditional</p> <p>Hot cross buns! Hot cross buns!</p> <p>One a - pen - ny, two a - pen - ny, Hot cross buns!</p> <p><i>Piping hot, smoking hot, What I've got, you have not. Hot grey pease, hot, hot, hot, Hot grey pease, hot!</i></p> </div>	
Media	Singing	Barred Percussion

Hot Cross Buns

<p>Process - Experience - Analyze - Create</p>	<ol style="list-style-type: none"> 1. Ask the class if any of them have been to a farmers market, or seen street vendors selling food or items in the city. Point out that this style of direct selling by farmers, fishermen, bakers, etc., has been around for centuries, long before the supermarkets. Ask the class to mention other places where someone might directly sell you an item or service. 2. Explain how vendors sometimes traditionally would shout or call out to get the attention of passing customers. These calls would often be sung or chanted. Some vendors at ball games still use this technique to attract business. 3. Show the class the song <i>Hot Cross Buns</i> on the board, including text and staff notation. If the class is already familiar with the tune, sing together first. Point out the meaning of the words. Hot cross buns are sweet rolls with a cross painted on the top with frosting. "One a penny, two a penny" is haggling, offering a bargain. 4. As a class, review the rhythms of the song, the form (<i>aaba</i>) and look at the melodic contour of stepping down, repeated notes, and stepping up. Assist the class in labeling <i>mi</i> and <i>do</i>, and discovering the new transition note <i>re</i>. Sing the song using solfege and hand/body signs. 5. Move to the barred percussion and set up in F-<i>do</i> Pentatonic (remove Es and Bs). Ask the class to identify where <i>re</i> sits on the instruments (G). Echo-play each phrase of the song, and then have the class practice playing the whole song independently and together. 6. Return to the board and show the class <i>Piping Hot</i>. Ask them to read silently to themselves, and raise their hands when they reach the end of the poem. Speak the poem together as a class, settling on a rhythm. 7. While repeating the poem, ask the class to pat the steady beat. Mark the beats with vertical lines above the words (note stems). Next, ask the class to clap the rhythm of the words. Have them identify and choose the needed rhythm to notate:  8. Move to the barred percussion, and have the class practice the rhythm of <i>Piping Hot</i> all on the long F bar (low <i>do</i>). Next, play the poem on G (<i>re</i>), and on A (<i>mi</i>). Ask the students to choose their favorite pitch to play. 9. Encourage the students to explore and invent new patterns using all three notes. Share some examples with the class. Discuss the use of repetition and variation to make the songs interesting, and compare to how <i>Hot Cross Buns</i> uses repetition. 10. Create a final rondo performance, where the entire class plays <i>Hot Cross Buns</i> as the A section, and each student plays a solo on <i>Piping Hot</i> as the changing sections. 11. Have the class give positive and constructive feedback to soloists to improve their improvisations. Use guiding questions to lead discussion towards specific ideas. 12. As an extension, create an ABA or rondo movement piece (dance, body percussion) for a separate class or half the class to perform over the barred percussion arrangement of <i>Hot Cross Buns/Piping Hot</i>.
<p>Performance Assessment</p>	<p>Check individual improvisations for rhythmic accuracy, utilizing the three-pitch set (<i>mi-re-do</i>), and use of repetition.</p>

<i>The Birch Tree</i>	
Grade/Class	3rd-6th Grade
Date	
Primary Elemental Objective	Melody: Sing, play, and identify a song using the <i>la</i> Pentachord (<i>la-ti-do-re-mi</i>).
Secondary Elemental Objectives	<p>Style: Learn about how folk music is incorporated into orchestral pieces.</p> <p>Style: Learn a traditional Russian folk song.</p> <p>Form: Identify, sing, play, and create using <i>aabb</i> phrase form.</p> <p>Expression: Choreograph an original dance to accompany a folk song.</p>
National/State Standards	<p>NAfME Standards:</p> <ol style="list-style-type: none"> 1. Singing 2. Playing 3. Improvising 4. Composing & Arranging 5. Reading & Notating 6. Listening, Analyzing, & Describing 7. Evaluating 8. Connecting to other Disciplines 9. History & Culture <p>21st Century Skills:</p> <ul style="list-style-type: none"> • Creativity & Innovation • Critical Thinking & Problem Solving • Communication & Collaboration • Flexibility & Adaptability • Initiative & Self-Direction • Social & Cross-Cultural Skills • Production & Accountability • Leadership & Responsibility
Repertoire	<p style="text-align: center;">Lovely Birch</p> <p style="text-align: right;">Russian Folk Song</p> <p>See the love-ly birch in the mea-dow. Cur-ly leaves all dance when the wind blows.</p> <p>lyu - -li, lyu - -li, sta - -ya - la. lyu - -li, lyu - li, sta - -ya - la.</p>
Media	<p>singing Movement</p> <p>barred percussion</p>

The Birch Tree

Process
- Experience
- Analyze
- Create

1. Play the melody of *Lovely Birch* on the soprano recorder for the class, softly. Ask the class to describe the melody (e.g., falling, sad, etc.), and show the melodic line through motion as you play it again.
2. Show the staff notation and label the first pitch as *mi*. Sight-sing the melody with solfege as a class, identifying and adding *ti* to the solfege vocabulary. Explain how *ti-do* is another half step, and show how the hand sign points up. Identify the scale as a *la* Pentachord.
3. Identify the phrase form as *aa'bb*.
4. Reveal the text and add to performance. Explain that the song is a Russian folk song, and was originally all in Russian. The second line is nonsense syllables (“lyuli”) and “stayala,” which means “there it stood” (the tree).
5. In small groups, ask the class to create an *aabb* choreography to accompany the song. Have them use the concepts of falling leaves, but attempt to make it more abstract than simply following the melodic line.
6. After sharing dance ideas, have the class move to the barred percussion and remove the B bars. Identify the starting pattern of the song, and let the students practice learning the entire melody.
7. Have one group return to their dance, and share it for the class. Ask another small group, or the rest of the class, to create improvised, non-metered music to accompany the dance (based on watching the movements). Improvisations should all end on D. Have a bass xylophone tremolo on D for accompaniment. Rotate so that all students have a chance to both dance and improvise.
8. Create a final performance with improvisation, choreography, and the folk song in a round.
9. Play a recording of the *Finale* from Tchaikovsky’s *Symphony No. 4*. Point out how the composer used this folk material to construct a much larger work, just as the class is doing!

**Performance
Assessment**

Check for understanding of *aabb* phrase form through movement and improvisation.

<i>Old Joe Clark</i>			
Grade/Class	Kdg (song, game), 5th-6th (barred percussion)		
Date			
Primary Elemental Objective	Melody: Perform and identify a song in Mixolydian mode.		
Secondary Elemental Objectives	Expression: Explore types of locomotor movement and frozen statue poses. Rhythm: Explore steady beat through body percussion. Harmony: Perform and identify parallel thirds in harmony. Form: Compose original poetry with a rhyme.		
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Old Joe Clark

<p>Process <u>- Experience</u> <u>- Analyze</u> <u>- Create</u></p>	<p>Game/Song (Kdg)</p> <ol style="list-style-type: none"> 1. Ask the class to demonstrate how to walk freely through space, without bumping into each other. Give a cue for stopping (e.g., finger cymbals), and have them create an interesting “statue” shape each time they stop. 2. Sing <i>Old Joe Clark</i> for the class. On the verses, ask them to remain frozen as a statue. On the chorus, have them move around, following the cue word (sneak, gallop, stomp, etc.) from the song. 3. On the last chorus, they can wave to each other as they walk (“Fare thee well”). Have the class then practice singing this final chorus, while demonstrating the beat in various ways, such as patting, clapping, tapping shoulders, etc. <p>Arrangement (5th-6th Grade)</p> <ol style="list-style-type: none"> 4. Review the song <i>Old Joe Clark</i> from lower elementary. Introduce some new verses from text: <p style="margin-left: 40px;"><i>Old Joe Clark he had a house, fifteen stories high. Every story in that house was full of chicken pie. Fare thee well...</i></p> <p style="margin-left: 40px;"><i>Don’t ever eat with Old Joe Clark, I’ll tell you the reason why. He blows his nose in old cornbread and calls it pumpkin pie! Fare thee well...</i></p> 5. Ask the class to break into small groups and come up with their own rhyming verse about Old Joe Clark. Share verses with the class. 6. Show the class a simplified version of the melody on staff notation (the alto xylophone part in the score). Sight-read using solfege, and identify the scale as Mixolydian, ending on <i>so</i>. 7. Set up the barred percussion with F#s. Transfer the melody to barred percussion through reading, echoing, and free practice. 8. After the melody is learned, ask the class to start the verse on F# instead of A. Show the notation for the soprano xylophone part, and make adjustments. Perform with half the class playing melody, and the other half playing harmony. Label this harmony <i>parallel thirds</i>. 9. Introduce the bass line as a crossover drone, but show how it shifts to a new chord (VII) in a few places in the song. 10. Create a final arrangement for <i>Old Joe Clark</i>. Use the upper grades as instrumentalists to accompany a lower-grade performance.
<p>Performance Assessment</p>	<p>Check for ability to play in parallel thirds.</p>