

Responding to EVERY Learner

Middle Tennessee Chapter of the
American Orff Schulwerk Association
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Starting with a Song!

Canon written in conjunction with the SMU Level III class of 2019

Happiness

J. Lennon, M. Ghandi, G. Márquez

♩ = 120

The musical score is written in 4/4 time with a tempo of 120 beats per minute. It consists of four staves. The first staff is the vocal line with lyrics: "Count your age by friends, not years. Count your life by smiles, not tears." The second staff is a piano accompaniment with lyrics: "Hap-pi-ness is when what you think, what you say, and what you do are in har - mo - ny. You know that". The third staff is another piano accompaniment with lyrics: "No med - i - cine cures what hap-pi-ness can - not." The fourth staff is a bass line with rhythmic notation: "(Dum dum dum dum dum dum dum dum dum dum)". There are asterisks above the second and third staves, likely indicating specific performance techniques or dynamics.

Count your age by friends, not years. Count your life by smiles, not tears.

Hap-pi-ness is when what you think, what you say, and what you do are in har - mo - ny. You know that

No med - i - cine cures what hap-pi-ness can - not.

(Dum dum dum dum dum dum dum dum dum dum)

Overview:

The Schulwerk is based in the elemental. When done properly, elemental music is exemplified by rich harmonic textures, colorful contrapuntal interplay, and a sophistication that is, in fact, the result of the confluence of relatively simple ideas. There is a beautiful irony in the juxtaposition of the elaborate gestalt of the whole and the simplicity of the individual components. This session will explore the ways in which these simple elements combine to create a work that despite its complex appearance is merely a collection of simple ideas.

Today we learned two pieces from the *Music for Children* volumes using a variety of modalities. In the first piece, we learned the melody through a combination of **singing** and **dancing**. The next piece was prepared through **body percussion** before moving to the instruments. Once at the barred percussion, the body percussion melody was taught through sequential **processing**. The melody of the first piece, having already been taught was reinforced through a **literacy/reading** activity that included the notation and Curwen hand signs. Finally, the accompaniments were added through guided **improvisation**. It is through this multi-faceted approach that these beautiful pieces can be made

Responding in a bit of a different way: Dorian Semplice

The musical score for 'Dorian Semplice' is presented in three systems, each with four staves labeled SG, AG, AM, and AX. The first system begins at measure 6. The SG staff (Soprano) starts with a treble clef and a key signature of one flat (B-flat), playing a melodic line with eighth and quarter notes. The AG staff (Alto) is mostly silent, with a few notes appearing at the end of the system. The AM staff (Alto) plays a steady accompaniment of quarter notes. The AX staff (Alto) plays a rhythmic accompaniment of eighth notes. The second system begins at measure 9. The SG staff is silent. The AG staff plays a melodic line with eighth and quarter notes. The AM staff continues its accompaniment. The AX staff continues its rhythmic accompaniment. The third system begins at measure 17. The SG staff plays a melodic line with eighth and quarter notes. The AG staff plays a melodic line with eighth and quarter notes. The AM staff continues its accompaniment. The AX staff continues its rhythmic accompaniment. The score concludes with a double bar line.

In this piece, we looked at how a sophisticated composition comes together through a series of deliberate and manageable steps. In planning to teach this piece, I looked at how each part might be broken down into smaller parts that become “mini-lessons.” Multiple modalities were used to teach the piece (Singing and movement for the AG part, visual scaffolding for the SG melody, modal theory for the AM and AX parts). By engaging the students in these multiple approaches to learning, we ensure that every student has a chance at success in the classroom.

We started this piece by playing a “meter tag” game. After playing in 3 and 4, we played the game in 6/8 – setting up the meter of the piece. When someone was out, they moved to an instrument and played “D” on the primary accents – setting up the tonality.

Next, we began to explore creative movement for the B section by making shape, then working with a partner. Ultimately, we came up with the following:

Shape → Return to Neutral → Stretch Apart → New Shape → Return → Form a Group of 4

While this was happening, I put the phrase in context through singing the melody of the B section. By the time the movement was created, you as students had heard the melody so many times, you were able to sing the melody without any further instruction.

The A section was taught using a Power Point presentation that made use of isolated lines representing the different melodic contours.

Composing through a Racially Conscious Lens

For this session, we posed one simple question to our fourth-grade students: “What does a composer look like?” In our planning sessions we predicted that the children would picture white men in wigs from long ago, composing at a piano with a plume and parchment. Although this was true for some children, we were pleasantly surprised to hear other children describe composers as both men and women, and people of any color working with a computer and a turntable. To reinforce this point, we shared a number of videos highlighting a diverse cross-section of composers from around the world. You may access this video at: <https://youtu.be/cmnDIDaZ1NY>

As we prepared for this unit, we made a conscious effort to maintain a lens of *Culturally Responsive Education* (CRE). In a CRE-focused class, teachers look at students and learning through six themes: asset-focused factors, relationships, rigor, engagement, cultural identity, and vulnerability.¹ In an effort to engage the children through their cultural identity, we began

¹ Dr. Adeyemi Stemberidge. <http://www.myreflectionmatters.org/author/dr-adeyemi-stemberidge/>

by taking a survey of their cultural backgrounds and the languages they speak in their homes. We then adapted each of those languages to the school’s PBIS acronym S.O.A.R. (Safety, Ownership, Achievement, Respect).

English
S O A R These are the values that we strive for. S O A R Ar-rowhead Thunder-birds!

Amharic
Tu-na - ka - ke a - la-fi-net mak - bur s - ket. Tu-na ka - ke a - la-fi-net mak - bur s - ket. Tu-na

Nepali
Up - a - lab - di A - dra. Up - a - lab - di A - dra. Up - a - lab - di A - dra. Up - a - lab - di A - dra.

Spanish
log - ro se - gu - ri - dad log - ro se - gu - ri - dad log - ro se - gu - ri - dad log - ro se - gu - ri - dad

Tagalog
Ta-gum-pay pag-a-lang Tagum-pay pag-a-lang Ta-gum-pay pag-a-lang Tagum-pay pag-a-lang

In addition to cultural identity, we explored on the role of vulnerability during our CRE-focused instruction. Initially, this focused on learning a melody that Paul had created. Through this activity, students also had the opportunity to build relationships with Paul – a visitor to the class who did not have the history and familiarity with the children that Carolyn had established. Later, this melody and the melody of “Fire on the Mountain” were used to illustrate the qualities of an effective melody – steps vs. leaps, frequent use of patterns, highlighting the tonic and fifth, ending on the tonic, etc.

“Fire On the Mountain”

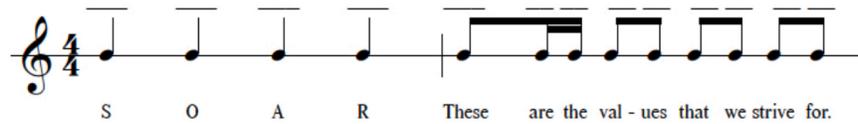
traditional Ozark Mountains tune

Fire on the moun - tain. Run, boys, run! You with the red coat, fol - low with the drum The
5
drum shall beat and you shall run. Fire on the moun - tain, run — boys run!

D-La Pentatonic Melody

Cribari

Over the next 12 lessons, students worked on their melodies. Their first task was to choose whether their melody would be Do or La based. They were then given time to develop their ideas individually using an instrument. Many of the students were surprised by how difficult it was to find a melody that they liked and that creating a melody that pleased them took multiple edits and revisions!



At the beginning of each class, students were given indications as to where they should be in the composition process as well as goals for the end of each period. At multiple points, students were asked to reflect on various aspects of the process. There were four prompts with varying methods of data collection:

Reflection	Prompt	Method
Reflection 1	<ul style="list-style-type: none"> How has your image of a composer changed compared to the first class? 	Hand written reflection with option of drawing a picture
Reflection 2	<ul style="list-style-type: none"> What are you most excited about in this project? What are you worried about? 	Flipgrid
Reflection 3	<ul style="list-style-type: none"> Which aspect of this project is the most interesting to you? 	Sitcky notes on a chart paper
Reflection 4	<ul style="list-style-type: none"> What was your favorite part of this project? What was the most challenging part? Do you see yourself as a composer? 	Flipgrid

In addition to the information gathered through student reflections, in-class conversations with students, and anecdotal observations all served as formative assessments of the student's successes, struggles, and needs for future lessons. This information informed planning sessions prior to the next class as we determined which students needed additional challenges (rigor), which needed individualized attention (engagement and asset-focused factors), and which students simply needed more time to cultivate or revise their ideas.

Once students were able to play their own melody, they were partnered with another student and given the opportunity to create a drone accompaniment that supported their melody. Those students who were able to meet this goal were further challenged to add one of the language ostinati to their piece.

At the beginning of this unit, we hoped to challenge the image we assumed many students held about what a composer looks like. Over the course of 12 classes we further sought to bring that image of a composer down to a more personal level. Through opportunities to interact with a composer (Paul), attempts to engage each student's cultural identity, and time devoted to allowing the students to explore their own identities as musicians, most of our students did, in fact, identify themselves as a composer in their final reflections. For those who didn't, the most common factor that prevented them from seeing themselves as composers was an inability to play their own melody in front of their peers – an interesting idea, given the fact that many composers may never hear their works performed!

Resources/References

Flipgrid.com

Lind V.R. & McKoy, C.L. (2016). *Culturally responsive teaching in music education*. New York: Routledge.

Stembridge, A. <http://www.myreflectionmatters.org/author/dr-adeyemi-stembridge/> Accessed 3, October 2018.

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Score



Home Note: _____ 5th _____

S O A R These are the val - ues that we strive for.

S O A R Ar-row-head Thun-der-birds!

Language(s) for Speech Ostinato: _____

Giants

Text by Sir Isaac Newton
Melody by Paul Cribari

I vi ii V7 *

If I have seen fur - ther, it is by stand - ing up - on their
shoul - ders I have stood; it is by
stand - ing stand - ing on the shoul - ers of
gi - ants, of gi - ants.