

What! No Xylophones?

Missouri Music Education Association

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2:15 – 3:15 pm

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Play the Woodblock

from Percussive Play

Used with Permission

PATHWAY TO Rhythm: 4-beat echo patterns

- Lead clapping 4-beat echo patterns using ♩ and ♪♪. (If your students are capable of reading ♪ you may use it, although it is not a rhythmic value in this song and it is not required for this lesson.) Say the rhythm syllables that you use in your classroom and ask the students to be your speaking and clapping echo.
- Lead clapping 4-beat echo patterns, but do not say the rhythm syllables. Ask the students to echo clap and say the correct rhythm syllables.

PATHWAY TO Literacy: Reading ♩ and ♪♪

- Students read the rhythm of the song.
- Ask the students what they notice about the four patterns. (They are all the same.)
- Add text and recite as poem.

The image displays four musical staves, each representing a 4-beat echo pattern. The first staff is marked with a 4/4 time signature. Each staff contains four rhythmic units: a half note, a half note, a quarter note, and a quarter note. The lyrics are written below the notes: 'Play the wood - block do, oh do.' for the first three staves, and 'Oh Miss Su - san Brown - ie - oh!' for the fourth staff. The fourth staff ends with a double bar line.

PATHWAY TO Singing: Rote teaching of song

- Since the students working on reading these simple rhythms likely won't yet be reading all of these pitches, teach the melody by rote.

Traditional

Play the wood-block do, oh do. Play the wood-block do, oh do.

Play the wood-block do, oh do. Oh, Miss Su - san Brown - ie - oh!

- Perform in ABA form. You lead 4-beat echo patterns as the B Section.
- If your students are ready to lead the echo patterns, turn it into a Grand Rondo with students leading the patterns. Each student leader selects their replacement while the class sings the song.









PATHWAY TO Composition: Composing 4-beat motives

- Working from a grid with four rows of four blanks on the whiteboard, the class composes a 4-motive wood block composition. Each block represents one beat. Each beat is filled in with or . If your students are reading , you may include it among the possibilities.

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

- Perform this new composition as the B Section in ABA form.
- Prepare composition grids on paper for the students and divide them into groups of four or fewer students. Small groups compose their own 4-motive composition for the UTP (untuned percussion) instrument of their choice. Students share their compositions with the class.
- Perform in a Grand Rondo.
- Have the groups of students rotate around the room and read/perform the compositions that other small groups created.

PATHWAY TO Movement: Reinforcing and

- Have the students walk around the room and say "walk" while you play a  pulse on a hand drum.
- Have the students jog around the room and say "jogging" while you play  on a hand drum.
- Add an accented   on the drum to signal students to switch between walking and jogging. Vary the amount of time between the transition signal to keep the students actively listening.
- Ask the students stand still while you play a 4-beat rhythm. The students echo it by moving to the correct rhythm.
- Ask students to identify the order of movements that were used in the 4-beat rhythm. (I.e.     is walk walk jogging walk).
- Divide up into small groups. Each group composes a 4-beat rhythm of their own using walking and jogging.
- Small groups demonstrate their 4-beat movement patterns. The other students identify or notate the rhythms performed by each group.

Deta, Deta

from Purposeful Pathways 2
Used with Permission

PATHWAY TO Literacy: and *do re mi so la*

- Students read the rhythm, speaking rhythm syllables and clapping.
- Students read the melody using **solfa** and hand signs.
- Add text.
- Students sing the song together. Emphasize beautiful, lyrical singing.

Deta, Deta

Japanese Folksong/arr. Sams

De - ta, de - ta tsu - ki ga.
Moon, moon ri - ses high.

Ma ru - i, ma ru - i, ma - n ra - ru - i.
Per - fect round - ed beau - ty float - ing in the dark night sky.

O - bo - n no yo - na tray tsu - ki ga.
Like a love - ly round tray in the night.

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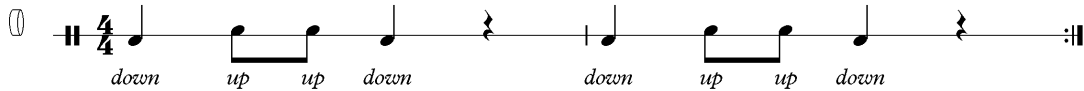
PATHWAY TO Ensemble: Song with three rhythmic ostinati

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

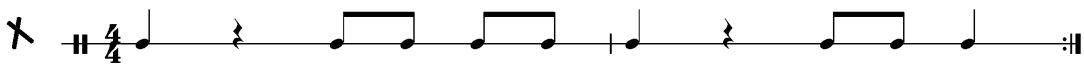
pat clap clap pat pat clap clap pat

- Students perform this **ostinato** with two levels of **BP**, clapping and patting.

- Divide the class in half. Half sings the song while the other half performs the **BP ostinato**. Trade parts. For an advanced challenge have the students perform both parts simultaneously.
- Transfer to **HD**, with down and up strokes.



- Students sing the song again and snap on the rests.
- Transfer the snap to triangle or finger cymbals.
- Put drums, triangle, and singers together.
- Students read the rhythm of the rhythm stick **ostinato**, clapping and saying rhythm syllables.



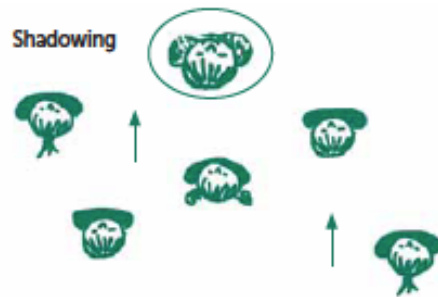
- Transfer to rhythm sticks or other wooden sound and combine with singers.
- Divide the class into four equal groups: three instrumental groups and one group of singers.
- Put all four parts together. Begin with the drums and layer in the other parts, adding rhythm sticks next, then triangles, and finally, add the singers.

PATHWAY TO Creative Movement: Group shadowing with glide

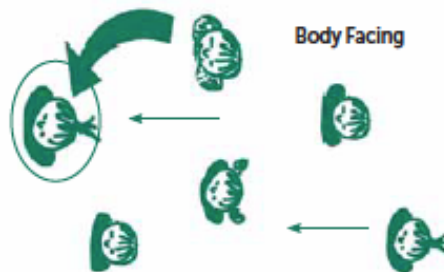
- Students create group choreography using gliding movements inspired by Japanese characters.
- Begin with individual exploration. Students “draw” the images with their arms. Give them time to explore various ways to interpret the written character for firefly. Play appropriate recorded music throughout the exploration.



- Review the concept of mirroring by leading a mirroring exercise with the whole class mirroring you. Roger likes to use hand drums as movement props (moons) for this.
- Consider student leaders.
- Lead the class in **shadowing**. **Shadowing** is following a leader who is not facing you. Students are scattered in **self-space**, facing the same direction that you are facing. (Your back is to the students.)



- Model how to change **body facing**. This changes who the class is following.



- The student on the side that you turn toward, is the new leader.
- The students are all now facing a new direction.
- Once the concept has been explored as a group, form smaller groups.
- Place the students in groups of four in a diamond formation.






Go To Bed, Tom!

from Percussive Play

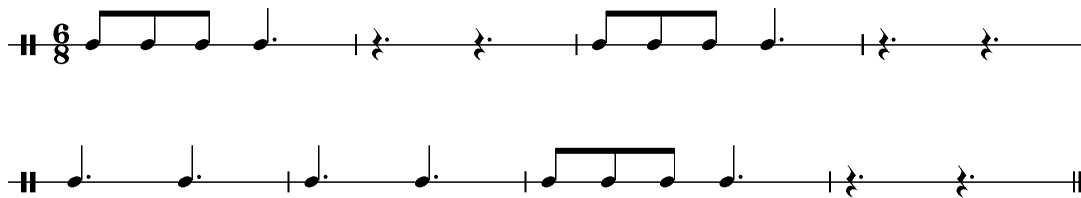
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PATHWAY TO Rhythm: 4-beat echo patterns in compound meter

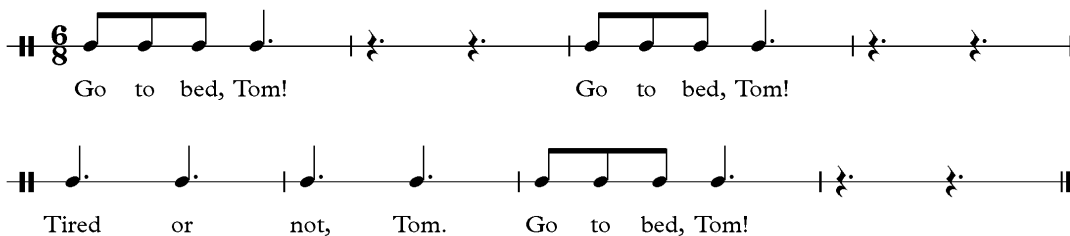
- Lead 4-beat echo patterns in compound meter, using only , , and . Speak the rhythm syllables as you clap the patterns. Ask the students to say the rhythm syllables as they echo.
- Repeat. This time do not say the rhythm syllables as you clap the patterns. Ask the students to decode the patterns and say the rhythm syllables as they echo clap.

PATHWAY TO Literacy: Compound meter using .

- Students read the rhythm of the rhyme, saying rhythm syllables.



- Students add text to the rhythm of the rhyme.



- Invite the students to explore dramatic play as if they are the parent or adult caregiver. Explore different ways to use the voice to convince Tom to go to bed, such as sweet, whispering, frustrated, or angry.

PATHWAY TO Partwork: Rhyme with BP transferred to UTP

- Perform the BP ostinato. Ask the students to watch the pattern at least three times and join you when they've got it figured out.
- Divide the class in half. Half performs the BP ostinato. Half performs the rhythm. Trade jobs.

- ADVANCED CHALLENGE: Ask the students to perform both parts. Always establish the ostinato before beginning the rhyme.

Go to Bed, Tom!

Traditional/arr. Sams

Go to bed, Tom!

Go to bed, Tom!

Tired or not, Tom. Go to bed, Tom!

Go to bed, Tom!

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- Transfer the BP (body percussion) to tubano or conga. Keep the snap. Play a low bass sound in the center of the drum on beat 1, then snap on beat 2, then play beats 3 and 4 of the ostinato as higher pitched tones on the edge of the drum, saying, “bass, snap, tone, tone, tone, tone.”
- Put drum/snap ostinato together with the rhyme. Rotate the students through the drumming part, so that all have a turn.
- Add triangle or finger cymbals on the two rests at the end of every a motive.
- Transfer the rhythm of the rhyme to rhythm sticks or wood blocks.

PATHWAY TO Composition: Creating contrasting sections by making excuses

- Students perform a motivic analysis of the rhyme, discovering that the form is a a b a.
- Ask the students to notate the rhythm of the b motive. (♩. ♩. ♩. ♩.)
- Give the b motive a new text with the same rhythm, “I’m not sleepy.”
- Model speaking the following new rhyme, using the same a a b a form.

I don't want to go to bed! I don't want to go to bed!

I'm not sleep - y. I don't want to go to bed!

- Divide the class in half and perform in ABA form. The parents tell the children to go to bed (A Section) and the children protest (B Section). Trade parts.

- Repeat ABA form, but this time each group performs the BP ostinato, while the other half the class says their rhyme.
- **ADVANCED CHALLENGE:** Make the third section of the form an argument with both the parents and the children performing their part at the same time. This is great fun!
- Brainstorm excuses that children use to avoid going to bed:
 - Bathroom
 - Drink of water
 - Read a story
 - I'm afraid
 - Too hot/Too cold
 - Blanket is scratchy
 - Monster under bed
 - Any others?
- Divide the students into small groups. Each group creates their own excuse rhyme in a a b a motivic form. The b motive stays the same for all groups; "I'm not sleepy." Remind the students that the a motive must be four beats long.
- Once the groups have created their text, ask them to create a dramatic interpretation of their text. Encourage them to demonstrate the meaning of the text with their bodies and their voices.
- Students perform a Grand Rondo, with the parents being the recurring A Section and small groups of children performing their excuses as contrasting sections.

PATHWAY TO Orchestration: Creating Body Percussion or Pieces

- Convert the A Section (poem) to a BP piece. Have half of the class maintain the pat/snap ostinato while the other half claps the rhythm of the rhyme.
- Small groups convert their speech/dramatic contrasting sections to BP pieces, transferring the rhythm of their speech to various levels of BP.
- Students perform a BP Grand Rondo.

What Makes a Wildcat Wild?

from Purposeful Pathways 3

Used with Permission

PATHWAY TO Pitch: Solfa echo patterns

- Lead **4-beat echo patterns**, first **BP**, then singing **solfa**. Be sure to pull patterns from the song.
- Students lead **4-beat echo patterns**.

PATHWAY TO Literacy: so, la, do re mi

- Students read the rhythm of the song.
- Students sing the melody, using **solfa** with hand signs from **solfa** notation.

- Students read melody from the staff, using **solfa** syllables with hand signs.
- Students sing song with text.

What makes a wild cat wild, boys? What makes a wild cat wild?

What makes a wild cat wild, boys? What makes a wild cat wild? I

ask you a-gain as a per-son-al friend, What makes a wild cat wild?

PATHWAY TO Partwork: Singing with body percussion

- Model the **BP ostinato**. Ask the students how many **motives** they hear and then determine the motivic form of the ostinato. (a a a b)
- Students perform the **BP ostinato** with you.
- Students perform the **BP ostinato** while you sing the song.
- Divide the class in half. Half sings the song, while the other half performs the **BP ostinato**. Trade parts.

What Makes a Wildcat Wild?

Traditional/arr. Sams

clap
pat
stamp

What makes a wild cat wild, boys? What makes a wild cat wild?

clap
pat
stamp

What makes a wild cat wild, boys? What makes a wild cat wild? I

clap
pat
stamp

ask you a-gain as a per-son-al friend, What makes a wild cat wild?

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PATHWAY TO Recorder: B A G

- Lead **4-beat echo patterns** on recorder using B A G. Consider student leaders.
- Students read rhythm.
- Students sing letter names and practice fingerings.

B B B B A G B B B B

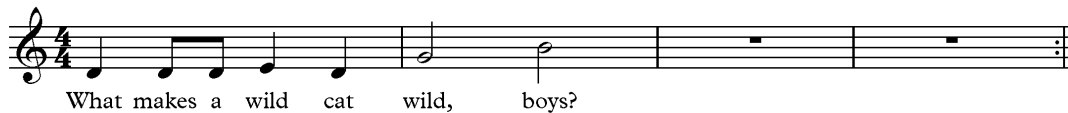
- Students play the recorder while reading from rhythmic notation with letter names.
- Now have the students read from staff, singing letter names and practicing fingerings, with recorders resting on their chins in “fingering position.”

SR

- Put the singers and the recorder **descant** together.
- Add the recorder **descant** to the percussion arrangement.

PATHWAY TO Improvisation: B A G on soprano recorder

- Model singing the improvisational structure with eight beats of rest.



- Students sing the improvisational structure. You answer them with **BP** improvisation. You may wish to keep it simple by clapping only, since this activity is an intermediary step into recorder improvisation. Or, you may wish to fully enjoy the delights of **BP** improvisation (snapping, clapping, patting, and stamping) before moving to the recorder. Your call!
- Students sing and improvise eight-beat **BP** patterns.
- Students sing the questions. You improvise the answers on the soprano recorder using only the pitch G.
- You sing the questions. Students improvise the answers on soprano recorder using only the pitch G.
- Model improvising using B A G.
- Students improvise using B A G.
- Heighten student awareness of **tonic** and encourage them to end their improvisations on G.
- **STRETCH:** Some students may be ready to learn to play low D and low E, so that they can play the set pattern and then answer themselves with B A G improvisation.