

The following abbreviations will be used throughout the notes:

SR=Soprano Recorder

T=Teacher

S=Student

PPT=PowerPoint

Movement Improvisation lesson – Imagine (Allison Lester – ISBN#0-395-66953-7)

➤ I CAN improvise movement to music to show animals from various habitats using a picture book

- Reviews guidelines for moving in the music room
- Ask S to move their arms like a monkey, move their head like a toucan, move their feet like an elephant, etc. (continue to explore many animals and focus on specific body parts so S think about more than just their legs)
- Tell S that you will read a book and each animal habitat has different music associated with it – when there is music playing, S may move around the space as an animal from that particular habitat with NO animal noises! We are focusing on movement here! When the music stops, S should FREEZE!
- These are the pieces of music that I use with the 8 different places – feel free to create your own playlist!
 1. **Jungle** – “Caribbean Leaps” #11 from Music For Creative Dance by Eric Chappelle – Contrast & Continuum, Vol. II
 2. **Ocean** – “The Aquarium” by Saint-Seans
 3. **Arctic** – “Slavonic Dance No. 1” by Antonin Dvorak
 4. **Country (Horses/Cattle)** – “Hoe Down” by Aaron Copland
 5. **Dinosaurs** – “Dakota Dawn” #1 from Music For Creative Dance by Eric Chappelle – Contrast & Continuum, Vol. III
 6. **Safari** – “A Tale of Two Villages” #14 from Music For Creative Dance by Eric Chappelle – Contrast & Continuum, Vol. I
 7. **Australia** – “Round the Barley” #13 from Folk Dances of Terra Australia The Best of Shenanigans’ Dance Music 1980-1990 – Vol. 3
 8. **Back Home** – “Street Song” #7 from Music For Children 3 CDs ED 12380 – CD 2
- You can also just do 2-3 habits in a lesson – you don’t have to do the entire book in one lesson (although you can by only letting each piece play for 1-2 minutes!)

Primary improvisation on Barred Instruments – “Jack Sprat” (Process & arrangement from *Playing with Improvisation* by L. Sullivan, Published by MIE Publications – Used with permission)

- I can read and perform la sol mi
- I can improvise on a xylophone in C pentatonic to the rhythm of a poem

Jack Sprat (Primary Version)

Traditional Text
Arr. by LM Sullivan

V/SR



BX



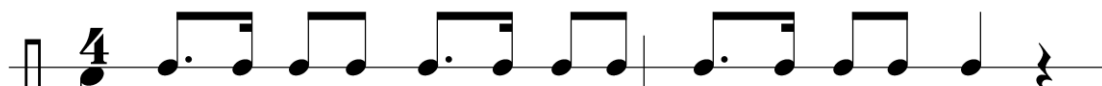
Jack sprat could eat no fat, his wife could eat no lean. And




so be - tween the two of them they licked the plat - ter clean.



B Section



Licked the plat-ter, licked the plat-ter, licked the plat-ter clean.



Jack and his wife sure licked the plat - ter clean.

Jack Sprat – PRIMARY Teaching Process:

- Students line up in 2 lines to make a longways set.
- Students practice moving forward for 4 beats and back into place for 4 beats.
- Top 2 students connect their hands and sashay down the set for 4 beats and back up the set for 4 beats.
- Present **PowerPoint Slide 2**. Students perform dance while you sing the song. Repeat until students are singing along.
- Speak the **B Section** text using **PowerPoint Slide 3**. Students echo text.
- Students meet partners in the middle and perform the following body percussion during the first half of the **B Section** text:

Partner = double high 5 with partner
Clap = clap own hands
Pat = pat own lap

Musical notation for the B Section of Jack Sprat. The top staff shows the melody in 4/4 time with lyrics: "Licked the platter, licked the platter, licked the platter clean." The bottom staff shows a rhythmic accompaniment with labels: "Partnerclap pat partnerclap pat partner clap pat partner clap pat".

- During the second half of the **B Section** text, the top 2 students sashay back down the set and stay at the bottom of the set this time. The dance begins again with 2 new students at the top of the set. Repeat until all students have had a turn at the top of the set.
- Present **PowerPoint Slide 4**. Students label 3 pitches as *la sol mi* and sing the song using solfege. Repeat with text using **PowerPoint Slide 5**.
- Present **PowerPoint Slide 6**. Click in the steady beat platters while students pat steady beat and speak **B Section** text.
- Students speak **B Section** text and pat the rhythm. (alternating hands)
- Present **PowerPoint Slide 7**. At barred instruments, students set up in C pentatonic. (Take off F's & B's.) Students play a C simple bordun (C & G) on the steady beat while singing song.
- Present **PowerPoint Slide 8**. Students perform **ABA Form**. A=Jack Sprat with steady beat C bordun and B=Licked the Platter patting the rhythm. The simple bordun should continue during the **B Section**.
- Students play the rhythm of the **B Section** text on low C.
- Students improvise in C pentatonic using the rhythm of the **B Section** text.
- Perform **ABA Form**. ½ students sing song while playing steady beat on barred instruments and ½ students perform dance. Trade parts.

Tri-tonic lesson (mi re do) – Riding in a Buggy (Process & arrangement from *Playing with Improvisation* by L. Sullivan, Published by MIE Publications – Used with permission)

- I CAN read & perform B A G (mi re do) on my recorder
- I CAN improvise to the rhythm of a poem using B, G, and E on my recorder

Riding in a Buggy

(Recorder Version)

Arr. by L. Sullivan

V

SG

BX

Ri-ding in a bug-gy Miss Ma - ry Jane, Miss Ma - ry Jane, Miss Ma - ry Jane.

Detailed description: This system contains three staves. The top staff (V) is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the melody for the first line of lyrics. The middle staff (SG) is a soprano recorder line in treble clef with the same key signature and time signature, providing harmonic accompaniment. The bottom staff (BX) is a bass recorder line in treble clef with the same key signature and time signature, also providing harmonic accompaniment. The lyrics are: "Ri-ding in a bug-gy Miss Ma - ry Jane, Miss Ma - ry Jane, Miss Ma - ry Jane."

Ri-ding in a bug-gy Miss Ma - ry Jane, I'm a long way from home.

Detailed description: This system contains three staves. The top staff (V) is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the melody for the second line of lyrics. The middle staff (SG) is a soprano recorder line in treble clef with the same key signature and time signature, providing harmonic accompaniment. The bottom staff (BX) is a bass recorder line in treble clef with the same key signature and time signature, also providing harmonic accompaniment. The lyrics are: "Ri-ding in a bug-gy Miss Ma - ry Jane, I'm a long way from home."

B Section

To mar-ket, to mar-ket, to buy a fat pig. Home a-gain, home a-gain, jig-i-ty jig.
To mar-ket, to mar-ket to buy a fat hog. Home a-gain, home a-gain, jig-i-ty jog.

Detailed description: The B Section consists of a single staff with a 2/4 time signature. The melody is a simple sequence of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The lyrics are: "To mar-ket, to mar-ket, to buy a fat pig. Home a-gain, home a-gain, jig-i-ty jig. To mar-ket, to mar-ket to buy a fat hog. Home a-gain, home a-gain, jig-i-ty jog."

Riding in a Buggy – RECORDER Teaching Process:

- Begin in a circle. Present **PowerPoint Slide 2**. Sing song while keeping steady beat. Students imitate steady beat.
- Sing song and simultaneously show the dance steps:
 - Beats 1-4 - Move to the right - side together side together
 - Beats 5-8 - pat clap pat clap
 - Beats 9-12 - Move to the left - side together side together
 - Beats 11-16 - Turn in own small circle taking 4 steps
- Students imitate dance and song. Repeat as necessary.
- Present **PowerPoint Slide 3**. Speak **B Section** text while patting steady beat. Students imitate steady beat.
- Students speak **B Section** text, patting the rhythm. (alternate hands)
- Students put the rhythm of the **B Section** text in their feet while walking in free space. Students use phrases 1 & 3 of the text (“To market, to market...”) to travel away from their spot in the circle and phrases 2 & 4 of the text (“Home again, home again...”) to travel back to their spot (home).
- Students perform song with dance and **B Section** movement. Form is **ABA**.
- Present **PowerPoint Slide 4**. Label pitches as G A B. Students sing song letter names following the buggies and pigs. (See PowerPoint Tips for execution of this slide.)

- Present **PowerPoint Slide 5**. Students name notes on staff and then show fingerings on recorder. As each note is clicked in, students play the rhythm of the **B Section** text on one pitch at a time.
- Students improvise using the pitches G A B and the rhythm of the **B Section** text.
- Present **PowerPoint Slide 6**. Students sing letter names and finger notes on recorder.
- Present **PowerPoint Slide 7**. Students **A Section** melody on recorder using staff notation.
- **PowerPoint Slides 8-10**. Students play **A Section**, then improvise **B Section**, and then play **A Section** again. (**ABA Form**)

- Present **PowerPoint Slide 11**. At barred instruments, students set up in G pentatonic. (Take off C’s & F’s.) Students play a simple bordun (G & D’) on the steady beat while singing song.
- Students play a broken bordun (alternate G & D’) on the steady beat while singing song.
- Students combine the simple bordun and the broken bordun to play the BX part as scored.
- Sing song and snap SG part in appropriate places as scored. Be sure to snap together when the octaves play together and alternate snaps when the octaves play separately.
- Students play SG part on octave G’s while singing song.
- Assign parts and perform **A Section**.

- Review the **B Section** improvisation from earlier.
- Present **PowerPoint Slide 12**. ½ students sing and play barred instruments and ½ students perform dance. Perform **ABA Form**. Trade parts.

Sledding Down the Hill

L. Sullivan

AG

SX

AX

BX

Run-ning up then sled-ding down the snow-y hills are all a-round! We just can't wait to fly right down the

4

AG

SX

AX

BX

hills today! Sliding down the hill we fly so quickly, better watch out! Sliding down the hill we fly so quickly better watch out!

7

AG

SX

AX

BX

Slid-ing down the hill we fly so quick-ly bet-ter watch out! get out of the way! We're we'll just stay all day!

Improvisation for EVERYONE!

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Barred Instrument Improvisation Rubric			
	3	2	1
Rhythm	Rhythm is performed correctly with an underlying steady beat	Rhythm is performed correctly but steady beat is inconsistent	Rhythm is not performed correctly and no steady beat is present
Melody Choices	Pitches chosen create patterns		Pitches chosen are random and no patterns are evident
Technique	Mallets are balanced correctly, 'tails' are visible, knuckles are pointing up, and the bar is struck lightly in the center of the bar with a bounce	Mallets are not held correctly OR striking the bar is too harsh	Mallets are not held correctly AND striking the bar is too harsh

Recorder Improvisation Rubric			
	3	2	1
Rhythm	Rhythm is performed correctly with an underlying steady beat	Rhythm is performed correctly but steady beat is inconsistent	Rhythm is not performed correctly and no steady beat is present
Melody Choices	Pitches chosen create patterns		Pitches chosen are random and no patterns are evident
Tone	Holes are squeezed shut and air is slow and warm	Either holes are not shut OR air is too harsh	Holes are not shut AND air is too harsh