Roanoke City In-Service
October 18, 2013

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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This workshop has been presented by:

Brent M. Holl
302 East College Street
Bridgewater, Va. 22812
540-478-4833
brentholl@mac.com
www.brentholl.com

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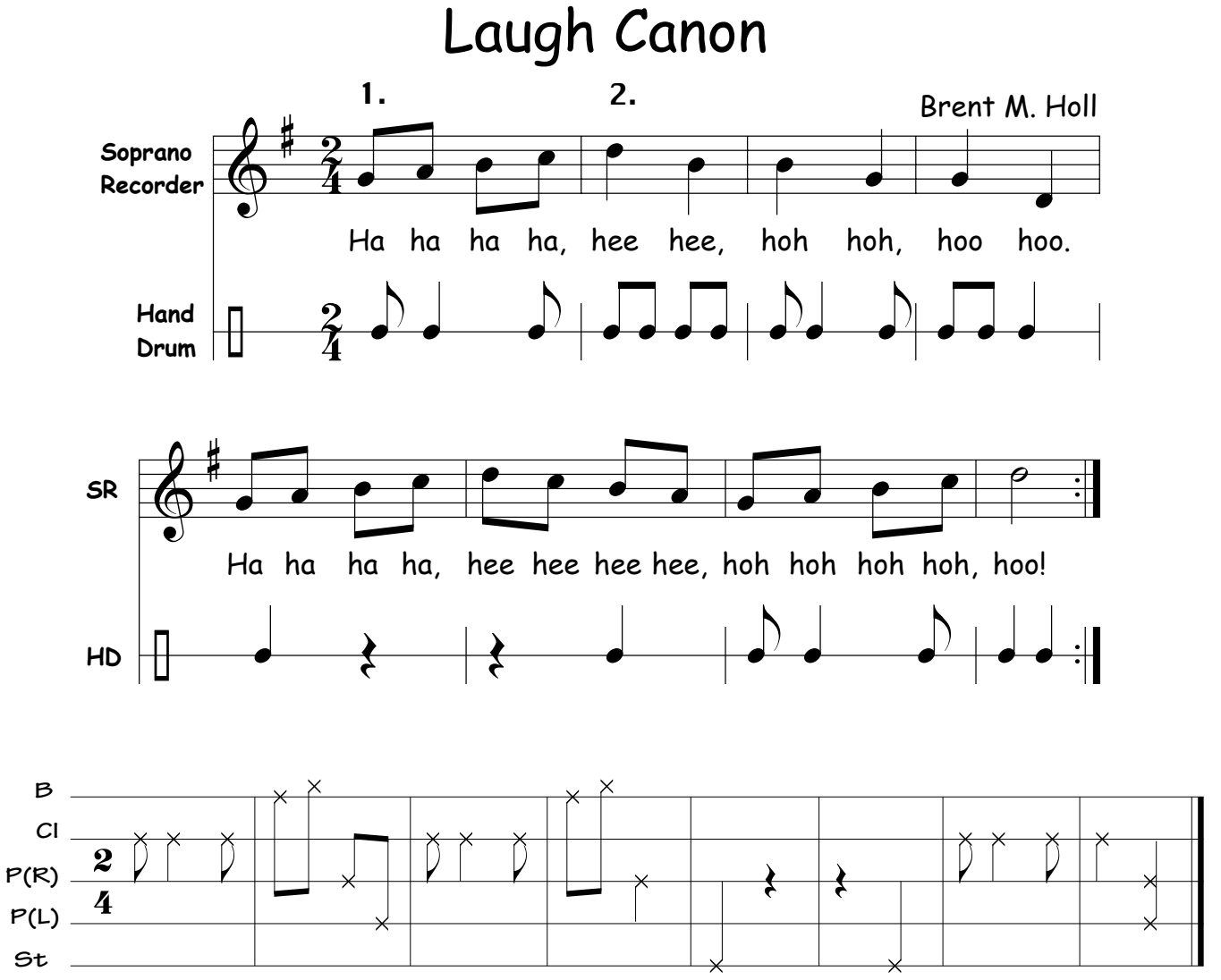
# Body Instruments and Song
# A Canon with Body Percussion

Body Instruments: step, patsch, clap, snap, brush, bass tone, pops, slap and more... The body shares the same psychological and dynamic characteristics with the drum. Body instruments are dynamic, spirited, active, expressive, powerful, strong, rhythmic, energizing, vigorous, and forceful.

√ Along with our voices, the body instruments are the primary instruments of the human body. We carry them with us all the time, they are inexpensive, and they carry a wide range of interesting timbres and rhythms. Body instruments can be used by everyone at every age with any degree of developmental ability or raw talent. Using our voices and body instruments helps move children through their psychological learning stages and increases their ability to understand the world around them.

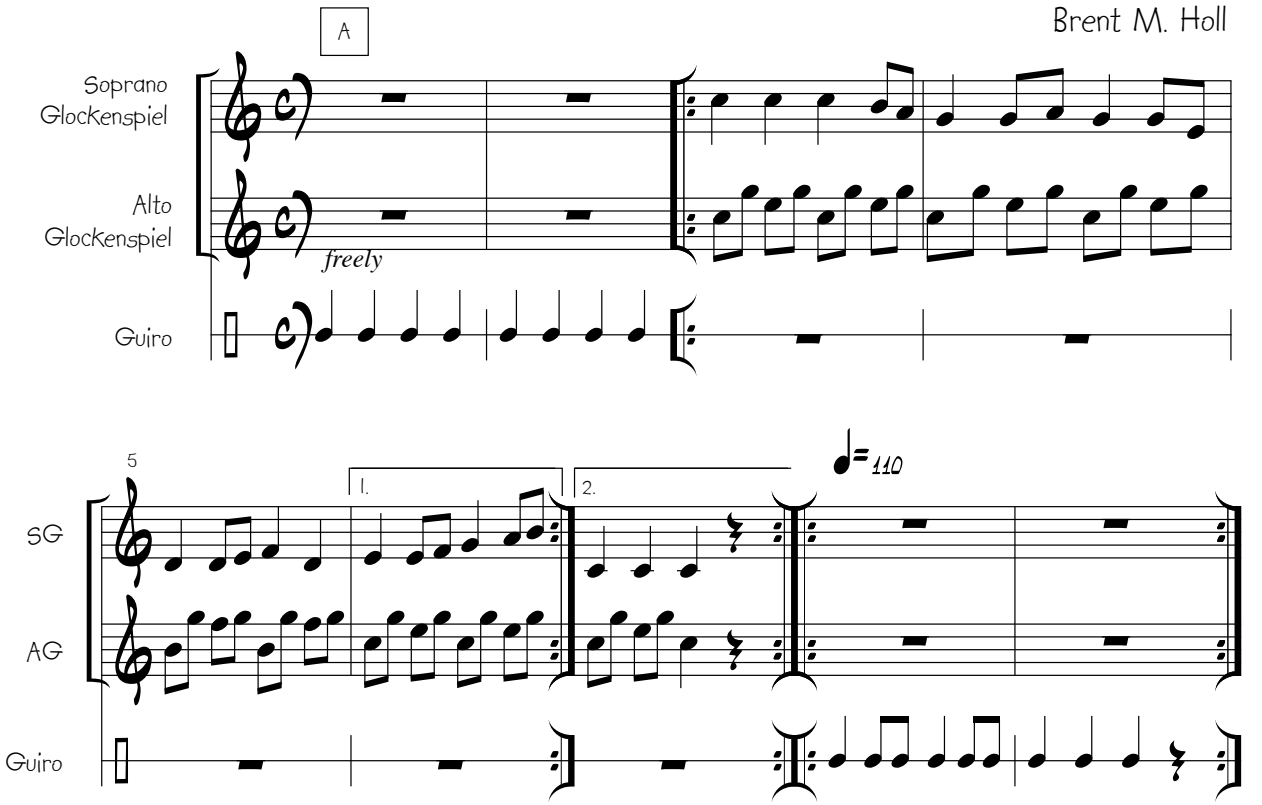


# Glockenspiels

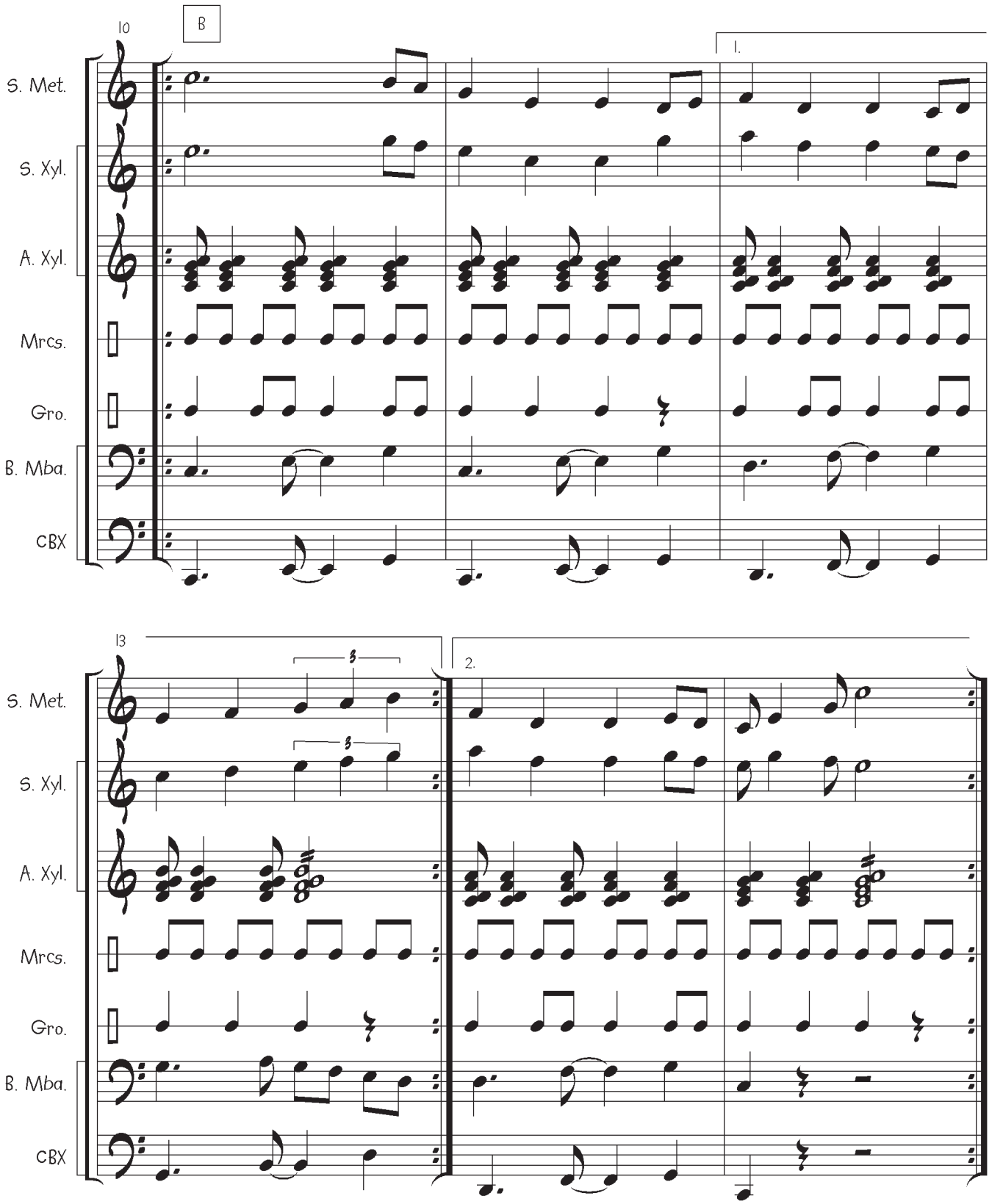
## The Dream (Ensemble, BMH, p. 8)

### Glockenspiels: The sound of the glockenspiel sounds 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!




***Sight reading is enormously important in music education. Use simple pieces like this to analyse the notation and learn to read at sight. How ever slowly the process of learning to read may be, it is essential to the holistic education of the child and should be encouraged in every learning activity.***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B
1.
S. Met.
S. Xyl.
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Mrcs.
Gro.
B. Mba.
CBX
13
2.
S. Met.
S. Xyl.
A. Xyl.
Mrcs.
Gro.
B. Mba.
CBX

# Metallophones

# Cantique Exotique (Ensemble, BMH, p. 20)

## 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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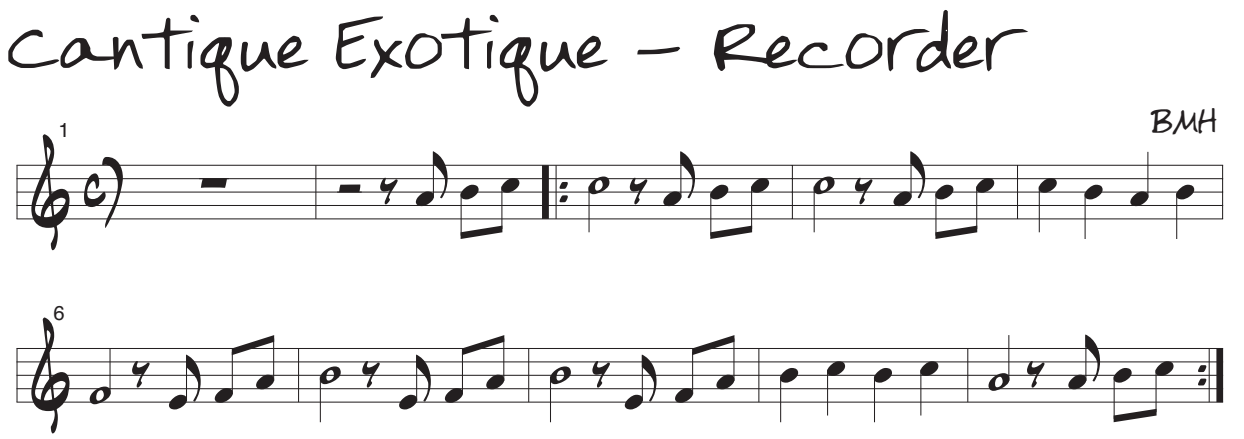



***We'll learn some ostinatos for the metallophones in the style of a gamelon orchestra and add the "dragon" movement. The instrument parts are written out in the book, but are simple enough to learn by rote.***

***The movement technique is a variation of a movement "mini" canon. Each person in line imitates the person in front after that person making a "wave" of motion. The line of persons progresses creating the "dragon." Add costumes and a dragon head for a parade.***

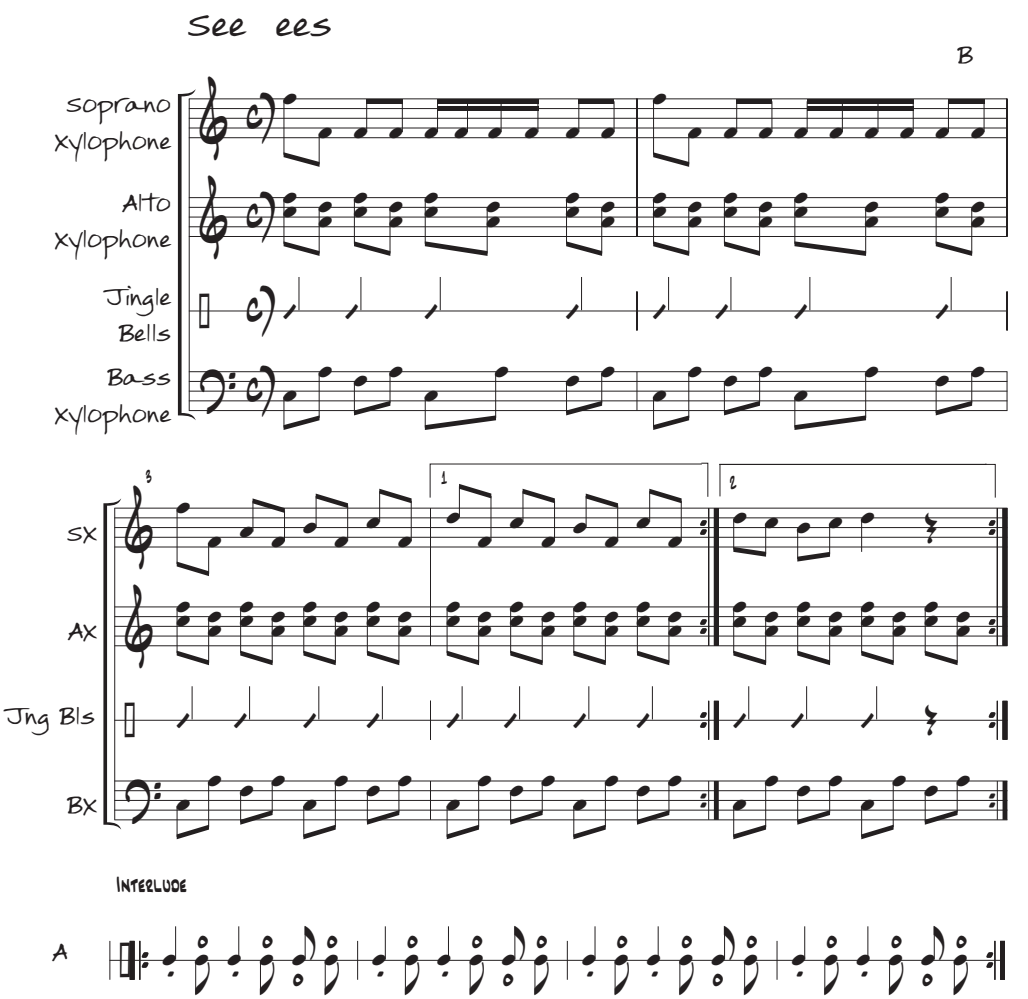
# Xylophones and Marimbas

# See Dees

## 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

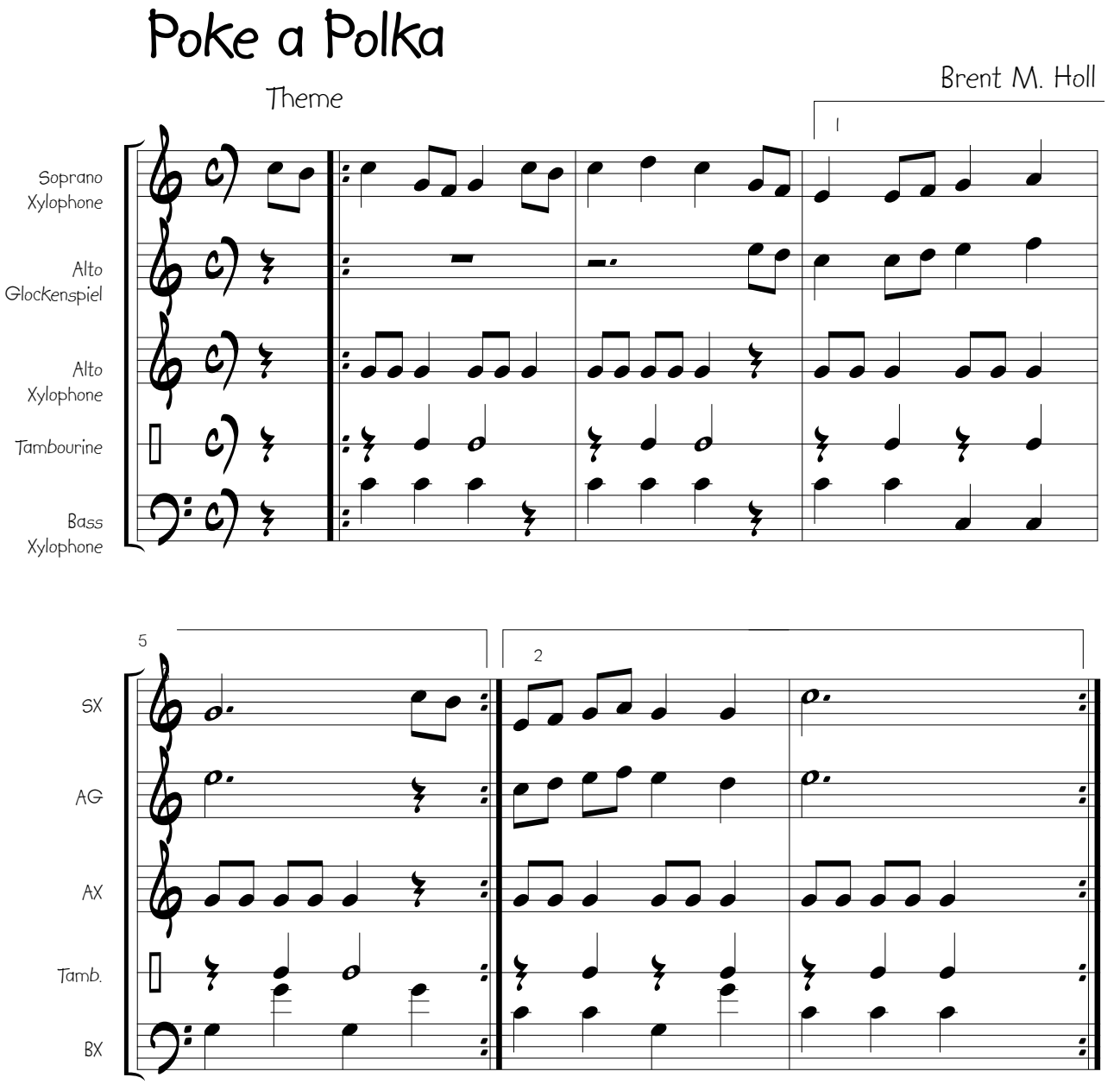


# Put it all together

## The Orff Instrumentarium

One way to utilize the whole instrumentarium is to use the form, Theme and Variations. Not only can families of instruments be highlighted, but combinations can be explored and the beauty and musicality of the instruments can be fully realized.

# Theme:



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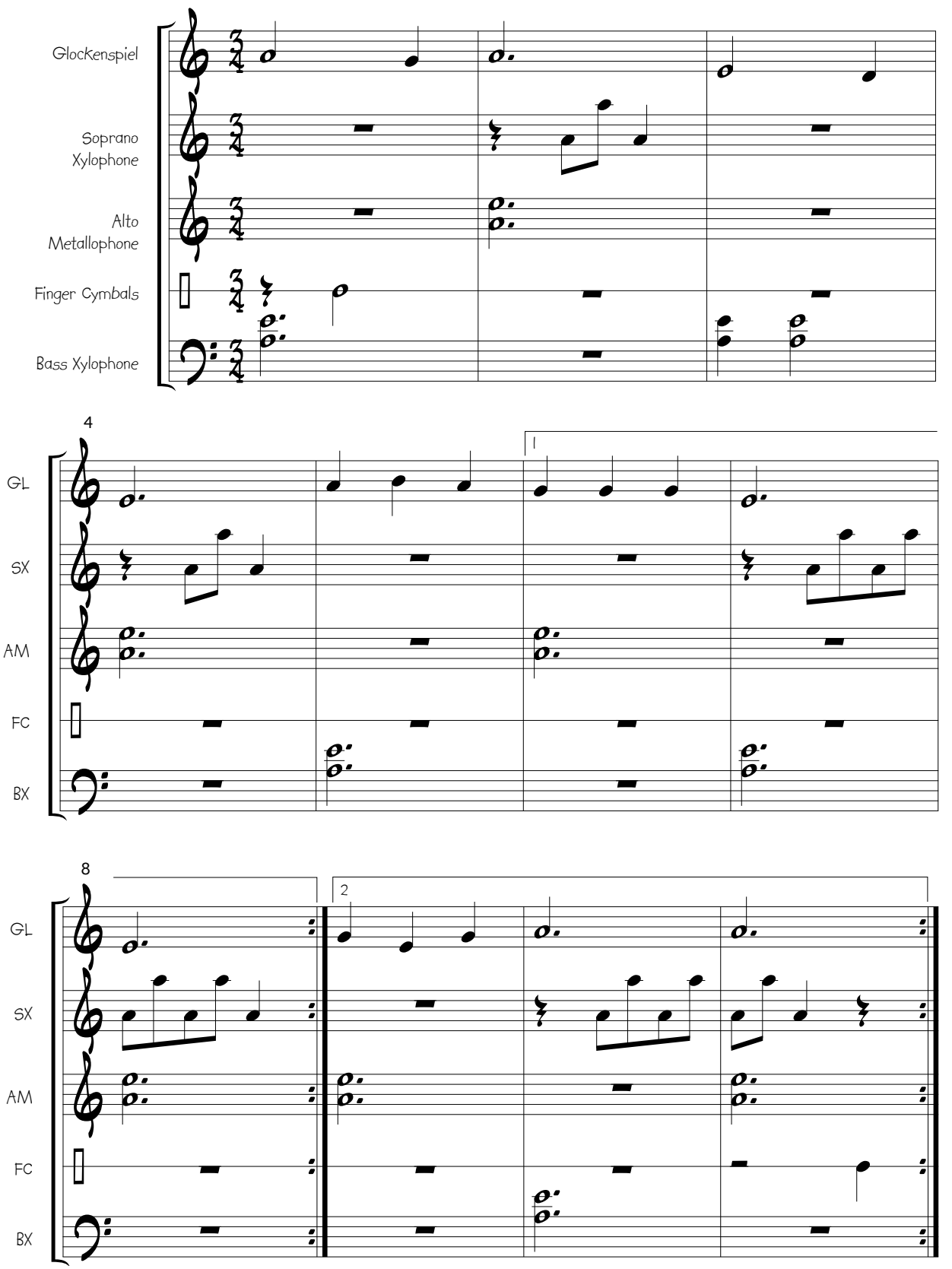
# Lento

## Variation I



# Calliope

Variation 2

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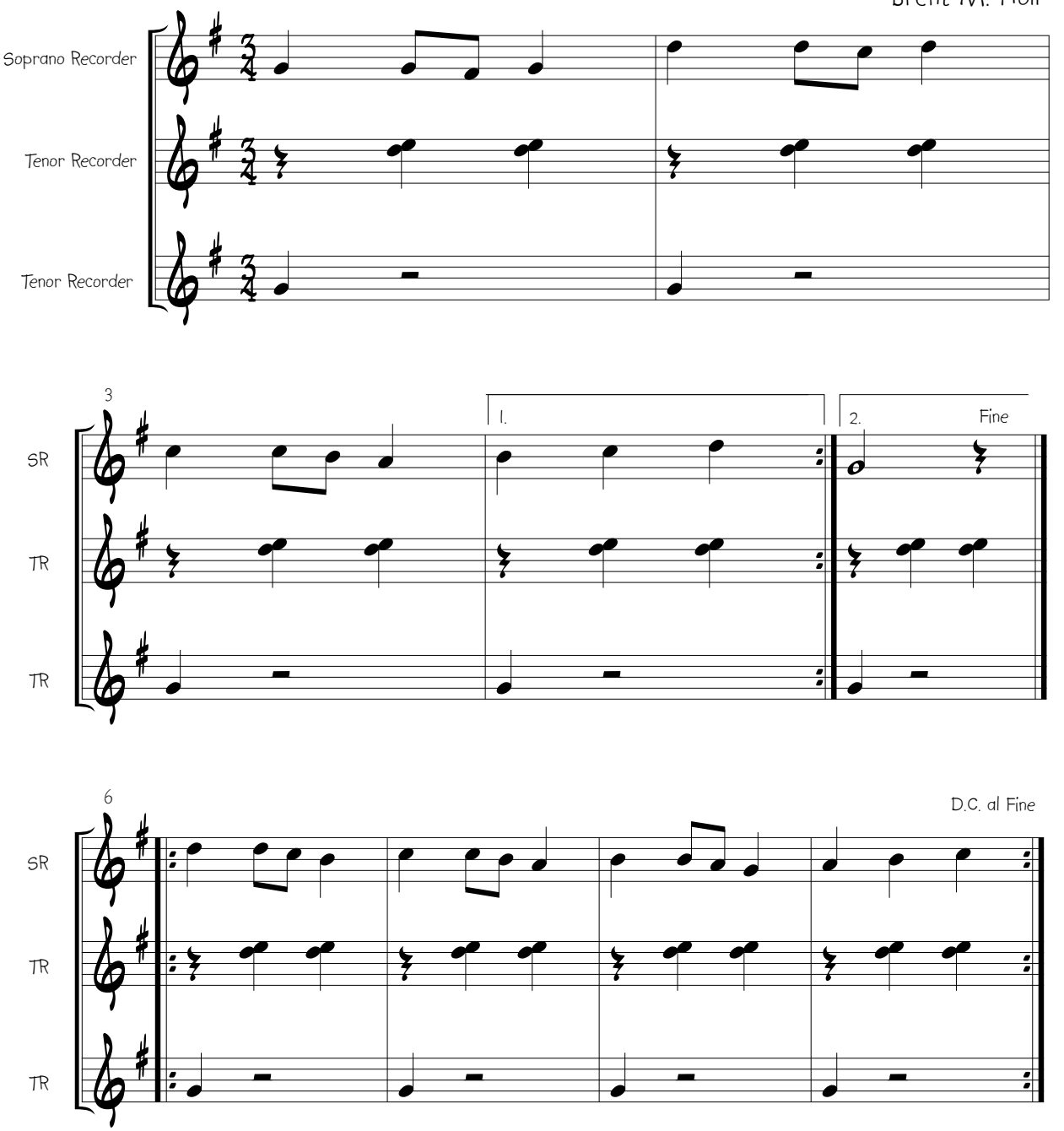

# Humoresque

Variation 3

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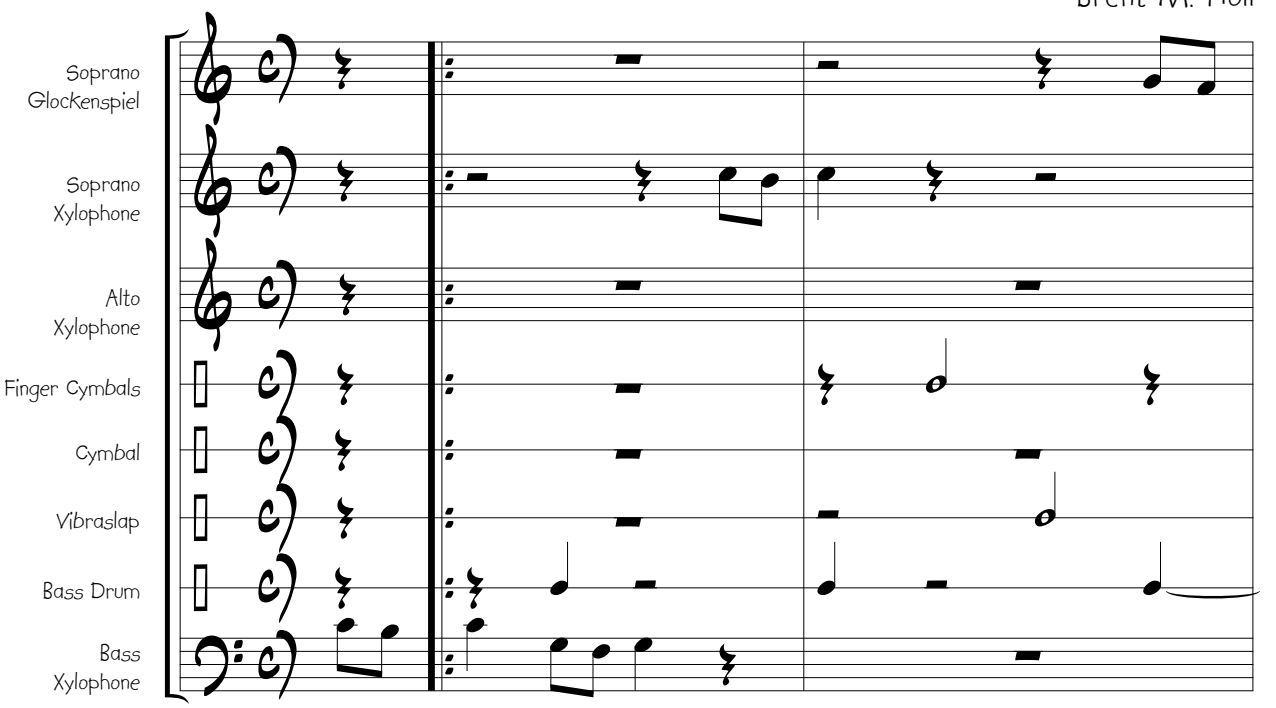


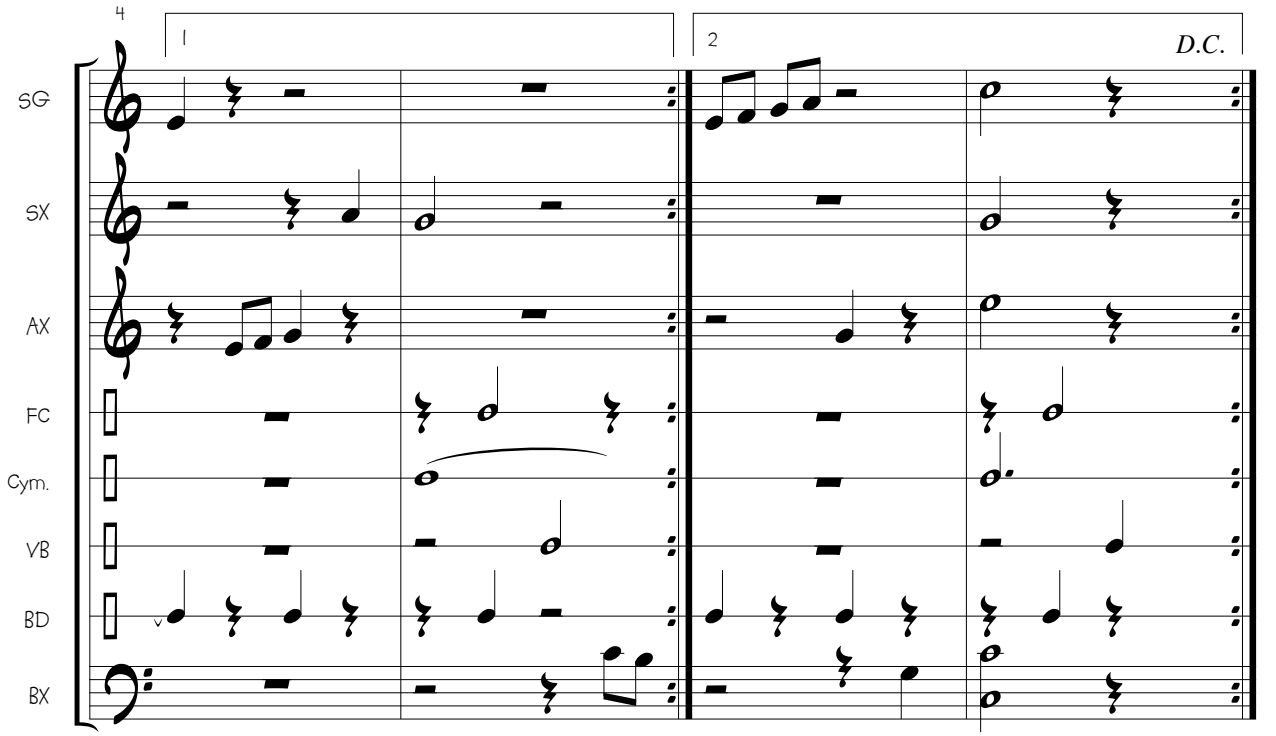

Seminar:
Justification for use of the Instruments (from Master Class in Orff Schulwerk by Jos Wuytack 1991)

- 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 the students. They are active participants in their own learning experiences.

- Playing the instruments is truly "play" for the 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 insures 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."