

# Popular Music in the Modern Music Classroom

By Andy Luck

## *Closer to some Hot Cross Buns* by Chain Smokers

### Session 1: Introducing 'G' and *Hot Cross Buns* / *Closer*

Using appropriate means, teach how to play the pitch 'G' and how to play the song *Hot Cross Buns* on the soprano recorder.



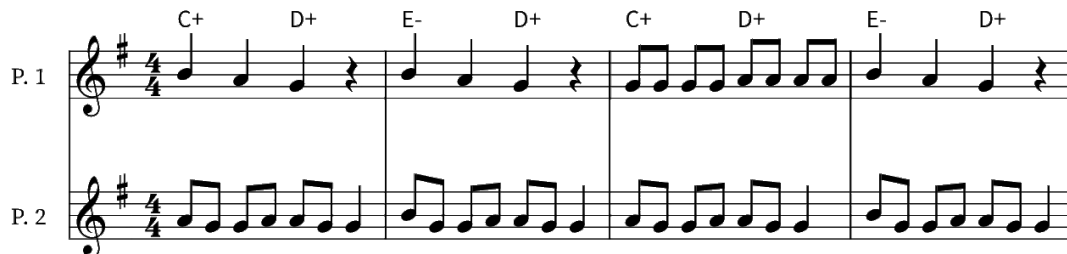
Explore some other songs that use the pitches 'B', 'A', and 'G'.

Using appropriate means, teach the *hook* from the song *Closer*.



Once children are able to play this melody, accompany on piano or guitar.

Using appropriate means, *mash-up* the two melodies – *Hot Cross Buns* and *Closer*



Continue to accompany on piano or guitar.

### Session 2: Improvising with 'B', 'A' and 'G'.

Using a *Rondo* form, have the group perform the *Hot Cross Buns* / *Closer* mash-up as an A-Section, and then have children improvise short musical phrases (four beats long) as B sections.

Each improvised phrase can use the pitches 'B', 'A' and 'G', and can be performed by a soloist, and then the remaining children can echoed back by the remaining children.

Continue accompanying on piano or guitar.

### Session 3: Expanding the Instrumentation

Add some additional instruments to highlight the various melodies, and textural components of the piece. See example below.

A musical score for five instruments: Recorder (Rec.), Percussion (P.P.), Harmony, Bass, and Drum. The score is in 4/4 time and consists of four measures. The Recorder part has a melody of quarter notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4. The Percussion part has a steady eighth-note accompaniment. The Harmony part has a chordal accompaniment with chords: G4-A4, G4-A4, G4-A4, G4-A4, G4-A4, G4-A4, G4-A4, G4-A4, G4-A4, G4-A4. The Bass part has a bass line of quarter notes: G3, A3, B3, G3, A3, B3, G3, A3, B3, G3. The Drum part has a simple drum pattern: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note.

### Session 4: Standard Notation

Using appropriate means, explore and teach about where 'G' appears on the five-line staff.

Using the *Melodic Construction* template. Children can compose and notate their own melodies using the pitches 'B', 'A', and 'G'.

These melodies can be used as a substitute for the improvised B-Sections from the Rondo activity.

**Melodic Construction Organizer**

Measure 1				Measure 2			
B	B	A A	G	G G	A A	B	

Measure 3				Measure 4			
A		B A	G	B	A A	G	

Two staves of musical notation corresponding to the organizer. The top staff shows the melody: B4, B4, A4, G4, G4, A4, B4, quarter rest. The bottom staff shows the bass line: A3, A3, B3, G3, B3, A3, G3, quarter rest.

### Session 5: Creating and Arrangement for Performance

Collaborate as a group to create an arrangement for performance that will highlight the process by which this learning progressed.

# Havana by Camilla Cabello

## Session 1: Discovering the Song

Using appropriate means, teach the main melody from the song *Havana* on the soprano recorder.

After the melody has been learned, accompany on piano or guitar with i and V harmony (Em and B7) alternating between chords at each measure.

## Session 2: Layered Body Percussion Ostinato

Using appropriate means, teach the layered body percussion ostinato.

These ostinato can be used to accompany the actual recording of the song *Havana* by Camilla Cabello.

Support this process using any appropriate techniques for layering ostinato.

Use the layered ostinato to accompany the main melody performed on recorders.

Continue accompaniment on piano or guitar.

## Session 3: Performing the Layered Ostinato on Instruments

Use instruments to perform *Part 1* and *Part 2* of the layered body percussion ostinato.

Accompany the main melody performed on recorders with this new layered ostinato.

Continue accompaniment on piano or guitar.

### Session 4: Adding Harmony

Distribute Boom Whackers (*D#, E, F#, G, B*) throughout the classroom.

Using appropriate means, explore and teach how harmonic structure of the piece (alternating between *i* and *V* chords every four beats (each measure)).

Use Boom Whackers pitched for the *i* chord (*Em*) to perform the phrase “*Wear sunscreen*”.

Use Boom Whackers pitched for the *V* chord (*B7*) to perform the phrase “*Protect your skin*”.

AG/SG  
Take me back,

AX/SX  
(back,) Can't wait to

BW  
Wear sun - screen, Pro - tect your skin,

Guiro  
Slide with me, Slide with me, - Slide with me, Slide with me, -

Add the other layered ostinati and accompany the main melody performed on recorder.

Continue accompaniment on piano or guitar.

### Session 5: Improvising over *i* and *V* Harmony

Using only pitches within the following tone set (*E, F#, G, A, and B*), improvise a melody over the alternating *i* and *V* harmony.

Improvise a four beat phrase using only pitches within the *i* chord (*E, G, B*).

Improvise a four beat phrase using only pitches within the *V* chord (*F#, A, B*).

The ‘*A*’ can be added in place of the ‘*D#*’ – which is a challenging pitch the play on the soprano recorder. The ‘*A*’ works because it turns the *V* chord into a *V7* chord.

Use a *pitch-stacking sheet* to help facilitate this process.

<i>i</i> ( <i>Em</i> )	<i>V7</i> ( <i>B7</i> )
B	B
	A
G	
	F#
E	

Improvise using all pitches within the tone-set, making sure that the first pitch in each measure is a pitch within the chord that is being played in the harmony at that time.

Continue using the pitch stack sheet to help facilitate this process.

Create a *Rondo form* using the main melody for *Havana* as A Section, and improvisations as B-Sections.

The layered ostinato can be performed for both A, and B Sections. However, it is nice to accompany the improvisations with only have the Guiro and Boom Whacker layers.

### **Session 6: Standard Notation**

Using the *Melodic Construction* template, children can compose their own melodies that work with the harmony.

These melodies can be performed as B-Sections within the Rondo form described in Session 5.

### **Session 5: Creating and Arrangement for Performance**

Collaborate as a group to create an arrangement for performance that will highlight the process by which this learning progressed.

## Talk by Khalid

### Session 1: Discovering the Song

Teach the following body percussion phrase / ostinato (standard B.P. staff – stamp, patch, clap, snap)

Talk with me, Just a lit-tle chat with me Talk with me, Just a lit-tle chat with me

5  
Talk with me, Just a lit-tle, just a lit-tle chat with me Talk with me, Just a lit-tle, just a lit-tle chat with me

This phrase is long, and so it can be taught using notation.

After the phrase has been learned, perform it as accompaniment to the actual recording of *Talk* by Khalid.

Each A-Section (chorus... “*Can’t we just talk...*”) is accompanied by the learned body percussion phrase. Each B-Section (verse) can be accompanied by improvised and echoed body percussion phrases (four beats long).

### Session 2: Learning the Melody

Using appropriate means, teach the main melody for the chorus.

This works well using a combination of Orff P.P. set up in C Pentatonic, and soprano recorder.

Rec.

P.P.

4

Rec.

P.P.

After this melody has been learned, it can be performed along with the actual recording of *Talk* by Khalid because both arrangements are performed in the same key (C Major).

The B-Sections (verses) can be accompanied by improvised and echoed back phrases on Orff P.P.

### Session 3: Arranging Body Percussion for Orff P.P.

Separate the body percussion phrase from Session 1 into three separate parts, and perform along with the songs recording.

Part 1 played on repeat only

Snap

Patch

Clap / Stamp

Talk with me, Chat with me, Talk with me, Chat with me,

This can be explored by looking at the standard notation (see above). This helps to reinforce what it means to read from a *score*, and will help later in this activity.

Transfer each layer onto Orff P.P.

AG/SG

AX/SX

BX/CB

Talk with me, Chat with me, Talk with me, Chat with me,

Each *'tika-tika'* can be performed on any C Pentatonic pitch. This is indicated using the phrase "Any N.N." – "Any Neighbouring Notes".

Accompany the recording using the above accompaniment.

#### Session 4: Arranging the Melody and Ostinati

Using the attached score for reference, find ways to weave the melody and ostinato through each layer of Orff. P.P. and soprano recorder.

#### Session 5: Improvising with *'tika-ti'*

Using appropriate means, explore and teach about *'tika-ti'*. This rhythm is featured prominently in the main melody from the chorus from *Talk*.

Have children improvise and echo back short rhythmic phrases (four beats) performed on Orff P.P. that feature the rhythm *'tika-ti'*.

Create a *Rondo* form using the main melody from *Talk* as an A-Section and improvised rhythmic phrases as a B Section.

# Talk by Khalid

Khalid

Arr. Andy Luck

♩ = 68

Rec: Ne-ver tried

AG: Can't we just talk, Talk a-bout two six-teenth notes with one eighth note, It fills a beat, It looks like this "Ti-ka-ti" is it's na-me,

AX: Just a li-ttle chat! Just a li-ttle chat!

BX: Talk with me, Chat with me, Talk with me, Chat with me,

CB: Talk with me, Chat with me, Talk with me, Chat with me,

Drums: [Drum notation]

2

5

Rec: out this be-fore but let's try to say it and show it in this rhythm! Just a li-ttle chat!

AG: Just a li-ttle (chat!) Just a li-ttle (chat!)

AX: Just a li-ttle chat! Ti-ka-ti tah (rest) Ti-ka-ti tah Ti-ka-ti ti-ti-ti-ti

BX: Talk with me, Chat with me, Talk with me, Chat with me,

CB: Talk with me, Chat with me, Talk with me, Chat with me,

Dr. [Drum notation]



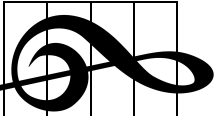
# Melodic Construction Organizer

Measure 1			

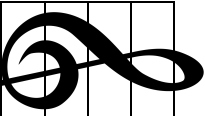
Measure 2			

Measure 3			

Measure 4			



A musical staff with a treble clef, consisting of five horizontal lines. The staff is currently empty.



A musical staff with a treble clef, consisting of five horizontal lines. The staff is currently empty.