

Cups (Pitch Perfect's "When I'm Gone")

Learning Sequence

BIG IDEAS

- Creative expression is a means to explore and share one's identity within a community
- Artists experiment in a variety of ways to discover new possibilities
- Music is a unique 'language' for creating and communicating
- Exploring works of art exposes us to diverse values, knowledge, and perspectives

GUIDING GOALS

- Use appropriate language to discuss music concepts and elements
- Apply a variety of creative music performance techniques (singing, body percussion, playing classroom instruments)

MUSIC CONCEPTS (the "Big Ideas" that are specific to the *art form of music*)

- A *melody* is made of a variety of tonal patterns and rhythm patterns.
- *Rhythm patterns* contain short and long sounds that may be performed on unpitched and pitched instruments.
 - A rhythm pattern or tonal pattern that can be performed over and over again while singing a song is called an *ostinato*.
- *Body percussion* is the art of using the human body to make sounds.
- A *phrase* is like a musical sentence; a sentence in language is a complete thought, a phrase in music is a musical thought.
 - Phrases are arranged in a variety of ways to create the form of a song or other kinds of music compositions. For example, by *question* and *answer* or *antecedent* and *consequent* phrases.
 - *Form* is the shape, or plan, of a song or any music composition.
- The *musical alphabet* has 7 basic notes—A B C D E F G (with a few extras in between).
- Sometimes the *contour of the melody* can go down by step, have repeated tones, go up by step or move up or down by skipping steps. (Xylophone provides a great visual of this concept)
- When two or more voices or instruments perform a song at the same time, we call the sound of that music, *texture* or *harmony*.
- When we are all playing the same notes and/or melody, we call this playing in *unison*.

STUDENTS WILL LEARN TO:

1. Read various types of notation to perform on the glockenspiel and/or xylophone
2. Develop an understanding of form, harmony, melody, and ostinato
3. Perform a cup and body percussion ostinato pattern
4. Sing the melody while performing the accompaniment on a classroom instrument or doing body percussion
5. Maintain a musical line while others are performing a different part (harmony) at the same time
6. Feel a steady beat while reading, audiating, and performing in the ensemble

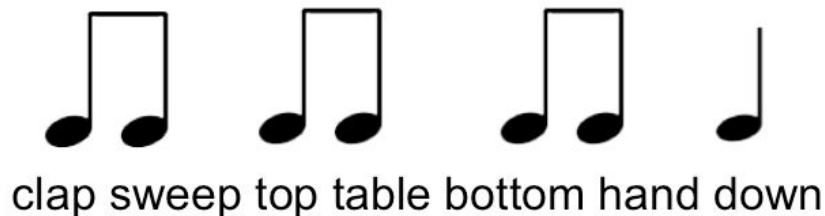
Teaching Sequence

Singing, Melody, Phrasing, Question & Answer, Contour

1. Sing the entire song to the class. Play the piano accompaniment from the score (solid chords) for the A Section and the Melody for the B Section while singing to ingrain the xylophone part. *NB: Teacher can substitute piano for guitar.*
2. Repeat the song. Ask students to share ideas about what the song is about or if they have heard it before.
3. Teach the song phrase-by-phrase (2 measures at a time) using rote-phrase technique (i.e., repeat after me).
4. Have students sing the entire song with you by posting the lyrics on the projector. Accompany them playing the solid chords/melody on piano (this will help them become more familiar with the xylophone part).
5. Discuss the concept of phrasing (a musical sentence; a complete thought). If students already understand this concept, introduce the idea of “question and answer” in music (or antecedent/consequent).
6. Sing the melody (B Section - “Chorus”) on “loo” one phrase at a time. Ask students to listen for lines that are the same and lines that are different. This will help them analyze the form of the lyrics and recognize the subtle similarities. *Note: phrases are 4 measures long in this arrangement (2 measure question and 2 measure answer). Example of phrasing: phrase 1a (question): mm. 9-10 and phrase 1b (answer): mm. 11-12*
7. After singing through the melody, talk about similarities and differences between lines and the contour of the melody. Discuss how it can go down by step, up by step, have repeated tones, or move up or down by skipping tones. Put up the notation of the melody on the projector for the class to analyze the contour of melody together (i.e., following it with our fingers, circling steps and skips, or highlighting repeating tones).
8. Practice singing Verse 1, Chorus, Verse 2, and Chorus several times so that students internalize it and are confident singing it without the lyrics posted.

Cup & Body Percussion Ostinato Pattern

CUP SONG PATTERN



1. Clap and speak the rhythm to students using the Gordon Beat Function Syllables (“du-de, du-te-de-te, du-de, du” etc)
2. Repeat the rhythm several times. Ask students to identify similarities and differences in the rhythm.
3. Teach the rhythm in small chunks (2 beats at a time) using rote-phrase technique (i.e., repeat after me). Then repeat it several times (i.e., over and over again).
4. Discuss the concept of an ostinato (rhythm pattern or tonal pattern that can be performed over and over again) and explain that this part is an ostinato. Refer to this as an ostinato frequently to ingrain the musical term in their vocabulary. *NB: you may choose to incorporate a supplemental short activity/game to help them develop an understanding of the term “ostinato”.*
5. Have students clap and speak the entire rhythm pattern with you a few times, so that it becomes ingrained (and ideally they can do it without needing to look at the rhythms).
6. Replace the Gordon Beat Function Syllables with the cup and body percussion words: clap, clap, table, table, clap, up, down, clap, sweep, top, table, bottom, hand, down.
 - a. Use this video for reference:
https://www.youtube.com/watch?v=Y5kYLOb6i5I&feature=emb_title
7. Hand plastic cups out to students and have them sit at their desks with the cups facing down on the table.

8. Teach the cup and body percussion movements together in small chunks (2 beats at a time) using the same technique as before (i.e., by rote).
9. Have students repeat the cup and body percussion ostinato pattern several times, first at a very slow tempo and gradually building up to $\text{♩} = 130$ (as indicated in the score).
 - a. Be sure to stretch this step out over several lessons so students have lots of practice to build their coordination.
 - b. For younger students, or students struggling with the cup and body percussion, you may wish to have them simply clap the ostinato rhythm pattern.
10. Practice with the accompaniment track several times. The ostinato starts right at the beginning and goes right until the end.
 - a. If students feel confident and secure, have them “pass” the cup to the person to their right in a circle for an added challenge.
11. Continue to practice with all of the other instruments and the accompaniment track. See further notes throughout the teaching sequence.

A Section - “Verse 1”: Harmony, Ostinato & Audiation

1. Review Verse 1 by singing it together while playing the recording and then with the piano accompaniment. Lyrics can be on the board or projector for students to reference.
2. Have students practice cup and body percussion ostinato pattern with the recording while singing along a few times. Practice several times to develop students’ coordination.
3. Set up the glockenspiels and xylophones in an ensemble according to the number of students. Divide evenly - some can share together. There are also percussion instruments (shakers and bongos) playing ostinato patterns that can be divided up after working through the glockenspiel and xylophone parts.
4. Use a student friendly chart or write on board the Soprano Glockenspiel and Sop/Alto/Bass Xylophone parts from the A Section - “Verse 1”.
 - a. Have Bass Xylophone and Soprano Glock students tap their melody with a finger (use the blue xylophone keyboard chart to illustrate as they tap along). Have them chant/sing their melody in two sections (c, c, c, c, a, f, c, c & f, f, g, a, f, g, c) over and over. Explain that Bass Xylophone and Soprano Glock play the same notes but in different octaves. Have them listen to the register differences of each instrument.
 - b. Then do the same with the Alto and Sop Xylophone parts. Soprano Glock and Bass Xylo can silently tap their parts with their fingers while working with the Sop/Alto Xylo. Play both parts on piano, while they tap along.
 - c. Do this at a very slow tempo at first and make sure they chant their notes out loud to help internalize them.
5. Explain what harmony/chords are in comparison to a melody (ie. the main tune that they sing for this piece). Play examples for them from the piece on the piano to develop

their understanding. Ask for volunteers to answer.

6. Have students tap their glockenspiels/xylophones with the backside of their mallets while you play the chords on the piano.
7. Once these chords are secure, practice playing together in tempo. Start at a very slow tempo and gradually build up to $\text{♩} = 130$ (as indicated in the score).
8. Play the recording for them (if this is the first time you are playing it for them, have them sing along with it, and use silent fingers to tap their harmonic patterns). While glockenspiels and xylophones are practicing their silent fingers, designate a few students to play the shaker and bongos parts, and present them as ostinato patterns.
 - a. Have the shaking instruments listen for their part in this piece and model it by tapping your knees on every beat. Write this rhythmic ostinato on the board.
 - b. Introduce the shaking instruments rhythmic ostinato by rote technique saying “du, du, du, du”. Explain that they play the ostinato pattern 8 times.
 - c. Have the bongos listen for the “off” beats as you play their part to the recording. Then, have them practice tapping the bongo part on their knees (left knee is left bongo and right knee is right bongo). Write this rhythmic ostinato on the board.
 - i. If bongos are not available, substitute with a hand drum.
 - d. Introduce the bongo rhythmic ostinato by rote technique saying “du---te, du, du, du---te du, du-de”. Explain that they play the ostinato pattern 4 times.
 - i. If this rhythmic ostinato pattern is too complicated, students can play in half notes like the glocks/xylos alternating left and right bongo. This will be their new ostinato pattern repeated 8 times.
 - ii. If using a hand drum (which may be simpler for younger students), you may choose to have them play in half notes (like glocks/xylos) or quarter notes (like shaking instruments). This will be their new ostinato pattern repeated 8 times. Vary as needed.
 - e. Once shaking instruments and bongos are secure on their rhythmic ostinato patterns, have them try it on their instruments while singing along with the glocks/xylos.
9. Practice singing and playing the opening section (A Section - “Verse 1”) with the recording. One time with the back side of the mallets. Once secure, use the front side of the mallets. Same with percussion: have them tap their knees at first, then with shaking instruments and bongos. Add in the cup and body percussion part once all other parts are secure (5-7 students).
10. Practice singing and playing from the very beginning to the end of the A section. Explain that the 8 measures of rests are only for the glockenspiels, xylophones, shaking instruments, and bongos. The cup and body percussion part starts right away at the “Intro” and repeats the pattern 4 times.

11. Practice counting in (i.e., 1, 2, 3, “go”) before starting the cup and body percussion part at the very beginning. Have students on glocks/xylos/percussion count aloud their 8 measures of rest so they know when to come in.

B Section - “Chorus”: Melody, Unison, Ostinato, Rhythm Patterns, Audiation & Form

1. Sing the main melody, review what an ostinato is and A section. Have students tap along with the recording using their fingers and try the cup and body percussion ostinato pattern while singing along with recording as well. Again, practice several times to develop coordination.
2. Write the B section notes on the board, or use a simplified student chart. Explain that all the glockenspiels and xylophones will be playing the same notes in this part, in unison. Refer to this as unison frequently to ingrain the musical term in their vocabulary.
 - a. Once secure on the concept of “unison”, compare and contrast it to “harmony” from the A Section. *NB: you may choose to incorporate a supplemental short activity/game to help them develop an understanding of the terms “unison” and “harmony”.*
3. Show them using the blue xylophone card chart and tap along on it in small sections for a visual.
4. Have them tap along over and over. Play along on piano. Do not go to mallets until they can tap it and internalize the beat.
5. Have them chant/sing the melody (from mm. 18-24) over and over in three section (a, a, g, g, e & e, a, a, g, g, c, c, e, e & e, e, d, d, c)
6. Listen to the B Section in the recording. Have the glock/xylo ensemble play along to the recording with their correct entrances. Tell students that we can refer to this section as the “chorus”.
7. Listen again and explain that the shaking instruments play in eighth notes and the bongos play in dotted rhythms. Write both rhythmic ostinatos on the board. Explain that both percussion parts play the ostinato pattern 8 times.
 - a. Introduce shaking instruments rhythmic ostinato by rote technique by saying “du-de, du-de, du-de, du-de”.
 - i. If this rhythmic ostinato pattern is too complicated, students can play in quarter notes like the piano accompaniment.
 - ii. If this rhythmic ostinato pattern is too simple, students can play any combination of eighth, quarter, and dotted rhythm patterns.
 - b. Introduce bongo rhythmic ostinato by rote technique by saying “du---te, du---te”.
 - i. If this rhythmic ostinato pattern is too complicated, students can play in quarter notes like the piano accompaniment alternating left and right bongo. This will be their new ostinato pattern repeated 8 times.

- ii. If using a hand drum (which may be simpler for younger students), you may choose to have them play in quarter notes (like the piano) or eighth notes (like the shaking instruments). This will be their new ostinato pattern repeated 8 times. Vary as needed.
 - c. Play the recording and have them gently tap along on their knees. The glocks/xylos can silently tap their part as well, while you do this.
 8. Play the recording of the initial B Section. Explain that the “chorus” will repeat twice the first time it occurs. Have them tap with the recording using silent fingers, then with the back side of mallets, then with the front side of mallets. If students aren't audiating, then stop the recording and work on it slowly.
 9. Introduce the concept of AB form (A consisting of the first section/style of music and B consisting of the contrasting section). Explain that the differences between the A and B sections in this piece.
 - a. Play it on piano or xylophone for them. Listen to the entire piece and have two students volunteer to write on the board every time the class hears A and B.
 10. Listen again and break it down into subsections. Are they all the same? What is the same? What is different? You will break this down even further and explain each as they go along, this will give them a general feel for the piece.
 11. Practice singing and playing the chorus (B Section) with the recording. One time with the back side of the mallets. Once secure, use the front side of the mallets. Same with percussion: have them tap their knees at first, then with shaking instruments and bongos. Add in the cup and body percussion part once all other parts are secure. *NB: cup and body percussion part does not start on the anacrusis, but on the downbeat of the chorus.*

A2 Section - “Verse 2”: Form, Audiation

1. Review the A and B Sections and have the class tap their part along using silent fingers. Write the main map of the piece out on the board.
2. Explain that we are going to focus on the second A section that returns. Listen to A2 section and explain that the xylophone part is exactly the same, so they already know how to play this part! They will just be singing different lyrics for the A2 section.
 - a. Review the lyrics for the A2 section by singing it together while playing the piano accompaniment, and then singing along with the recording. Lyrics can be on the board or projector for students to reference.
 - b. Have students practice cup and body percussion ostinato pattern with the recording while singing the new lyrics a few times.
3. Have the ensemble review by playing their chords in this section and counting aloud to 2 for each chord. Do this slower at first, then speed up to tempo.

4. Play A2 along with music and then from the beginning of the piece with all instruments (including cup and body percussion) slowly without recording and then alongside the recording.
5. Listen in the recording to show how the B Section transitions into A2. Explain that the cup and body percussion ostinato pattern will repeat twice before the A2 section starts (two counts of eight).
 - a. Have them silently tap A2 with the recording, with a focus on the transition from the B Section. Have them count aloud the two cycles of eight to practice this transition.
 - b. Then practice with the cup and body percussion part doing their two cycles.
6. Once they are comfortable with this, have them do it with their mallets. Again, have them count aloud the two cycles of eight to practice the transition from the B Section.
7. Listen to the final B Section and count how many times to play this. Add this to a map on the board of each section and how long to play them for.

The Entire Piece: Audiation, Singing, Blending, Form, Harmony, Unison, Dynamics

1. Write the detailed map on the board/or use a pdf version for the form of the entire piece.
2. Listen to the last B Section. How many times do they sing that part?
3. Explain that the final B Section will repeat two times with all of the instruments and then one final time with only the piano (guitars and ukes too, if available), the cup and body percussion ostinato pattern, and everyone singing.
4. Practice the final B section with the backside of mallets and then start from the beginning of the piece and call out the sections for them to know where they are and how many repeats they have left of each. Refer to the detailed map of the piece often to get students well-acquainted with the form. Then do the same with the front side of the mallets.
5. If guitars and ukuleles are available, have a small group of students strum along during these final run-throughs.
 - a. Have glocks, xylos, and percussion instruments play the piece one section at a time as the guitars and ukes strum the chords along. *NB: Strumming follows the same chord progression and rhythm as the piano accompaniment.*
 - b. Use a student friendly chart or write these chords up on the board and point to them as you go. *NB: F and G may be tricky chords for students on guitar/ukulele. Spend extra time on these chords as needed.*
 - c. Start at a very slow tempo and gradually build up to ♩ = 130 (as indicated in the score).
 - d. If students are confident and able, you may use a quarter note strumming pattern for the B Sections, as written. If not, keep it at half note strums for the entire piece.

6. Play from beginning of piece to end. Don't forget to call out sections and repeats. Practice over and over. *NB: It is recommended that the teacher play the piano accompaniment or strum guitar chords for the actual performance.*
 - a. Explain that the cups do their rhythmic ostinato pattern 4 times before the A Section begins. Have students doing cup part practice transitions with the rest of the ensemble. Practice this transition several times by counting the four cycles aloud.
 - b. Remind them that the cups also do their rhythmic ostinato pattern 2 times before the first B Section and the A2 Section. Review this transition by counting the two cycles of eight aloud.
7. Examine map of piece on board. Go through it examine it in terms of melody and harmony. I.e. Who has the melody in the A Section? (Voice) What about harmony? (Review what harmony is). What about the B Section? Who has the melody? (Voice, Glocks & Xylos) Are we playing in harmony still here or in unison? (Unison). Ostinato pattern? Who is playing that? How many ostinato patterns are there?
 - a. Remind students that when they play harmony they are playing at *mp* and when they play harmony they are playing at *f*. Secure dynamics by practicing the contrasts.
8. Practice with the karaoke version several times with all instruments and voices.
 - a. Work on blending. Have them listen to their neighbours as they play to work on blending. If they can't hear their neighbours they are playing too loud.
9. Find a time to perform this piece for the school and invite parents to come and watch (if possible). School concerts and assemblies are perfect opportunities to share what you have been working on with the greater school community! :)