

Beginnings

Activities to Start the School Year

Begin with Song

Here's a Pretty Song - (from *Canons Too!* by BMH p. 15)

Aim:

HERE'S A PRETTY SONG!

1. 2. BRENT M. HOLL

Here's a pret-ty song that we sing for you to keep you cheer-ful
all the year through, so lis-ten once a-gain.

SG/AG
AX
Triangle
Temple
Blocks
BX/CBX

- Sing as canon with pitched ostinato accompaniment.
- Review note values.

Process:

- Sight read from the visual.
- After it's memorized, go and walk the pulse as you sing.
- Change note values of foot steps on command.
- Create a pattern of note value steps.
- Add direction, level, arrive at a routine.
- Sing and move.
- Add pitched instrument accompaniment, sing and move in 2- and 3-part canon.

The Definition of Posture

arr. BMH
 from The Random House
 Collegiate Dictionary

The definition
 1 The po - si - tion, po - si - tion, po - si - tion, of the limbs, limbs, limbs, or the
 2
 Ost #1 Back straight, feet on the Back straight feet on the floor
 Ost #2 Head and shoul - ders neu - tral, ba - by
 car - riage, car - riage, car - riage, of the bo - dy, bo - dy, bo - dy, as a
 Back straight, feet on the Back straight, feet on the floor
 Head and shoul - ders neu - tral, ba - by
 whole, as a whole. The po -
 Back straight, feet on the Back straight, feet on the floor
 Head and shoul - ders neu - tral, ba - by

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Posture - “The position of the limbs or the carriage of the body as a whole.”

- Random House Collegiate Dictionary.

The Four Points of Posture:

1. Both Feet on the floor with body in balance.
2. Ears to toes in a straight line. (Back Straight? Not really!)
3. Head and Shoulders in a neutral, balanced position.

4. The carriage of the body should be alert, but RELAXED.

The use of ostinatos is very typical in the Orff process. The benefits include:

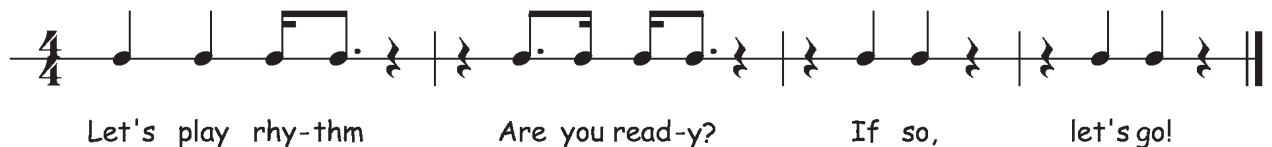
- Immediate positive results with reasonably complicated material.
- Helps with class management by keeping everyone involved and focused.
- Builds memory.
- Builds confidence and helps overcome shyness.
- Promotes a feeling of working together in an ensemble and listening to each other.

Begin by Introducing Yourself

- Class sits in a large circle as beginning instructions are given.
- Learn the following pattern: (stems up, snap right; stems down, snap left)



- On the first snap, everyone in the circle says their first name in unison. Do this until secure.
- On the second snap, everyone says the name of the person on their left. Now add this routine until secure.
- Instead of all together, take turns. Start with a designated leader and each person says their own name and the name of the person on the left.
- Learn the following rhyme:



- Do not repeat the rhyme. It will be used as an introduction to the game.
- The designated leader begins the rhyme and players join in. The leader says the first two names and the game continues around the circle.
- The making of rules and variations commences with unbounded creativity.
 - » Replace names with numbers.
 - » If anyone forgets their name or number or isn't able to say it on time and in rhythm, they go to the end of the line [the chair on the right of the designated leader]. The rest of the folks in the circle then progress one chair to the right. The object is to ascend to the leader's position, sometimes called "boss applesauce."
 - » Leave out some of the body instruments or try the game without body instruments. [Great inner ear training]

Begin by Listening

Listening and Trust

Aim:

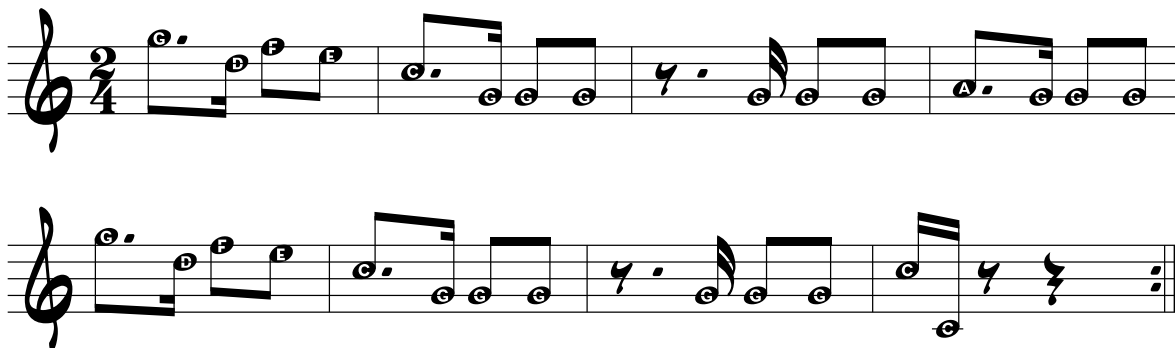
- Developing an awareness of the instrument colors.
- Learning to listen intently.
- Learning to focus on one sound among many.

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 through out the space.
- To extend the activity, limit the number of times the “tree” can make their sound.

Begin by Playing Instruments

Start with Melody



- Learn the melody by rote and note a little at a time.
- Start with the ‘skeleton.’ Add notes until it’s complete.
- Use the Hand Staff, imitation, note reading, et. al...
- Play “Rotation” let the kids play lots of instruments

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

The musical score is divided into two systems. The first system is marked with a box containing the letter 'A'. It features three staves: Soprano Glockenspiel, Alto Glockenspiel, and Guiro. The Soprano and Alto parts begin with a rest, followed by a melodic line. The Alto part is marked 'freely'. The Guiro part consists of a rhythmic pattern of eighth notes. The second system starts at measure 5 and includes first and second endings for the Soprano and Alto parts. A tempo marking of quarter note = 110 is present. The Guiro part continues with its rhythmic pattern.

Cantique Exotique (Ensemble, BMH, p. 21)

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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Cantique Exotique - Recorder



The Force is With Us! (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 Salzburg 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 Force is with Us!

BMH

FINE

Sop. xylo

Sop xylo 2

Alto xyl.

Bass xyl

(D.C. AL FINE)

Sop xyl

Sop xyl. 2

Alto xyl.

Bass xyl

Put it all together with classical music:

Bamboula (*Crescent City Classic* (Book/CD ROM) by Steven A. Kennedy)

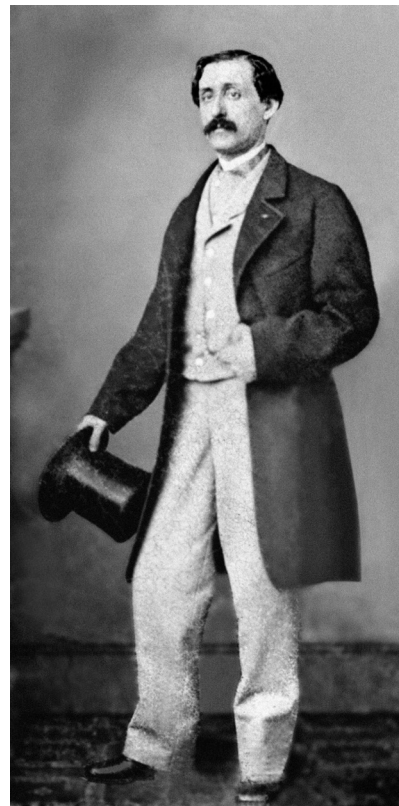
- Recall the Melody with which we started.
- Learn the instrument parts, a festival of complementary rhythm.
- Enjoy!

BAMBOULA

Louis Moreau Gottschalk, piano prodigy and New Orleans's great classical composer, concertized throughout the world. His parents owned a Rampart Street home in the Treme neighborhood on the edge of the French Quarter. Gottschalk would walk onto his balcony on Sunday mornings and listen to slaves who were allowed to meet and who played music across the street in Congo Square, a patch of land in Treme.

In Congo Square, Gottschalk experienced African dance and music, but he was also introduced to new instruments such as bamboulas and banzas. Bamboula names drums made from bamboo as well as an African dance accompanied by that drum. Intrigued by the rhythms and tunes he heard in Congo Square, Gottschalk composed several pieces of music reflecting his experience.

Bamboula, a piece for solo piano composed between 1844 and 1845, was premiered by the composer at the Theatre d' Orleans in the French Quarter. Gottschalk may have heard the Creole tune sung by potato grillers on the streets of New Orleans. The rhythms of the bamboula drums are echoed in the first four bars of the original composition.



Louis Moreau Gottschalk

PERFORMANCE SUGGESTION

- Play percussion once through (no repeat).
- Add bass marimba. Play once through (no repeat).
- Add Marimba 1 and 3. Play once through (no repeat).
- Play Marimba 2 once through (no repeat).
- All play once through (no repeat).
- Play Marimba 2 and 3 once through (no repeat).
- All play once through (with repeat).
- Create a fantasia section allowing different combinations of instruments to play solo, duet, or trio ad libitum.
- All play once through (with repeat).

Crescent City Collection

Bamboula

Louis Moreau Gottschalk
Arr. Steven A. Kennedy

MARIMBA 1

MARIMBA 2

MARIMBA 3

CABASA

CONGA DRUMS

BASS MARIMBA

Detailed description: This system contains six staves. Marimba 1 (treble clef) plays a melody of quarter notes. Marimba 2 (treble clef) plays eighth-note chords. Marimba 3 (treble clef) plays quarter notes with rests. Cabasa (treble clef) plays a steady eighth-note accompaniment. Conga Drums (treble clef) play a rhythmic pattern of quarter notes and eighth-note triplets. Bass Marimba (bass clef) plays a simple bass line of quarter notes.

MRS. 1

MRS. 2

MRS. 3

CAB.

C. DR.

B. MRS.

Detailed description: This system contains six staves. Mrs. 1 (treble clef) plays a melody of quarter notes. Mrs. 2 (treble clef) plays eighth-note chords. Mrs. 3 (treble clef) plays quarter notes with rests. CAB. (treble clef) plays a steady eighth-note accompaniment. C. DR. (treble clef) play a rhythmic pattern of quarter notes and eighth-note triplets. B. MRS. (bass clef) plays a simple bass line of quarter notes. A page number '5' is written at the bottom left of this system.

Note to workshop participants:

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