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## Tick Tock Shock

What would an old-time clock shop with hundreds of wind-up antique clocks of various sizes and shapes sound like? “Tick Tock Shock” imitates the music of a clock shop in a small European village or perhaps in the rural mountains of the Eastern United States by using the “special” percussion instruments (ratchet, flexitone, brake drum, clarinet reed, wind-up dolls, implements and springs of all manners and shapes). On the accompanying CD, the clock sounds are realistic, encouraging the students to create movement or instrumental improvisations.

“Tick Tock Shock” follows a common classical form, the chaconne. The model in classical music is, of course, the Pachelbel Canon. Over repeated melodic ostinatos, improvisations using many different instrument combinations and harmonic progressions can be played. Experiment with your students to find some of these combinations, and always encourage free creative movement along with an improvised solo or more.

One of my earliest experiences in Orff training was playing a chaconne much like this one. When this version was composed, a Level 1 recorder student improvised using a soprano recorder and only 2 notes! He was the cuckoo and drove us all crazy. Of course, the “shock” at the end of the piece silenced him!

## The Arrangement

- Start with the gong and play once.
- Add the piccolo blocks, tambourine, and cabasa and play once.
- Add the basses and play twice.
- Add the alto xylophone and alto metallophone and play twice.
- Add the soprano xylophone and soprano metallophone and play twice.
- Add the glockenspiel and play twice.
- A recorder or other melody instrument could improvise over the other instruments here. (There is no improvisation on the CD.)
- Instruments go out in reverse order with a chord that ends the piece with a SHOCK!

## Tick Tock Shock

Brent M. Holl

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Theme and Variations on a Theme of J. S. Bach

This piece highlights the use of melodic and rhythmic variation and the variety of sounds available in the instrumentarium. It is a model of combining instruments and multi-cultural styles with the melodies and rhythms to make new soundscapes. The theme is a motif from the “Brandenburg Concerto #3” which students can easily identify if they listen to the concerto. Studying this form can inspire middle school students to use melodies, rhythms, and instrument combinations to compose or arrange melodic, harmonic, or stylistic variations of their own.

The opening theme uses only one musical period, short and sweet, with a traditional Orff style arrangement. The first variation highlights the metal instruments in a necessarily slower tempo. Notice the unusual use of the soprano xylophone playing a coloristic, simple accompaniment. The idea for Variation 2 came from a Mississippi River boat trip. I couldn't help but notice the unique tuning of the joyful, loud, old-fashioned calliope in the back of the boat, reflected here in the humoristic tenor recorder part. The CD arrangement includes a melancholy background track of the steamboat on the river. The last variation, also humoristic, helps develop the ability to listen carefully to other members of the ensemble as each part must be precisely played at the right time. Ask your students to create special effects of their own using the ratchet, flexitone, train whistle, etc. (The CD arrangement creates a soundscape, using the full capabilities of the recording studio. In fact, the sound engineer, Bart Reardon, searched his home for anything that would produce unusual sounds for the recorded version.) Play the theme again for a satisfying close.

Theme and Variations on a Theme of J. S. Bach

Poke a Polka

Theme Brent M. Holl

The musical score for the Theme of 'Poke a Polka' is arranged for a variety of instruments. It features six staves: Soprano Xylophone, Alto Glockenspiel, Alto Xylophone, Tambourine, and Bass Xylophone. The music is in 2/4 time and consists of a single melodic period. The Soprano Xylophone plays a simple accompaniment, while the other instruments play the main melody and harmonic support.

Please

Lento

Variation I Brent M. Holl

The musical score for Variation I of 'Poke a Polka' is marked 'Lento' and is arranged for metal instruments. It features five staves: Alto Glockenspiel, Soprano Xylophone, Alto Metallophone, Finger Cymbals, and Bass Xylophone. The music is in 3/4 time and consists of a single melodic period. The Soprano Xylophone plays a coloristic, simple accompaniment, while the other instruments play the main melody and harmonic support.

Calliope

Variation 2 Brent M. Holl

The musical score for Variation 2 of 'Poke a Polka' is marked 'Calliope' and is arranged for recorders. It features three staves: Soprano Recorder, Tenor Recorder, and Tenor Recorder. The music is in 3/4 time and consists of a single melodic period. The Soprano Recorder plays a humoristic melody, while the other recorders play harmonic support.

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The Dream

Glockenspiels have an interesting history in Orff Schulwerk. The first glockenspiels were actually glasses filled with varying amounts of water! A more substantial instrument quickly became a necessity, and the modern glockenspiel was developed. The timbre imitates a metallic wind chime or a music box with a sparkling, fresh, childlike sound. “The Dream” finds the glockenspiels playing a very traditional sounding music box melody. Play a game with your students using the music box as inspiration. Wind it up, flip the switch, and listen to it play. You could “decorate” the music box with moving puppets or dancers. Let the music play until the spring loses its tension. Wind the box up a little at the end just to hear the finish of the piece.

In this arrangement, the box is wound and set before retiring for the evening. It plays soft music as sleep comes and a fantastic dreamscape appears. The sleeper is transported to a Caribbean island with dancing and singing in calypso style. As the dream fades away, so does the music until the music box finally winds down.

The Arrangement

- Play through the piece as written. Enjoy the spontaneity of winding up the music box.
- Feel free to layer in the parts of the B section as you wish.
- Adding a guitar is a natural, and so is an improvised percussion interlude.
- Be sure to encourage dancing and singing. Add words!
- Follow the directions for dynamics in the C section.

The Dream

Brent M. Holl

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## Canon in Dorian

Canons and rounds are staples of choirs and general music classes everywhere. Part-singing, listening, instrumental technique, and singing in tune are all important musical elements that can be taught using canons. This model reflects several of the pieces in the Music for Children volumes, as well as many canons found in other sources focused on instrumental technique. Encouraging students to play familiar melodies in increasingly complicated canons keeps students focused and motivated. This model is mathematically precise with its entrances of 2- and 4-part canon. Use this piece to develop your students' ability to analyze musical form. Help them find all the patterns, entrances, and special parts that make the piece fit together like a well-made puzzle.

The CD Arrangement is straight forward and uncomplicated. Played exactly as written, students can hear what the combinations of instruments sound like and begin to think how they can adapt the ideas here to their own accompaniment patterns. The voicing of the canon is only a suggestion. Part of the fun of a canon, like this one, is experiment with various combinations of instruments to find out how the tune can be heard in each voice.

## Canon in Dorian

Brent M. Holl

The score is divided into two main sections: Canon and Accompaniment. The Canon section includes parts for Soprano Glockenspiel, Soprano Xylophone, Alto Xylophone, and Bass Xylophone. The Accompaniment section includes parts for Alto Metallophone, Bass Xylophone, and Rebo Toms. The score is written in Dorian mode and common time (C).

This is a partial view of the musical score, showing the Canon and Accompaniment parts for Soprano Glockenspiel, Soprano Xylophone, Alto Xylophone, Bass Xylophone, Alto Metallophone, Bass Xylophone, and Rebo Toms.

This is another partial view of the musical score, showing the Canon and Accompaniment parts for Soprano Glockenspiel, Soprano Xylophone, Alto Xylophone, Bass Xylophone, Alto Metallophone, Bass Xylophone, and Rebo Toms.

This is a third partial view of the musical score, showing the Canon and Accompaniment parts for Soprano Glockenspiel, Soprano Xylophone, Alto Xylophone, Bass Xylophone, Alto Metallophone, Bass Xylophone, and Rebo Toms.

This is a fourth partial view of the musical score, showing the Canon and Accompaniment parts for Soprano Glockenspiel, Soprano Xylophone, Alto Xylophone, Bass Xylophone, Alto Metallophone, Bass Xylophone, and Rebo Toms.

Round and Round

A classic model to teach form is the rondo. In many delightful sessions throughout my Orff training, we explored the rondo in every conceivable way, learning phrase length, question/answer form, and the use of “orchestration per contrastem.” (Contrasting, complimentary timbres and rhythms in the different sections create a pleasing, ever-changing soundscape.)

Use this piece to introduce students to the Orff instruments and the complexity of timbre that can be achieved with them. The parts are challenging, but well within the capability of middle school students.

Encourage your students to create additional improvised couplets in question/answer form. Always think about adding an introduction, some interludes, or a coda, just to give your performance a little sparkle. The CD recording joyfully ends the piece with a brief, thematic coda.

Preview Only

Round & Round

Rondo (ABACA)

Brent M. Hall

Musical score for the first system of 'Round & Round'. It includes staves for Soprano Xylophone, Xyloph, Soprano Glockenspiel, C Temple Block, and Bass Xylophone. A rehearsal mark 'A' is placed at the beginning of the first staff.

Musical score for the second system of 'Round & Round'. It includes staves for Soprano/Alto Glockenspiel, Soprano Xylophone, Alto Metallophone, Triangle, Hanging Cymbal, and Bass Metallophone. A rehearsal mark 'B' is placed at the beginning of the first staff.

Musical score for the third system of 'Round & Round'. It includes staves for Soprano Xylophone, Alto/Soprano Metallophone, Alto Xylophone, Hand Drum, and Bass Xylophone. A rehearsal mark 'C' is placed at the beginning of the first staff.

Musical score for the fourth system of 'Round & Round'. It includes staves for SX, AM/SM, AX, HD, and BX.

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## Cantique Exotique

A typical orchestration technique using the metallophones and glockenspiels is to imitate the oriental gamelon orchestra. This Indonesian-style gamelon piece was created in 1993 for Level 1 students in Roanoke with the help of my good friend and colleague, Bill Sykes. We pounded out ostinatos and melodies far into the evening on his living room piano using this unusual pentatonic scale. Note the placement of the half step in the scale which gives the piece its distinct oriental flavor. Three melodic ostinatos provide the accompaniment for a mellow flute or recorder melody. Graceful oriental-style movement could be added as an extension.

## The Arrangement

Play the bass metallophone part twice along with the long wind chimes and finger cymbal.

- Add the alto metallophone and play twice.
- Add the soprano metallophone and play twice.
- Add the soprano recorder and play twice with an interlude between repeats.
- Subtract and add parts as you wish, ending with a fade out.
- For a realistic gamelan sound on the metallophones, use hard plastic or wooden mallets.
- Look for some authentic wind chimes to add atmosphere.
- The CD arrangement uses a “detuned” metallophone and real chimes to imitate the sounds of the gamelan orchestra.

## Please

Cantique Exotique

Brent M. Holl

Musical score for Cantique Exotique, measures 1-3. The score includes parts for Soprano Recorder, Soprano Metallophone, Alto Metallophone, Finger Cymbal, Wind Chimes, Gong, and Bass Metallophone.

Musical score for Cantique Exotique, measures 4-6. The score includes parts for SR, SM, AM, FC, WC, Gong, and BM.

Musical score for Cantique Exotique, measures 7-9. The score includes parts for SR, SM, AM, FC, WC, Gong, and BM.

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## Soldier's Joy

The old time string bands of Southwest Virginia are famous for a spontaneous, energetic style. In this arrangement of an Appalachian fiddle tune, the bass xylophone imitates a washtub bass thump-thumping away. The washtub player has to have a good ear. The notes are played with one gloved hand pulling back on the broom handle wedged against the lip on the bottom of the tub while sliding up and down on a single piano wire anchored to the opposite side while the other hand plucks the wire in rhythm. The sight of a heavy-gloved washtub player flailing away is worth going to a folk festival to see! The alto xylophone imitates the mandolin or guitar player joyfully playing along in "boom-chunk" style. The guitar player can play a turn or two on the tune as well. The soprano xylophone and the glockenspiels carry the melody and imitate the fiddle or the banjo. Often the string bands have two fiddle players playing along in double fiddle style. Of course, the whole point of this arrangement is to inspire dancing! The spoons imitate the sound of dancing feet.

## The Arrangement

- This standard AB form repeats often enough for the dancers to finish.
- The CD recording plays the tune through four times. Make up your own folk dance!
- Another highlight of the recording is the stylistic guitar of Bart Reardon, heard playing rhythm in the A section and the counter-melody in the B section.

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Soldier's Joy

Appalachian Fiddle Tune  
arr. Brent M. Holl

The musical score is presented in two systems. The first system covers measures 1 through 5, and the second system covers measures 6 through 10. The instruments are: SX (Soprano Xylophone), SG/AG (Soprano/Alto Glockenspiel), AX (Alto Xylophone), Spoons, and BX (Bass Xylophone). Section A is marked with a box containing the letter 'A' and Section B with a box containing the letter 'B'. The score concludes with a 'FINE' marking and a double bar line. A large, semi-transparent watermark 'Please Don't Copy!' is overlaid across the score.



Spinning Song

Finally we have a classic piano piece transcribed for Orff instruments, a logical technique for orchestration. The range of the Orff instruments can encompass almost the entire keyboard while the variety of tone color gives the pieces a novel and exciting flavor. The instruments themselves are patterned after the piano keyboard! The fun of playing these pieces then becomes sharing tunes and rhythms in the ensemble. Often pieces like this become the most popular because of their familiarity to the students.

This piece will stretch your instruments to the limit because you will need some chromatic notes not found on diatonic instruments. I suggest a careful reading of the piece, adapting, changing or simply leaving out the chromatic notes. Usually a double hit on the diatonic note will do the trick, but care must be taken so that the harmony works. I've included this piece to show you what can be possible with the addition of a few chromatic instruments to your ensemble. A whole new world of musical possibilities is now accessible to middle school students as early as the sixth grade.

My favorite pieces to transcribe are jazz tunes, an big band arrangement. Both of these styles are keyboard-based and lend themselves very well to the Orff ensemble. Twelve tone rows, aleatoric style improvisatory pieces, and repetitive music ala Steve Reich and others are also possible.

The inspiration for this arrangement came from students who heard several arrangements of this tune played by various artists in listening lessons over a period of weeks. We also listened to a student in class play the original piece on the piano. The form follows the piano piece closely, but the melody and the bass part are infused with a jazzy flavor with some fast mallet work in the B section. Your bass players will enjoy playing the melody in the C section. If you have enough bass bars, you can play it as written, or you can let 2 or 4 players play it antiphonally on bass xylophones.

Spinning Song

Albert Eilenreich  
arr. Brent M. Holl

Individual instrument parts are available separately from the publisher.