



Elementary Music Education In-service
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Introduction to Orff Schulwerk

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About Sue Mueller



Susan Mueller, associate professor of music, has extensive experience in elementary music education and the Orff Schulwerk approach. Mueller holds a Bachelor of Music at the University of Kansas, Master of Education in fine arts and curriculum from Lesley College, Level I-III and Masters class Orff Schulwerk certification and serves as a mentor teacher for educators nation-wide. She taught K-5 music education for 27 years in the Clark County School District, Las Vegas, Nevada, until her 2005 appointment to UNLV

where she teaches graduate music education courses, and is the Director of the School of Music.

Mueller is a nationally recognized and active workshop clinician for the American Orff-Schulwerk Association (AOSA) and the National Association for Music Education (NAfME) conferences as well as for conferences and chapters in Canada. She teaches basic Orff Schulwerk pedagogy at UNLV, and University of Central Florida. She has served on the National Board of Trustees for the American Orff-Schulwerk Association as Region II Representative (1996-1999), National Conference Chairperson (2000-2003, 2008-2011, 2014-2017), Vice President (2003-2005), and President (2005-2007). She has received Honorary Membership for service to AOSA and the Nevada Desert Valley Chapter's of AOSA's Lifetime Service Award. Mueller is published in the Clark County Elementary Music Curriculum Guide, Las Vegas Writes II, and has authored two publications, *Simply Speaking*, and *Simply Beginning*, both of which are teaching resources for the elementary music classroom.

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PREFACE

THE MUSIC STANDARDS FRAMEWORK

Music Standards provide educators with a framework for delivering the long-established benefits of music education in both new and traditional ways. Open to a variety of approaches, these standards have a student-centered focus that also allow for flexibility for each educator’s teaching style and unique contributions.

The goal of having Standards is not to impose restrictive rules governing what to do or how to teach, but to provide voluntary, flexible processes and strategies that can be welcomed, implemented, and assessed in every music education setting. According to Mike Blakeslee, president and CEO of the National Association for Music Education, the Music Standards,

- **Seek to instill music literacy** while emphasizing conceptual understanding.
- **Reflect the actual processes in which musicians engage.** The Standards cultivate a student’s ability to carry out the Three Artistic Processes of *Creating*, *Performing* and *Responding*, along with connecting their musical learning to their lives and their communities. Each process is broken down into steps, or “components,” in a way that is true to music education today. Standards provide teachers with frameworks that closely match the unique goals of their . . . classes. The standards are presented in a grade-by-grade sequence from pre-K through grade 8, and discrete strands address high-school music classes, such as Ensembles, and Music Composition/Theory, Technology, and the growing field of Harmonizing Instruments.

Mike also notes, “Some teaching methods will not change. If you want to teach your students how to play a chord on the guitar, you will do it the same way,” adding that “the Standards give a . . . way to focus on the big ideas of music.”

THE PURPOSE OF MUSIC STANDARDS

The central purposes of education standards are to identify the learning that we want for all of our students and to drive improvement in the system that delivers that learning. Standards, therefore, should embody the key concepts, processes and traditions of study in each subject area, and articulate the aspirations of those invested in our schools—students, teachers, administrators, and the community at large. To realize that end goal, the Music Standards are framed by a definition of **artistic literacy** that includes philosophical foundations and lifelong goals, artistic processes and creative practices, anchor and performance standards that students should attain, and model cornerstone assessments by which they can be measured. The connective threads of this conceptual framework are designed to be understood by all stakeholders and, ultimately, to ensure success for both educators and students.

International standards

As a part of the effort to improve American standards for arts education, a study of standards established in other nations was performed by the American College Board. It was found that arts standards exist in nations throughout the world and that they seem to share certain

universal assumptions about the primary educational goals to be attained. While the language used in different nations may vary, most standards for arts education seem to be grouped in three broad areas:

1. Generating/Problem solving; this corresponds to the American formulation of “Creating.”
2. Expressing/Realizing; this corresponds to the American usage of “Performing.”
3. Responding/Appreciating; this corresponds to the American “Responding.”

Music Standards guide curriculum, instruction, and assessment in America’s schools yet they are applicable internationally in that they parallel these three existing international instructional goals. Toward that end, they emphasize the process-oriented nature of learning in music that guide the continuous and systematic operations of instructional improvement by:

- Defining artistic literacy through a set of overarching Philosophical Foundations and Lifelong Goals that clarify long-term expectations for arts learning.
- Placing Artistic Processes and Anchor Standards at the forefront of the work.
- Identifying Creative Practices as the bridge for the application of the Artistic Processes across all learning.
- Specifying Enduring Understandings and Essential Questions that provide conceptual throughlines and articulate value and meaning within and across the arts disciplines.
- Providing Model Assessments of student learning aligned to the Artistic Processes.

The structure of the Music Standards suggests that they are learning events, progressing across grades and levels to create a **sequential, standards-based approach** to a comprehensive music education. As such, they have been embedded appropriately throughout this curriculum.

The **Understanding by Design (UbD) Framework®**, co-created by Jay McTighe and Grant Wiggins, assists educators in first identifying important outcomes of learning, then determining acceptable evidence of attainment, and finally designing the best path for achieving those desired results. The standards were developed using the UbD framework as a major design driver thus the Furtados program is based similarly on this approach.

Quality learning also requires opportunity-to-learn conditions that create a rigorous and supportive learning environment. A recommended Standards Equipment List has thus been included.

Artistic processes

The Artistic Processes are the cognitive and physical actions by which music learning and music-making are realized. The comprehensive Arts Standards are based on the Artistic Processes of **Creating, Performing, Responding and Connecting** however the Music Standards focus primarily on the first three processes. These processes define and organize the link between the music itself and the learner and are defined as follows:

CREATING:	Conceiving and developing new artistic ideas and work.
PERFORMING:	Realizing artistic ideas and work through interpretation and presentation.
RESPONDING:	Understanding and evaluating how the arts convey meaning.
CONNECTING:	Relating artistic ideas and work with personal meaning and external context.

Each of these artistic process branches into two or three anchor standards. The performance standards, which describe student learning, align with anchor standards. Collectively, the design reflects a cohesive and aligned system that allows for commonality across all of the arts disciplines yet with the specificity within each discipline, therefore establishing the appropriate level of breadth and depth required.

Anchor standards

Anchor standards describe the general knowledge and skill that teachers expect students to demonstrate throughout their education. They are parallel across all of the arts disciplines and grade levels and serve as the tangible educational expression of artistic literacy. Figure 1 shows how the specific anchor standards are related to the various artistic processes.

ARTISTIC PROCESSES (4)			
CREATING: Definition: Conceiving and developing new artistic ideas and work.	PERFORMING Definition: Realizing artistic ideas and work through interpretation and presentation.	RESPONDING Definition: Understanding and evaluating how the arts convey meaning	CONNECTING Definition: Relating artistic ideas and work with personal meaning and external context.
ANCHOR STANDARDS (11)			
Students will: 1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work.	Students will: 4. Select, analyze, and interpret artistic work for presentation. 5. Develop and refine artistic techniques and work for presentation. 6. Convey meaning through the performing/presentation of artistic work.	Students will: 7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work.	Students will: 10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Figure 1. Each of the artistic processes branches into two or three anchor standards.

Performance standards

Performance standards are discipline-specific (dance, media arts, music, visual arts, theatre), grade-by-grade articulations of student achievement. As such, the performance standards in music translate the anchor standards into specific, measurable learning goals. Each lesson in the Furtados Elementary Music Curriculum provides specific **Targeted Outcomes** as well as a number of **Additional Outcomes** which, through the **Assessment Strategies** that are also provided, will serve to monitor the progress of each student.

Instructional resources

Instructional resources are provided to support music teachers as they build understanding about the Music Standards and consider multiple ways to implement them in their classrooms. The curriculum thus includes: enduring understandings and essential questions; process components; glossaries; and assessment activities with key traits.

Enduring understandings and essential questions

The Music Standards employ enduring understandings and essential questions to help both educators and students organize the information, skills, and experiences within the artistic processes. Enduring understandings and essential questions focus on what are often called “big ideas.” Current brain research suggests that by organizing information into a conceptual framework, greater “transfer” is facilitated—a key aspect of planning and delivering big ideas in curricula. This process allows more efficient retrieval of prior knowledge, as well as improved “mental filing” of new information. Therefore, teachers who are interested in helping their students possess a depth of knowledge must be intentional about helping students construct their own mental “storage and retrieval” systems.

Enduring understandings are statements summarizing important ideas and core processes that are central to a specific discipline and have lasting value beyond the classroom. They synthesize what students should come to understand as a result of studying a particular content area. Moreover, they articulate what students should value about the content area over the course of their lifetimes. Enduring understandings should also enable students to make connections to other disciplines beyond the arts. A true grasp of an enduring understanding mastered through a variety of grade-specific activities is demonstrated by the student’s ability to explain, interpret, analyze, apply and evaluate its core elements. Below is an example of an enduring understanding (EU) and essential question (EQ) within the artistic process of creating while focusing on anchor standard 1 (AS1).

AS1: Musicians generate musical ideas for various purposes and contexts.

EU: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.

EQ: How do musicians generate creative ideas?

Grade 1 Related Activities:

- a. With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.
- b. With limited guidance, generate musical ideas in multiple tonalities (such as major and minor).

Foundations of Artistic Literacy

Artistic literacy is the knowledge and understanding required to participate authentically in the arts. Fluency in the language(s) of the arts is the ability to **create, perform/produce/present, respond**, and **connect** through symbolic and metaphoric forms that are unique to the arts. It is embodied in specific philosophical foundations and lifelong goals that enable an artistically literate person to transfer arts knowledge, skills, and capacities to other subjects, settings, and contexts.

What it means to be artistically literate

While individuals can learn *about* music by reading print texts, artistic literacy requires that they *engage* in artistic creation processes directly through the use of appropriate materials (such as musical instruments and scores) in appropriate spaces (such as rehearsal facilities and concert halls). For authentic practice to occur, teachers and students must participate fully and jointly in activities where they can exercise the creative practices of imagining, investigating, constructing, and reflecting as unique beings committed to giving meaning to their experiences. An artistically literate person understands that each arts discipline employs unique sign and symbol systems to make and express meaning.

Arts Success and Achievement through Creative Practices

Success and achievement in the arts demands engagement in the four fundamental creative practices of **imagination, investigation, construction**, and **reflection** in multiple contexts. These meta-cognitive activities nurture the effective work habits of curiosity, creativity and innovation, critical thinking and problem solving, communication, and collaboration, each of which transfers to the many diverse aspects of learning and life in our times.

The role of creative practices

The fundamental creative practices of **imagination, investigation, construction**, and **reflection** are essential cognitive processes by which students not only learn within an individual discipline but also transfer their knowledge, skill, and habits to other contexts and settings. Creative practices are essential for teaching and learning, and are therefore included to assist music educators in identifying the most effective methods for implementation.

A student engaged in creative practices:

- *Imagines* a mental image of concept.
- *Investigates* and studies through exploration or examination.
- *Constructs* a product by combining or arranging a series of elements.
- *Reflects* and thinks deeply about his or her work.

Creative practices:

- Evoke deep, meaningful engagement.
- Can be fluid, though there is purpose and meaning to the order in which they occur.
- Vary from person to person, project to project, and moment to moment.
- Require intense cognition that can be developed through active engagement.

THE DAYTON PUBLIC SCHOOLS ELEMENTARY MUSIC CURRICULUM

The Dayton Public Schools (DPS) Elementary Music Curriculum has been developed with the intention of enabling students to develop lifelong abilities to:

- recognize music as a vehicle for communication and the expression of ideas.
- create and perform using musical systems and knowledge.
- understand the role of music and the musician's contribution to society.
- use musical systems and knowledge to communicate history, cultural heritage, and social consciousness.
- think critically and creatively solve problems.
- make informed choices and aesthetic judgments related to everyday life.

The goal of this program is student achievement through the development of musicianship to perform, create, and listen to music with understanding. Based on the music education approaches and processes of Carl Orff and Zoltan Kodaly, students are actively engaged in critical inquiry concerning the structure and meaning of musical works, as well as the creation of their own music. The curriculum is aligned with Enduring Ideas and the related components of Rationales, Key Concepts, and Essential Questions which provide an overarching structure to address life issues of lasting importance that extend beyond all times, cultures, and disciplines. Key concepts, skills, and experiences have been developed in a cyclical and balanced sequence based on the elements of music: Rhythm, Melody, Harmony, Form, and Expressive Qualities.

The Dayton Public Schools Elementary Music Curriculum for students in grades one (1) through five (5) emphasizes the learning modes of moving, speaking/singing, listening, playing, reading/notating, creating/improvising, and evaluating. Grade level concepts and objectives based on the stages of child development have been identified that support the grades 1-5 standards which have been embedded throughout the program. The following principles are the foundation of this curriculum:

- All music learning is aural and continuous with psychomotor and visual learning.
- Musical skills are first expressed through body movement and the voice, with the playing of instruments utilized to extend these skills.
- Students bring meaning to musical symbols only after experiences in hearing, naming, and producing musical sounds in a layered elemental ensemble approach.
- The varied multiple experiences in each lesson are adapted to meet individual student differences and become the basis for sharing student progress through demonstrations and programs for the school and community.

MINIMUM NEEDS OF A QUALITY ORFF SCHULWERK MUSIC PROGRAM

Orff Schulwerk requires only four things—a body, a voice, a mind and a group of people.

The Orff approach can also be referred to as Orff-Schulwerk, or "Music for Children." Lessons are presented with an element of play, which helps the children learn at their own level of understanding.

What Is Orff-Schulwerk?

The Orff approach is a way of introducing and teaching children about music on a level that they can easily comprehend.

Musical concepts (rhythm, melody, harmony, form, expressive qualities) are learned through singing, speech/chanting, dance, movement, drama and the playing of percussion instruments. Improvisation, composition and a child's natural sense of play are encouraged.

Who Created the Orff Approach?

This approach to music education was developed by Carl Orff, a German composer, conductor and educator whose most famous composition is the oratorio, "Carmina Burana." He was greatly assisted by Gunild Keetman. It was conceived during the 1920s and 1930s while Orff served as music director of the Günther-Schule; a school of music, dance and gymnastics that he co-founded in Munich.

Orff's ideas were based on his belief in the importance of rhythm and movement. Orff shared these ideas in a book titled Orff-Schulwerk, which was later revised then adapted into English as Music for Children.

Other books by Orff include: Elementaria, Orff Schulwerk Today, Play, Sing, & Dance and Discovering Orff: A Curriculum for Music Teachers.

Carl Orff Quotes

"Experience first, then intellectualize."

"Since the beginning of time, children have not liked to study. They would much rather play, and if you have their interests at heart, you will let them learn while they play; they will find that what they have mastered is child's play."

"Elemental music is never just music. It's bound up with movement, dance and speech, and so it is a form of music in which one must participate, in which one is involved not as a listener but as a co-performer."

Types of Music and Instruments Used

Folk music and music composed by the children themselves are mostly used in the Orff classroom. Some of the percussion instruments include:

Xylophones (soprano, alto, bass)	Bongos
Metallophones (soprano, alto, bass)	Tubanos
Glockenspiels (soprano and alto)	Hand Drums
Castanets	Claves
Bells	Cow bells
Maracas	Djembe
Triangles	Rainmakers
Cymbals (finger, crash or suspended)	Sand blocks
Tambourines	Tone Blocks
Timpani	Vibra Slap
Gongs	Wood Blocks

Time:

- 40-50 minutes per class period
- Meet at least once per week for continuity purposes
- Maintain throughout all ages of the school

Space:

- Open space large enough to move comfortably and sit in a circle.
- Room for instruments, either stored or out on the floor ready to play (without intruding on movement space).
- Enough privacy and sound-proofing to play drums without disturbing other classes.

Class Size:

30 is a general class size and is great for the kind of group energy required in games and dances, recorder work and Orff instrument ensemble.

Equipment:

Basic set of Orff instruments—ideally, one for each child in class. Two (2) for every three (3) children will work if supplemented by voice, recorder and unpitched percussion.

- One soprano recorder per child
- A variety of unpitched percussion, at least one per child
- Sound system for listening examples and folk dance recordings.
- Piano or keyboard recommended, but not required.

Dayton Public Schools

Intro to Orff Schulwerk

Clinician: Sue Mueller

January 16, 2018

Hi There, Howdy Do!

Sue Mueller

Both

Clap

Patschen

Step

⁵ Hi there, how - dy do, glad to meet you howdy do! Hi there how -dy do, glad to meet you howdy do!

Both

Clap

Patschen

Step

Time to move down, time to move down. Find a brand new partner and shake hands.

Teaching sequence: Circle formation

- Teacher speaks poem while students keep pulse mirroring teacher “both-clap-patschen-clap”
- Continue above body percussion pattern, echo words until learned.
- Teach new body percussion and movement until comfortable speaking the words and executing body percussion.
- Concentric Circles: Partners facing
 - Practice body percussion with partner, then add words.
 - At the end, each will have a new partner.

Introduction

On Orff the educator and Orff the composer

Carl Orff is a dramatist whose work is a fusion of language with gesture; of rhythm with dance. These elements are clearly visible in works such as *Carmina Burana* and *Antigone*.

This established relationship of rhythm, sound and dance are the basis for *Das Schulwerk* (The Schoolwork). Since its inception in the 1930s, it opened a new approach to music education. It is an open-ended approach to music-making, rather than a methodology. At its heart is the reliance on improvisation. It joins together speech, song and movement to allow for the fullest individual expression. Through this unity, all musical elements are explored, imitated and improvised, culminating in music literacy.

As in his compositions, Orff's approach uses timbre, rhythm, speech and *ostinato* to build elemental sound pieces. Not to be misunderstood to only apply to *elementary* students, elemental music, is not abstract music- but that which integrates the elements of speech, movement and dance. The energy and vitality of this elemental music with rhythm as the basic element in music, dance and speech stirs the imagination of children, and so easily initiates opportunities for their creative input. Drums, recorders, xylophones, non-pitched percussion, joyous dancing, improvisation – what could be more joyous?

Orff Schulwerk and education

Music educators trained in the Orff approach provide building blocks from which students can freely express themselves with speech, song, movement and instruments. Through immersion in exploration and imitation, students learn how to create their own compositions. The teacher is then no longer the director, but rather the knowing facilitator in the many-faceted, sophisticated experiential process.

Education in the arts is not *only* about literacy, although that is most certainly not to be ignored. Arts education develops expressive individuals who possess vital problem-solving skills. They are equipped to live in an ever-changing society while maintaining their independence, and they can work cooperatively with their neighbors and colleagues in a diverse society.

The Schulwerk approach fosters this process. In an increasingly technological society, it has become too easy to avoid interaction with others altogether. Through the Internet, we order anything we want, take classes, conduct business and communicate with one another online – all without ever speaking or meeting another human being face-to-face.

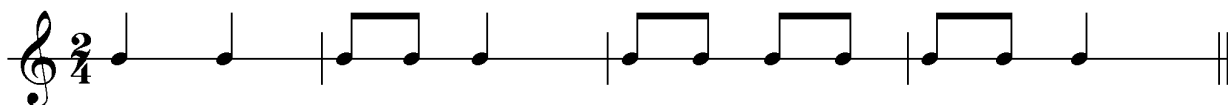
The unifying qualities of the Schulwerk hold the promise of reconnection for our students in such a world. It nurtures the connection to humanity. We are funding countless worthwhile projects that create opportunities in the sciences. However, without the recognition – and development – of the artist within each student, those projects fall on closed minds. The arts cross all ethnic lines, age groups and belief systems. And it is arts education that allows the creative expression and sturdy independence our children need.

Welcome to Orff Schulwerk!

One level of body percussion ↓ leads to ↓ Four levels of body percussion Keep predictable patterns when using all 4 levels; for example: <i>snap, clap, patschen, stomp</i> or <i>stomp, patshcen, clap snap</i>	Convergent rhythms rhythms whose natural accents fall (<i>converge</i>) on the beat. ↓ leads to ↓ Divergent rhythms rhythms that do NOT coincide with the beat (<i>off beats, syncopation,</i> <i>dotted rhythms, triplets</i>)	2/4 ⁴ then 6/8 then 3/4 And beyond... (5/4, 7/8, etc)
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Examples:

CONVERGENT rhythms: These are rhythms whose natural accents fall (*converge*) on the beat. Example:



DIVERGENT rhythms: Divergent rhythms are those that do NOT coincide with the beat (*off beats, syncopation*). These rhythms are presented when the student can internalize the steady beat. Example:



HOW TO BEGIN IMITATION

BODY PERCUSSION:

- ♦ 4- measures, 2/4, 6/8; then add different meters as ready
- ♦ one level of body percussion (claps usually are first); add more as ready-one at a time (i.e. -clap; clap-patsch; clap-patsch-snap; clap-patsch-snap-stomp)
- ♦ convergent rhythms; add divergent when secure

UNPITCHED PERCUSSION:

- ♦ all echo patterns together
- ♦ then echo in families: woods, metals, drums, large percussion

PITCHED PERCUSSION:

- ♦ all echo patterns together
- ♦ divide into families or other combinations as available instrument allow

Voice	Body Percussion	Unpitched	Pitched
Soprano	Snap	Metals	Soprano Glockenspiel
Alto	Clap	Woods	AG/SX/SM
Tenor	Patschen	Membranes	AX/AM
Bass	Stomp	Large Percussion	BX/BM (CBB-8va lower)

PULSE

The understanding of pulse vs. rhythm is necessary to build good musicianship and intelligent musical performance. Steady beat lends stability, the glue that holds everything else together. Without a purposeful building of this skill, most activities fall apart, have to be held together by the teacher or re-started many times. When there is a strong, carefully developed responsiveness to pulse, ensemble activities are quite rewarding and improvisation easier.

Many activities with children, concerning pulse awareness, are kinesthetic. Children love to move, whether it be tapping their foot, skipping, jumping, climbing. This instinctive love of moving should be fostered through rhythmic play and movement activities that refine ability to express character or mood of music, poetry,

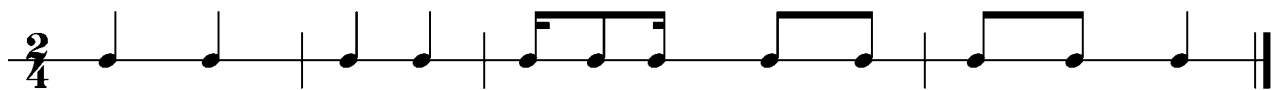
RHYTHM PATTERNS

Rhythm patterns emerge through pulse activities through speech material-names, poems, rhymes. This should be an out-growth of beat competency. Through this comes the natural phrasing and accents/meter that come through the flow of the speech. Young children will use the terms interchangeably unless you constantly reinforce which is which. Consider activities that first address students doing something to the pulse followed immediately by demonstrating (clap, patsch) the rhythm (usually the words to a poem).

Once students have developed good imitation skills, through speech, movement and rhythmic activities, the student is led towards improvisation and creation. Students respond by making up or creating an answer to a given question through a question and answer approach in body percussion, speech, song. As this skill develops, the student eventually is able to create entire Q/A of their own. Imitation, exploration, improvisation-approach used throughout the course.

PULSE ACTIVITY *SPEAKING WITH PULSE*

Each Peach



Each peach, pear, plum, tell us your name and then you're done!

Teaching Sequence:

- ♦ Seated circle; passing yellow yarn ball; student leader (with yarn ball) speaks name within an 8-beat phrase while showing what part of the body to keep beat on; all pat with both hands that body part, speaking the name of the body part at the same time
- ♦ Pass yarn ball to next person, who shows a different place to keep beat while speaking name.

- ## NOTATING THE PULSE-Labeling quarter note and rest

PITCHED PERCUSSION

Beginning experiences with the barred instruments is magical. Understanding of the timbre, and qualities of each family of the instruments is crucial to making exciting orchestrations and magical experiences for children. Always model and insist on proper mallet technique and give opportunities through imitation, exploration and improvisation.

EXPLORATION:

- ♦ At given start cue students play freely in a pentatonic scale, stopping on given stop cue- teacher is the conductor
- ♦ Choose student conductor (with a puppet or 'magic wand' makes it fun)
- ♦ Respond to high, middle, low ranges of instruments
- ♦ Try a 'sound wave'- students start on a chosen side of row of instruments and play a glissando from low to high end as teacher wave over their instrument

IMITATION:

- ♦ Echo teacher's clapped rhythm on your instrument
- ♦ Echo only your corresponding body percussion;
Claps = woods snaps = metals
- ♦ Continue to refine further;
Snaps = glockenspiels; Claps = metallophones; Patschen = xylophones

CLASSROOM EXAMPLE: Lower Grades

I'm a Little Mouse

V

I'm a lit - tle mouse and I'm liv - ing in this house, and I'm hur - ry - ing and scur - ry - ing and foot - er - ing a -

BX

bout. Keep ing ve - ry qui - et, try ing hard to please, (sniff, sniff, sniff, sniff,) I smell Cheese!

Teaching Sequence:

- ♦ Echo poem or sing with sol-mi-la
- ♦ Students patschen the last phrase
- ♦ Transfer patsch to any notes on instrument set in a pentatonic scale
- ♦ Rotate to a new instrument saying following words;

Interlude:

"Moving to the next house, looking for the cheese, waiting for my turn very patiently!"

CLASSROOM EXAMPLE: Upper Grades

_____ ELEMENTARY MUSIC CURRICLUM													
Grade: 4	Lesson Sequence No:												
Anticipatory Set: <ul style="list-style-type: none"> Students have had previous experience playing barred instruments. Students understand the construct of pentatonic scales C, F, and G pitch sets. Students understand the difference between eighth, quarter, and half notes; Students have played a chord bordun) 													
Learning Outcomes: <p>Target Outcome:</p> <ul style="list-style-type: none"> <i>Students will be able to classify the timbre of barred instruments through improvisation in a pentatonic key.</i> <p>Other Outcomes:</p> <ul style="list-style-type: none"> Students will be able to demonstrate the difference between steady beat and rhythm of text/song responding to quarter, half, and eighth note values through listening, movement, and playing. Students will play a 2-measure chord bordun ostinato while singing a song. Students will demonstrate understanding of rondo form by playing at the correct time on the improvised section. 													
Pre-class Preparation: <ul style="list-style-type: none"> Barred instruments, technology, pictures of instrument groups 													
Vocabulary: <table> <tbody> <tr> <td>Pentatonic</td><td>Timbre</td></tr> <tr> <td>Beat</td><td>Ostinato</td></tr> <tr> <td>Rhythm of Words</td><td>Bordun</td></tr> <tr> <td>Xylophone</td><td>Quarter Note</td></tr> <tr> <td>Metallophone</td><td>Eighth Note</td></tr> <tr> <td>Glockenspiel, (woods, metals)</td><td>Half Note</td></tr> </tbody> </table>		Pentatonic	Timbre	Beat	Ostinato	Rhythm of Words	Bordun	Xylophone	Quarter Note	Metallophone	Eighth Note	Glockenspiel, (woods, metals)	Half Note
Pentatonic	Timbre												
Beat	Ostinato												
Rhythm of Words	Bordun												
Xylophone	Quarter Note												
Metallophone	Eighth Note												
Glockenspiel, (woods, metals)	Half Note												

Assessment(s): Auditory, Kinesthetic

- Students identify the timbre of the group of instruments by listening to the timbre and displaying the appropriate name (xylophone, metallophone, glockenspiel)
- Students demonstrate moving and playing to quarter, eighth, and half note pulse.
- Students play a 2-measure chord bordun ostinato while singing a song.

Sequence of Instruction:
1. Warm-up:

Good morning. Today when you enter the room, walk the quarter note beat that matches what I play on the xylophone. When I change instruments, match the new beat in your walk.

- Students enter the room walking the pulse matching the quarter note pulse teacher plays on xylophone.
- Students walk half note pulse when teacher plays half notes on metallophone.
- Students jog eighth note pulse when teacher plays eighth notes on glockenspiel.
- Students are seated to discuss the difference in the pulse they walked and the difference in timbre played by teacher

You walked the quarter note beat when I played the xylophone. How did your beat change when I played the metallophone, and glockenspiel? You used quarter, eighth, and half notes in your movement.

2. Play/Improvise:

We have three different types of pitched percussion instruments, xylophones, metallophones, and glockenspiels. What are the differences in the way they sound?

- Students are led to discover the different timbre of each group of barred instruments.
We call these differences "timbre". I am going to use the quarter, eighth, and half note values and clap some patterns. As you move to your instrument, echo the patterns I clap.
- Students react to the note values teacher claps and moves to the instruments in an orderly manner.
- Students set instruments in C pentatonic.

Time Required:
35 minutes

Materials:

Barred Instruments,
Instrument Groups on Cards,
Instruments Own Sound Music

Groupings:

Whole/Individual

Now, when I clap a pattern, play that same pattern on any note on your instrument. Remember to play gently, and never, never pound!

- In C pentatonic, students improvise rhythms clapped by the teacher, playing any notes in the C pentatonic scale on xylophones, metallophones and glockenspiels.

3. Sing:

We are going to learn a song that helps us to remember the three timbre groups of our barred instruments. You will also be able to play your own song, improvising.

- Students learn song through echo process, singing.
- Echo song by phrase, patschen on knees to quarter, and then half note pulse
- Determine number of phrases (2 - 8 beat phrases)
- Sing song, then internalize the length of the song, patschen pulse.
- Repeat above process, internalizing the pulse; snapping, clapping, improvising rhythm

4. Orchestrate:

Let's learn the accompaniment to our song. It uses three parts, all of the have a repeating pattern, an ostinato.

- Learn orchestration through body percussion;
 - patschen bordun ostinato,
 - clap the wood block rhythm,
 - snap the glockenspiel part.
- Combine all parts while singing the song

5. Perform:

Let's perform our song and accompaniment and after each repetition of the song, one of the timbre groups will play by itself. Everyone will get to improvise! We will use a rondo form.

Perform song, transferring improvisations to barred instruments in the following suggested form

- A Song
- B Xylophones improvise
- A Song
- C Glockenspiels improvise
- A Song
- D Metallophones improvise
- A Song

6. Assessment:

Show me you can recognize the different timbre groups we used today. When I play an instrument, hold up the card that represents which instrument I am playing.

- Students return to seats;
- With students turned away from facing the instruments, teacher plays an instrument. Students identify which timbre by holding up a picture (or word) of the correct instrument.

Wrap –up:

- How did you know when to walk the quarter note? (xylophone played)
- How did you know when to walk the half note? (metallophone played)
- How did you know when to jog the eighth note? (glockenspiel played)
- How would you describe the difference between the three timbre groups played today?

Alignment:

1. *What are the students supposed to learn?*
2. *What will be done to promote that learning?*
3. *How will I know when learning has occurred?*

Instrument's Own Sound

S. Mueller



voice

Listen to the instruments play their own sound. Please play/longest - ly, no-vat, no-verpound.

glocks



WB



BX, BM


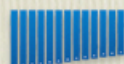
 Instruments' Own Sound 

A

Listen to the instruments make their own sound.
 Please play them gently; never, never pound!

B
 Xylophones


C
 Metallophones


D
 Glockenspiels


Assessment cards for timbre recognition

 Xylophones 	 Metallophones 	 Glockenspiels 
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THE ONTOGENESIS OF MELODY

Melody is an outgrowth of speech, with early experiences most likely coming from the 'sing song' quality in play and games. You will want to consider broad concepts such as high/low, up/down, and melodic contour before labeling and creating melodies in a more concrete fashion. The sequence that follows presumes that the child, therefore, has had many experiences with these broad concepts, and begins with the falling minor third - Sol-Mi (Bitonic).

Developing good singers:

When teaching young students, there are those that can match pitch easily, most likely due to the fact that they sing at home and/or have other experiences outside the music classroom that provide opportunity to sing. Some students will have a more difficulty time matching pitch and singing in their head voice. Some thoughts for preparing good singers:

- Teach songs without an external instrument providing the melody.
- Sing without a vibrato
- Teach about breath support and good singing posture
- Avoid phrases such as “sing louder” or “we can’t hear you”; Instead focus the students on diction, articulation and word endings, intonation using gestures.
- If you expect in tune singing and light voices and constantly reinforce this, the students will expect it from themselves.
- Make sure the range of the song is appropriate for the student’s age.
- Chant prepares rhythmic content of singing songs
- Incorporate good listening examples of children’s voices
- Distinguish between high/low
- Discern melodic contour (through movement, hand signs, visual aids, as well as listening)
- Pitch matching games and roll call valuable (repetition needed to succeed)
- Good questioning techniques to focus attention to melody content
- Imitation leading to independent singing
- Be patient and positive, especially with the struggling singer
- Improvise melodic answers
- Give starting pitch, tempo to all songs to promote success
- Remember the voice is in the alto range. Reinforce on alto recorder or alto Xylophone/Metallophone rather than soprano instruments.
- Neutral syllable first to learn melody; words add another challenge and if added too quickly can lead to an inaccurate melody.

BLAH BLAH BLAH ELEMENTARY MUSIC CURRICLUM

Grade: 1

Lesson Sequence No:1

Anticipatory Set:

- No Previous experience needed

Learning Outcomes:

Target Outcome:

- *Students will be able to demonstrate the steady beat speaking a rhyme and body percussion.*
- *Students will speak their name rhythmically*
- *Students will explore and differentiate between speaking, singing, shouting, and whispering*

Other Outcomes:

- Students will explore starting and stopping in reaction to sound/no sound.
- Students will be able to demonstrate explore high/low contrasts,
- Students will discuss the relationship between loud and quiet using speech.

Pre-class Preparation:

- Speak, sing, whisper, shout cards displayed on board.
- Individual packets of voice cards (speak, sing, whisper, shout) ready to distribute.

Vocabulary:

Sing	Beat
Whisper	Rhythm of Words
Shout	Loud
Speak	Quiet

Assessment(s): Verbal, Auditory, Kinesthetic

- Students identify the timbre of their voice according to the 4 voice cards
- Students demonstrate patsching the steady beat.

**Note: This is the first music class students have attended
Assessment is formative, not summative.**

Time Required:
35 minutes

<p>Sequence of Instruction:</p> <p>7. Warm-up: Movement <i>Music is made up of sound and no sound.</i> <i>Can you walk when you hear sound and stop when there is no sound?</i></p> <ul style="list-style-type: none"> Students enter the room walking the pulse matching the quarter note pulse teacher plays on hand drum. Students stop walking when drum stops. Students continue reacting to the start and stop of the drum, working to start and stop with sound. Students are directed to sit in their place as designed by the teacher (rows, circle, teams are possibilities) <ul style="list-style-type: none"> <i>Suggestion: Practice going from one formation to another in an orderly manner.</i> <p><i>Start and stop are important for all musicians to understand.</i></p> <p>8. Speech/Body Percussion: circle formation <i>Music can have a beat. It also can have no beat.</i> <i>Keep the beat on your knees to show the beat.</i></p> <ul style="list-style-type: none"> Teacher models steady beat, patsching and invites students to join when ready Teacher speaks the poem while students patsch the beat. Students speak the “beat, beat, beat, beat” while patsching, teacher speaks the 2nd and 4th phrases. Students echo teacher, speaking 2nd and 4th phrases, each phrase individually Students add the 2nd and 4th phrases to the 1st and 3rd phrases without keeping the beat, until secure. Students keep the beat and speak the poem, until secure Students are directed to explore speaking their name while teacher patsches 2 beats. <p><i>Your name has a rhythm. Say your name the way you would when introducing yourself to someone.</i></p> <p>9. Game:</p> <ul style="list-style-type: none"> Students and teacher speak the poem patsching the beat. At end of poem, in order around the circle, each student speaks his/her name, the class echoes. 4 students at a time, returning to the poem after the 4th student. Continue in this fashion until all students have taken their turn. 	<p>Materials:</p> <p>Voice Cards Poem – Rhyme “Keep the Beat and Say Your Name” Song “First Day of Music”</p> <p>Groupings:</p> <p>Whole/Individual</p>
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10. Voice Timbre:

Do you know how many voices you have? 4! Speak, whisper, shout, and sing. Let's make our voices do all 4 of them.

- Teacher and students discuss how many ways to use our voice; speak, sing, whisper, shout.
- Teacher holds up one voice card and speaks the phrase associated with it. *Example: "This is my speaking voice, I raise my hand before I talk".* Students echo the phrase.

When and where can you use your speaking voice?

- Teacher continues with all cards until students are secure knowing what to say when a card is shown.

When and where can you use your singing voice?

Note:

- When teacher displays **singing** voice card, the phrase is sung on Sol and Mi:

S MM SS M SS MM S _____

- When using the **shouting** voice, students and teacher discuss whether it is loud or quiet, and where and when it is appropriate to use the shout voice

When and where can you use your shouting voice?

- When discussing the **whispering** voice, students provide where and when it is appropriate to use the whisper voice.

When and where can you use your whisper voice?

- **Game:** When teacher displays a voice card, student must speak/whisper/shout/sing the appropriate phrase

When I show you a voice card, speak, whisper, shout or sing the phrases I taught you.

11. Repertoire Song: "First Day of Music"

Today we are going to end our time together using our speaking and singing voice to learn a song.

- Teacher sings entire song for students, verse 1 only (verse 2 will be added next week, when unpitched instruments are introduced).
- Teacher asks which voice card to show that matches the voice teacher used.

Do you remember how to start and stop? Listen to when I start the song and raise your hand. Raise your hand again when I stop the song.

- Students listen to song again, identifying the beginning of the song by raising their hand.
- Students listen to song again, identifying the end of the song by raising their hand.
Let's learn the song first by speaking the words. We can practice our whisper and shout voice too.
- Through echo process, students learn the lyrics of song using their speaking voice.
- Repeat using their whisper and shouting voice.
Now let's use our singing voice. Remember our voice makes high and low sounds.
- Learn the song using their singing voice.

12. Formative (informal) Assessment:

- Could the students identify their different voices?
- Could students keep the beat while speaking?
- Was there any student that had difficulty speaking their name rhythmically?

Wrap –up:

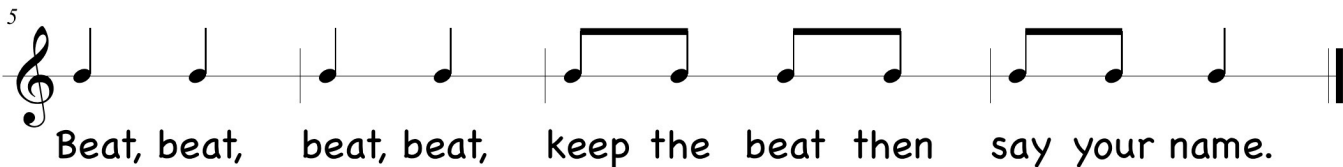
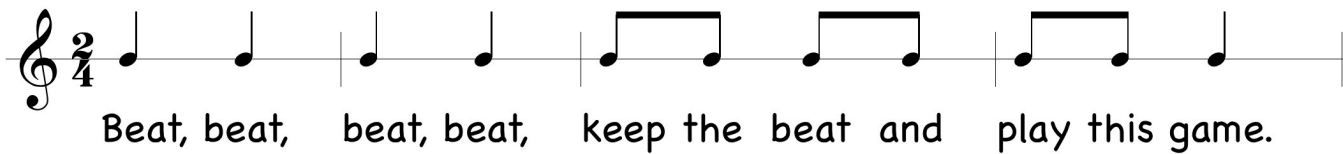
- *How many voices did we use today, what were they?*
- *What was the difference between the beat and how we said our name?*

Alignment:

4. *What are the students supposed to learn?*
5. *What will be done to promote that learning?*
6. *How will I know when learning has occurred?*

Keep the Beat and Say Your Name

S. Mueller



First Day of Music

S. Mueller



1. I have my lunch-box, I have my lap - top, can't wait to sing and play in the mu - sic room.

2. I have a wood-block, I have a hand drum, I have a tri - an - gle and a tam-bour - ine.



Mov-ing all a-round, ma-king lots of sound, mu - sic class is fun!

Play-ing all a-round, ma-king lots of sound, mu - sic class is fun!

BITONIC

Examples: (Sol- Mi)



Bitonic melodies are without tension and resemble a chanted call (names, numbers, objects in a group, short phrase...). There is no harmonic implication, (I-V) and should be sing-song in nature and **predictable**. The simpler the better, even though trained musicians might find them boring.

Rain, Rain, Go Away



Teaching Sequence:

- ♦ Newspaper rainstorm as introduction.
- ♦ Prepare sol-mi by patting head for sol, shoulders for mi; (echo teacher)
- ♦ Sing song with text, patting head and shoulders (echo teacher)
- ♦ Sing song; at the end of song, one student suggests 'what to play' - class pantomimes the play while teacher plays improvisation
- ♦ Continue with new suggestions for 'play'.

TRITONIC (Sol-La-Mi)

Examples:



Tritonic melodies are again taken from children's playground chants and their own improvisations. There is still no feeling of tonal center or tension in these melodies.

Teddy Bear Teddy Bear

traditional

Ted-dy bear, ted-dy bear turn a - roun - d Ted-dy bear, ted-dy bear

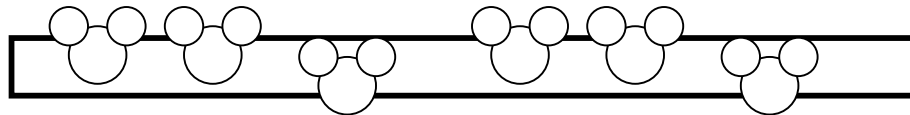
touch the ground. Ted - dy bear, ted - dy bear, show your sho - es,

Ted - dy bear, ted - dy bear that will do.

2. Teddy bear, Teddy bear, go up stairs. Teddy bear, Teddy bear, say your prayers
Teddy bear, Teddy bear, turn out the light, Teddy bear, Teddy bear, say good night.

Teaching Sequence:

- ♦ Sing with solfege hand signs all "Teddy bears". Teacher models actions indicated
- ♦ Sing again, students imitate teacher's actions
- ♦ Patschen, R R L all "Teddy bears". Transfer to barred instruments.
- ♦ Isolate and identify the Sol-Mi fragment for Teddy bear. Present visual. Discuss



IMITATION:

Bounce High, Bounce Low

traditional

Bounce high, bounce low, bounce the ball to Shi - loh.

Teaching Sequence:

- ♦ Visualize melodic contour with yarn ball or beach ball.
- ♦ Students echo teacher as teacher shows melodic contour with ball.
- ♦ Echo words and melody until secure.
- ♦ Game: In standing circle, pass ball from person to person in drop-catch pattern, ball hitting the floor on accented beats, keeping pulse.
- ♦ On another day, students can repeat the game as a review, however, this time substituting the name "Shiloh" with a student's name, bouncing the ball to that student. That student bounces the ball (solo) before continuing the game.
- ♦ Visualize the melodic contour using ball icons to represent the notes.

Sample Lesson

ELEMENTARY MUSIC CURRICLUM									
Grade: 3	Lesson Sequence No:								
Anticipatory Set: <ul style="list-style-type: none"> • Students have had previous experience with steady beat • Students have had previous experience playing unpitched percussion instruments • Students can read rhythms notated using quarter, eighth, half notes, and quarter and half rests. 									
Learning Outcomes: <p>Target Outcome:</p> <ul style="list-style-type: none"> • <i>Students will be able to demonstrate steady beat, accented, and unaccented</i> • <i>Students will demonstrate accented and unaccented beats using movement and playing unpitched percussion instruments.</i> <p>Other Outcomes:</p> <ul style="list-style-type: none"> • Students will be able to read rhythms using eighth, quarter notes and quarter rests. • Students will analyze same/different phrases. 									
Pre-class Preparation: <ul style="list-style-type: none"> • Visual of Pease Porridge Hot with accents and notation. 									
Vocabulary: <table border="0" style="width: 100%;"> <tr> <td>Beat</td><td>Unpitched percussion</td></tr> <tr> <td>Phrase</td><td>Accent, unaccented</td></tr> <tr> <td>Quarter note</td><td>Introduction</td></tr> <tr> <td>Quarter rest</td><td>Coda</td></tr> </table>		Beat	Unpitched percussion	Phrase	Accent, unaccented	Quarter note	Introduction	Quarter rest	Coda
Beat	Unpitched percussion								
Phrase	Accent, unaccented								
Quarter note	Introduction								
Quarter rest	Coda								
Assessment(s): <p>Students will move to and play beats that are accented and unaccented.</p> <p>Students will notate correctly the poem.</p>									

<p>Sequence of Instruction:</p> <p>13. Warm-up: <i>Welcome back to school. Let's start by listening to me play the hand drum while you march the beat.</i></p> <ul style="list-style-type: none"> Teacher plays a quarter note beat on the hand drum while students march the beat. <i>Now show me by clapping whenever you hear an accented beat (it will be stronger and louder than the other beats).</i> Teacher plays a steady beat on the hand drum and at the beginning of every 8 beats, the first one is played louder. Students clap the accented beats. <i>Now show me the accented beats by clapping and the unaccented beats by patsching your knees.</i> Teacher plays 8-beat phrases, beginning each with an accented beat, followed by unaccented beats, students show through clapping and patsching. Teacher continues in this fashion eventually playing a two – beat pattern, or 2/4 meter. <i>Teacher labels this meter for students to understand that in 2/4 meter, each measure of 2 beats begins with an accented beat followed by an unaccented beat.</i> <p>14. Speak: <i>I have a poem in 2/4 meter that we are going to speak using accented and unaccented beats and words. Please listen to the poem and then speak each phrase after me.</i></p> <ul style="list-style-type: none"> Teacher speaks entire poem and then students echo back each phrase until entire poem is learned. <i>Did you hear any words that were accented? (Pease, hot, cold, in the, nine, old). Let's speak the poem again and clap on all of the accented words. Patschen your knees on the unaccented beat. Pease porridge is like an oatmeal but made with peas.</i> Students speak the poem and clap on the identified words above, and patschen on unaccented beats. <i>Now let's clap the rhythm of all of the words.</i> Students speak the words and clap all of the word rhythms. <i>Now let's use quarter and eighth notes and quarter rest to notate the poem.</i> Students with the teacher's help, draws a ta under each porridge bowl. From there, the students determine which bowl of porridge has one, two or no sounds to change to eighth notes and quarter rests. <i>Let's add some unpitched percussion on some of the accented words. What instrument should we play on "pease"?; hot, cold, nine, old?</i> 	<p>Time Required: 35 minutes</p> <p>Materials: <i>"Pease Porridge Hot" poem</i> Unpitched percussion:</p> <p>Groupings: Whole Small Groups</p>
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- Divide students into 4 groups, each with the chosen instrument. Students speak poem and play their instrument only on their accented word. (*it would be desired to have four different instrument sounds, woods, metals, drums, and shakers or scrapers (tambourine, maracas, guiro, etc.)*)

15. Create:

Why don't we create an introduction and coda to our poem? Can you make up an 8-beat phrase about pease porridge?

- Students work together in pairs or small groups to create an introduction and coda. Share with class. Students decide which ones they like.

16. Perform:

Let's perform the whole poem with our new introduction and coda. How shall we put this together, including all the ways we learned the poem.

Introduction

Poem, speak words only

Poem, speak and clap word rhythms

Poem, speak and add accented and unaccented beats using body percussion

Poem, speak and add unpitched percussion instruments on special words

Poem, without words, just instruments

Coda

17. Assessment:

- Formative assessment: teacher observes students playing the beat and playing accented versus unaccented beats.
- Formative assessment: teacher observes whether students can accurately assign quarter and eighth notes and rests to text.

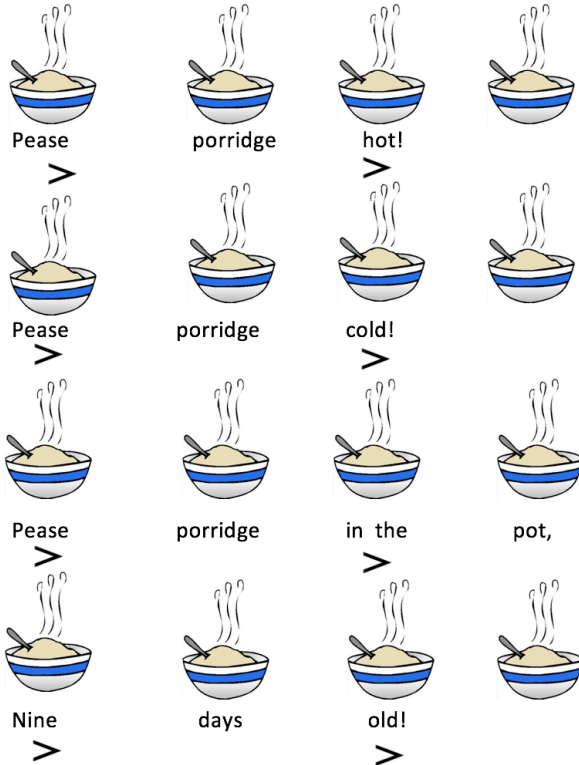
Wrap –up:

- What is an accented beat?
- What did we call the part of the poem at the very beginning, that you created? (introduction)
- What do we call the part of the poem you created for the end? (coda)

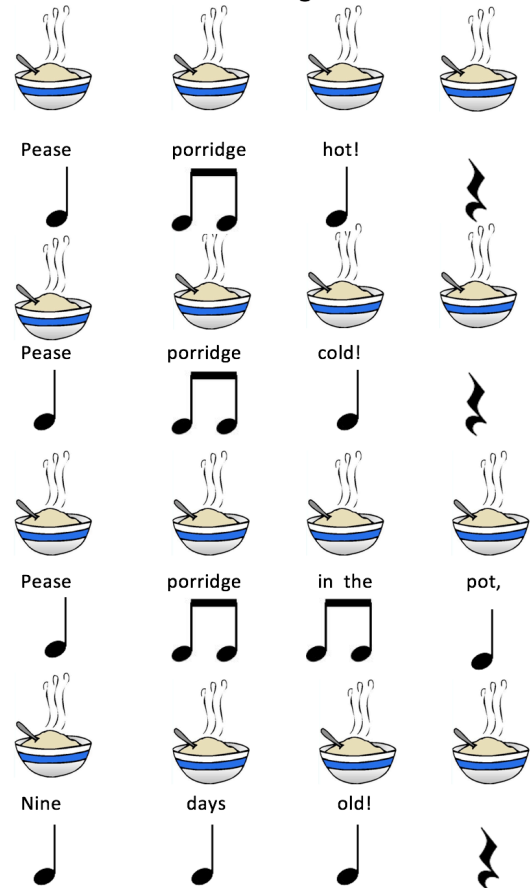
Alignment:

7. *What are the students supposed to learn?*
8. *What will be done to promote that learning?*
9. *How will I know when learning has occurred?*

Pease Porridge Hot



Pease Porridge Hot



TETRATONIC

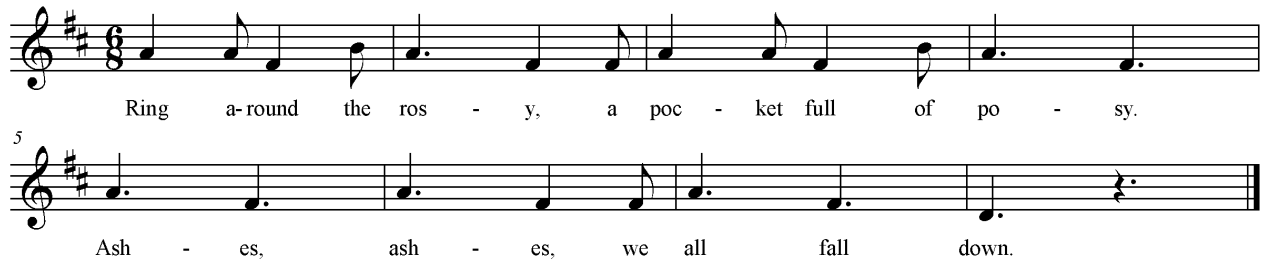
In **tetratonic**, the melody is still centered around *Sol - La - Mi*, but *Do* is added, leading to the triad *Do - Mi - Sol*.

Examples:



Example: Children's song- students experience low do in an action song.

Ring Around the Rosy



Teaching Sequence:

- ◆ Circle game, students sing and walk or skip forward in a circle. On low **do** -fall down.
- ◆ Fun to do with a parachute

Example: Mi-Do-Mi-Sol- through a hand game.

Ambos a Dos



Teaching Sequence:

Echo with hand solfege hand signs, *Mi- Do - Mi - sol*

Teach hand game without drum.

- ◆ **Mi** partners hold left hands and tap own wrist
- ◆ **Do** partners still holding left hands, tap partner's right hand under held hands
- ◆ **Sol** partners still holding left hands, tap right hands above held hands

When using a drum, partners hold drum instead of each others hand

- ◆ **Matarille** turn small 1/2 circle, taking 4 steps
- ◆ **Ron** tap each other's head

Extend game by having the participants internalize 1, 2 and finally all of the words

- | | |
|----------------------------------|---|
| 1. Internalize <i>Sol</i> | 6. Internalize <i>Mi, Sol and Do</i> |
| 2. Internalize <i>Do</i> | 7. Internalize above and <i>Matarille, rille, rille</i> |
| 3. Internalize <i>Mi</i> | 8. Internalize above and <i>Ron</i> |
| 4. Internalize <i>Mi and Do</i> | 9. Sing entire song, all words in, fermata on last note;(singers choose last pitch) |
| 5. Internalize <i>Mi and Sol</i> | |

- ◆ Further Extension: Students create the beginning of the song, manipulating the first four pitches (still using Sol-Mi-Do) and share with class.
- ◆ Students notate first four pitches.

HARMONY

THE SIMPLE BORDUN

A bordun is a single chord accompaniment based on the first and fifth scale degrees.

It indicates an awareness of tonality. It is a drone accompaniment, meaning inactivity or non-working. We use it to provide a stable, tonic accompaniment. In the 10th -14th century the hurdy-gurdy often played both accompaniment and melody.

A hurdy-gurdy (or *vielle-à-roue* in French) is a bowed stringed musical instrument. It usually has one or two melody strings, and two or more drone strings. Thus the word drone or bordun.

Below are the four basic simple borduns.



The following rules apply when determining whether or not to use a bordun;

1. You may use a bordun with a melody that has any combination of notes from the **pentatonic scale**.
2. You may use a bordun with a **diatonic melody** that does not have **FA** or **TI** falling on the strong beats as you will hear the implication of a dominant chord change.

The bordun sounds below the melody and is usually scored for low pitched instruments such as the Bass Xylophone/Metallophone. **It must sound on every strong beat.**

2/4 - strong beat is on beat 1

4/4 - strong beat is on beat 1 and 3

6/8 - strong beat is on beat 1

3/4 - strong beat is on beat 1 and 3

When using the bordun, make sure that the interval of a fifth is not altered (an octave and a fifth is not acceptable). The keys of C, D are most likely to need the tonic pitch doubled at the octave.

The tonic of the chord is played with the left hand, and will always be the lower of the two pitches (tonic and dominant) while the dominant is played with the right hand.

A Bordun is a tonic chord accompaniment. An accompaniment that changes chords, therefore, cannot be referred to as a bordun.

Example - Chord Bordun, lower primary grades; S -M- L melody; color added

Taxi, Taxi anonymous, arr. SM

voice

Ta - xi, ta - xi, stop for me. Take me to the train.

SG AG

BX BM

voice

Ta - xi, ta - xi, can't you see I'm stan - ding in the rain.

SG AG

BX BM

Teaching Sequence:

- ◆ Echo melody, S -M - L; refine to melody of song
- ◆ Add text; patschen pulse and sing song
- ◆ Snap after rhyming words "train" and "rain";
- ◆ Transfer pulse to bordun, snaps to glockenspiels on any two notes of pentaton

Game: Scattered formation: Half on instruments.

- ◆ One student is selected as **taxi driver**.
- ◆ He/she walks about the room and at end of the song, *'picks up'* a child (**new fare**).

- ◆ New fare gets behind the taxi driver and follows, picking up more children on the song's repetition.
- ◆ After all have been picked up, taxi driver delivers them to the instruments and the students change jobs, (instrument players returning to a scattered formation with a new taxi driver.)
- ◆ Repeat above game.
- ◆ Try adding a taxi horn at the end of the song, signaling the student to get on board the taxi!

Example - Chord Bordun upper grades: (more difficult rhythmic structure)

22

- ◆ Echo syncopated rhythms; Refine to rhythm of BX, BM
- ◆ Echo teach song by phrase. Divide; Teacher-verse, students-refrain; Switch jobs
- ◆ Orchestrate through body percussion
- ◆ Combine all parts and sing; Add verses when secure with first verse
- ◆ Create movement at class suggestion

Hill and Gully Rider

Arr. SM

voice

Hill and gul-ly ri-der, hill and gul-ly, Hill and gul-ly ri-der, hill and gul-ly. Took my horse and come down,

SX

temple blocks

tambourine

BX
BM

6

voice

hill and gul-ly, but my horse done stum-ble down, hill and gul-ly, and the night-time come a tum-blin' down, hill and gul-ly.

6

SX

6

tamb.

6

BX
BM

The musical score is written for four parts: voice, SX, temple blocks, and BX/BM. The key signature has one flat (Bb) and the time signature is common time (C). The score is divided into two systems. The first system contains the first four measures of the song. The second system starts with a measure rest (marked with a '6') and contains the next four measures. The lyrics are written below the voice staff. The SX part consists of eighth-note patterns. The temple blocks part consists of eighth-note patterns with some rests. The BX/BM part consists of chords.

2. Oh, the moon shines bright
down,...
Ain't no place to hid 'm down,....
An' a zombie come a-ridin'
down,....

Refrain

3. Oh, my knees they shake down,...
An' my heart strings start
quakin',....
Ain' nobody goin' to get me
down,...

Refrain

4. That's the last I sit down, ...
Pray the Lord don' let me
down,
Ain' nobody goin' to get me
down,...

Refrain

Singing game: 6/8 meter, pulse activity. This meter is much easier for children to understand through movement first, rather than trying to sub divide and visualize it from the beginning. 6/8 meter is felt in two, a duple meter, through skipping, galloping, and sliding. Many nursery rhymes are in this meter and all are appropriate for the primary aged child.

Rig-a-Jig-Jig

As I was wal - king down the street, down the street, down the street, a friend of mine I
 6 happen to meet Hi, ho, hi, ho, hi, ho. Rig - a jig, jig and a - way we go, a - way we go, a -
 12 way we go, rig - a - jig jig and a - way we go, hi - ho, hi-ho, hi - ho.

Teaching Sequence:

- ♦ Echo melody by phrase
- ♦ Add movement
- ♦ Walk the verse and sing, finding "a friend of mine" by the end
- ♦ With partner, "rig-a-jig-jig" it by using see-saw motion, hands held, and then skip with partner on "away we go..."
- ♦ Add new "rig-a-jig-jig" motions and make it cumulative throughout the rest of the game.

Suggestions:

- ♦ See-saw (rhythm of words)
- ♦ Patschen
- ♦ Stamp
- ♦ Wiggle hips

O S T I N A T O

Ostinato, ostinato.

What are you? What are you?

I'm a little pattern, I'm a little pattern.

Stubborn too! Stubborn too!

- ♦ The ostinato is a pattern, which repeats itself at least one time. It may be rhythmic, melodic, or harmonic and may be used in speech, singing, playing of instruments, in movement or body percussion.
- ♦ Because it repeats, it is a form that can be very successful for children and can develop a simple poem, rhyme or song to quite a degree of complexity. It is one the Schulwerk's most useful tools.
- ♦ The ostinato gives immediate results, develops memory, pulse, coordination and group cohesion.
- ♦ The ostinato should be complementary to the text or melodic rhythm, never mirroring either in total.

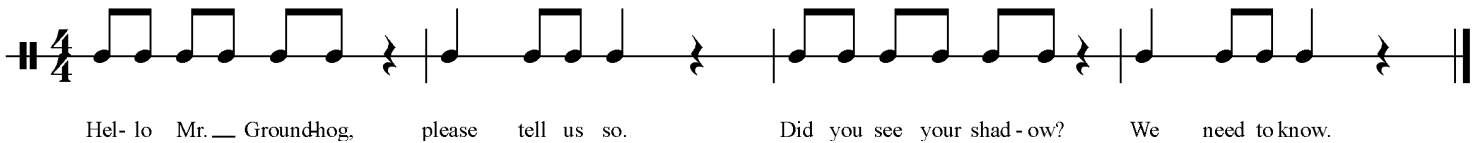
We will explore the ostinato in speech/singing, movement, body percussion and unpitched percussion, using one and two ostinati against a poem, melody and layered together.

Example - Pulse Ostinato

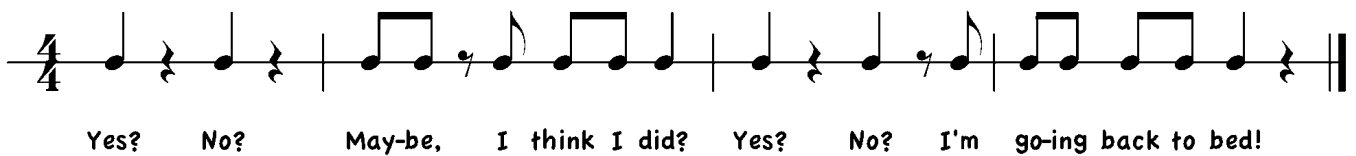
The easiest kind of ostinato, introduced to young children through poems, rhyme games and songs, will reinforce the steady beat.

Hello Mr. Groundhog

S Mueller



B Section:

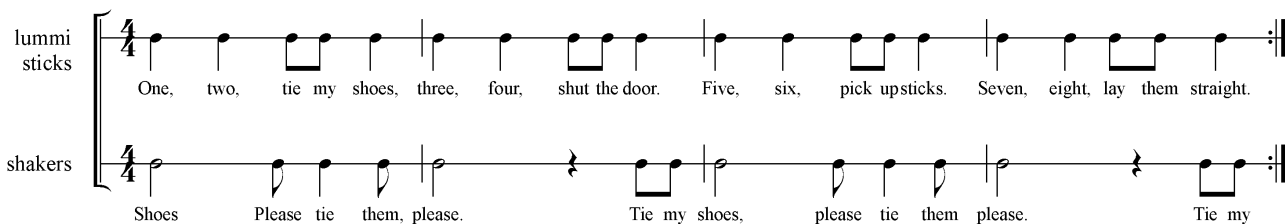


Teaching Sequence:

- ♦ Keep pulse on knees, saying poem. Learn one phrase at a time
- ♦ Imitate body percussion pulse, two, three, then four levels. (as class is able)
- ♦ Repeat poem with ostinato.

Speech Ostinato Example - Developing an ostinato from a poem or rhyme usually includes words contained in that poem or rhyme. The trick is to make it **complementary!** Try to avoid like rhythmic content rhythm of the ostinato with that of the poem / rhyme.

Tie My Shoes Please



Teaching Sequence:

- ♦ Echo poem by phrase, keeping pulse
- ♦ Teach ostinato
- ♦ Perform both, dividing class into two parts

***Extension:** Put *poem* on lummi sticks
Ostinato on metals or
Shaker / scrapers

Split Ostinato Example

A split ostinato is easily done by dividing **one ostinato** into two (2) different sounds-body percussion, unpitched percussion, movement, speech.

- ♦ Try dividing your name or a famous person's name into two levels of speech

(high /low, loud/soft, vocal sounds ("ch" "fft")

- ♦ Divide between two levels of body percussion; unpitched percussion
- ♦ Select unpitched for the ostinato and improvise over it (Recorder? Hand drum?)

Jo - ha - nes V

Am - a - de - us Mo - zart

Brahms

Wolf - gang

Before completing the pentatonic scale, we connect the *Mi.* and the *Do* by using *Re.*
 'Folkloric' melodies are quite prevalent in many cultures and because they are easy to sing and play (stepwise motion) they are successful in the classroom, too.

FOLKLORIC (Mi-Re-Do)

Examples:

Key of C

Key of F

Key of G

Key of D

EXAMPLE – FOLKLORIC

There She Goes

New York

voice

There she goes there she goes, all dressed up in her Sun - day clothes.

SG

AG

temple blocks

BX

BM

voice

There she goes, there she goes, all dressed up in her Sun - day clothes.

SG

AG

temple blocks

BX

BM

Teaching Sequence:

- ♦ Prepare students by walking pulse pretending to be dressed up in:
 - ♦ High heels, formal dress
 - ♦ Cowboy outfit, boots
 - ♦ Clown costume-big shoes
 - ♦ King of Queen in robe and crown
 - ♦ Like dad or mom, teacher, grandma...
 - ♦ Baby
- ♦ Teach song, keeping pulse; orchestrate through body percussion
- ♦ Students in alley formation: One student who has already chosen a way to walk, (and costume if wanted), walks down center of aisle on first time through song
- ♦ Students on either side of alley, walk away from their line and back in the same manner on the repetition of song.

THE BROKEN BORDUN - Like the simple chord bordun, the tonic and dominant of the key are played, however, alternating hands. It is more of a challenge for the student as the tonic must be played on the strong beats, and with the left hand. As in all left / right hand coordination activities, prepare it well through body percussion first. Remember, you most likely will be mirroring this for the children (your right-left).

Broken Bordun to accompany a folk song; primary game

Run, Child, Run

Missouri folk
S Mueller

Music notation for the song "Run, Child, Run" in 2/4 time. The notation includes four staves: Voice, SG (String), Triangle, and BX (Bass).

Voice: Run, child, run, the ca-la-boose'll get you. Run, child, run, you'd bet-ter run fast.

SG: Chord accompaniment consisting of alternating tonic and dominant chords.

Triangle: Rhythmic accompaniment using eighth and sixteenth notes.



BX: Bass line accompaniment using eighth and sixteenth notes.



B section


Music notation for the B section of the song "Run, Child, Run" in 2/4 time. The notation includes two staves: Voice and BX (Bass).


Voice: That child ran, that child flew, that child lost his Sun - day shoe.

BX: Tell you what I'm gon - na do, I'm gon-na find that Sun - day shoe.

- ♦ As an extension, try repeating the song twice. First time the broken bordun is played with  s, the second time with  s (as if running to find shoe).

Warm-up: Walk  , jog  s
Echo song -words, melody

Patschen  and sing song; Patschen  and sing song.

Transfer to instruments and then play game: While reciting poem, 1 child walks  around outside of seated circle, and 'loses' Sunday shoe by dropping it behind one person by end of song. That child runs after first child, trying to catch him before he reaches 'home'.

PENTATONIC - Once students have experienced 2, 3 and 4-note melodies (Bitonic, Tritonic and Tetratonic) they are ready for the full 5-note scale, the pentatonic scale. The pentatonic scale is absent of half steps, only whole steps. ***D R M S L.***

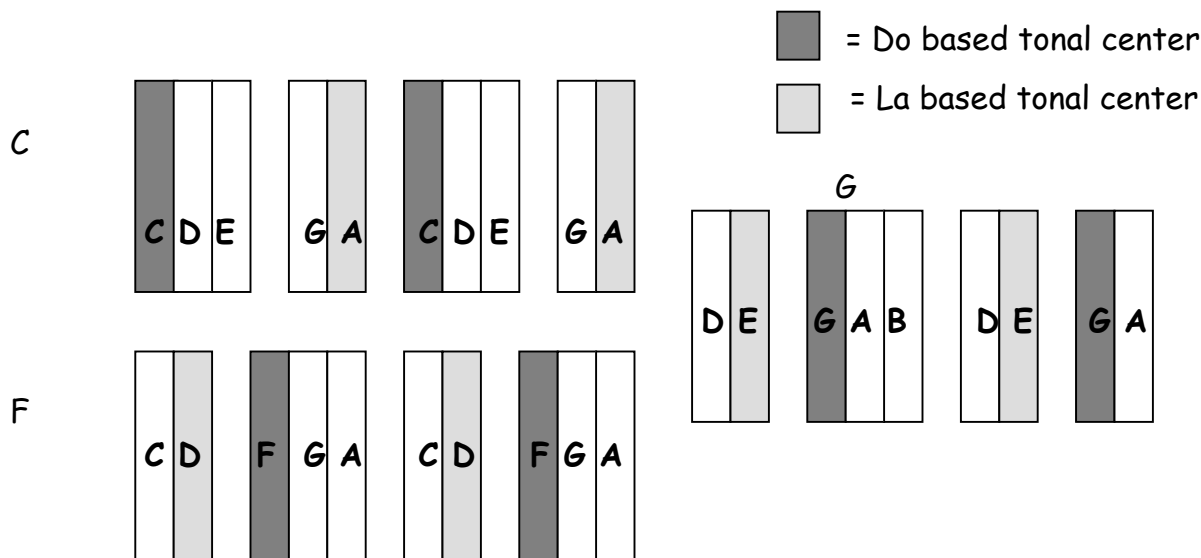
There are a plethora of folk songs in pentatonic scales and these are valuable resources with which to teach children music. The reasons are many.

- ♦ No harmonic changes, as removing the half steps eliminates the tension.
- ♦ ALL pentatonic melodies may be accompanied with a bordun.
- ♦ The lack of dissonance allows all notes to sound together, providing many opportunities for creativity and improvisation. (removing the half steps removes the "mistakes")
- ♦ Cultures throughout the world have a rich heritage of pentatonic melodies. Introducing students to world music this way is exciting.

On the barred instruments we use, there are *three true major pentatonic scales*.



Each of these ***pentatons*** may have a tonal center on Do or La, and even Re and Sol. The notes used are the same, but the **tonal center** may change.



CROSSOVER BORDUN

The following orchestration is an example of the crossover bordun, introduced **after** the student has much practice with alternating the left and right hand when playing and after the beat is secure. It must also be noted that this particular form of the bordun crosses the mid-line of the child's body and is not often easy because of that.

Example – Crossover Bordun- Introducing with a book, Jump Frog Jump

Bullfrog Jumps SM

V
Bull-frog jumps a - cross the pond from lill-y pad to pad. Bull-frog sings be - fore the dawn, we hear his song, "knee deep."

SM
AM

Guiro

BX


Teaching Sequence:


Read book, Jump Frog Jump by Robert Kalan, Mulberry Books.

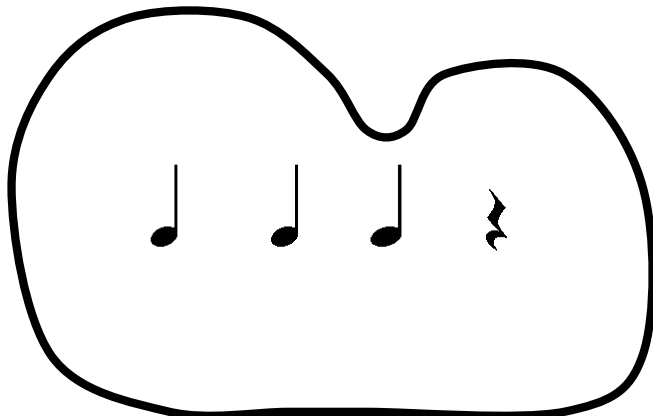
- ♦ Teach crossover bordun through mirroring
- ♦ Play crossover bordun each page turn while T reads book
- ♦ Orchestrate song through body percussion

Game: With class seated scattered formation, each student sitting on a lily pad rhythm, Toss (gently) bullfrog puppet to half note pulse while singing song. Student with puppet at the end of song holds up lily pad and class claps rhythm 4 times.

Lily pad

 = glumph

 = "knee-deep"



LEVEL BORDUN: The level bordun is still a simple bordun, actually a chord bordun sounding in different octaves. The level bordun, then sounds at different high and low *levels*. It may be divided between two or more instruments, thus providing the challenge. The students must play their part, all the while knowing where it fits in with the other parts. The strong beats of the level bordun should still sound below the melody. It is wise to really prepare the parts well with body percussion before approaching the instruments.

Example: Level bordun F (3 levels of sound)

Dinah

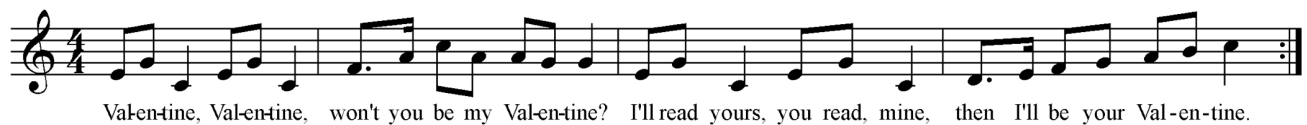
Minstrel song

The musical score for 'Dinah' is written in 2/4 time and consists of two systems. The first system includes a voice part with lyrics and four instrumental parts: SG (Soprano G), AX (Alto X), ? (unlabeled), and BX (Bass X). The second system continues the melody and includes a V (Violin) part. The lyrics for the first system are: 'No one in the house but Di - nah, Di - nah. No one in the house but me I know.' The lyrics for the second system are: 'No one in the house but Di - nah, Di - nah, strum-min on the old ban - jo.' The instrumental parts provide a level bordun accompaniment.

Hand Game

The 'Hand Game' musical score is written in 2/4 time and consists of four parts: partner, LHand (Left Hand), RHand (Right Hand), and clap. The partner part is a simple melody. The LHand and RHand parts provide a rhythmic accompaniment. The clap part provides a steady beat. The score ends with a double bar line and repeat dots.

Example – Song in 3/4, 2/4



Teaching Sequence: Partners facing, scattered formation

- ♦ Echo melody (S M R D) with solfege hand signs
- ♦ Partners create a hand game/body percussion game to perform to song in each meter.
- ♦ Partners create an interlude to facilitate moving from one meter to the other.
- ♦ Share with class

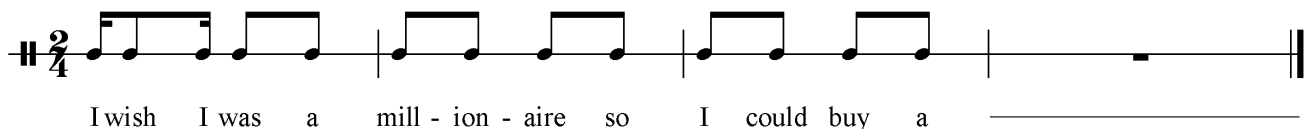
IMPROVISATION

“To perform or provide without previous preparation or to compose on the spur of the moment” is to improvise according to Webster.

In Orff-Schulwerk, improvisation is key to the student’s exploration and participation in making and creating music. It is vital to allow the students, at many stages of learning music, the space to ‘play with’ the concepts and skills you are teaching them. This way, the child becomes the owner of his/her music making no matter how simple or complex it is. Beginning experiences improvising can be as simple as making choices. Begin with movement, vocal sounds, body percussion and eventually progresses to unpitched and pitched instruments. Providing sequential, logical and non-threatening ways insures success and confidence, (even for adults!)

Example: ‘Filling in the space’

To Be a Millionaire



Teaching Sequence:

- ♦ In seated circle, with pulse ostinato (class creates), speak phrase
- ♦ On the last 2 beats, student “fills in”
- ♦ Encourage pulse to be continuous, not ‘dropping the beat’
- ♦ Make up new phrases to complete.

1. Question and Answer should be equal in phrase length.
2. There should be some common element between them; rhythmic, melodic,...
3. Question should lead right up to the answer (usually 8 beats) while the answer has a final point, usually ending on 7 (in an 8 beat phrase) with a rest to “frame” the answer. The visual below might help.

Question: 1 2 3 4 5 6 7 8

Answer: 1 2 3 4 5 6 7 8

How much wood would a woodchuck chuck if a woodchuck could chuck wood do you know? He would chuck as much as he could if a woodchuck could chuck wood.

Below are some examples of patterns that illustrate question and answer. Notice similar content in the answer- it contains rhythmic content of the question without repeating it verbatim. Also notice the final point at the end of the answer.

-----Question----- -----Answer-----

RONDO

Of all of the instrumental forms, the rondo is the most useful and fundamental.

It provides a formal structure for improvisation and can be used to combine different modes of expression from speech to recorder, unpitched to pitched.

The rondo in it's simplest form is **A B A C A**. Notice that the return to the A section occurs after each contrasting section. The form can be expanded to any number of contrasting sections as long as you return to A. The contrasting sections can be taught or more likely, improvised. The following options for improvisational sections might be;

Group - Solo; Solo - Group; Group - Group

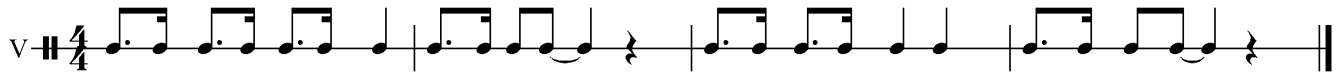
The use of the Rondo also allows for change in meter, key, timbre, movement, text...

As a teacher, even the smallest or shortest activity could be set in a Rondo, allowing further expansion immediately or weeks later. Performance pieces work well in Rondo as it allows many children to participate.

Example: Rondo for Speech and movement.

A (speak, snapping off beats) *Hey There Everybody!*

S.M.



Hey there eve- ry bo - dy let's move to the beat Don't for - get to use your hands and your feet.

B Students choose a way of moving (locomotor movement) to the beat, accompanied by **hand drum** (teacher).

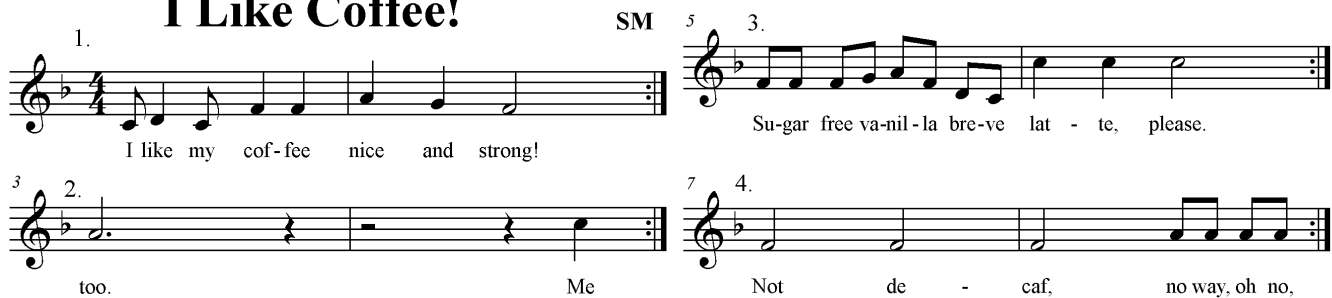
C Students choose a different locomotor movement to **temple blocks**

PART SINGING: Melodic ostinati with solfege, warm-up:

- ♦ Echo solfege patterns
- ♦ Divide class into two parts
- ♦ Part 1 sings S-M, half note ostinato; other half echoes teacher; switch
- ♦ Try in three groups, with 2 groups singing a complementary ostinato

Example: Vocal Ostinato

I Like Coffee!



1. I like my cof-fee nice and strong! SM

5. 3. Su-gar free va-nil - la bre-ve lat - te, please.

3. 2. too. Me

7. 4. Not de - caf, no way, oh no,

Teaching Sequence:

- ♦ Teach each ostinato by rote or with solfege or notation until each is secure
- ♦ Play switching game: teacher holds up 1-4 fingers, students sing that ostinato.
- ♦ Divide and combine; class creates different presentations
- ♦ Create actions or small choreography if desired.

CLASSIFICATION AND RANGES

Four Levels of Sound

Voice	Body Percussion	Unpitched Percussion	Pitched Percussion
Soprano	Snap	Metals	Soprano Glockenspiel
Alto	Clap	Woods	AG SM SX
Tenor	Patschen	Membranes	AX AM
Bass	Stomp	Large Percussion	BX BM (CBB-8va lower)

Classification of Instrumentarium

Voice	Glockenspiel	Metallophone	Xylophone
Soprano	Soprano Glockenspiel	Soprano Metallophone	Soprano Xylophone
Alto	Alto Glockenspiel	Alto Metallophone	Alto Xylophone
Tenor			(Tenor Xylophone)
Bass		Bass Metallophone	Bass Xylophone (CBB-8va lower)

INSTRUMENTARIUM

ORDER OF INSTRUMENTS ON A SCORE

V-Voice

SR – Soprano Recorder

AR – Alto Recorder

SG – Soprano Glockenspiel

AG – Alto Glockenspiel

SX – Soprano Xylophone

SM – Soprano Metallophone

AM – Alto Metallophone

UNPITCHED INSTRUMENTS

BX – Bass Xylophone

BM – Bass Metallophone

CBB – Contra Bass Bars

Timpani



∞ Finger Cymbals

△ Triangle

♣ Jingle Bells

⌘ Sleight Bells

⌘ Tambourine

⌘ Cow Bell

⌘ Agogo Bells **METALS**

⌘ Flex-a-tone

⌘ Bel Tree

⌘ Wind Chimes

⌘ Hanging Cymbal

⌘ Gong

⌘ Piccolo Blocks

✕ Claves

⌘ Whip

⌘ Wood Block

⌘ Two-tone Block

⌘ Maracas

⌘ Cabasa

⌘ Shakers

⌘ Guiro

⌘ Vibraslap

⌘ Ratchet

⌘ Castanets

⌘ Temple Blocks

⌘ Log Drum

WOODS

○ Hand Drum

○ Bongos

⌘ Snare Drum

⌘ Conga Drum

MEMBRANE

APPENDIX C: CURWEN (SOLFEGE) HAND SIGNS



Do



Ti



La



So



Fa



Mi



Re



Do

ONTONGENESIS OF MELODY

BITONIC



TRITONIC



TETRATONIC



FOLKLORIC



PENTATONIC



HEXATONIC



HEPTATONIC



PENTATONIC SCALES

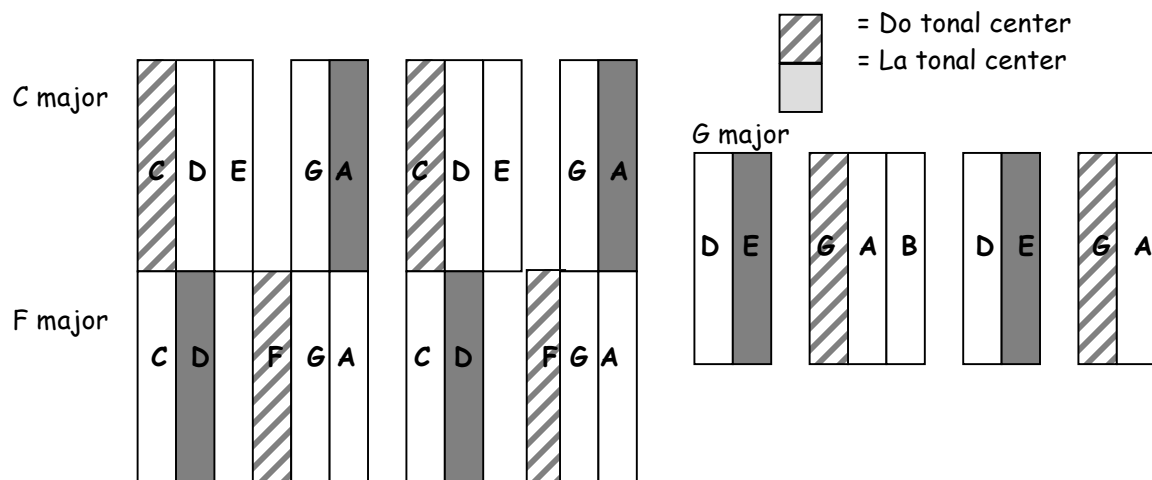
PENTATONIC SCALES are basic to the Orff instrumentarium. The same notes are used for Do (Major) centered scales and the corresponding or relative La (minor) scales. The tonal center shifts without having to change the bars on the instruments. The pentatonic scale is absent of half steps, and is made up of only whole steps. *Do Re Mi Sol* and *La*.

The advantages to using this pentatonic scale are:

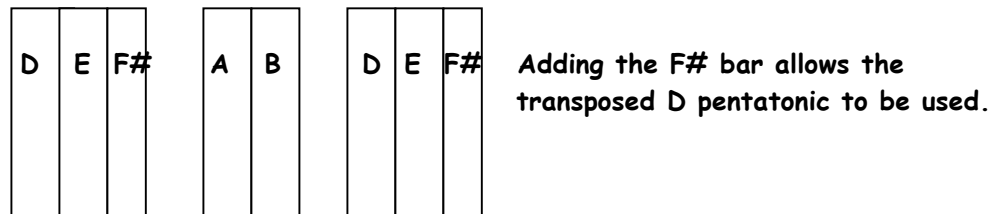
- ♦ Melodically, there is no tension
- ♦ There are no half-steps, which are difficult to sing in tune.
- ♦ There is no harmonic tension.
- ♦ All notes sound together without dissonance, assuring early success with instrumental improvisation
- ♦ It is a universal scale with an enormous amount of literature.

On the barred instruments we use, there are *three true major pentatonic scales*.

Each of these *major pentatons* has a *la based pentaton*. The notes in both major and minor are the same, but the tonal center is different.



When playing in the pentatonic scale on barred instruments, notes that are not used (half steps) can be removed.



APPENDIX G: Brief History of Carl Orff

A Brief history of Carl Orff ~ Born 1895 in Munich Germany- died 1982

Baby Carl was born in a big three-story house at the edge of Munich. It had a nice front yard with tall horse chestnut trees in it and a big back yard full of trees and wildflowers. His mother had a special flower garden, and he loved to play there. Thus, the many references to wild flowers.

His father was an army officer. They lived near his father's base. The practice field for the army band was across from the Orff's house, and it was fun to listen to the music.

Carl's mother played piano. They say that even when he was little Carl liked all kinds of music. When he was old enough to crawl, he liked to sit under the piano besides his mother's feet and listen to her play. He would pound on the floor to the beat of the music.

When he was old enough, Carl begged his mother to let him play on the keys with her. She would sometimes take his high chair over to the piano and let him sit beside her and "play" along.

Finally when he was five, his mother began to give him regular music lessons. His little fingers got tired practicing exercises, but he was excited to learn how to read and write down music. Paper was quite valuable at that time, so children learned to write on slates that could be erased and used over and over again.

Carl's mother wrote five lines for a staff and then together the two of them wrote down a lullaby he had made up. His mother added some notes for a simple accompaniment, and there was his first composition!

When he was nine years old he started writing stories and poems. He began a special project of collecting all the information he could find about plants that had been used at some time for medicine or magic. He studied science books and fairy tales for this hobby.

Carl had a little sister, Mia, who was three years younger than he was. The two got along quite well. They would play four-handed piano music together. When young Carl wrote little songs, Mia would perform them for the family.

From the time he was three, his family spent summers in the country in a farmhouse they rented near a large lake, the Ammersee. There were farm fields, wildflowers and cattle near the lake, and the beautiful Alps Mountains in the distance to look at. Carl Orff always loved the beauty of the country.

- When Orff was 16 he discovered the music written by a French composer named Claude Debussy. Orff was so interested in the sounds Debussy used in his music that he went to a lot of trouble to find copies of his favorite pieces. He was excited studying the music, figuring out why it had such a special sound.

Debussy had heard unfamiliar music from China, India and Java at a special world's fair in Paris in 1889, before Orff was born. At the fair there were huge powerful gongs and elegant dragon-shaped instruments like metallophones that were decorated with gold. Debussy went day after day to hear the colorful orchestras. He borrowed musical ideas from the exciting things that he had heard.

Carl Orff was so interested in this that he went to a museum in Munich and studied all the instruments they had from the Far East. He got close to a large gong and quietly played it. Much later he recalled how thrilled he was with the sound. He felt like there was a whole exciting world of music in those instruments that nobody in Germany was using at that time.

CHRONOLOGY OF ORFF SCHULWERK

1895	1943
Carl Orff is born in Munich on July 10	World premiere of Die Kluge in Frankfurt/Main and of
1898	Catulli Carmina in Leipzig
Birth of his sister Mia	1947
1900	World premiere of Die Bernauerin in Stuttgart
Begins learning piano at age 5	1948
1904	The Bavarian Radio broadcasts its first educational
Writes long and short musical pieces for his own puppet	program: Orff Schulwerk – Music for Children
theater, poems	1949
1912-1914	World premiere of Antigone in Salzburg
Studies composition at the Munich Music Academy	1950-54
1914	Orff Schulwerk – Music for Children is published by Schott
Continues studies with Hermann Zilcher	Verlag in Mainz
1916	1950-60
Kapellmeister at the Munich Chamber Theater	Teaches the master class in composition at the Conservatory
1917	of Music in Munich
Enlistment for military service in the First Bavarian Field	1953
Artillery regiment.	World Premiere of Trionfo di Afrodite at the Scala opera
1918	house in Milano
Orff is invited to become Kapellmeister at the National	1954-59
Theater in Mannheim under Wilhelm Furtwängler; moves	Married to Luise Rinser
later to the Court Theater of the Grand Duchy of Darmstadt.	1956
1920-25	Recipient of the “Pour le mérite” medal for sciences and art
Married to Alice Solscher	1959
1920	World premiere of Oedipus der Tyrann at the Württemberg
Studies with Heinrich Kaminski in Ried/Upper Bavaria	State Theater in Stuttgart Receives an honorary doctorate
1921	from the University of Tübingen
Birth of his daughter, Godela	1960
1923	Married to Liselotte Schmitz
Orff meets Dorothee Günther	1962
1924	Lectures on the Schulwerk in Japan and Canada Lectures on
Founding of the Günther School in Munich	the Schulwerk in Portugal Lectures in Egypt and Senegal
1925	1968
World premiere of Orpheus, a free arrangement of L’Orfeo	World premiere of Prometheu
by Monteverdi	1972
1930	Receives honorary doctorate from the University of Munich
World premiere of Entrata after William Byrd in Königsberg	and the Cross of Merit with star and shoulder sash of the
1937	Federal Republic of Germany
World premiere of Carmina Burana in Frankfurt/Main	1973
1939	World premiere of De Temporum Fine Comoedia, “A Play of
World premiere of Der Mond at the Bavarian State Opera in	the End of Time.” Vigilia in Salzburg
Munich	1975-81
1953	Work on the eight-volume documentation on Carl Orff and
Married to Alice Willert	his works
	1982
	Carl Orff dies on March 29 in Munich and is buried in the
	Chapel of Sorrow in the monastery and pilgrimage church of
	Andechs

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