

Tried and True Treasures from the Music Room

Presented by Amy Fenton
amyfenton4aosa@gmail.com
(517) 331-2426

for the Detroit Orff Schulwerk Association
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8:30 a.m. - 1:00 p.m.

KINDERGARDEN & 1st GRADE LESSONS

Book: *How to Speak Moo* by Deborah Fajerman
Copyright 2002, Barron's Educational Series. ISBN-13: 978-0-7641-2285-9,
ISBN-10: 0-7641-2285-1

Objectives:

- 🌀 Vocal Exploration

Process:

- 🌀 Teacher reads the book, having the students follow the shapes and directions within the book
- 🌀 Using cards, the teacher models following a shape with their voice
- 🌀 Students follow shape cards with their voices

The Bubble Gum Game

- Teacher leads the students through a quick make believe story while modeling it.

Objectives:

- Students will match the beat (slow, medium, fast) that the teacher plays
- Expand the patterns to include the following locomotor movements
 - Walk
 - Tiptoe
 - Hop
 - Jump
 - Skip
 - Gallop

Example of teacher text to introduce the game:

Reach deep into your pocket.
Oh, Look what I've found...MAGIC BUBBLE GUM!
Unwrap it and pop it into your mouth.
Oh, We'd better save that wrapper for later.
Fold it neatly and put it back into your pocket for later.
Chew your gum while I tell you about its magic powers.
When you are using your magic bubble gum, you can't make a sound
with your voice, but it helps your ears to amazing powers...
You also cannot touch anyone else, otherwise it will take away your
magic powers.
I'm going to play this instrument. They are called temple blocks.
When I do, your ears will tell you how to move. They will help your feet
match the beat that I am playing.
When I stop playing you will freeze.

I begin this game with just introducing slow walking (half note), walking (quarter note) and tiptoe (eighth notes). Each day I expand the game a bit more, adding Jump (2 mallets simultaneously = Jump), Hop (1 mallet playing = hop on one foot – I have them switch feet after 4 hops by changing the hand I play with)! Eventually, I add skips and gallops and finally use pattern with combinations of locomotor movement. The children always FREEZE when I stop playing. After we have played this game for many weeks, I label this type of movement as locomotor – Movement that takes you from 1 place to another.

Book: *The Gunnywolf* retold and illustrated by A. Delaney
Copyright 1988, Harper Trophy, ISBN 0-06-021594-1;
Scott Forsman edition: ISBN 0-673-80093-8

Objectives:

- ✿ ABC song
- ✿ Intro to body percussion
- ✿ Watching teacher for cut offs
- ✿ Experience & explore dynamics
- ✿ Experience & explore showing emotions on face & in voice

Process:

- ✿ Teacher asks the children if they know their ABC's.
- ✿ Have Children sing the ABC song
- ✿ Teacher explains and models a cut off. Have children sing the ABC song while watching the teacher for a cut off.
- ✿ Model the words and body percussion parts for "pit-a pat" and unka-cha". Have students try.
- ✿ Teacher reads the book to children. Children sing when the ABC song happens in the story while watching teacher for cut offs. Teacher embeds

emotion and dynamics into the story and the students model that in their singing. Children also join in with the body percussion.

- ✿ Teacher asks students “Who gave the little girl the flowers at the end of the book? Then ask, “Why do you think he gave her flowers?”

Singing Game: *We Are Playing in the Forest*

Lesson Objectives:

- ✿ Sol-La- Mi song
- ✿ Move hands to show higher and lower pitches
- ✿ Moving to the beat while singing
- ✿ Creative play
- ✿ Locomotor movement

Process:


- ✿ Teach Song (using hands to show higher and lower pitches
- ✿ Brainstorm ways to play in pairs or small groups (clapping games, jump rope, games with balls, tag, skipping, hopscotch, etc.)
- ✿ Have small groups of children act out each idea
- ✿ The teacher then explains that they sing the song twice while acting out their choice of play. After singing the song twice, the children must freeze - in fear that wolf might “catch” them. The teacher clarifies that to catch a student; the wolf must see someone move!
- ✿ The teacher becomes the Wolf. When the teacher sees a child move, that child is “out” and gets the privilege of choosing a new wolf.
- ✿ The game then begins again

Stage II of the game:

- ✿ The children use a locomotor motion to move around the room while singing the song. During the repeat of the song, the Wolf may choose to turn around and try to catch someone moving.

We Are Playing in the Forest

Traditional Children's Song



The image shows two staves of musical notation in 2/4 time. The first staff contains the melody for the first line of the song, with lyrics: "We are play - ing in the fo - rest while the wolf is far a - way." The second staff starts with a measure rest labeled '5' and contains the melody for the second line of the song, with lyrics: "Who knows what will hap - pen to us if he finds us at our play?"

Story and Song: *Jack Frost*

Original Source of song and narration: Pam Johnson of Tucson, AZ. I have changed the story, song and process over the years and have added many extensions to the original lesson.

Objectives:

- * Instrument exploration, mallet technique, interpreting a story through movement.

Materials:

- * Magic Paintbrushes (made with Christmas tinsel tied to recorder cleaning rods or duct taped to unsharpened pencils)
- * Glockenspiels

Process:

- * Read story to children
- * Teach song
- * Divide class into 3 groups – trees, Jack Frost Helpers & instrument players
- * Have trees and Jack Frost helpers “act out” the story while narrated
- * Have instrument players explore playing the glockenspiel while paying attention to and trying to portray words such as sway, tiptoe, shiver, shake, etc. This will lead to showing different techniques – glissandos, alternating hands, etc. Watch and listen to what they do and then allow the children to model and you can label each.
- * Rotate groups until each has a chance to participate in all three activities

Jack Frost

Pam Johnson
Melody modified by Amy Fenton

The image shows a musical score for the song 'Jack Frost'. It consists of two staves of music in G major (one sharp) and 4/4 time. The first staff begins with a 'V' (Vocal) marking. The lyrics under the first staff are: 'Jack Frost, Jack Frost, who are you? Jack Frost, Jack Frost, what do you do?'. The second staff begins with a '5' marking. The lyrics under the second staff are: 'tip-toe in the night, make the world so shiny bright. Jack Frost, Jack Frost who are you?'. The music is written in a simple, accessible style suitable for children's education.

Narration (read with **EXPRESSION!**):

It is early in winter, and all of the trees are swaying in the breeze. The air feels chilly because winter is coming. The wind blows harder and harder. The trees shiver because they are very cold.

Night comes and into the forest come Jack Frost and all of his helpers. They tiptoe lightly and never shiver because they love the cold. Jack Frost and his helper each carry a magic paintbrush. The painters paint the trees with their magic paintbrushes. The trees are now stiff with ice and frost. They are like ice sculptures. The painters tiptoe away and go to sleep at the edge of the forest, for their work is done.

Daylight comes; the sun rises and shines down on the forest. As the sun warms the air, it melts the ice and frost. The trees straighten up and shake their branches. They sway in the morning breezes and dry their dripping wet leaves. All day, they sway back and forth.

2nd GRADE LESSONS

Children's Book: *Here Comes Jack Frost* by Kazuno Koharo,
Copyright 2009, Square Fish (an imprint of Macmillan
Publishing), ISBN 978-0-312-60446-2

Resources: *Orff-Schulwerk Music for Children vol. 1 Pentatonic*
by Carl Orff and Gunild Keetman, Margaret Murray edition,
Schott & Co. Ltd., Ed. 4865, ISMN M-001-05598-7.

Elementaria First Acquaintance with Orff Schulwerk
by Gunild Keetman, Schott & Co. Ltd., Ed.
ISBN 13: 9780946535057; ISBN 10: 0946535051

Share the Music grade K - Teacher's Edition, copyright 1995,
Macmillan/McGraw-Hill School Publishing Company,
ISBN 0-02-295-056.

Materials: Paper Plates
Scarves
Yarn "Snowballs"
Barred Instruments

Here Comes Jack Frost

- Read book aloud

Skaters' Waltz by E. Waldteufel

- * Play recording
- * Teacher uses hands to create a brushing sound on the strong beat; students mirror.
- * Transfer the pattern to brushing alternating hands on lap; students mirror.
- * Transfer the pattern to alternating feet; students mirror.
- * Give each student 2 paper plates to skate on to the music. You can add scarves for them to use if you want a more colorful effect for a program.
- * Alternatively, you could use the paper plates for the brushing sound of skating if you cannot allow for movement throughout the room during covid. They could also use the plates as an art project and create a "pond" with skaters.

Snowball Fight

Adaptation of piece from *Orff-Schulwerk Music for Children, Vol. I – Pentatonic, Pg. 107, #22* (transposed to G)

- * Teacher leads a conversation about what it is like when you wake up to a snow day and the first thing you want to do is go play in the snow.
- * Teacher plays the melody on recorder
- * Teacher sings; students echo phrase by phrase on a loo syllable
- * Teach words to song.
- * Teacher leads a conversation about the snowball fight scene in the book; students give descriptions and "pretend" to have a snowball fight.
- * Teacher and students read through the rhythmic building blocks for creating a "B" section for our new song.
- * Add any new ideas using the same rhythms. (I do this with the older students – it gives them a chance to show their understanding of the rhythms and also creates great buy in to the activity.
- * Teacher models the activity as a whole class composition so that students understand the assignment.

- * Teacher assigns students to groups of 4. I find that this number works best as each student will then be able to pick a rhythm card.
- * Allow students time to work on the project while the teacher circulates among the groups, helping to refocus their attention and purpose where needed. Be sure to give timer warnings to keep the groups on task (i.e. – you have 15 minutes left – you should have your rhythms patterns complete and be working on your choreography; 5 minute warning – make sure to do a final practice and be ready to share, etc.). I hand out the yarn “snowballs” to each group when they are at the choreography step – this adds motivation!
- * I always allow students to share their creation before adding it back to the book.
- * Practice the song along with each group’s creation in a Rondo form

The Snowball Fight – melody from *Orff-Schulwerk Music for Children vol. 1*,
pg. 107, #22

The Snowball Fight

Oh, winter’s here!
Come on let’s go and play
In the fallen snow.
Grab your gear and go!

Oh, winter’s here!
There’s lots of snow today!
Pack it nice and tight.
Now begin to throw.

The snowball fight!

The Snow Man

Words and music by Lillian Willse Brown

This song is sourced from Share the Music grade K (1995) on page 237 of the teacher’s edition.

- * Teacher sings song and does movements for song; children then echo with voice and movement line by line, additively until entire song learned.
Practice until comfortable
- * With K-1, I use the song with singing and movement only. I add barred instruments in 2nd grade.

The Snow Man

I have a little snowman, he
Is so fat and round. I
Made him from a snowball I
Rolled upon the ground. I
Gave him eyes, a nose, a mouth, a
Brand new scarf of red. I
Put some buttons on his coat, A
Hat upon his head.
Watch

him

as

he

melts

to

the

ground.

After all of the pieces are in place – reread *Here Comes Jack Frost* and insert the 3 pieces where they fit with the book.

There are other pages that could be developed to make this a performance piece!
What other ideas come to mind?

Song & Game: Apple Tree

Process:

- ★ Teacher sings song; echo by phrase by phrase.
- ★ Add steady beat with alternating hands; transfer to BX/BM
- ★ Add game:
 - ★ Students stand in a circle
 - ★ The teacher chooses a partner to form a “drawbridge” for the students to walk under.
 - ★ On the last word (out!) the teacher and their partner drops “drawbridge.”
 - ★ The student who is caught within the bridge takes the place of the teacher. The next game, the person who is out takes the place of the student the teacher chose at the beginning of the game. This leaves a student who has been the bridge in the game before to help with continuity.
 - ★ Once a student is done taking their turn as a portion of the drawbridge, they play the BX bordun before returning to the circle. This will give the teacher time to assess their skills using alternating hands to play the bordun.

Note: You'll see this lesson modified for recorder when we get to 4th grade lessons today!

Apple Tree

Ap - ple tree, Ap - ple tree, will your ap - ples fall on me?

Bass Xylophone

The first system of musical notation is in 4/4 time. The vocal line (treble clef) consists of four measures: 'Ap - ple tree,' (quarter, quarter, quarter, quarter), 'Ap - ple tree,' (quarter, quarter, quarter, quarter), 'will your ap - ples fall on me?' (quarter, quarter, quarter, quarter). The Bass Xylophone line (treble clef) consists of four measures: 'Ap - ple tree,' (quarter, quarter, quarter, quarter), 'Ap - ple tree,' (quarter, quarter, quarter, quarter), 'will your ap - ples fall on me?' (quarter, quarter, quarter, quarter), and a final measure with a quarter rest.

I won't scream, I won't shout if your ap - ples knock me out!

BX

The second system of musical notation is in 4/4 time. The vocal line (treble clef) consists of four measures: 'I won't scream,' (quarter, quarter, quarter, quarter), 'I won't shout' (quarter, quarter, quarter, quarter), 'if your ap - ples knock me out!' (quarter, quarter, quarter, quarter). The BX line (treble clef) consists of four measures: 'I won't scream,' (quarter, quarter, quarter, quarter), 'I won't shout' (quarter, quarter, quarter, quarter), 'if your ap - ples knock me out!' (quarter, quarter, quarter, quarter), and a final measure with a quarter rest.

THIRD GRADE LESSONS

Book & Hand Drums: *Hand, Hand, Fingers, Thumb* by Al Perkins, Illustrated by Eric Gurney. Copyright 1998 (boardbook), Random House Publishing. ISBN-10: 0-679890483. ISBN-13: 978-0679890485

Objectives:

- Hand Drum technique
- Playing rhythm patterns on a hand drum

Process:












- Teach hand drum technique by having students use their “hand” hand drum
- Pass out hand drums
- Teacher plays patterns; students echo
- Teacher plays patterns from the book; students echo
- Read the book and have the students play the hand drum part

Song and Circle Game: *Down by the Banks of the Hanky Panky*

Objectives:

-  **Beat competency**
-  **Anticipating end of phrase**

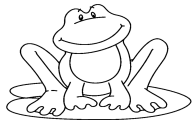
Circle Game Directions:

-  Students sit in a circle.
-  Each person places their right hand on their own right knee with their palm facing up.
-  Place your left hand (palm up) on top of the person’s hand to your left.
-  The teacher begins the first game
-  When the song begins, the designated person to start gently slaps the upturned hand of the person to his/her right with their left hand.
-  In turn, the clap/slap is passed around the circle, one person at a time, to the beat
-  The person who’s hand is hit on the word “five” is out
-  The person who is out comes to the middle of the circle
-  The game begins again. The person that was to the right of the person who is out begins the game.
-  When there are enough people in the middle of the circle, form another circle and have two games going on simultaneously.
-  You will have two people that are out each time – they just trade places



Down by the Banks of the Hanky Panky

Down by the banks of the hanky panky
Where the bullfrogs jump from bank to banky
Singing eeps, ipes, opes, opps,
Jump off the lily pad and, kerplop.
One, two, three, four five. (Out!)



FOURTH GRADE LESSONS

Book: Birdsongs

Birdsongs

By Betsy Franco and Steve Jenkins

ISBN 978-0-689-87777-3

Materials:

- ☆ Book
- ☆ Recorders

Objective(s):

- ☆ The students will explore ways to use their recorders (traditionally and non-traditionally) to illustrate a book through sound.

Process:

- ☆ Teacher guides students through many ways of making sound on a recorder with both traditional and non-traditional means
- ☆ Allow students a few minutes to explore sounds on their own; ask for volunteers to share; allow students to try each idea
- ☆ Teacher reads the book to the students, prompting them to think how they might use their recorders for each page
- ☆ Read the book again, allowing students to play with sound at the end of each page.

Book & Song: *All are Welcome Here* by Alexandra Penfold and Suzanne Kaufman. Copyright 2018, Alfred A. Knopf (an imprint of Random House Children's Books). ISBN 978-0-525-57964-9

Process:

- ★ Present rhythm to students; students read rhythm
- ★ Divide students into three groups (1 group for each of the notes B, A, and G)
- ★ Alternate which group plays each notes
- ★ Have students play all three parts in order
- ★ Teacher reads the first page of the book to the students and asks them to listen for the phrase that matches the newly learned recorder part.
- ★ Teacher sings/reads book and students join in playing on the phrase "all are welcome here."
- ★ Follow up lesson – Students march around to the beat of the song, freeze at the end of the 4th phrase, and play on "All are welcome here."
- ★ Teacher walks among the students to check for competency on B, A, and G.

All Are Welcome Here

Pen - cils sharp - en'd in their case. Bells are ring - ing, let's make haste.

School's be - ginn - ing, dreams to chase. ALL ARE WEL - COME HERE!

Song and Game: *Apple Tree*

Objectives:

- 🍏 Playing by ear
- 🍏 Playing a G, E, A song on soprano recorder
- 🍏 Cooperation and beat skills in the game
- 🍏 Assessment

Process:

- 🍏 Teacher sings song; echo by phrase by phrase. The students may know the song from an earlier grade level, if so this step will take very little time.

- 🍏 Ask students to listen to and follow the melodic contour and identify how many different pitches are in the song. Use hand or whole body to follow the contour.
- 🍏 Teacher gives students the first pitch.
- 🍏 Allow Students to “discover” the melody (give students time to figure it out). I often have them spend a minute or two on their own and then have them work in groups to refine the melody.
- 🍏 Using teacher guidance and student input, write the melody on a board or chart
- 🍏 Students play melody
- 🍏 Add game:
 - 🍏 Students stand in a circle
 - 🍏 The teacher stands outside of the circle.
 - 🍏 Students pass two apples around the circle to the beat while singing the song. The teacher plays the melody on the recorder.
 - 🍏 The students who are holding the apples on the last word of the song (out!) become the recorder players.
 - 🍏 The game continues with the students who are “out” moving to the outside of the circle to play recorder.
 - 🍏 At this point, the teacher may assess the students’ playing skills.
 - 🍏 Add a second game when enough students have been assessed.

Apple Tree

Soprano Recorder

Ap - ple tree, Ap - ple tree, will your ap - ples fall on me?
 G G E G G E 2 G G A A G G E

Bass Xylophone

S. Rec.

I won't scream, I won't shout if your ap - ples knock me out!
 G G E G G E 3 G G A A G G E

BX

Song and composed B Section: *Peas Porridge Hot*

Objectives:

- Playing a song using A, G, and E on soprano recorder
- Playing a 4 part orchestration
- Creating a B section using rhythmic building blocks

Process:

- Sing entire song
- Echo Song
- Patsch and echo sing the BX/CBB part; transfer to instruments
- Patsch and echo sing the AX part; transfer to instruments
- Snap and echo the AG/SG part; transfer to instruments
- Clap and echo the clave part; transfer to instruments

Process for adding recorder:

- Use Pitch Stack or solfa to lead students through melody
- Students play melody with teacher conducting from chart (or from memory).
- Add SR to orchestration

B section:

- Students create a word chain of food that could be added to porridge using the rhythmic building blocks.

Peas Porridge Hot

arr. Amy Fenton

V/SR
Peas por-ridge hot, peas por-ridge cold, peas por-ridge in the pot nine days old.
Some like it hot, some like it cold, some like it in the pot nine days old.

SG/AG
(it's hot!) (it's cold!) (Yuck!)

AX

Claves
Some like it cold, some like it cold, ev-en when it's days old, some like it cold.

BX/CBB

B

Milk Cream Jam Nuts Figs

Cin - na - mon But - ter - milk Pump - kin Seeds Ma - ple Sy - rup Ap - ple Sli - ces

Gold - en Rai - sins Pow - der'd Su - gar Wal - nuts Al - monds Yo - gurt

Nut - meg Brown Sug - ar Ap - ri - cots Dried Berr - ies Sweet Pea - ches

Book: *'Possom Come A-Knockin'* by Nancy Van Laan, illustrated by George Booth. Copyright 1990, Alfred Knopf Publishing. ISBN: 0-679-83468-0.

Objectives:

- ★ Moving from B to G on soprano recorder

Process:

- ★ Practice moving from B to G on recorder while following the teachers' Kerwin hand signals for Sol and Mi.
- ★ Read book to students and have them follow your Kerwin hand signals for Sol and Mi whenever the 'possom knocks at the door. (His hands aren't very strong so he decided to use the doorbell instead. ☺)
- ★ Once you are finished reading the book, the students should feel be successfully switching between B and G.

5th GRADE LESSONS

Song: 'Round the Circle

Process:

- ★ Teach song – A section
- ★ Place color spots, carpet squares or spot dots, with individual pitches of the pentatonic scale, in a circle
- ★ Students sing and march around the circle to the beat of *'Round the Circle* (A section), freezing at the end of the song
- ★ Add interlude
- ★ Choose a chant or a nursery rhyme for the B section
- ★ Teacher models playing rhythm of nursery rhyme on the pentatonic scale degree that he/she has landed upon.
- ★ Students practice B section
- ★ ABA form
- ★ After the form is established and they have played the rhythm of the nursery rhyme on one note for several repetitions, slowly expand to improvising with all of the pitches in the pentatonic. With students, this may take place over several lessons.
 - ★ Use the note you land on and the note to your right (2 pitches)
 - ★ Use the note you land on, the note to your right and the note to your left (3 pitches)
 - ★ Use the note you land on, the two notes to your right and the note to your left (4 pitches)
 - ★ Use the note you land on, the two notes to your right and the two notes to your left (5 pitches)
 - ★ End your improvisation on G

- ★ Slowly expand to improvising with all of the pitches in the pentatonic pitch stack

Teacher Notes:

Another way to set up the activity is to have concentric circles so that the notes in the inside circle are lined up in such a way that the student can easily see all five pitches of the pentatonic. The note they are on, the notes to the left and right and the last two pitches are in front of them in the inside circle. You can either have the students march in concentric circles or have them stay only on the outside circle.

Extensions:

- Students walk the circle and improvise only when their color or note is called or shown
- This can be used to assess skills. Students will be playing in smaller groups and it will be easier for you to see and hear their skill development

'Round the Circle

Amy Fenton

SR/V

'Round the cir - cle we must go where we stop we do not know.

5

Please take the rhy - thm from this rhyme and make a mel-o-dy. Don't take mine!

B

A

G

E

D

Interlude:

**Make your own; don't take mine.
Play your song and keep in time!**

Soprano Recorder: *Candy Corn Composition*

You can download color copies of the checklists and templates from the Teaching with Orff website:

<http://teachingwithorff.com/lesson-candy-corn-composition/>

Objectives:

- ✧ Create a simple melody for soprano recorder
 - ✧ Using the Keetman Rhythmic Building blocks
 - ✧ Using G pentatonic or La based G Pentatonic (E “la” pentatonic)
 - ✧ Using elemental forms

Materials:

- ✧ Candy Corn Composition Template
 - ✪ Laminate enough color copies to use with a class. These can be cleaned and reused with multiple classes
 - ✪ Give the students a second copy (not laminated) of the template to write their finished melody. This copy can be put into a portfolio or taken home.
- ✧ Halloween Candy such as candy corn, candy pumpkins, marshmallow ghosts OR Halloween themed manipulatives, such as small erasers, stickers or clip art (make sure these can rhythmically match the Keetman Rhythmic Building Blocks)
- ✧ Soprano recorders
- ✧ Pitch stack for G pentatonic /E “la” pentatonic
- ✧ Elemental forms cards

Process:





- ✧ Show Halloween manipulatives such as candy corn, ghosts, pumpkins, etc.
- ✧ Have students say the names rhythmically until they agree on the notation
- ✧ Review Elemental Forms – this is what makes for a great song (singable melody, patterns within melody and rhythm, form, etc.)
 - ✪ AABA
 - ✪ ABAB
 - ✪ AABB
 - ✪ ABCA
 - ✪ ABAC
- ✧ Make sure to tell the students that they cannot eat any of the candy until after they are finished with their composition
- ✧ Pass out bags of candy
 - ✪ Give out plenty of each kind so that you have variety within the rhythms

- ✧ Allow students time to create the rhythm of the composition through arranging the candy on the template
- ✧ Add pitches to the rhythms using notes from the la pentatonic of G (or E “la” pentatonic)
 - ✧ Students will use their recorders to play through possible melodies before making final choices
- ✧ Have students share melodies
- ✧ Have students notate their composition for a final product

See the following pages for sample templates.

Candy Corn Composition – Student Directions

1. Arrange candy one piece per box on the laminated color copy
2. Make sure to follow song form/elemental form
 - a. AABA
 - b. ABAB
 - c. AABB
 - d. ABCA
 - e. ABAC
3. Write corresponding candy rhythms into the boxes on your black and white copy of the template.
4. Take out your recorder and use the pitches from the pitch stack to create a melody
 - a. Write the pitches under the rhythm in each box, making sure to have a pitch for every part of the rhythm.
 - b. Remember to keep to the song form/elementals forms listed above (in #2).
 - c. END the song on E if you want it to be in a minor key (spooky, sad, melancholy).
 - d. END the song on G if you want it to be in a major key (happy, cheerful).
 - e. Be sure that you can PLAY your melody and that it sounds like a song.
 - i. Not too many large jumps between pitches
 - ii. Follow the rhythm of your candy while playing the melody
5. Turn your black and white copy over and put your first and last name on it along with your classroom teacher’s name.
6. Put away supplies
 - a. Pencil
 - b. Directions page
 - c. Laminated color copy
 - d. Your finished copy
7. STAY at your seat to eat your candy
8. Do not bother others who are still working. Keep your voice at level 1.

Candy Rhythms	
Candy corn =	
Pumpkin =	
Jack-o-lantern =	
Ghost =	

D²
B
A
G
E
D


Candy Corn Composition – Student Directions

Name _____

- Put your first and last name on your black and white copy.
- Choose from the following song forms and write your choice on your black and white copy.
 - AABA
 - ABAB
 - AABB
 - ABCA
 - ABAC
- Arrange one eraser in each box on the laminated color copy.
 - Remember to keep to the song form/elementals forms listed above .
 - Try the chosen rhythms and make changes until you find what you like.
 - Check that repeated phrases (A's and B's) are the SAME.
- Write the eraser rhythms into the boxes on your black and white copy of the template.
- Use your recorder and the pitches from the pitch stack below to create a melody.
 - Write the pitches under the rhythm in each box, making sure to have a pitch for every part of the rhythm (each and every note head needs a pitch).
 - END the song on E if you want it to be in a minor key (spooky, sad, melancholy).
 - END the song on G if you want it to be in a major key (happy, cheerful).
 - Check that repeated phrases (A's and B's) are the SAME
 - Be sure that you can PLAY your melody and that it sounds like a song.
 - Not too many large jumps between pitches
 - Follow the rhythm of your candy while playing the melody
- Give your composition a name/title.
- Review all of the above steps to make sure you have completed the assignment correctly.
- Put away supplies.
- Do not bother others who are still working. Keep your voice at level 1.


Eraser Rhythms

Can-dy Corn


Dra-cu-la



Pur-ple Bat



Vam-pi-re


Jack-o-Lan-tern


Black Cat


Black Bat


Skull


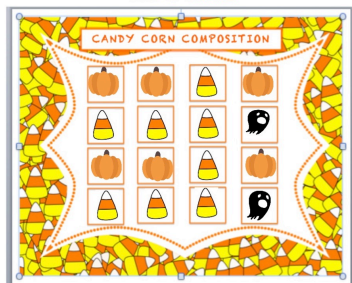
Ghost


B
A
G
E
D

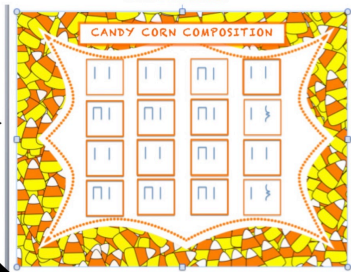
HOW TO WRITE A MELODY

DIRECTIONS FOR USING THE CANDY CORN COMPOSITION TEMPLATE

ARRANGE
CANDY
ON
TEMPLATE



WRITE IN
CORRESPONDING
RHYTHMS

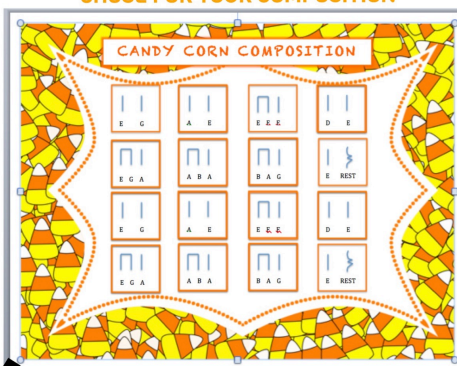


USE YOUR SOPRANO RECORDER AND
THE PITCH STACK TO PLAY AND
CHOOSE YOUR MELODIC PATTERNS

**B
A
G

E
D**

WRITE IN THE PITCHES THAT YOU
CHOSE FOR YOUR COMPOSITION



PUT YOUR NAME ON THE BACK OF
YOUR COPY. CONGRATULATIONS ON
WRITING A CANDY CORN
COMPOSITION!

CANDY CORN COMPOSITION

Thank you for allowing me to share a few ideas and some musical time with you today. Please feel free to contact me with any questions or ideas. Remember to ask permission & give credit on your program if you are using any of these ideas. 😊