CULTIVATING WILDFLOWERS: MAKING MUSIC WITH CHILDREN

TENNESSEE ARTS ACADEMY ~ SUMMER 2019
Presented by Sarah Fairfield ~ email: sarah-fairfield@uiowa.edu

Overview of the Week:
Day 1: Developing a Safe Learning Environment in Music
Day 2: Exploring Musical Media (Voice, Body Perc, Movement, Instruments)
Day 3: Playground Games and Dances
Day 4: Developing Students Creative Thinking Skills
Day 5: Extending Your Lessons Through Student Voice and Choice

DAY 1: DEVELOPING A SAFE LEARNING ENVIRONMENT IN MUSIC

Ice Breakers: Classroom Name Game

Objectives:
* Explore/Practice maintaining a group pulse
* Develop a sense of community amongst group members
* Practice focusing skills necessary for group music making

Materials:
* Yarn Ball or other soft, “toss”-able object

1. Exploration of the Beat:
   a. In a seated or standing circle, everyone pats a steady beat given by the T, using a drum, woodblock or other musical instrument.
   b. Once the beat is firmly established, Ss begin to pass a large yarn ball (a “Koosh” ball, puppet or another type of soft object can be used) on the beat. You may need to model and practice this skill until the majority of students are able to pass it successfully.
   c. While passing the object, add this rhyme: “Name, name, what’s your name? Tell us as we play this game.” (Words by Fairfield, rhythm from RU #33)

2. Game:
   a. Pass the object while you say the rhyme. The person who has the object at the end of the rhyme says their name, the class echoes.

3. Extensions:
   a. Additive: For upper grades, each time a new person’s name is stated, it gets added on to the list.

   Example:
   “Name, name, what’s your name? Tell us as we play this game.”
   “Sarah.” Class echoes “Sarah.”
   “Name, name, what’s your name? Tell us as we play this game.”
   “Alice.” Class echoes, “Alice. Sarah.”
b. Percussion/Drum Game: In a circle (Ss at tubanos or unpitched percussion instruments) pass the beat from person to person at the instrument. This is *hard* for some classes to do, if they have not practiced it before! The person who gets the last beat *plays their name*, and the class echoes on their instruments (watch that students play softly.)

4. Educator’s Reflection:
   - What ideas do you have for extensions?
   - What skills do students need to have to play this game?
   - How do you know when students are “ready”?
   - Do you think this is a good game for the first day of school? Why or why not?

Movement into Folk Dance: Circassian Circle Mixer

Objectives: *Explore the use of creative and patterned movement
   *Develop a sense of community amongst group members
   *Experience the use of Form (ABAB) through Folk Dance

Materials: *Music: Irish Washerwoman
   Click here for Spotify Playlist or go to
   https://open.spotify.com/playlist/3maDQKrygKoQmufTscK1cP

1. A Section – Patterned Movement
   a. Students (Ss) walk through open space, while Teacher (T) plays the steady beat on temple blocks (or another two-tone instrument)
   b. T plays quarter notes for 8 beats and then a new sound (timbre or pitch) for 8 more beats; Ss change directions when the sound changes.
   c. Ss finds someone near them to be their partner. They walk away from each other for 16 beats and then change directions coming back to each other for 16 beats (32 total).

2. B Section – Movement Exploration
   a. Together, partners create a simple 4-beat body percussion pattern to perform two times (8 beats total).
   b. Ss share their created body percussion patterns with the class.
   c. The class chooses one pattern for everyone to learn together.

3. Formation – Explanation/Practice
   a. Class forms a double circle, with partners standing side by side.
   b. Ss form groups of four, by having every other group face the group behind them. Ss now have a partner AND an opposite! (Circassian Circle)
   c. The dance becomes a mixer by walking to next set of opposites (pass by each other’s right side) at the end of each repeat. Practice this before putting the dance together.
4. **Dance – Putting it all together!**

   Groups of Four:
   
   **A section:**
   - 8 counts circle left
   - 8 counts circle right
   - 8 counts RH star
   - 8 counts LH star

   **B section:**
   - Body percussion pattern with OPPOSITE (8 counts)
   - Right elbow swing with PARTNER (8 counts)
   - Body percussion pattern with OPPOSITE repeated (8 counts)
   - 8 counts to move to next set of opposites. Dance Repeats.

5. **Educator’s Reflection:**
   - In what ways were we developing social bonds between ourselves and our students?
   - How do we make sharing ideas feel “safe?”
   - What are some potential classroom management issues with this activity, and how to set up your environment to avoid potential pitfalls?

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**Purposeful Grouping Strategies: Let’s Go on a Journey!**

**Objectives:**
- To organically group students for the purpose of maximizing productivity
- To engage in collaborative work as a team
- To support a “safe” learning environment by encouraging creativity

**Materials:**
- Visuals of locations and a variety of classroom instruments

1. **Movement Exploration and Grouping:**
   - Students imagine they are getting ready for a trip, so they pantomime packing their bags and starting on their journey.
   - T plays a drum beat, and students begin their “journey,” stopping for obstacles when the drum-beat stops.
   - As cooperative teams, students help each other through the obstacles.
   - Ss make their way on their journey until they get to their preferred destination (pictures on the wall of various locations). Sometimes, these locations are too crowded, so people might meander elsewhere.

2. **Poem: Let’s Go on a Journey** *(Source of Poem: Spotlight on Music, Grade 4, pg. 14)*
   - T speaks the poem, Ss echo, phrase by phrase.
   - When Ss know the poem well, perform as a canon.
   - Transfer rhythm of poem to body percussion.
   - Between each improvisation, class chants the poem with a drum beat.
   - Brainstorm places one in which one might like to vacation.
f. In small groups (approx. 4 people) S create a rhythmic ostinato, using words, that expresses where they’d like to go or what they’d like to do when they get there. Add a movement to go with the chant.

g. Layer the chants of individual groups on top of one another, identifying chants that are complementary in rhythm.

h. Perform the chants, speech piece and improvisations in a final form, determined by the class.

i. Optional: Using barred instruments, students may improvise melodies on the rhythm of the poem “Let’s go on a journey.”

3. Educator’s Reflection:
   - In what ways did we group students for the purpose of collaborative groups?
   - What are some difficulties students have working in groups?
   - How do we help them work effectively together?
   - How do collaborative groups help create a safe, community-based classroom environment?

Collaborative Game: Pass the Parcel

Objective:
* To focus student attention on a single goal
* To challenge students’ ability to work together as a team
* To maintain a steady beat, and practice appropriate response to music

1. Game: Pass the Parcel
   a. Using a box with strips of paper and directions inside, Ss pass the box around the circle to the beat of a song played by the T on the recorder.
   b. At the end of the song, the person with the box picks out one piece of paper and reads it aloud to the class.
   c. The whole class responds to the paper by following the directions, in the way in which the directions state.
   d. Game repeats, as necessary.

2. Educator’s Reflection:
   - What challenges exist when working in a whole class group?
   - How would you respond if children had difficulty following the directions of the game?
   - In what ways does this game support music making, and community building?
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Day 2: Exploring musical media (voice, body perc, movement, instruments)

Musical Media: Movement & Speech - Molly My Sister

Objectives:
* Performing and responding to music through movement and speech
* Exploring the kinesthetic feeling of 6/8 through movement and speech
* Experiencing and performing speech in a musical, expressive manner

1. Exploration of 6/8 through Movement & Speech (Pulse and Sub-division)
   a. Instructor plays patterns on the temple blocks (or drum, etc.) while Ss move through space to the music.
   b. Ss identify patterns by the type of movement they were doing: “glide” = h.; “walk” = q.; “skip and” = q.e.; “jog-ging and” = eee.
   c. Assign iconic values to the movements.
   d. Instructor plays short rhythmic patterns on the temple blocks, Ss echo translating to movement words.
   e. Instructor improvises a rhythmic pattern on the piano. Ss echo with movement. This is called an “interrupted canon.”
   f. Introduce Ss to 6/8 by combining the word patterns identified above with the matching rhythmic symbol.
   g. Give Ss the rhythmic notation in 6/8 to read using the identified speech patterns.

2. Exploration of Expressive Speech:
   a. Ss read notation, and then transfer the rhythm to this nursery rhyme:

   Molly, my sister and I fell out,
   And what do you think it was all about?
   She loved coffee and I loved tea,
   And that was the reason we couldn’t agree.
b. Encourage Ss discuss the mood of the poem: Do you think the main character in the poem is happy, sad, angry? Why?
c. Ask Ss, “how can you say the text in a more interesting way that reflects the mood of the poem?” and/or “What kinds of things can we do with our voices to reflect the mood or expression of this poem.”
d. Have Ss say it again with increased expression.
e. Optional: Ask an individual student or two to share their “interpretation” of the poem. Reflect on what they did to make the poem more interesting (focus on the positives!)

3. **Arrange the poem into a musical work:**
   a. T speaks an ostinato (show Ss a visual of words, if you like), Ss learn ostinato through echo imitation
   b. Teach Ostinato #1 through echo imitation (1/2 class speaks poem, 1/2 speaks Ostinato)
   c. Teach Ostinato #2 through echo imitation (1/2 class speaks poem, 1/2 speaks Ostinato)
   d. One of the ostinatos could be used as an introduction, and one as a coda...which one shall we assign to each?
   e. Divide class into 3 groups (Intro/Ostinato A, Poem, Ostinato B/Coda). Perform the poem with all 3 groups.
   f. Transfer the speech to unpitched percussion (UPP)—Assign a musical timbre (woods, metals, skins) to each group. (Optional: Discuss why certain timbres might work better than others for each part.)
   g. Each group practices individually while speaking their part and playing softly (yes...it will be noisy☺).
   h. Have each group play their part separately for the class. Lead the class in giving feedback. (Do they need to play softer? How will it sound when they with the other parts? How many times do you play the poem? Etc.)
   i. Combine all parts with speech and UPP. Determine when you will speak the poem, play it on instruments, repeat the poem, and in what order.
   j. If needed, reflect on the musicality of the performance, and make alterations as necessary.

4. **Educator’s Reflection:**
   - How did the use of movement and speech aid in Ss musical development?
   - How do we effectively reflect on musical performance (informal or formal)?
   - Why should we spend time reflecting on their musicality/expressiveness?
Musical Media: Singing and Body Percussion - Coffee Canon (from 150 Rounds for Singing and Teaching)

Objectives:
* Performing and responding to music through singing and body percussion
  * Singing in a three-part round
  * Composing ostinatos to accompany a song in 3/4 Meter

1. Singing: Coffee Canon
   a. T sings the Coffee Canon through one time, asking Ss to listen for the “story” of the song. Ss share their ideas about the song.
   b. T shows all lyrics and teaches the song by rote, phrases by phrase.
   c. T shows the lyrics, but takes away one line of the song, telling Ss they are “testing their memory.”
   d. Repeat until all lines are taken away.
   e. Ss sing the song independently
2. Exploring 3/4 Meter
   a. Tell Ss that this song is in a meter of 3, which means that the song is organized into repeating beats in groups of 3, with beat 1 being the strongest beat.
   b. Ask them to copy this pattern - pat, clap, snap, and identify which sounds the heaviest or strongest (not necessarily the loudest). Beat 1 or the “downbeat.”
   c. See if they can keep the pattern going while you play the song on the piano.
   d. With a partner, ask them to create a 3 beat movement or body percussion pattern. Remind them to keep it very simple so that it is easy to repeat, as they will need to repeat it several times during the song.
   e. Share their patterns with the class, and the class identifies 3 patterns that they want to learn from the group to accompany the song. (Which one would you like to lean besides your own?)
   f. Break into 3 groups and ask the group that demonstrated the pattern to teach it to their group. Give some time for practice. (If you Ss cannot handle this, you can do this one pattern at a time as a whole group.)
   g. Perform the song in a 3-part canon, with each group using a different movement pattern.

3. Composing patterns through the use of rhythmic building blocks:
   a. Ss brainstorm coffee related words/phrases.
   b. Sort them into groups by number of beats (1 or 2) and rhythms (ta, t-ti, etc)
   c. In groups of 3, ask Ss to create an ostinato that is 3 beats long (older Ss or more experienced groups can create ostinatos of 6 beats).
   d. Practice speaking the ostinato while singing the song.
   e. Add body percussion or movement to the ostinato.
   f. Optional: transfer the ostinato to UPP or Kitchen Found Sounds.
   g. Each group performs for the class while you sing the song, or as a large rondo.

4. Educator’s Reflection:
   • How did the use of speech and rhythmic building blocks help guide Ss ability to compose?
   • In what ways did we give students “voice and choice?”

Musical Media: Barred Instruments - Three Guests
Objectives: *Exploring the pentatonic scale on the barred instruments
*Improvising melodic patterns to a given rhythm
*Experiencing a and identifying a variety of musical contours

1. Exploring Melodic Contour
   a. T shows Ss abstract visuals of shapes, which they interpret into contour on their instruments. T transfers leadership over to a S who “directs” the contours.
   b. Ss choose a “form” for their contours (example: A B A B = ascending, descending, ascending, descending)
   c. Perform.
2. Experiencing Poetry, Speech and Movement
   a. T reads poem *Three Guests* by Jessica Nelson North (see more info below)
   b. Ss clap rhythm of poem
   c. Repeat, adding pats
   d. Repeat, adding stamps
   e. Repeat, adding snaps
   f. With partner, decide how to perform the rhythm using at least 3 layers of BP

About the Poem:
In 1912, Jessica Nelson North (1891-1988) an American author, published a children’s poem entitled “Three Guests” in *ST. NICHOLAS: AN ILLUSTRATED MAGAZINE FOR YOUNG FOLKS*. The poem has been widely distributed, often with no attribution.

   *Three Guests*
   I had a little tea party
   This afternoon at three.
   ‘Twas very small—
   Three guests in all—
   Just I, myself and me.

   Myself ate all the sandwiches,
   While I drank up the tea;
   ‘Twas also I who ate the pie
   And passed the cake to me.

3. Transferring the Poem/BP to Barred Instruments
   a. T teaches the melody, using the musical skeleton first
   b. T refines the melody, adding in more of the passing tones to lead to the entire melody
   c. Ss learn the supporting parts through echo imitation
   d. Final Performance Form: Intro-Song-BP-Song-Coda

4. Educator’s Reflection
   • In what ways does the use of barred instruments support students’ understanding of pitch? Harmony? Form?
   • Why is it important to focus on the use of musical media (voice, body percussion, movement, playing instruments) in an elementary music classroom?
   • What skills or preparation will students need in order to be successful at using barred instruments?
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DAY 3: PLAYGROUND GAMES AND DANCES

Improvisation: Girls and Boys Come Out to Play
Melody and Orchestration available in Music for Children, Vol. II, pg.74

Objectives:  *To learn a traditional children’s nursery rhyme from England
              *To create movement within the meter of 6/8
              *To foster an ability to improvise within a rhythmic context

1. Process:
   a. The Teacher (T) sings song as a model then teaches s (Ss) the song through echo imitation.
   b. Once learned, the T inserts 4 rests in-between each line of the poem (show visually).
   c. Ss perform song, walking while singing, and making 4 silent gestures during rests.
   d. In pairs, Ss create a 4-beat hand game, and insert into the rests between verses.
   e. Perform song with hand clapping between each verse.
   f. Another day, Ss choose UPP (un-pitched percussion) and fill in rests by playing on the 4 beats of rests between each verse. Gradually, encourage Ss to move from playing on the beat, to improvising more complex rhythmic patterns.
   g. Divide class into groups based on timbre, and assign one group to play between each phrase, ending with all groups playing on the last phrase.
   h. If Ss are willing, ask for volunteers to play solos and/or duets!
2. Optional Extensions:
   - Ss explore movement by acting out activities that they might play on a playground.
   - Ss create rhythmic word chains of playground games (jumping rope, skipping stones), and then transfer the word chains to UPP.

3. Educator's Reflections:
   - How did we set up the improvisational process?
   - What musical elements were Ss able to manipulate?
   - What musical elements were given?

Little Swallow
Melody & Game from 120 Singing Games & Dances for Elementary School by Lois Choksy & David Brummitt (song is in the public domain)

Objectives:  
* To experience singing and playing in shifting meter  
* To engage in pretend play and participate in a group game  
* To play a B-A-G-E song on recorder (Optional)

1. Movement Exploration:
   a. T shows a picture of a triangle and a circle and asks Ss to identify the shapes.
   b. Ss speak the words, “tri-an-gle, cir-cle” in a repetitive pattern, while walking to the beat of the temple blocks. T plays on the temple blocks emphasizing the shifting meter of 3/4 to 2/4 while Ss move their feet to the beat.
   c. Ask Ss to identify what is occurring (shifting meter 3/4 to 2/4). Ask Ss: “Does it feel even or a bit unsteady?” (Answer: A bit unsteady.)
   d. Encourage s to create a movement pattern that matches the shifting meter (example: step-step-step, clap-clap).

2. Transfer Movement to Instruments:
   a. Speak the pattern ||: tri-an-gle, cir-cle:||. Add a pat-clap snap-pat-pat pattern to the rhythm. Transfer this part to the Bass Xylophones (see score).
   b. Speak the glockenspiel Part (1, 2, 3, 1, 2 and 1, etc.). Add a snap on the “2 and 1.” Transfer this part to the glockenspiels (see score).
   c. Optional: teach Ss to play melody on the recorder

4. Educator's Reflections:
   - What classroom objectives might we be addressing with this lesson?
   - How did we break down the concept of shifting meter?
   - When do you teach shifting meter in your curriculum?
   - When would it be appropriate to label this concept? Is it necessary for this lesson?
Little Swallow

Traditional, arr. Sarah Fairfield

Voice or Recorder

Glockenspiel

Bass Metallophone

Voice/Rec.

Glk.

B.M.

Voice/Rec.

Glk.

B.M.
Playground Game: Mexican Clapping Game  
Game Source: *Dances of the Seven Continents* by Sanna Longden

**Recorded Music:**  
*La Bamba* by Ricthie Valens  
[Click here for Spotify Playlist or go to](https://open.spotify.com/playlist/3maDQKrygKoQmuFTscKlcP)

**Objectives:**  
*To reinforce a strong sense of steady beat  
*To create a hand-clapping game to match the meter of *La Bamba*  
*To collaborate with others while engaging in social play*

1. **Process:**  
   a. See Sanna’s book for game and dance directions.

Playground Game: Traditional Children’s Clapping Game from Japan

**Video:**  
[Click here for a video of the traditional Mochi Making Process](https://tinyurl.com/mochi2019)

**Objectives:**  
*To practice rhythmic speech and movement  
*To learn a poem and game from Japan, while engaging in pretend play  
*To provide opportunities for learning about the culture and history of Japan*

1. **Process:**  
   a. T speaks the poem as a model, then teaches the poem as Ss echo phrase by phrase.  
   b. T adds a unique hand movement for each phrase of the poem, Ss echo.  
   c. When comfortable, Ss perform the entire poem with the motions  
   d. Divide into pairs. One person performs the hand motions, while the other keeps a steady beat with large horizontal claps.  
   e. Perform the poem in pairs.

2. **Educator’s Reflection:**  
   - Of what benefit are playground games to children’s social, emotional, and musical benefit?  
   - What playground games do you remember from your own childhood?
Objectives:
* To learn a sea chanty from a different country with an interesting history
* To play a circle game that combines Body Percussion and Dance elements
* To use barred instruments to accompany a folk song

1. Teach Circle Game - Body Percussion and Movement
   a. In circle, T sings the song while simultaneously teaching clapping game to students.
   b. Ss join in the clapping pattern as they follow the T example: **Clap - Right - Clap - Left - Clap - Both - Cross - Down (Pat Beat on Legs during Refrain)**
   c. Ss find a Partner by using the “Domino Technique.”
   d. All partner sets face each other.
   e. Partners determine who is the first and second partner.
   f. During the verse partners play clapping game.
   g. On the refrain - first partner gallops counter-clockwise around the outside of the circle until they get back to their original partner.
   h. On second verse - switch roles during the refrain

2. Teach Instrumentation:
   Teach Bass Xylophone through Body Percussion:
   a. Ss keep alternate steady quarter note pulse on lap during the verse. When song switches to the refrain Ss switch to hands together steady beat during the “**Hey, ho! Away we go!** Then tremolo their hands on their laps during “Donkey riding, donkey riding.”
Transfer to BX instrument:
  b. During the verse students alternate between F and C. On the refrain students play low and high F on quarter note pulse on “Hey, ho! Away we go!” Students play tremolo on C during “Donkey riding, donkey riding.” On the last phrase students tremolo on words “riding on a” then play quarter note pulse on F on with the word “donkey.”

Teach Alto Xylophone Part through Speech:
  c. Use the words “Walking down and stay here.” (ta- ta- ta- ta- ah, ta-ah)
  d. Ss start on the pitch D’ and walk their right mallet down to A on the quarter note pulse and then play an additional two A’s on the half note pulse.
  e. Once students have secured this pattern have them add the left hand by placing it a third below the right hand - I tell them to keep one bar in-between as they walk both mallets down the instrument.
  f. Add the song - playing the alto xylophone part on the Refrain only.

Verses Refrain

Verse 1 - Were you ever in Quebec,
  Stowing timber on the deck,
  Where there’s a king with a golden crown,
  Riding on a donkey?

Hey! ho! Away we go,
  Donkey riding, donkey riding,

Verse 2 - Were you ever off Cape Horn,
  Where it’s always fine and warm,
  And seen the lion and the Unicorn
  Riding on a donkey!

Hey! ho! Away we go,
  Donkey riding, donkey riding,

3. Educator’s Reflection:
   • What extensions might you add to this song and game?
   • What classroom management concerns do you have when playing games with a lot of freedom or movement?
   • How could we add an element of composition or improvisation to this lesson?
Donkey Riding
Were You Ever in Quebec?

Voice:
Were you ever in Quebec, Stowing timber on the dock?

Alto Xylophone:

Bass Xylophone:

Where there's a king with a golden crown, Riding on a donkey?

Hey, hot away we go! Donkey riding, donkey riding.

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DAY 4: DEVELOPING STUDENTS’ CREATIVE THINKING SKILLS

Movement Exploration: Way Down Deep in the Deep Blue Sea and Aquarium
Inspired by the book Way Down Deep in the Deep Blue Sea by Jan Peck

Objectives:
*To experience aural literature with rhyming words
*To explore movement using sea creatures as an inspiration
*To move creatively to music

Materials:
*Book, Triangle or Finger Cymbals, Ocean Drum
*Recorded Music – Aquarium from Carnival of the Animals by Camille Saint-Saëns (on Spotify playlist)

1. Read and Sing the Book:
   a. The Teacher (T) teaches the melody “Way Down Deep” to students (Ss).
   b. T reads the book while Ss sing the repeated refrain “Way down deep in the deep blue see, there’s a lot to find I guarantee!”
   c. Ss can add sounds to the story. How about a bell tree or wind chime on the refrain “Swim away...”? 
2. **Movement Exploration:**
   a. Following the story, children choose their favorite sea creatures, and practice moving around the room like that particular animal, while another S plays the ocean drum. At the sound of the triangle, Ss freeze.
   b. Game repeats, choosing another sea creature and another S to play the ocean drum. It is helpful to display movement related words (glide, float, twirl, etc.) and having a discussion with students about how they relate to the movement of each animal.
   c. Ss can add movement to the story while the T reads the book.
   d. Using this game as a guide, Ss can now use their experiences to move freely to a recording of *Aquarium* from *Carnival of the Animals* by Camille Saint-Saens.

**Classroom Management Note:** If you are short on space, it may be helpful to limit the number of Ss moving at one time. Consider dividing Ss into two groups, and then have one group dance while the other watches, switching at the sound of the triangle.

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**Creative Movement - The Black Rabbit**

Inspired by the book: *The Black Rabbit* by Philippa Leathers

**Objectives:**
- To explore movement ideas
- To experience the concept of “shadowing,” and movement/drama skill
- To develop skills in focus and moving at a slow pace

**Materials:**
- Book
- Recorded Music (any type of music with a slow pace)

*RECORDING USED: Thomas Tallis Canon, as sung by Libera, on the album “New Dawn” (on Spotify playlist)*
1. Creative Movement Process:
   b. After reading the book, T models the idea of shadowing.
   c. In pairs, Ss practice shadowing. After practicing, discuss what makes a successful movement for shadowing, what does not etc.
   d. After practicing, introduce shadowing in groups of 4 (diamond shapes).
   e. Perform shadowing in diamond shapes, using recorded music as a background.

2. Optional Extensions:
   - Use this technique in a performance to create interesting movement. It’s very powerful for the audience to watch.

3. Educator’s Reflection:
   - What’s the value of movement in the music classroom?
   - How does it support student learning in music? In their general development?

Vocal Exploration: Roller Coasters
Inspired by the book *Roller Coaster* by Marla Frazee

Objectives:
* To experience using the head voice
* To introduce melodic contour
* To develop vocal flexibility and creativity

Materials:
- Book: *Roller Coaster* by Marla Frazee
- Yarn, cut to 30” lengths

3. Vocal Exploration:
   a. The T reads the book *Roller Coaster*. T encourages Students (Ss) to add in appropriate vocal sounds along with the words, such as “zoom” and “zip.”
   b. T draws the shape of a roller coaster on the board, and demonstrates how to vocalize the roller coaster in head voice.
   c. Ss are given a piece of yarn to create their own roller coaster, which they practice singing.
   d. T asks for volunteers to sing their roller coaster.
   e. T plays music on the piano while Ss find someone else’s roller coaster to sing. When the piano playing stops, Ss sing their new roller coaster. Repeat process.
4. Optional Extensions:
   - In small groups, Ss create movement and vocal sounds to emulate a ride commonly found at amusements parks.
   - Assessment/Understanding of Contour: Ss are given a long strip of paper on which to draw their own roller coaster. Ss sing their roller coaster for the T.

Vocal Exploration: Graphic Scores

Objectives:  
* To develop vocal flexibility and encourage vocal resonance  
* To engage in creative thinking

Materials:
- A piece of graphically scored music (in the public domain, or purchased) and/or
- A piece of artwork (in the public domain) such as Starry Night by Vincent Van Gogh

1. Understanding the Work of Art:
   a. Show the graphic score to Ss, and give them a few minutes to visually explore the piece.
   b. In a collaborative grouping, ask them to talk about what they see in terms of texture, shapes, lines, movement, subject, space, etc...
   c. Then, lead Ss into a discussion of elements in the piece might represent sound. Some discussion questions that you might use are as follows:
      o What visual objects could be chosen to represent sound?
      o Are there visual elements that represent sustained vs short sounds? Dynamics? A specific mood or expression?
      o If you were to choose one object to represent in sound, would you use vowel sounds or consonant sounds? Why?

2. Translating Art into Sound – Whole Group Model
   a. After discussing options, lead the group in a vocal performance of the piece. It might sound messy...why?
      o Because there was no communication about what each person was doing, they just made an individual choice.
      o Do musicians typically work in this way?
      o How do we fix it?
   b. Make some community choices about what the sounds mean or who performs a sound and try again. How does this change the piece?

3. Translating Art into Sound – Small Groups
c. Break Ss into large groups of 6 or 7 (if working with younger grades, fewer would be better).

d. Let them choose a piece of artwork from available options and have them create their own vocal performance to the work. Share with the large group.

**ARTWORK USED:**
- “Starry Night” by Vincent van Gogh
- “The Great Wave off Kanagawa” by Katasushika Hokusai
- “Irises” by Vincent van Gogh
- “Broadway Boogie Woogie” by Piet Mondrian
- “Ancient Sounds” by Paul Klee
- “Succession” by Henri Matisse

**4. Educator’s Reflection:**
- How often do you engage in vocal improvisation and composition?
- How does it support creating a safe learning environment?
- How do you support students who find singing embarrassing?
- What can you do to develop students’ confidence and comfort in using their voices?
CULTIVATING WILDFLOWERS: MAKING MUSIC WITH CHILDREN

TENNESSEE ARTS ACADEMY - SUMMER 2019
Presented by Sarah Fairfield - email: sarah-fairfield@uiowa.edu

Overview of the Week:
Day 1: Developing a Safe Learning Environment in Music
Day 2: Exploring Musical Media (Voice, Body Perc, Movement, Instruments)
Day 3: Playground Games and Dances
Day 4: Developing Students' Creative Thinking Skills
Day 5: Extending Your Lessons Through Student Voice and Choice

DAY 5: EXTENDING YOUR LESSONS THROUGH STUDENT VOICE AND CHOICE

Extending Lessons: Ho Ta Ru Koi

Objectives:
* To develop musical independence through the use of a round
* To sing in another language, focusing on uniform vowel sounds
* To encourage creativity, improvisation, and expression

Materials:
- Solfège Ladder
- Score of the music
- Small flashlights, finger cymbals
- Tone chimes or xylophones (for playing a simple accompaniment)
- Book: Eric Carle – The Very Lovely Firefly

Process:

1. Lead Ss in a warm-up focusing on the tonal patterns found in “Ho ta ru koi,” a Japanese folk song.
2. Lead Ss to discover that La is the home tone.
3. Sing melody all on “No”
   a. Be sure to make note of the diphthong and ask Ss to use an Open “o” sound, rather than closing their vowel.
   b. Work towards a uniform sound
4. When Ss can comfortably sing the melody, add the words. First, by speaking, then singing with the melody until secure.
5. Sing in a round, at 4 beats, then 2 beats, then 1 beat.
6. Add an introduction/Coda to the song, created with such items as vocal improvisation, movement, props (scarves, flashlights) tones chimes, wind chimes, and/or finger cymbals. Add a simple bordun accompaniment.
7. Use the final performance to accompany the story of *The Very Lonely Firefly*.

**Bibliography/Resources**

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