



Target audience:
Primary School, Secondary School

Time required: 1-3 music-lessons

Included material:

- song sheet
- three different versions of scores (beginners and two for advanced learners)
- handout for playing music with Soundbellows®
- tips for organizing and how to make it work for your learners
- poster with music learning rules
- practice

Music:

- added audio of the song (all versions)

Beginners: ★★★★★ Advanced learners: ★★★★★

I like the flowers

song sheet

and accompaniment with Soundbellows

Gert Balzer, Axel Eickhoff

Soundbellows are an ideal, contemporary addition to making music in class. In a mixed class orchestra, Soundbellows provide an additional, natural timbre when making music together.

As the Soundbellows are played by hand, the players experience how their playing style affects the tone of the instrument. In this way, after a motivating introduction to this instrument, which enables a quick sense of achievement, long-term sensitive musical playing is also initiated and trained.

For the children, playing with the Soundbellows is first and foremost a great opportunity to make music in groups with simple means. The artistic expression, possibilities to produce long and short as well as loud and soft sounds and the possibility to invent own choreographies also make the instrument ideal for performances.

An important learning gain beyond musical learning consists in the initiation and promotion of personal and social competencies in joint activities.

Making music is only successful in a team!



Cooperation, adherence to common rules, integration into the community, consideration and attentiveness, as well as many other important competencies, attitudes, and behaviors are initiated, expanded, and strengthened through making music together.

Learning targets and the expansion of competence

The students

- know the instrument soundbellows and can make music with it.
- can play the song with soundbellows rhythmically and melodically correct.
- encourage and develop their critical, reflection and self-assessment skills.
- continue to develop their potential for consideration, adaptation, and „team spirit“.



Additional material needed:

- at least one diatonic BASIC set Soundbellows (middle register)
- for songs with accidentals at least one set chromatic extension middle register
- optional: further Soundbellows sets in different registers

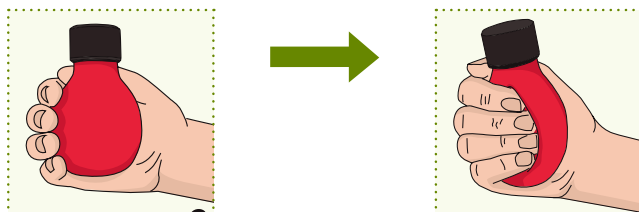
Info Soundbells belong to the family of single-note instruments. Each soundbellow can produce exactly one specific tone. As an aerophone (air bell), the sound is produced by direct vibration excitation of the air. If you squeeze the soft bellows, a sensitive reed is excited by the air escaping through the tone head - the accordion-like Soundbells tone is heard. The color assignment of the notes corresponds to the widely used Chroma-Notes™ (Boomwhackers®).

Playing Technique

The sound of a soundbellow is produced by sensitively pressing the bellows. The bellow is held as tightly as possible in the hand, with the thumb resting on the index finger. Starting with a lighter playing pressure and softer tones, one gradually moves into a more differentiated sound shaping with louder tones. If you press the Soundbellow too hard, you will get no sound at all or only a strange sound!

Suggestion for introducing the playing technique:

„Play the Soundbellow by enclosing the bellows with your hand and squeezing it with your fingers towards the ball of your hand. The thumb points up or rests on the index finger. Squeeze the bellow sensitively and with little force. High notes play very easily. The lower the note, the harder and sensitive you have to squeeze.“



*Squeeze me
but don't
crush me!*

Note for LOW EXTENSION (low tone extension):

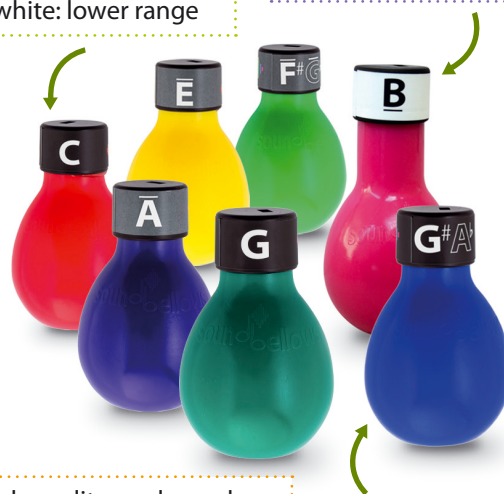
Due to the longer reeds, the tones of the low extension react a little more sluggish and slower. After a short trial and error period, players can choose the playing technique that produces the most beautiful sound and ensures the greatest possible control over tone length and duration.



The color of the caps indicates the tones in the respective pitch:

- black: basic range
- grey: higher range
- white: lower range

In the low sound range (f to b, white caps) a prolongation of the bellows neck („Longnecks“) provides an optimal tone response.



High quality reeds produce a very pleasant sound. The shape and size of the bellow make it easy for children to play the instrument

The color-code is identical with that of the Boomwhackers® (Chroma-Notes®).

Soundbells® Quick-Tips:



Caution: repeated high pressure can cause the reed to break off!

Introduction

Soundbells can be introduced quite simply through an exploration phase. The players should first make assumptions about the playing technique and sound based only on the appearance of the Soundbells. These assumptions are then followed by the concrete trial phase. Here, the children should find out and test as many different playing techniques as possible. Since the Soundbells are quite assertive instruments in terms of sound, this phase should happen as quietly as possible. The different ways of playing are presented and discussed by the children. Afterwards, the teacher introduces the proven soundbellow playing technique. The players can, however, also resort to another playing technique, should this lead to a better sound result.

In order for the players to know how the accordion-like sound is produced, it is advisable at this point to briefly go into the production of sound through the excitation of vibrations by air (see info box).

For a quick start, a short Call&Call practice phase is suitable.

The teacher plays a variety of rhythm patterns (ideally from easy to difficult) at different volumes, which the players then imitate. Again, the quieter and more sensitive the better!

Proposal for soundbellows rules

1. I only play when I'm supposed to play.
2. I play with a lot of feeling and little pressure.
During rest. I hold the Soundbellow at its neck.
3. When I play, I can also hear my teammates play.

Since this rule set consists of soundbellows-specific and general class musicianship rules, you can involve classes with experience in class musicianship in the development of these rules. The recording and visualization of these rules on a rule sheet or rule poster serves as a mnemonic aid to each participant during the development of the piece.

Elaboration I (Noten)

The individual parts of the pieces usually consist of only a few measures, so that it is not too difficult even for untrained classes to understand the structure and the flow. It doesn't hurt to take a small-step approach when working out the notes, so that each child gets the chance to follow the normal notation and/or the special Soundbellows notation.

Projected large on the wall, the children can best learn all the parts together here with a focused view of the teacher and the projection. Basically, the following three tips for the Soundbellows notation should be followed:

- the bar length determines the tone length
- the bar thickness determines the volume
- the color determines the pitch

Elaboration II (Sections)

One child plays with the matching soundbellow always the accompaniment in the line in which the corresponding note (color) is located. Once the cues and the individual voices have been clarified, each individual voice can be worked through by clapping in order to allow each child to experience the complete structure of the song.

It is typical for song accompaniments that different voices repeatedly play notes in the same rhythm. These can be practiced together. At the beginning of practicing together, always count in a beat so that the children can get ready. Experienced classes can also use the soundbellows instead of clapping. Assuming an average class size of 24 children, that's an average of three children per voice.

This requires three octave sets of Soundbellows and possibly the semitones (C#/Db, D#/Eb, F#/Gb and A#/Bb) depending on the song. If you do not have as many of these available, you can instead supplement individual voices with boomwhackers, xylophone blocks or percussion instruments. As in an orchestra, each voice is rehearsed individually and then successively put together again. As with clapping, it is advisable to either put the voices together one after the other or, in the case of voices that have the same rhythm, to practice them directly at the same time.

Elaboration III (Overall process)

After the class has rehearsed the different sections and can confidently sing the song the song that is to be accompanied, the overall sequence of the individual parts is clarified and practiced.

Differentiation

- Different complex accompaniment versions A,B
- The singing and music making of a child or a group can take place alternately or simultaneously.
- A combination of the Soundbellows accompaniment with the accompaniment from the series „Orff for everyone“ and/or „Boomwhackers made easy“.



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I like the flowers

traditional

The musical score is written for a single melodic line in G major, 4/4 time. It consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Above the first measure is a triplet of eighth notes (G, A, B) with a '3' over it, followed by an equals sign. The melody is: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). The lyrics 'I like the flow - ers,' are written below. The second staff continues the melody: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). The lyrics 'I like the daf - fo - dils,' are written below. The third staff continues: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). The lyrics 'I like the moun - tains,' are written below. The fourth staff continues: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). The lyrics 'I like the rol - ling hills.' are written below. The fifth staff continues: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). The lyrics 'I like the fi re - place, when the light is low. Di' are written below. The sixth staff continues: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). The lyrics 'dum, di da, di dum, di da, di dum, di da, di dum, di da, di' are written below. The score ends with a double bar line and repeat dots. Chord symbols G, Em, Am, and D7 are placed above the staves at the beginning of each measure.

3

G Em Am D'

I like the flow - ers, I like the daf - fo - dils,

G Em Am D7

I like the moun - tains, I like the rol - ling hills.

G Em Am D7

I like the fi re - place, when the light is low. Di

G Em Am D7

dum, di da, di dum, di da, di dum, di da, di dum, di da, di

beginners

2x spielen

	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
④ C																
④ B																
③ A																
② G																
② F#																
① E																
① D																

I like the flowers, I like the fireplace, I like the daffodils, I like the mountains, I like the rolling hills

I like the flowers, I like the fireplace, I like the daffodils, I like the mountains, I like the rolling hills

I like the flowers, I like the fireplace, I like the daffodils, I like the mountains, I like the rolling hills

I like the flowers, I like the fireplace, I like the daffodils, I like the mountains, I like the rolling hills

I like the flowers, I like the fireplace, I like the daffodils, I like the mountains, I like the rolling hills

I like the flowers, I like the fireplace, I like the daffodils, I like the mountains, I like the rolling hills

Musical notation for the song 'I like the flowers' in 4/4 time, featuring a treble clef, a key signature of one sharp (F#), and a melody line with notes corresponding to the lyrics.

advanced learners

A

I like the flowers, I like the fireplace, I like the daffodils, when the light is low. Di dum di da, di dum di da, di dum di da, di dum di da di

B

I like the flowers, I like the fireplace, I like the daffodils, when the light is low. Di dum di da, di dum di da, di dum di da, di dum di da di

2x spielen