

# Open the Gate to Create and Collaborate

KOZ: Kodaly of the Ozarks  
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## Rhythm Rockstars (Cup Drumming activity shared with permission from Bridget Zimmermann)

- Class 1 - Cup Drumming steps 1, 2, and 3
- Class 2 - Cup Drumming steps 4 and 5
- Class 3 - Rhythm Rockstars Project steps 1, 2, and maybe 3
- Class 4 - Rhythm Rockstars Project steps 3 and 4
- Class 5 - Rhythm Rockstars Project steps 5, 6, and 7
- Class 6 - Rhythm Rockstars Project steps 7 (again) and optional step 8
- Class 7 - Groups share performances

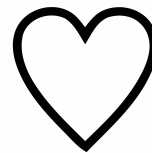
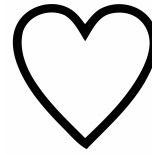


Group members' names: \_\_\_\_\_

Teacher's name: \_\_\_\_\_

## Rhythm Rockstar Project!

☐ Step 1 - Write a 16-beat rhythm over the heartbeats



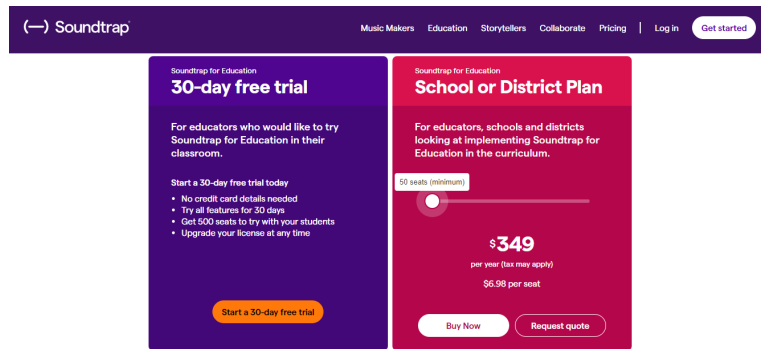
- ☐ Step 2 - Clap and say your rhythm composition as a group. Make sure everyone can do this with confidence.
- ☐ Step 3 - Perform your rhythm composition for your teacher.
- ☐ Step 4 - After getting your teacher's approval, practice drumming your rhythm composition. Make sure everyone can do this with confidence.
- ☐ Step 5 - Each person should write one song suggestion on the back of this page for the group to use as a backing track.
- ☐ Step 6 - Show suggestions for your teacher and choose one together.

Name of song selection: \_\_\_\_\_

- ☐ Step 7 - Practice drumming your rhythm composition at the tempo of your backing track.
- ☐ Optional Step 8 - Add any extras you would like to your composition, such as words, extra movements, accents, etc.
- ☐ BECOME A RHYTHM ROCKSTAR!

Teacher comments:

# Soundtrap Projects



## Introducing Soundtrap

- Class 1
  - Demonstrate using the loops library and provide time for students to individually create music in the studio
- Class 2
  - Demonstrate using the patterns beatmaker
  - Have students create a beat using this tool and then find loops they like to go with it
- Class 3
  - Demonstrate recording an original track using electronic instrument sounds
  - Challenge students to find one or two loops they like and then record an original track that matches the tempo of their loops
- Class 4
  - Use Soundtrap to review musical texture
  - Teach students how to share their projects with you
  - Give students a mini-project in which they create music using at least one track that does not come from the loops library and has at least one texturally contrasting section

## Art-Inspired Soundtrap Project

Name: \_\_\_\_\_

Teacher: \_\_\_\_\_

Name of the piece you chose: \_\_\_\_\_

	Yes	No
Is my project between 24 and 32 measures long?		
Is there at least one track that did not come from the loops library?		
Is there at least 1 contrasting section of music?		
Does my music describe what I see in the painting?		

Use the space below to tell how your music describes what you see in the painting.

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# Soundtrap Storybook Project

Teacher's name: \_\_\_\_\_

Group members' names: \_\_\_\_\_

\_\_\_\_\_

Book scene your group has been assigned: \_\_\_\_\_

Write some words to describe the emotions/feelings in this scene: \_\_\_\_\_

\_\_\_\_\_

## Project checklist

- ☐ The project is between 16 and 24 measures long
- ☐ There is at least one track that did not come from the loops library
- ☐ Each group member has contributed at least one musical idea to the project and can describe how it helps tell the story
- ☐ The music in the project matches the emotions/feelings listed above

Teacher comments:

## Art-Inspired Music Project

- Class 1
  - Introduce the project and the artist/style of art/art medium you plan to have students use for inspiration
  - Give students time to choose an art piece that will inspire their music
  - Pass out the project form and have students complete the top
- Class 2
  - Students begin creating their art-inspired music
  - Teacher checks in with students
- Continue for 2-3 more classes, maybe more depending on other activities you do during class
- Once complete, use a video editing program, such as iMovie or Clipchamp, to create a slideshow of art pieces accompanied by the student-created music to share with students and their families

## Storybook Project

- Class 1
  - Introduce the book and the project (I used *Once Upon a Forest* by Pam Fong)
  - Have a class discussion on the emotions/feelings depicted in the story
- Class 2 - have pictures of the pages printed and numbered
  - Students partner up and fill out the top of the project form (everything except the checklist)
  - Groups begin creating their project

- Class 3
  - Groups continue project work
  - Teacher consults with each group (or as many as possible)
- Class 4
  - Groups finish work
  - Teacher checks in with groups, if needed
- Put the pictures with the student-created music using a video editing program
- Share the video with the class (and their families!) to show how they told the story as a group

**Partners - a culturally responsive approach to teaching instrument ensembles**

*“The class is divided into teams of four. Half of each team is charged with becoming experts on a given topic and must teach the content to the other half of their group. Partners studying the same material collaborate and determine how best to teach it to the other half of their team. Teams re-form, with pairs teaching the other pair in their group. Partners quiz and tutor their teammates.”*

*Strategies for Culturally and Linguistically Responsive Teaching and Learning, Hollie*

In the elementary general music classroom...

The class is divided into teams of **like instrument parts**. Each team is charged with becoming experts on **their instrument part** and must teach it to **students on the other teams**. Students learning the same parts collaborate and determine how best to teach it to **students on the other teams**.

**Bring the class back together and have all students play their parts together as a full class. Create new groups, combining students from each team, with the task of learning the other instrument parts from the other teams.**

**Perform the piece multiple times, having students rotate through playing each instrument part.**

What makes this culturally responsive?

This discussion protocol validates and affirms the sociocentric and relational behaviors present in many cultures while also holding students accountable for their learning by having them teach and perform.

### **Melody Road Trip - Inspired by Aileen Miracle's Rhythm Road Trip**

Class 1 - Read

Class 2 - Write

Class 3 - Play

Class 4 - Identify

Class 5 - Dictate

Class 6 - Compose

## **Berry Song Performance Prep**

Books for this sequence: *Berry Song* by Michaela Goade, *The Book of Movement Exploration* by John Feierabend

- Class 1 - Movement exploration/Introduce the story
  - Feierabend counting shapes movement exploration p. 32 - can reference Magic Forest poses for something familiar
  - Feierabend group shapes movement exploration, p. 32
  - Read the book. Sing the parts you plan to sing throughout the story.
- Class 2 - Teach the sung parts of the story
  - Review the general story of the book.
  - Teach the berry melodies with body signs.
  - Show the melodies on the staff for students to read and perform with solfa and hand signs.
  - Teach the grandmother/granddaughter singing parts by rote.
  - Display slides with words students will sing and read the book, inviting students to sing along during the designated parts.
- Class 3 - Movement exploration/Play berry melodies on Orff instruments
  - Review different ways the students can shape their bodies with statue cards.
  - Feierabend Object Shapes movement exploration, p. 50
  - Feierabend Make My Shape movement exploration, p. 52 - emphasize using different levels
  - Review singing the berry melodies with words and solfa.
  - Transfer berry melodies to Orff instruments.
- Class 4 - Review berry melodies on Orff instruments/Create UTP parts to accompany berry melodies
  - Review playing berry melodies on Orff instruments.

- Explain complementary rhythms. (World Music Drumming p. 42)
  - Play in the holes.
  - Play a different pattern than what is already being played
  - Play different tone colors
- Divide the class into small groups and have them write an 8-beat rhythm using quarter notes, paired eighth notes, and quarter rests. Review repeat sign and have groups practice saying and clapping their rhythms two times in a row.
- Groups choose UTP instruments on which to play their rhythms.
- Groups perform their rhythms for the class.
- Have certain groups (that are using different instruments) play their rhythms at the same time.
- Questions for the class to answer...
  - Do we like how that sounds or not?
  - How can we layer some of these rhythms in our music?
  - Who is going to play their UTP rhythms and who is going to play the berry melodies?
- Combine berry melodies with UTP rhythms.
- Questions for the class to answer.
  - How will the berry parts start?
  - How will they end?
- Perform berry sections with intros and proper endings.
- Class 5 - Add movement to berry melodies
  - Review the different ways they have explored movement recently: levels, individual shapes, group shapes.
  - Divide the class into 4 groups. Assign each group a number: 1, 2, 3 or 4.
  - Have groups briefly discuss and experiment with how they could create group shapes to go with the berry sections. Each group needs to create two group shapes.
  - Explain that each group is going to make their first shape one group at a time. After the fourth group has made their first shape, group one will start again making their second shape and we will go through each group again.

- Ask the class how they think groups should go from their first shape into their second shape. Quickly with a snap? Flowing slowly? Spin in a circle and land in their new shape? What suits the story best?
  - Allow groups time to practice going from their first shape into their second shape in whatever way the class decided.
  - Decide which students will be movers and which ones will be instrumentalists.
  - Combine singing, instrument parts, and movement
- Class 6 - Put together instrument parts and movement for grandmother/granddaughter singing parts
    - Review the singing parts.
    - What sort of instrument should accompany the singing here? Xylophone, metallophone, UTP? What will it sound like?
    - What should happen during the two beats of rest between the grandmother singing and the granddaughter singing?
    - Combine instrument parts and singing.
    - What movements would suit these different parts?
    - Combine instrument parts, singing, and movement.
    - Perform all singing, instrument, and movement parts for the book with the teacher reading the spoken parts.