

Music for Secondary

Catchbottle by Jon Madin

Lesson ideas by Aaron Trew, The University of Newcastle

Orff Principles and Techniques Used:

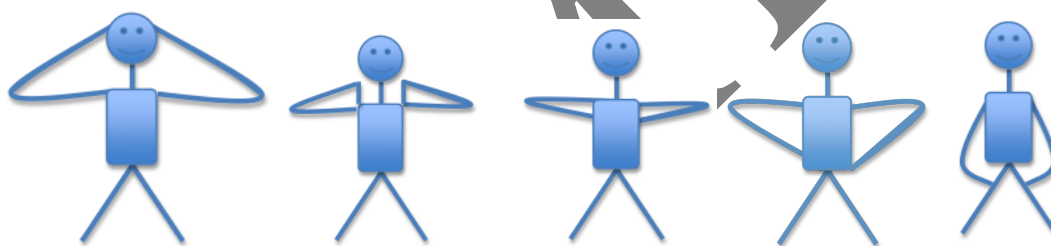
SIMULTANEOUS IMITATION, WHOLE SONG TECHNIQUE, MOVEMENT, SINGING, ECHO IMPROVISATION, COMPOSITION, DANCE.

This is a great two-section piece from Jon Madin's Marimba Music 1 (2002). Elements and activities in the teaching phase have been adapted from Sarah Reeve's Technique and Improvisation class on Day Three of the Level 3 Orff certification course (2009), in which she presented "Kalendara" also from Madin's (2002) Marimba Music 1.

Lesson Ideas

(T = teacher, S = students)

1. Teach movement of A section through simultaneous imitation to S in random formation.



Movements for the descending melody of the A

2. Form circle, T: "I'm going to sing you the whole song, do the movements with me and afterwards tell me what you notice".

Perform A section with singing/movements...

Stepping in time with the bass part: anti-clockwise for 4 bars then clockwise (backwards) for 4 bars...

Direction of movements...



Perform B section with singing/movements...

This BP ostinato primes S for an additional half time drum kit pattern you may like to add:



patsch patsch clap

Sing B section melody whilst walking into the circle for 4 bars then walking out (backwards) for 4 bars.

Direction of movements...



3. Discuss S responses to “What did you notice?” ... Here are some possible answers (you may need to perform again):

2 sections, the first is repeated at the end.

ABA/Ternary form.

Arm movements relates to the pitch of the A section.

We stepped in time (get them to clap the rhythm of the bass pattern for A).

Both sections are 8 bars each.

We kept the beat and changed movements for B section.

The A section melody descends, the B section ascends.

4. Sing and perform BP and movements once more and encourage students to sing along.

5. In a circle stand still, sing melody of both sections and draw pitch contour in air (alternate hands, priming for melodic instruments). Some further questions to guide understanding of melody: How many phrases, How many bars, What is the time signature, how many notes etc.

6. At melodic instruments, give starting notes and allow S time to work in pairs to workout melody. Ask some pairs to play what they have, you may choose to echo melodies if they need assistance.

7. Mirror bass part (have S simultaneously imitate) for both sections with BP and sing notes.

8. Echo bass part of A section, assign to half of group and perform main melody. Swap parts if needed.

9. Echo bass part of B section, assign to half of group and perform main melody. Swap parts if needed.

10. Mirror BP for drumkit/percussion part and allow S to transfer to drums/percussion.

11. Assign all parts and perform. Swap parts so all S perform all parts. You may choose to add the chordal accompaniment on piano/guitar.

12. T to play chordal accompaniment whilst S as a group improvise freely over A section (encourage rhythmic complexity). Have them join in as a group for the written melody on bars 7 and 8.

13. T to play chordal accompaniment whilst S as a group improvise freely over B section (encourage rhythmic complexity). Have them join in as a group for the written melody on bar 16. Discuss chord changes and how to reference them in improvisation.

14. Perform piece with varying dynamics and lots of solo's. It might be useful to add rolls in the melody for the semibreves. Ask S to come up with possible arrangement/structure ideas.

15. After the above performance, S now know the melody and structure well enough to break off into groups to create and then notate their own dance sequence. While you play the piece, perform all groups at the same time first then groups individually.

Where to from here?...

1. S could create new melodies for both sections and notate.

2. Bookwork; hand out staff and have them create lead sheet in pairs. You will need to model one of these on the board.

3. For performance possibilities add; costumes and think about staging for dancers; drumkit/chordal accompaniment/piano/guitar etc.

For more on Jon Madin:

<http://www.marimbamusic.com.au/>