

Creative Creations!

New Mexico Music Educators Association

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1. Dallas Drums by Chris Judah-Lauder

Note: This was the piece my students performed for the Opening Session for the 1995 AOSA Conference in Dallas. Source: *Hand Drums on the Move*

Objectives:

- T.S.W explore timbre using a hand drum
- T.S.W. create eight-beat ostinato in group
- T.S.W. listen to determine complimentary ostinati
- T.S.W. create movement to accompany ostinati



SOUND EXPLORATION

Class is standing in a circle, each with a hand drum

- Student explore ways to produce sounds on the hand drum (down and up strokes, open, circular movements, finger nails, flat palm dead center sound)
- Next, explore with body percussion. Hit on elbow, leg, shoulder, etc.
- Students echo T using the above ideas.

OSTINATO EXPLORATION: INDIVIDUAL

- S improvises while T keeps a beat on an African double bell (gankogui)
- Individually, students create a 4 or 8 count ostinato.
- T ask individual students to share their ideas. After four repetitions, the class echoes their pattern.

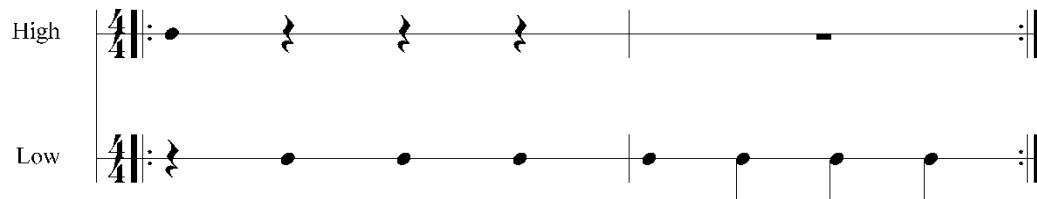
OSTINATO EXPLORATION: GROUP WORK

- Divide class into 4-6 per group. Like sizes of hand drums determine the different groups.
- Each group creates an 8 ct ostinato (played in unison as a group)
They are reminded to
 - Work in a circle facing in.
 - Be sure everyone in the group can perform their ostinato
 - Think about using space (rests!)
 - Be prepared to share for class

NOTE: Be sure enough practice time is given. While students are practicing, T plays the following pattern on a gankogui:

PHRASE CLARIFICATION

T gives the following cue on the African double bell (gankogui) to *indicate the end of a phrase or section:*



COMBINATION EXPLORATION

- Groups share. Students provide positive feedback.
- Class decides on which combinations work best together.
- Combine two ostinato and listen for complimentary rhythms and difference in sound and placement of accents
- After much discussion, groups work to polish or change their pattern based on class input and suggestions. At this time, I encourage students to add one or more accents which must be seen (movement!) and heard.
- Provide practice time. Share again and agree on which combinations work the best together.

BODY FACINGS AND FLOOR PATTERN

- Encourage groups to try a variety of floor patterns: lines, square, diagonal lines, V's, etc. Practice. Share
- Encourage groups to try a variety of body facings and levels: back to back, opposite body facings, kneeling, sitting on floor, laying on floor
- Practice. Share. Each group should pick their favorite pattern. This pattern becomes their "group ostinato" performed in position one.

EXTENDING THE FORM

- T asks” What other things can we do to create interest?” The piece needs Locomotion. (Suggestions: switching places, levels, geometric figures, dynamic changes, featured parts, group improvisation, cast off segments, etc.)
- Decide on beginning formation and positions and how to enter stage for performance purposes. Practice.
- Work thru their ideas and practice.

FINAL FORM

- Work on beginning positions and final point.
- Layer ostinato groups in one at a time in the beginning
- Work through difficult transitions. Aural clue is given from gankogui to indicate section changes.



- Perform entire composition .

2 Kokopelli by Chris Judah-Lauder

Grade: 4th- 5th

Materials needed:

Kokopelli dolls and/or bean bags or beanie babies or rhythm sticks
Soprano recorder – optional
BX or boom pipes – optional
Tambourine.

Teaching Process:

Passing Game

A Section:

- Sit in a circle facing in, legs crossed.
- Teach song through echo imitation.
- Teach BP part which becomes the passing game for the A Section.
- Place bean bag or Kokopelli in left hand. See next page for directions.
- The bean bag or Kokopelli travels around the circle, counterclockwise.



Teach A melody on Soprano Recorder

- **Add walking bass** on either BX or Boom pipes. Feel free to swing or change rhythm.

Kokopem – walking bass line

A

BX
Boom Pipes

Measures 1-5 of the walking bass line for Kokopem. The notation is on a single staff in treble clef with a common time signature (C). The melody consists of eighth and quarter notes. A box labeled 'A' is positioned above the first measure.

B

Measures 6-10 of the walking bass line for Kokopem. The notation is on a single staff in treble clef with a common time signature (C). The melody continues with eighth and quarter notes. A box labeled 'B' is positioned above the sixth measure. A small number '6' is written at the beginning of the staff, indicating the start of the second system.

- ## Add Movement

- B** Dance in air with Kokpelli
- arr C. J. Lauder
-
- 3 Jive and swing. Jive and swing. A
- one two three four jive and swing.

•**Extension:** If the class is ready, at the end of the B Section, have students *connect* with another student's leg or arm. Each time the B Section is repeated, add another person: trio's quartets, etc. and eventually the entire class is connected.

Combine song with movement and passing game.



KOKOPELLI PASSING GAME

Chris Judah-Lauder c. 99

Sheet music for the KokoPELLI Passing Game, featuring a melody line and accompaniment for Clap, Patsch, and Both hands to side. The music is in 4/4 time and includes lyrics: Ko - ko - pel - li, Ko - ko - pel - li, knee to knee, do your thing.

The sheet music is divided into two sections, 1 and 2. Section 1 includes a melody line with lyrics "He will tra-vel round the cir-cle you will see" and a vocal line with lyrics "1 2 3 4 jive and swing". Section 2 includes a melody line with lyrics "1 2 3 4 jive and swing" and a vocal line with lyrics "1 2 3 4 jive and swing".

3. Rhythm Pizza by Chris Judah-Lauder

Source: Games, Groups & Gems ©2017 Heritage Music Press

Level: Grades 5–6

Focus: Rhythm: Quarter notes, eighth notes, sixteenth notes, and eighth and sixteenth combinations

Process

- **Anticipatory setting:** Teacher begins a discussion about pizza and prompts students by asking a variety of questions, like, “What kind of pizza do you like?”, “What is your favorite topping?”, “Does anybody like pepperoni on their pizza?”, and “Where do you buy your pizza?”
- **As students give answers,** list the following words on the board: pizza, cheese, Domino’s, hamburger, and pepperoni.
- **Relate words to rhythmic values** by explaining that each of these words represents a distinct rhythm. Incorrectly place the individual rhythm cards in front of a note value and

ask a student to go to the board and place the correct rhythm next to the word it represents. It may take a few times to get it correct.

- **Imitation and Exploration:** Teacher speaks a variety of combinations out loud. Students imitate teacher while teacher points to a card, like: “pizza, pizza, pizza, cheese” or “dominoes, dominoes, pepperoni, cheese”.
- **Students are asked to pat the beat** and speak a variety of combinations.
Optional) Transfer the combinations to drums.
- **Identify the Notes:** Ask students if they can guess the note values of each word. Each word is worth one total count.
- **Explain how sixteenth and eighth notes are connected.** Point out the use of single bar lines for eighth notes and double bar lines for sixteenth notes. Review the note values.

Group Project

- Arrange the students into groups of five or six.
- Ask students to create an eight-count composition. Four counts for younger students.
- Give the students these guidelines:
 - 4/4Meter
 - Use at least four of the note values listed above.
 - Be prepared to repeat your ostinato twice.
 - Options for performing to be selected by the teacher: perform vocally (sung, spoken, nonsense syllables, etc.), use body percussion, use unpitched percussion, use barred instruments set up in a pentatonic scale, use any combination of two of the above ideas, and create an intro and coda if time.
- Practice, share, give feedback using the Harvard Protocol: I value. I noticed. I wonder.

Extension

Combine the groups’ ostinati to create a final form such as ABACADA, and so on. With this form, one group is identified as the A section.