

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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# 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.

### Laugh Canon

1. 2. Brent M. Holl

Soprano Recorder

Ha ha ha ha, hee hee, hoh hoh, hoo hoo.

Hand Drum

SR

Ha ha ha ha, hee hee hee hee, hoh hoh hoh hoh, hoo!

HD

B

Cl

P(R) 2

P(L) 4

St

# 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!

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The musical score is divided into two systems. The first system includes three staves: Soprano Glockenspiel, Alto Glockenspiel, and Guiro. The Soprano and Alto parts are in treble clef with a common time signature. The Soprano part begins with a box labeled 'A' above it. The Alto part is marked 'freely'. The Guiro part is in a lower clef and has a steady rhythmic pattern. The second system includes three staves: SG (Soprano Glockenspiel), AG (Alto Glockenspiel), and Guiro. The SG and AG parts are in treble clef with a common time signature. The SG part has a first ending (1.) and a second ending (2.). The tempo is marked with a quarter note equal to 110. The Guiro part continues its rhythmic pattern.

*Sight reading is enormously important in music education. Use simple pieces like this to analyse the notation and learn to read at sight. However 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.*

10 B

5. Met.  
S. Xyl.  
A. Xyl.  
Mrcs.  
Gro.  
B. Mba.  
CBX

1.

Detailed description: This block contains the first system of a musical score, measures 10 through 12. The score is for a percussion ensemble with seven parts: Snare Drum (S. Met.), Snare Xylophone (S. Xyl.), Alto Xylophone (A. Xyl.), Maracas (Mrcs.), Gong (Gro.), Bass Maracas (B. Mba.), and Conga (CBX). Measure 10 starts with a box labeled 'B'. Measure 11 has a first ending bracket labeled '1.'. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and sixteenth notes, with some parts featuring triplets.

13

5. Met.  
S. Xyl.  
A. Xyl.  
Mrcs.  
Gro.  
B. Mba.  
CBX

2.

Detailed description: This block contains the second system of a musical score, measures 13 through 15. The instrumentation remains the same as in the first system. Measure 13 features a triplet of eighth notes in the Snare Drum and Snare Xylophone parts. Measure 14 has a second ending bracket labeled '2.'. The notation continues with various rhythmic patterns and rests, including quarter notes, eighth notes, and sixteenth notes.

# 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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## Cantique Exotique - Recorder

BMH

The image shows two staves of musical notation for a recorder part. The first staff starts with a treble clef, a common time signature (C), and a first measure rest. The second measure contains a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign follows. The third measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The seventh measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The ninth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The tenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eleventh measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The twelfth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The thirteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fifteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The seventeenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The nineteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The twentieth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The notation ends with a double bar line and repeat dots.

*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](http://www.studio49.de/english/portrait_e/index.htm)

*See ees*

B

The musical score is divided into three sections. The first section, labeled 'See ees', consists of four staves: Soprano Xylophone (treble clef, quarter notes), Alto Xylophone (treble clef, chords), Jingle Bells (square notes), and Bass Xylophone (bass clef, quarter notes). The second section features four staves: SX (treble clef, quarter notes), AX (treble clef, chords), Jng Bls (square notes), and BX (bass clef, quarter notes). The third section, labeled 'INTERLUDE', consists of a single staff 'A' with square notes.

# 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:

## Poke a Polka

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Theme

The musical score is written for five Orff instruments in 2/4 time. The first system includes:

- Soprano Xylophone: Treble clef, melody with a repeat sign.
- Alto Glockenspiel: Treble clef, rests followed by a melodic line.
- Alto Xylophone: Treble clef, rhythmic accompaniment.
- Tambourine: Square clef, rhythmic accompaniment.
- Bass Xylophone: Bass clef, rhythmic accompaniment.

The second system includes:

- SX (Soprano Xylophone): Treble clef, melody with a first ending bracket labeled '2'.
- AG (Alto Glockenspiel): Treble clef, rests followed by a melodic line.
- AX (Alto Xylophone): Treble clef, rhythmic accompaniment.
- Tamb. (Tambourine): Square clef, rhythmic accompaniment.
- BX (Bass Xylophone): Bass clef, rhythmic accompaniment.

# Lento

## Variation I

Musical score for Variation I, measures 1-4. The score is in 3/4 time and includes five parts: Glockenspiel, Soprano Xylophone, Alto Metallophone, Finger Cymbals, and Bass Xylophone. The Glockenspiel part features a melodic line of quarter notes. The Soprano Xylophone part has a melodic line starting in measure 2. The Alto Metallophone part provides a harmonic accompaniment. The Finger Cymbals part has a rhythmic pattern. The Bass Xylophone part provides a low-frequency accompaniment.

Musical score for Variation I, measures 5-8. The score continues with the same five parts. The Glockenspiel part has a melodic line. The Soprano Xylophone part has a melodic line. The Alto Metallophone part provides a harmonic accompaniment. The Finger Cymbals part has a rhythmic pattern. The Bass Xylophone part provides a low-frequency accompaniment.

Musical score for Variation I, measures 9-12. The score continues with the same five parts. The Glockenspiel part has a melodic line. The Soprano Xylophone part has a melodic line. The Alto Metallophone part provides a harmonic accompaniment. The Finger Cymbals part has a rhythmic pattern. The Bass Xylophone part provides a low-frequency accompaniment.



# Calliope

Variation 2

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Soprano Recorder

Tenor Recorder

Tenor Recorder

3

SR

TR

TR

1.

2. Fine

6

SR

TR

TR

D.C. al Fine

# Humoresque

## Variation 3

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Musical score for Variation 3 of Humoresque, measures 1-3. The score includes parts for Soprano Glockenspiel, Soprano Xylophone, Alto Xylophone, Finger Cymbals, Cymbal, Vibraslap, Bass Drum, and Bass Xylophone. The music is in 3/4 time and features a variety of rhythmic patterns and articulations.

Musical score for Variation 3 of Humoresque, measures 4-6. The score includes parts for SG (Soprano Glockenspiel), SX (Soprano Xylophone), AX (Alto Xylophone), FC (Finger Cymbals), Cym. (Cymbal), VB (Vibraslap), BD (Bass Drum), and BX (Bass Xylophone). The score is divided into two systems, with the first system containing measures 4 and 5, and the second system containing measures 5 and 6. The second system is marked with a first ending (1) and a second ending (2) leading to a double bar line and the instruction *D.C.* (Da Capo).

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."