

# Integrating Orff, Kodály, and Eurhythmic with Integrity

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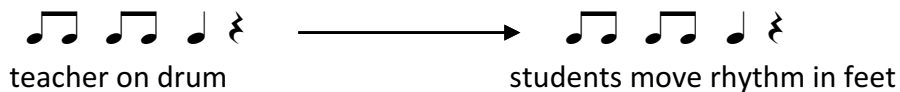
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# Mince Pie Fly

from Purposeful Pathways 1  
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## PATHWAY to RHYTHM: Kinesthetically setting up

- Begin with students in scattered space. Play the **steady beat** on the **HD** and ask the students to keep the beat in their feet, **stationary** first then **locomotor**.
- When the pulse has been established, speak the poem. Ask the students what Nellie Bly is doing in the poem.
- Students “walk like Nellie” on the beat.
- When the drum stops (on beat 8 of each phrase), the students stop traveling.
- Invite them to “catch a fly” during the space (which they haven’t yet labeled as a rest).
- Add traveling the eighth note.
- Extract patterns from the poem, for the class to echo, example:






## PATHWAY to LITERACY: Discover the rest

- Model the rhyme, while tracking the steady beat with the fly icons. “Which fly did we catch?” That fly becomes a quarter rest.



## PATHWAY to PARTWORK:

- Students read rhythm.
- Add text.
- Teacher creates **ostinato** using icons, “fly  , fly  , mince pie, fly  .”
- Half the class on poem. Half on **ostinato**.
- Transfer to **UTP**.
  - Poem on woodblock.
  - **Ostinato** on hand drum.

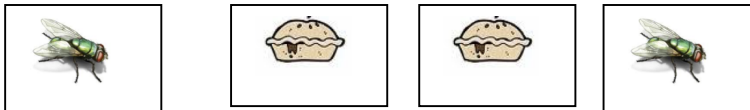
# Mince Pie Fly

Traditional/arr. Sams

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## PATHWAY to COMPOSITION: Composing with icons

- Individual work with *rhythmic building blocks* -- icon cards (mince pie, fly).
- Create *ostinati* by selecting and arranging four cards.



- Students travel around the room performing the *ostinati* that were created by their classmates and discovering those who created the same patterns. (May be done after writing notation on cards.)
- Cluster with those who wrote the same *ostinato* and practice as an ensemble.
- Listen to all of the *ostinati* performed with the rest of the class on the poem.
- Perform on *UTP*, if time permits.

## Pease Porridge Hot

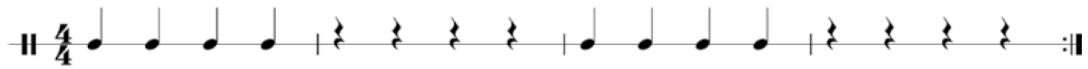
from Purposeful Pathways 1

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## PATHWAY TO Rhythm: Kinesthetic preparation –

- Students locomote to the steady beat (♩), which you establish by playing hand drum, temple blocks, or piano.
- Change to subdivision. (♫)
- Alternate between the beat and subdivision.

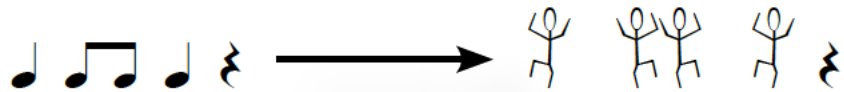
- Return to the steady beat, alternating with a rest, students locomote the beat, and freeze on the rest.



- Introduce the rhythms from the song: you play, students step the patterns



- Return to the steady beat for a while, then add a new pattern.



- Return to the steady beat for a while, then add a new pattern.



- Next, sing by phrases, have students echo sing and move the patterns.

PATHWAY TO Literacy: Practice ♩ ♪♪ ♫ so mi do

- Read rhythm from stick notation
- Learn melody and text simultaneously through echo imitation. (No melodic literacy work at this point in time.)

# Pease Porridge Hot

Traditional/arr. Sams

Pease por - ridge hot. Pease por - ridge cold.  
Some like it hot. Some like it cold.

GL

SX/AX

BX/BM

Detailed description: This is the first system of a musical score for 'Pease Porridge Hot'. It features four staves. The top staff is the vocal line in 4/4 time, with lyrics: 'Pease por - ridge hot. Pease por - ridge cold. Some like it hot. Some like it cold.' The second staff is for Glockenspiel (GL), showing chords in the second measure. The third staff is for Saxophone/Alto Saxophone (SX/AX), also showing chords in the second measure. The fourth staff is for Bass Drum/Bass Maracas (BX/BM), showing a steady quarter-note bass line.

3  
Pease por - ridge in the pot nine days old.  
Some like it in the pot nine days old.

GL

SX/AX

BX/BM

Detailed description: This is the second system of the musical score. It begins with a measure rest marked with a '3' above the staff. The vocal line continues with lyrics: 'Pease por - ridge in the pot nine days old. Some like it in the pot nine days old.' The GL staff has rests. The SX/AX staff has rests. The BX/BM staff continues with a steady quarter-note bass line.

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## PATHWAY TO Ensemble: *Body percussion transferred to percussion instruments*

- Students sing song as you perform **BP** to cover color parts.
  - Glock=clap
  - SX/AX=pat

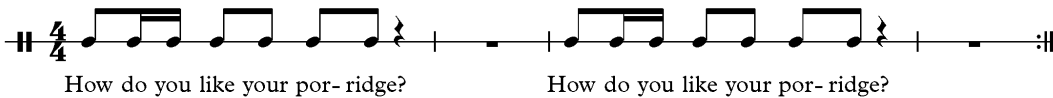
-Hand drum=stomp

- Students determine when the color parts occur and notate the rhythms.
- Students perform **BP** and sing.
- Transfer to **pentatonic tone clusters** and hand drum.
- Pat steady beat and sing. Transfer to **BX/BM chord bordun**.
- Put all parts together.

### PATHWAY TO Literacy: Locate and label *do*

- Sing song together.
- Using pots as beat icons, students notate (or review) rhythm of song.
- Students notate melody in solfa. In the process, they find the (recently learned) new low notes and label them as *do*.
- After notating song, review barred parts learned in previous lesson and play for enjoyment.

### PATHWAY TO Improvisation: 4-beat rhythm patterns



- Perform the B Section, counting "1, 2, 3, 4" in the measures of rest. Students listen, but do not join in.
- Students join counting "1, 2, 3, 4" during the measures of rest.
- Model rhythmic improvisation during the open measures using , and .
- Students improvise.
- You may transfer to **UTP**.
- Use as an assessment tool. Perform a **Grand Rondo** (repeat many times) so that each student has a turn to improvise for four beats alone. You are with your grade book, doing a quick assessment.

### Piccadilly Travel

from Purposeful Pathways 2

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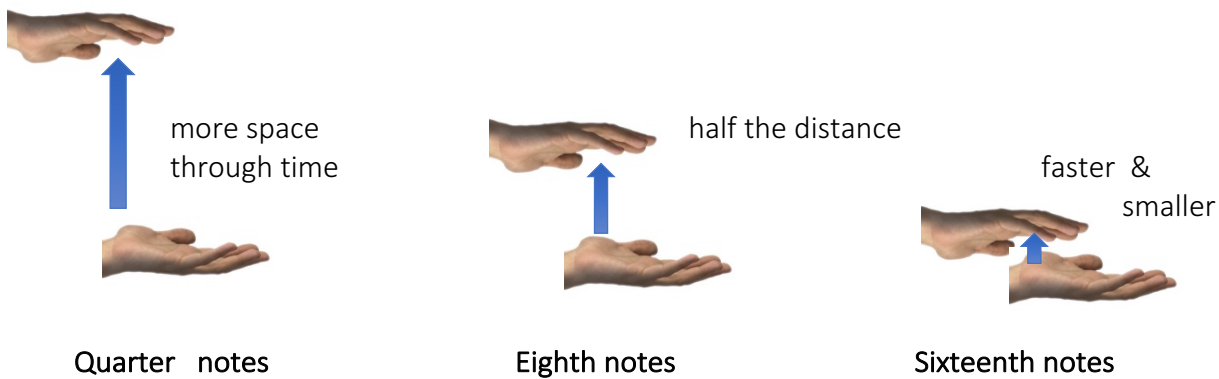
### PATHWAY TO Rhythm: Experiencing note values against the steady beat

- Students walk the tempo of the steady beat, which you establish with your left hand on temple blocks or piano, playing in the lower register.
- On a higher pitch, play changes using , , and . (In Dalcroze, these are called quick reaction exercises.) The students respond to these rhythmic changes by clapping the rhythmic values you play, while maintaining the steady beat in their feet. Their task is

to quickly respond to your rhythmic changes, striving to stay in sync with your right hand on the piano or temple blocks.

### Teacher Talk: Time, space and energy while clapping

Quick Reaction exercises require total mental and kinesthetic awareness. Through these quick reaction experiences the students begin to understand how physical adjustments in energy, flow of body weight, and size of movement (space), need to occur in order to physicalize the music. This awareness of the relationship of time, space, and energy needs to be brought to the attention of the students. For example: the quarter note clap will rebound higher off the palm of the contact hand, physically showing a longer length of time through space than an eighth note, which requires less space but more energy. Sixteenth notes will utilize even less time and space, but significantly more energy.



- Begin with the quarter note pulse and change to eighth notes, then sixteenth notes. Students respond by changing as quickly as possible to the new note values. Vary the rhythmic values in unpredictable places. Example:

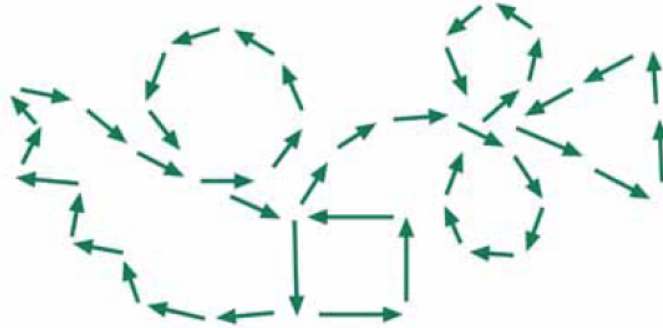
Students respond to the high-pitched rhythm by clapping the rhythm.

Play the steady beat in your left hand to accompany changing rhythmic values. Students keep this beat in their feet.



## PATHWAY TO Creative Movement: Exploring pathways

- Return to the simple quarter note pulse as the students explore **pathways**, while you speak the text of the rhyme.
- Examine drawings of **pathways** made from circles, lines, and squares. Have students draw the **pathways** by pointing, showing where that **pathway** may take them across the floor.



- Students travel a given **pathway** following the quarter note pulse, then reverse the **pathway** and come back to their starting place.
- Explore the same **pathway** again. Can they change how they traveled the **pathway**? Perhaps sideways, backward, low, or high?
- Create a new pathway on the board with the class. Repeat the process, exploring the new **pathway** and different ways to travel on that **pathway**.
- Ask the students to create their own individual **pathways**. While they are traveling their **pathways**, you speak the rhyme. Encourage them to explore diverse pathways with prompts such as, “Can you make a pathway that is curved?” or “Create a pathway that is made up of straight lines and sharp turns.”

Tra - vel on Pic - ca - dil - ly Cir - cle. Tra - vel on Pic - ca - dil - ly Square.





Pic-ca-dil-ly, Pic-ca-dil-ly, trav-el on the Pic-ca-dil-ly. Tra-vel on the Pic-ca-dil-ly, here to there!


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- Continue to let the students explore different **pathways** while they learn the rhyme through **echo imitation**.
- When the students are able to recite the rhyme without your help, ask them to travel with the steady beat in their feet and clap the rhythm of the rhyme while they chant it.



## PATHWAY TO Literacy: Introducing

- Words are visible on the whiteboard. Speak the rhyme while the students listen.
- Ask the students what they notice about the rhyme. (Lots of “Piccadilly.” Moves quickly. Etc.)
- Students clap , reading from the board.
- Speak the rhyme while the students listen for . It occurs three times.
- Notate  above the words each time it occurs. “Travel on” two times, and “here to there.”
- Students speak the rhyme and clap  each time it occurs.
- Students pat the steady beat while saying the rhyme, paying particular attention to the word “Piccadilly.”
- Students work at decoding “Piccadilly.”

TEACHER TALK: Asking leading questions to support discovery of sixteenth notes  
Support the students in discovering that there are four sounds on a single beat. Ask questions like, “How many sounds are in the word Piccadilly?” and “How many beats does it take to say those four syllables?” Help the students articulate their growing understanding with, “Oh! So you’re saying that there are four sounds that take place on this one beat.” Introduce the concept of sixteenth notes and the appropriate notation. There are a variety of syllables used for  in today’s music classrooms. We like “ti-ka, ti-ka.” Pick a system that works for you and be consistent.

- Notate  above every “piccadilly.”
- Have the students walk the steady beat while saying the rhyme and clapping the rhythm. Ask them to listen for other places where there are four sounds on one beat and notate  above those words.
- Fill in the notation for any places left to decode: “circle” and “square.”
- Students read the notation for the entire rhyme with rhythm syllables.

## PATHWAY TO Partwork: Poem with BP/UTP ostinato

- Perform the **BP ostinato**. Students watch and join in when ready (**simultaneous imitation**).

# Piccadilly Travel

Roger Sams

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- Divide the class in half. Half performs the **BP ostinato**. Half performs the rhyme. Trade parts.
- Transfer the **BP** to various vocal sounds or **UTP**.
- Vocal sounds can be imitative of automobiles or other forms of transportation (honk, beep, doors closing, etc.). Transfer each body percussion level to a different vocal sound for a fun vocal **ostinato**.
- Transfer the **BP** to **UTP**. Stamp=drum. Clap=woodblock. Snap=triangle.
- Perform the rhyme with the **UTP ostinato**.

## PATHWAY TO Composition: a a b c form using

- Analyze the form of the rhyme, labeling each 4-beat motive: a a' b c
- For purposes of our composition project we're going to work with a a b c. (Students may choose to make an a' at the very end of the project if they wish.)

Piccadilly Stop

Travel Stop

Stop Travel

Piccadilly Travel

Stop

Travel Piccadilly

Travel Travel

Piccadilly Piccadilly


- Using the collection of **rhythmic building blocks**, compose a 4-beat **motive** by combining two cards.
- Repeat that **motive**, creating a a . . .
- Create the b **motive** by combining two **rhythmic building blocks** and add this new motive to the form: a a b
- Create a third motive – c. This is a great time to review **cadence**. Their c motive should have a strong **cadence**.
- Speak the entire composition together: a a b c
- Play it on the floor, using rhythm sticks or mallets as the drumsticks and the floor as a drum.
- Students work individually or in small groups to create their own Piccadilly pieces in a a b c form, using **rhythmic building blocks**.
- Share the compositions with the class, either as speech or floor drum pieces.
- Consider combining these compositions with “Piccadilly Travel.” One group plays their floor drum piece while the rest of the class speaks the rhyme.

### Lil’ Liza Jane


from Purposeful Pathways 2

Used with Permission


## PATHWAY TO Rhythm: What’s Next? Eurhythmics opposites replacement game

- Play the steady beat on the piano or temple blocks with suspended cymbal. Students match the beat in their feet as they travel around the room.
- Play half notes on the piano or suspended cymbal. Students demonstrate **sustained** movement, representing the length of the half note.
- Alternate between quarter notes and half notes.
- Play  and ask the students to put this syncopated rhythm in their feet.
- To begin the replacement game, return to the steady beat. Students walk the steady beat as you play an opposite value. When you say “switch” the students take over the note value or rhythm you were playing, and you begin a new note value or rhythm.
- Students will always hear the next note value or rhythm against the one they are performing, before you ask them to switch.

## PATHWAY TO Literacy:



- Lead **4-beat echo patterns**, making every second pattern 
- “What pattern am I playing repeatedly? How would you write this rhythm?”



- Sing the melody on “loo” and ask the students to listen for 

- Sing on “loo” again. Students clap the syncopated rhythm whenever they hear it.
- Students learn to sing the two syncopated patterns in **solfa** through **echo imitation**.



- Sing the odd numbered measures in **solfa** and ask the students to sing the even measures, alternating between their two patterns. (Substitute  for the  in the first measure.) Repeat this several times to reinforce the pattern aurally.
- Students sing the entire song in **solfa**, as you point the pitches on the **solfa tone ladder**.
- Put the text on the board. Students learn the song with text through **echo imitation**.
- Students sing the entire song with text.

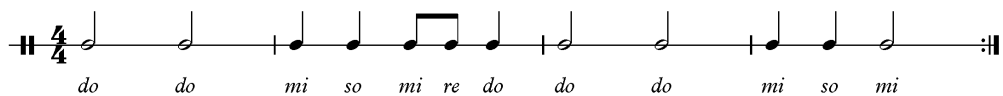


### PATHWAY TO Partwork: Melody with melodic ostinato

- Students read the rhythm of the **melodic ostinato**.



- Students read the melody, using **solfa** with hand signs.



- Students sing the **melodic ostinato**, using **solfa** and hand signs, while you sing the melody.
- Students add text to the **melodic ostinato**.



- Students sing the **melodic ostinato** with the text, while you sing the melody.
- Divide the class in half and sing in two parts. Trade parts.

Traditional/arr. Sams

I've got a house in Bal - ti - more, 'lil Li - za Jane.  
Li - - - za, lit - tle Li - za Jane.

Brus - sels car - pet on the floor, 'lil Li - za Jane.  
Li - - - za, Li - za Jane.


Oh, E - li - za, 'lil Li - za Jane.  
Li - - - za, lit - tle Li - za Jane.

Oh, E - li - za, 'lil Li - za Jane.  
Li - - - za, Li - za Jane.


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## PATHWAY TO Ensemble: Broken bordun, melodic ostinato and UTP ostinato

- Pats and sing the **solfa** for the **BX broken bordun**. Students join in when they are ready. (simultaneous imitation)


BX/BM 

- Divide the class in half. Half sings and pats the **BX broken bordun**. Half sings the song. Trade jobs.
- Transfer to **BX/BM** and add the singers.
- Students clap the rhythm of the **GL ostinato**.
- Students sing the **solfa** for the **GL ostinato**.

GL 

- Prepare the **GL ostinato** with patting and transfer to instruments.
- Students read the temple blocks **ostinato** (patting) in conjunction with **GL ostinato**.

GL/TB 

GL/TB 

- Transfer to temple blocks and put together with **GL ostinato**.
- Put the singers, temple blocks and **GL** together.
- Put all parts together with singers.

# Lil' Liza Jane

Traditional/ arr. Sams

I've got a house in Bal - ti - more, 'lil Li - za Jane.  
Li - - za, lit - tle Li - za Jane.

GL  
TB  
BX/BM

The first system of the musical score for 'Lil' Liza Jane' is in 4/4 time. It features four staves: a vocal line with lyrics, a guitar line (GL), a tuba line (TB), and a bass/banjo line (BX/BM). The vocal line begins with the lyrics 'I've got a house in Bal - ti - more, 'lil Li - za Jane.' The guitar line provides a rhythmic accompaniment. The tuba line has a steady bass line. The bass/banjo line follows a similar rhythmic pattern.

Bru - sels car - pet on the floor, 'lil Li - za Jane. Oh, E - li - za,  
Li - za, Li - za Jane. Li - za,

GL  
TB  
BX/BM

The second system continues the musical score. The vocal line lyrics are 'Bru - sels car - pet on the floor, 'lil Li - za Jane. Oh, E - li - za, Li - za, Li - za Jane. Li - za,'. The instrumental parts continue with their respective parts.


'lil Li - za Jane. Oh, E - li - za, 'lil Li - za Jane.  
lit - tle Li - za Jane. Li - za, Li - za Jane.

GL  
TB  
BX/BM

The third system concludes the musical score. The vocal line lyrics are ''lil Li - za Jane. Oh, E - li - za, 'lil Li - za Jane. lit - tle Li - za Jane. Li - za, Li - za Jane.'

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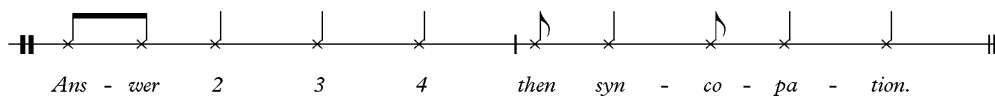
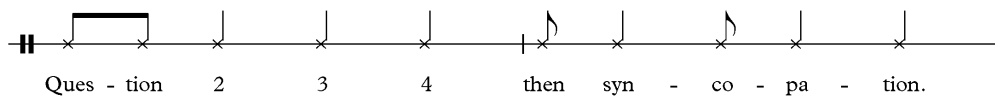
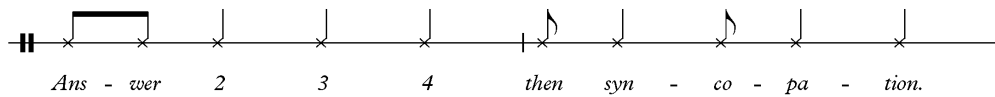
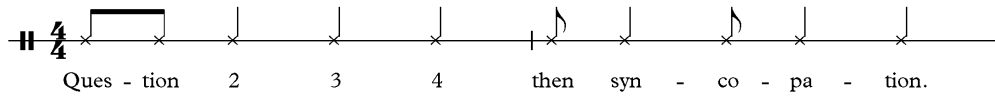
## PATHWAY TO Improvisation: Question & Answer

- Execute a phrase form analysis of the piece: a' b b'
- Remind the students that this is **Question and Answer** form. **Question and Answer** form is especially useful when improvising. Notice that every phrase ends with  as

the final motive. Tell the students they will be doing the same thing with their improvisation.

- Speak the **questions** and ask the students to speak the **answers**.

## Question and Answer Improvisation

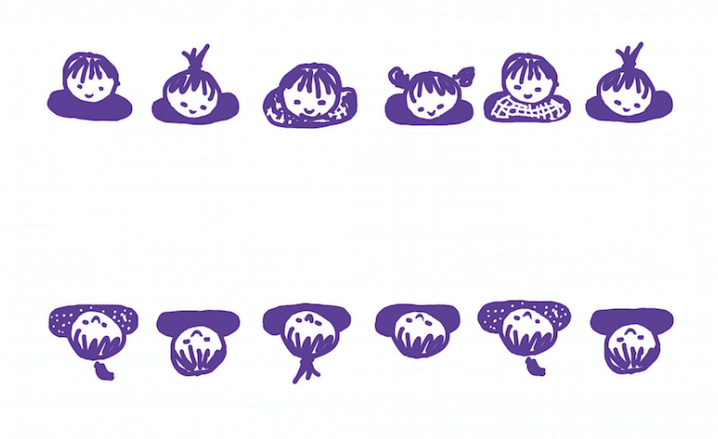


- Improvise the questions rhythmically on **BP**, making sure to end each phrase with a syncopated rhythm. Students answer with a **BP** improvisation, making sure to end each phrase with syncopation.
- Individual students improvise the **questions**.
- Break the students into pairs for paired improvisation. If possible, have two timbres working in each pair. Example: one hand drum and one pair of rhythm sticks. Hand drums improvise the **questions** and rhythm sticks improvise the **answers**.

## PATHWAY TO Movement Play: Play Party

- Create longways sets with 6-8 couples facing each other.

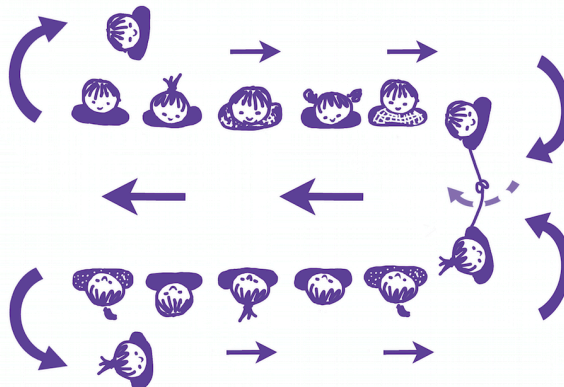




- On the phrase, “I’ve gotta house in Baltimore,” partners step in towards their partner for three beats and clap their partner’s hands on beat 4.



- On the phrase, “Lil’ Liza Jane,” partners step back to their place and clap their own hands on beat 4.
- Repeat the same movements for the second **phrase**.
- Both lines cast off for the remainder of the song, with the head couple forming a bridge for the others to go under. The head couple stays at the bottom of the set, so a new head couple is formed. Each pair of partners takes one step toward the head of the set.



- The new head couple then becomes the focus for **Question and Answer Improvisation**. You might have this head couple perform **Question and Answer Improvisation** as soloists,

with one partner answering the other. You could also have one of the head couple players improvise a rhythmic **question** and have all of the dancers in their row improvise a **rhythmic** answer. Switch and have the other head couple player improvise a rhythmic **question** and let that row improvise an **answer**.

- Half the class can accompany the game while the other half sings, dances, and improvises.