
ORFF SCHULWERK LEVEL I

UNIVERSITY OF HAWAI'I

June 2023



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Welcome to Orff Schulwerk Level One

We are thrilled to have the opportunity to make and create music with you! This journey will be a time of sharing both Folk literature as well as the Elemental music modeled by Carl Orff and Gunild Keetman. Paul, Michelle & I are co-teaching this process throughout the course, meeting all the requirements from AOSA. Dr. Chet-Yeng Loong and special guests will also be sharing with you during special topics.

Pedagogy will be devoted to the art of teaching the process known as 'The Schulwerk' fluently with children. We will explore the Orff Schulwerk teaching processes and media, as well as, the practice of the Schulwerk in small group settings.

Your questions and ideas are welcome and encouraged! This should be a positive experience and we hope one that will inspire you to be creative with your students, in your situation while teaching developmental concepts that are an integral part of a child's education!

Once this course is over, feel free to contact me anytime with questions or great news to share. My cell is here for emergencies that may arise during our two weeks.

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Orff Schulwerk Level I

” The journey of a thousand miles begins with a single step”

REQUIRED TEXTS FOR BASIC PEDAGOGY:

Music for Children by Carl Orff – Margaret Murray Edition - Volume 1 - Published by Schott

Elementaria by Gunild Keetman - Published by Schott

(additional books for recorder and reading assignments)

DESCRIPTION:

- Orff Level I is designed to introduce students to the media of the Schulwerk. (Speech, Singing, Movement, Improvisation, and Composition)
- Basic Orff consists of literature, instrument technique, improvisation, compositions, and pedagogy within a pentatonic structure.
- Recorder consists of playing technique and classroom pedagogy.
- Movement; consists of creative movement, comfort levels, and beginning dance techniques.

GOALS:

Students will be able to:

1. Transfer a simple speech piece to body percussion or unpitched instrument
2. Perform a poem with body percussion accompaniment
3. Sing a pentatonic melody accurately
4. Sing a simple melody while performing an instrumental accompaniment
5. Improvise in 3 do pentatonic scales and 3 la pentatonic scales to a given rhythm on a pitched instrument
6. Demonstrate the 4 types of simple borduns (drones) and use them appropriately in an orchestration
7. Read and notate rhythmic and melodic notation
8. Display musicianship in all areas
9. Display a pedagogical understanding of Orff Schulwerk concept

COMPLETION OF LEVEL I:

*Successful completion of Level I is the first step in a 3 step process. ***AOSA requires the contact hours in class are mandatory for certification, attendance is crucial.*** Full Orff certification will be given by AOSA once all 3 levels have been successfully completed. Successful completion of Level I will be based on the following points system and will require a minimum of 70 points out of a possible 100 points.

Give yourself the gift of being present.....

Participation is key in learning the schulwerk teaching process.

Please remember to experience the lessons, and then go back and check notes.

NO TEXTS or PHONE CALLS DURING CLASS



NO YOUTUBE or PUBLIC VIDEOS PERMITTED

Due to people's privacy in the course and the use of copyrighted song materials, no videos should be posted on YouTube from this course. Copyright has been obtained for course use only, no notes should be shared. If the group decides to share in a private group, we can capture special moments.

Introduction to Orff Schulwerk

The Orff Schulwerk

"Music begins in the individual..." This was the primary thought that prompted Carl Orff to formulate the fundamental principles of a music pedagogical concept that has earned worldwide notice. He generated impulses and ideas for reforms that have become quintessential to music education today.

The name "Schulwerk," which was coined in 1930, is still a clear, modern and relevant theorem of music education. The active music making presupposes that all individuals possess a creative potential that must be accessed and developed. This development serves as the aesthetic framework for which all music learning is constructed

The Schulwerk must not be seen as a method because there are no fixed, standardized steps prescribed for the curriculum. Discovering a curriculum and adapting it to each respective situation lies within the pedagogical responsibility of the teacher. The interaction between the teachers and their students leads to a work process that can produce new or individual results every time. The musical works, dances and songs written by Orff and Keetman must also be seen in this light. They are perfect examples of how personal creative results could be. These are not musical works to be reproduced note for note, in a misunderstood attempt at "faithfulness to the original," but rather "improvisations fixed according to their nature ... a collection of models that aim to lead to the return path back to their source, back to improvisation" (Carl Orff).

The facile and constructivist nature of **the Schulwerk** continues to thrive in many countries in the most varied forms. Songs, dances and spoken verse provide the impetus for the construction of new knowledge in the arena of active music creation. In the process of exploration and creation, the learner chooses and permutes the knowledge, constructs hypotheses, makes decisions, and while performing these, relies on cognitive structuring. This cognitive structure caters for grasping the meaning and organization of the experiences and enables the learner to "go beyond the given information." Thus, The Schulwerk is continually evolving with original pieces created by learner and the process is universal for all

The Orff Schulwerk also plays a critical role today in social development. The greatest cognitive growth occurs through social interaction and collaboration. The Schulwerk fosters a learning environment where the individual competencies must function to support and strengthen the competencies of the ensemble. In this collaborative environment there is a set of social skills children need in order to be successful

Music for Children, Vol. I

- ▶ Orff and Keetman provide models to be extended and adapted.
- ▶ The Back of the volume contains their notes and advice for working with the pieces in the volume.
- ▶ Many of the pieces are transcriptions of improvisations from the Gunterschule (performed by German women using 3-4 mallets).

Rhythmische Übung

- ▶ Look here to see models of notation for body percussion.
- ▶ Use these models as starting points for exploration and improvisation.

Elementaria

- ▶ Gunild Keetman's description of the Orff Schulwerk approach.
- ▶ The book is divided into two sections: Rhythmic-Melodic Exercises and Elementary Movement
- ▶ Look to this resource for detailed descriptions of Orff process.
- ▶ Reminds teachers to adapt the Volumes to meet the needs of students



Orff Schulwerk is

- A music pedagogical concept that aims to stimulate elemental music making.
- Language, dance and music are equal forms of expression.
- A work process that gives the participants a great deal of creative freedom, exploration, play and improvisation that lead to a holistic process of creation.
- A collection of texts, songs and instrumental works that aim to inspire children and teachers to sing, play and dance. The first examples in print from 1932 were titled “Elemental Music Exercises”, some of which have been reprinted for use today. The second books, written after working with children, were published in five volumes by Carl Orff and Gunild Keetman between 1950 and 1954 under the title *Music for Children*.
- The creation of new elemental music in the collaborative learning environment.

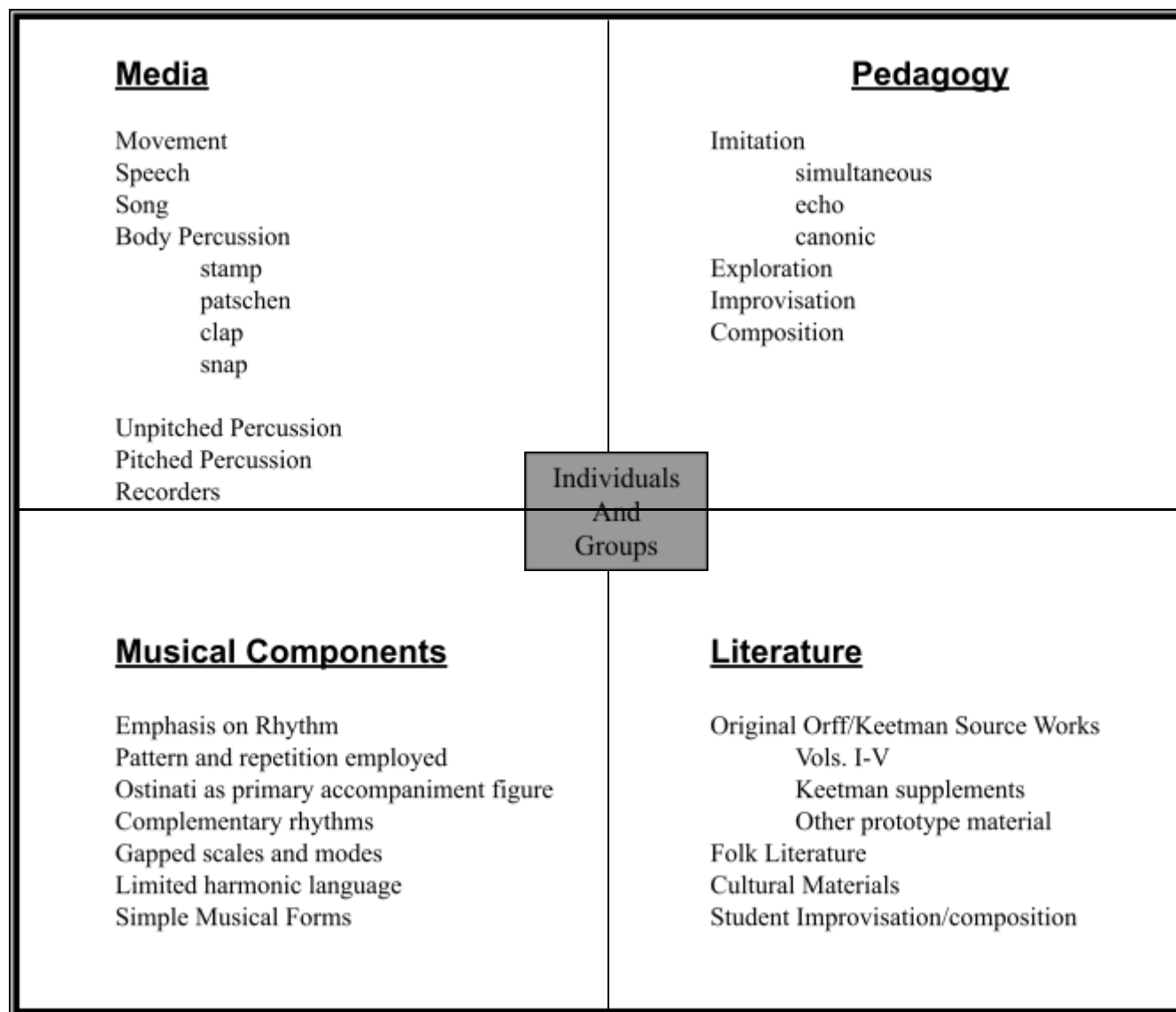
academically and socially:
cooperation, assertion, responsibility,
empathy, and self-control.

After developing Orff-Schulwerk with Gunild Keetman, Carl Orff reflected upon the elemental musical style identified with the *Günterschule* and *Musik für Kinder*. At the 1963 opening of the Orff Institute in Salzburg, Orff commented on elemental music:

(Elemental music) is pertaining to the elements, primeval, rudimentary, treating of first principles. It is never music alone but forms a unity with movement, dance, and speech. It is music one makes oneself, in which one takes part not as listener, but as a participant. It is unsophisticated, employs no big forms and no big architectural structures, and it uses small sequence forms, ostinato and rondo. Elemental music is near the earth, natural, physical, within the range of everyone to learn it and experience it, and suitable for the child (Carl Orff, 1963).

From these simple ideas, Gunild Keetman created elegant melodies and simple, yet, exquisite forms. Coupling her lesser known pieces from the original German *Musik für Kinder* Volumes and other source works with her pedagogical ideas found in *Elementaria*, we will explore practical and thoughtful models for student compositions. This workshop will integrate singing, playing, speaking and dancing into well processed lessons that foster joyful learning and critical thinking.


The Schulwerk philosophy for *individuals* or a *group* can be divided into the following experiential categories: *Media*, *Pedagogy*, *Musical Components*, and *Literature*.





Orff Schulwerk **Process**

“Singing, Saying, Dancing, Playing” is a common description of the Orff Schulwerk approach to music making and learning. This participatory approach combines movement, song, speech, drama, and instrument playing in an infinite variety of experiences. The combination engages all of the participants’ senses in the musical “moment”. This approach takes advantage of the young child’s natural instinct for play and for experiencing music a movement as a whole. It also allows individuals (teachers, as well as, students) with differing abilities and interests to find means for expressing themselves through music.

A primary characteristic of the Orff Schulwerk process is a progression from teacher-directed (imitative or rote) experiences to student-generated experiences (improvisation/exploration/composition). These experiences occur both within a lesson and across a curriculum. It is frequently summarized as follows:

 **Imitation** duplicating or recreating musical gestures and ideas

 **Exploration** discovering the implications, variations, components, or possible combinations of familiar musical ideas

 **Improvisation/Composition** creating unique musical experiences derived from students’ exploration.

Elements Explored Through Schulwerk Process Teaching:

- Rhythm- pulse, accent, meter, patterns
- Melody-*so, mi, la, do, re*- in order of presentation, exploration of pentatonic modes, particularly *do* and *la* centered for level I.
- Timbre-the use of body percussion- stamp, pat, clap, snap; the use of a wide variety of pitched and non-pitched instruments, including recorder, xylophones, metallophones, and glockenspiel.
- Texture- pedal, bordun (drone), ostinato
- Form-phrase form, motif, ABA, rondo, canon, extended pieces

Historical Overview of Orff-Schulwerk

Carl Orff was born in Munich in 1895 and began his musical studies under his mother's piano tutelage. The boy's great interest in language and poetry was fostered in school, where classical languages and literature were among his favorite studies. He received his formal musical training at the Akademie der Tonkunst in Munich. From 1915 to 1917, Orff was musical director of the Munich Kammerspiele, an experience that had a profound effect on his later work. Upon the advice of his mentor and friend Curt Sachs, he soon immersed himself in the study of Renaissance and early Baroque composers, most notably Claudio Monteverdi.

In **1923** he met Dorothee Günther, who envisioned the founding of a school for movement, dance, and rhythmic training. The idea of training in elemental music - a music that is not abstract, but which integrates the elements of speech, movement, and dance - emerged and took shape in his discussions with Günther. In 1924 they founded the *Güntherschule* in Munich. Core studies, taught by several instructors, included applied and free movement. As musical director, Orff was responsible for the musical training of the students.

Orff began with rhythm as the basic element inherent in music, dance, and speech, combining them and unifying them into one language. Improvisation and creation were at the center of his teaching. Because a number of his students had not had previous musical training, he emphasized body sounds and gestures for rhythm, and he used the voice as the first and most natural of instruments. He gave great importance to the drum in all its variations of size, shape, and sound. He made the ostinato (a repeated rhythmic, spoken or sung pattern) serve as the form-giving element in all improvisations.

Gunild Keetman and the dancer Maja Lex joined the school as students in 1926 and 1925 respectively. Orff regarded both of them as gifted equally in music and in dance; soon they became colleagues and partners in his search for an elemental expression in music and dance. Keetman's collaboration in particular proved to be of immense value in the development of the instrumental ensemble and its musical style. During the late 20's, with the invaluable help of Karl Maendler, the barred instruments (which today are simply referred to as "Orff instruments") were designed and built for the school.

In 1930 Lex and Keetman founded a dance group and orchestra with students of the *Güntherschule* that became widely known in Germany and abroad. That same year saw the appearance of the first publications. Orff was well aware that publishing brought with it the danger that the purpose of the books would be misunderstood. Born out of improvisation, the fluid medium of elemental music does not adapt well to the static medium of print. On the other hand, he realized that only through publication could its educational value be made known.

Beginning in 1931, lectures, demonstrations, and training courses began to draw the attention of music educators in Germany to the work at the *Güntherschule*. But during the 1930's and 40's, Orff's approach to music pedagogy was declared in conflict with the prevailing ideological and political climate in Germany. A number of his published works were dropped from publication because he had used poems by writers no longer acceptable.

In 1944 the *Güntherschule* was closed due to political pressure; the building and most of its inventory were completely destroyed by bombing.

Between 1935 and 1942 Orff created his first "mature" stage works: *Carmina Burana* and the two Grimms' fairy tales *Der Mond* and *Die Kluge*. These works are of direct interest to the Schulwerk teacher because of their stylistic relationship to the musical language of Orff-Schulwerk. After the War, he was contacted by the Bavarian Broadcasting Company and asked whether he could create a series of broadcasts for and with children. His initial doubts were soon replaced with enthusiasm, realizing that the task would renew his long-abandoned dream of music education reform.

Gunild Keetman was to assist in the planning and to work with the children. In September 1948 the first program was aired. Teachers, parents, and children demanded more, and an extended series was presented. Between 1950 and 1954, Orff and Keetman wrote down the pedagogical concepts that had grown out of their work with children. When they had finished, they had written five volumes: Schulwerk, in its re-creation and transformation, had become Music for Children. Radio broadcasts lacked the possibility of including the movement aspect, fundamental to rhythmic development.

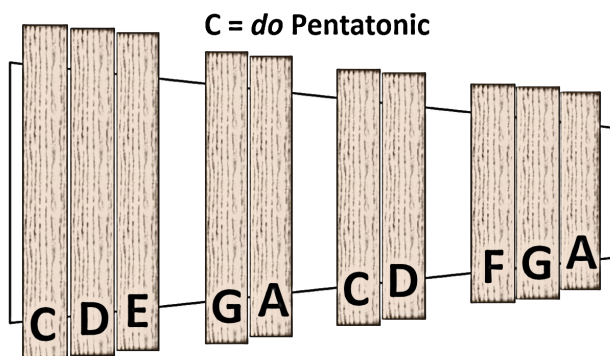
In 1949 Keetman was invited to teach children's courses at the Mozarteum in Salzburg, Austria. Now movement training could be systematically incorporated into Orff-Schulwerk. By 1953, comprehensive teacher-training courses were offered at the Mozarteum. In 1963 the Orff Institute was opened; still a branch of the Mozarteum, it functions today as an international training center as well as the focal point for Orff-Schulwerk all over the world.

Pentatonic Scales

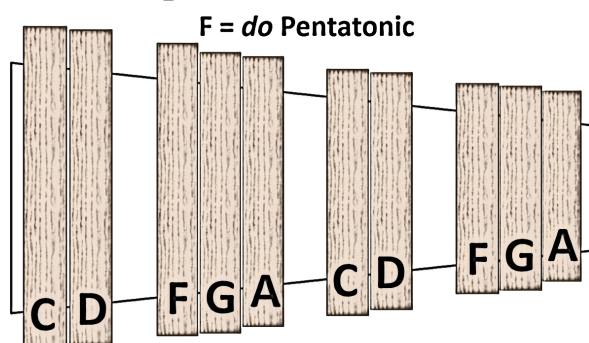
There are three pentatonic scales used in level I, we will focus on *do* and *la* resting tones, additional resting tones are explored in level II.

The same pitches are used for *do-centered* scales and *la-centered* scales.

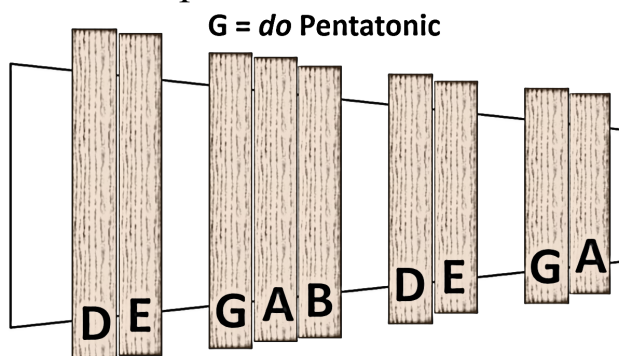
The letter name of the pentatonic = *do*



do-based C pentatonic and *la* = a remove F and B



do-based F pentatonic and *la* = d remove E and B



do-based G pentatonic and *la* = e remove C and F

The Orff barred percussion.

Xylophones – resonant wood sound

Bass Range: notated in the treble clef from middle C to A an octave higher but sound one octave lower than written.

Alto Range: notated in the treble clef from middle C to A and octave higher and sound as written.

Soprano Range: notated in the treble clef from middle C to A an octave higher but sound one octave higher than written.

Metallophones – sustained metal sound

Bass Range: notated in the treble clef from middle C to A an octave higher but sound one octave lower than written.

Alto Range: notated in the treble clef from middle C to A and octave higher and sound as written.

Soprano Range: notated in the treble clef from middle C to A an octave higher but sound one octave higher than written. Same range as the

Alto Glockenspiel

Glockenspiels –

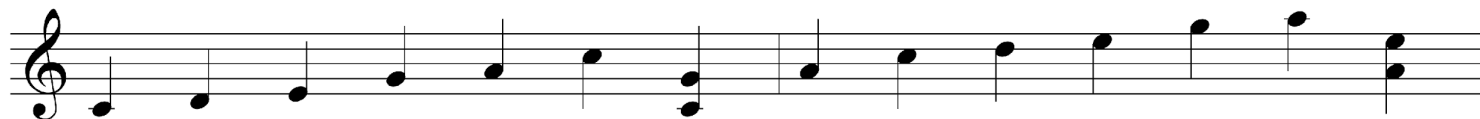
bright metal sound

Alto Range: notated in the treble clef from middle C to A and octave higher and sound one octave higher than written. Same range as the

Soprano Metallophone.

Soprano Range: notated in the treble clef from middle C to A an octave higher but sound two octaves higher than written.

Pentatonic Scales used in Level I



do-based C pentatonic

la-based C pentatonic



do-based F pentatonic

la-based F pentatonic



do-based G pentatonic

la-based G pentatonic

Simple Borduns

do-based C pentatonic



do-based A pentatonic



do-based F pentatonic



do-based D pentatonic



do-based G pentatonic



do-based E pentatonic



Moving Bordun

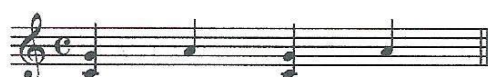
A *moving bordun* is created by using neighboring tones to ornament the fifth scale degree of the simple bordun. The fifth scale degree can move up to the next scale step, down to the next scale step, or both up and down to the next scale step. The neighboring pitches must be part of the scale. The moving pitch must occur on a weak beat, or the weak part of a metric accent.

Examples:

Moving Bordun Down



Moving Bordun Up



Orchestrating a Moving Bordun

A moving bordun orchestration begins like a simple bordun. The first and fifth notes of the scale are the bordun. However, there is an addition to the top (fifth) pitch of the bordun. It moves up or down to the next note of the scale and only on weak beats or the weak part of strong beats. Sometimes the moving bordun is called embroidery.

What types of songs can be set to the moving bordun?

Any that can be set to the simple bordun.

Rules for the Moving Bordun Orchestration

The bordun must sound on all strong beats- the embroidery can only sound on weak beats or the weak part of strong beats.

The moving bordun may be divided into two instruments for the ease for children. Be careful when doing so that the first and fifth (bordun pitches) are a perfect 5th apart-not an octave and a 5th.

The fifth is the only note of the bordun that moves

Be sure to check for parallel octaves with the melody

The color and UPP parts are composed as for simple bordun accompaniments

There are 4 possibilities for moving bordun: Up, down, up and down, down and up

Glossary of Orff Schulwerk Related Terms

BODY PERCUSSION: The body used as an instrument: in Orff Schulwerk usually step (stamp), pat (Patschen), clap, snap.

BORDUN (BOURDON-FRENCH): An accompaniment using only the first and fifth scale steps. The tonic must sound on every metric accent. It is static harmony (I or i only). The tonal center and a fifth above.

CANON: (overlapping imitation): Imitation is several parts where the successive parts follow the first part exactly at specified entrances. A round is a type of canon.

COMPLEMENTARY RHYTHM: Two or more contrasting rhythmic patterns sounding simultaneously with no more than two beats identical between patterns.

COMPOSITION: “Frozen Improvisation” Emile Jacques-Dalcroze.

CONTRARY MOTION: (Diaphony) Harmony created when two melodic lines move in opposite direction.

DRONE: (Pedal tone) sustained tone may be with or without rhythmic motion

ECHO; Immediate imitation

EXPLORATION: In Orff Schulwerk- guided experiences in speech, song, dance, movement, or instrument playing. Improvisation demonstrates independent music making.

METRIC ACCENT: Also called strong beat. Accented beats in a measure.

MODES: Scales from medieval times named from the Greek musical system.

OSTINATO: A short repeated pattern (rhythmic or melodic) used as an accompanying device. It may not be the pulse (beat)

PARALLEL MOTION:

Rhythmic: two rhythm patterns that consist of the same rhythm for two or more successive beats.
Melodic: Two or more melodic lines, usually at thirds or sixths.

PENTATONIC SCALE: A scale of five pitches. In Orff Schulwerk, *do, re, me, sol, la*. Omits the $\frac{1}{2}$ steps. Any of the pitches may function as the tonal center.

TONIC ACCOMPANIMENT: An accompaniment consisting only of the tonic pitch
UTP: Un-tuned percussion

Order of Instruments in a Score

With common abbreviations and symbols

| | | | |
|-----|----------------------|--|--|
| V | Voice: | S-Soprano A- Alto T- Tenor B- Bass | |
| SoR | Sopranino Recorder | | |
| SR | Soprano Recorder | | |
| AR | Alto Recorder | | |
| TR | Tenor Recorder | | |
| BR | Bass Recorder | | |
| SG | Soprano Glockenspiel | | |
| AG | Alto Glockenspiel | | |
| SX | Soprano Xylophone | | |
| SM | Soprano Metallophone | | |
| AX | Alto Xylophone | | |
| AM | Alto Metallophone | | |
| BP | Body Percussion: | sn.- snap c. - clap p. - pat st. – stamp | |
| M | Metal Percussion: | triangle Jingle Bells Agogo Bells Cymbals | Finger Cymbals Chime Tree Cowbell Flexitone |
| W | Wood Percussion: | Wood block Claves Maracas Cabasa Ratchet Guiro Temple blocks | tic-toc block Castanets Shakers Rattles Vibraslap Sand Blocks Log Drum |
| S | Membrane Percussion: | Hand Drum Bongo Drums Snare Drum | Tambourine Conga Drums Side Drum |
| | Large Percussion: | Hanging Cymbal Gong Bass Drum | |
| G | Guitar | | |
| BX | Bass Xylophone | | |
| BM | Bass Metallophone | | |
| | Timpani | | |
| CBB | Contra-bass Bars | | |
| | Double Bass | | |

Composition Assignments Overview:

Daily assignments also include recorder and movement, please refer to your instructors in those areas for details.

SPEECH

1. Notate speech rhymes in simple duple, and compound duple.
2. Compose a small form with all parts using only speech
3. Compose a small form, which combines speech with body percussion.
4. Compose a small form, which accompanies speech with non-pitched instruments
5. Create text with correct prosody for Music for Children Volume I exercises.

RHYTHM

1-3. Compose a simple piece for body percussion, which includes a main theme and two contrasting ostinati as accompaniment.

Develop this into a non-pitched percussion composition.

Extend the form of this piece adding an introduction, interlude or coda.

Arrange body percussion to accompany Music for Children Volume I materials.

ARRANGING

Make arrangements in full score of a **pentatonic** folk song. (*do* or *la* centered)

Include: melody, simple bordun in the lowest part, contrasting ostinato, and one non-pitched percussion part, and follow the Orff Orchestration writing rules.

READING ASSIGNMENTS

Assigned readings from *Elementaria* and written reflections.

Pedagogy ASSIGNMENTS:

1. Create a lesson plan, focusing on Orff process teaching to teach a lesson containing:
 - A particular grade level focus and concept focus, either rhythmic or melodic
 - For example: A third grade lesson focusing on syncopation.
 - A folksong, bordun, color part, UTP, and student improvisation
2. Compose a pentatonic elemental melody
3. Group Pedagogy Assignments
4. Peer teaching/sharing of arrangements.

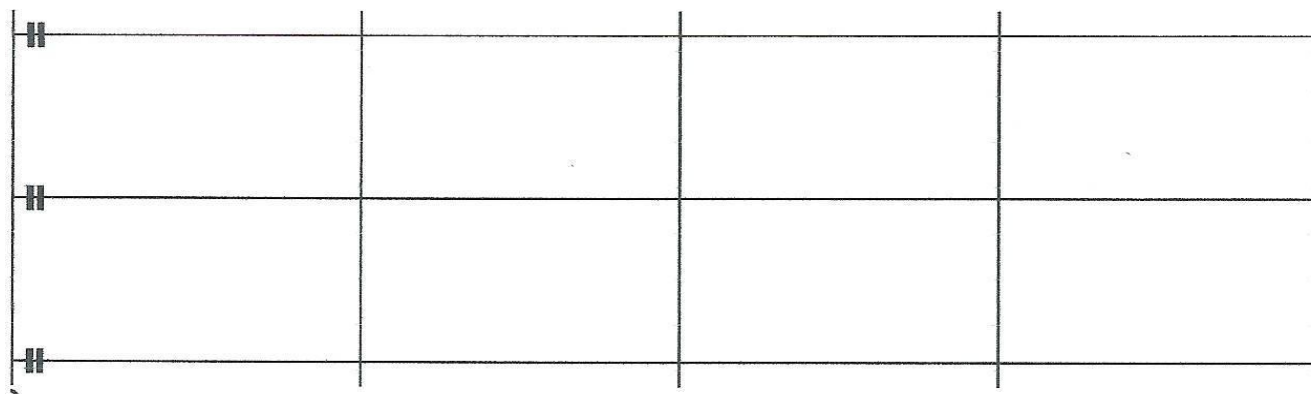
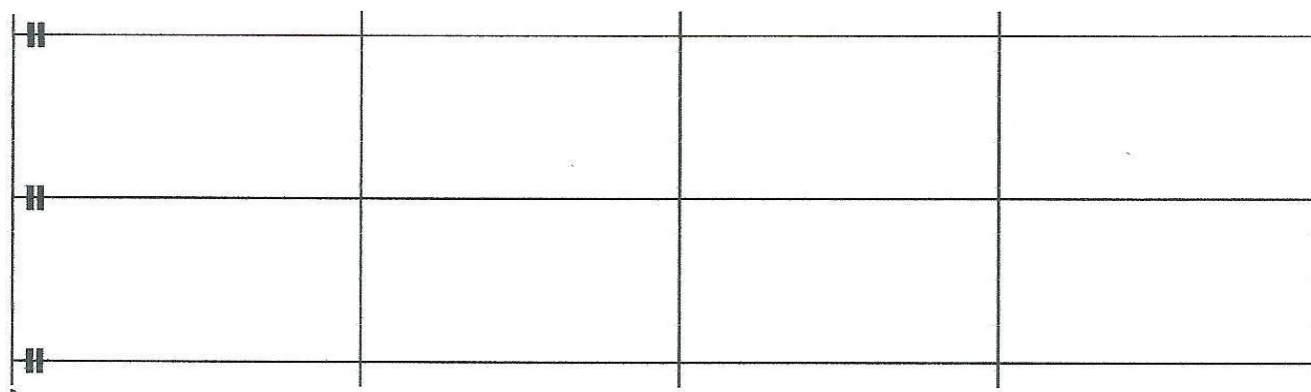
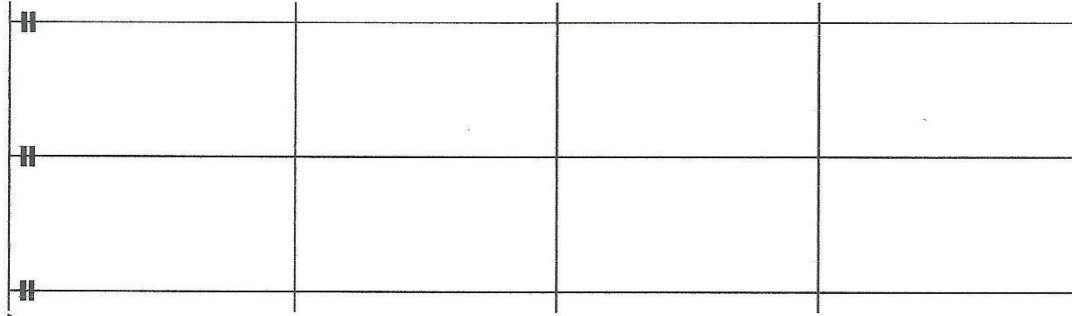
How to lay out homework assignments: Sample Templates

Speech Template Example

Main Rhythm from Text ————

Ostinato 2 ————

Ostinato 1 ————



(1) Melody, (2) color part, UPP and (3) Bordun Template: note ***BX*** is written on a **treble staff**

1

2

3

The image shows a musical score template with four staves. The first staff is a treble clef staff with a bracket and the number '1' to its left. The second staff is a treble clef staff with a bracket and the number '2' to its left. The third staff is a double bar line staff with a bracket and the number '3' to its left. The fourth staff is a treble clef staff. The staves are divided into four measures by vertical lines.

Day One Concepts & Goals

Building Our Community

Schulwerk Media/Process: What are they?

PULSE!

Speech: Natural Prosody, syllabification

Ostinato

Rhythmic Building Blocks

Simple/compound rhymes:

Metric accent

4 Levels of Body Percussion

Warm-Up: "Welcome, Welcome" – Avon Gillespie

Avon Gillespie

Voice 1

Wel - come, Wel - come__ ev - 'ry - bo - dy wel - come. Wel - come, Wel - come__ ev - 'ry - bo - dy here.

Voice 2

Wel - come, Wel - come__ ev - 'ry - bo - dy wel - come. Wel - come, Wel - come__ ev - 'ry - bo - dy here.

Voice 3

Wel - come, Wel - come__ ev - 'ry - bo - dy wel - come. Wel - come, Wel - come__ ev - 'ry - bo - dy here.

Voice 4

Wel - come, Wel - come__ ev - 'ry - bo - dy wel - come. Wel - come, Wel - come__ ev - 'ry - bo - dy here.

PULSE

"This is the first and most basic step toward rhythmic development, for unless an established pulse beat can be held steady, further rhythmic development is not possible"

Brigitte Warner, Orff-Schulwerk Applications for the Classroom p.35.

Imitation- Name Game: Pulse Ostinato

Imitation is the first step in the Orff process. The teacher directs an activity which the students copy. Imitation provides the individual student and the ensemble a way to find and experience the common beat. In the imitation experience there is immediate feedback for both student and teacher. Imitation allows the student to develop a musical experience, and a vocabulary of ideas that can be drawn upon later for exploration and improvisation. There are three types of imitation: simultaneous, echo (delayed), and canonic.

Name Game: Pulse ostinato

- Students beat pattern: pat, clap, rest, rest (hands out 1 at a time palms up)
- "Big B, little B, my name starts with B"
- Group Echo: "Big B, little B, (his/her) name starts with B"
- "My name is BethAnn and I like Beagles!"
- Group Echo "Her name is BethAnn and she likes Beagles"
- Continue around the circle, reviewing along the way....

"The speech exercise comes at the beginning of all musical practice, both rhythmic and melodic"

Carl Orff, volume I Music for Children

Bubble, Bubble, Bubble! Pulse Ostinato, Icons for Word Chains

Teacher taps the beat icon as the rhyme is chanted.

- Students identify the silent beats and are introduced to *quarter rest*.



- Facilitate student labeling of how many sounds are on each beat.
- Add the notation. First measure, for example:
 - Read the rhythm of the rhyme using rhythm syllables.
 - Add a time signature. Students add the bar lines.

**PARTWORK:** *Rhythm against ostinato*

- Teacher begins a pat/pat/clap/clap *ostinato* and asks students to join in when they've figured out the pattern.*
- Chant the rhyme and perform the ostinato.
- Transfer two levels of BP to *UTP*.

Process Point Out: *Process teaching strategy: Imitation. This type of imitation is called simultaneous imitation. "Please watch my pattern and join me when you're ready." This is a very efficient process for teaching patterns that are easily within the skill set of the class.*

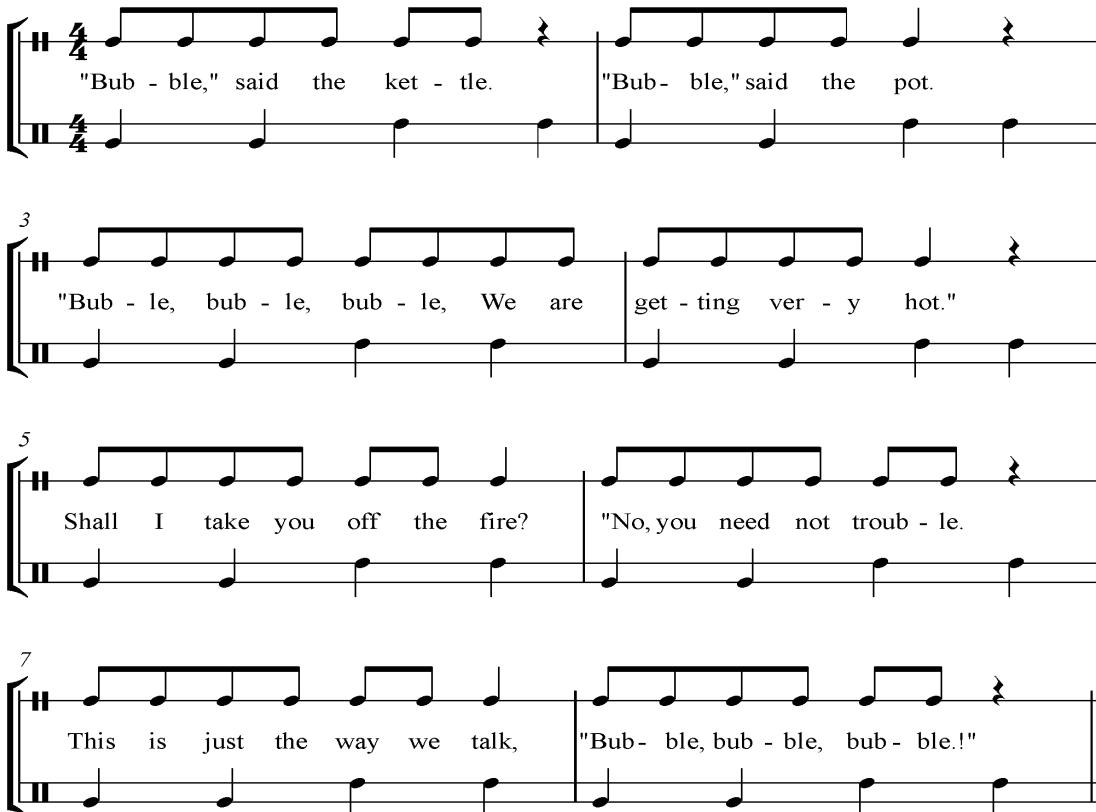
**Note the score order in Bubble, Bubble

Orff arrangements always put the main speech rhyme on the top staff, then the accompaniment parts under. Each ostinato should always be written out in full, under the main rhyme's rhythm.

Bubble, Bubble, Bubble!

Annon./arr. Sams

Pat/Clap



"Bub - ble," said the ket - tle. "Bub - ble," said the pot.

"Bub - le, bub - le, bub - le, We are get - ting ver - y hot."

Shall I take you off the fire? "No, you need not troub - le.

This is just the way we talk, "Bub - ble, bub - ble, bub - ble!"

IMPROVISATION: 4-beat patterns

- Review poem with **pulse ostinato**.
- Teach text for B Section with measures of rest.

9

Pat/Clap

13

Pat/Clap

- Fill in rests with four 4 (clapping).
- Fill in rests with four beats through gestures to establish the length.
- Teacher models 4-beat improvisation.
- Students take over the improvisation. Have all of the students improvise at the same time when you begin this activity, creating security in large group practice.
- Perform in ABA form.

Pulse Ostinato Explorations

Each Peach Pear Plum & Orange Pear Apple Bear Books



Book Look: Music For Children Vol. I,
p. 60 offers examples of the pulse ostinato in 4/4 (#2,11,22, 34)

Practice speaking the simple rhymes on page 16 MFC while performing the ostinato (listed above) as the accompaniment. Which combinations are most suitable?

Rhyme (p. 16): _____

Ostinato preferences (p. 60): _____

Creating Ostinati from Movement

- T introduces the following jump rope rhyme, students keep the beat “twirling” the rope:

Cross Patch
Draw the latch
Sit by the fire and spin.
Take a cup
Pick it up
Call your neighbors in.

Process Exploration

- Students explore outdoor games or playground activities, summer games etc.
- Teacher brings everyone to common tempo, can you move & show your activity with the drum speed?
- Can you perform your activity in 8 beats?
- Show another person, can they guess your activity? Does it fit in the 8 beats?
- Can they play one of the games with another person? Can you show it in 8 beats?
- Show another pair, and decide which activity will be “a” and which will be “b”
- Use one of the elemental phrase form choices: abab or abba
- Then, have each group of 4 share with another group, assign UPP to the actions, would a dunk sound like a triangle, or a drum? Jumping into a pool, with a maraca or a triangle? Etc.
- Ultimately, instrumental ostinati will occur from the movement.....

Culmination

- Perform in Rondo form of Poem, Groups with accompaniment, Poem, group etc.
- *Extension idea: transfer rhythms to UPP (unpitched percussion) and notation*

Simultaneous Imitation Occurs when the students are instantaneously copying another person, early Schulwerk experiences should have many teacher lead examples, as the students become comfortable & familiar with the structure, the teacher steps away as the leader, and the students take control, allow the students to be the leaders, and also to learn from other students as models.

Peach

pumpkin

sweet potato

pineapple

coconut

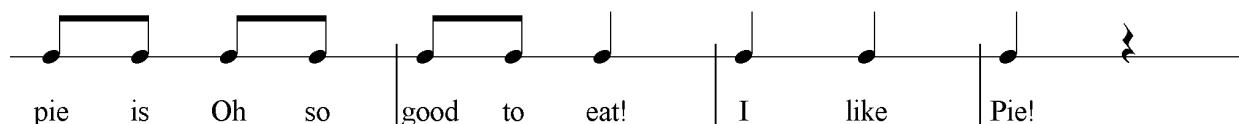
- o Divide into small groups, each group selects four cards and plays with the arrangement of words until the order is pleasing with a strong final point
- o Transfer to body percussion (UPP is optional)
- o Perform as a Rondo (ABACADA) alternating the poem with the student created rhythms.

I Like Pie

Connie Van Engen

2/4

I like Pie! Let me tell you why, pie is stick-y pie is sweet,



Ostinato from Speech Patterns: Shake Them ‘Simmons Down

- Learn the play party game
- Create new sections based on speech patterns of Fruit & Veggies
Manipulatives used: plastic fruits and veggies from any craft store
Other manipulatives for speech rhythm patterns for beginners, such as foamies cut outs, die cuts, rhythm cards, candies, etc.
- Begin by reviewing the known folk song, in this case, also do the dance.
- When the class is familiar with any particular folk song, they are ready to add their own special touch to the song through rhythmic, body percussion interludes.
- Reinforce that each item given to the students represents one beat by categorizing the items under their proper notational value together as a class, and with the teacher modeling. The students will discover the answers by **IMITATING** the teacher's model.



- The teacher models an 8-beat rhythm pattern with the class, allowing students to change the pattern, and the class time to practice matching the syllabification and prosody with the correct rhythm.



- The teacher then models how to transfer the rhythm pattern to the body. Explore several possibilities with the students: clapping, patting, stamping, clicking

- After the students have had practice by **IMITATION**, allow them time to **EXPLORE** combinations on their own in small groups, using the fruit words to create different rhythms.
- When the groups have found a rhythm they are happy with and can successfully clap, allow them time to **EXPLORE** body percussion combinations with their created rhythm.
- To culminate, create a rondo form performance of “Shake Them “Simmons Down”A: Song B: Group 1 Improvisations A: Song C. Group 1 etc.

Shake Them 'Simmons Down

American Play Party/arr. Hepburn

The musical score is written for a vocal group and a four-piece band. The vocal parts (SR, GL, BP/TB, BX/BM) are in 4/4 time. The instrumental parts (BP/TB, BX/BM) are in 4/4 time. The score consists of two systems of staves.

System 1:

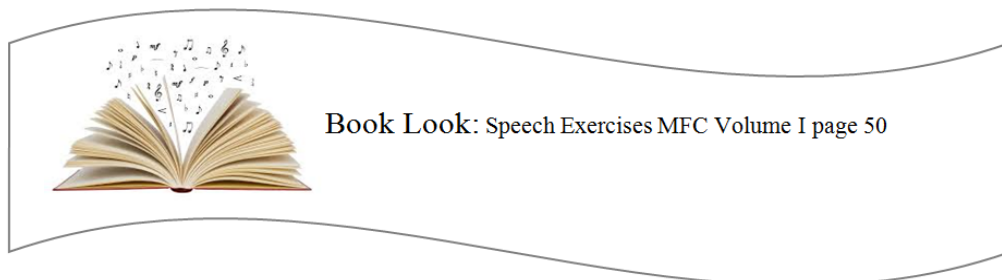
- Vocal Parts (SR, GL, BP/TB, BX/BM):**
 - SR: Cir-cle right, do - oh, do - oh. Cir-cle right, do - oh, do - oh.
 - GL: Cir-cle left, do - oh, do - oh. Cir-cle left, do - oh, do - oh.
 - BP/TB: (Cir - cle, cir - cle, do - oh do. Cir - cle, cir - cle, do - oh do.)
 - BX/BM: (Cir - cle, cir - cle, do - oh do. Cir - cle, cir - cle, do - oh do.)

System 2:

- Vocal Parts (SR, GL, BP/TB, BX/BM):**
 - SR: do - oh, do - oh. Shake them 'sim-mons down.
 - GL: do - oh, do - oh. Shake them 'sim-mons down.
 - BP/TB: (Cir - cle, cir - cle, do - oh do. Cir - cle, cir - cle, do - oh do.)
 - BX/BM: (Cir - cle, cir - cle, do - oh do. Cir - cle, cir - cle, do - oh do.)

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Speech Exercises



So Why Rhythmic Building Bricks? *Keetman Elementaria p. 34*

Analyze these examples: circle the two beat bricks, how many total in each rhyme?

Trot Trot Trot, traditional total bricks _____

The musical score is written in 2/4 time and consists of four systems of music. Each system has a treble and bass staff. The lyrics are as follows:

- System 1: Trot, trot, trot. Go and ne - ver stop.
- System 2: Trudge a - long my lit - tle po - ny,
- System 3: Where 'tis rough and where 'tis sto - ny.
- System 4: Go and ne - ver stop. Trot, trot, trot.

Wee Willie Winkie, traditional total bricks _____

Wee Willie Winkie

Traditional

Wee Wil - lie Win - kie runs through the town.

Up - stairs and down - stairs in his night gown.

Rap - ping at the win - dows. Cry - ing through the locks.

"Are your child - ren in their beds? For now it's eight o' clock."

Rocky Mountain total bricks: _____

Rocky Mountain

Folk song

Rock - y moun - tain, rock - y moun - tain, rock - y moun - tain high.

When you're on that rock - y moun - tain, hang your head and cry.



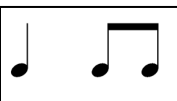


Do, do, do, do, do re-mem-ber me, Do, do, do, do, do re-mem-ber me.

Creating Rhythm Bricks

Create a New Category for each row representing Rhythmic Bricks for Each 2-Beat Set

*Be cautious of anacrusis in the natural speech and where emphasis is placed at a natural speech rate for the word. The word prosody (Natural speech rate) also needs to be addressed when creating rhythmic bricks.

Category: (Example: Animals)

| Categories |  |  |  |  |  |
|-------------------|---|---|---|---|---|
| Animals | Red- fox | E-le-phant | Mouse lemur | Bengal tiger | horse |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |

Simple Simon

Traditional/arr. Hepburn

voice $\frac{2}{4}$ Sim-ple Si-mon met a pie-man go-ing to the fair. Said Sim-ple Si-mon

triangle $\frac{2}{4}$ (word cue)

Hand Drum $\frac{2}{4}$ Can't pay! I have emp-ty pock-ets! Can't

6 to the pie-man, "Let me taste your ware!" Said the man to Sim-ple Si-mon,

(word cue)

pay! I have emp - ty pock - ets! Can't pay!

11 "Show me first your pen - ny!" Said Sim - ple Si - mon

(word cue)

I have emp - ty pock - ets! Can't

14 to the pie - man, "Sir, I have not a - ny!"

(word cue)

pay! I have emp - ty pock - ets!

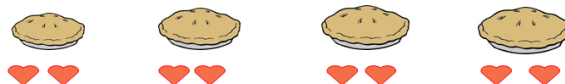
Establish the steady beat and practice rhythmic building blocks contained in the arrangement.

- Students **locomote** as they “travel to the fair”, matching the tempo of a drum or tb
- When the instrument stops, they freeze. Repeat several times, establishing the steady beat and stopping on the rest.
- Teacher speaks text of the poem while the students move the steady beat.
- When they freeze at the end ask what type of pie Simon may see at the pieman’s stand.
- Have the students speak and clap the pie names, repeat four times.
(example: a student may say “blueberry” repeat four times)
- Continue process, aurally clapping different pies to prepare later composition.

ENSEMBLE: *Rhyming word cue and ostinato*

- Teach text, patting rhythm on legs with speech.
- Add a clap after each rhyming word, to prepare the later transfer to the triangle.
- Practice those two parts together, half the class patting and half the class clapping.
- Teach ostinato by rote.
- Teacher speaks the rhyme while the class performs the ostinato.
- Half the class on the rhyme, half on the ostinato.
- Repeat the two-part practice, with the teacher adding the claps on the rest (prepare triangle).
- Divide the class into three parts, prepare with **BP** and transfer to instruments.

Using Rhythmic Bricks to compose: 8 beat rhythms with rhythmic building blocks








- Compose eight beat rhythm patterns with the class by adding one **rhythmic building block** to each pie. Use as a sight reading activity, change the pies several times with the class. Students create their own rhythm with the building brick cards in small groups.
- Transfer student ostinatos to **UTP**. Use another timbre for the poem. Play two parts



Time Signature or Meter? What is the difference?

| Beats division | Beat groupings |
|----------------|----------------|
| Simple | Duple |
| Compound | Triple |
| Irregular | Quadruple |
| | Changing |

| Time Signature | Meter |
|---|------------------|
| $\frac{2}{4}$  | Simple Duple |
| $\frac{3}{4}$  | Simple Triple |
| $\frac{4}{4}$  | Simple Quadruple |
| $\frac{6}{8}$  | Compound Duple |
| $\frac{9}{8}$  | Compound Triple |

Meter

The go-to book regarding meter and sound is by Paul Fussell called *Poetic Meter and Poetic Form*. Although some of Fussell's ideas are a bit outdated (namely, he doesn't deal with the visual elements of a poem), his approach is complete, concise and useful. Fussell defines meter as "what results when the natural rhythmical movements of colloquial speech are heightened, organized, and regulated so that [repetition] emerges from the relative phonetic haphazard of ordinary utterance." (4-5) To "meter" something, then, is to "measure" it (the word *meter* itself is derived from the Greek for *measure*), and there are four common ways to view meter.

- **Syllabic:** A general counting of syllables per line.
- **Accentual:** A counting of accents only per line. Syllables may vary between accents.
- **Accentual-syllabic:** A counting of syllables and accents.
- **Quantitative:** Measures the duration of words.

Of the ways of looking at meter, the most common in English are those that are accentual. English, being of Germanic origin, is a predominantly *accentual* language. This means that its natural rhythms are not found naturally from syllable to syllable, but rather from one accent to the next. There may be one, two, or three syllables between accents (or more, but this is a matter of debate). For this reason most English language poets opt to look at their own meter as **accentual** or **accentual-syllabic**. The former is the more common; adherence to the latter often leads an English language poet toward self-conscious verse, as their predictable rhythms are counter to natural English speech (not that it is impossible to create great verse with this technique, but there is a *tendency* for it to end up so).

To get a bearing on what these rhythms look and sound like, let's start with a method for writing out the rhythms of a poem. This technique is called scansion, and it is important because it puts visual markers onto an otherwise entirely *heard* phenomenon.

Scansion

There are three kinds of scansion: the *graphic*, the *musical* and the *acoustic*. Since the most commonly and most easily used is graphic, we will use it in our discussion. To begin to look at graphic scansion, we first must look at a couple of symbols that are used to scan a poem.

∨ = Unaccented syllable
 / = Accented syllable
 / = Break between poetic feet
 || = Caesura, or metrical pause

Scansion Symbols

Syllables can either be **accented**, meaning they are naturally given more emphasis when spoken, or **unaccented**, meaning they receive less emphasis when spoken. A **poetic foot** is a unit of accented and unaccented syllables that is repeated or used in sequence with others to form the meter. A **caesura** is a long pause in the middle of a line of poetry.

The Schulwerk refers to metric accents as in prose, rather than time signatures when using the term metric accent. It is also the reason Orff and Keetman used rhythmic building blocks, derived from poetry.

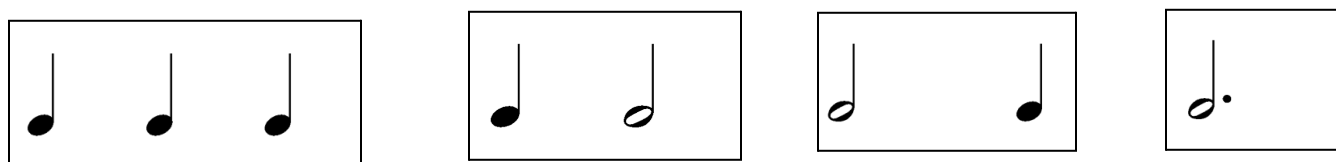
Elemental Building Bricks

Source: Gunild Keetman, *Elementaria* p. 34

Simple Duple Meter



Simple Triple Meter



Rhymes for Metric Exploration

****The ball should land on the METRIC ACCENT**

Evening red and morning gray
Sets the traveler on his way;
Evening gray and morning red,
Brings down rain upon his head.

Queen Queen Caroline
washed her hair in turpentine
Turpentine to make it shine.
Queen Queen Caroline

In marble walls as white as milk,
Lined with a skin as soft as silk,
Within a fountain crystal clear,
A golden apple doth appear,
No doors there are to this stronghold,
Yet things break in and steal the gold.

Jack Sprat could eat no fat
his wife could eat no lean
and so betwixt them both,
they licked the platter clean!

Pease porridge hot,
Pease porridge cold,
Pease porridge in the pot,
Nine days old.

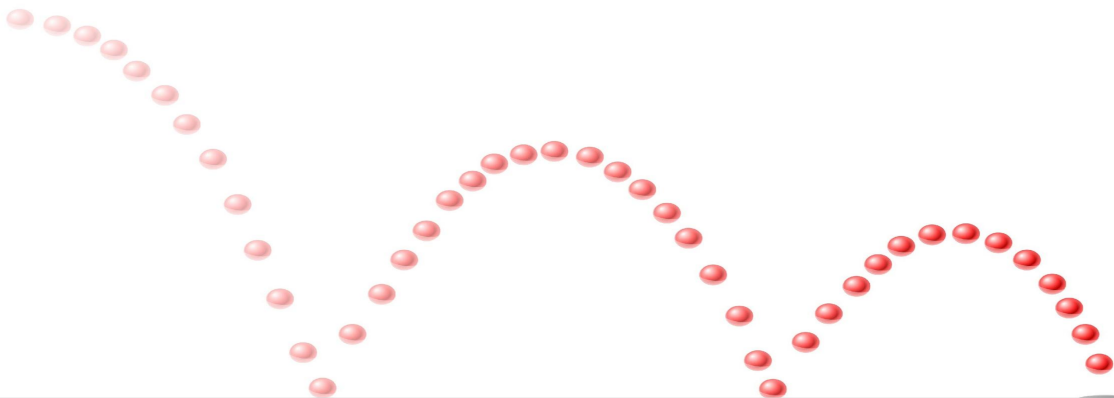
Some like it hot,
Some like it cold,
Some like it in the pot,
Nine days old.

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall.
All the King's horses, and all the King's men
Couldn't put Humpty together again!

HAVE A BALL!

**IN YOUR GROUPS: SPEAK THE RHYME AND ADD THE BALL
BOUNCING ON THE METRIC ACCENT FOR EACH OF THE
DIFFERENT RHYMES.**

IDENTIFY IF THE RHYME IS SIMPLE DUPE, OR COMPOUND DUPE

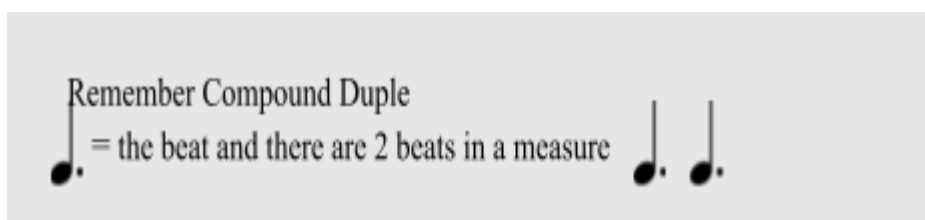


Assignment One: Due Tuesday Morning at 8:30

Notate the two following rhymes.

Use a three-line percussion staff, and leave the bottom two staves blank (see template p. 17)

Circle (notation & text) where the metric accent falls throughout both rhymes. Circle the WHOLE beat for example:



Diddle, diddle, dumpling, my son John,
Went to bed with his trousers on;
One shoe off, and the other shoe on,
Diddle, diddle, dumpling, my son John.

The Queen of Hearts, she made some tarts.
All on a summer's day.
The knave of hearts, he stole the tarts,
And took them clean away!

Engine, Engine Number Nine

PATHWAY to PULSE: *Kinesthetic awareness of beat/subdivision*

- Teacher plays the 4 steady beat. Students walk the beat.
- Change the quarter note pulse to h and students tip toe.
- Teacher speaks the rhyme while the students are traveling on the h

Teacher Talk

At this point you have a choice to make:

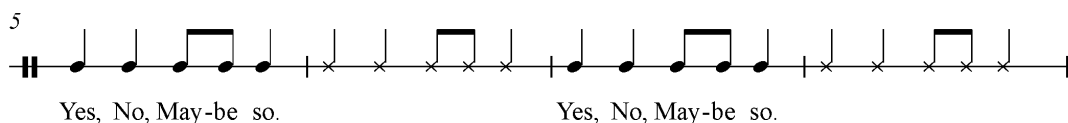
You can either work from stick notation, or the staff.

PATHWAY to LITERACY:

- Teacher leads 4-beat echo patterns using hand signs.
- Read rhythm.
- Aurally identify *Mi* and move on the staff
- Read melody using solfege and hand signs



- Add text.
- Everyone says, “Yes. No. Maybe so,” then claps the rhythm. Notate the rhythm together



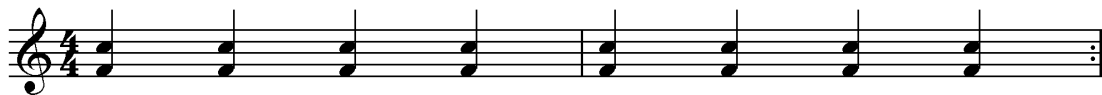
“Engineers” lead train to new station during the A Section by traveling while singing.

PATHWAY to PULSE: *Moving echo pattern game*

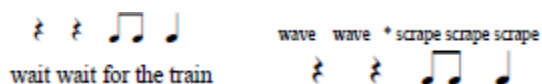
- Arrange multiple “train stations” around the room.
- “Stations” are free-standing drums, or instruments on chairs.
- Students form trains of 6-8 people
- Trains locomote around the room to the eighth note pulse singing the song, stopping at a train station by the B Section.
- Everyone says, “Yes. No. Maybe so.”
Leaders echo the rhythm on the drums.
- After the engineer (leader) has had a turn to play the big drum, s/he goes to the end of the train and a new engineer takes over leading the train around the room, arriving at a new train station in time for the B Section.
- Repeat, giving all students an opportunity to lead.

PATHWAY to ENSEMBLE: *Steady beat chord bordun with ostinato*

- Pat steady beat while singing. Transfer the pat to the **BX/BM** on *chord bordun*.



- Prepare ostinato with body percussion & speech. Transfer to guiro.



- Put **BX/BM**, guiro and singing together.
- Rotate children through all three parts, as time permits.

**Prepare the guiro part with a two-finger scrape up and down the arm through imitation.*

Concepts & Goals

Echo Imitation

Simple & Compound Meter

4 Level of BP transferred to Instruments.

4 beat echo patterns

Complementary rhythmic ostinato-transfer

Orchestration by words cues.

Anacrusis

Complementary Rhythmic Ostinato Example

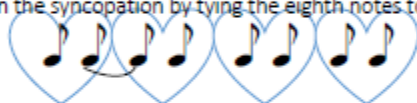
Come to the Fair! ©Purposeful Pathways MIE Publications Hepburn & Sams used with permission



- Partners perform all eighth notes:



- Partners echo ♪ ♪ ♪ ♪
- Repeat the rhythm and ask the steady beat partner if the rhythm partner tapped precisely on every beat? (No. There was no clap at the beginning of beat 2.)
- Explain the syncopation by tying the eighth notes together:



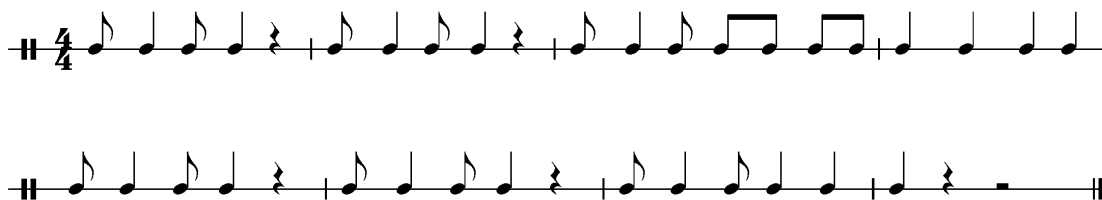
- Show the rhythm again with quarter note: ♪ ♪ ♪ ♪
- Each child keeps a steady beat as you speak the poem. Ask them to identify which words match ♪ ♪ ♪

Come to the fair! Come to the fair!
Come to the fair this sunny day. (You'll like it!)
Come to the fair! Come to the fair!
Come to the fair and play!

- Each child keeps a steady beat as you speak the poem. Ask them to find the syncopated rhythm. Use visuals for reinforcement.
- Students read the rhythm, with syllables, once they have decoded the notation.

Come to the fair! Come to the fair!
 Come to the fair this sunny day. (You'll like it!)
 Come to the fair! Come to the fair!
 Come to the fair and play!

- Each child keeps a steady beat as you speak the poem. Ask them to find the syncopated rhythm. Use visuals for reinforcement.
- Students read the rhythm, with syllables, once they have decoded the notation.



- Students read the rhythm and speak the text.



- Play an improvised traveling rhythm on a drum. Students travel, stepping on the beat and exploring all around the space.
- Ask the students to travel as if they are going to go to the fair. As they travel, prompt them to think of things they may see at a fair.
- On the given rhythmic signal (**syncopa**) the students stop traveling and perform a **non-locomotor** miming gesture of something people do at a fair as you play 16 steady beats on the rim of the drum. Give a clear rhythmic cadence at the end of the 16 beats to help guide the students through feeling the phrase.
- Return to a traveling rhythm and the students travel throughout the room until the return of the signal. (**syncopa**)
- Students mime a new activity seen at the fair for 16 beats each time you play the signal. (**syncopa**)
- Repeat this process several times to allow students a chance to explore many gestures and aurally reinforces **syncopa**.
- Speak the rhyme. Students listen for repeated patterns and form.

Come to the fair! Come to the fair!
 Come to the fair this sunny day. (You'll like it!)
 Come to the fair! Come to the fair!
 Come to the fair and play!

- Identify the form of this rhyme.(a b a c)
- Students speak the rhyme with text, and then using rhythm syllables.

Layered ostinati

- Talk about barkers at the fair in the olden days, whose job it was to use their voices and bodies in interesting, expressive ways to entice people into spending money at their attraction.
- Model the Ferris wheel **ostinato** with appropriate gestures and bellowing, expressive long tones. Encourage the students to join you when they are ready. (**simultaneous imitation**)
- Students speak the Ferris wheel **ostinato**. Model layering the whack a mole **ostinato** in on top of the students' Ferris wheel **ostinato** with appropriate gestures.
- Students learn the Whack a Mole **ostinato** through **simultaneous imitation**.
- Divide the class in half and perform the two **ostinati** together. Begin with the Ferris wheel **ostinato** and layer in the whack a mole **ostinato** on top of it. Trade parts.
- Perform the tasty treats **ostinato** with appropriate gestures. Ask the students to join you when they are ready. (**simultaneous imitation**)
- Divide the class into three groups and layer in the three **ostinati**. Trade parts.
- Consider transferring each **ostinato** to UTP, creating a layered UTP **ostinato** piece.

Fair Barkers

Roger Sams

Tas - ty treats, fun-nel cakes and hot dogs! Tas - ty treats, fun-nel cakes and hot dogs!

Come and play some Whack a Mole. Whack a Mole, BAM!

Ride the great big Fer - ris wheel

Tas - ty treats, fun-nel cakes and hot dogs! Tas - ty treats, fun-nel cakes and hot dogs!

Come and play some Whack a Mole. Whack a Mole, BAM!

up to the sky.

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- Lead a discussion about these layered **ostinati** and help the students to realize that:
 - o the **ostinati** are three different lengths (16 beats, 8 beats, and 4 beats)
 - o they each move at a different pace (slow, medium, and fast)

- o they are about three different kinds of experiences you can purchase at the fair (rides, games, foods)

Layered ostinati

- Divide the students into small groups.
- Remind them of the attributes of the example's layered **ostinati**. (length, pace, content)
- Each group will pick one criteria from each category and compose their own speech **ostinato** with gestures.
 - o Length: 16 beats, 8 beats, or 4 beats
 - o Pace: slow, medium, fast
 - o Content: rides, games, foods
- Small groups share their **ostinati** with the class. Class responds with observations. "Which criteria does this **ostinato** demonstrate?"
- Layer in combinations of student created **ostinati**. This is where your teaching must become improvisatory. You cannot plan ahead what to do. You simply respond to what the students have created and help them explore the possibilities for working with their diverse **ostinati**.
- Put the layered **ostinati** together with "Come to the Fair!" to create a final form.

*The imagination can be kindled by any number of pursuits...in addition to the arts. So instead of highlighting the secondary benefits of music instruction (it makes you smarter, it promotes creativity, and so on), it is crucial that Orff practitioners acknowledge and articulate the specific ways in which music instruction promotes thinking in general. Students learn to **express** their musical ideas and they learn the necessity of **remembering** those ideas. Students also learn to **explore** new possibilities, to **analyze** them, to **revise** and **refine** them and **cooperate** with others while doing so.*

*None of this is possible without **concentration** of the tasks at hand."*

– Jane Frazee

Artful-Playful-Mindful: A New Orff-Schulwerk Curriculum for Music Making and Music Thinking

Stop, Look, Listen!

Traditional Poem

J. Scott used with permission

The musical score is written for a five-part ensemble in 2/4 time. It consists of two systems, each with four measures. The parts are as follows:

- Voice/ H.D.:** Carries the main melody and lyrics. The lyrics are: "stop, look listen be fore you cross the street look out! whoo, whoo! cross walk! I'm in a cross-walk I'm in a wait don't walk! wait don't walk!"
- V/Cabasa:** Provides a rhythmic accompaniment. The lyrics are: "Here comes the train look out!"
- whistle/triangle:** Provides a rhythmic accompaniment. The lyrics are: "whoo, whoo!"
- V/temple blocks:** Provides a rhythmic accompaniment. The lyrics are: "cross walk! I'm in a cross-walk I'm in a"
- Hand drum:** Provides a rhythmic accompaniment. The lyrics are: "wait don't walk! wait don't walk!"

The score is written in 2/4 time. The first system ends with a double bar line, and the second system begins with a measure rest for the first measure.

Complementary Speech Ostinato

Stop, look, listen!
 Before you cross the street
 Use your eyes, use your ears,
 And then use your feet!

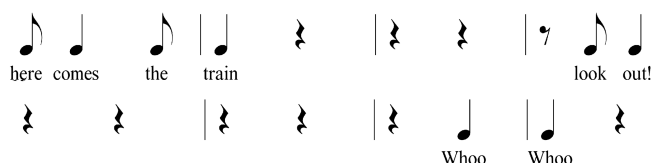
- Students begin exploring walking, vary the tempo:
 - Like it's a Monday morning, Saturday in the park etc.
 - Bring group to a common beat
- Teacher adds "Stop, look, Listen" Chant
- Students add the words while walking, then add a clap (say and do)
- Teacher drops out, make sure they have it on their own, if so add:
 - First ostinato:



- Have the class "say and do" the ostinato, the teacher does the main chant
- Divide the class into two: half say and do the ostinato & half the main chant
- Add another complementary ostinato while the class does the other parts:
 - Ostinato 2:



- Ostinato 3 & 4 (teach as one ostinato & split the parts)



- Transfer each part to UPP:
- the ostinato groups may "split the ostinato" onto two timbre instruments to give a split ostinato effect
- Perform the parts simultaneously

Concepts:

Complementary Speech Ostinato

Question & Answer (Rhythmic)

Syncopation

do-based F pentatonic.

Sound Scapes/Sound Carpets

Things to remember about writing percussion ostinati

- ◆ The rhythms must be complementary – look for “holes” in the rhythm, silence is golden
- ◆ The instruments must be suitable for the rhythms to which they are assigned
- ◆ The timbres should complement each other
- ◆ The use of silence is golden

GROUP ASSIGNMENT

Given one the poems below, each group will orchestrate the poem with one or two of the examples on page 60, Vol. I. You may add speech, body percussion, 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?

A birdie with a yellow bill
Hopped upon a window sill
Cocked his shining eye and said
“Ain't you ashamed,
you sleepyhead?

It is raining all around
It falls on field and tree.
It rains on the umbrellas here
And on the ships at sea.

If a task is once begun
Never leave it till it's done
Be the labor great or small
Do it well or not at all!

Jerry Hall, he was so small
A rat could eat him, hat and all

Complementary Rhythmic Ostinato

The Campbells are Coming: Music For Children p. 25



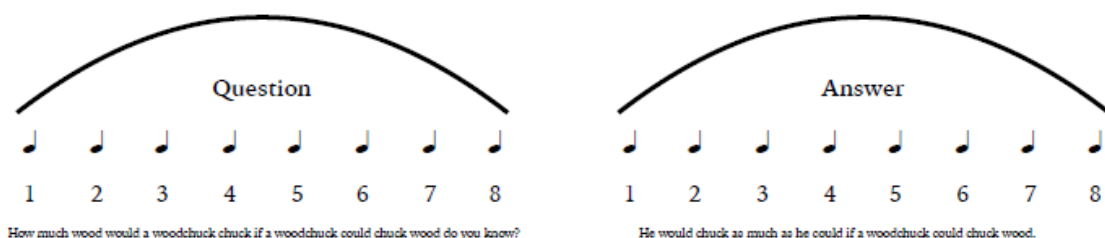
- Explore expressive speech, how to say the poem? Scared, bold, whisper?
- Learn main chant and add the ostinato
- Transfer to Hand Drums: can the expression of the speech transfer to the drums? Expressive speech leads to expressive playing.

Think of the question and answer being a conversation between two people, or instruments, (body, pitched or unpitched) and try to speak in full sentences (equal phrase length).

Some 'etiquette' rules:

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.



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.



Improvisation: Question and Answer Form Chick, Chick, Chatterman

- Students read the rhythm of the rhyme, saying rhythm syllables.

Chick, chick, chat - ter man, how much are your geese?

Chick, chick, chat - ter - man, five cents a piece.

Chick, chick, chat - ter - man, that's too dear.

Chick, chick, chat - ter - man, get out of here!

- Add text.
- Study the text and notice that there is a conversation happening between a buyer and a seller at the market.

BUYER: Chick, chick, chatterman. How much are your geese?

SELLER: Chick, chick, chatterman. Five cents a piece.

BUYER: Chick, chick, chatterman. That's too dear.

SELLER: Chick, chick, chatterman. Get out of here!

- Divide the class in half. Half speaks the buyer's words. The other half speaks the seller's words. Trade parts.
- Speak the following chart (say "Question" for the Q and "Answer" for the A), while pointing the steady beat.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Q | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| A | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Q | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| A | 2 | 3 | 4 | 5 | 6 | 7 | 8 |

- Repeat. This time you speak the questions and ask the students to speak the answers. Continue pointing to the steady beat.
- Say to the students, "I just got out of my rocket ship on your planet. I do not speak your planet's language. You do not speak my planet's language. We're going to have a conversation. I ask you questions and you give me your answers. Each of us speaking

our planet's language.” Then model very silly rhythmic “space talk” as you do the first question. The students will follow your lead. **WARNNG:** There will be laughter!

- Divide the class in half and experiment with different characters having rhythmic conversations such as farm animals, dogs and cats, baby talk, etc. Ask for student ideas. Trade which group gets to go first.
- Once the students have explored this rhythmic improvisation through vocal play, explain that this is called **Question and Answer Improvisation** and it can be performed in different media.
- Improvise clapping questions. The students improvise clapping answers.
- Divide the class in half for clapping improvisation. Trade parts.
- When the students have become comfortable with **Question and Answer Improvisation** in a large group (and this will likely be on a subsequent day working with this material), have them work on improvisation with a partner. Spread the pairs out around the room so they have their own little space for this practice. There will be lots of sound and it will appear a bit chaotic. That's part of the process. You can almost count on this failing the first time. Don't give up!
- Use the rhyme as a recurring A Section, giving students a lot of opportunity to practice **Question and Answer Improvisation** in contrasting sections of a **Grande Rondo**.
- Add the **BP ostinato** to your final performance

*“The purely rhythmic exercises of imitative clapping
should be started simultaneously with speech exercises”*

~Carl Orff

Simultaneous Imitation: Rhythmic Rondo #1, Music for Children vol. I Murray Edition

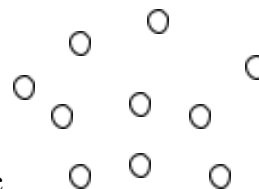
- Begin by exploring different tempo variations through “walking”
 - o How does the walk change based on the situation? At the park, late for work, etc.
 - o Bring the group to a consensus with the hand drum

Rhythmic Rondo #1, p. 67 *Music For Children Volume I Murray Edition

Room set-up: scattered formation around the room

Explore various tempo markings & establish common beat

- Begin simply with walking, students interpret the pace
 - o A nice stroll in the park, Monday morning, late for work etc.
 - o Chose a student's pulse close to moderato tempo, and match with hand drum
 - o Bring an awareness to the students to be mindful of other's as they are traveling, make eye contact, and plan ahead for walking
 - o Students match the beat of the drum, walking with the new set tempo



- o Prepare the rests in Part I, by having the students stop when the drum stops for 3 beats: Introduce the rests through movement, by isolating the rest:

step, step, step, step, step, wait, wait, wait (repeat)
 step step step pause, step step step pause
 step, step, step, step, step, wait, wait, wait

Part I: Clapping Rhythm rhyme *Dr. Seuss The Zax*

As your walking, please watch where you're going

As your walking, please watch where you're going

Chose--- your--- steps-\$, care—ful--ly!

As your walking, please watch where you're going

Part II: Clapping & Stamping words for rhythm

.....You're in my way!

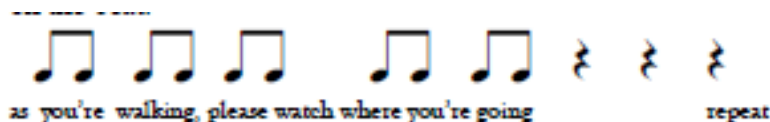
.....You're in my way!

Right turn, left turn, I will not turn!

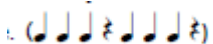
Right turn, left turn, I will not turn back!

.....You're in my way!

- Teacher adds rhythmic rhyme to introduce the rhythm of the instrumental piece, students keep walking on the beat. When students hear “wait” they are to pause, and travel again on the beat.



repeat

- Add vocal expression and perform again with inflection & clapping matching the voice
- Students perform Part I, and teacher models the words to Part II
- Teacher maintains the steady beat on a hand drum, while students echo the words & clap the word rhythm, while walking the steady beat, encourage a two-finger clap
- “Choose your steps (rest) , carefully (rest) echo words, while clapping rhythm and walking the steady beat like above. 
- Transfer to Rhythm Works Hand Drums*: add dynamic changes on the instrument, based on speech inflection: the vocal expression prepares the students for playing the crescendo and the accents.
- Ask the students to divide up, ½ the class on the Poly Spots*
 - o Ask the students on the “Spots” to say and clap the words to Part I
 - o The Teacher models part II again, and has the rest of the class Echo the words

- Add both groups together:

As your walking please watch where you're going

you're in my way!

As your walking please watch where you're going

you're in my way!

Chose your steps, (rest) care-ful -ly (rest)

Right turn left turn, I will not turn, right turn left turn, I will not turn

As your walking please watch where you're going

Back! you're in my way!

- Create a new “B” section, with partners: have the “non-spot dot” students pair up with another person standing on a poly dot. ‘
- The “spot” person is going to improvise a rhythmic Question on the drum, and the partner will be the Answer. To set up the Q & A improvisations, establish the 8 beat phrases, have the students move the 8 beat phrase, by moving the steady beat with their drums. Ask the partner to count the sets of 8.
- Perform 2 question and answer sets for the “B” section
- Teacher adds words of part I, as the students walk the pattern.
- Rote echo teach the words, and add expression, what happens when you are annoyed?
Model the crescendo & dynamic changes in the voice: transfer to clapping, then drums.
- Add two: question and answer improvisations (8 beat Question & 8 beat Answers)

Book Look: Music For Children Vol. I,

p. 56 Rhythms for clapping, melody making and fitting words to Rhythmic patterns.



GRAB BAG! Let the items inspire your theme, and create text to any rhythm 1-12.

Add one of the following:

1. Add a complementary ostinato inspired by a speech chain from your bag.
2. or create a “B” section based on the elemental phrase forms of the rhythm you choose and your grab bag items.

Your Group's Text & Rhythm from page 56:

Exploration on the Instruments with beginners

Holding the mallets properly: like riding on a bike, thumb and index finger, and others wrapped gently around....play from the wrist, elbows off the body....although younger grades, work on “bouncing” the sound out, worry about the wrists later when they are developmentally ready. Explore sound effects with the instruments: let the children explore the sounds the instruments make. Change dynamics, high and low etc. poetry, pictures, and puppets are a great way to help beginning players.

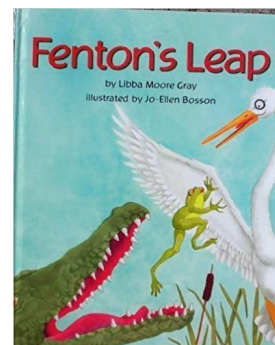
”Draw the sound out” “Bounce off the bars” “aim for the middle”

Stories Inspiring Exploration on the barred percussion.

Fenton's Leap by Libba Moore Gray

Students follow the “conducting puppet”, in this case, Fenton, the nearsighted frog.

- The students “bounce” the mallets on the instrument when he hops, jumps, and leaps.
- Explore how to land...on a lily pad, on a hard log etc (dynamic variations)
- Explore swimming (glissando)
- Teacher tells the story, and the class adds the sound effects by following Fenton.
- When Fenton stops, the players stop
- I like to leave a “cliff hanger” so the students don't do the whole story in one class, it's a nice review to explore with the instruments over time for gentle reminders on proper holding, aiming in the middle, and bouncing the sound off the bars.

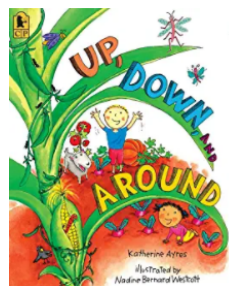
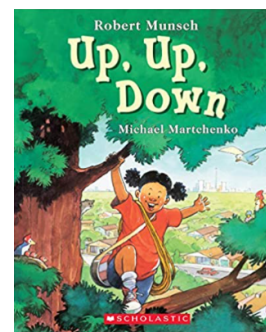


Up, Up Down! By Robert Munsch

PROCESS

Review with the students where the bottom (C) and the top (A) of their instrument is. Also review with the students how to travel “up” and “down” on their instrument reminding them of correct mallet technique and posture.

- Read the story *Up, Up Down!* As teacher reads the story, students play up and down their instrument for each character and they climb and fall.
- Include the use of vocal exploration for various sounds as well as lines of the characters throughout the story.



Up, Down and All Around by Ayres and Wescott

- Read the story, students play up and down their instrument for each new garden item that grows, curls and surprises us in the garden. Great for alternating mallets.

Barred Instrument Exploration with Poems and Rhymes

Wee Willie Winkie runs through the town (*mallets back & forth on inst.*)
Upstairs (*gliss. up*) and down stairs (*gliss. down*) in his nightgown
Rapping at the window, (*tap rhythm on wood*) crying through the lock (*gliss. up*)
Are the children in their beds for now it's eight o'clock (*play 8x on C & A'*)

- T speaks poem dramatically
- T speaks poem again using movements where appropriate
- T speaks poem again using mallet movements as if on a barred instrument – S mirror movements
- T repeats mirrored mallet movements until all S are comfortable
- At instruments – S imitate T's movements with mallets (in air, on head, etc.)
- T discusses appropriate mallet hold
- S speak poem and imitate T on instrument
- S speak poem and perform instrument exploration
- Other poems that would work for this process:
 - Jack & Jill
 - Hickory Dickory Dock
 - Noble Duke of York
 - Eency, Weency Spider

Can you think of others???

Hickory Dickory Dock

No ordinary mouse tale!

- Chant the rhyme in the traditional manner, with the student's keeping the beat
 - Now, have them follow the mouse "Up the xylophone & Down"
- Begin to vary the story Oops! He forgot the cheese, he was running from the cat, etc.

When you are working with few barred instruments

- Arrange the instruments in a circle: alternating barred instruments, triangles or other sustaining things, and woods.
- Perform the chant in the traditional way: however, modify the number of times the clock rings:

(intro: woods on steady beat, they play the entire time)

Hickory Dickory Dock, the mouse ran up the clock

The clock struck 6, (Pause, and allow the time for the metals to play that many dings)

The mouse ran down (down go the xylophones)

Hickory Dickory Dock

Bi-tonic/Call



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.

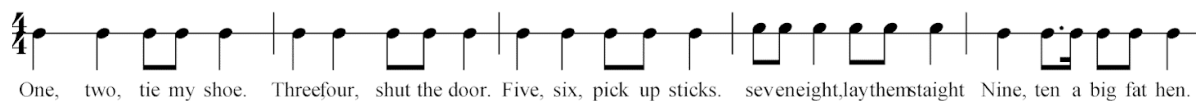
Guided Exploration of the Call

Allow students a chance to say the rhyme, and change the number of chimes

One, Two, Tie My Shoe

counting rhyme

traditional



Process

Pulse: *Helping students internalize the pulse*

Speech to Instruments

- Say the rhyme (visuals may be used, or aurally)
- Teacher says the number words, students say the other words, switch
- Walk the pulse on the numbers, stop and speak the words (switch)
 - *during this process the students are taking initial steps toward internalizing the pulse*
- In partner sets create a four-beat pattern using one movement for the numbers and another for the words.

Transfer this pattern to two non-pitched percussion instruments and perform as an accompaniment.

Bi-Tonic Melodies (S and M)

bi-tonic with improvisation extension

One, Two, Buckle My Shoe

1. Sing the words as a so-mi chant.
2. Have the children pat the beat as they sing.
3. Set up instruments in C-do pentatonic.
4. Sing with the steady beat bordun.
5. Have the students play the numbers: So-Mi (G-E) the teacher sings the rest.
6. On another day, create your own version of a counting game
7. Students should practice saying the names, and clap them
 - Speak....speak and clap.....just clap



- Practice randomly pointing and having the students clap & say
- Optional step: replace the pictures with rhythmic notation, if the students are reading the notation being used, or limit choices to known note values, and practice rhythmic reading and the speech.
- Have students choose which animal should come after each of numbered pairs
 - One, two (hedge hog)
 - Three, four (monkey)
 - Five six (bald eagle)
 - Seven eight (butterfly)
 - Nine, ten (alligator)
- Practice with the teacher playing the numbers, and the students playing the animals on S and M
- Divide the class in half, half play the numbers, half improvise & trade jobs
- Try it with solos if you think they are ready.

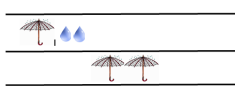
Mallet Technique

- ▶ Pick up mallets with index finger and thumb about 1/3 of the way up. Allow other fingers to gently wrap around (no death grips!)
- ▶ Keep the backs of hands facing upward, thumbs down.
- ▶ Play in the center of the bar.
- ▶ Bounce the mallets. Don't let them rest on the bar.
- ▶ Draw the sound out. Don't hammer.
- ▶ Alternate hands keeping them in an "arrow" or "V" position.
- ▶ Keep mallets at an appropriate height above the bar. Imagine a metal detector.
- ▶ Establish a "Ready" position and "Rest" position.
- ▶ Have alternative mallet options to reduce sound. (creepy fingers, chop sticks, straws, backs of mallets, recorder cleaning rods)
- ▶ Find ways to practice mallet technique away from the instruments.

Rain on the Green Grass

Vocal exploration

- Explore finding the head voice by following the wind pathway on an ooooo.



Bi tonic melody *So* and *Mi*

- Students determine when the melody moves to *Mi*.

Rain on the Green Grass

Traditional/arr. Sams

Rain on the green grass. Rain on the tree. Rain on the roof-top. Not on me!

△

○

BX/BM

ENSEMBLE: *Steady beat chord bordun with color parts by word cue*

- Pat steady beat and sing song. Transfer to **BX/BM chord bordun**.
- Teacher claps on the rests. Students determine the plan and join in. Transfer to triangle.
- Prepare guiro part by scraping arm with finger on cue words, “green grass” and “roof-top,” then transfer to guiro.
- Put all parts together with song.

RHYTHMIC IMPROVISATION: *Four beat patterns*

Hear the rain - drops. Hear the rain - drops.

- Speech followed by four beats of rest (2X).
- Fill in the rests with four 4 clapping.
- Fill in the rests with eighth notes
- Teacher models improvisation using quarter
- Students improvise.
- Small groups of students transfer improvisation to triangles.
- Put together with song in ABA form.
- Consider reading the following poem about the rain while sound effects are happening, then bring in the BX, and begin the orchestration when the steady beat is established.

*Rain is falling down.
Such a peaceful sound.
Oh, so gently, rain is falling
All around.*

*Rain is falling down.
Thunderstorms abound!
Lightning crashing, storm clouds thrashing,
What a sound!*



Movement Exploration

- Students begin in one place, exploring the way rain drops fall, exploring **sustained movement**:
 - Slowly on the wind, straight down, swirling, twirling (list more with class)
 - Explore those various ways in self-space
 - Students imagine they are raindrops, and chose a “spot” somewhere else in the room where they will land. Can they travel to that place (**locomotor movement**) in a way from the previous list, explore several ways.
 - Chose their favorite, and travel to their “spot”.
- Now explore sudden movements -- very angular, like lightening.
 - Encourage angular movements in legs, arms, head, etc.
 - Create a movement sequence: **Sustained, Sudden, Sustained**

Add percussion accompaniment

- Students watch a partner dance their sequence, and decide what possible instruments can accompany their movements.

Speech & Instrumental Sound Carpet: *Starry Night*: Van Gogh

- Explore each component of the painting?
What do the students see?
 - o Wind stars moon homes
church etc.
 - o Explore what each may sound like?



- o Slowly uncover the painting: each group begins when their piece of the picture is revealed.
- o Use as the introduction to Poetry Sound Compositions or a Song
- o Generate a word list for each brick from your students.
- o Create elemental motivic patterns: a a b a a b a b a b b a a b a c
- o Speak the pattern with the steady beat.
- o Assign pitch sets to create a melodic motive and layer for an elemental ensemble effect.

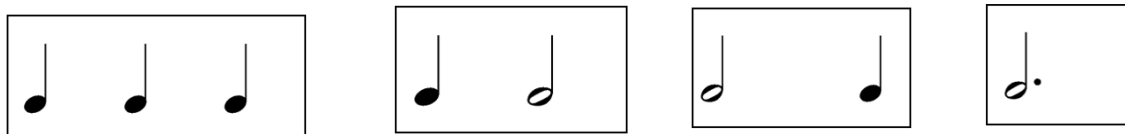
Idea bank of words related to Starry Night/Star Light Star Bright:



The exact same process & bricks can work for this example in $\frac{3}{4}$



Idea bank of words related The Day is Now Over MFC p. 19 #23



Sound Scapes (Sound Carpets) timbre exploration & Poetry

Suggested Poems for older students, younger use as an opening to
Star Light, Star Bright

From The Rime of the Ancient Mariner

*The moving Moon went up the sky.
And nowhere did abide;
Softly she was going up,
And a star or two beside-*

By Samuel Taylor Coleridge (1772-1834)

*Is the moon tired? she looks so pale
Within her misty veil:
She scales the sky from east to west,
And takes no rest.*

*Before the coming of the night
The moon shows papery white;
Before the dawning of the day
She fades away.*

From Sing-Song by Christina Rossetti (1830-1894)

Silver

*Slowly, silently, now the moon
Walks the night in her silver shoon;
This way, and that, she peers, and sees
Silver fruit upon silver trees;
One by one the casements catch
Her beams beneath the silvery thatch;
Couched in his kennel, like a log,
With paws of silver sleeps the dog;
From their shadowy coat the white breasts peep
Of doves in a silver-feathered sleep;
A harvest mouse goes scampering by,
With silver claws, and silver eye;
And moveless fish in the water gleam,
By silver reeds in a silver stream.
- Walter de la Mare*

NEW MOON

*The new moon, of no importance
lingers behind as the yellow sun
glares
and is gone beyond the sea's edge;
earth smokes blue;
the new moon, in cool height above
the blushes,
brings a fresh fragrance of heaven
to our senses.*

By D.H. Lawrence (1885-1930)

Star Light, Star Bright: Transfer speech to BP to Instruments
Utilizing word cues on rhyming words

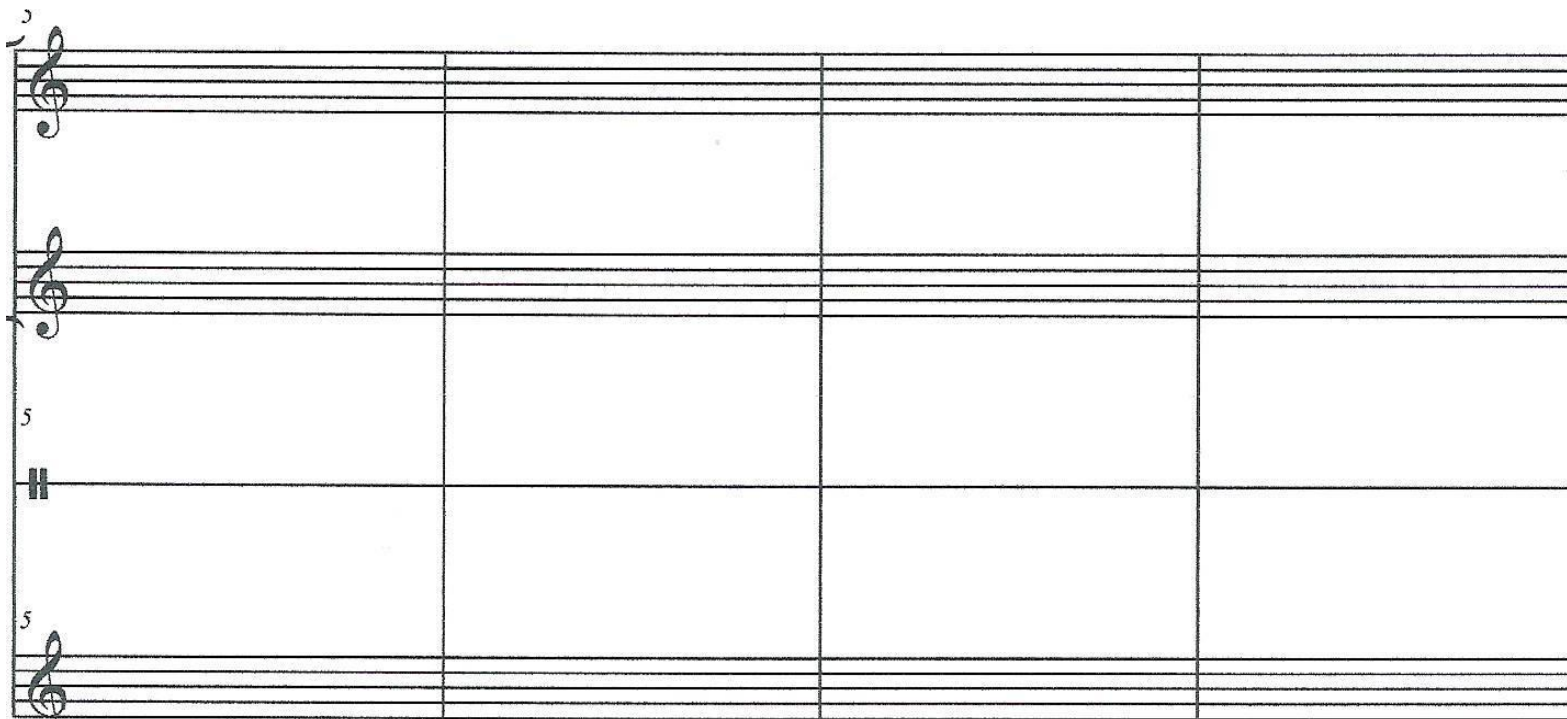
Star *Light*, Star *Bright*

First star I see *to-night*,

Wish I may, Wish I *might*

Have the wish I wish *to-night*

- Speak/pat the poem & have students identify the rhyming words
- Snap the rhyming words and speak the poem together
- Choose an instrument to transfer to the rhyming words (maybe metals)
- Choose another sounding instrument for the other words
- Add sound carpet of star sounds either with instruments or vocally before the performance of the poem.
- Bring poem back again later for a SML lesson melodically.
- Generate a word list of rhythm bricks from the students related to the night.
- Use these bricks to create an elemental accompaniment through exploration or given pitch sets. Note an example: 1. SML Melody 2. Melodic Ostinato or color cue word 3. UTP 4. Bordun



Concepts:Folkloric tone set (*do re mi*)*SML & DRM*Tetratonic: four pitches with a gap: *drm s*

do-based pentatonic

Simple duple meter vs. compound duple meter

Borduns

Dipidu

- Begin by playing the steady beat and ask the students to walk the beat.
- Establish meter in two by having the students step on beat one and snap (or clap) on beat two.



- Switch to meter in three and have the students step on beat one and snap on beats two and three.



- Alternate between meter in two and meter in three every eight measures to prepare the form of the song.
- Discuss the difference in the meters. Guide your students to discover that the patterns are grouped in sets of two and three. "What are the strong and weak beat patterns?"
- Sing the song as the students explore which metric pattern fits each section of the song (step, snap, snap or step, snap).

Dipidu

Slowly

Ugandan Folk Song

Gui - dee, a zi - ka - ku. Gui - dee, a dip - i - du.
Good day, good day to you. Good day, good day to you.

Gui - dee, a zi - ka - ku, Gui - dee, a dip - i - du.
Good day, good day to you. Good day, good day to you.

Quickly

Dip, dip, dip - i - du, dip - i - du, a - dip - i - du.

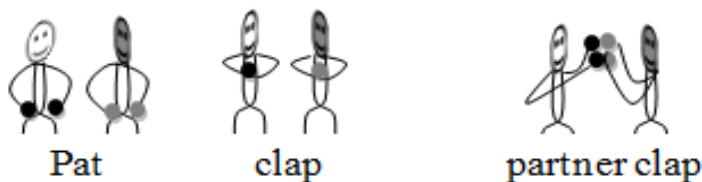
Dip dip dip dip dip - i - du, dip - i - du, a - dip - i - du.

*Note, song is not authentic, probably from a non-Ugandan person but in Uganda.

- When the patterns have been discovered by the class, teach the melody by rote.

Singing game

- Begin scattered in **self-space** around the room. Accompany this game with drum patterns in 2/4 and 3/4.
- Students travel around the room to the beat as you play a rhythmic **ostinato** in 2/4 meter.
- When you change to an **ostinato** in three, the students face a partner and perform the following pattern:



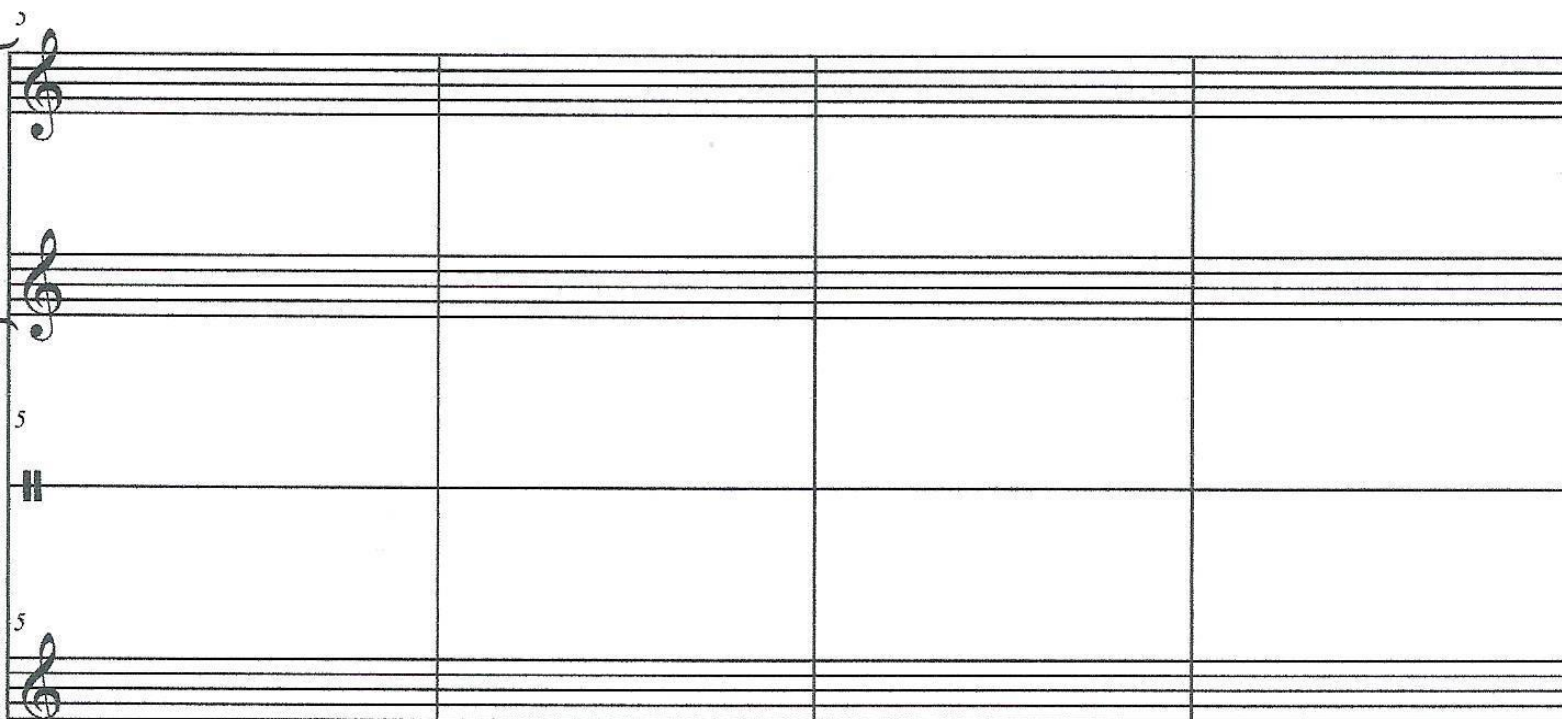
- Sing the song (and accompany yourself on the drum) while the students play the game. Encourage the students to sing along when they are able. The game can be played with one partner singing first, and the second partner singing the second greeting, or both singing together on both phrases.
- When the accompaniment changes back to meter in two the students sing and dip on the word “du” and clap each other’s hands on the word “dip.” The teacher plays a 2/4 drum pattern for several 8 beat phrases while and the students leave their partners and travel around the room exploring pathways, levels changes, and body facings. They keep exploring on their own until the return to meter in three.
- When the drum pattern returns to meter in three the students sing and perform the hand clapping pattern with a new partner.

Tri-Tonic Melodies *S-L-M tone set*

Wee Willie Winkie: Music for Children p. 7

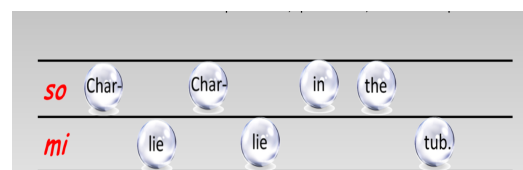
Remember, the pieces are meant to be examples, so without really replicating and making it our own, what is similar, and what was different. Why?

What we really did:



Charlie in the Tub *smd bordun and color on rhyme cues*

- Utilize visuals to lead the students through identifying the pitches.
- When the pitch is lower, the students move those icons down.
- Practice with solfege, to help identify the *Do*.
- “Which pitch is different than the others?” Have the students discover the *Do*.
- Introduce the hand sign for *Do*, then sing and sign.



Char-lie, Char-lie, in the tub. Char-lie, Char-lie, pulled out the plug.

Oh my good-ness, oh my soul. There goes Char-lie down the hole.

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ENSEMBLE: *Steady beat chord bordun with color part utilizing word cue*

- Pat the steady beat while singing the song.
- Transfer to steady beat **chord bordun** on **BX/BM**.
- Teach **BP** pattern. The four levels of **BP** will transfer to four timbre choices.
- Lead the class in a discussion about pitch and duration as class selects four different **UTP** instruments. Guide the discussion with questions like. "For the word TUB, do we want a high sound or a low sound? Do we want a long sound or a short sound?" Once the students have made their choices, you go looking for an instrument that meets their criteria, sampling the sounds and discussing the properties they hear. High or low? Long or short?
- Add **UTP** choices to rhyming words.
- Put it all together with singing.

COMPOSITION: *Rhythmic building blocks*

- Students create ostinato rhythms using known notation with the following **rhythmic building blocks**:

| | | | |
|--|---|--|---|
|  soap bubble |  pop! |  soap soap |  bubble bubble |
|--|---|--|---|

- Rhythms may be 4 or 8 beats in length, depending on the ability of the students.
- Practice chanting and clapping student rhythms.

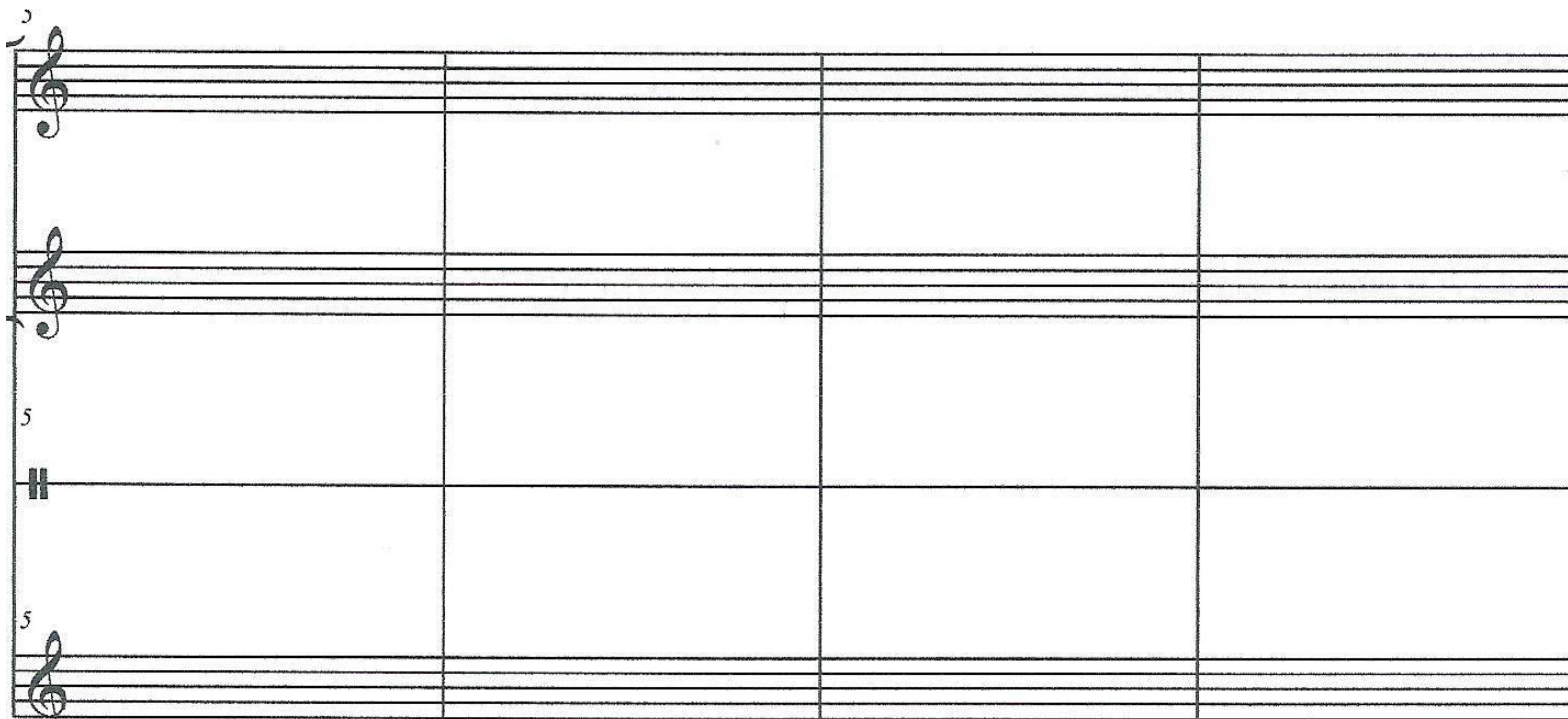
- Transfer to **UTP** and add to the arrangement one at a time as an **ostinato**.

CREATIVE MOVEMENT: *Exploring levels*

- Explore individual shapes in three levels: high, middle, low
- Explore movement that either spins or follows a spiral **pathway** moving from high to low, like Charlie swirling down the drain.
- For the first three cadences the class decides on high, middle or low shapes. Pop into the shape on rhyming words, when the **UTP** instruments play.
- On the final phrase students locomote with a spin or a spiral going from high to low space.
- You could break into small groups with students creating group shapes, rather than individual shapes.

Consider accompanying the dances with the **UTP** ostinati that were created during PATHWAY to COMPOSITION

The Baker MFC p. 18 #22



Beginning Ensemble Let us Chase the Squirrel:

- Read the rhythm of the woodblock **ostinato**.



- Divide the class in half. Half sings the song. Half claps the woodblock **ostinato**.
- Trade jobs.
- Move a small number of students to the woodblock and perform with singers.
- Prepare the **BX/BM** part with patting. Since this is the first time the students have experienced a **moving bordun**, you'll have to point out that the upper hand (right hand for the students, left hand for the teacher who is mirroring) moves from the front of the leg to the outside of the leg. This represents the moving fifth in the **moving bordun**.
- Divide the class in half. Half sings the song. Half pats the **BX/BM** part.
- Trade jobs.
- Teacher demonstrates and explains the **moving bordun** before assigning students to play it with the singers. Give as many students the opportunity to try this part as time will allow.
- Put singers and these two instrumental parts together.
- Sing the song and clap on "hick'ry." Transfer to **pentatonic tone clusters** on **SX/AX**.
- Put all the parts that we have learned so far together.
- Prepare the **GL** glissandos with the body. You may wish to do a sweep from pat to clap and back down. Or you may wish to sweep across the lap as if it is a barred instrument. Either way works. The first makes a more pleasing sound. The second is more kinesthetically accurate. Once you have prepared with the body, transfer to **GL**.
- Put all the parts together with singing.

4 **Let Us Chase the Squirrel** Traditional/ arr. Hepburn

The musical score is for the song "Let Us Chase the Squirrel" in 4/4 time. It features a vocal line and three instrumental parts: GL (Glockenspiel), AX (Xylophone), and BX/BM (Bells/Bell Man). The lyrics are: "Let us chase the squirrel. Up the hick - 'ry, down the hick - 'ry." and "Let us chase the squirrel. Up the hick - 'ry tree." The score is arranged by Hepburn.

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What types of orchestration parts are in this example? Check with a partner.

- 1.
- 2.
- 3.
- 4.
- 5.

Adapting Wee Willie Winkie or Bobby Shaftoe Music For Children: Include Melody, Color Part, Complementary Unpitched percussion and a simple bordun

The image displays two identical, vertically stacked musical staves. Each staff is composed of four horizontal lines and is divided into four equal measures by vertical bar lines. On the left side of each staff, there are four staves, each with a different clef and a '5' above it, indicating a five-line staff. The first staff has a treble clef, the second has a treble clef, the third has a percussion clef (two vertical lines), and the fourth has a treble clef. The staves are currently blank, with no musical notation or notes present.

EXAMPLE: G PENTATON – (CHORD BORDUN)

Alabama Gal

Tennessee Folk
arr. Sue Mueller

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-ba-ma gal.
 4. Ain't I rock can - dy, ain't I rock can - dy, ain't I rock can - dy, Al-a-ba-ma gal.

SG

Temple
Blocks

BX
BM

Play Party Directions

Alley of 6 couples, partners facing across the alley.

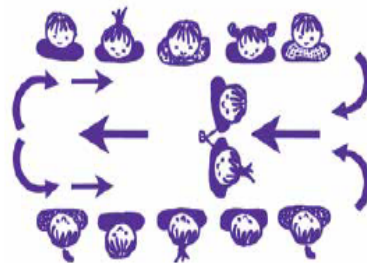
Verse 1: Head couple sashays down alley and back, rest of set claps pulse

Verse 2: Toward partner, walk three steps and pat partners hands one time

Verse 3 & 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.

!8



Review and Compare: Which Bordun Types? Color Parts?

Tideo and Shake Them Simmons Down

Tideo: second grade use the play party as preparation for high *do* in third & 16th notes

Formation: Students stand in concentric circles, inner circle facing out, outer circle facing in, with partners looking at each other.



Game Directions:

On each "pass," the outer circle does a step-close to the left (CCW) toward a new partner.

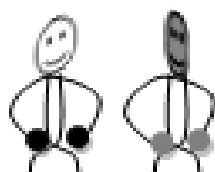
On each "tideo" partners pat-clap own hands-partner clap

On "jingle at the window," partners pat the rhythm of the H words on knees. h (window)clap, then do the "tideo" pat---clap---partner-clap.

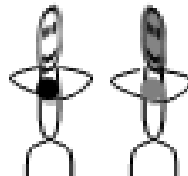
On the ending repeated tideo-tideo-tideo, partners "wring the dishrag"

You can increase the difficulty by having both circles step-close to the left on each "pass."

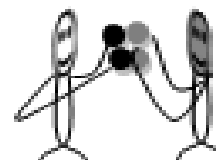
Add Question & Answer improvisation B section with Body Percussion



Pat



clap



partner clap

Tideo

American Play Party

$\text{♩} = 100$

Voice

pass one win-dow ti-de-o pass two win-dows ti-de-o pass three win-dows

Glockenspiel

$\text{♩} = 100$

Sleigh Bells

(window) (window) (window)

Bass Xylophone

6

Voice

ti - de - o jingle at the win-dow ti - de - o ti - de - o

Glock.

S.Bells

(window)

Bass Xyl.

10

Voice

ti - de - o jingle at the win - dow ti - de - o

Glock.


S.Bells

(window)

Bass Xyl.

Shake them 'Simmons Down American Folk Song arr. BA Hepburn**Shake Them 'Simmons Down**

American Play Party/arr. Hepburn



Cir-cle right, do - oh, do - oh. Cir-cle right, do - oh, do - oh.
 Cir-cle left, do - oh, do - oh. Cir-cle left, do - oh, do - oh.

SR

GL

BX/BM

(Cir - cle, cir - cle, do - oh do. Cir - cle, cir - cle, do - oh do.

Cir-cle right, do - oh, do - oh. Shake them 'sim-mons down.
 Cir-cle left, do - oh, do - oh. Shake them 'sim-mons down.

SR

GL

BP/TB

BX/BM

Cir - cle, cir - cle, do - oh do. Cir - cle, cir - cle, do - oh do.)

Canon #40 Music for Children Murray ed. p. 131

BethAnn's words: (Make your own if needed, or solfege, or melody)

"Birds are singing in the trees, and waking up the sunrise

Birds are singing in the trees, and greeting everyone"

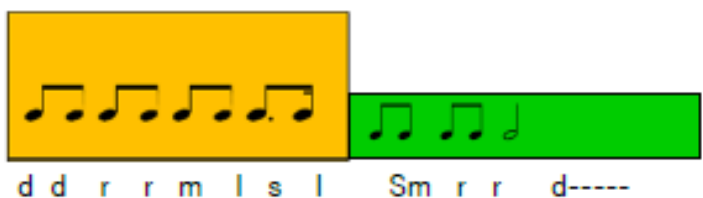
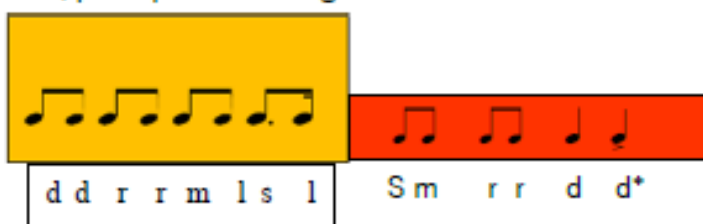
Elemental Phrase Form As a Tool for Student Compositions

Later in the morning/day for us, however, another lesson for children, perhaps a week later, or the next class:

Rhythmic Reading Exercise:



Then, perhaps with solfege



Create Two beat bricks with the class for developing bird names

Use rhythm word chains at the rhythm for creating a melodic ostinato

Layer the parts for an elemental ensemble piece.



Composition Utilizing Elemental Phrase Forms MFC p. 56

Rhythms for clapping, melody making and fitting words to rhythmic patterns.

1. Analyze the phrase form label (example: a b a c a b a b a a b a etc.)
2. Decide how the text/melody can be merged in a manner appropriate for the pattern (a b a c: for example, the text/melody should be the same for the a)

3. Chose a tonal center and pitch set, which captures the feel of the text and melodic line.

4. Add a bordun accompaniment that *complements the character of the melody/text*. The tonic must sound on the metric accent

5. Be ready to share

THE FOUR VARIATIONS OF THE SIMPLE BORDUN

| Chord | Level | Broken | Crossover (Arpeggiated) |
|--|--|---|---|
| uses <i>do</i> and <i>sol</i> simultaneously | uses <i>do</i> and <i>sol</i> simultaneously | uses <i>do</i> and <i>sol</i> separately | uses <i>do sol</i> and <i>do'</i> separately |
| <i>do</i> must be the lowest sound | divides the part between basses and altos or can be played by one person on a bass | <i>do</i> must be the lowest sound | <i>do</i> must be the lowest sound and played on every downbeat |
| add a rhythmic pattern for interest | bass always sounds on the downbeat | works well for melodies that end in <i>mi-re-do</i> | works well for melodies that end in <i>mi-re-do</i> |
| easiest bordun good for young or inexperienced players | not a good choice when the melody goes below <i>do</i> | add a rhythmic pattern or rest for interest | not a good choice for melodies with skips between <i>do</i> and <i>sol</i> (parallel octaves) |

Natural Pentatonic Sets in Level I *do* or *la* resting tone.

| | DO | RE | MI | SOL | LA |
|--------------|-----------|-----------|-----------|------------|-----------|
| Pitch Set 1: | C | D | E | G | A |
| Pitch Set 2: | F | G | A | C | D |
| Pitch Set 3: | G | A | B | D | E |

See pages 1-,11,12 for notated examples of this note packet.



Elemental Phrase Forms MFC p. 104 #15 Text: BethAnn Hepburn

This adaptation will use a broken bordun, and Melodic motives inspired from the Book Fall Walk

Fall leaves dancing on a light breeze,
Fall leaves spinning to the ground.

Process

- Take a fall walk: movement exploration.
- Bring to a steady beat pulse; on the walk.
- Stretching, spinning, exploring the leaves on the breeze and spinning.
- Teacher sings the song, the students match movement explorations to the text.
- Transfer the beat walking to the bass on a broken bordun.
- Generate word lists from the book.
- Create elemental patterns using two bricks.
- Give students choice of the pitch sets they may use.

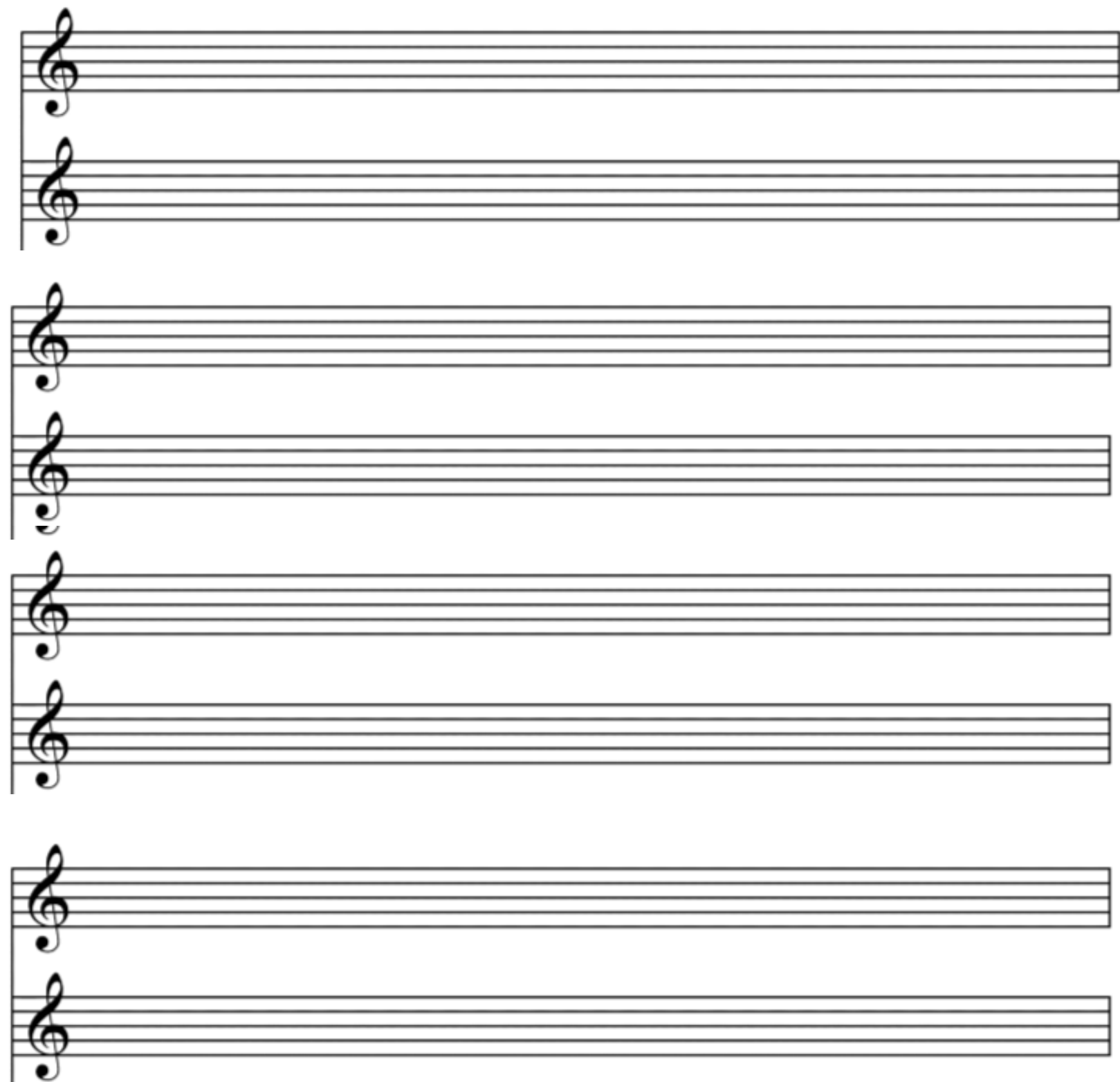
SM SML MRD SLD' SLS

- Add BX
- Layer motivic ostinati from students
- Add the melody singing.
- Come to a group decision on the final form.

BINGO! Exploring the ostinati

Elemental Style Arranging of a Pentatonic Melody from Music for Children

1. Choose a rhythm on pages 56-57 1-12
2. Create text and a pentatonic melody for your text in *C do*.
3. Choose a few ostinati from pages 82-87 to create an elemental style arrangement for your melody.
4. Create a B section using either solo improvisation or duets.
5. Add Untuned percussion complementary ostinati and/or color parts.



TRANSPOSING WITH MUSIC FOR CHILDREN VOLUME I

Rondo #31, Music For Children Volume I “Puppet Dance”

Structuring student created melodies improvised or composed

- ❖ Establish the meter through exploration, and emphasis of “sudden” movements the class explores as individuals, on the beat, on the strong beat, and with the rhythm
- ❖ Give the puppet analogy, a marionette can be used for this as an example the students can imitate the marionette’s movements
- ❖ Re-establish the meter of 3 with the drum
- ❖ Group as partners: now the mover has to react to the direction of the “puppeteer” “leg” and move when the puppeteer’s arm moves “arm” and move again with the puppeteer what happens if the puppeteer reaches outward? Move like you are being “operated”
- ❖ Trade jobs, while the students are exploring the teacher adds the melody on the xylophones, to get it into everyone’s ear.
- ❖ New movement direction: now the puppeteer has to react to the puppet...change the body facing of the puppet, so they are shadowing:
- ❖



Partners can stand on chairs to give the illusion of the puppet being operated, even though the puppet is really leading the puppeteer

- ❖ Slowly add the instrumental parts from the first eight measures, process accompaniment parts through body percussion.
- ❖ Learn the melody through solfege/rote echo or notation with your students
- ❖ ½ the class performs their puppet/operator dance ½ play

Peer Lab Time

How to process the “B” section? Groups of 3

Share your ideas with each other: the group decides which format to use to create a melody for your groups section.

- Create Melody
- Add a simple bordun
- Add a color part or UPP

Perform a class Rondo

Mixed Meter Exploration

alternating 2's and 3's

- ❖ Explore mixing meters through gross motor movements:
- ❖ Some options: in & out hoola hoops, over string, pulling string, swinging arms etc.
- ❖ Bring class to 3 + 2 add BP can the class create a pattern of the 3's and 2's?
- ❖ "My strings are tangled"
- ❖ Can they move like they are a puppet like last music class? How would a puppet move if their strings were tangled?
- ❖ partner up, one person is the puppeteer, one person the
- ❖ Look like you need help...if you are the puppet, the operator is aggravated, panicked or has a headache.....turn into question and answer
- ❖ Transpose the melody to la pentatonic.



Composition Utilizing Elemental Skeletal Guided Improvisations

Canons Page 91

1. Analyze the phrase form label (example: a b a c a b a b a a b a etc.)
2. Look for variants/melodic pitch sets per motive.
3. Break the melody down to the simplest form without the subdivisions of the beat.
4. Guide students to exploring the subdivisions "experiment" with class suggestions.

This example has two motives:



1. First variation: add a pair of eighth notes
2. Second Variation: add subdivisions
3. Add to the original motive
4. Create an elemental phrase form
5. Add a bordun accompaniment, play in canon at two beats.

Notes:

From Speech to the Barred Percussion La Based

LAYERED SPEECH OSTINATO:

EXAMPLE

Bed Bugs arr. Dena Byers

The musical score for 'Bed Bugs' is written in 2/4 time and consists of two systems of four measures each. The score is for three parts: a vocal line (top staff), ost. 1 (middle staff), and ost. 2 (bottom staff). The lyrics are: 'Good night, sleep tight, don't let the bed bugs bite. Cre - epy craw - lies oh my! Cre - epy craw - lies oh my! If they do, take your shoe and beat them 'til they're black and blue. Cre - epy craw - lies oh my! Cre - epy craw - lies oh my!'.

ost. 1

ost. 2

Eeeew bugs! Eeeew bugs!

5

ost. 1

ost. 2

Eeeew bugs! Eeeew bugs!

PROCESS

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

On Another Day: Extension to the barred instruments:

6. Improvise a melody with the main text: resting tone la
7. Create a bordun with the bottom ostinato
8. Create a rhythmic ostinato with the other text, split to 2 timbres.
9. Create a B section using rhythmic bricks inspired by bugs.....

MFC Elemental Explorations



Music for Children Vol I. Number 25 Allegro

2/4

On the road, I'm on the road, I'm go - ing pla - ces where should we go?

On the road, I'm on the road, you de - cide what we should see.

- Students travel on the beat, and teacher adds the text.
- Students chose a place from the teacher's list or the class creates new rhythmic blocks.

Create an a a a b pattern using one place for a and the connector rhythm (b)



keep on go-ing

Create a new pattern c c c d for the end the the cadence rhythm (d) at the end.

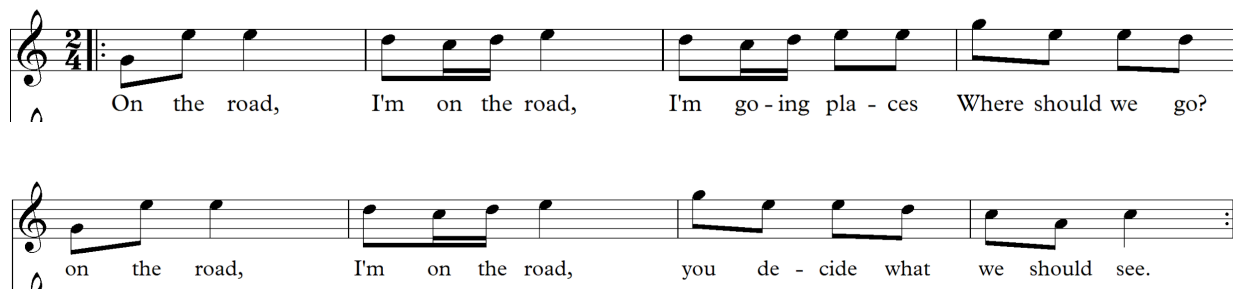


Then go home

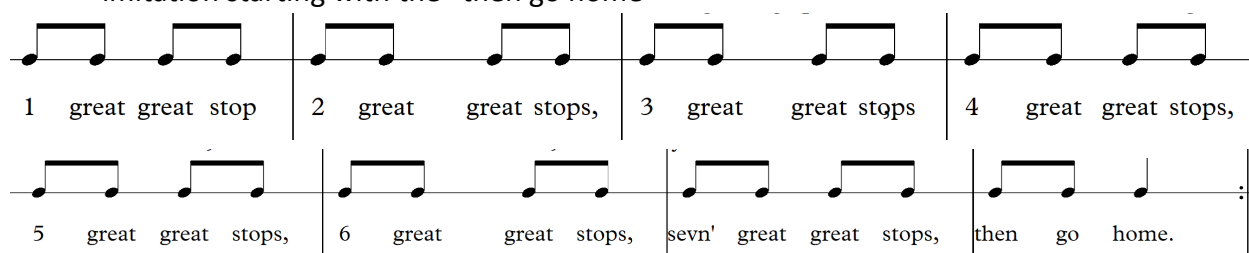
- Transfer to instruments.
- Students speak the words, while the teacher models the melody.
- Students listen for the phrases of the melody, which part repeats?
- Teach the first two measures by rote, students play those, the teacher plays the rest.



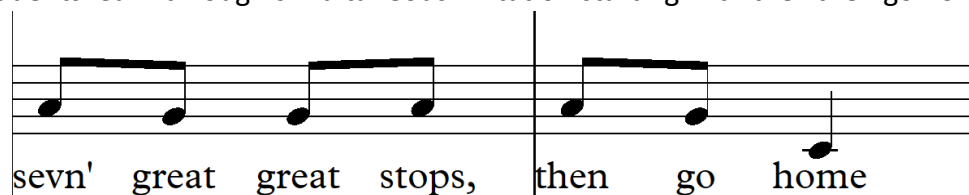
- On the road, I'm on the road,
- Add m. 3-4. And then play 1-6
- Teach the last two measures by rote, add to the whole.



- Speak the text for the accompaniment in time, students learn through simultaneous imitation starting with the “then go home”



- Students learn through simultaneous imitation starting with the “then go home”



- Add both parts
- Learn AX 1 by rote.:



- Add all parts.
- Students create new melodies based on the following Elemental phrase structure:

A a a a b B c c c d bringing back the cadence & connector practiced rhythmically.

Alternate solos with the A section, everyone plays the “Stops” as the accompaniment to the soloists.

Adapt a creative process for another Piece from one of the following:

#31 p. 111, #32 p. 113, #34 p. 118 #37 122

#41 p. 132 #42 p. 133



How can you adapt the piece?

Add an improvisation or composition structure.

Notes

Tranquillo MFC 20 p 106



Rhythms over Ostinato Accompaniments p.62

- Create speech rhyme that captures the same feel as the ostinato accompaniment from pages 62-63.
- Transfer to UTP.

Text:

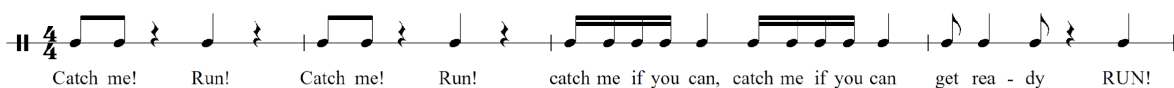
Ding Dong diggidiggi dong p. 136 #44
What did we keep?
How did we adapt it?



Hand Drums on the Move

Catch Me, Run!

Gunild Keetman



- Begin with rhythmic play to encourage students to explore ways to “play” the drum.
- Teacher plays around the inside of the circle.
- Teacher models various rhythms
- In groups students create new drum pieces based on outdoor games:

Red Rover, Red Light Green Light, Kick the Can, Hop Scotch ect.

DOUBLE CANON – p. 133 #42

TRANSFER MELODY TO BARRED INSTRUMENTS

MELODY #1

Look at visuals and sing through them on solfege.

Students move to barred instruments and set up in C-pentatonic.

T helps S analyze and discover where the solfege lies on the barred instruments.



Sing the patterns again on solfege, then letter names with fingertips.

Play all 4 patterns in a row.

T makes small melodic changes to measures 1, 3 and 4 to complete the original melody.



Complete the melody as written and practice until secure. Play in unison and 2-part canon at 8 beats.

MELODY #2

Start on low C and play each note from low C up to middle C.

Repeat, but leave out the A

Say the text and repeat going upwards

Practice until secure. Play in unison then in 2-part canon at 8 beats.

Repeat the process for mallet playing that was used for singing the double canon. Consider the instruments ranges and timbre as guidelines for who should play which part.

Orff Schulwerk Curricular Process an Organizational Model

Local District Standards and your students will drive which grade level for your teaching situation

| Grade | Sequence Of Rhythm <i>Read & perform & improvise</i> | Sequence Of Melody <i>Read & perform & improvise</i> | Orff Developmental Sequence | List Your Repertoire Ideas that contain either the rhythmic or melodic focus for each grade |
|-------|---|--|--|---|
| K | <p>Steady beat</p> <p>Respond to beat at various tempi</p> <p>Respond to meter changes</p> <p>Begin Icon Tracking Left to Right with steady beat</p> <p>Aurally & kinesthetically experience: Eighth, quarter, quarter rest</p> | <p>Speech Chants</p> <p>Expressive Speech exploration: whisper, shout, elongated</p> <p>High/low</p> <p>Echo</p> <p>Pitch Matching & singing in tune</p> <p><i>Prepare sol, mi, la</i></p> | <p><i>Simultaneous & Echo Imitation of the teacher</i></p> <p><i>Group experiences creating new patterns with the teacher as the facilitator</i></p> <p>Respond to beat</p> <p>4 beat patterns</p> <p>Explore Space, Time and Energy</p> <p>Solo & group singing</p> <p>Rhythmic speech and body percussion begin with one or two levels</p> <p>Timbre: use UPP and simple rhythm instruments</p> <p>Exploration on pitched percussion</p> <p>Compose ostinato using word chains</p> <p>Word syllabification with steady beat</p> <p>Kinesthetically experience simple and compound meter.</p> | <p>Examples:</p> <p><i>Engine, Engine Number Nine</i></p> <p><i>Closet Key (prep)</i></p> <p><i>Witch, Witch prep</i></p> <p><i>Cuckoo: Carnival of the Animals</i></p> <p><i>Seven Jumps</i></p> <p><i>Steady Beat Activities</i></p> <p>Echo rhythms (4 beats)</p> <p>Icon tracking and rhythmic syllabification of words for pre-music reading skill development</p> |

| | | | | |
|---|---|---|--|--|
| 1 | Beat : Eighth, quarter, quarter rest | Melodic contours <i>Sol, mi, la</i> pitch set | <i>Balance of teacher directed and student lead rhythmic practice Review and assess student skills through simultaneous imitation games & activities</i> Speak, Read, and Perform Ostinati containing: Eighth, quarter, quarter rest Perform 4 and 8 beat ostinato Improvise 4 beat patterns Tonic note & Chord Bordun on steady beat. Solo & group singing, improvised singing on known pitch set Same or different form (AA or AB) | Examples: Students will improvise a melody based on a given rhythmic speech pattern with known tone set (s-m-l) <i>Engine, Engine Number Mince Pie Fly Cobbler, Cobbler Apple Tree Barber, Barber Lucy Locket Davy Dumpling Duermete, Mi Nina High in the Pine Tree Jelly in the Bowl Bow Wow Wow</i> |
| 2 | Half, half rest, whole Prep dotted half & 16th | Add <i>do' and re</i> <i>drm</i> <i>Drm sl</i> <i>Drms</i> Pentatonic scales F, G & C Melody sung with vocal ostinato | 3 Levels of body percussion Increase number of parts on instruments, Chord, level and broken bordun Improvise 8 beat patterns 2 part canon | Examples: <i>Great Big House Bluebird, Bluebird Frog in the Meadow Hop Old Squirrel Let us Chase the Squirrel The Mill Wheel Sneaky Fox Little Sally Walker Cannon Canon Little Tommy Tinker Fais Do do</i> |

| | | | | |
|---|--|--|---|---|
| 3 | Dotted half note sixteenth anacrusis prep syncopa | High <i>do</i> Low <i>la</i> La tonal center | 2-3 Part canons, instrumental and vocal Arpeggiated and moving bordun patterns Question & answer improvisation 8 beats Perform, improvise and read in triple meter Orff orchestrations with 4 complementary parts. | <i>Tideo, Ding, Dong,</i> <i>Diggidiggi Dong</i> <i>Morning Bells,</i> <i>Phoebe in her</i> <i>Petticoat, Canoe</i> <i>Song</i> <i>Deta, Deta</i> |
| 4 | Syncopa, tam-ti, dotted quarter rest | <i>Fa</i> Other tonal centers | Define chord & changing chords 3 Mallet technique Improvise over a set ostinato | <i>Hill n Gully</i> <i>Liza Jane</i> <i>Christopher Crump</i> |
| 5 | Ti tika tika ti, tim- | <i>Ti</i> Altered tones modes | Improvise in elemental phrase forms Mixed Meter | <i>Sourwood Mountain</i> <i>Kanon 19</i> <i>Rondo 33 MFC</i> <i>Hiccup Cannon</i> <i>Tinga Layo</i> |

TO DRONE, OR NOT TO DRONE?

- ☆ Using the examples below, discuss with a partner which examples are appropriate for accompaniment using a drone.
- ☆ Discuss as a class.

1. 
2. 
3. 
4. 
5. 
6. 

HELPFUL HINTS WHEN CREATING A FOLK SONG ARRANGEMENT:

- ☆ When performing an arrangement of a folk song, the goal is for the song to be the most featured element. Therefore, the accompaniment to the song should be a thin texture so as not to cover up the folk song itself.
- ☆ Folk songs that prominently feature re are not good choices for use with a bordun (drone). They imply harmonic change, which cannot be realized with a bordun (drone). Watch out for the following:
 - Songs that use re on a strong beat should NOT be used. This is a clear indication of an implied harmonic change.
 - Songs that use re on a weak beat when approaching a cadence are okay as long as you treat the bordun (drone) carefully. A bordun (drone) that rests on the weak beat where the re will or a broken bordun (drone) that plays the dominant on the weak beat will work. This is a gray area. For me, some songs with re on a weak beat still feel like they need a harmonic change. However, for the purpose of our course, if you decide to use a song like this, just make sure that the bordun (drone) is appropriate for this choice.
 - Songs that sustain sol of indicate a need for harmonic change as well.
- ☆ Songs that use re as a passing tone on an offbeat are fine.
- ☆ The tonic of the bordun (drone) is always the lowest sound. The melody must not go below the tonic of the bordun (drone) on strong beats. (Take special care with the level bordun (drone) and crossover bordun.)
- ☆ The tonic of the bordun (drone) must sound on all strong beats (beat 1 in 2/4, 6/8 and beats 1 and 3 in 3/4 and 4/4).
- ☆ Avoid parallel octaves between any two parts. Parallel fifths are acceptable.
- ☆ Have a final point in the bass. In most cases, this will be the first beat of the last measure in 2/4, 3/4, 6/8 and the third beat in 4/4.
- ☆ In most cases, try to avoid more than two consecutive beats of parallel rhythm.

**REVIEW OF SIMPLE BORDUN (DRONE):
ONE MELODY, 4 ORCHESTRATIONS, DO BASED PENTATONS**

CHORD BORDUN (DRONE):

Sourwood Mountain

arr. Sue Mueller

Chickenscrawin' on SouwoodMountain, Heydeumpdum diddleumday, Somanyprettygirls, I can'toun'em, Heydeumpdum diddleumday.

BROKEN BORDUN (DRONE):

Sourwood Mountain

arr. Sue Mueller

Chickenscrawin' on SouwoodMountain, Heydeumpdum diddleumday, Somanyprettygirls, I can'toun'em, Heydeumpdum diddleumday.

CROSSOVER BORDUN (DRONE):**Sourwood Mountain**

arr. Sue Mueller

Music score for **Sourwood Mountain** (arr. Sue Mueller) featuring Voice, SG SM, Guiro, and BX.

Voice: Chiklencrowin'on SouwoodMountain, Heydeumpdum diddleumday. So many pretty girls I can't countem Heydeumpdum diddleumday.

SG SM: (Soprano and Alto parts)

Guio: (Percussion part)

BX: (Bass part)

LEVEL BORDUN (DRONE):**Sourwood Mountain**

arr. Sue Mueller

Music score for **Sourwood Mountain** (arr. Sue Mueller) featuring Voice, SG, AX AM, Temple Blocks, and BX BM.

Voice: Chiklencrowin'on SouwoodMountain, Hey - deumpdum diddleumday. So many pretty girls I can't countem Hey - deumpdum diddleumday.

SG: (Soprano and Alto parts)

AX AM: (Tenor and Bass parts)

Temple Blocks: (Percussion part)

BX BM: (Bass part)

