

Process? What process?

Greater Cincinnati OSA

Brian Burnett- b.burnett08@hotmail.com

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Rig-a-jig-jig, Simultaneous/Delayed Imitation Share the Music, Bk. 1, p. 287

Doubling Games allow children to observe and copy the whole pattern before jumping in. doubling is one of the four strategies for addition in First Grade.

The two sections provide both simple and compound rhythm experience. Identify the Major cadence of a half-step and *brand* it! “*Shave and a haircut? Two bits.*”

**Hand games. Guided Exploration to a Culturally Known Outcome (GECKO),
Canonic imitation**

Skeleton: Using the Compass Rose or analog clock face for orientation on the vertical and horizontal plane. This is a preparation for transferring notation to the barred instruments. *Think about it?* Use an imaginary box to illustrate hand on the vertical side planes. Explore connections. Then, select the solutions you expected. Alternate high hands, together, right side, together, low hands, together, left side together. Form a small square and connect first by skipping your neighbor for the high/low, then connect with the neighbor for the side/side. This hand game is based on Malaysian social songs.

“The Ghost of John” Share the Music, bk. 4, p. 306 **Call & Response strategy**

Identify the bordun, tonic triad, *pentachord* and *minor cadence*. Identify the Minor cadence of a whole-step and brand it! “*Oh, yeah!*” Echo patterns on a neutral syllable before adding solfege. Brand the major and minor cadences with familiar patterns. Listen for the neighboring tones above the dominant and below the tonic. Only the half-steps that are adjacent to the tonic and dominant are considered *leading tones*. You may have half steps anywhere in a scale, but only these neighbors effect the mode. This analysis of any song leads you to strategies for exploration and improvisation. Include diminution and augmentation as well as neighboring-tone ornaments. These elements become the strategies for improvisation. Try it in a meter of three. Use the last phrase to create a Call & Response strategy.

GECKO or GEICO

Set a structure and select a concept to explore. Begin working with individuals or couples, and piece together creative discoveries from elements or concepts: i.e. patterns, parallel or contrary motion, elemental form. Select from student explorations to begin developing the skeleton or framework of a piece. Guided Exploration to a Culturally-Known Outcome (GECKO) will gradually evolve from the students explorations—“Let’s all try that idea”—to a pre-determined piece. If no one discovers the element of the known piece, your directions were too open ended. Try again with more specific instructions and limitations.

Facilitate Guided Exploration to an Independent Creative Outcome (GIECO) with the same structure and limitations as before, but allow the students to form their own multiple outcomes. Accompaniment can be the unifying element to these multiple outcomes.

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Passing Games additive process. Pick a Pumpkin Share the Music, Gr. 2, p. 309

Teach the melody through Antiphonal process, Melody 2B Completed strategy

Passing the beat is difficult for children side-to-side. They need to see a target and avoid crossing the midline. Use *realia* by describing the movement with a “real world” image: the Denny’s claw box. Be sure to have the downbeat on the metric accent. Gradually add to the formation to move across the midline. The melody features three strong major melodic patterns. Be sure to bring these to the iconic stage and *brand* them: d’-s-l-s, m-r-d, the *major pentachord-s-f-m-r-d*.

Deconstructing form, Guided Exploration to an Independent Creative Outcome (GEICO).

Four White Horses Share the Music, Gr.4, p. 46

1. Lead the sixpbeat pattern on a hand drum and explore hand game possibilities with a square of four: hands touch and clap in various combinations. Side, across-high/low. Share outcomes.
2. Listen for repetition. Identify the **extended Call** length and echo the Response.
2. Identify the pentachord; explore major patterns in the Call with the minor cadence.
- 3.

“Zemer Atik” Skeleton/Layering process Weikart, Teaching Movement & Dance

Decode the footwork pattern from a visual and transfer this skeleton to walking randomly around the room. Turn in to the center of the room for the reverse pattern. Add claps after the step on the half note in the A section and snaps in the B section. Find someone to follow on the repeat.

Follow someone on the A section in a file and turn to the left to move together in a rank on the B section. Finally add a hand hold and handkerchiefs for the leader of a small group. Place your left hand, palm up on your left shoulder and connect to the person in front of you with your right hand facing palm down. This connection is only for traveling on the A section.

Imitation - Simultaneous, Delayed, Canonic

Choose the most effective for your task. Move from simple phrase-rota process to antiphonal process depending on the experience and ability of the students. The latter illustrates the phrase structure of a melody or movement. This speeds up the understanding for Call & Response songs. Canon work and Dalcroze Quick-reaction games lead students to an awareness of the ‘other.’ It also builds concentration and audiation.

Examine body percussion ostinati for poetry and student created rhythmic phrases. Elemental forms have a branded reminder: “They can’t be all the same, and they can’t be everything different.” You must include both repetition and contrast. *Think about it?*

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Maypole Dance - Additive process, reversed

“Bingo” North Carolina Play Party and “Lucky 7” [English Country Dances](#) Martha Riley

1. Begin with random spacing and walk to the beat of a drum. Stop and shake right hands on the cadence on beat eight. Alternate hands for each repetition while gradually shortening the phrase length by half.
2. Form into a circle of partners and identify the clockwise and counterclockwise pairs. These teams don't change.
3. Add the second phrase movement of in four/out four, repeat. “B-I-N-G-O... and Bingo was his name.”
4. Add the first phrase movement to circle right. Thumbs should point in the line of direction to simplify a quick hand hold. On a later lesson, transfer to the folk dance music.
5. Use the rhythm of the first four beats to create a Rhythm to be (R2B) Completed.
6. This dance can be adapted to use with a maypole in the spring.

Ionian mode #3 “Allegro” Vol. II, p. 45, Melody 2B Completed strategy

1. Present the descending C scale. Next, descend to the F and return as if bouncing off the side of a pinball machine. Play the pattern right hand alone. Then add alternating hands with the left hand “stuck” on low C. Have the students play three patterns and then explore a melody to cadence on high c. Select one for the class to use, or use the one found in the volume.
2. On another day, explore the tonic triad vocally. Present the melody from the Vol. II as an A section. Use a visual to show the skeleton of the first measure. “mi-sol-sol/mi-do-do.” Have the students play the pattern followed by four clicks. Play four patterns. Present the first measure as a Melody to be Completed like those found in Vol. I. p. 79. In this case all seven pitches may be used to create Ionian, but be careful where the F and B are located in the melody. Not on the metric accent! This is where differentiated instruction saves the day. Students self select the level of difficulty with the tonal set. Play two phrases; one to connect and one to cadence.
3. Play the melody with the accompaniment to sound the entire diatonic scale.
4. Have the students create entirely new melodies for the B section that use the entire scale.

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Using guide tones with a I-V setting “Michael Finnigin” American Folk Song, Share the Music, Bk. 2, p 204.

1. Use body percussion to present and introduction/interlude. Add the conversational text “Poor old Michael. Michael Finnigin? Poor old Michale. That’s too bad.” Brush forearm, patschen, brush forearm, snap/clap/pat.
2. Teach the song in Call & Response form with the children singing the last line. Don’t trust the meter signatures in printed material. They don't know your children.
3. Add a descending scale on half notes as a melodic ostinato accompaniment. Create a connector/cadence for first and second endings. Transfer to solfege.
4. Add a broken bordun on the steady beat to discover where the melody clashes with the tonal center. Explore using an octave on the tonic or dominant pitches and label the text for the best solution. This could create a I-II, I-vii, or I-V depending on the experience of your students.
5. Add rests to change the steady-beat accompaniment into an ostinato.
6. Explore the tonic and dominant triads to create melodic improvisations that fit over the accompaniment. Review passing and neighboring tones to add melodic interest.

Creating your own Layering process lesson

1. Use a highlighter to mark the metric accents. Add any downbeats to show the elemental form.
2. Add rhythmic elements and look for neighboring or passing ones.
3. Add any connectors to “solder” phrases together.
4. Save any ornaments for last.

Samples:

MFC, Vol. I Allegro #22, p. 107.

MFC, Vol. I Allegro #25, p. 108.

MFC, Vol. II Allegro #8 p. 30.

MFC, Vol. I Allegro #8, p. 94.

MFC, Vol. IV Allegro moderato #12, p. 30.

MFC, Vol. IV Allegro #2, p. 94.



Michael Finnigin

American Folk Song

1. There was an old man named Mi - chael Fin - ni - gin.
He had whis - kers on his chin - i - gin.
Wind blew them off but they grew in a - gain.
Poor old Mi - chael Fin - ni - gin! Be - gin a - gain!

2. There was an old man named Michael Finnigin.
Bullt a house of sticks and tin again.
Wind came along and blew it in again.
Poor old Michael Finnigin! Begin again!

3. There was an old man named Michael Finnigin.
Went out fishing with a pin again.
Caught a whale that jumped back in again.
Poor old Michael Finnigin! Begin again!

F major
5 . 1 . 2 . 3 . 4 . 5



There was a black dog sat on a back porch and Bin-go was his name. There



was a black dog sat on a back porch and Bin-go was his name.



B I N G O, B I N G O, B I N G O, and Bin-go was his name.



B I N G O.

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Dorian folk material “The Tailor and the Mouse” Call & Response Strategy

1. Present refrain and add the pattern dance, “Patacake Polka.” English Country Dances
Present verses for the children as they sing the Response and dance.
2. On another day, use the dance patterns to teach a barred instrument accompaniment.
Alto/bass line: present the broken bordun and shift down to create one pattern of tonic/sub-tonic.
“FLIP” the pattern for the response.
3. Use the hand patting section of the dance to add a chord bordun to the refrain; alter the rhythm of the patschen to play two quarter notes on a dominant octave.
4. Reinforce the “fa-mi-re” pattern for the singing; transfer the right arm swing to the barred instruments by circling the right mallet overhead for two beats, then play.
5. Add un-tuned percussion and color parts to complete your setting.
6. On another day, add an interlude following each refrain for improvisations appropriate to the grade level and objectives

The Tailor and the Mouse
Dorian American version of a British Folk Song

re
1. There was a tai - lor had a mouse, Hi - did-dle-um - cum fee - dle
They lived to - geth - er in one house, Hi - sis - sle-um - cum fee - dle

GL
AX
Triangle
Cabasa
BX
BM

6 Refrain

Hi - did-dle-um - cum, tin - trum, tan - trum, Through the town of Ram - say.

AX
AM
T. Bl.
T. Bl.
BX
BM

10

Hi - did-dle-un - cum o - ver the lea. Hi - did-die-um - cum fee - dle

GL
AX
Cabasa
BX
BM

2. The tailor had a tall silk hat
 ■ Hi-did-dle-um-cum fee-dle.
 The mouse, he ate it, fancy that.
 ■ Hi-did-dle-um-cum fee-dle.
 Refrain

3. The tailor chased him o'er the lea,
 ■ Hi-did-dle-um-cum fee-dle.
 The last of that mouse he ever did see.
 ■ Hi-did-dle-um-cum fee-dle.
 Refrain