

## Sequence Document

“Skin and Bones” Trad. Arr. Ortiz

Skin and Bones is a fun Level 1 piece that’s perfect for fall performances. This is also a great piece for students to practice playing free strokes with *p* and *i*.

It is recommended to have the students experience singing this song in a previous class through a singing game or activity. Skin and bones is often used to teach minor tonality and the solfege low la.

Teach the Guitar 1 part by having the class plant *p* on string ④ and play the open string e minor chord on strings ①, ② and ③ as an *i-m-a* rasgueado by curling the fingers into the hand and lightly flicking the strings with all three fingers. Students may chant on preferred rhythm syllables or on the words “oo graveyard” as indicated

Once the class is confidently playing Guitar 1 and singing, it is time to introduce Guitar 3. Introduce part 3 by modeling the part while the class chants along on rhythm syllables or the text “Bones, bones, skin and bones.” For this part, the students will plant *i* and *m* on strings ⑤ and ④ for stability and play string ⑥ legato with good tone.

Once the students can successfully perform Guitar 3, it is time to introduce Guitar 2 by modeling the part while the class chants along on rhythm syllables or the words “Door door open the door”. The class will play this in fixed position. place *p* on string ③, *i* on string ② and *m* on string ①. Remind students to move the *i* finger across the string from the big knuckle. Once students can play Guitar 3 confidently, it is time to put all the parts together.

Be sure to ask the class for dynamic contrasts, crescendos, and decrescendos in all parts as you like. You might even ask the students for ideas.

**Sound Effects:** Sound effects are a great way to get creative, and enhance the spookiness of the song. Here are some ideas for sound effects.

- Scrape a finger nail on the bass strings
- Make a knocking sound on the side of the guitar
- Gently cover the strings with the left hand and play muted rasgueados
- Brush the pads of the right hand fingers on the wound strings
- Strum the strings on the headstock behind the nut
- Ask your students to create their own sound!

A fun arrangement idea could be to progressively have parts or certain students switch to sound effects through each verse.

# Skin and Bones

Appalachian Folk Song

Arr. Ortiz

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It features four staves: Voice, Guitar 1, Guitar 2, and Guitar 3. The lyrics are as follows:

There was an old wo-man all skin and bones. oo - oo - oo - oo She  
oo i grave - yard  
Door door o - pen the door.  
Bones bones skin and bones  
lived down by the old grave-yard. oo - oo - oo - oo. One

The guitar parts include various chordal textures and melodic lines. Guitar 1 and 2 often play chords, while Guitar 3 provides a steady bass line. The score is divided into two systems, with the second system starting at measure 5.

Skin and Bones

9

night she thought she'd take a walk. oo - oo - oo - oo She

Gtr. 1

Gtr. 2

Gtr. 3

13

walked down by the old grave-yard. oo - oo - oo - oo. She

Gtr. 1

Gtr. 2

Gtr. 3

17

saw the bones all ly - ing a - round. oo - oo - oo - oo. She

Gtr. 1

Gtr. 2

Gtr. 3

21

went to the clo - set to get a broom. oo - oo - oo - oo. She

Gtr. 1

Gtr. 2

Gtr. 3

25

o - pened the door and boo!

Gtr. 1

Gtr. 2

Gtr. 3

boo! *f* w/ stomp

boo! *f* w/ stomp

boo! *f* w/ stomp