

INSTRUCTIONAL: LESSON TWO

Introduction

As the students are gathering, make gestures to convey “Wash the dishes, wipe the dishes.” These gestures should be in the same tempo of the poem and are the following:

Wash
Wipe
Ring (pull a pretend bell)
Sip tea
(repeat)

Ask the students if they recognize the poem. Most of them will immediately start saying the poem. Let them say the poem. Ask the students if you showed all the actions of the poem (no, the beginning part was shown). Invite the students to do the gestures in tempo with you. Repeat until gestures are secure.

Ask the students to do the motions again and listen for words from the original poem that are familiar. As students perform gestures, say the following adaptation:

Wash, Wipe
Ring the bell for tea, please.
Wash, Wipe
Ring the bell for tea.

Repeat and have students join you in saying the new words. Repeat until the new words are secure.

Exploration

When the new words are secure, ask the children to play the **rhythm** of the words by alternating tapping their hands on their knees while they speak the poem. It is critical to check for rhythmic accuracy at this point. Students can easily assess each other in regards to their hands playing the matching words. Have the students repeat this rhythmic playing several times.

Have the students say the poem in their heads while they move to the barred instruments. For this piece, a combination of soprano and alto xylophones and glockenspiels will suit the timbre needed for the rhythmic activity of the piece. At the barred instruments, have the students prepare the instruments for G pentatonic. Students can easily prepare the instruments by removing steps four and seven in the G scale. Once they learn to count up four and seven from the starting pitch, they can easily prepare any pentatonic mode on the barred instruments. In the case of G, they will discover they need to remove the all Fs and the C.

Invite the students to play the rhythm of the words by alternating their mallets on the floor. Practice this several times. Now, ask the students to only play the words “Wash” and “Wipe.” After this is secure on the floor, ask them to play those words on the high D. Have the students evaluate each other on their rhythmic accuracy. Simply ask, “Does your playing match the words?” If so, move on.

Ask the students to play “Wash” and “Wipe” on the high D and high E. At this point, it doesn’t matter on which notes the students begin—rhythmic accuracy and alternating mallets should be the focus. When this is played several times and the students are comfortable, ask them to play the word “Wash” on high D and the word “Wipe” on high E. Ask the students to play the designated words while you play the rhythm of the remaining words on a hand drum. Repeat this until the students are comfortable.

Now switch roles with the students. Begin by playing “Wash” and “Wipe” and have them play the rhythm of the remaining words. Repeat until secure. Continue playing the A phrase and have students play the B and B1 phrases on the B. Repeat this and have students evaluate themselves on rhythmic accuracy and mallet

technique. It is important to remind the students to say the words of the B phrases in their heads. If the rhythm is accurate and students are comfortably alternating mallets, invite the students to play the B phrases alternating between the notes B and A. Perform with you playing the A phrases and the students playing the B phrases. When this is secure, divide the class in two. Half the class can play the A phrases and the other half can play the B phrases. Repeat with students switching parts.

When the students are comfortable with the B phrases alternating between the notes B and A, have them incorporate G into the B phrases. Students will need several minutes to play with this new configuration. Suggest that instead of using the mallets, they use their fingertips to play the xylophones. This will solidify their melodic ideas while allowing a workable sound level within the room. Return to playing the A phrases while the students play their new B phrases. Perform several times and listen to individual student ideas. As a class, discuss the rhythmic accuracy and melodic direction of student compositions.

Ask the students to work on the B phrases with an added stipulation—each B phrase must end on the **tonic** (G). Allow the students time to work; then ask the students to begin the B phrases on B and end on the tonic. Allow the students more time to work; then perform with you playing the A phrases and students playing the B phrases. With a partner, students should share and evaluate their work. The evaluation should include rhythmic accuracy, initiating the phrase with B, and ending on G. Perform and listen to individual responses.

Have the class select one student B phrase that meets the stipulations. Have the whole class play this selected B phrase with fingertips on the xylophones. You continue to play the A phrases and have the students now play the unified B phrases. When this is secure, switch roles with the students and perform. Once this is secure and the students are comfortable, have them practice both the A and B phrases with their fingertips. At this point, the class should be ready to play the entire piece with mallets.

Teach the broken bordun, alternating the G and D on the beat, through **echo imitation**. When the class can play the bordun, have the bass xylophones play the bordun while the rest of the class plays the melody. Play several times until the beat is steady and the students are secure and pleased with their performance.

Recite the poem again and have the students clap on the word “ring.” Transfer the clap to the Chinese bell. Now perform the instrumental piece with the melody, the broken bordun and the bell enhancing the word “ring.”

Finally, add the last auxiliary melodic ostinato using **simultaneous imitation**. This part begins on the high G, walks down to the E and D, and back up to the E before repeating. The glockenspiels will provide the texture to enhance the sound of the melodic piece. Perform with all parts including broken bordun, melody, glockenspiels, and Chinese bells.

I cannot play the piece
1 2

I can play the rhythm only
3 4

I can play accurately
5

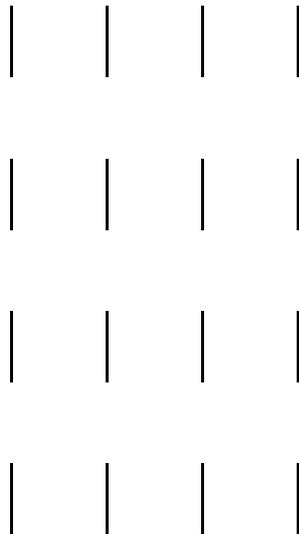
I can play the piece with correct mallet technique and appropriate dynamics.

I cannot play the piece
1 2

I can play but struggle with mallets
3 4

I can play accurately
5

After the students have played the piece several times, have them return to the steady beat diagram they created from the previous lesson:



From this diagram we will help students figure out the rhythm and phrase form of the instrumental piece. Begin by saying the poem again:

Wash, Wipe
Ring the bell for tea, please.
Wash, Wipe
Ring the bell for tea.

Ask students if any of the lines is the same (yes, the first and third). Identify the first line as A and ask the students what the third line should be called (also A). Repeat with the B lines. Notice that the second B line is a bit different. Some students will automatically want to label this C. Ask them how it is different. Label this one B1.

From here begin with the A line, feeling the rests or beats in silence. The second A line should be easily repeated. Next identify the rest in the B1 line. Then identify the entire B1 line. Since B is similar, have the students identify the difference and then write the B line. The entire rhythm of the barred instrument piece is now written and can be easily transferred to the staff.

Have the students analyze and evaluate the ensemble's performance. The artistry of this experience will carry over to the rhythmic improvisations and compositions of the next lesson.

Literature Note

Carl Orff and Gunild Keetman published the five volumes of *Musik für Kinder* in Germany during the 1950s. The books contain musical arrangements for melodic and **unpitched percussion** instruments, body percussion, speech, chanting and singing voices, recorders, and some string instruments. There are even some unconventional sound sources notated in the early volumes involving drinking glasses. The music in these five books ranges from German nursery rhymes, chants, folk and children's songs to instrumental pieces. Carl Orff and his collaborator Gunild Keetman composed the arrangements. The musical language used in these five books is sequenced from simple rhythmic chants and rhymes to more complex music in the later volumes. Margaret Murray translated the five volumes into English, providing us with *Music for Children*. All the pieces in the volumes serve as models, as these books are designed to inspire others to play and create their own music.

This philosophy guides our use of *Instrumental Pieces II, No. 15* from *Music for Children, Volume I*. The obvious change is the placement of tonality. C pentatonic governs all the pieces in *Music for Children, Volume I*. We have consciously transposed the piece to G pentatonic. The rhythm of the melody remains in tact and fits nicely with the paraphrase of the nursery rhyme. The integrity of the original melody is not critical. The critical aspect of the melody is the phrase form (A B A B1) and the cadential form of the B phrase. With guided explorations, as noted above in the lesson, students can compose their own cadential B phrases giving new life to this model. Liberty should be taken with the arrangements as well. The use of the broken bordun and the melodic ostinato preserve elemental style while providing a clear and complimentary texture.

Vocabulary

Broken Bordun:	a form of drone accompaniment in which the 1 st and 5 th 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.
Echo Imitation:	a form of imitation in which one part follows another after the first part has paused or stopped.
Metacognition:	awareness and understanding of one's thinking and cognitive processes; thinking about thinking.
Ostinati:	constantly recurring melodic or rhythmic fragments.
Pentatonic:	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.
Rhythm:	the pattern of regular or irregular pulses caused in music by the occurrence of strong and weak melodic and harmonic beats.
Rondo:	a musical composition built on alternating a principal recurring theme and contrasting episodes.
Simultaneous Imitation:	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.

Tonic: the first degree of a musical scale; the keynote.

Unpitched

Percussion: percussion instruments that are not tuned and serve no melodic or harmonic function.