

# Exploring Our Roots, Expanding our Future

## Volume 1: Lesson 1

Brian Crisp

### PEDAGOGICAL

#### Overview

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In his introduction to Gunild Keetman's *Elementaria*, Werner Thomas writes about Orff-Schulwerk as an approach that allows for daily music making while teaching the elements of music. These elements—rhythm, melody, harmony, texture, and form—combine to form the fundamentals of all music composition.

In the Schulwerk, the means to composition most often begins with speech. The timeless quality of the traditional English nursery rhyme, “Wash the Dishes, Wipe the Dishes,” provides substantial foundational rhythmic material in an imaginative, playful, and poetic setting. Our initiation of this lesson will focus on the rhythmic materials of beat, divided beat, and rest in duple meter. Different tea names, an idea extracted from the English rhyme, will function as **rhythmic building bricks**. These short units of rhythm can be combined by students to create successful rhythmic compositions.

The imaginative quality of the text contributes the necessary material for an introduction combining movement and choral speech. Students will enjoy creating the “three wishes” from the English verse. Again, words and combinations of these words enhance student creativity in the realms of the Schulwerk.

The melodic and harmonic material is extracted from Carl Orff and Gunild Keetman's *Music for Children, Volume 1* (Murray Edition). A variation of the text makes the **pentatonic** melody easily mastered by students. **Ostinati** accompaniments provide a playful texture that enhances the quality of the text and the student creations. Through these experiences, rhythmic reading and notation easily find their place in the classroom.

Movement, speech, composition, and song provide students with necessary material for concrete music learning and creating. Synthesizing these materials will provide an aesthetic experience that is joyful and meaningful to teacher and students, while the fundamentals of music are utilized. These fundamentals are presented in new and varied forms through the media of movement, choral speech work, instruments, and song. As with any Schulwerk experience, the possibilities are fueled by the imaginations of all involved.

#### Objectives

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<b>Rhythm</b>	Students will identify, compose, read, and perform 16 beat rhythms containing quarter notes, eighth notes, and quarter rests.
<b>Melody</b>	Students will compose and perform melodies using the G Pentatonic scale.
<b>Harmony</b>	Students will accompany themselves using a <b>drone bass</b> and a <b>broken bordun</b> .
<b>Texture</b>	Students will perform pieces with two ostinati accompaniments.
<b>Form</b>	Students will identify and perform an A B A B1 phrase form. Students will identify and construct an overarching form that includes <b>introduction</b> , <b>rondo</b> , and <b>coda</b> .

#### Duration

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Four lessons approximately forty-five minutes in length.

## Materials

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<b>Speech</b>	Wash the dishes, wipe the dishes, Ring the bell for tea. Three good kisses, three good wishes I will give to thee.
<b>Tea Names</b>	Cranberry Cove Strawberry Peppermint Lemonberry Zinger Harvest Chamomile
<b>Instruments</b>	Studio 49 <a href="#">alto xylophones</a> , <a href="#">soprano xylophones</a> , <a href="#">soprano glockenspiels</a> , <a href="#">triangles</a> ; Mountain Rythym <a href="#">djembes</a> and/or <a href="#">ashikos</a> , <a href="#">Chinese gong</a> .
<b>Movement</b>	Pathways and Gesture.
<b>Music</b>	"Instrumental Pieces, II, No. 15," <i>Music for Children, Volume 1</i> (Murray Edition), p. 104.

## The National Standards of Music: Targeted Standards

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<b>Standard 2</b>	Performing a varied repertoire of music, alone and with others.
<b>Standard 3</b>	Improvising melodies, variations, and accompaniments.
<b>Standard 4</b>	Composing and arranging music within specified guidelines.
<b>Standard 5</b>	Reading and notating music.
<b>Standard 6</b>	Listening to, analyzing, and describing music.
<b>Standard 7</b>	Evaluating music and music performances.

## **INSTRUCTIONAL: LESSON ONE**

### **Introduction**

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Invite students to keep the steady beat with you. Once students are keeping the beat softly on their knees with a negotiated tempo, tell them you are going to recite a short poem. Their job is to listen for the thing you drink and the numbers in the poem. As they continue the steady beat, recite the following poem:

Wash the dishes, wipe the dishes,  
Ring the bell for tea.  
Three good kisses, three good wishes  
I will give to thee.

Ask the students to show you what number they heard (three). Ask the students how many times they heard the number three (twice). Ask the students what type of drink was in the poem (tea).

Invite the students to say the words “three” and “tea” as you repeat the poem while keeping the steady beat. Repeat until these words are solid.

Ask the students if they heard words in the poem that were repeated (dishes). Ask the students what was being done to the dishes (wash and wipe). Invite the children to say the opening line “Wash the dishes, wipe the dishes.”

Once this is done, students will be ready to say the poem. Invite them to say as much as they can while keeping the steady beat. If the students are having trouble, ask half the class to say the first two lines, with the other half saying the last two. Once they have said these lines and then switched roles, the students should be able to say the poem and keep the steady beat. Perform the poem with the steady beat.

### **Exploration**

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Ask the students if they could wish for anything, what would these wishes be? Many students will say, “I wish I could fly” or “I wish I were a train.” While you play 16 beats on a hand drum, invite the students to move like the thing they wish they could be or do. Allow the students to repeat this several times. During each repetition, ask the students to vary the movement with specific instructions. Can you make the move as large as possible? Can you do the same move in a very small space? Can you do the move using only your hands?

Once the students have tried their Wish Moves, ask them to share with a partner. Ask the partners to show their moves without talking and to identify the Wish Move of the demonstrating partner. Also ask the partners to evaluate each other on the use of 16 beats. Invite the partnered students to create a new Wish Move they can do together. Once again, give them 16 beats to do the move. Repeat until each new Wish Move is secure. Invite partners to show them to the large group. Solicit feedback from students by asking about the parts of the bodies used to create the moves, the amount of space used to move, or how the partners used shared and individual space.

Next, form groups of five to six students. Ask the students to remind you how many wishes were in the original poem (three). The students must create three Wish Moves that use the following parameters:

Each Wish Move must use 16 beats.  
One of the Wish Moves must travel through space.  
One of the Wish Moves must be stationary and only use hands.  
One of the Wish Moves must use a very small space.

Students will need several minutes to work. Remind them that the Wish Moves must flow one into the other. After taking time for movement composition, tell the class you will play 16 beats on different timbres to

denote the time for the movements to change. This can be accomplished by playing the rim of a drum, the head of the drum, and then a hanging cymbal. The difference in timbre provides the student with an aural signal for movement change.

After the initial try, ask the students to evaluate their work on the following criteria:

- Did you have three different Wish Moves?
- Did the moves flow one into the other?
- Did you have a starting or ending pose?
- Did each move use only 16 beats?
- Did the moves use space, hands, and traveling as mentioned above?

The students will need time to correct aspects of their movement compositions. Once the compositions are ready, share them with the class. Ask the students to do their compositions once again, except this time they must say the original poem before and after their movement compositions. Allow time for practice.

### **Culminating Aesthetic Moment**

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As the students are ready, combine the movement groups with the poem in **rondo** form, with the original poem functioning as the A section and the movement compositions the subsequent sections. This may need to be tried several times with students evaluating their performance between each attempt. Once solid, invite the students to create an Introduction of whispered wishes. "I wish for . . ." always serves as a nice introduction and sets the mood for a wonderful final performance. The students may need a score for the form:

Introduction	"Wash the dishes, wipe the dishes"	Wish movements group 1	"Wash the dishes, wipe the dishes"	Wish movements group 2	"Wash the dishes, wipe the dishes"
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### **Reflection for Learning**

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Inquiry and listening provide a strong pedagogy for authentic learning. After performances, ask students about the plans and executions of their compositions. "What was the most rewarding part of your group's performance and why?" are critical starting points because they invoke the intrinsic worth of the student performance and reveal the strategies students used to accomplish the goal. Ask students about difficulties in their performance. "What was the hardest aspect of the composition for your group?" "How did you resolve the problem?" "What advice would you give another group that had a similar problem?" This questioning displays the social development of the collaborative learning environment and requires students to examine their cooperation and negotiation skills. It also provides a venue for **metacognition**.

### **Assessment**

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A scale of 1-5 is a wonderful way to assess students' security and accuracy with barred instrument playing. Most times these numbers can be indicated by the fingers of students' hands placed on their shoulders. Frequent inquiry about the progress will assist in pacing the class. If the majority of students is showing a

5, the next step of the process will be readily received. If students show 3-4, then more practice time as partners and individuals may be required. Lower than a 3 may require going back to initial rhythmic playing and repeating the steps again. The following questions will provide accurate assessment:

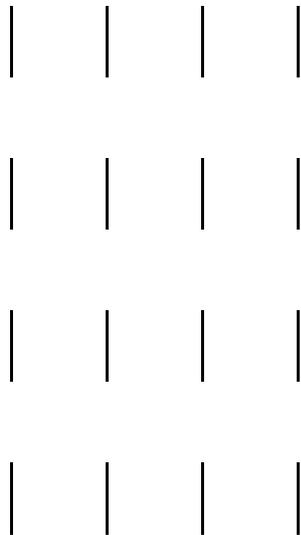
Group's performance utilized: 16 beats per move, large space, hands, starting and ending poise.

<i>Did Not Use Any</i>		<i>Used Most</i>		<i>Used All</i>
1	2	3	4	5

Group was able to perform movement and all words with acceptable performance criteria.

<i>Was not able to perform</i>		<i>Performed Most</i>		<i>Performed All</i>
1	2	3	4	5

It is important to have the students analyze the number of beats in the "Wipe the Dishes" poem. This can be done with half the students keeping the steady beat while the other half recites the poem. Make sure to give each half of the class the opportunity to do both. The number of beats in the poem is 16. Ask the students what else in their performance had 16 beats. The correlation between each movement part and the original poem is important. These 16 beats are preparing the students for the instrumental piece and the rhythmic improvisation yet to come. Have the students write 16 steady beats like this:



Save this written work as the basis for rhythmic and melodic framework throughout the rest of the lessons.

## Vocabulary

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**Broken Bordun:** a form of drone accompaniment in which the 1<sup>st</sup> and 5<sup>th</sup> tones of the scale sound separately with a repeated rhythmic ostinato. The tonic note of a bordun always sounds below the lowest note of the melody it accompanies and sounds on the metric accents.

**Coda:** a relatively independent passage at the end of a composition, introduced to bring it to a satisfactory close.

**Drone Bass:** a sustained single harmony, with or without rhythmic interest.

<b>Echo Imitation:</b>	a form of imitation in which one part follows another after the first part has paused or stopped.
<b>Metacognition:</b>	awareness and understanding of one's thinking and cognitive processes; thinking about thinking.
<b>Ostinati:</b>	constantly recurring melodic or rhythmic fragments.
<b>Pentatonic:</b>	a pitch set consisting of five tones, frequently with no half steps; in the Orff-Schulwerk, pentatonic scales consist of the tones do, re, mi, sol, and la with any of them functioning as the tonic.
<b>Rhythm:</b>	the pattern of regular or irregular pulses caused in music by the occurrence of strong and weak melodic and harmonic beats.
<b>Rondo:</b>	a musical composition built on alternating a principal recurring theme and contrasting episodes.
<b>Simultaneous Imitation:</b>	the first stage of learning described in Orff-Schulwerk; teacher-directed experiences in speech, song, movement, or instrument playing that are copied or duplicated by the students.
<b>Tonic:</b>	the first degree of a musical scale; the keynote.
<b>Unpitched Percussion:</b>	percussion instruments that are not tuned and serve no melodic or harmonic function.

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