



Central Florida Orff Chapter

February 20, 2021



Teachers Writing
for Teachers

www.beatinpathpublications.com

The Sweet Sound of Harmony

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 analyze and listen to arrangements and explore improvisations and tapestries of sound that display the beautiful sound colors of the Orff orchestra.

We'll talk, sing, play, and listen. What are the joys of Orff Schulwerk? The magical sounds of the instruments, the fun of body percussion, games, speech pieces, movement, songs, stories... All of the above? Yes!

Focus: Orff process, timbre, movement, improvisation.

Audience: Teachers K-8

Theme and Variations

A great way to combine timbres and showcase the Orff instrumentarium, theme and variations can be a wonderful way to provide music for a program, a story, or to just demonstrate the beauty of the Orff Instruments.

Jos Wuytack often composed variations on a theme to show some of the multitude of orchestration possibilities with the Orff instrumentarium. He called this "Orchestration per Contrastem." He simply meant that contrasting orchestrations could be built on a theme by manipulating the elements of music (melody, rhythm, meter, timbre, and form) to create thematically similar pieces.

The three types of variations are Ornamental, Contrapuntal, and Character. The type of variations that Wuytack used for most of his examples and the one that is the most child friendly is the Character Variation. With Character Variations, subtle and not so subtle adjustments can be made to the theme in all of the basic elements, Melody, Rhythm, Timbre, Harmony, and Form. The examples that follow are character variations and serve as a review of some of the of the orchestration practices in functional harmony possible with the Orff instrumentarium. Each piece is based on a melodic fragment, a stylistic rhythm, a new meter, a unique orchestration or a new harmonization resulting in the original theme taking on a unique character. The following list is a useful guideline for developing Theme and Variations.

Melody

- ✓ Use a melodic figure or motif from the theme.
- ✓ Embellish the melody with ornamentation .
- ✓ Change the mode or the key.
- ✓ Use techniques of counterpoint; imitation, repetition, contrary motion.

Rhythm

- ✓ Change the meter; change mixed or odd meter; change from duple to triple or the reverse.
- ✓ Use a rhythmic figure or motif from the theme.
- ✓ Use a stylistic rhythm; blues, swing, old time, a renaissance dance rhythm like pavane or sara-bande.

Timbre

- ✓ Change the orchestration to highlight a contrasting timbre.
- ✓ Change the register from high to low or the reverse.
- ✓ Spread the melody into different instruments.
- ✓ Explore and exploit dynamic and expressive contrasts.

Harmony

- ✓ Use different harmonizations.
- ✓ Use elemental techniques including paraphony, diaphony, or canon.

Form

- ✓ Develop a motif from the theme.
- ✓ Change the song form (A, AB, ABA, ABC)
- ✓ Use and extended form like the Rondo or the Sonatina.

Theme - The Flop Eared Mule

Let's Sing!

FLOP-EARED MULE

ARR. BMH

PERFORM AA BB ETC.

A

V SR

Flop-eared mule, flop-eared mule, flop-eared, flop-eared, flop-eared mule! mule!

B

V SR

Mule, mule, mule, mule, flop - eared, flop - eared, flop - eared mule! mule!

A typical accompaniment pattern for a funny song like *Flop Eared Mule* involves the use of body percussion! Very Orff-like! :)

Using patsch, a variation of a clap, a bass tone, and a brush stroke, some very interesting rhythms can be played. These two basic patterns are classic hand game rhythms and occur often in

the art of hambone. Thanks to David Holt for showing me these way back in 1980. The score below is linked to a demonstration video on Vimeo. <https://vimeo.com/470363357>

BASIC HAMBONE

The image displays four staves of musical notation for 'Basic Hambone'. Each staff is labeled with 'S' (Shuffle) on the top line, 'C' (Clap) on the middle line, and 'PL' (Left Hand) and 'PR' (Right Hand) on the bottom line. The notation consists of quarter notes and eighth notes with stems, indicating the timing and sequence of movements for each hand and the shuffle/clap pattern.

Photo below is linked to the public vimeo video "The Flop Eared Mule - Body Percussion"

<https://vimeo.com/470727663>



Theme and Variations on Flop-eared Mule. (Galax Fiddle Tune, arr. Brent Holl)

Theme - This is a classic I-V orchestration with a contrasting B section modulating to the dominant key. Look for the common tone, the paraphony, and the simplicity of the arrangement. Stay true to the tune and perform as AABB etc.

FLOP-EARED MULE

ARR. BMH

A PERFORM AA BB ETC.

1. 2. FINE

V
Flop-eared mule, flop-eared mule, flop-eared, flop-eared, flop-eared mule!

SX

AG

AX

Spoons

BX

B

1. 2.

V
Mule, mule, mule, mule, flop - eared, flop - eared, flop - eared mule!

SX

AG

AX

Stuff

BX

Variation 1 - On the Way Up

This is a rhythmic variation of the melody. Moving to G Major, the accompaniment uses combinations of interesting timbres and features mixed meter. The accompaniment uses a variant of the simple bordun, the Alberti Bass. Paraphony is featured.

ON THE WAY UP

BMH

The musical score for "On the Way Up" is arranged for a variety of instruments. It begins in 4/4 time and moves to 6/8 time at measure 3, returning to 4/4 at measure 5. The score is divided into two systems, each with a first and second ending. The instruments and their parts are as follows:

- SR (Soprano Recorder):** Melodic line with first and second endings.
- Triangle (on repeat):** Rhythmic accompaniment with repeat signs.
- Claves:** Rhythmic accompaniment with repeat signs.
- BX (Bass Xylophone):** Rhythmic accompaniment with repeat signs.
- GL (Glockenspiel):** Rhythmic accompaniment with repeat signs.
- SX (Soprano Saxophone):** Melodic line with first and second endings.
- Cym. (Cymbal) and BD (Bordun):** Rhythmic accompaniment with repeat signs.
- CBX (Cello Xylophone):** Rhythmic accompaniment with repeat signs.

Variation - 2 A Clear Day in the Mountains

This variation uses a motif from the A section of the theme and also shows a different meter and key. This character variation uses the inspiration of *Street Song* (*Music for Children, Vol. 3, Murray ed.*) motifs in the two alto xylophone parts.

A CLEAR DAY

The musical score for "A Clear Day" is written in 3/4 time and consists of two systems. The first system includes parts for SR/TR, AG/SM, AX/AM, AX, Guiro, and BX. The second system includes parts for SR/TR, AG/SM, AX/AM, AX, Tr, and BX. The score is marked with a first ending bracket and a second ending bracket. The first ending is marked with a "1." and the initials "BMH". The second ending is marked with a "2." and a measure number "6" above the first staff. The Guiro part uses a guiro symbol and the Tr part uses a triangle symbol.

Variation 3 - Sunrise in the Rockies

This variation is a melodic variation of the theme and expanding it with a new melody in the B Section. The accompaniment is complex using compound mixtures to accompany the solo recorder.

SUNRISE

BMH

The musical score is divided into three systems. The first system, labeled 'A', covers measures 1 through 8. It features four staves: Soprano Recorder, Soprano Metallophone, Alto Metallophone, and Bass Metallophone. The time signature is 3/4. The Soprano Recorder part has a melodic line with a first ending bracket at the end. The metallophone parts provide harmonic accompaniment. The second system, labeled 'B', covers measures 9 through 16. It features four staves: Solo Recorder (S. REC.), Soprano Metallophone (SM), Alto Metallophone (AM), and Bass Metallophone (BM). The Solo Recorder part has a new melodic line with a second ending bracket. The metallophone parts continue with complex accompaniment. The third system covers measures 17 through 24, continuing the Solo Recorder and metallophone parts. The score concludes with a double bar line and repeat signs.

Variation 4 - Hee Haw!

This is also a character variation using the humoristic device of splitting the melody among various instruments for comedic effect. The meter is changed as well as the key.

HEE HAW!

The musical score for "Hee Haw!" Variation 4 is presented in two parts, A and B. Each part consists of five staves: SX, SM, AX, Stuff, and BX. The key signature is one sharp (F#) and the time signature is 8/8. Part A includes a BMH section with first and second endings. Part B also includes first and second endings. The notation shows the melody being split among the instruments for comedic effect.

Putting it all together

Husker the Mule - By Codi Vallery-Mills, Illustrated by Teri McTighe

Author Codi Vallery-Mills, sdprairiewriter.com

Illustrator Teri McTighe, artoutofnowhere.com

©S.D. Prairie Writer Publishing

Husker the Mule books can be ordered on Amazon.com

One of the most fun ways to use techniques like this is story-telling. Reading to children and helping them create sound accompaniments is a widely used technique in elementary schools around the world. It is also possible to create child-centered orchestrations with the help of your students across grade levels.

Due to the limitations of our Zoom workshop today, I've prepared these orchestrations in the spirit cooperative learning drawing on my years of experience in doing this with children. All of these variations or versions of these variations were played by my students in 6 - 8th grades. All were adapted, edited, revised, and customized to individual classes, grade levels, and skill levels to accommodate all students.

I have arranged these today for you. We have discussed the elements and techniques of composition and arranging in each piece and I encourage you to adapt these techniques for your own students.

The presentation of Husker the Mule a story! Enjoy.

Note to workshop participants:

Please feel free to use anything in these notes written or arranged by Brent Holl for your own professional use in class or workshops. Simply make sure that the following notice is on each copy.

© Brent M. Holl, 2021. All rights reserved. Used by permission.

For all other materials permission must be obtained from the copyright holder.

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



Find more free stuff at

https://bppub.net/FREE_STUFF

Be sure to use the code:

BRENTSMULE

When you go shopping on the Beatin' Path Publications website. It will get you a 25% discount on any item in our catalog through April 30, 2021!

<https://www.beatinpathpublications.com>

Seminar: Discussion of Timbre and the Use of Orff Instruments

Justification for Use of the Instruments (Jos Wuytack, MC '91, p. 76)

- ✓ *“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 Suonare.” 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 students. They are active participants in their own learning experiences.*
- ✓ *Playing instruments is truly “play” for 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 ensures 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.”*



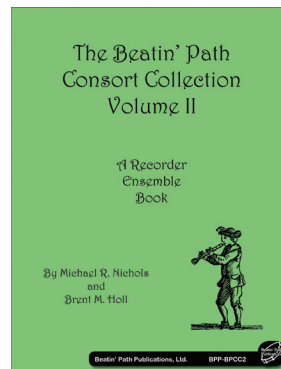
Beatin' Path Publications, LLC

Teachers writing for Teachers!

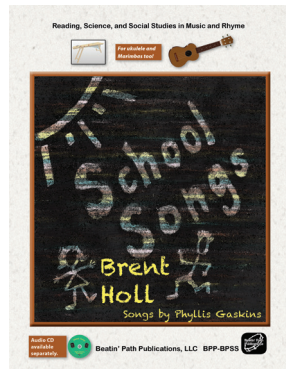
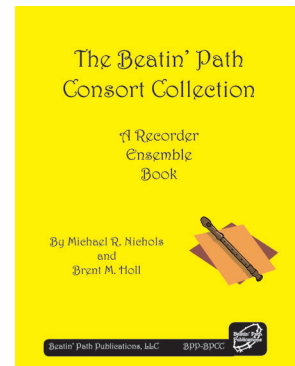
Other books by Brent M. Holl



Ensemble pieces for marimbas or Orff xylophones for grades 4 - 8.



SATB Recorder Consort Pieces for older beginners or adults (Book)



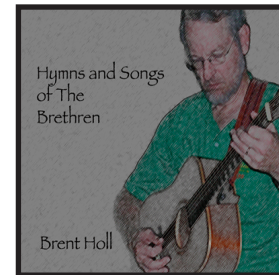
Reading, Science and Social Studies in Music for Grades 2-5 (Book/CD)



Easy and Intermediate Pieces for Orff Ensemble Grades 4 - 8 (Book/CD)



Songs for the young and the young in heart. (Audio CD)



Songs from the Brethren/Mennonite Worship Book in Folk Style. (Audio CD)