

A Workshop presented for the

Albemarle County Music Teachers - February 18, 2019

## Meters and Motion - It's all about the Rhythm!

### Description

The concept of Meter can be a generator for many musical activities in the general music class. In this session we'll sing canons, play games, move and sing, always around the idea of organized pulses, strong and weak beats.

Included are ideas about note reading skills, speech pieces with movement, circle games, and a song combining Orff instruments and choir.



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*Global Greetings (A.C. Pfitzner, Hands To Hands)*

**A**

How-dy, hi, how are you? Ways to say, Hel-lo! Hel-lo! Hey, what's up, what's hap-pen-ing, and don't for-get yo!

**B**

Ciao, Ni hao, Jam-bo, Na-ma-ste. Ko-ni-chi-wa, A-lo-ha, Bu-na Zi-ua, G' day!  
 Chow, Nee how, Jahm-ba, Nah-mah-stay Ko-nee-chee-wah, Ah-low-ha, Boo-nah Zee-wah, Guh day!

Shake Right Shake Left Do Si Do for 6 Beats Side Step R

- ✓ Introduce pulse and rhythm with a greetings game.
- ✓ Learn the A Section by imitation. Keep the pulse in feet as song is learned.
- ✓ Find a partner; add the body percussion.
- ✓ Sing once with partner; walk the pulse in shared space for the length of the song. End with a new partner; rinse and repeat.
- ✓ Learn the B Section by imitation in free rhythm; add pulse and rhythm of words.
- ✓ Add motions and body percussion; perform AB repeat.
- ✓ Add concentric circles and play some more!

*The Name Game - Names in rhyme with body instrument ostinato*

- ✓ Class sits or stands in a large circle as beginning instructions are given.
- ✓ Each person is ask to find the rhythm of their name. This can be First Name, First and Last names, or a nickname. Find the strong and weak beats. Watch for an anacrusis (pick-up). Everyone helps.
- ✓ Invite Students to find a rhyming word and make a rhyme. (Brent = rent.)
- ✓ Set up the 3 + 3 + 2 BP pattern (The Bo Diddley)

RCL  
LP  
LCR  
RP

- ✓ Leader begins rhyme and players join in. Leader makes a rhyme with own name filling in the action.
- ✓ Everyone makes a rhyme with own name; leader starts game again; game continues with each player in turn.
- ✓ Brainstorm some variations.

- » Replace names with word chain on a subject of choice.
- » Add a pitched or unpitched ostinato.
- » Add piano, uke, or guitar rhythm chords.
- » Sing the rhythm, improvising short melodic motifs.

## A Name Game (with a nod to Shirley Ellis) arr. BMH

RCL  
 LP  
 LCR  
 RP

Come on ev' - ry bod - y! Let's play a game!

4  
 RCL  
 LP  
 LCR  
 RP

Bet - cha we can make a rhyme, Out of

7  
 RCL  
 LP  
 LCR  
 RP

ev' - ry - bo - dy's name! Are you read - y? Let's go!

11  
 RCL  
 LP  
 LCR  
 RP

Brent, Brent gonna pay the rent! Brent!

## TEXT AND RHYTHM

- ✓ Review rhythm and natural accent placement, anacrusis in text.
- ✓ To review use of ostinatos in rhythm and text.
- ✓ Learn some techniques for teaching rhythms accurately.

Carl Orff stated: "...At the start of all music practice, rhythmic and melodic alike, stands practice in speech." Rhythmic stylization and metrical articulation are experienced with a succession of names, rhymes, elementary poetry, and traditional oral proverbs. This leads into dramatic, lyric, epic poetry, and liturgical recitation. [*Musica Activa - Melody*, page 102]

prosody - late 15th century: from Latin prosodia 'accent of a syllable,' from Greek prosōidia 'song sung to music, tone of a syllable.'

The patterns of stress and intonation in a language:

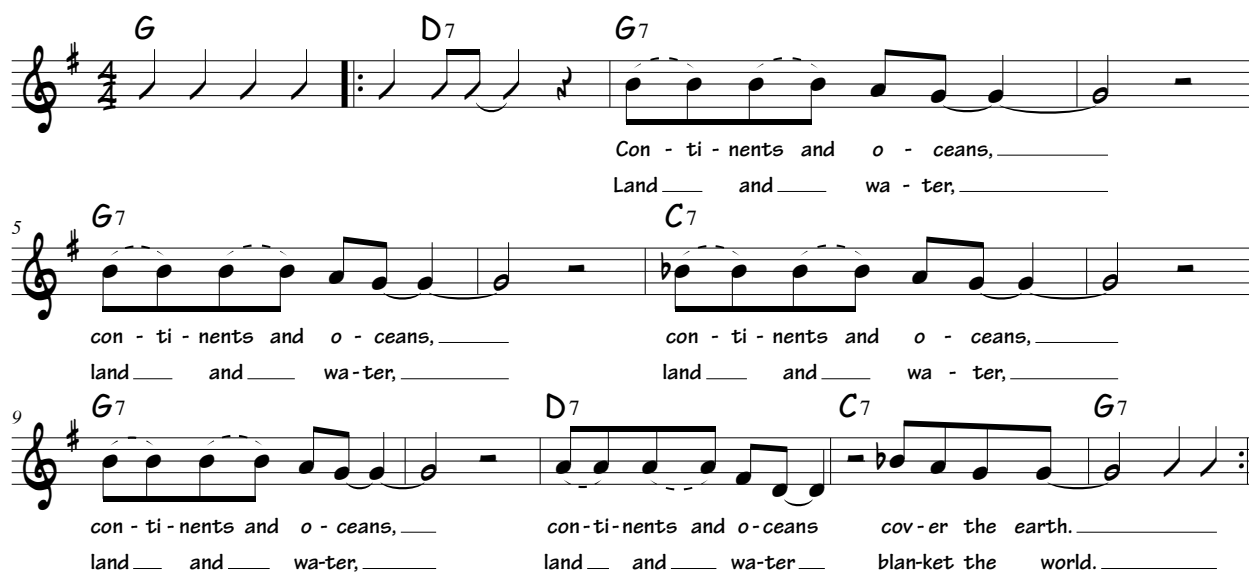
scansion (rhymes with mansion) [mid 17th century: from Latin scansio(n-), from scandere 'to climb']- the action of scanning a line of verse to determine its rhythm; the rhythm of a line of verse.

Scansion is the way we analyze text to generate rhythm in Orff Schulwerk. Poetry and prose contain basic BINARY and TERNARY rhythmic groupings. (Yes, there are many more...)

BINARY - Dactylic (long, short short; ♩ ♪ ♪); Anapestic (short, short, long; ♩ ♩ ♩) and Spondaic (long, long; ♩ ♩)

TERNARY - Trochaic (long, short; ♩ ♪); Iambic (short, long; ♩ ♩); tribachic (short, short short; ♩ ♩ ♩)  
 [*Musica Activa- Rhythm*, page vi]

## Continents and Ocean Blues (School Songs, page 21)



Con - ti - nents and o - ceans, \_\_\_\_\_  
Land \_\_\_\_\_ and \_\_\_\_\_ wa - ter, \_\_\_\_\_

con - ti - nents and o - ceans, \_\_\_\_\_  
land \_\_\_\_\_ and \_\_\_\_\_ wa - ter, \_\_\_\_\_

con - ti - nents and o - ceans, \_\_\_\_\_  
land \_\_\_\_\_ and \_\_\_\_\_ wa - ter, \_\_\_\_\_

con - ti - nents and o - ceans cov - er the earth. \_\_\_\_\_  
land \_\_\_\_\_ and \_\_\_\_\_ wa - ter \_\_\_\_\_ blan - ket the world. \_\_\_\_\_

### The Concept

Continents and oceans cover the earth.  
Land and water blankets the world.

### The Text

North America, South America, Asia, Africa,  
Europe and Australia, Antarctica.  
The Arctic Ocean, The Indian Ocean,  
Atlantic and Pacific, the Southern Ocean too!

### The Ostinatos



### Process - The Text

- ✓ Use the map visual to find the continents and oceans.
- ✓ Learn the rhythm for the text by imitation in 6/8 duple. Identify the strong and weak beats. Identify scansion.
- ✓ Work phrase by phrase until learned.
- ✓ Try adding a derived ostinato (first two lines repeated).
- ✓ Add ostinatos for clapping and unpitched.
- ✓ Try the whole thing as a speech piece.

### Process - The Concept

- ✓ Sing Continents and Oceans from the visual. Add guitar or piano.
- ✓ Add the Text as a B Section and perform the whole thing!

## The Succession of Meters (Musica Activa-Rhythm, page vi)

- ✓ Binary meters, 2/4 and 6/8.
- ✓ Triple meters starting with 3/8 and then 3/4.
- ✓ Odd meters (5/8; 7/8; etc) arise from the simplest combinations of two and three beat groupings.
- ✓ Mixed Meter is a rhythmic progression of switching meters. (2/4 - 6/8 - 2/4 - 6/8; etc.)
- ✓ Compound Meter is made up from combinations of duple and triple. Duple Compound (6/8), Triple

Compound (9/8); Quadruple Compound (12/8).

*Cross Pulse with various combinations of body instruments.* (a la Keith Terry: <http://www.crosspulse.com/aboutkt.html>)

- ✓ Set up a “3” rhythm: clap, right chest slap, left chest slap.
- ✓ Then a “5”: clap, right chest slap, left chest slap, right thigh slap, left thigh slap.
- ✓ Then a “7”: clap, right chest slap, left chest slap, right thigh slap, left thigh slap, right rear slap, left rear slap.
- ✓ Then a “9”: clap, right chest slap, left chest slap, right thigh slap, left thigh slap, right rear slap, left rear slap, right foot stomp, left foot stomp.
- ✓ Let half the group do a “3,” then a “5” rhythm, and other half does a “5,” then a “3” rhythm. Strong beats (claps) are no longer always together set up a polyrhythmic pattern. Try other combinations totaling 8 beats starting at different places on the body, changing the arrangement of beats. (2+3+3) etc. Experiment with 9, 10, 12. Etc.

### *Odd and Mixed Meter*

When the basic components of duple and triple meter are well in hand, moving on to mixed and odd meters is a natural progression. Odd (5, 7, 9, 10, 11) meter combines duple and triple meter patterns in several ways, 2 + 3; 3 + 2; 2 + 2 + 3; 3 + 2 + 2; and 2 + 3 + 2. Note the rhythms are broken into the addends of 5 and 7.

Moving on from the odd meters brings us to mixed meter. The easiest examples are simply alternating measures of different measures. A famous example is alternating measures of 6/8 and 3/4. When several different meters are included the examples get more complicated.

### *Meter Play - Mix Meters!*

- ✓ *The Game:* pick a number between 15 and 20. Find combinations (addends) of numbers less than 10 that add up to the number selected. Here’s an example with 18.
- ✓ Find 3 + 3 + 3 + 9; 5 + 5 + 5 + 3; and 7 + 5 + 3 + 3.
- ✓ Assign a body instrument pattern to each number. (Keith Terry’s foundation rhythms are a good place to start.)
- ✓ In groups, brainstorm a routine for a number from 15 -20. Use body percussion patterns to highlight each addend in your string of numbers. Try canon, accompaniment, etc.
- ✓ Arrive at a routine, add a formation or some simple movement.
- ✓ Perform for the class and we will try and guess your total and your addends.

### **Putting it all together, Sing and Play**

*Yenyere Guma*

# YENYERE GUMA

TRAD. CUBANO

ARR. BMH

1



Yen - ye-re Gu - ma, la bue - nas no - ches. Co - mo/esta u - sted?

2



Yen - ye-re Gu - ma, la bue - nas no - ches. Co - mo/esta u - sted?


3



Yen - ye - re, Yen - ye - re, Yen - ye, Co - mo/esta u - sted?


5

1



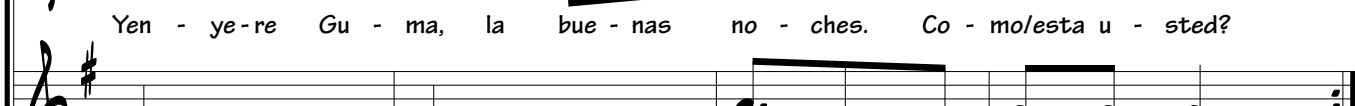
Yen - ye-re Gu - ma, la bue - nas no - ches. Co - mo/esta u - sted?

2



Yen - ye-re Gu - ma, la bue - nas no - ches. Co - mo/esta u - sted?

3



Bue - nas no - ches. Co - mo/esta u - sted?

## Resources

Pfztner, Aimee Curtis. Hands to Hands - Clapping Songs and Games from Around the World. Beatin' Path Publications LLC, 302 East College Street, Bridgewater, VA 22812. 2015.

Gaskins, Phyllis and Brent M. Holl. School Songs - Songs about Elementary Science, Reading, and Social Studies. Beatin' Path Publications LLC, 302 E College St., Bridgewater, VA 22812. 2017.

Wuytack Jos. Musica Activa - Melodic Expression. Beatin' Path Publications LLC. 302 East College Street, Bridgewater, Va 22812. 2018.

Wuytack Jos. Musica Activa - Rhythmic Expression. Schott. 1995.

The Visuals can be downloaded as a PDF at:

# YENYERE GUMA

TRAD. CUBANO

ARR. BMH

1  
Yen - ye-re Gu - ma, la bue - nas no - ches. Co - mo/esta u - sted?

2  
Yen - ye-re Gu - ma, la bue - nas no - ches. Co - mo/esta u - sted?

3  
Yen - ye - re, Yen - ye - re, Yen - ye, Co - mo/esta u - sted?

AX/SX

AX

BX

5  
1  
Yen - ye-re Gu - ma, la bue - nas no - ches. Co - mo/esta u - sted?

2  
Yen - ye-re Gu - ma, la bue - nas no - ches. Co - mo/esta u - sted?

3  
Bue - nas no - ches. Co - mo/esta u - sted?

AX/SX

AX

BX