

Oliver Twist

Arranged by Ryan Kerwin

0 LI VER TWIST YOU CAN'T DO THIS SO WHAT'S THE USE IN TRY - ING TOUCH YOUR KNEES TOUCH YOUR TOES CLAP YOUR HANDS AND A-ROUND YOU GO

PRANO XYLOPHONE

BASS XYLOPHONE

SLIDE WHISTLE

RATCHET

1 2 3 4 5 6 7 8

(Clap)

(Clap)

Detailed description: This is a musical score for a percussion ensemble. It features five staves. The top staff is a vocal line in 6/8 time, with lyrics: "0 LI VER TWIST YOU CAN'T DO THIS SO WHAT'S THE USE IN TRY - ING TOUCH YOUR KNEES TOUCH YOUR TOES CLAP YOUR HANDS AND A-ROUND YOU GO". The second staff is for PRANO XYLOPHONE, the third for BASS XYLOPHONE, the fourth for SLIDE WHISTLE, and the fifth for RATCHET. The percussion parts are marked with vertical lines and 'x' symbols. The PRANO and BASS XYLOPHONE parts have a '(Clap)' instruction at the end of the piece. The SLIDE WHISTLE and RATCHET parts have a 6/8 time signature and a double bar line at the beginning. The measure numbers 1 through 8 are indicated at the bottom of the page.

Activity #1: Creative Movement for “Oliver Twist”

- Teacher will perform the song “Oliver Twist” while the students tap the macro beats on their lap. Teacher will mirror RH and LH motion to establish pattern for the bordun.
- Teacher will perform the song multiple times and ask questions to prompt call attention to the body movements in the song.
- After hearing the song several times, students will compose a dance that uses the movements in the lyrics.
- Teacher and students will perform the song/dance several times.

Activity #2: Identifying Repeated rhythms in Oliver Twist

- Teacher will call attention to the rhythm of the song and perform the lyrics while tapping the rhythm in unison.
 - Teacher will prompt the students to identify the repeated rhythm pattern in the lyrics (quarter, eighth, dotted quarter rhythm) by writing the lyrics “touch your knees, touch your toes” on the board.
 - Teacher will demonstrate how the pattern can be used to make an ostinato and lead the students in a performance with the ostinato tapping on their lap.
 - Teacher will call attention to the repetitive pitches in the example (so, mi).
Teacher will ask students to identify the solfege for the melody.
 - After the students have identified the pitches, the instructor will lead the class in a call and response using the melodic ostinato.
 - Teacher and students will perform the song in solfege using a rhythmic ostinato accompaniment.

Activity #3: Performing Ostinato on Instruments

- Teacher will direct students to instruments.
- Teacher and students will play the melodic ostinato in a call and response.
- Teacher will explain how this ostinato can accompany the melody and will model by singing over top of the ostinato.
- Teacher and students will perform the new melody with the ostinato accompaniment.

Activity #4: Performing Bordun on Instruments

- Teacher will remind students of the macro beat and model how this can be turned into a broken bordun.
- Teacher and students will play the bordun in a call and response.
- Teacher will explain how this ostinato can also accompany the melody, and will model by singing.
- Teacher and students will perform the melody with ostinato accompaniment.
- Teacher and students will perform the melody with both accompaniment parts.

Activity #5: Perform Variations on “Around” with different Percussion Instruments

- Teacher will sing the song and demonstrate the use of non-pitched percussion on the word “around”.

- Teacher will explain how different instruments might used for around, demo some other options, and explain that selecting instruments is one way composers make creative choices.
- Teacher and students will perform the songs several times and different selected students will get choose and play a non-pitched percussion instrument for the lyric, “around.”