

MMEA
Saturday, January 30, 2016
10:15 – 11:15 AM
Paul Corbière, Clinician

"Happy Jammin': New Recorder Music for Elementary Ensemble."

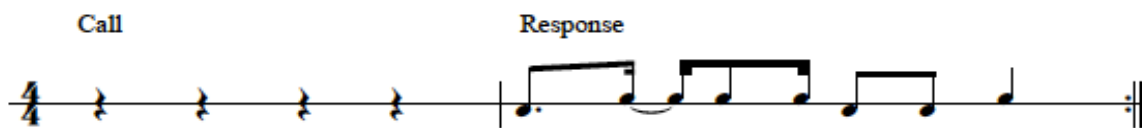
1. Getting Started

- Proper tone production (high and low tones) and "Tune those Drums!!"
- Echo patterns – "I say, you say." "I play, you play."
- How does evaluation play into these activities?
 - Informal Assessment (by the teacher; by the students)

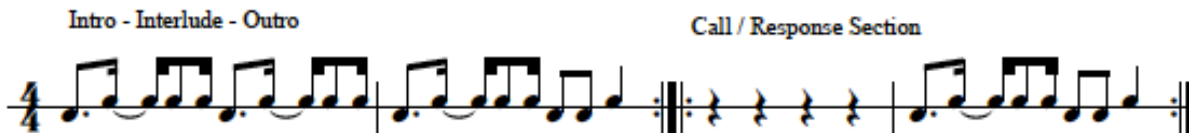
2. "Scoobi-do-Bah!"

Creating improvisatory pieces for your drumming ensemble. Moving toward improvisation

- *Call/Response* (*World Music Drumming*, Will Schmid; Hal Leonard, 1997.)
- *Call* is different; the *Response* is always the same.



Let's roll! Creating the piece: **"Scoobi-do-Bah!"** - Improvisatory Drumming



Leader initiates when this pattern occurs as an Interlude and the Outro.

Call and Response Movement Extensions:

Ribbon Movement: Perform the 4-beat "Scoobi-do-Bah" Call and Response

- Choose one performer to create a 4-beat ribbon movement during the *Call*.
- Other ribbon performers repeat (echo) the ribbon movement during the *Response*.
- In the Interlude(s), all ribbon players perform a "figure-eight pattern" to the steady beat.
- During each interlude, a new ribbon soloist comes forward and the process is repeated.

Body Movement: Perform the 4-beat "Scoobi-do-Bah" Call and Response

- Choose one performer to create a 4-beat dance or body percussion movement during the *Call*.
- Other all other body performers repeat (echo) the movement during the *Response*.
- In the Interlude(s), all other body performers "march in place" to the steady beat. Or performers can choose/create their own movement for the Interlude(s).
- During each interlude, a new body movement soloist comes forward and the process is repeated.

Crowd Participation Options:

- Add drums and/or other percussion instruments during the Interlude. Audience players will keep a steady beat (quarter notes) and accompany drum group during the Interlude and Outro.
- Choose an audience member to lead in a ribbon or body movement activity.
- Audience can use hand-claps (on beats 1 and 3) to accompany the *Call*.

Audience stands up and moves in place. During the *Response* sections: audience steps right, steps left, then clap-clap-clap. During the Interlude(s) section(s): audience steps twice to the right, steps twice to the left, steps right, steps left, then clap-clap-clap.

3. Ensemble Pieces

Score Study

- Finding relationships between instrumental parts
- Finding clues from the score to help students better understand their role in the ensemble.
- Finding essential instruments for the basic ensemble - the "skeleton ensemble." It is best to play this version well rather than to play all of the instruments of the ensemble poorly. Play what your ensemble can play well!
- Finding patterns - repeated rhythmic and melodic.

Although your students will not see the accompaniment score, they should always see the recorder music to apply this process of study. In turn, they will become better sight-readers.

Walk to the Sea from From BAGs to Riches (score on separate sheet)

Score Study:

- The claves are the timeline.
- Look at the recorder part and note its relationship to the timeline.
- The alto xylophones play double-stops (two-notes at the same time).
- You will need two metallophone players to play the four different notes. (or teach the 4-mallet version)

Teaching Process:

- The recorder players should review high C, B, A, G fingerings. Look for patterns in the melody to make it easier to learn.
- Practice the pattern: B - C - B on the recorder. This combination is the trickiest. Performing this isolated pattern is a lesson in concentrated practice.
- Teach the timeline (claves) part and the shekere part to everyone.
- Teach the low and medium drum parts. Start with the low drum, pointing out that the last two notes are in the space that is provided by the claves. Then teach the medium drum part. Remember to show the relationship of the claves, shekere, and drum parts.
- Teach the high drum part, noting its relationship to the shekere part. Both parts play on beats 2 and 4.
- Teach the xylophone parts. The alto and bass xylophones share the same rhythmic pattern. The rhythm of this pattern is shared with the low drum. The bass xylophone part is simple and can be quickly learned. When teaching the double-stops of the alto xylophone part, emphasize striking the bars simultaneously. Add the bass bar part as it is supportive and plays along with the timeline.

- Teach the alto metallophone part. It has a complementary relationship with the recorder part.

Performance Suggestions:

- All parts play the introduction; repeated 4 times.
- Layer in all the parts in following order: low drum, claves, shekere, medium drum, high drum, bass bars, bass xylophone, alto xylophone, and alto metallophone.
- Recorder part enters and plays to the end.
- The introduction returns (the break) and the entire arrangement is repeated.
- The ensemble plays the introduction, this time as a Coda (my students refer to it as the outro). The piece ends.

Stained Glass from From BAGs to Riches (score on separate sheet)

Score Study:

- Claves are the timeline. Add the shekere part to set up a 2 against 3 feel.
- Claves and shekere share the last dotted-quarter-note. They should listen for this to help line up their parts.
- The medium drum and alto xylophone have the same rhythm pattern.
- The shakers and bass xylophone have the same rhythm pattern.
- The shekere and bass bars have the same rhythm.
- All of the drum parts play the high tone on their instrument.

Teaching Process:

- Teach the claves and shekere parts.
- Teach the shaker part. Be sure that the sound of your shaker's are crisp.
- Review the fingerings for the notes of the recorder part.
- Display the music and find patterns in the melody.
- Play the recorder part with the claves and shekere.
- Teach the B section first. The drums and mallet keyboards all have the same rhythms.
- The note combinations that the mallet players play in the B section are the same note combinations for the A section.
- A section: Teach the three drum parts in this order: medium drum, low drum, and high drum.
- Once the drum parts are learned, teach the mallet keyboard parts.
- Finally, teach the gankogui.

Performance Suggestions:

- Layer in the following instruments in this order: claves, shekere, gankogui, shaker, medium drum, low drum, high drum.
- Let these parts solidify (groove) until the mallet keyboards enter.
- All mallet keyboard instruments enter at the same time.
- Add the recorder part.
- Go to the B section. Repeat this section four times.
- Play the A section. Allow the mallet keyboard part to play its 4-measure part before the recorder enters.
- After recorder part plays, play the first measure of the B section to end the piece.

Walk to the Sea

Recorder

Two staves of musical notation for Recorder. The first staff contains the first 16 measures of the piece, and the second staff, starting with a measure rest, contains the next 16 measures. The music is written in 4/4 time with a key signature of one sharp (F#).

Walk to the Sea

A multi-staff musical score for percussion and metallophone instruments. The instruments listed are Claves, Shekere, High Drum, Medium Drum, Low Drum, Alto Metallophone, Alto Xylophone, Bass Xylophone, and Bass Bars. The score is in 4/4 time with a key signature of one sharp (F#). The Claves part features a steady 4-beat pattern. The Shekere part has a more complex rhythmic pattern. The drum parts (High, Medium, Low) play a consistent eighth-note pattern. The Alto Metallophone part has a melodic line. The Alto Xylophone and Bass Xylophone parts play a similar melodic line. The Bass Bars part plays a steady eighth-note pattern.

"Walk to the Sea" is from From BAGs to Riches

Stained Glass

soprano recorder

The musical score is written for soprano recorder in 4/4 time. It consists of six staves of music. The first two staves (measures 1-8) feature a melodic line of four dotted half notes, each tied to the next, creating a continuous, sustained sound. The third staff (measures 9-12) begins with a repeat sign and contains a sequence of quarter notes, followed by a pair of eighth notes, and ends with a quarter rest. The fourth staff (measures 13-16) continues with quarter notes and concludes with a half note tied to the next. The fifth staff (measures 17-20) features a sequence of quarter notes, followed by a pair of eighth notes, and ends with a quarter note. The sixth staff (measures 21-24) continues with quarter notes and concludes with a half note tied to the next, ending with a double bar line.

Stained Glass

Score

The score is written for a 3/4 time signature. It includes parts for Claves, Shekere, Gankogui, Shakers, High Drum, Medium Drum, Low Drum, Alto Xylophone, Bass Xylophone, and Bass Bars. The first system contains measures 1 through 4, and the second system, starting with a measure number '5' above the Claves staff, contains measures 5 through 8. Each system concludes with a double bar line and repeat dots. The percussion parts feature rhythmic patterns of eighth and quarter notes, while the xylophone parts play a melodic line of eighth notes.

"Stained Glass" are from From BAGs to Riches by Paul Corbière
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