

## Bubble Gum

### Focus

- perform BP to articulate the macro beat & the rhythm of a chant
- perform “silent beat” or rest
- contrast sound & feel of beat v. rhythm; ID rhythm as “the sound of the words”

### Procedures

Ss speak rhyme and pound fists; play choosing game as desired.

Ss echo speak chant text while patting beat; Ss ID beat icons from visual & # of pieces of gum; selected Ss perform beat on bongos to accompany chant.

Ss recite #'s 1-8 following chant; S plays triangle to indicate # of pieces “wished for”; pass triangle that many spaces to next “wish maker”; after suitable repetition, Ss asked to “think” numbers rather than speak.

T plays rhythm of rhyme on bongos, students describe difference, identify as “the words of the rhyme” or the rhythm; students speak rhyme and pat rhythm (later, think words only and pat rhythm).

Trade instrument parts and repeat game as desired, tossing beat/rhythm circle to determine which to play for each repetition.

Bubble gum, bubble gum, in a dish.  
How many pieces do you wish?

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### For the purpose of these notes:

T. = teacher; S. or Ss. = student or students; ID = identify; UPP = unpitched percussion; BI = barred instruments

*Questions about today's workshop?*

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## A Frog and A Flea

text: Cynthia Mitchell

### Focus

- perform spoken rhyme with rhythmic ostinato accompaniment; transfer rhythm to suitable UPP

### Procedure

Establish BP ostinato by simultaneous imitation, first as beat based, then with added 8<sup>th</sup> rhythm, perform text phrases by echo imitation.

Transfer BP timbres to suitable UPP by weight (light, medium, heavy), perform with spoken text.

The musical notation is arranged in two systems. The first system is for the first line of the poem, and the second system is for the second line. Each system has three staves: 'Voices' (top), 'Sn' (middle), and 'Cl' (bottom). The 'Voices' staff contains the lyrics and a rhythmic notation. The 'Sn' staff contains a rhythmic notation. The 'Cl' staff contains a rhythmic notation. The 'P or St' staff contains a rhythmic notation. The notation is in 2/4 time. The first system of notation is for the first line of the poem, and the second system is for the second line. The notation is in 2/4 time. The first system of notation is for the first line of the poem, and the second system is for the second line. The notation is in 2/4 time.

Voices

A frog and a flea and a kan-ga-roo once jumped for a prize in a pot of glue, the

Sn

Cl

P or St

V

kan-ga-roo stuck, and so did the flea, and the frog limped home with a frac-tured knee.

Sn

Cl

P or St

## Carey Cut

rhyme text by Dennis Lee in *Jelly Belly*; arr. Broeker

### Focus

- use rhyme and complementary speech ostinati to perform unpitched percussion ensemble

### Procedure

Speak rhyme text by rote with dramatization. Develop dramatization as desired.

Add speech ostinati by imitation: line 4, then line 3, then line 2. Create form and perform as speech only.

Transfer accompaniment ostinati to UPP instruments as scored.

Explore hand drum technique using rhythm of rhyme; use thumb stroke, finger tap, rim slap, fist, etc.

Partners, groups, or class create H Drum (or conga) version of rhyme rhythm, perform with UPP accompaniment.

Ss given visuals of different texture combinations, groups create sequence for piece & perform

V H Dr: Car-ey cut the back - yard, Car-ey cut the front, Car-ey cut the house in two, What a sil-ly stunt!

Guiro: (lawn mow-er)

V Slap T Bl: (Uh - oh, he's in trou-ble,)

Bongos/Conga: (What? He did what? Say what? He did what?)

## Fortunately / Unfortunately

based on the book *Fortunately*, by Remy Charlip  
Alladin, ISBN 0689716605

### Focus

- perform soprano recorder (SR) tune using the fingerings A – B
- perform tune with varied musical character based on events of story

### Procedure

T presents A-B fingering, Ss echo play SR melodic patterns leading to notated tune; ID tune in staff notation.

T presents book, individual Ss take turn reading pages of story, each page followed by performance of tune with piano accompaniment appropriate to character of story.

D G D G D G A

Am Em Am Em Am Em Am

## Curious Fly

traditional rhyme

### Focus

- compose melodic phrases using SR pitches B – A – G (or BI with any pitch set)

### Procedure

Ss echo speak rhyme, play text rhythm on SR using single pitch A; repeat, using contrasting pitch for each line.

Ss create various tunes by starting each line on one pitch, and ending on another; explore other variations.

Pairs of Ss create melody to play together in unison, perform for class, notate as desired.

Curious fly,  
Vinegar jug,  
Slippery edge,  
Pickled bug!

## John Henry

traditional US song

To accompany the book *John Henry*, by J. Lester ISBN13: 9780140566222

### Lesson Focus

- rehearse new fingering F# moving to G and back
- perform chordal accompaniment patterns using SR pitches B – A – G – F# – E – D

### Procedure

Ss play G – F# – G and F# – G – F# as directed from chart, continue with other patterns: B – A, E – D

Ss select one of the three patterns to play, play all as chords; revise to fit T's clapped rhythm; play each chord in sequence as directed, then from memory in the following form: 1 1 2 1

Selected Ss play chords to accompany T and/or CI singing "This Old Hammer Killed John Henry"; insert song performances in reading of story of John Henry.

1

2

B	A	A	B
G	F#	F#	G
E	D	D	D

SR

V

This old ham-mer kill'd John Hen-ry, This old ham-mer kill'd John Hen-ry, This old

SR

V

ham-mer kill'd John Hen-ry, But it won't kill me, No it won't kill me.

## Don't Count Your Chickens

### Focus

- create layered percussion ensemble by articulating/distributing selected text across timbres

### Procedure

Speak proverb repeatedly at unison tempo, clapping highlighted text from visual; continue reading successive lines.

Whisper proverb at unison tempo, assign groups of Ss one line of the texture to perform; layer in parts on cue, noting composite rhythm as parts are combined.

Select contrasting timbres to play each line of the texture, decide order of entrance/exit or play when cued; add CODA as suggested or create variant.

Groups of 4 – 7 Ss distribute parts among group, orchestrate and perform with one player per part.

**Don't count your chickens before they hatch. Don't count your chickens before they hatch.**

**Don't count your chickens before they hatch. Don't count your chickens before they hatch.**

**Don't count your chickens before they hatch. Don't count your chickens before they hatch.**

**Don't count your chickens before they hatch. Don't count your chickens before they hatch.**

**Don't count your chickens before they hatch. Don't count your chickens before they hatch.**

**Don't count your chickens before they hatch. Don't count your chickens before they hatch.**

**Don't count your chickens before they hatch. Don't count your chickens before they hatch.**

**CODA: Don't count chickens Don't count before Don't count before they hatch.**