

Let's Make a New Friend



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Dr. Patrick Ware

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Working or should I say playing with primary age artists is the most impactful teaching I do all day. When I sit on the floor with a group of four-year-old artists I am in constant awe of their energy and inquisitiveness. I am often reminded that every new creative experience we have together is literally the first time that they have done that thing. Each utterance of "Today we're going to..." further opens a world of experiences, and connections for these young artists. The first time I say, "Today we're going to play the triangle" the class cheers. I don't believe it's because they have a great love for the triangle. I think it's because they know they are about to have a new experience. "What is a triangle?" "How do I hold that?" "What do I do with it?" "What happens if I...?"

Let's Make a New Friend is a collection of original compositions and settings that provide students with the opportunity to explore. There is an icon in the upper right-hand corner of each activity that delineates what medium of exploration that I use the activity for. In the spirit of the Orff Schulwerk approach I invite you to use this icon as a suggested starting point. However, if your students wish to take the exploration in a different direction, by all means, follow their lead.

Acknowledging that your teaching space differs from mine there are a few general terms used. **Gathering place** – In my classroom I have a blue rectangular carpet where the students sit crisscross-applesauce as I set the stage for the activity. Your place could be a rocking chair, a certain corner of the room or next to your teaching cart. **Audience seating** – In my space the same blue carpet is used for the audience, only this time the students are facing the open space in the room, focused on the sharing of others. **Classroom percussion** – These are idiophones of indeterminable pitch. I'm referring to percussion instruments such as triangles, maracas, drums, and cymbals (not xylophones, metallophones, glockenspiels, chime bars and the like).

The constructs of **Beginning, Middle and End** are a major component of language arts teaching in the primary grades. Keeping that in mind, the processes for each activity are structured in the way that one might tell a story. You'll see for whom the activity is meant, where it happens, what is needed to complete the activity and how to complete the activity. Then there is the **What If?** In retelling a story, students are asked "what if?" to entice higher level thinking. Similarly, the "What If?" in these processes are presented as extensions for artists in your class.

Keeping with the **Beginning, Middle, End** construct the activities are presented sequentially as I might use them within a lesson (if I had to teach a 2-hour primary lesson). Additionally, within each process the three steps are sequenced as I teach them. Each activity happens over a minimum of three class meetings. **Beginning** is during meeting one. **Middle** is during meeting two. **End** is during meeting three. Sometimes **Middle** may be during meetings two and threes. Know your students and keep an eye on the time and that will tell you when to move on to the next step.

Because I am inspired by the abundance of energy that children in the primary grades bring with them, I am hopeful that playing with this collection of activities will bring you and your artists the same feelings of joy that my artists and I feel when we play together in hopes of making a new friend.

Be well,



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These lessons are for your youngest students. Singing, playing instruments, moving? It's all here!

Let's Make a New Friend

A PL Ware

Voice

Let's make a new friend! Look a-round. Let's make a new friend!

BX

4

B

See who's here. My name's Your name's

7

1. My name's Your name's 2. Your name's

In this “name game” song you will see “My name’s” as opposed to the more traditional “My Name Is.” I purposefully use the apostrophed version to give metric space for names that have an anacrusis. I find that students that have a name with an anacrusis are able to sing freely and students with name without an anacrusis either sing the song as written or change the apostrophe “s” to “is.” And I’m okay with that.

When working with this piece I have found that students will enthusiastically perform a two-beat body percussion pattern (such as patch, clap) while singing the A Section. However as soon as we get to the B Section the body percussion falters. I keep that pattern going and I prompt students to rejoin once we’re back to the A Section.

Early in the school year many students are hesitant to solo sing. Because of this, the B Section often times loses the strict tempo of the A Section. During our first experiences with the song that’s okay. An arhythmic spoken response is better than no response at all.

Let's Make a New Friend



Whom

- ♪ Grades K-1

Where

- ♪ Seated Circle

What

- ♪ Bass Xylophone

How

Beginning

- ♪ Sing melody of A Section.
- ♪ Ask four students in secession to recite their name non-metrically.
- ♪ Alternate between you singing the A Section and sets of four students speaking their name.

Middle

- ♪ Teach the A Section melody.
- ♪ Model sing your name using a *Sol-Mi* pitch set.
- ♪ Demonstrate echo pattern used in B Section.
- ♪ Have students practice echo pattern in B Section.
- ♪ Have students sing A and B Sections.

End

- ♪ Demonstrate A Section Bass Xylophone Part.
- ♪ Have students sing A Section melody as you play Bass Xylophone Part.
- ♪ Have students add steady two-beat body percussion pattern.
- ♪ Demonstrate B Section Bass Xylophone Part.
- ♪ Have students sing A and B Sections with Bass Xylophone Part.

What If?

- ♪ Give each student a classroom percussion instrument.
- ♪ During the A Section all students play the on the beat.
- ♪ During the B Sections the students play when their instrument is called.
- ♪ Teacher sings "I have a triangle." Student holding the triangle respond by playing the rhythm of the words "I have a triangle." Etc.
- ♪ Teacher continues for as many instruments as are in use.

Silent Cheer



PL Ware

A

Voice

Wel-come friends so glad you're here. Give your friends a si-lent cheer.

Bass Xylophone

(Si - lent cheer.) (Si - lent cheer.)

B

V

BX

(Si - lent cheer.) (Si - lent cheer.)

For most of the students that I work with, music class is the only time that they will explore creative movement in a group setting. However most have had many opportunities to cheer for someone or something. I have found that students are very successful with this activity because it combines something they know (cheering) with something they like to do (moving).

When cheering, students will use wonderful facial expressions and full extensions of the arms and legs. Students will jump and gesture with a total lack of self-consciousness. The instructional goal becomes combining the energy of the cheer with the creativity of the movement exploration.

Silent Cheer gives the student the opportunity to explore, yet without the sound. To get more interesting shapes I add an adjective or phrase before the word silent. I do have to change the tempo and/or meter of the measure but since I'm initially the one providing the accompaniment the students don't seem to notice. For example I might sing, "Give your friends a side-to-side silent cheer," or "Give your friend an up-and-down-slow-motion silent cheer".

There are two ways that I like to use the bass xylophone part when having students accompany the movement, one is to have students practice playing a bordun: a section of the class plays the bass xylophone part while another section performs their cheer movements, another is to use the words and rhythm of the bass xylophone part to create a movement ostinato that accompanies the cheer movements.



Passing Song

PL Ware

A **B**

Voice

Pass me care-ful-ly to a friend. Help me share my song. shh.

Bass Xylophone

C

V

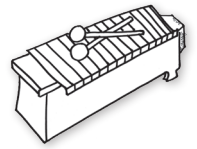
Be - gin.

BX

I have found that at times students can be overly enthusiastic as they play classroom percussion instruments. Most young students do not know the difference between the toy instruments that they played with as infants and toddlers and the instruments that we have in our classrooms. *Passing Song* bridges that gap.

By first passing an imaginary object, and then passing a small stuffed animal students can practice turn taking as well as the act of being gentle. Following those two experiences when given an instrument to explore, students tend to be less likely to just bang on it, and more likely to play with a degree of sensitivity.

Typically, I have groups of 4-5 students. To support this there are a few instruments that I have 6 (or more) of; triangles, finger cymbals and maracas, both in pairs, tambourines, rhythm sticks, and hand drums. Once we have used this activity to explore playing different instruments, and students have demonstrated that they can play respectfully I give them ever increasing opportunities to explore the sounds of other instruments and combinations of instruments.



PLWare

Alto Glockenspiel

(My life is fine.

Alto Xylophone

Ride Cymbal

Bass Xylophone

5

AG

I count to nine.)

AX

Cym

BX

The musical score consists of two systems of staves. The first system includes parts for Alto Glockenspiel, Alto Xylophone, Ride Cymbal, and Bass Xylophone. The second system includes parts for AG (Alto Glockenspiel), AX (Alto Xylophone), Cym (Ride Cymbal), and BX (Bass Xylophone). The lyrics are: "(My life is fine. I count to nine.)". The score is in 4/4 time and features a repeating rhythmic pattern in the xylophone and cymbal parts.

Using the pieces in *Here's Two: A jazz collection for the Orff classroom grades 4-8* my older students are able to experience playing Orff instruments in the Jazz style. However, the same opportunities did not exist for my younger students. Until the writing of 9, younger students could only move to and/or play along with recordings or other performances of Jazz.

The simplicity of the rhythm makes this piece accessible to young players. There is also the added benefit of the arts integration component of students demonstrating the mathematics concept of one-to-one correspondence. Students find it easy to count the pitches in the bass xylophone part as they play; 1, 2, 3, 4, 5, 6, 7, 8, 9. Likewise, my students count the pitches of the Alto Xylophone Part; 1, 2, 1, 2, 1, 2, 1, 2, 1. Speaking the Alto Glockenspiel Part is just an added bit of fun. Most often I play the ride cymbal part to hold the tempo steady. Improvising (measures 3-4 and 7-8) then becomes as easy as filling in the space between sets of 9. Parts can be played in any combination; bass xylophone with alto xylophone, bass xylophone with glockenspiel, bass xylophone alone. The final form is up to you.

Icon Explanation



Creative Movement

Activities with creative movement can take the form of self-space explorations (I see a circle), shared space explorations (Silent Cheer, Jumping Joan), partner work (Follow the leader), or group self-space exploration (In the air, How moves your name, Mix up a pancake).



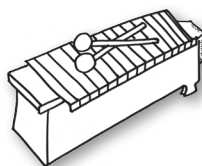
Vocal

Activities with vocal emphasis are simple melodies great for opening (Let's make a new friend) or closing (Goodbye friends) a lesson.



Classroom percussion

An activity featuring classroom percussion (Passing song) has other elements involved but is written to provide an opportunity to focus on non-mallet percussion.



Mallets

These activities range from explorations (Jack be nimble and Hickory Dickory Dock) to jazz improvisations (9 and What I like). It does not matter what type of mallet instrument you use. Mallets in this book encompasses all barred instruments. Any mallet instrument will suffice. When playing be aware of the tessitura of the instruments that you have relative to those written in the score.

Mallet grip. When I introduce mallet technique we begin with imaginary mallets. Because my school district is located in the Chesapeake Bay Watershed, I am fairly certain that all of my students know what a (blue) crab is.

If a crab was upset with you what would it do? Pinch you. Show me what that looks like. Good. Now, pinch your thumb to the line closest to the fingertip of your pointer finger. Let the rest of your fingers relax like you're holding on to something. Now, make your arms like two sides of a triangle.

After that, the grip reminder is: pinchy, pinchy, hold on, triangle.

Mallet technique. I use two images to develop the correct stroke. Use the mallet to 1. Pull the sound out of the bar. Don't push it in. 2. Bounce the mallet head off the bar. To get the most resonant sound out of the bars we play at the center of the bar. I tell students that each bar wants to sound its best. If you use your mallet to tap it on the head (the top of the bar) it gives the bar a headache. If you use your mallet to tap its toes (the bottom of the bar) it makes its feet hurt. So, if you want it to sound its best you have to pat it on the belly (the middle of the bar). Its like rubbing a belly full of food.

The grip and technique reminders together are: pinchy, pinchy, hold on, triangle, belly button.

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