

Process — AND — Play

Using Barred Percussion to
Develop Musical Skills

**Brian Hiller &
Don Dupont**

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About This Book

Brian Hiller and Don Dupont have been creating nuanced and original lessons for many years, and they regularly contribute to our music education magazine, *Activate!* We thought their ideas were worth sharing again, so we put together 12 of those lessons in this collection. You'll find a variety of lesson plans here, with a few ideas for each grade level included. We hope you find that these lessons are practical, engaging, and useful in your classroom.

—The Publisher



About the Authors

Brian Hiller and Don Dupont have more than thirty combined years of experience in music education. Currently teaching as music specialists in Westchester County, NY and professors at Hofstra University, they both have completed three levels of Orff-Schulwerk training and a master class. Together, they present workshops at national and state music conferences and have co-authored numerous publications, including *It's Elemental: Lessons That Engage*, *Make a Joyful Sound*, *Too Much Noise!: An Eastern European Folktale*, and *Why Mosquitoes Buzz: A West African Folktale*.

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Don Dupont**

Suggested Grade Levels: K-1
National Core Arts Standards: 3 and 7

Lucy Locket

 Students will demonstrate the ability to sing a tri-tonic melody in tune while maintaining a steady-beat movement.

Data Files

Recorder Score



Lu - cy Lock - et lost her pock - et;
Kit - ty Fish - er found it.
Not a pen - ny was there in it,
on - ly rib - bon 'round it.
Find a pen-ny, pick it up. All the day you'll have good luck!

Session 1

1. In circle formation, teach the song using the following body levels to outline the melodic movement: Sol = hands on shoulders; Mi=hands on waist; La=hands on head.
2. Once the students are secure, explain how you or a leader will go to the center of the circle to perform a steady beat using body percussion (clap, snap, pat, and stamp) as the rest of the class simultaneously imitates and sings. Encourage the leader to change the steady beat motion half way through the song!
3. Lead the class in the activity and repeat it several times, selecting new leaders each time.

Session 2

1. Have all students stand in a circle. Establish partners, and have them face each other within the single-circle line.

Session 1, Step 3: It is best if you are the first leader.



- Teach the following movements:

Lyrics	Movements
Lucy Locket lost her pocket;	Pat own legs four times.
Kitty Fisher found it.	Clap own hands four times.
Not a penny was there in it,	Partner's take right hands and step 4 times to trade places.
Only ribbon 'round it.	Roll arms in a forward direction.

- Rehearse the song and movements a few times.
- Teach the chanted section.
- Once the chant is secure, teach the following movements:

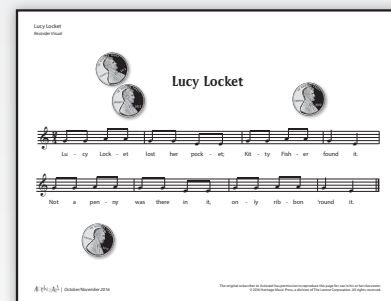
Lyrics	Movements
Find a penny,	Pat both hands on floor two times.
Pick it up.	Stand tall and clap two times.
All the day you'll have good	Wag finger to the beat.
Luck!	Students jump and turn to face a new partner.

- Repeat the activity as time allows.

Extension Idea

This song works well when introducing low E on the soprano recorder. Invite several students to play solos for each phrase, so that you can assess their playing. A score for recorder instruction is available in the data files.

Session 2, Step 5: The children are always happy to see a new partner; we tell the students how "lucky" they are to find new friends in the dance!



Observe student ability to maintain the steady beat when they are leaders in the first lesson.
Assess student ability to sing in tune by having four students sing one phrase each as a solo.

Little Drops of Water

Lesson Suggestions by Brian Hiller and Don Dupont

Target Concepts: Rhythm • Melody • Form • Tone Color/Timbre

Materials: 6" x 18" Strips of Construction Paper • Markers • Non-pitched Percussion Instruments

Lit - tle drops of wa - ter, lit - tle grains of sand;
Make the might - y o - ceans, and the pleas - ant land!

Lesson Suggestions

1. Review the quarter note (*ta*), two eighth notes (*ti-ti*), and half note (*ta-ah*) using body percussion and rhythm syllables. For the quarter notes, clap; for the eighth notes, pat alternating legs; for the half notes, snap with your hands held high, creating an arc that lasts for two beats. Perform the following rhythm to a piece of recorded music:

snap *clap* *pat* *clap*

2. Once comfortable with the activity, create other rhythm combinations for the students to imitate simultaneously.

3. Teach "Little Drops of Water," echoing by phrases.

4. Create the chart seen in *Figure 1*. Generate a list of springtime and/or nature words—for example, crocus, robin, rain, and sun—that best fit each rhythm. (One-syllable words, such as breeze, air, and sun, work nicely for half notes, whereas a word such as "rock" might work best for the quarter note.)

5. Model the following activity: Take a piece of construction paper, fold it in half lengthwise and in half again. Open it to show four "boxes." These represent four beats. Choose one word from each rhythm column. Draw the rhythms in the boxes, but remember to leave the box after the half note blank because it lasts for two beats (boxes). Next, write one word for each rhythm. Speak the composition in rhythm and then clap it. Invite the students to do the same. Next speak the rhythm and then play it on a percussion instrument. Explain how the students will follow the same process in their groups.

Figure 1

6. Divide the class into small groups. Distribute construction paper and markers to each group. Instruct the students to work together to create a rhythm for their group. Once the students have decided on their compositions, ask the groups to speak their work and then clap it for you. When the students can do this accurately, give them a few instruments. (We give each group a small hand drum that contains a woodblock, triangle, and tambourine.) Ask the students to practice speaking and then playing their compositions.

7. Perform these as contrasting sections to the song.

A: Song

B: Group 1 speaks text in rhythm and then plays it

A: Song

C: Group 2 speaks text in rhythm and then plays it

A: Song

D: Continue in like manner until all groups have had a turn

A: End with the song



You Ask a Question ?

Lesson Suggestions by Brian Hiller and Don Dupont

Target Concepts: Tonality • Form (question/answer)

Materials: Pentatonic Pitch Ladder • Barred Instruments (see score) • Guiro
Conga Drum • Claves Question and Answer Visual Pentatonic Charts • Glockenspiels

Hiller/Dupont

You ask a ques - tion, I'll give an an - swer. Make sure they're not the same.

You ask a ques - tion, I'll give an an - swer, in a ca-lyp - so way!

Instrumental Accompaniment

Guiro

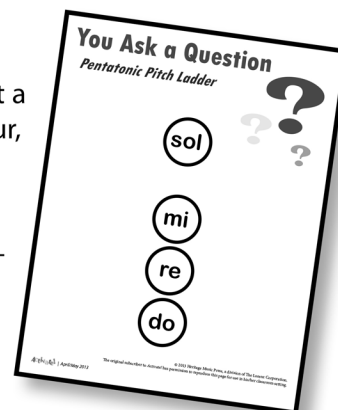
Claves

Conga

BX
BM

Lesson Suggestions

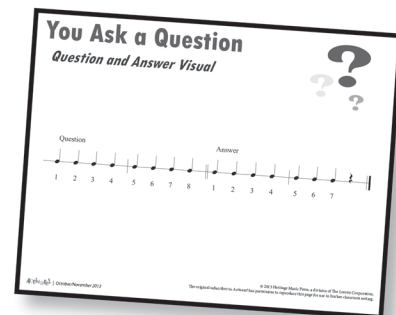
1. Using hand signs and the Pentatonic Pitch Ladder, outline the melody a few pitches at a time for your students to echo. Once the students are familiar with the melodic contour, teach the song with text, echoing by phrases.
2. Prepare the orchestration through body percussion, text phrases, a bellboard, or a combination of these. Modeling good instrument and mallet technique, demonstrate how to play each instrumental part on its given instrument. Choose some students to play each part as it is introduced, and layer in the orchestration until all parts are secure.



3. With students seated at the barred instruments, remove the F and B bars. Explore playing eight-beat questions and seven-beat answers using the pitches in C pentatonic (C, D, E, G, A). Using the Question and Answer Visual, point to the quarter-note beats but encourage the students to use the song's rhythms to guide the improvisations. Sing the song in C with instrumental accompaniment, followed by the improvisations.

4. Next, transpose the song to the key of F. Sing the song first and then guide the students in determining the pitches needed to improvise in F pentatonic (F, G, A, C, D). Set the instruments in F pentatonic and explore improvisation as before.

5. Continue in the same manner with G pentatonic (G, A, B, D, E). Note: The C, F, and G pentatonic charts are available as data files, if you would like a visual to assist your students in setting their instruments to the correct key.



6. For the final performance, consider the following:

Introduction: All instruments play for four measures.

Song with orchestration followed by improvisation on xylophones (C pentatonic).

Interlude: All instruments play for four measures. (Basses shift to F and C for the bordun accompaniment.)

Song with orchestration followed by improvisation on metallophones (F pentatonic).

Interlude: All instruments play for four measures. (Basses shift to G and D for the bordun accompaniment.)

Song with orchestration followed by improvisation on glockenspiels (G pentatonic).

