

Building Melodies

The Development of Melody in an Orff Schulwerk Setting. [Level 1] Grades K-8.

Opening Canon: Autumn Leaves (*Canons Too!* by BMH)

Autumn Leaves

Brent M. Holl
words by Megan Combs

1. Red, yel-low hues turn brown. Au-tumn
leaves fall-ing to the ground. And you'll
lis-ten to the si-lent sound of the
frost on the snow-white ground.

Aim:

- ♣ Introduce/ Review Curwin hand signs (see page 10).
- ♣ Sing in 4-part canon.
- ♣ Develop movement patterns that show the canon in movement.

Process:

- ♣ Introduce Curwin hand signs for the diatonic scale.
 - ♣ Simultaneous imitation in unison, then two parts.
- ♣ Identify the syllables in the song. (Key and meter too!)
- ♣ Sing it with syllables using two hands.
- ♣ Sing in 2-part canon.
- ♣ Change syllables to words.
- ♣ Develop four movement patters that reflect the canon, circle formation to start (because it's a round!)
- ♣ Perform the whole piece in 4-part canon with movement.

How did we get here?

Speech Piece with Recorders *Forbidden/Famine.* (MM ed. Music For Children, vol.1)

FORBIDDEN/FAMINE (SPEECH)

VOICE 1 & 2

More die by food than fam - ine

VOICE 3 & 4

For bid - den fruit is sweet! For - bid - den fruit is sweet! for

FORBIDDEN/FAMINE (RECORDERS)

SOPEANO RECORDER 1

SOPEANO RECORDER 2

SOPEANO RECORDER 3

TENOR RECORDER

Aim:

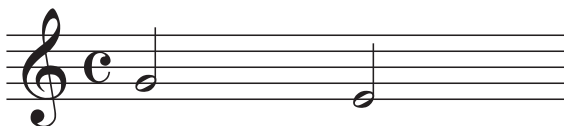
- ♣ Use speech ostinatos and movement as accompaniment for a text.
- ♣ Discover the beauty of extended speech, the beginnings of song.

Process:

- ♣ Learn the sayings by rote. Then in canon.
- ♣ Let *forbidden* in canon be the accompaniment to *famine* in canon.
- ♣ Find some action words to interpret the text.
- ♣ Discuss some scenarios and creative movement possibilities.
- ♣ add intro and coda on recorders.
- ♣ Add a solemn drum rhythm (pavanne) and play at a moderate tempo.
- ♣ Make a form and perform.

Ontogenesis of Melody

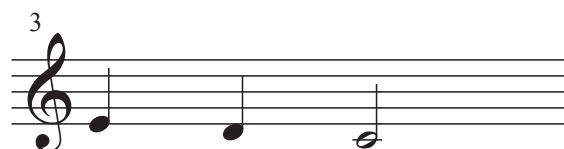
Bitonic - so, mi



Tritonic - so, la, mi



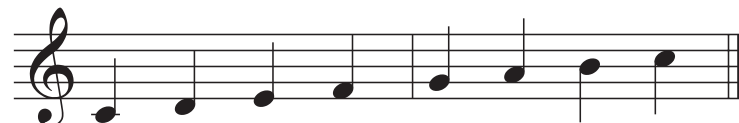
Folkloric - mi, re, do.



Pentatonic - do, re, mi, so, la.



Diatonic - do, re, mi, fa, so, la, ti.



Ontogenesis - a derived word, from the prefix, onto, meaning “having to do with the essence of a thing” and genesis, meaning “the beginning”. Ontogenesis refers to the beginning of the essence of a melody or rhythm (JW).

The common usage of Ontogenesis refers to the sequencing of lessons. In what order do we present rhythmic concepts? Which ones are developmentally appropriate? At what grade or maturity level are students able to internalize rhythm? Ontogenesis as used by Jos Wuytack gives a specific order of presentation for rhythmic and melodic concepts! As always it's only a suggested order and there is much debate in education on this very topic. Jos has based his studies on the work of Carl Orff and his own detailed and well documented research. His teaching since 1969 has been dedicated to sharing his ideas including the original idea, Ontogenesis.

Sight Singing Techniques For Melody

Aim:

- ♣ Introduce the ontogenesis of sight singing.
- ♣ Learn some active reinforcement strategies for beginning sight singing.

Process:

- ♣ High and low - students stand when teacher plays high on piano, sit when teacher plays low. Gradually decrease the distance on the piano.
- ♣ Discuss other ways to show high and low (visuals, animals, hand signals, etc.).

Bell Tower (after age 7)

- ♣ Use a glockenspiel with the bars off except g and e.
- ♣ Hold it vertically to show relationship of the notes in pitch.
- ♣ Draw a staff on the board so that the lines are extensions of the g and e. Two lines first, then add lines.
- ♣ Create a melody by pointing to the lines with a mallet, add So, Mi, then letter names.
- ♣ Trade mallet for chalk, draw notes on the staff then sing.
- ♣ Draw a series of notes left to right, and sing.

- ♣ Add hand signs.

Step kids:

- ♣ Ask one student to kneel and another to stand. Kneel is Mi and stand is So. A student can "play" the people by pointing over their heads.

Let It Snow (Michael Nichols, *Seasons and Holidays*. arr. BMH)

Let It Snow

Michael R. Nichols

Let it snow! Let it snow, so that I can ride my
Let it snow! Let it snow, and I

sled.

pro - mise not to bump my head!

Aim:

- ♣ Reinforcement of hand signs for *bitonic* melody (So and Mi)

Process:

- ♣ Introduce/review the Curwin hand signs for So and Mi (see page 25).
- ♣ Learn the tune with sofege and hand signs. Note phrases, antecedent/consequent with interesting rhythm and variety of melody using only 2 notes!
- ♣ Add the orchestration:

The image shows a musical score for 'Ring Around The Rosey' in common time (C). It consists of four staves. The top staff, labeled 'SG AG', contains a treble clef and a melody of eighth notes. The second staff, labeled 'AX', contains a treble clef and a melody of eighth notes. The third staff, labeled 'BX', contains a treble clef and a melody of eighth notes. The bottom staff, labeled 'CBX BM', contains a treble clef and a melody of eighth notes. The score is divided into four measures by vertical bar lines. The first measure is a whole rest. The second measure contains a treble clef and a melody of eighth notes. The third measure contains a treble clef and a melody of eighth notes. The fourth measure contains a treble clef and a melody of eighth notes. The score ends with a double bar line.

Ring Around The Rosey (United Kingdom Version collected on Wikipedia)

Aim:

- ♣ Reinforcement of hand signs and introduction of a *tritone* melody (So, La, Mi.)

Process:

Learn the hand sign for La and try it out with some tritonic imitation.

- ♣ Sing the first verse from the visual/handout using hand signs and words.
- ♣ Sing the second verse from the board.
- ♣ Make up a game:
 - ♣ Circle formation: try hand jive, different ways to fall down, moving around the circle, etc.
 - ♣ Put two "fishes" in the center. The last two to jump up have to be the fishes.
- ♣ Try the whole thing! Orchestration is optional.

Down In The Valley by Bessie Jones (Slice the Ice by Fulton and Smith, p. 40.)

Aim:

- ♣ Reinforcement of *folkloric* melody through movement and singing.

Process:

- ♣ Learn the melody by rote with hand clapping accompaniment.
- ♣ When secure add the game:
 - ♣ Students stand in a circle, 2 or 4 students in the center are kneeling;
 - ♣ On the word "rise" they stand and "make a motion;" they can move individually or as partners;
 - ♣ Partners may change their motion on the second verse;
 - ♣ Each dancer picks a new dancer from the circle and the game continues.

RING AROUND THE ROSEY

ARRANGED BY: BMH

VOICE

SOPRANO RECORDER

SOPRANO GLOCKENSPIEL

ALTO XYLOPHONE

TRIANGLE

BASS XYLOPHONE

CONTRABASS BARS

Ring a - round the ro - sey, Pock - et full of po - sies.
Fish - es in the wa - ter, Fish - es in the sea, We

Detailed description: This is the first system of a musical score for 'Ring Around the Rosey'. It features seven staves. The top staff is for Voice, with lyrics: 'Ring a - round the ro - sey, Pock - et full of po - sies. Fish - es in the wa - ter, Fish - es in the sea, We'. The second staff is for Soprano Recorder. The third staff is for Soprano Glockenspiel. The fourth staff is for Alto Xylophone. The fifth staff is for Triangle. The sixth staff is for Bass Xylophone. The seventh staff is for Contrabass Bars. The music is in 4/4 time and begins with a repeat sign.

S. REC.

SG

AX

TRGL.

BX


CBB

Up - stairs, down - stairs. We all fall down.
all jump up, With a one, two, three!


Detailed description: This is the second system of the musical score. It features six staves. The top staff is for Soprano Recorder (S. REC.) with lyrics: 'Up - stairs, down - stairs. We all fall down. all jump up, With a one, two, three!'. The second staff is for Soprano Glockenspiel (SG). The third staff is for Alto Xylophone (AX). The fourth staff is for Triangle (TRGL.). The fifth staff is for Bass Xylophone (BX). The sixth staff is for Contrabass Bars (CBB). The music continues in 4/4 time and ends with a double bar line.

Bend Down Low, Lord (adapted from *Children's Orff Music for Church Vol. 1*)

Bend Down Low, Lord

chorus:  (throughout) Michael R. Nichols

Voice



Bend down low Lord and hear me as I pray.



Bend down low Lord and answer me to-day. Fine

verses:



1. Here I bow up - on my knees, ask-ing for your grace.
2. Help me walk the nar-row way 'til I see your face.



D.C. al Fine

Keep me walk-ing in your love 'til I see your face.
Give me cour-age, be my guide, keep me in your grace.

Aim:

- ♣ Reinforcement of hand signs for *pentatonic* melody (So, La, Mi, Re, Do)

Process:

- ♣ Sing from handout or visual with hand signs.
- ♣ Add harmony ad lib.
- ♣ Add bordun and accompaniment.
- ♣ Add free movement soloist or group. Make it spontaneous, improvised, free.

Composition activity

- ♣ Lay out a staff of 2-lines on the floor with string or tape.
- ♣ Divide the class into three groups.
- ♣ Groups select a text or use a suggested text (see below).
- ♣ Put the words to music using only So and Mi.
- ♣ Everyone sings everyone else's song.
- ♣ Teacher adds a simple bordun accompaniment.

Texts:

Group 1:

Round and round the garden,
Like a teddy bear,
One step, two step,
Tickle you under there!

Group 2:

A little old man of Derby
How do you think he served me?
He took away my bread and cheese,
And that is how he served me.

Group 3: (Hard one!)

Blow, wind, blow! And go, mill go!
That the baker may take it,
And into bread make it,
And bring us a loaf in the morn.

Tick Tock Shock (*Ensemble by BMH*)

Aim:

- ♣ Introduce/reinforce the diatonic scale.
- ♣ Learn about the chaconne form.
- ♣ Develop improvisation skill on recorders and Orff instruments.

Process:

- ♣ Find High and Low C on the Orff instruments. Ask students to touch each one while you check them.
- ♣ Play each note from C to C four times, first low to high, then high to low.
- ♣ Teach the routine as written in the Soprano Glockenspiel part.
- ♣ Introduce the Bass pattern by rote.
- ♣ Add the SX/AX as note reading activities from a visual.
- ♣ Add the unpitched percussion
- ♣ Demonstrate “no fault improvisation”
 - ☛ When you play a note, listen. If you don’t think it fits, quickly switch to the note above or below. It’ll sound like a non-harmonic tone with a resolution.
 - ☛ Let some try it out.
- ♣ Add the unpitched instruments, the improvised “cuckoo” and play the whole thing.

Tick Tock Shock

Brent M. Holl

Musical score for the first system of 'Tick Tock Shock'. The score is written for ten instruments: Soprano Glockenspiel, Soprano Xylophone/Metallophone, Alto Xylophone/Metallophone, Tambourine, Piccolo Blocks, Cabasa, Gong, and Bass Xylophone/Metallophone. The music is in 2/4 time and consists of two measures. The Soprano Glockenspiel part has a melodic line. The Soprano Xylophone/Metallophone part has a rhythmic pattern of eighth notes. The Alto Xylophone/Metallophone part has a more complex rhythmic pattern. The Tambourine part has a steady eighth-note rhythm. The Piccolo Blocks part has a steady eighth-note rhythm. The Cabasa part has a steady eighth-note rhythm. The Gong part has a steady eighth-note rhythm. The Bass Xylophone/Metallophone part has a steady eighth-note rhythm.

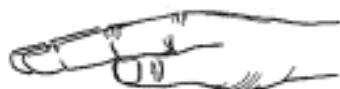
Musical score for the second system of 'Tick Tock Shock'. The score is written for eight instruments: SG, SX/SM, AX/AM, Tamb., Pic.Bkks., Cbsa., Gong, and BX/BM. The music is in 2/4 time and consists of two measures. The SG part has a melodic line. The SX/SM part has a rhythmic pattern of eighth notes. The AX/AM part has a rhythmic pattern of eighth notes. The Tamb. part has a steady eighth-note rhythm. The Pic.Bkks. part has a steady eighth-note rhythm. The Cbsa. part has a steady eighth-note rhythm. The Gong part has a steady eighth-note rhythm. The BX/BM part has a steady eighth-note rhythm.

The Curwin Hand Signs



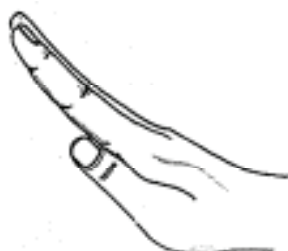
Fa

Do



Mi

Ti



Re

La



Do

So



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