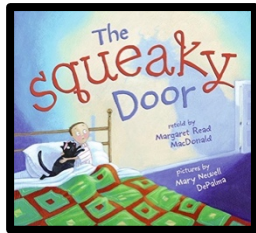


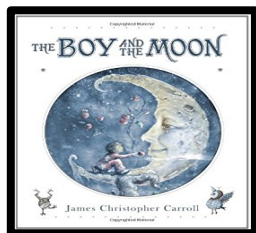
The Etudes of Children's Literature



The Squeaky Door
 Margaret Read MacDonald
 ISBN: 978-0-06-028373-5

Concepts: Vocal Exploration, Voices, Loud/Soft

- T reads book; S simultaneously imitate voices and sound effects



The Boy and the Moon
 James Christopher Carroll
 ISBN: 978-58536-521-0

Concepts: beat, chord bordun, melodic improvisation, layered ostinati
**based off of rhythm in Music for Children, Vol. I, pg. 62 #2*

Process:

T reads "The Boy and the Moon" by James Christopher Carroll

T chants following:



S standing, T keeps chanting but begins to sway to beat

T layers in rest of body percussion while S continue to chant

T divides class; 1/2 continue BP, 1/2 transfer speech to claps

Switch

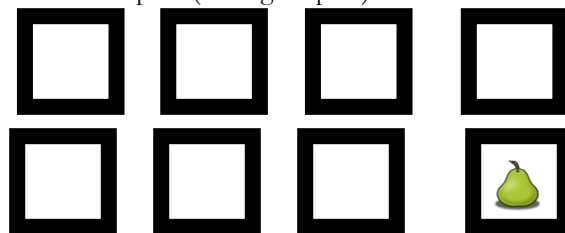
T shows written rhythm; isolates building bricks



The boy fed the moon apples, which building brick would ap-ple fit? (blue)

S brainstorm fruit names for other building bricks (ex. Watermelon, cantaloupe, pear, strawberry)

S clap own pattern, placing one fruit in each space (ending on pear)





Florida Music Education Association
 Professional Development Conference
 Thursday, January 10. 3:00pm

If comfortable, S add patting to pattern

MAKE IT RHYTHMICALLY INTERESTING!

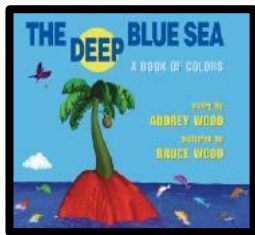
S performs previously learned section as large A section, with B.P. improvisation as a B section (ABA)

At barred instruments, S improvise pattern in C pentatonic over chord bordun ostinato

T process melody and melodic ostinato

S perform in rondo for

J. Southard
 I can see the moon up in the sky, it shines and it smiles with the stars.
 I can see the moon up in the sky, it shines and it smiles with the stars!



The Deep Blue Sea: A Book of Colors

Audrey Wood

ISBN: 0-439-75382-1

Concepts: Layered Ostinati, movement composition

What I love most about this book is its versatility. With Kindergarteners, this book can lead them to unpitched percussion exploration by assigning a different sound to each color. In first or second grade, students can create simple rhythmic patterns and add movement with scarves and ribbons. The question is, then, how do you approach a book such as this with older elementary children? It was this question that led to the following melodic ostinati exercise.

The colors that play a part in the book are Blue, Red, Green, Brown, Purple, Orange, Yellow, White, and Gray. As each color is introduced, its corresponding pattern begins, building on the previous pattern.

After reading the book, introduce each pattern.

Blue pattern

Sea Sea Deep Blue Sea

Red Pattern

Blue gill Blue gill swim ing in the sea. Blue gill Blue gill look ing back at me!

Green Pattern

Red, fish blue fish green In the deep blue sea.

Brown Pattern

Blue whale Blue whale Blue whale star fish

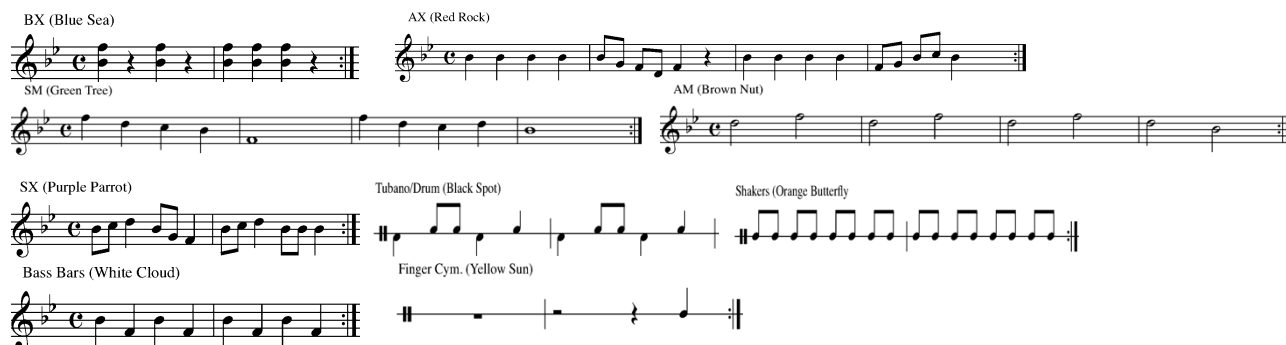
Purple Pattern

Ang el fish, Jet ly fish Ang el fish Puf fer fish

Patterns for Orange, Yellow, White/Gray come later!

Once students have secured the rhythms, place visuals on the floor around the room. Divide students into groups of 4-6 and have them choose their starting visual. Give students 5-6 minutes to explore the visuals before moving to another visual.

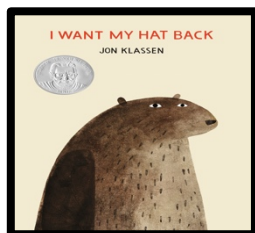
Now it is time to venture into an underused pentatonic mode – B-flat pentatonic! This is a unique pentatonic scale in that it includes only a single tonic pitch on the typical 13-bar instrument with a range that covers low *re* to high *ti*.



BX (Blue Sea) SM (Green Tree) AX (Red Rock) AM (Brown Nut) SX (Purple Parrot) Bass Bars (White Cloud) Tubano/Drum (Black Spot) Finger Cym. (Yellow Sun) Shakers (Orange Butterfly)

Glockenspiels improvise for “fishies!”

At this point, let the students choose what it is they would like to do. You will have two groups: an instrumental group and a movement group. The movement groups have at this point already explored their movement ideas, and those who would like to move can work on “finalizing” their ideas as the instrument group gets ready. I allow the kids to use props, streamers, scarves, etc. to go with their movement. Now, all that is left is to perform the story! As each color is read, its pattern is played and the movement group moves. Once a pattern is in, it keeps going until all patterns have been layered in.



I Want My Hat Back

Jon Klassen

ISBN: 978-0-7636-5598-3

Concepts: Melodic Composition, Ostinato/Bordun composition

Process:

- T chants text; S imitate
- T reads book to S inserting text into story
- T sets up 8 plastic cups*; places 3 different colored cups over original cups
- S make sound when different cups are tapped as T taps every cup on beat
- Have several S create different ostinati using cups; T adds second color for eighth note rhythm
- At barred instruments, T creates 3 groups (Basses, Altos, Sopranos/Glocks) and assign each group task of creating an instrumental part (**LA-BASED F PENTATONIC...D is tonic!**)

I want my hat back
I have lost it, I am sad.
I want my hat back
Tell me where it's at!



Florida Music Education Association
Professional Development Conference
Thursday, January 10. 3:00pm

BX/BM

Create bordun. Can be any of the 4 simple borduns (Chord, Broken, Arpeggiated/Crossover, Level)

AX/AM

Create ostinato. Can be 4 beat or 8 beats. Make it simple!

SX/SM/Glocks

Create melody that matches rhythm of text. Melody must be in elemental form to match form of text (ABAC)

- While S are creating piece, other S are working on movement and acting out story
- Perform! Bordun and ostinato play continuously while melody is played at appropriate points in the story

* A special “Thank You” to West Music for sponsoring this session. Most of the materials used in this session can be found at their booth, so please stop by!

**The ideas for these books are constantly changing! Please feel free to use all, parts, or even none of the above ideas! I am always looking for new ideas on how to use children’s literature, so please share your ideas with me if you come up with something different that works! There is no “one” way to approach them!