

## Again and Again

### Description

The *ostinato* is a classic technique in the world of Orff Schulwerk. It is a wonderful tool for sight reading, building the ensemble, developing a feeling for form, learning to listen, and helping with improvisation. We'll learn how to keep everyone involved, manage a large class, and how to overcome shyness with improvisation. We'll explore, improvise, move, sing, and play using a real Orff classic, the *ostinato*.



**Focus:** improvisation, instrument technique, composition, movement, singing, Orff process. **Grades K - 8**

#### Note to workshop participants:

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workshop notes  
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**A Big Orff Piece with ostinatos!**  
Ding Dong Diggidiggidong - (MM Ed. Music for Children V. 1, p. 24)

**DING DONG DIGGIDIGGIDONG**

KEETMAN/ORFF

1. 2. 3. 4.

Voice

Ding, dong, dig - gi - dig - gi dong dig - gi - dig - gi - dong the cat she's gone.

Ding dong dig - gi - dig - gi - dong dig - gi - dig - gi ding dang dong.

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**Process for the Game**

- ✓ Teach as a speech piece using immersion.
- ✓ Move through the space as the speech is repeated until learned.
- ✓ Add body instruments (Ding = Snap; Dong = Clap; Diggidiggi = patch; Dang = butterfly).
- ✓ Play the elimination game (substitute BI for words one at a time).
- ✓ Speak in 2-part, then 4-part canon.

**Machines**

**Aim:**

- ☞ Learn some possibilities for ostinatos in movement
- ☞ Movement with unpitched instruments
- ☞ Review complementary rhythms

**\* Part 1:**

- ☞ Give everyone an unpitched instrument; let it be a wood, rattle, metal, or drum.
- ☞ Warm up with imitation. A drum leads the drums, a wood the woods, etc.
- ☞ Teacher (with tambourine) leads everyone.

**Eyes Closed:**

- ☞ Eyes closed; all instrument groups must find each other by timbre.
- ☞ Each group finds a rhythm for themselves. Perform together.
- ☞ Class listens and decides if all are complementary. Fix them.

- ☞ Perform the rhythms when ready.

### Circle Games:

- ☞ Each group is a circle; make a group movement that goes along with the rhythm.
- ☞ Perform for each other and check for complementary movements.
- ☞ Make the circles concentric and perform the whole thing.

### \* Part 4:

- ☞ Find a new group of 4 (one instrument for each family).
- ☞ One person makes a moving shape in self space with an accompaniment on an instrument of choice.
- ☞ Each person joins in adding a movement and a sound that is complementary.
- ☞ Show and tell.

### Extension

- ☞ Try a corporate machine. A fantastic Orff Super Machine!

## Ding Dong Diggi Diggi Dong (continued...)

### Process for the Instrumental Piece

- ✓ Learn the melody from the visual, singing the letter names.
- ✓ Sing in 2-part, then 4-part canon.
- ✓ Transfer to the instruments. Work out a good sticking pattern.
- ✓ Add the Bass ostinato on timpani (or bass bars).
- ✓ Add BX ostinato.
- ✓ Add AX ostinato.
- ✓ Add accompaniment ostinatos AG and SG.
- ✓ Adjust orchestration as appropriate and play in 2-part and 4-part canon.
- ✓ Figure out the ending of the 4-part canon using the formula ( $x + y = 8$ );  $x$  = number of beats before you start the 4-part canon and  $y$  = the number of times you play the repeating "C' G" figure to end at the same time.
- ✓ Add the coda
- ✓ Perform the whole thing!

## The Ostinato

**OSTINATO** - A constantly repeated rhythmic, melodic, or harmonic pattern. From the Latin "obstinatus" meaning stubborn. It can be verbal, instrumental, or corporal. (Wuytack, *Musica Activa*, p.53. *The Ostinato*)

**OSTINATO** - A clearly defined phrase that is repeated persistently, usually in immediate succession, throughout a composition or a section. The ostinato differs from other devices of repetition, such as imitation or sequence, in that it is reiterated in the same voice and usually at the same pitch. It is this feature of "persistent" repeat that accounts for the name. (It., *Obstinate*) (Appl, *The Harvard Dictionary of Music*)

## Seminar: Why use Ostinatos?

- ☞ They develop a feeling for phrase structure, form.

- ☛ They make it possible to perform music of reasonable complexity without an extensive knowledge of theory. They give students and musicians immediate positive results.
- ☛ They help involve everyone in the learning process, helping with discipline and in overcoming shyness.
- ☛ They help with physical coordination.
- ☛ They help to develop the memory.
- ☛ They help players learn to listen to the other parts of the ensemble while maintaining their own part.
- ☛ They can provide beautiful backgrounds for improvisation.  
(Wuytack, Musica Activa, p. 53)

## Games

*Fudge, Fudge, Call the Judge - (Slice the Ice, p. 48)*

### *The Pattern*

Circle, Right hand palm down to the person on the right, Left Hand palm up to the person on the left. Pat both at once, flip hands, pat both again. Clap own hands three times in front.

*Dutch Girl (Circle 'Round the Zero - M. Kennedy, p. 31)*

*The classic Three-Clap Pattern.*

#### First Beat

One palm facing sky, one palm down facing the ground clapping partner's hands. Partner has opposite palm up or down.

#### Second Beat

Partners clap hands together, palms facing each other.

#### Third Beat

Each partner claps own hands.

# The Cock doth Crow (*Music for Children, MM ed., Vol. 1, p. 52*)

## Aim

- Learning to use speech ostinatos as accompaniment for a text.

## Process

- Learn the saying by rote.
- Add the ostinatos.
- Add some appropriate movement.
- Make a form and perform.

## THE COCK DOETH CROW

arr. BMH

The musical score is arranged in four systems, each with four staves. The top staff is the vocal line, and the other three are accompaniment. The accompaniment consists of a rhythmic ostinato (speech) and a melodic line. The lyrics are: "The cock doth crow to let you know and thou be wise, tis time to rise!"

System 1:  
Vocal: The cock doth crow to let you know  
Ostinato: toc toc toc toc toc toc tocak toc toc toc toc  
Melody: rise! Time to Rise!  
Bass: ur-urrrrr ur-urrrrr

System 2:  
Vocal: and thou be wise, tis  
Ostinato: toc toc toc-ak toc toc toc toc cok toc toc-ak  
Melody: Time to rise! Time to rise!  
Bass: ur - ur-urrrrr

System 3:  
Vocal: 7 time to rise  
Ostinato: toc toc toc toc toc toc toc-ak  
Bass: ur - ur-urrrrr ur - ur-urrrrr

## Melodic Ostinatos

### *Severed Consistence (High Sticking, Scott Tarantino, p. 32)*

Dorian Mode with melodic ostinatos in Shona marimba style.

Scott Tarantino  
arr. BMH

*severed Consistence*

M1  
M2  
M3  
M4  
Bass

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- ☛ Everyone learns the Bass Part. Emphasize three-per-beat feel.
- ☛ play skeleton of fourth measure. Add embellishment.
- ☛ Everyone learns M4.
  - » Learn first measure, one beat at a time, adding them together as you go.
  - » Play first measure twice.
  - » Echo play third measure. Ask “Is this one just like the first two?”
  - » Echo play fourth measure.
  - » Ask some to play bass. Synchronize two parts.
- ☛ Everyone learns M1.
  - » Learn skeleton melody first, one measure at a time, adding them together as you go. Mind the subdivisions.
  - » Ask some to play bass, some to play M4. Synchronize.
- ☛ Use body percussion to learn rhythm of M3.
  - » Patsch Bass Part with left hand.
  - » Patsch M3 Part with right hand alone using text, “tak-uh, tak-uh, tak-uh, tak-uh, wait.”
  - » Putting them together makes a polyrhythm, “Not dif-fi-cult, not dif-fi-cult.”
- ☛ Echo play M2 one pattern at a time, adding them together as you go. Synchronize with bass and M3.
- ☛ Add shakere and make an arrangement with solos and ensemble alternating.
- ☛ Add improvisation patterned after M1 Part.
- ☛ Improvisations in this style of marimba music feature a steady stream of 8th notes following the chord structure. Resting tones (chord tones) are always played on strong beats and passing tones are used to get from one resting tone to another. If you land on a wrong note, you’ll hear it immediately and you’ll fix it by going up or down a step. Let several students try one at a time while class plays the rest of the parts at a moderate dynamic level.

## Melodic Ostinatos for Improvisation

### *Rain on the Water (BMH)*

C Major - melodic ostinatos over a chaconne bass with improvisation

*Rain on the Water*

LARGHETTO ♩ = 100 Brent Holl

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- ☛ Ask students to find the C major diatonic scale (“C to shining C” with no sharps or flats).
- ☛ Students play scale, ascending, with four quarter notes on each degree while you accompany on piano.
- ☛ Repeat, but change to two quarter notes on each degree of scale.
- ☛ One more time, but only one quarter note per degree (slowly!).
- ☛ Change quarter notes to half notes.
- ☛ Analyze, then sight read together SX Part from visual.
- ☛ Use same process to add AX, AG, BX and bass.
- ☛ Make a sound carpet of the rain forest as a background for the whole piece.
- ☛ Start with the bass and build piece one instrument at a time over the sound carpet. Then...

### *Add an improvisation*

- ☛ Take turns improvising on the C scale on soprano or alto recorder, ascending and descending, making variations of learned parts.
- ☛ Add an alto and soprano recorder soloist (or several).

### We Sing:

*River of Birds (Oregon Women’s Land Community, collected from A Circle is Cast by Libana, p. 9)*

- » A River of Paraphony as melodic ostinatos.

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