

## ***Junky Funky Music***

**Objectives:** *Students will understand the elements of music that organize sound into music. They will understand the terms and employ the concepts to create new music. Students will create new music.*

**Demonstration of learned skills:** *Students will create new music in small groups using at least five musical elements to bring form and structure to their music. Students will perform their music for the class, or music video.*

**Rhythm:** Patterns of sound organized through time. Students will create loops of two beats, four beats, and eight beats. **Common** time. **Triple Meter**, **Compound** 6/8 time.

**Texture:** The thickness and thinness of a sound. 65 different instruments and timbres, or just a flute and acoustic guitar..... 100 violins all playing in **unison**, or all different sounds and parts, **polyphonic**. Different layers of sound. Is there a lot of sonic space in the music, rests. Or is every beat of the music filled with sound.

**Dynamics:** Using patterns of volume changes to organize the sound. Quiet sound, loud sections. Getting softer, getting louder. Using **accents** within a rhythmic pattern. **Terraced dynamics**, different sections having different dynamic tendencies.

**Melody** Using pitches. Different objects; have different pitch, even if undefined. Use all high pitched sounds, or all low, or a mixture. Consider these options. Defined pitch, using golf tubes, and pipes in water battles. Water in bottles. Washtub bass. Rake tines on a resonator box. Adding melody to our rhythms and loops.

**Form.** Starting with a time keeping loop, students learn to hear the 'space' in the rhythm and improvise a repeating rhythmic part that fits in with the time keeping loop. Or, the new part is going to 'answer' the first loop. When most of the instruments are engaged, how do the students vary the **form**.

- "breaks" of predetermined rhythmic patterns
  - Un-do the pattern backwards.
  - Improvised sections where each performer takes a turn.
  - Various students take turns leading the group in an echo section.
  - Keep the same rhythms, but perform them double time or half time. **Tempo**.
  - Keep the same rhythms, but switch the sound that are making them, that is, put down the bucket and clap the same rhythm while another performer stomps theirs.
  - All performers play a rhythm already established by a single instrument
  - Use **dynamic** levels to create form. Quiet, loud, quiet. Moving the **accent**.
- Crescendo** and **Decrescendo**.
- Timbre changes, use only metallophones or only idiophones. Body percussion, incorporate pitched instruments.

Instruments: Drywall buckets, Metal and plastic trashcans, buckets and cups, metallophones of craziness, rocks in plastic bottles, water cooler bottles, glass bottles, golf tubes, pipes, corrugated plastic hoses, pvc pipe, whistles, washtub bass, spoons, sticks, thimbles, tuna cans, washboard, boxes, soft and hard mallets, the walls and floors, the benches, the fire escape. Whatever the performers can think of...

Procedure:

1. Buckets. (Good playing technique) Sticks of hard and soft sides. **Timbre** differences. Different pitched sounds from the buckets, different timbres. Use drum rhythms we already know to play together and improvise.
2. Use the 'break' to facilitate a change in form, and performers improvise through it. Kids are learning to listen, to count, to perform, to improvise.
3. Students lead echo sections.
4. Incorporate bigger trashcans, both plastic and metal, exploring **pitch**, timbre, and dynamic. Playing techniques. Dividing our known rhythms to be played by different instruments.
5. Exploring timbres. Bring in the **metallophones**, **idiophones**, **aerophones**, **chordophones**. Students explore timbres and learn the **ostinato** concept. Each student plays a simple 4 beat rhythms, with lots of sonic space. Starting with one instrument (Low? High? Loud? Quiet? Metal? Wood? Shaky? Pitched?) Each student carefully put a new pattern into the sonic space of the existing. The sound may complement the original, or answer it. Students learn to work with the existing sound, but be mindful of where they are in the rhythm, to keep their part by focusing on the structure of the beat, not only in answer to another player. When another player 'goofs' up, the rhythm will crash if all players are not focusing on the underlying time structure.
6. Meter. Students work in triple meter patterns, connect to songs they already know. Use body percussion patterns in 6/8 and 5/4 to warm up and connect to previously learned skills and then use the junk instruments to perform.
7. Form. Students work together to put their music into different forms. See above.
8. Melody. Golf tubes. Using pitch to create ostinato melodies. **Hocketing** through a know melody, ie, Twinkle Twinkle. Bottles with different amounts of water, whistles of different sizes. Corrugated hose of different lengths, pipes dangled in water, plastic buckets of different sizes, water cooler bottles of different sizes (played with hands,) washtub bass, PVC Pipe.

9. Contrived instrument sets. Using connected 'drumset-like' set ups to make music. Using a predetermined repetitive rhythm moved over various pitches and timbres. Ie, **paradiddle**, 4 beats , double 2 beats, singles 2 beats, for a two bars repeating pattern. Playing the pattern straight, and with '**Swing**.'

Accommodations: Solo drumming for advanced players. Students who are demonstrating above average skills can compose on the contrived sets, and video tape. Students may also create their own instruments and instrument sets and rhythmic patterns. Advanced students may videotape and publish their videos on the music website.

Students who are still struggling with steady beat and ensemble skills will work with groups of students who are all playing the same pattern together, playing in **unison** is a lower level skill that must be mastered before more sophisticated patterns are necessary. Teacher led rhythmic patterns will be taught instead of student generated ones.

**Final Project. In small group, students will create original music considering the musical elements of timbre, pitch, dynamics, rhythm and form. Students will perform for the class and others.**

Assessment: See classroom grading rubric. Students will demonstrate in performance their understanding of timbre, pitch, dynamics, rhythm and form. Students will perform live or videotaped demonstrating 90% accuracy of the elements of this song.