

Junction City/Fort Riley School District
April 17, 2017



Sounds Abound!

Brent Holl

Description

In this session we'll celebrate the timbres of the Orff instruments as we look at their justification and use in the music classroom. We will play arrangements and create improvisations and tapestries of sound to explore the beautiful sound colors of the Orff orchestra.

Each timbre of Orff instruments will be explored. Orchestration suggestions will be given and some typical uses of each instrument group will be introduced. This session will include lots of instrument playing with improvisation, movement, and recorders.

Focus: Orff process, timbre, movement, improvisation.

Audience: Teachers K-8

Note to workshop participants:

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Global Greetings (A.C. Pfitzner, Hands To Hands)

A. C. PFITZNER
 ARR. BMH

A

How-dy, hi, how are you? Ways to say, "Hel-lo!" "Hel-lo! Hey, what's up, what's happen-ing, and don't forget yo!

GL
 AX
 BX

WAVE
 CLAP BOTH
 CLAP OWN
 PATSCH

B

Ciao! Ni hao, Jam-bo, Na-ma-ste. Ko-ni-chi-wa, a-lo-ha, Bu-na Zi-ua, G' day!
 Chow, nee how, jahm-bo, nah-mah-stay, Ko-nee-chee-wah ah-low-ha, boo-nah zee-wah, guh day.

AX
 BX

WAVE
 CLAP BOTH
 CLAP OWN
 PATSCH

SHAKE RIGHT, SHAKE LEFT DO SI DO FOR 6 BEATS SIDE STEP RIGHT

Aim

- ✓ Introductions with a Song and Accompaniment
- ✓ Use a visual to identify the key and find do. Find all the syllables, then review hand signs.
- ✓ Sing the syllables in slow motion adding hand signs if possible. (Mistakes allowed! :)
- ✓ Replace the syllables with the text. (Whew!) Step the pulse while you sing.
- ✓ Find a partner and learn the clapping game from the visual or by rote. Change partners at the end. (Concentric circles works too!)

Listening and Trust

Aim:

- ✓ Developing an awareness of the instrument colors
- ✓ Learning to listen intently
- ✓ Learning to focus on one sound among many

Process:

- ✓ Trust walk with a partner.
- ✓ Rules: slowly, safely, eyes closed in charge, stay in bounds. Unsafe sits.
- ✓ Trust walk with vocal sound.
- ✓ Trust walk with instrumental sound.
- ✓ Find the tree in the forest.
- ✓ One is "tree;" other with eyes closed finds the correct tree in the "forest". Trees in straight line signal with an instrumental sound. Trees stop their sound when found.
- ✓ Find the tree in the forest, this time spread the forest throughout the space.
- ✓ To extend the activity, limit the number of times the "tree" can make their sound.

We Love Singing (Canons Too, BMH)

1 2

We love sing-ing, sing-ing joy - ful - ly, E -

3

v'ry note is per-fect har - mo - ny with spir-it, laugh-ter,

4

and some fun. Now our can - on's done.

SX

AX

Triangle

BX

Aim

“The joy of singing a Canon lies in the fact that everybody at some stage sings the tune.” (Richard Gill. Nine New Canons. Magnamusic-Baton, Inc. 1984.)

“Great power lies in the cyclical nature of a round, the intensity of collective chant or the clarity of a beautiful yet simple song. (Marytha Paffrath. Libana. “A Circle is Cast”)

- ✓ Use a visual, analyze and sing. (What’s the key? Meter? Identify musical symbols. Find the first note.
- ✓ Identify Solfege and sing with hand signs.
- ✓ Add text, sing in unison then canon.
- ✓ Add accompaniment.
 - » Use body percussion, then transfer to the instruments.
 - » Teach the instruments in any order you wish. Add your own creative touch to the presentation. Adapt the parts to the skill level of the players.
- ✓ Perform the whole thing.

Concerto for Piano and Orff Instruments

Aim

- ✓ Learn the names of the instruments and get acquainted with the sounds.
- ✓ Transfer imitation to Pitched Percussion.
- ✓ Use imitation as a beginning to improvisation.

Process

- ✓ Move to the instruments by birthdays.
- ✓ Introduce the instruments by name.
- ✓ Show basic mallet technique, how to hold them, where to hit, etc.
- ✓ Introduce the “Basics” if ensemble work
 - » Stop, Start, Listen, Focus.
 - » Do some simple free improvisation using only signals for Stop and Start.
 - » Add Listen (don’t play too much) and Focus (on task).
- ✓ Explore the sounds of the instruments with imitation: (“Keetman Conducting”)
 - » Snaps: glockenspiels
 - » Claps: xylophones
 - » Patch: metallophones
 - » Stomp: unpitched
- ✓ Several students get to “conduct”
- ✓ Teacher accompanies at the piano 1st time, then members of the class.
- ✓ Hint: Use simple 4-beat patterns (duple first, 8th and 4th notes and rests), then add complexity.

Instrumental Melody for Orff Instruments

Brent M. Holl

The musical score is for five Orff instruments: Soprano Xylophone, Soprano Glockenspiel, Alto Xylophone, Claves, and Bass Xylophone. It is written in common time (C) and consists of four measures. The Soprano Xylophone and Alto Xylophone play a melodic line of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The Soprano Glockenspiel plays a simple accompaniment of quarter notes: D4, G4, C5, D4. The Claves play a rhythmic pattern of quarter notes: D4, G4, C5, D4, with a repeat sign at the end of each measure. The Bass Xylophone plays a simple accompaniment of quarter notes: D3, G3, C4, D4.

Aim

- ✓ Learn a melody by imitation (Listen/Sing/Play)
- ✓ Introduce *la* pentatonic on D.
- ✓ Learn a simple bordun orchestration.

Process

- ✓ Show correct mallet technique, use alternation (when possible)
- ✓ L - Listen (teacher sings letter names of notes)
- ✓ S - Sing (students sing back to the teacher in imitation)
- ✓ P - Play (students play what they sang)
- ✓ Learn each motif and put them together
- ✓ Add the repeat
- ✓ Play Rotation
- ✓ Add the accompaniment.

Improvisation - The Life Blood of Artistry

Aim

- ✓ Improvisation in Question/Answer style.
- ✓ Expand the use of an instrumental melody using Form. (Rondo)

Process - Introducing Question/Answer

- ✓ Give the class a question using body percussion; all answer.
- ✓ Make sure everyone ends at the strong beat of the last measure, "Final Point."
- ✓ Make sure the answers are not an exact imitation of the question.
- ✓ Make sure the answers are related to the question.
- ✓ Ask who wants to give the teacher a question?
- ✓ All get a partner, question answer with each other.
- ✓ Discover:
 - » The cadence point (The Final Point) on the last strong beat of the answer.
 - » The absence of a cadence point (Final Point) in the question (think CHA, CHA, CHA).

- » The commonality or shared ideas between the question and answer. The answer should have common elements with the question.
- » The question and answer phrases are the same length.

Aim

- ✓ Extend Question/Answer Improvisation to Pitched Percussion

Process

- ✓ Teacher asks class a question on a pitched instrument in la pentatonic on D.
- ✓ NEW POINT: the answer *MUST* end on the tonic!
- ✓ Establish a bordun + color
- ✓ Solo xylophone asks xylophones a question.
- ✓ Solo metallophone asks metallophones a question.
- ✓ Solo glockenspiel asks glockenspiels a question.
- ✓ All think a question with inner ear, tutti answer.

Question/Answer Improvisation in Rondo Form

The Rondo

“A musical form with a joyful refrain repeated at least three times with in-between contrasting couplets” (Wuytack, ‘77).

“The rondo form gives opportunities for creativity because the couplets are used for improvisation. The present rondo form is derived from the 12th century French rondeau. The rondeau is representative of the dancers performing in a circle formation and the couplet (dans par couple) meant that one couple would improvise a dance” (Wuytack ‘92).

- ✓ Review the melody we learned “yesterday” in D Minor (la) pentatonic.
- ✓ Add the “in-between contrasting couplets” as Q/A improvisations.
 - » How many phrases?
 - » Who will play and when?
 - » B Section, C Section, more?

Seminar: Discussion of Timbre and the Use of Orff Instruments

Justification for Use of the Instruments (Jos Wuytack, MC ‘91, p. 76)

- ✓ “Orff instruments are not used as a magic formula to combat sterility in music and are not used as an end to themselves but as a means of music teaching which is justified both educationally and artistically.”
- ✓ At some point all children would like to play as well as sing, “Cantare and Sonare. Some will prefer to play, others to sing.

- ✓ The use of instruments leads to active participation. It puts control of the music in the hands of students. They are active participants in their own learning experiences.
- ✓ Playing instruments is truly “play” for children. It is pedocentric (child-centered), encouraging a vital avenue for self expression with both joy and seriousness.
- ✓ Instrumental work is ensemble work. Working cooperatively is an essential life skill. Every member of the ensemble is important, working to their level of competence.
- ✓ Instruments encourage creativity because of the ease of improvisation. It ensures even reluctant students a path to success.
- ✓ The instruments enable immediate success. At the same time, students are challenged by more practice and more and more difficult techniques.
- ✓ The timbre of the instruments is “extraordinary in its range of sounds”. “...(T)hey can delight, frighten, calm, or they can excite, exalt into regions of ecstasy and mystery...they have a magical character.”

GLOCKENSPIELS

The Dream (Ensemble, BMH, p. 21)

Glockenspiels: The sound of the glockenspiel is pure, fresh, sparkling, twinkling, shining, and childlike.

The instrument originated as an unpitched wind chime like the instrument in the Mozart opera, “The Magic Flute.” It also can be traced to clock chimes. The original glockenspiels were glasses of water tuned to the pitches of the scale being used. In 1936, at the opening ceremony of the Olympic Games in Berlin, the first note of the ceremony was struck on a water glass over what was then a brand new piece of technology, the PA system. Imagine the wonder of the world audience as that clear sparkling tone resounded through the huge Olympic stadium! Of course for practical classroom uses Keetman and Orff needed a more durable instrument so the modern glockenspiel was developed!

Brent M. Holl

5

1. 2.

♩ = 110

SG

AG

Guiro

Aim

- ✓ To focus on the timbre of the soprano and alto glockenspiels.
- ✓ introduce the alberti bass accompaniment.
- ✓ introduce a diatonic melody with a I - V chord progression.

Process

- ✓ Sing the melody from a visual using solfege, then letter names
- ✓ Point to the notes on the instrument as you sing the letter names.
- ✓ Sing the letter names silently while touching the appropriate tone bars.
- ✓ Play the melody with mallets
- ✓ Introduce the Alberti Bass and try it out
- ✓ Learn the chord progression, I - V and adjust the Bass Part appropriately
- ✓ All play
- ✓ Only Glockenspiels play
- ✓ Add Movement:
 - » Improvise some clock or music box dancer movement, ballet like, or perhaps cuckoo clock characters.
 - » Wind the clock with a guiro.
 - » Play and dance until the clock or music box winds down. Wind it up just a turn or two until the song finishes. Be sure to turn off the music box when the song is done! :)

METALLOPHONES

Hirajoshi (BMH)

Metallophones: The sound of the metallophone is rich, mellow, hazy, mysterious, mystical, sumptuous, and ringing.

Generally speaking, a metallophone is any musical instrument consisting of tuned metal bars which are struck to make sound, usually with a hand-held beater.

Metallophones have been used in music for hundreds of years. There are several different types used in Balinese and Javanese gamelan ensembles, including the gendér and saron. These instruments have a single row of bars, and are often tuned to a pentatonic scale. The glockenspiel and vibraphone are also metallophones - these have two rows of bars and are tuned to the chromatic scale.

In music of the 20th century and beyond, the word metallophone is sometimes applied specifically to a single row of metal bars suspended over a resonator box and tuned to the diatonic scale. Such instruments are often used in schools, and Carl Orff used them in several of his pieces, including his pedagogical Schulwerk.

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HIRAJOSHI

Musical notation for HIRAJOSHI, measures 1-4 and 5-8. The notation is in 4/4 time and treble clef. Measure 1 starts with a fermata over a quarter note. Measure 2 has a fermata over a quarter note. Measure 3 has a fermata over a quarter note. Measure 4 has a fermata over a quarter note. Measure 5 starts with a fermata over a quarter note. Measure 6 has a fermata over a quarter note. Measure 7 has a fermata over a quarter note. Measure 8 has a fermata over a quarter note. The notation is labeled with 'BMH' in the top right corner.

Musical notation for HIRAJOSHI, measures 9-12, for SM, AM, and BM. The notation is in 4/4 time and treble clef. Measure 9 starts with a fermata over a quarter note. Measure 10 has a fermata over a quarter note. Measure 11 has a fermata over a quarter note. Measure 12 has a fermata over a quarter note. The notation is labeled with 'SM', 'AM', and 'BM' on the left side.

Musical notation for HIRAJOSHI, measures 13-16. The notation is in 4/4 time and treble clef. Measure 13 starts with a fermata over a quarter note. Measure 14 has a fermata over a quarter note. Measure 15 has a fermata over a quarter note. Measure 16 has a fermata over a quarter note.

Aim

- ✓ Focus on the timbre of the metallophones.
- ✓ Add the recorder to the ensemble
- ✓ Introduce a hemitonic pentatonic scale.

Process

- ✓ Sight read the recorder melody from the visual.
- ✓ Add the ostinatos one at a time.
- ✓ Add some sound effects
- ✓ Add mirror movement in diamond formation.

XYLOPHONES

SeeDees (*Wood Songs*, BMH)

Xylophones: The sound of the Xylophone is dry, forceful, vigorous, dynamic, humoristic, macabre, and impelling.

Carl Orff received a gift from two missionaries in Africa of a balafon, an untuned wooden barred instrument. From this gift and with the help of his friend Karl Maendler, a harpsichord builder, he developed the first xylophones in the familiar one person size, so that dancers at the Guntherschule in Salsburg could accompany their own dances. The first xylophones in use resembled very closely our own Alto Xylophones and were in use at the Guntherschule from 1923 until the outbreak of World War II in 1939-40. The Bass Xylophone was not developed until the middle '60's.

For more information and a short history of the xylophones early development visit: <http://www.classicsforkids.com/teachers/training/orffinstruments.asp> and http://www.studio49.de/english/portrait_e/index.htm

The image displays two systems of musical notation for xylophones and bells. The first system includes four staves: Soprano Xylophone (treble clef), Alto Xylophone (treble clef), Jingle Bells (percussion clef), and Bass Xylophone (bass clef). The second system includes four staves: SX (treble clef), AX (treble clef), Jng. BLS. (percussion clef), and BX (bass clef). The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. The second system includes first and second endings, indicated by bracketed lines with '1' and '2' above them. The music is written in a style typical of Orff Schulwerk.

PUTTING IT ALL TOGETHER

MY ROOTS GO DOWN

Sarah Pirtle

Chords: G G G G7

Voice: My roots go down, down to the earth, my roots go

Alto Recorder

Alto Xylophone

Bass Xylophone

Contrabass Xylophone

5 C G G G D7

V: down, down to the earth, my roots go down, down to the earth, my roots go down.

AR

AX

BX

CBX

Sarah Pirtle's website (www.sarahpirtle.com) has free downloads of teacher materials for nine recordings. Sarah has written three books for teachers including *Better Together: Caring and Including Instead of Bullying* with double CD. [Linking Up](#) has details of how to use *Roots Go Down* for cooperation games; it's 350 pages with 40 songs and information about teaching how to talk things out.

Musical score for measures 10-13. The score is for five parts: V (Vocal), AR (Alto Saxophone), AX (Alto Saxophone), BX (Bass Saxophone), and CBX (Cello/Bass). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for measures 10-13 are: "My roots go down, down to the earth, my roots go down, down to the". Chord symbols above the vocal line are G, G7, and C.

Musical score for measures 14-17. The score is for five parts: V (Vocal), AR (Alto Saxophone), AX (Alto Saxophone), BX (Bass Saxophone), and CBX (Cello/Bass). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for measures 14-17 are: "earth, my roots go down, down to the earth, my roots go down.". Chord symbols above the vocal line are G, G, Em7, and D7.

My trunk stands strong in the wind
My branches reach for the sky
My leaves they turn to the light
My fruits are gifts from my heart
My seeds they bring forth new life

The last verse includes all the verses from 1 - 5.

Ensemble (book/CD) - Easy to intermediate pieces for Orff ensemble grades 4 - 8. (\$24.95) by Brent M. Holl

A new, exciting set of pieces in progressive levels of difficulty for students in the middle! Your Orff Ensembles, percussion ensembles, and general music classes will love learning and exploring these pieces. The series includes traditional sounding Orff arrangements, marimba music, etudes for technique, and multi-cultural pieces. Forms such as the chaccone, theme and variations, rondo, canon, and arrangements of fiddle tunes from Appalachia and Ireland are included. The book includes a CD of studio recordings and live performances of the pieces. It is a great resource for this age group.



Wood Songs (book/CD) - Pieces for xylophone and marimba ensembles grades 4 - 8. (\$24.95) by Brent M. Holl.

Here are brand new xylophone and marimba ensemble pieces for your general music classes in 4th - 8th grades. These energetic and creative ensembles will be your students' favorites! Excellent for building technique and that rich, precision ensemble sound. A winner! All pieces are especially suitable for your 6th, 7th and 8th grade general music classes but can be adapted easily for your upper elementary students. The pieces sound great on your homemade marimbas and on your Orff xylophones.



Both of these collections are available at brentholl.com.

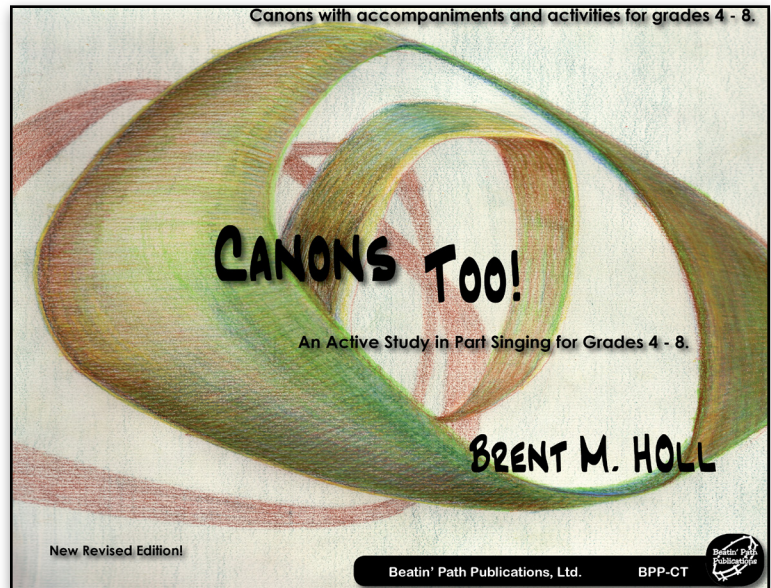
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CANONS TOO! - AN ACTIVE STUDY IN PART SINGING FOR GRADES 4 - 8.

by Brent M. Holl (BPP-CT \$12.95)

This collection of eleven canons and arrangements is suitable for young children in fourth through eighth grades. Six of the songs are arranged for Orff instruments. Each canon also has copying privileges so you can make every child a copy. All songs work equally well a cappella or with Orff instruments.

Teaching Suggestions and Lesson Plans for some of the songs are included. Contributing editor [Rob Amchin](#) has written an article to give many techniques and ideas about teaching rounds and canons.



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