

Creative Sequence: Teaching Music with Flexibility & Organization
Workshop Presentation by Tim Purdum
IMEA 2014
Sponsored by West Music
Full Session Resources at timpurdum.com/imea2014

Creative Sequence Repertoire Collection									
Music/ Dance/ Game	Origin/ Composer/ Style	Scale	Melodic Focus	Harmony	Time Signature	Rhythmic Focus #1	Rhythmic Focus #2	Form	Movement
<i>Birch Tree, The</i>	Russia	D-la Pentachord (<i>mi-re-do-ti-la</i>)	<i>ti</i>	three-part round	2/4	dotted quarter- eighth	three- measure phrases	<i>aa'bb</i>	
<i>Hot Cross Buns</i>	England	Tritonic (<i>mi- re-do</i>)	descending scale	I-V	4/4	eighth notes	quarter rest	<i>aaba</i>	
<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>Sleep Baby Sleep</i>	Germany	<i>la-so-fa-mi- do</i>	<i>fa</i> passing tone	level drone, melodic ostinato	4/4	eighth rest	eighth note (single)	<i>aabbaa</i>	
<i>Walking Song</i>	Purdum	C-do Pentatonic	stepwise motion	four-part round	4/4	steady beat	quarter note	<i>ab</i>	

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	<p>NAfME Core Standards:</p> <p><i>MU:Pr4.1.2</i> <i>Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.</i></p> <p><i>MU:Pr4.2.2</i> <i>a. Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.</i> <i>b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.</i></p> <p><i>MU:Pr5.1.2</i> <i>b. Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music.</i></p> <p><i>MU:Pr6.1.2</i> <i>a. Perform music for a specific purpose with expression and technical accuracy.</i></p> <p><i>MU:Cr1.1.2</i> <i>a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.</i> <i>b. Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).</i></p>	
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Hot Cross Buns

Repertoire

Song: *Hot Cross Buns*

Hot Cross Buns

Traditional



Hot cross buns! Hot cross buns!



One a - pen - ny, two a - pen - ny, Hot cross buns!

Poem: *Piping Hot* (English Traditional)


*Piping hot, smoking hot,
What I've got, you have not.
Hot grey pease, hot, hot, hot,
Hot grey pease, hot!*

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: <div style="text-align: center; margin: 10px 0;">  </div> 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>

Walking Song		
Grade/Class	2nd-6th Grade	
Date		
Primary Elemental Objective	Melody: Perform a melodic line on barred percussion with alternating hand technique.	
Secondary Elemental Objectives	Harmony: Perform a four-part melodic round on barred percussion.	
National/State Standards	<p>NAfME Core Standards:</p> <p><i>MU:Pr4.2.2</i> a. Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.</p> <p><i>MU:Pr4.3.2</i> Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.</p> <p><i>MU:Pr5.1.2</i> a. Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances. b. Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music.</p> <p><i>MU:Pr6.1.2</i> a. Perform music for a specific purpose with expression and technical accuracy.</p> <p><i>MU:Cr1.1.2</i> a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose. b. Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).</p>	
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Repertoire	<p>Walking Song</p> <p>Tim Purdum</p>	
Media	Barred Percussion	

Walking Song	
Process <u>- Experience</u> <u>- Analyze</u> <u>- Create</u>	<ol style="list-style-type: none"> 1. On the barred percussion, set up in <i>C-do</i> Pentatonic (remove Fs and Bs). Review proper mallet grip and playing technique while warming up on echoes. 2. Play the first four notes of <i>Walking Song</i> with one hand, and have the class echo you. Repeat with the other hand. Ask for suggestions on the best way to play the pattern using two hands. Discover that starting with the left hand and alternating requires you to cross hands only once. (Even then, crossing is not exactly true. When you move the left hand, the right hand also moves over, so that the mallets don't run into each other.) Work with all students so that they can accurately play these four notes with left-right-left-right. 3. Ask the class to use the same sticking pattern but now start on D (D-E-G-A). Repeat starting on E (E-G-A-C) and G (G-A-C-D). Next, have the class practice playing the four patterns in a row ("C four notes up, D four notes up, E four notes up, G four notes up.") Check for accuracy and understanding before teaching the second half. 4. Point out that if we keep going up, we will run out of notes on the instrument. Starting on high C, teach "C four notes down," starting with the <i>right</i> hand. Repeat and teach each descending measure. On the last measure, since we run out of bars, simply repeat the C twice (you can add the octave Cs later as a challenge). 5. Give ample opportunity for students to practice both the descending patterns <i>and</i> the song as a whole. Continue to monitor and expect alternating mallets. 6. Perform the melody as a whole class and in small groups. Perform as a 2, 3, or 4 part round. 7. As an added challenge, ask the class to "double" each note, playing two eighth notes with the same mallet on each bar. Ask students to invent new variations for the melody (triples, upside down, etc.)
Performance Assessment	Check for consistent alternating of mallets. It is not essential that the mallet pattern necessarily starts with the "correct" hand, just that the two hands switch regularly between each bar.

<i>Sleep, Baby, Sleep</i>	
Grade/Class	3rd-5th Grade
Date	
Primary Elemental Objective	Melody: Sing, play, and create using C-do Hexatonic, and the new solfege syllable <i>fa</i> .
Secondary Elemental Objectives	Form: Identify, perform, and create using the extended phrase form <i>aabbaa</i> . Timbre: Explore appropriate connections between timbre and mood in a lullaby.
National/State Standards	<p>NAfME Core Standards</p> <p><i>MU:Pr4.1.3</i> Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.</p> <p><i>MU:Pr4.2.3</i></p> <ol style="list-style-type: none"> Demonstrate understanding of the structure in music selected for performance. When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation. Describe how context (such as personal and social) can inform a performance. <p><i>MU:Pr4.3.3</i> Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).</p> <p><i>MU:Pr5.1.3</i></p> <ol style="list-style-type: none"> Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges. <p><i>MU:Pr6.1.3</i></p> <ol style="list-style-type: none"> Perform music with expression and technical accuracy. Demonstrate performance decorum and audience etiquette appropriate for the context and venue. <p><i>MU:Cr1.1.3</i></p> <ol style="list-style-type: none"> Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social). Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter. <p><i>MU:Cr2.1.3</i></p> <ol style="list-style-type: none"> Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context.

Sleep, Baby, Sleep

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Universal Constructs

- Critical Thinking
- Complex Communication
- Creativity
- Collaboration
- Flexibility & Adaptability
- Productivity & Accountability

Repertoire

Sleep, Baby Sleep

German Lullaby

The musical score is written in 4/4 time. It features three systems of music. The first system includes a vocal line (SG) with lyrics: "Sleep, ba-by, sleep. Your fa-ther tends the sheep. Your mo-ther shakes the dream-land tree, and". Below the vocal line are two accompaniment parts: AM (Acoustic Music) and BX (Barred Percussion). The second system continues the vocal line with lyrics: "down come all the dreams for thee. Sleep, ba-by, sleep. Sleep, ba-by, sleep." The third system shows the vocal line repeating "Sleep, ba-by, sleep." and the accompaniment parts providing harmonic support.

Media

Singing

Barred Percussion

Sleep, Baby, Sleep

<p>Process - Experience - Analyze - Create</p>	<ol style="list-style-type: none">1. Warm-up vocally with echo patterns in <i>C-do</i> Pentatonic, especially <i>so-mi-la</i> patterns.2. Show the class the text for <i>Sleep, Baby, Sleep</i>, and teach the song by rote. Ask the class to identify the first two-note interval as <i>so-mi</i>.3. Show the staff notation, and label <i>so</i> and <i>mi</i> at the beginning. Ask the class to identify the next note. Introduce the syllable <i>fa</i> and the accompanying hand sign. Echo-sing patterns using <i>fa</i>, and discuss the terms "half step" and "Hexatonic." Explain how the thumb in the <i>fa</i> hand sign points down at the half step.4. Sight-read and sing the entire melody using solfege as a class.5. Show the class a barred instrument set up in <i>C-do</i> Pentatonic. Ask them to help figure out what needs to be changed (replace F bars).6. Move class to the barred percussion and have them only remove the B bars. Warm-up with playing echo patterns, identifying F as <i>fa</i>.7. Have the class learn the melody through echoing, reading, free practice, and peer teaching. Play together.8. Introduce the melodic ostinato part by sight-reading the notation, reinforcing reading and playing of <i>fa</i>. Introduce the level drone through notation. Add to performance.9. Identify the phrase form of the song as <i>aa'bb'aa</i>. Point out how <i>fa</i> is used as a passing tone, and not played on strong beats. Guide the class to improvise or compose original melodies using the <i>aabbaa</i> phrase form and the Hexatonic scale.10. When creating a final performance, explore various timbres in orchestration, including the ones suggested in the score. Discuss why soft metals might make a good timbre for a lullaby.
<p>Performance Assessment</p>	<p>Check original melodies for use of <i>fa</i> as a passing tone.</p>

The Birch Tree	
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	Style: Learn about how folk music is incorporated into orchestral pieces. Style: Learn a traditional Russian folk song. Form: Identify, sing, play, and create using <i>aabb</i> phrase form. Expression: Choreograph an original dance to accompany a folk song.
National/State Standards	<p>NAfME Core Standards</p> <p><i>MU:Pr4.2.4</i></p> <p>a. <i>Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.</i></p> <p>b. <i>When analyzing selected music, read and perform using iconic and/or standard notation.</i></p> <p>c. <i>Explain how context (such as social and cultural) informs a performance.</i></p> <p><i>MU:Pr4.3.4</i></p> <p><i>Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).</i></p> <p><i>MU:Pr6.1.4</i></p> <p>a. <i>Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.</i></p> <p><i>MU:Re7.2.4</i></p> <p><i>Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).</i></p> <p><i>MU:Re8.1.4</i></p> <p><i>Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.</i></p> <p><i>MU:Re9.1.4</i></p> <p><i>Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.</i></p>

The Birch Tree

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7. Connects music with other disciplines while preserving the integrity of authentic musical learning experiences.

Universal Constructs

- Critical Thinking
- Complex Communication
- Creativity
- Collaboration
- Flexibility & Adaptability
- Productivity & Accountability

Repertoire

Lovely Birch

Russian Folk Song

See the love-ly birch in the mea-dow. Cur-ly leaves all dance when the wind blows.

Lyu - -li, lyu - -li, sta - -ya - la. Lyu - -li, lyu - li, sta - -ya - la.

Media

Singing
Movement

Barred Percussion

The Birch Tree

<p>Process - Experience - Analyze - Create</p>	<ol style="list-style-type: none">1. Play the melody of <i>Lovely Birch</i> 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 <i>mi</i>. Sight-sing the melody with solfege as a class, identifying and adding <i>ti</i> to the solfege vocabulary. Explain how <i>ti-do</i> is another half step, and show how the hand sign points up. Identify the scale as a <i>la</i> Pentachord.3. Identify the phrase form as <i>aa'bb</i>.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 <i>aabb</i> 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 <i>Finale</i> from Tchaikovsky’s <i>Symphony No. 4</i>. Point out how the composer used this folk material to construct a much larger work, just as the class is doing!
<p>Performance Assessment</p>	<p>Check for understanding of <i>aabb</i> phrase form through movement and improvisation.</p>

Old Joe Clark			
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.		
National/State Standards	NAfME Core Standards <i>MU:Pr4.2.5</i> a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. b. When analyzing selected music, read and perform using standard notation. <i>MU:Pr5.1.5</i> a. Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances. b. Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time. <i>MU:Pr6.1.5</i> a. Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.		
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Old Joe Clark

Repertoire

Old Joe Clark

Additional lyrics by Alan Purdum

Traditional Appalachian
arr. by Tim Purdum

Old Joe Clark was a mean old man, As mean as he could be. When I saw him come my way, I
 Old Joe Clark he had a friend, His friend it was a horse. When they ate their lunch to-gether, They
 I went down to Old Joe's house. I never been there be-fore. He slept on a tea-ther bed, And
 Old Joe Clark had a girl friend. Her name was Su-san Brown. When he went to vi-sit her, He'd
 Rac-coon's tail is ringed a-round. Fox-mum's tail is bare. Rabbit ain't got no tail at all, He'd
 I went up to the moun-tain-top, Ye give my loon a blow. Thought I heard a pretty gal say, Just a
 Bread is in the cupboard, The but-ter's on the shelf. If you Want any-more of this here song, You'll

hid be-hind a tree! Sneak a-round, Old Joe Clark.
 both ate hay, of course! Gallop
 I slept on the floor! Stomp
 skip all the way to town! Skip
 little bitty bunch of hair! Hop
 "You-der comes my boss!" Dance
 have to sing it your-self! Fare thee well, Old Joe Clark.

Sneak a-round I say. Sneak a-round, Old Joe Clark. I'm go-in' a-way.
 Gallop Gallop Stomp Skip Hop Dance Fare thee well, I say. Fare thee well, Old Joe Clark. I'm go-in' a-way!

Media

Movement
Singing

Body Percussion
Barred Percussion

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>