



Securing the Future: Building A 21st Century Orff Curriculum

**Clinician:
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Securing the future in an elementary curriculum, Orff Schulwerk serves as an effective strategy to optimize learning in the 21st century and beyond. Since creativity is at the heart of problem-solving, teachers can help students develop creative competencies, better equipping them for the community and the world. Through differentiation, and a focus on the whole child, this hands-on approach to music making cultivates students' critical and creative thinking. At the completion of the three-day workshop, DPS teachers will receive a well-articulated and kid-tested curriculum, including lesson plans and related materials with pacing, assessment, and classroom management ideas woven throughout. This is an active workshop so dress casually and be ready to have fun!

Basic Orff Content:

Rhythm: Through exploration, imitation, improvisation and literacy, the student will study ontogenesis of rhythm; imitation in 2/4, 6/8, and 3/4; ostinato, mini-canon, rhythmic improvisation; orchestrating rhythms; visualizing rhythm.

Melody: The student will study the ontogenesis of melody and develop and understanding of 2-note, 3-note, 4-note, pentatonic and diatonic melodies; analyze six pentatons (C-a, F-d, G-e); melodically improvise, visualize melody

Harmony: Instrumental techniques; simple bordun accompaniments (chord, broken, crossover, level);

Timbre: classification of percussion instruments (pitched and unpitched); mallet technique

Form: Explore motive and phrase; simple song forms (A, AB, ABA); rondo form; extended forms; to also include introduction/ interlude/ coda

Pedagogy: Analyze directive and exploratory teaching process and techniques as modeled by the instructor and apply appropriate skills in small group presentations. Imitation, mirror, shadow, echo, canon, verbal, written notation.

Recorder Content:

Background and history of the recorder, basic playing skills on soprano recorder, posture, hand position, breathing, correct fingering, from c^1 to e^2 . F# and B flat, articulation, phrasing. Improvisation in G, F, and C major pentatons and their respective minors- e, d and a. Improvisational techniques to include question and answer and elemental forms. Integration with movement and other percussion instruments. Pedagogical children's examples and techniques for developing recorder skills in beginning students in the context of the Orff-based classroom.

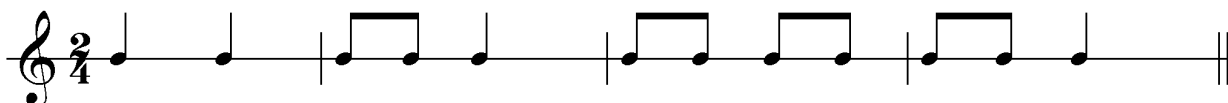
Movement Content:

Explore the elements of movement; sequenced progression leading to organized dance; explore pulse, meter, and rhythm through movement; integrate movement with speech and music; examine the role of movement/dance in Orff Schulwerk

<p>One level of body percussion</p> <p style="text-align: center;">↓</p> <p style="text-align: center;">leads to</p> <p style="text-align: center;">↓</p> <p>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></p>	<p>Convergent rhythms rhythms whose natural accents fall (<i>converge</i>) on the beat.</p> <p style="text-align: center;">↓</p> <p style="text-align: center;">leads to</p> <p style="text-align: center;">↓</p> <p>Divergent rhythms rhythms that do NOT coincide with the beat (<i>off beats, syncopation, dotted rhythms, triplets</i>)</p>	<p style="text-align: right;">2/4 4</p> <p style="text-align: center;">then</p> <p style="text-align: center;">6/8</p> <p style="text-align: center;">then</p> <p style="text-align: center;">3/4</p> <p>And beyond... (5/4, 7/8, etc)</p>
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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.

SPOKEN RHYME WHILE *MOVING* PULSE

Once I Caught a Fish

1, 2, 3, 4, 5. Once I caught a fish a - live.

5
6, 7, 8, 9, 10. Then I threw him back a - gain.

Teaching Sequence:

- ♦ speak poem through echo keeping pulse on body; keep pulse walking
- ♦ speak poem, clap pulse
- ♦ speak poem, clap rhythm of words
- ♦ speak poem, clap rhythm of words, walk pulse
- ♦ speak poem, clap pulse, walk rhythm of the words
- ♦ repeat above two steps without speaking words (internalize poem)

NOTATING THE PULSE-Labeling quarter note and rest

Apples S.M.

Red ones, green ones
Grow on trees ones
In my mouth ones
Good for me!

Teaching Sequence:

- ♦ Speak poem patsching pulse
- ♦ Speak poem while teacher notates, (quarter note) the pulse, students patsch
- ♦ Speak poem, student points to pulse representation; Label silent beat at end as quarter rest.
*Game: T points to apple icon, ST play one sound per apple on lummi sticks. At end of poem a ST turns over an apple (rest) and class repeats poem, making no sound on apple turned over (apple turn-over?)
- ♦ Class can create a spoken interlude to provide transition for ST turning card.

LABELING EIGHTH NOTE

Although it is an easy concept for adults to grasp, the idea of 2 eighth notes equaling one beat is confusing to students, I have found. Create many ways of explaining this through movement, speech and playing.

- ♦ Walk one step per hand drum sound, freeze on "freeze" cue.
- ♦ Take two steps per hand drum sound, (jog) with a "twin", freeze on cue
- ♦ Repeat above, this time if the drum is a low sound, show that in your movement; if the drum is a high sound show that in your movement.
- ♦ This time, continue to practice above sequence but on "freeze" cue, keep that pulse on your body without the external sound of the drum (internalize pulse)
- ♦ Do this again until secure, this time teacher notates the sound students are making, both the quarter note and the eighth note.
- ♦ Associate with words; "cat, cat, cat, cat" "kitty, kitty, kitty, kitty" etc. Determine the number of sounds in ones name.

LABELING THE HALF NOTE





- ♦ Teacher bounces a ball on floor
- ♦ Students describe the action of the ball; one beat hits the floor, the second beat is the catch.
- ♦ Distribute balls to all and practice bouncing a half note. Show the following on the board.
Two quarter notes tied, equaling one half note

Deedle Deedle

Deedle, deedle dump - ling, my son John. Went to bed with his stock - ings on.

5
One shoe off, one shoe on. Deedle, dee-dle dump - ling, my son John.

Teaching Sequence:

- ♦ Echo text by phrase
- ♦ Speak text keeping pulse; notating pulse
- ♦ Lead class to discover  =  and label this the half note
- ♦ Keep  pulse on both shoes. Put feet together and keep  pulse on both shoes. (you could take your shoes off but that's a class decision! ☺)

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 difficult 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.

Speak, Sing, Shout, Whisper:

Students need to know their voice capabilities first

ELEMENTARY MUSIC CURRICULUM

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
Whisper
Shout
Speak

Beat
Rhythm of Words
Loud
Quiet

Assessment(s): Verbal, Auditory, Kinesthetic <ul style="list-style-type: none"> Students identify the timbre of their voice according to the 4 voice cards Students demonstrate patsching the steady beat. 	
Note: <i>This is the first music class students have attended</i> Assessment is formative, not summative.	Time Required: 35 minutes
Sequence of Instruction: <ol style="list-style-type: none"> 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> <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> <i>Start and stop are important for all musicians to understand.</i> 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> <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. <i>Your name has a rhythm. Say your name the way you</i> 	Materials: Voice Cards Poem – Rhyme “Keep the Beat and Say Your Name” Song “First Day of Music”
	Groupings: Whole/Individual

would when introducing yourself to someone.

3. Game:

- Students and teacher speak the poem patting 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.

4. 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.

5. 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.
- 6. 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?**



This is my
whisper voice.
Shh, shh,
shhhhhhhh.



This is my
singing voice
La, la, la,
la, laaaaa.



This is my
speaking voice.
I raise my hand
before I talk.



This is my
shouting voice.
I use it on
the playground.

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)

Key of C Key of F Key of G Key of D

Bitonic melodies are without tension and resemble a chant. 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. Avoid the tendency to make them so fancy that children can't remember them nor sing them. Try to include repetition (1st and 3rd phrase) for student success.

Rain, Rain, Go Away

Rain, rain, go a-way, come a-gain a-noth-er day.

Rain, rain, go a-way, all the child-ren want to play.

IMITATION:

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'.

VISUALIZATION/PLAYING:**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

TRITONIC (Sol-Ea-Mi)

Examples:

Key of C Key of F Key of G Key of D


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.

IMITATION:**Bounce High, Bounce Low***traditional*

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

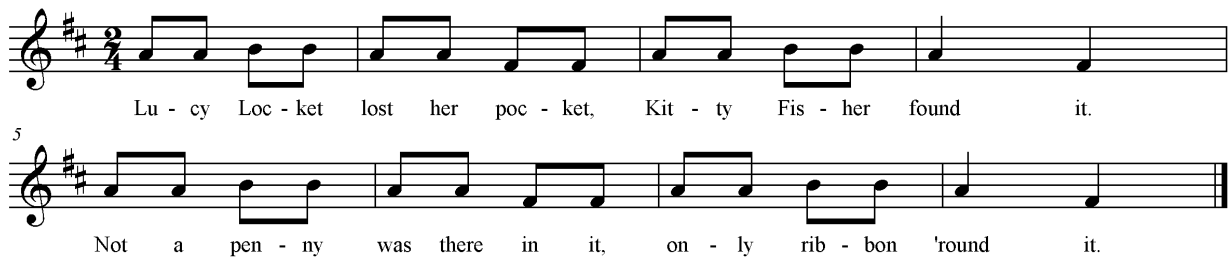
Bounce high, bounce low, bounce it to some one you know.

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)  (8 beats) before continuing the game.
- ♦ Visualize the melodic contour using ball icons to represent the notes.

GAME USING TRITONIC MELODY

Lucy Locket



Lu - cy Loc - ket lost her poc - ket, Kit - ty Fis - her found it.

Not a pen - ny was there in it, on - ly rib - bon 'round it.

Teaching Sequence:

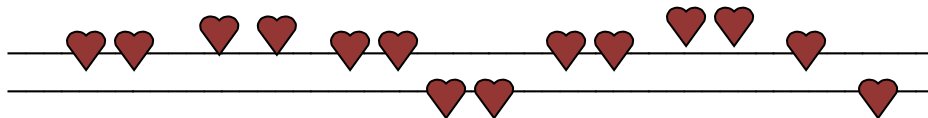
- ♦ Echo song with hand signs, *sol- la- mi*
- ♦ Discuss relationship of *la* to *sol* (higher)
- ♦ Notice phrase one and two have the same melody but different words
- ♦ Sing song using different dynamics, *p mf f*
- ♦ Teacher shows class a hidden pocket. (make one out of cardboard or paper...)
- ♦ Class sings quietly as teacher is far from pocket, louder as teacher gets nearer
- ♦ Patschen pulse, (transfer to barred instruments C and G played simultaneously)

Game: - One student hides eyes, second student hides pocket.

-First student finds pocket, listening to class sing *p mf* or *f* according to the proximity of student to pocket

-Each chooses someone to take their place and repeat game.

- ♦ On a different day, notate *sol- mi - la* on a two-line staff.



Simple duple and compound duple meter:

IMITATION - 2/4:

- ♦ Echo patterns in 2/4, clapping, patsching, snapping and stomping - teacher leads
- ♦ Students will lead tomorrow, patterns in 2/4

INSTRUMENTAL TECHNIQUE

Review classification of instruments into families, pitched and unpitched.

- ♦ Woods
- ♦ Metals
- ♦ Membranes

Optional: Shaker /Scrapers can be part of woods, metals or a group of their own.

Peas Porridge Hot

***Peas porridge hot! Peas porridge cold!
Peas porridge in the pot, nine days old!***

- ♦ Echo poem, speech
- ♦ Echo poem, clapping, patsching and snapping word rhythms.
- ♦ Divide poem into three levels of body percussion.
- ♦ Transfer body percussion to unpitched and pitched percussion:
 - Snaps - metals
 - Claps - woods
 - Patsch - membranes
- ♦ Practice with and without words, develop form:

Suggested form: A Speak poem

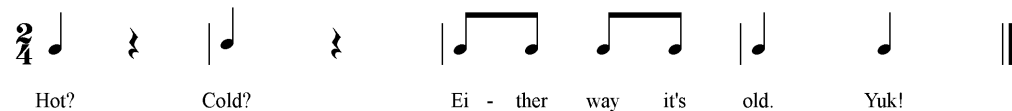
A1 Poem on unpitched - all together

A2 Poem on pitched - all together

A3 Poem divided between different families of unpitched

A4 Poem divided between different families of pitched

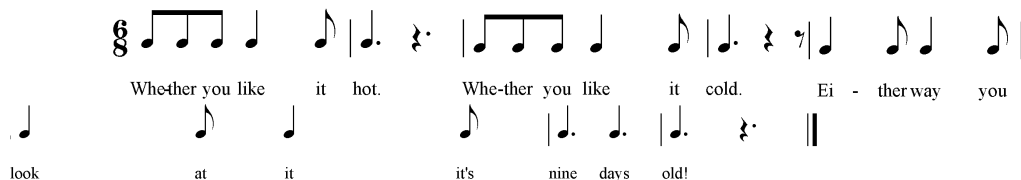
Coda: (speak) All instruments on "Yuk!" (final point)



- ♦ Visualize above poem with
- ♦ Visualize typical patterns of compound duple meter 6/8



- ♦ Perform poem in 6/8 meter instead of 2/4.
- ♦ Add new coda



Group Assignment:

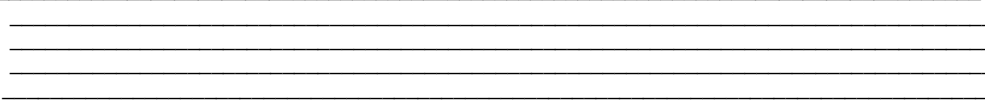
Class creates a bitonic and tritonic melody using the following poem.

Jack and Jill

traditional

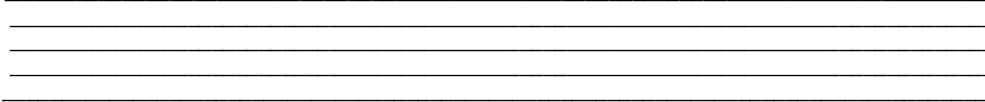
***Jack and Jill went up the hill to fetch a pail of water.
Jack fell down and broke his crown and Jill came tumbling after.***

Sol- Mi



Jack and Jill went up the hill to fetch a pail of water. Jack fell down and broke his crown and Jill came tumbling after.

SoLa-Mi



Jack and Jill went up the hill to fetch a pail of water. Jack fell down and broke his crown and Jill came tumbling after.

Add unpitched percussion or barred instruments on “special words” to help illustrate The text.

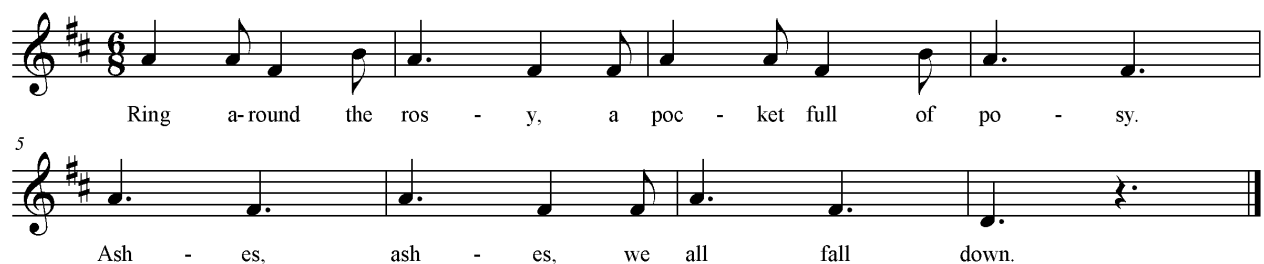
In **tetratonic**, the melody is still centered around *Sol - La -Mi*, but *Do* is added, leading to the triad *Do - Mi - Sol*.

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.

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

5

voice

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

5

SG
AG

5

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)

- ♦ 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

The musical score is written for five parts: voice, SX, temple blocks, BX/BM, and tambourine. It is in 6/8 time and B-flat major. The score is divided into two systems, each starting with a measure number 6. The lyrics are written below the voice part.

System 1:

- 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:** (Instrumental part with eighth and sixteenth notes)
- temple blocks:** (Rhythmic pattern with eighth notes)
- BX/BM:** (Chordal accompaniment with sustained notes)

System 2:

- 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.
- SX:** (Instrumental part with eighth and sixteenth notes)
- tamb.** (Tambourine part with eighth notes)
- BX/BM:** (Chordal accompaniment with sustained notes)

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't let me down,
Ain' nobody goin' to get me down

Refrain

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

The musical score is written for four parts: Voice, SG (Stringed), Triangle, and BX (Bass). The key signature has one flat (B-flat) and the time signature is 2/4. The Voice part includes the lyrics: "Run, child, run, the ca-la-boose'll get you. Run, child, run, you'd bet-ter run fast." The SG part consists of chords on the strong beats. The Triangle part has a rhythmic pattern of eighth and sixteenth notes. The BX part has a simple bass line.

- ♦ 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 ♪

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'.

DAY TWO

RHYTHM

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 of 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.

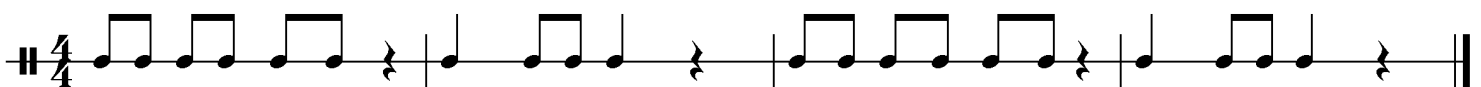
We will explore the ostinato in speech/singing, movement, body percussion and unpitched percussion, using one and two ostinati against a poem, melody and layered together.

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



Hel- lo Mr. — Groundhog, please tell us so. Did you see your shad - ow? We need to know.

B Section:



Yes? No? May-be, I think I did? Yes? No? I'm go-ing back to bed!

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.

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

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

lummi sticks

One, two, tie my shoes, three, four, shut the door. Five, six, pick up sticks. Seven, eight, lay them straight.

shakers

Shoes Please tie them, please. Tie my shoes, please tie them please. Tie my

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

Brahms

Am - a - de - us Mo - zart

Wolf - gang

Example: Vocal Ostinato**I Like Coffee!**

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

2. too.

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

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

Teaching Sequence:

- ♦ Teach each ostinato by rote or with solfège 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.

Layered Speech, Split Ostinati**Clever Gorilla!**

temple blocks

taxi horn

cowbell

Hand Drum

A cle-ver go-ril-la named Gus Drives a large cross coun-try bus. When the

oh, my! oh, my!

Grey - hound Gus Grey - hound Gus

pas-sen-gers squeled there's an ape at the wheel, he re-plied, "Leave the dri-ving to us".

oh, my! oh, my!

Grey - - - hound Gus Grey - - - hound Gus

Teaching Sequence:

- ♦ Teach poem through echo process until secure.
- ♦ Brainstorm movement with the class that pantomimes riding a bus.
- ♦ Class speaks poem, adding created movement. Assign one student to be the driver, "Gus."
- ♦ Teach the split ostinato using echo process.
- ♦ Divide into three groups, one group speaks the limerick, the other two groups speak the split ostinato.
- ♦ Transfer the split ostinato to unpitched percussion and perform with the limerick.
- ♦ Using bus visuals, all groups create and notate a two-measure ostinato to accompany the limerick.

- ◆ Share ostinatos with class. Each group speaks their ostinato while the rest of the class speaks the limerick.
- ◆ Each group creates a movement in self space to perform while speaking ostinato.
- ◆ Groups take turns performing the pantomimed bus movement with limerick and their ostinatos.

Performance suggestion: Groups in scattered formation. “Gus” plays the taxi horn, and the hand drums are played by the rest of the limerick group.

Introduction: All groups speak the limerick in unison.

A Group One speaks limerick, moving through space ending at Group Two

B Group Two speaks ostinato four times unaccompanied by limerick, standing in place.

A' Group One and Group Two speak and move through space to Group Three.

C Group Three speaks their ostinato four times, unaccompanied by limerick, standing still

A'' Group One, Two and Three move through space speaking all parts while moving to an ending destination.

Extensions:

- ◆ Transfer ostinatos and limerick to unpitched percussion instruments of choice. Speak each part first before transferring to unpitched percussion.
- ◆ Each ostinato group creates an ostinato that reflects a different vacation destination (Disneyland, Hawaii island, Mount Rushmore.)
- ◆ Add a gorilla mask/costume to “Gus” the leader of the limerick group and other “costumes” suggested in the contrasting sections (sight seeing costumes, sunglasses, maps, etc

Example #2:

My Mom She Says

SM

My mom she says I don't eat right, at din - ner some - times there's a fight to

ost. 1 Eat your veg - gies! Eat your veg - gies!

ost. 2 You have to eat your meat. You have to eat your meat

eat my veg - gies, eat my meat. Please, mom, can't I have a treat?

ost. 1 Eat your veg - gies! Eat your veg - gies!

ost. 2 You have to eat your meat. You have to eat your meat.

Teaching Sequence:

- ◆ Echo poem by phrase
- ◆ Practice each ostinato separately and with poem
- ◆ Divide into 3 groups and layer in each ostinato with the poem
- ◆ Have each group add movement to their ostinato and perform

GROUP ASSIGNMENT #1

Given one of the poems below, each group will orchestrate the poem with speech, body percussion, and/or unpitched percussion. Decide on form for presentation to the class. Keep it simple.

Fuzzy Wuzzy was a bear.
Fuzzy Wuzzy had no hair.
Fuzzy Wuzzy wasn't very fuzzy,
Was he?

Here's Sully Sue.
What shall we do?
Turn her face to the wall
'Till she comes to.
A birdie with a yellow bill
Hopped upon a window sill.

Cocked his shining eye and said,
Ain't you shamed, you sleepyhead?

Jerry Hall, he was so mall,
A rat could eat him, hat and all.
It is raining all around,
It falls on field and tree.
It rains on the umbrellas here
And on the ships at sea.

MELODY

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

Standin' in the Need of Prayer

Southern Spiritual Arr. SM

Process:

- ♦ Echo patterns on Mi Re Do with solfege hand signs
 - ♦ Add text and sing
 - ♦ Patschen BX, BM
 - ♦ Snap SG and AG part echoing "It's me"
 - ♦ Transfer all to barred instruments.
- Perform

The musical score is arranged in three systems, each with three staves. The first staff in each system is for Voice (SR), the second for SG and AG, and the third for BX and BM. The key signature is one sharp (F#) and the time signature is 2/4.

System 1:

- Voice (SR):** It's me, it's me O Lord
- SG (AG):** Accompaniment for the first phrase.
- BX (BM):** Chordal accompaniment for the first phrase.

System 2:

- Voice (SR):** stan-din in the need of prayer. It's me, it's
- SG (AG):** Accompaniment for the second phrase.
- BX (BM):** Chordal accompaniment for the second phrase.

System 3:

- Voice (SR):** me O Lord, stan-din in the need of prayer
- SG (AG):** Accompaniment for the third phrase.
- BX (BM):** Chordal accompaniment for the third phrase.

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*.

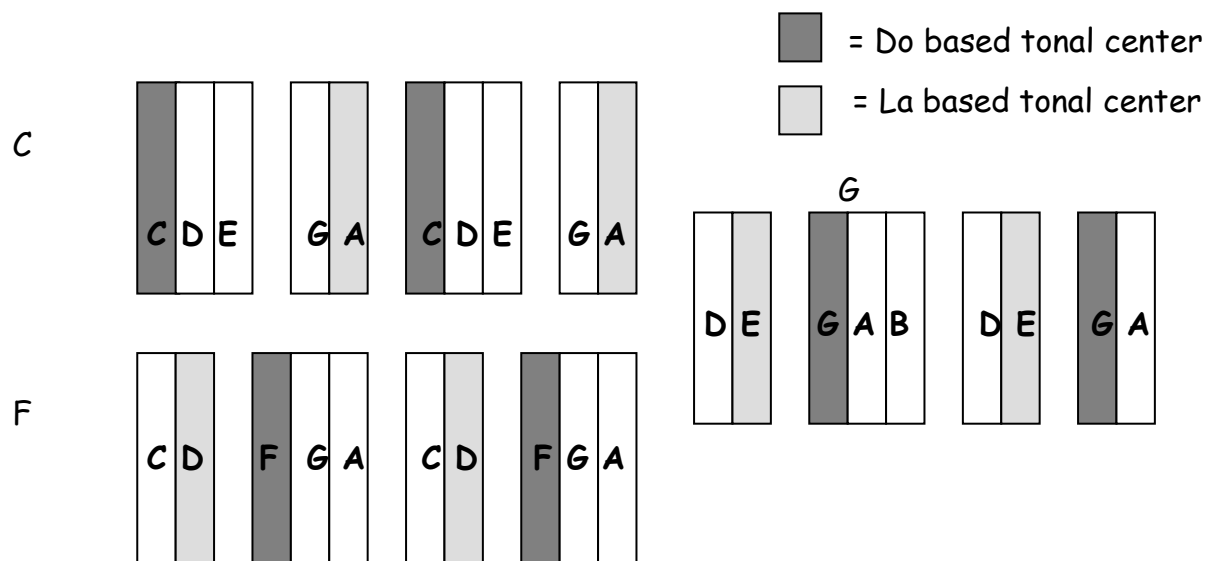
Key of C
PENTATONIC

Key of F

Key of G



Each of these ***pentatonic scales*** 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

Guio


BX


Teaching Sequence:

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

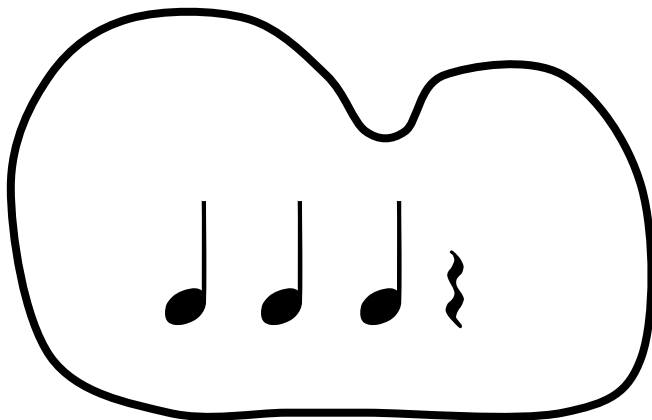
- ♦ Teach crossover bordun through mirroring
- ♦ Play crossover bordun each page turn while T reads book
- ♦ Orchestrate song through body percussion

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.

 = glumph

 = "knee-deep"

Lily pad



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 *level/s*. 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 parts for voice, SG, AX, ?, and BX. The voice part has the lyrics: 'No one in the house but Di - nah, Di - nah. No one in the house but me I know.' The SG part provides a harmonic accompaniment. The AX part consists of a single note on the first beat of each measure. The ? part provides a rhythmic accompaniment. The BX part provides a harmonic accompaniment. The second system includes parts for V, SG, AX, ?, and BX. The V part has the lyrics: 'No one in the house but Di - nah, Di - nah, strum-min on the old ban - jo.' The SG part provides a harmonic accompaniment. The AX part consists of a single note on the first beat of each measure. The ? part provides a rhythmic accompaniment. The BX part provides a harmonic accompaniment.

Hand Game

The musical score for 'Hand Game' is written in 2/4 time and consists of four parts: partner, LHand, RHand, and clap. The partner part consists of a single note on the first beat of each measure. The LHand part consists of a single note on the first beat of each measure. The RHand part consists of a single note on the first beat of each measure. The clap part consists of a single note on the first beat of each measure.

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'

All Good Children

One, two, three, four, five, six, sev'n.

5

All good child - ren

Improvise answer

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.

Question and Answer

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

Answer

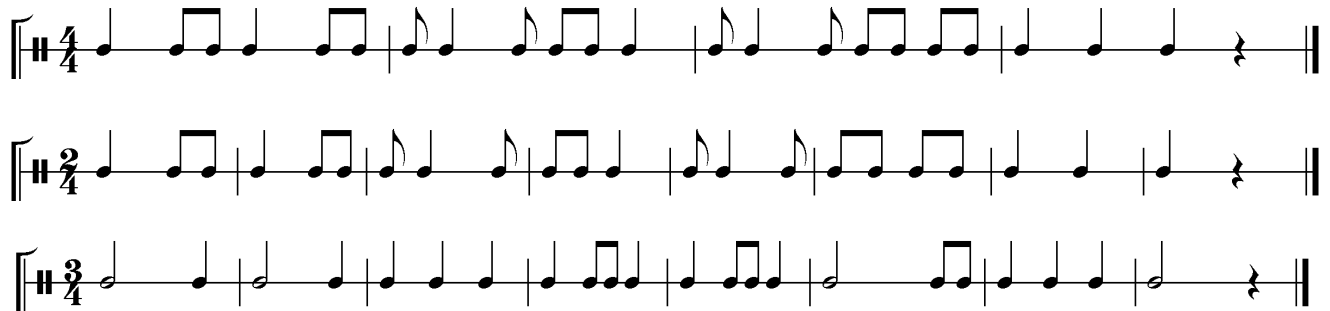
1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

How much wood would a woodchuck chuck if a woodchuck could chuck wood do you know?

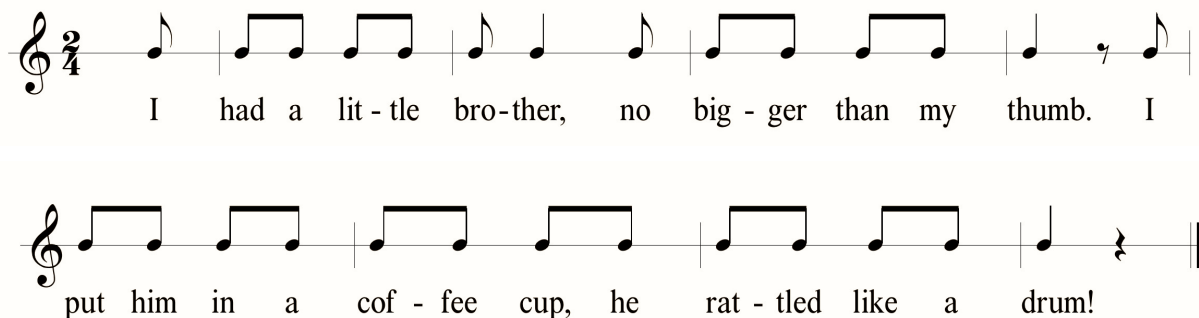
He would chuck as much as he could if a woodchuck could chuck wood.

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-----



I Had a Little Brother



- Learn poem through echo process, keeping pulse on hand drum.
 - In partners, with each holding one drum between them with one hand.
- Practice Q & A for the length of the poem, 8 beats each. Switch so that each partner is allowed to practice both the question and the answer.

Perform:

- Holding the hand drum between partners, speak poem, keeping pulse (or a complementary ostinato)
- B section: Q & A 32 beats (Q/A, Q/A)
- Return to A

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;

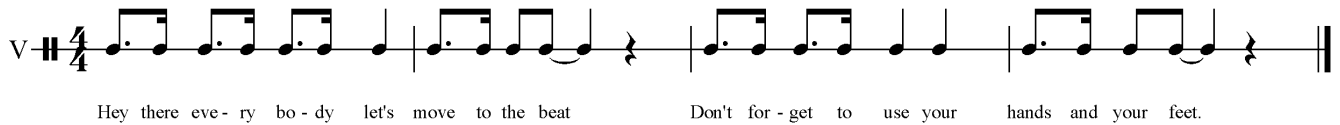
Group - Solo; Solo – Group; Group – Group

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 to participate.

Example: Rondo for Speech and movement.

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

S.M.



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**

Day Three

WARM-UP: *Instrumental Technique.* Transferring a poem or rhyme to barred instruments, improvised in C pentatonic. (remove all Fs and Bs)



Hel - lo friends it's time to play, wel - come to a brand new day.

- ♦ Echo poem's rhythm; clap, patschen
- ♦ Play in C pentaton using
- ♦ Play below for mallet technique and rhythmic accuracy



RHYTHM

IMITATION - 6/8

- ♦ Review 2/4, all levels of body percussion
- ♦ Echo patterns in 6/8, teacher leads; Students lead, using two and more levels of body percussion


VISUALIZING**Grow a Pumpkin**

Grow a pumpkin	grow a pumpkin	fat and	round.
Cut a pumpkin	cut a pumpkin	smile or	frown?
Cook a pumpkin	cook a pumpkin	make a	pie.
Eat a pumpkin	eat a pumpkin	my oh	my!

Present visuals of



- ♦ Practice making combinations of 2, 3, and 4 sounds on the beat
- ♦ Teach poem through echo process through reading cards of text
(displaying the cards on a sentence chart works well)
- ♦ Class discovers number of sounds per beat for each card
- ♦ Transfer to body percussion

♦  = patsch♦  = clap♦  = snap

- ♦ perform with speech, body percussion, log drums, unpitched....
- ♦ canon at two beats?
- ♦ change presentation order of text cards: Example:

fat and	grow a pumpkin	smile or	Grow a pumpkin
round	Eat a pumpkin	make a	frown?
Cut a pumpkin	My oh	Eat a pumpkin	Cook a pumpkin
Cut a pumpkin	pie	Cook a pumpkin	my!

Triple Meter

Student leads 4 levels of body percussion in 6/8 meter

Teacher leads 2-4 levels of body percussion in 3/4 meter

Wee Willie Winkie

Wee Wil-lie Win - kie, runs through the town. Up - stairs, down - stairs in his night - gown,
 5 Rapping at the win - dow, cry-ing at the lock. Are the children in their beds, for it's 8 - o'clock?

Teaching Sequence:

- ♦ Speak poem, echoing by phrase
- ♦ Add movements, created by the class to illustrate poem
- ♦ Combine speech and movement and perform
- ♦ Perform in 2 part canon; 4-part canon; with and without words
- ♦ Create a final form and perform.

Group Project: Using one of the poems below, your group will decide on how to perform it, using the suggestions above or examples previously given. Some of your choices can be:

- ♦ Ostinato accompaniment
- ♦ Canonic treatment of poem
- ♦ Transfer to body percussion and or unpitched percussion
- ♦ Add an introduction, interlude or coda
- ♦ Add movement or actions (gestures)
- ♦ Form

Jack, sprat, could eat no fat.
 His wife could eat no lean
 And so between the two of them
 They licked the platter clean

Cat, cat, you are so fat
 You can't get through the door.
 When you eat it's such a treat
 Your belly's to the floor.

I love lollipops,
 Great big lollipops,
 Take a lick, make it quick,
 Or I'll leave you with the stick

Review of Do based Pentatons: F (Chord Bordun)

Roxie Ann

Missouri folk, arr SM

voice

Ro - xie Ann's a fool - in' gal, she fools me all the while.

SX

tambourine

BX
BM

5

v

She's been a long time fool - in', fool - in' she's been a long time fool - in' me.

SX

tambourine

BX
BM

B Section: Partners facing in scattered formation

partner

clap

patschen

stomp

Teaching Sequence:

- ◆ Skip while singing the song (A section) finding a partner by the end
- ◆ Perform body percussion with partner
- ◆ Return to A section, skipping to find a new partner and repeat B section

Example: G pentaton- (Chord Bordun)**Alabama Gal**

Tennessee folk, arr. SM

voice

1. Come through in a hur - ry, come through in a hur - ry, come through in a hur - ry, Al - a - ba - ma gal.
 2. You don't know how, how, you don't know how, how, you don't know how, how, Al - a - ba - ma gal.
 3. I'll show you how, how, I'll show you how, how, I'll show you how, how, Al - a - bam - a gal.
 4. Ain't I rock can - dy, ain't I rock can - dy, ain't I rock can - dy, Al - a - bam - a gal?

SG

temple blocks

BX BM

Dance: Alley of 6 couples, partners facing across the alley.

- ♦ Verse 1: Head couple sashays down alley and back, rest of set claps pulse
- ♦ Verse 2: Toward partner, walk three steps and pat partners hands one time
- ♦ Verse 3 and 4: With head couple leading, **cast off** and 'come through' the arches made by the head couple. Head couple stays at end of set, repeating song.

Example: C pentaton (crossover bordun)**Three Blue Pigeons**folk song
Arr. SM

V

Three blue pi - geons — sit - tin' on the wall. Three blue pi - geons — sit - tin' on the wall.

SG AG

TB Cabasa

Pi - geons, pi - geons, Yuk, not those pi - geons, pi - geons Yuk, not those pi - geons, pi - geons, Yuk, not those pi - geons, pi - geons Yuk, not those

BX

B Section:

One little pigeon flew away.....	Ohhhhhhhh!
Another pigeon flew away.....	Ohhhhhhhhhhhhhhh!
The third pigeon flew away.....	Ohhhhhhhhhhhhhhhhhhhhhhh!
The first pigeon flew back.....	Wheeeeeeee!
The second pigeon flew back.....	Wheeeeeeeeeeeeeeee!
The last pigeon flew back.....	Wheeeeeeeeeeeeeeeeeeee!

Teaching Sequence:

- ♦ Echo teach song.
- ♦ Sing and patschen crossover pattern
- ♦ Divide group into 3s. Each group has 3 'pigeons'. Decide who is 1, 2, and 3
- ♦ Each person (pigeon) decides on a way of flying away from the nest. This could be a pathway, a note value, a rhythmic pattern, ...
- ♦ Perform orchestration, singing the song and performing the hand game below.
- ♦ Notice that the hand game is slightly different after a pigeon flies away.
- ♦ When pigeons fly back, they may not return to the same nest.

Review of Do based Pentatons: F (Chord Bordun)

Roxie Ann

Missouri folk, arr SM

The musical score for 'Roxie Ann' is arranged for a group of five parts: voice, SX, tambourine, BX BM, and V. The key signature is one flat (Bb) and the time signature is 2/4. The score is divided into two systems, each with four staves. The first system includes the voice part with lyrics, the SX part, the tambourine part, and the BX BM part. The second system includes the V part with lyrics, the SX part, the tambourine part, and the BX BM part. The V part begins with a measure rest marked with a '5' above it. The tambourine part features a consistent rhythmic pattern of eighth notes and quarter notes. The BX BM part consists of a series of chords. The SX part features a series of eighth notes and quarter notes. The voice part includes lyrics for both systems.

voice

Ro - xie Ann's a fool - in' gal, she fools me all the while.

SX

tambourine

BX
BM

5

V

She's been a long time fool - in', fool - in' she's been a long time fool - in' me.

SX

tambourine

BX
BM

B Section: Partners facing in scattered formation

Teaching Sequence:

- ◆ Skip while singing the song (A section) finding a partner by the end
- ◆ Perform body percussion with partner
- ◆ Return to A section, skipping to find a new partner and repeat B section

Example: G pentaton- (Chord Bordun)

Alabama Gal

Tennessee folk, arr. SM

1. Come through in a hur - ry, come through in a hur - ry, come through in a hur - ry, Al - a - ba - ma gal.
 2. You don't know how, how, you don't know how, how, you don't know how, how, Al - a - ba - ma gal.
 3. I'll show you how, how, I'll show you how, how, I'll show you how, how, Al - a - bam - a gal.
 4. Ain't I rock can - dy, ain't I rock can - dy, ain't I rock can - dy, Al - a - bam - a gal?

Dance: Alley of 6 couples, partners facing across the alley.


- ◆ Verse 1: Head couple sashays down alley and back, rest of set claps pulse
- ◆ Verse 2: Toward partner, walk three steps and pat partners hands one time
- ◆ Verse 3 and 4: With head couple leading, **cast off** and 'come through' the arches made by the head couple. Head couple stays at end of set, repeating song.

LA BASED PENTATONS: Each major pentatonic scale can have the home tone based on Do or La or even Sol and Re. The pentatonic scale, when based on La, has a feeling of a minor key much like the relative minor. The exact same notes are used, but the tonal center, the 'home tone' changes. When writing a bordun, then, use the home tone as the lowest note in the left hand and write a fifth above that. See the


example below:  = Home Tone

LA BASED PENTATONIC SCALES


G Pentaton **la of G**



F Pentaton **la of F**




C Pentaton **la of C**



Example: La of G


Canoe Song

voice

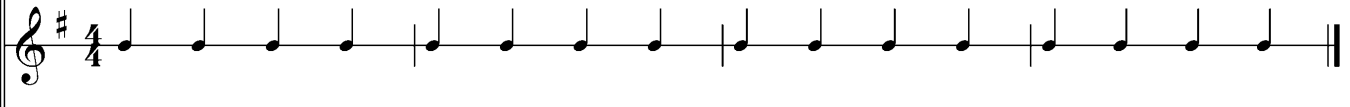


My pad - dle's keen and bright, fla - shing with sil - ver. Fol - low the wild goose flight, dip, dip and swing.


SG AG



sleigh bells



BX BM



Teaching Sequence:

- Echo clap patterns to include syncopated rhythms; find syncopated patterns in notated song
- Keep pulse and learn song through echo process
- Clap syncopated rhythms and sing again
- Patschen BX/BM part and sing; Snap glockenspiel; keep pulse pounding fist
- Transfer to barred instruments. In lines simulating canoes, students kneel and sing song “paddling” the BX and BM part.

Come on Now Let's Celebrate

Sue Mueller

V 1

Fine *D.S. al Fine*

Come on now let's ce - lebrate our hard work is done. Sing - ing and dan - cing we've all had great fun!

V 2

Fine *D.S. al Fine*

Come on now let's ce - lebrate our hard work is done. Sing - ing and dan - cing we've all had great fun!

Sue Mueller

Voice 1

Fine *D.C. al Fine*

Come on now, let's ce - lebrate the New Year is here. Sing - ing and dan - cing, we'll all spread good cheer! Whoo!

Voice 2

Come on now, let's ce - lebrate the New Year is here. Sing - ing and dan - cing, we'll all spread good cheer! Whoo!

SG

AX

Cowbell

Maracas

Bongos

Conga

BX

Imitation:

- Students learn song through echo process until secure.
- Students learn orchestration through body percussion

Improvisation/creation:

- In groups, students create contrasting sections about the new year (resolutions), season (holiday or seasonal themes) etc., using speech, movement, body percussion and or non-tuned percussion.

Literacy:

- Students notate and read rhythms of contrasted sections.
- Students demonstrate understanding of changing chords (I-IV-V) by recognizing chords in other song material.

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

⊕ Sleigh Bells

⊗ Tambourine

⊖ Cow Bell

⊕ Agogo Bells

⊕ Flex-a-tone

⊕ Bel Tree

⊕ Wind Chimes

⊕ Hanging Cymbal

⊕ Gong

METALS

⊕ 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

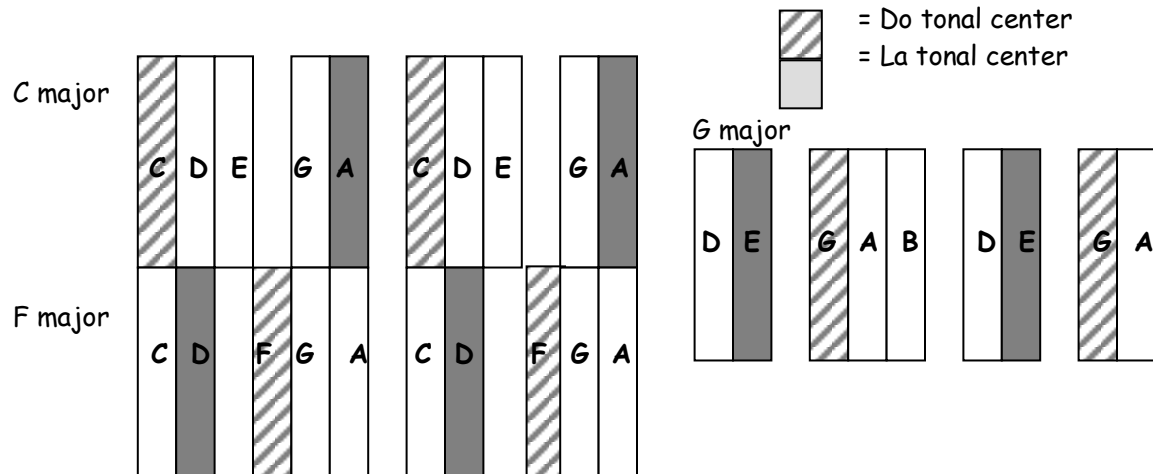
PENTATONIC SCALES are basic to the Orff instrumentarium. The same notes are used for Do (Major) centered scales and the corresponding or relative La (minor) scales. The tonal center shifts without having to change the bars on the instruments. The pentatonic scale is absent of half steps and is made up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



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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