

VMEA District 14  
April 26, 2014



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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# Rondo for 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 body instruments helps move children through their psychological learning stages and increases their ability to understand the world around them.

## RONDO FOR BP

BRENT M. HOLL

The musical score is divided into two systems. The first system contains three staves, each with a 4/4 time signature and a common key signature. The first staff is labeled with 'Clap', 'Bass', 'Patsch', and 'Back'. The second staff is labeled with 'Bass', 'Clap', 'Patsch R', and 'Patsch L'. The third staff is labeled with 'Snap', 'Clap', 'Patsch', and 'Stomp'. The second system contains three staves. The first staff is labeled 'Cl.' and 'Pt.'. The second staff is labeled 'Pt.'. The third staff is labeled 'Sn.', 'Cl.', 'Pt.', and 'Sn.'. The score uses various rhythmic notations including quarter notes, eighth notes, and rests, with some notes marked with 'p' for patsch.

# Glockenspiels

*Glockenspiels: The sound of the glockenspiel sounds pure, fresh, sparkling, twinkling, shining, and childlike.*

## Sweet the Bells Sing

The musical score is arranged in three systems, each with three staves: SE (Soprano Glockenspiel), AE (Alto Glockenspiel), and AM/SM (Arpeggiated Middle/Soft Mallet). The music is in common time (C) and begins with a *pp* dynamic. The first system includes a *rit.* marking and a first ending bracket labeled 'A' with the instruction 'A TEMPO' and a *BMH* marking. The second system includes a second ending bracket labeled 'B'. The third system includes a third ending bracket labeled 'C'. The score concludes with a *rit.* marking and a final double bar line.

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. 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.*

## 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



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

### The Force is With Us

*Xylophones: The sound of the Xylophone is dry, forceful, vigorous, dynamic, humoristic, macabre, and impelling.*

The Force is with Us!

BMH  
**FINE**

Sop. Xyl.

Sop. Xyl. 2

Alto Xyl.

Bass Xyl.

Sop Xyl.

Sop Xyl. 2

Alto Xyl.

Bass Xyl.

(D.C. AL FINE)

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)

**Aim:**

- To build awareness of mixed meter.
- To build a rhythm from simple to complex.
- To reinforce rhythmic independence and build confidence.
- To use speech as a generator of interest and excitement.

**Process:**

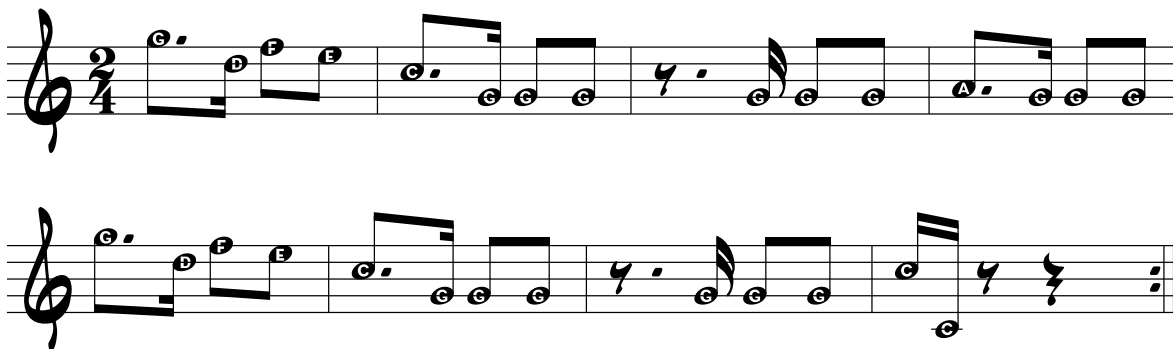
- Use body instruments to introduce the rhythm of the A section. Patsch on the first note of each measure and clap all the rest. Start slow and build tempo and confidence.
- Play the rhythm in various canons starting with 4 beats down to 1. Start with two groups and build to several. For a challenge, let each person be a group and start in canon after the first two notes.
- Transfer to all xylophones and marimbas and learn the parts.
- Learn the B section by note. Allow processing time for each part.
  - » Allow each instrument part to separate from the group and help each other find the notes and figure out the rhythm. Teacher checks and approves each group's return to the ensemble.
- Make a form by deciding how many times to play the A section and the B section.
- Add a speech rap to the B section to make it a Rondo. Use your favorite proverb, nursery rhyme, fable, or just make something up.

## Putting them all together

### Bamboula from Steven Kennedy's Crescent City Collection

**Aim:**

- To build sense melodic structure.
- To build a melody from simple to complex.
- To reinforce note reading on the treble staff.
- To learn a piece of classical music.



**Process:**

- Learn the melody by rote and note a little at a time.
- Start with the 'skeleton.' Add notes until it's complete.
- Use the Hand Staff, imitation, note reading, et. al...

- Play “Rotation” let the kids play lots of instruments.
- Add the rest of the instruments by imitation and visualization.
- Make an arrangement and play the whole thing!

### Performance Suggestion

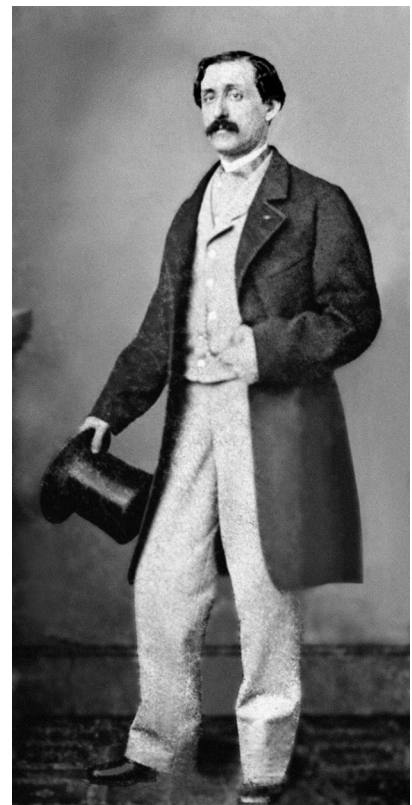
- Play percussion once through (no repeat).
- Add bass marimba. Play once through (no repeat).
- Add Marimba 1 and 3. Play once through (no repeat).
- Play Marimba 2 once through (no repeat).
- All play once through (no repeat).
- Play Marimba 2 and 3 once through (no repeat).
- All play once through (with repeat).
- Create a fantasia section allowing different combinations of instruments to play solo, duet, or trio ad libitum.
- All play once through (with repeat).

## Bamboula *(From the Book)*

Louis Moreau Gottschalk, piano prodigy and New Orleans’s great classical composer, concertized throughout the world. His parents owned a Rampart Street home in the Treme neighborhood on the edge of the French Quarter. Gottschalk would walk onto his balcony on Sunday mornings and listen to slaves who were allowed to meet and who played music across the street in Congo Square, a patch of land in Treme.

In Congo Square, Gottschalk experienced African dance and music, but he was also introduced to new instruments such as bamboulas and banzas. Bamboula names drums made from bamboo as well as an African dance accompanied by that drum. Intrigued by the rhythms and tunes he heard in Congo Square, Gottschalk composed several pieces of music reflecting his experience.

Bamboula, a piece for solo piano composed between 1844 and 1845, was premiered by the composer at the Theatre d’ Orleans in the French Quarter. Gottschalk may have heard the Creole tune sung by potato grillers on the streets of New Orleans. The rhythms of the bamboula drums are echoed in the first four bars of the original composition.



Louis Moreau Gottschalk

Crescent City Collection  
**Bamboula**

Louis Moreau Gottschalk

Arr. Steven A. Kennedy

MARIMBA 1  
MARIMBA 2  
MARIMBA 3  
CABASA  
CONGA DRUMS  
BASS MARIMBA

The first system of the musical score for 'Bamboula' consists of six staves. The top three staves are for Marimba 1, 2, and 3, all in treble clef. The Cabasa staff is in the second clef. The Conga Drums staff is in the third clef. The Bass Marimba staff is in the bass clef. The music is in 2/4 time and spans four measures. The Marimba parts feature rhythmic patterns with eighth and sixteenth notes. The Conga Drums part includes a complex rhythmic pattern with triplets and sixteenth notes.

MAR. 1  
MAR. 2  
MAR. 3  
CAB.  
C. DR.  
B. MAR.

The second system of the musical score for 'Bamboula' consists of six staves. The top three staves are for Marimba 1, 2, and 3, all in treble clef. The Cabasa staff is in the second clef. The Conga Drums staff is in the third clef. The Bass Marimba staff is in the bass clef. The music is in 2/4 time and spans four measures. The Marimba parts continue with rhythmic patterns. The Conga Drums part includes a complex rhythmic pattern with triplets and sixteenth notes. The system ends with a double bar line and repeat dots.

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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."