

Recorder and Hand Drum – Tools for Musical Learning

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Introduce beat keeping game:

Double double this this
Double double that that
Double this, double that
Double this that. (Pat, Clap, Pat)

DOUBLE - pat knees on beat;

THIS - "shift" left – LH to partner knee, RH on self L knee

THAT - "shift" right – RH to partner knee, LH on self R knee

Introduce rhythmic notation of rhyme. Secure understanding of beat vs. rhythm.

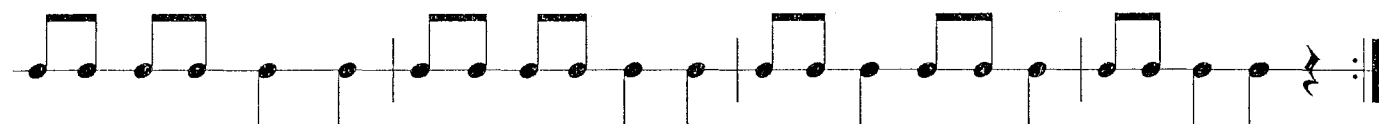
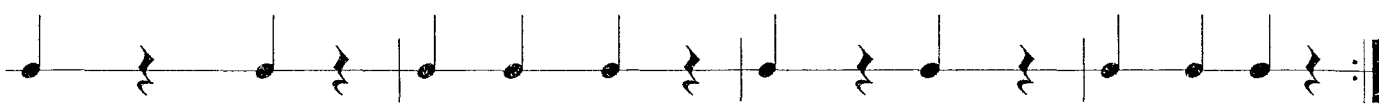
Sets of eighth notes are alternating pats; quarter notes are claps.

Divide students into groups of 3 and provide with rhythm components in zip lock bag:

 = 7
  = 8
  = 1

In small groups, arrange notes into interesting new rhythm sequence and practice patting and clapping the new compositions. Groups perform rhythm as composed. Choose 2 or 3 compositions to retain for future use.

Transfer original rhyme to hand drum as indicated below:

Hand Drum	
	Dou-ble Dou-ble this this. Dou-ble Dou-ble that that. Dou-ble this, Dou-ble that, Double this, that.
Tubano	
	Left, Left, Left, Right, Left. Left, Left, Left, Right, Left.

HAND DRUM: Stems up - finger stroke, upper 1/3 of the drum; Stems down - thumb stroke, lower 1/3 of the drum

TUBANO: Play with soft mallets - click sticks on rests.....even more fun - use multiple tubanos in a circle and click sticks with neighbors

Students create a 4-beat word chain, choosing two flowers to speak twice each:

Example:

. "orchid, white lotus, orchid, white lotus"(abab)

OR

"white lotus, white lotus, orchid, orchid"(aabb)

Try other combinations. Add a repeat. To give the composition a strong ending, change the last beat on the repeat to *Rose* or *Plum* (abab, abac). Practice speaking and tapping until secure.

Create a la-centered melody based on the rhythm and form of the flower chain. Encourage students to end on A, and use a lot of A and E.

Students share melodies. Find two contrasting melodies that work well played as two phrases for the entire class to learn. Notate pitches above flower words.

Add a simple bordun using alto and tenor recorders (AR plays E, TR plays A). Try adding metal sounds (finger cymbals or cymbal) in appropriate places in the melody. Create movement that reflects the form of the melody and processional quality of the children bringing their flowers to the Emperor.

Divide into groups to create setting of story:

Recorder

Hand Drums

Barred Instruments

Drama

Sound Effects

Movement

Possibilities:

Begin with drama/narration over SR melody. Insert melody or pieces of melody in appropriate places in the story. Provide a copy of the text for the sound effect group to decide where to insert metal sounds, terra cotta pot sounds, etc. The movement group can use the prior movement, or decide to vary it to fit two places in the story: getting the seeds, bringing their flowers. Bring groups together for a performance!

PLEASE NOTE: If time allows, all or part of the workshop participants will learn a piece for barred instruments adapted from "Erstes Spiel Am Xylophone, #8" by Gunild Keetman. One source for this piece is *Discovering Keetman* by Jane Frazee, published by Schott.