

Play! Dance! Sing!
Music of the Masters for the Elementary Classroom
Darva D. Campbell
DarvaCampbell@gmail.com
ListeningLessonsUnlimited.com

Don't do too much in one class period.

Teach one or two sections, then go on to other activities. Teach the rest another time. As a general rule, don't play the recording until the second or third day they've worked on a piece. Lessons are most successful when preparation time is adequate.

Teach to an objective.

These lessons are most practical when used to reinforce the concepts you are teaching. Wherever you are in your curriculum there's a classical piece to emphasize it!

Listen without the distraction of an activity.

Once students are familiar with an activity, have them listen without any activity. One "trick" I like to use is to have them listen to the parts they do NOT know.

Choose which parts to teach.

You don't have to do all of every piece. It's sometimes enough to teach the recurring theme, let the students find it in the piece, and have them discover the differences in it as it occurs.

Find an effective way to fit the classics into your program.

Having a Composer of the Month and playing the same songs for each of my grade levels has been very successful for me.

Write your own lessons – or get more of mine.

Using Singing, Speech, Body Percussion, Instruments, Mime, and Dance provides unlimited opportunities for active listening lessons. Keep coming back to my website: ListeningLessonsUnlimited.com; I update frequently. Join my Composer of the Month club for a new active listening lesson each month, a detailed study of the composer, a video on the lesson or the life of the composer, and many extras to make your job easier.

THE SIX TECHNIQUES FOR BUILDING ACTIVE LISTENING LESSON:

MIME/CREATIVE MOVEMENT (Example: Brahms Hungarian Dance #5)

DANCE

BODY PERCUSSION

INSTRUMENTS

SPEECH

SINGING

Motocross Speedway;

Partners, back to front, back partner hands on shoulders of front partner.

Drive.

Turn off your lights (close your eyes).

Switch positions by dropping hands from shoulders and turning around alone.

If the music stops, freeze. The C section – you are stuck in a traffic jam.

Saber Dance

Darva Campbell

Aram Khachaturian

INTRODUCTION:

Clap Patsch $\frac{4}{4}$ **A**
 (Five_ Six_ Se-ven Eight!) Do do do do do do do do do do do do do do do do the Sa-ber Dance do the Sa-ber Dance do the

Voice Sa-ber Dance do the Sa-ber Dance do the dance of A-ram Kha-cha-tur-i - an Ah- ah, Ah - ah, Ah- ah! **INTERLUDE** Five Six_ Se-ven Eight!

Voice **A**
 Do do do do do do do do do do do do do do do do the Sa-ber Dance do the Sa-ber Dance do the

Voice Sa-ber Dance do the Sa-ber Dance do the dance of A-ram Kha-cha-tur - i - an Ah - ah, Ah - ah, Ah - ah! 1. ah Ah! - Rus - sian 2.

Voice **B**
 $\frac{3}{4}$ born to a poor fam-i - ly. Rus-sian born in the year nine-teen 0 three, He_____ was Ar - me - ni - an, A - ram

Voice **INTERLUDE** **C**
 Kha - cha - tu - ri - an! 1. an_____ 2. A - ram A - ram A - ram A - ram

Voice A - ram Kha-cha - tu - ri - an Yes! Kha-cha - tu - ri - an Ah... Ah.... A- ram! A- ram! A- ram! A- ram Ah....

Voice **INTERLUDE** **A**
 (Five_ Six_ Se-ven Eight!) Do do do do do do do do do do do do do do do do the Sa-ber Dance do the Sa-ber Dance do the

Voice Sa-ber Dance do the Sa-ber Dance do the dance of A-ram Kha-cha-tur - i - an Ah- ah, Ah - ah, Ah - ah! Do do do do do do do do do do do do do do do do the

Voice bump and grind bump and grind! Do the bump and grind bump and grind! Do the Sa-ber Dance do the Sa-ber Dance do the Sa-ber Dance do the Sa-ber Dance do the

Voice **A"**
 dance of A-ram Kha-cha-tur - i - an Ah- ah, Ah - ah, Ah - ah! Do do do do do do do do do do do do do do do do the Sa-ber Dance do the Sa-ber Dance do the

Voice **CODA**
 Sa-ber Dance do the Sa-ber Dance do the dance of A-ram Kha-cha-tur - i - an Ah- ah, Ah - ah, Ah- ah, Ah - ah, Ah- ah, Ah - ah, Ah- ah, Do do do do, Do do do do,

Voice Do do do do, Do do do do, Do do do do, Do do do do, Do do do do, A - ram, A - ram Kha-cha - tu - ri - an!

Grandma Moses

Trad. - Ar Darva Campbell

Grand - ma Mo - ses sick in bed, Called the doc - tor and the doc - tor said,

5
"Grand - ma, Grand - ma, you ain't sick! All you need is a pep - per - mint stick!" Hands

9
up! sha - ki - ty shake! Shake! Shake! Hands down, sha - ki - ty - shake! Shake! Shake! Turn a

13
round! Sha - ki - ty - shake! Shake! Shake! Get out of town! Sha - ki - ty shake! Shake! Shake!

Grandma Moses Movement

Trad. Ar. Darva Campbell

First, teach this movement, as suggested in the Lesson Plan ... with no rhythm.
Then add a break after every five movements. Finally, add the rhythm.
During the "B" section, do as the words suggest... hands up, shake, hands down, shake, turn around, shake,
get out of town - find a new partner for the repeat of A.

R.S. L.S. R.H. L.H. R.S. L.S. R.H. L.H. R.S. L.S.

5
R.H. L.H. R.S. L.S. R.H. L.H. R.S. L.S. R.H. L.H.

Now - ADD ONE WORD! Add 'cause as below in measure 6. Add the appropriate movement TO the word (see movement below). THIS is the movement you will transfer to the Turkish March.

Once they have the rhythm pattern down - teach it with Grandma Moses.
Then - once they've done it a couple of times, add the "CAUSE" and the extra Left Hand to hip (as in measure 6 below). This is the final rhythm you will transfer to the Turkish March!

1

R S
L S
R H
L H

5

The song, "Grandma Moses" is a great way to introduce this tricky rhythmic pattern, which can then be used quite easily to Beethoven's "Turkish March." Showing how Beethoven used an ostinato pattern all the way through his piece ties what we do in our Orff pieces to works of the Masters!

KEY: RS - standing across from a partner, slap right hands together on the diagonal across the body.
LS - same, with the left hand.
RH- put your right hand on your own right hip.
LH - put your left hand on your own left hip.

Marcia Alle Turca

From Die Ruinen von Athen
Opus 113

A

R hand Slap
L hand Slap
R Hip
L Hip

A'

R hand Slap
L hand Slap
R Hip
L Hip

B

R hand Slap
L hand Slap
Clap
Patschen
Step

Coda

R hand Slap
L hand Slap
Clap
Patschen
Step

Key:

R.S.= Right hand Slap palm to palm with partner
L.S.= Left hand Slap palm to palm with partner
R.H.= Right hand to right Hip
L.H.= Left hand to left Hip
C = Clap
P = Patschen

FORM: AA' BA' BA' Coda

