

Heart of America Chapter AOSA - February 6, 2016



Making Melodies (K-8) - Build your melodic "house" on solid ground!

Description

We'll take an adventure through the world of melody, discovering its beginnings in speech and chant and traveling all the way diatonic melodies. There will be movement, ensemble work, singing, and recorder activities highlighting the building blocks of melody including notation, solfege, and hand signs.

Focus: Orff process; active singing; ontogenesis of melody; ensemble; singing; recorder; movement; improvisation.

Presented by Brent Holl

Note to workshop participants:

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Autumn Leaves (Canons Too! by BMH)

AUTUMN LEAVES

MEGAN COMBS BRENT M. HOLL

1. Red, yel - low hues turn brown. Au - tumn

2. leaves fal - ling to the ground. And you'll

3. list - en to the si - lent sound of the

4. frost on the snow - white ground.

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Aim:

- ♣ Introduce/Review Curwin hand signs (see page 10).
- ♣ Sing this *diatonic* song in 4-part canon.
- ♣ Develop movement patterns that show the canon in movement.

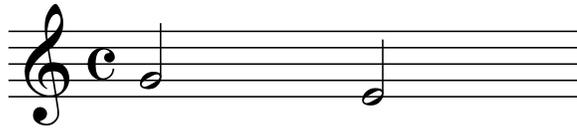
Process:

- ♣ Introduce Curwin hand signs for the diatonic scale.
 - ♣ Simultaneous imitation in unison, then two, then three, parts.
- ♣ Identify the syllables in the song. (Key and meter too!)
- ♣ Sing it with syllables using two hands.
- ♣ Sing in 2-part canon.
- ♣ Change syllables to words.
- ♣ Develop four movement patters that reflect the canon, circle formation to start (because it's a round!)
- ♣ Perform the whole piece in 4-part canon with movement.

How did we get here?

Ontogenesis of Melody

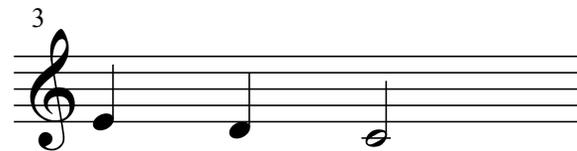
Bitonic - so, mi



Tritonic - so, la, mi



Folkloric - mi, re, do.



Pentatonic - do, re, mi, so, la.



Diatonic - do, re, mi, fa, so, la, ti.



Ontogenesis - a derived word, from the prefix, onto, meaning “having to do with the essence of a thing” and genesis, meaning “the beginning”. Ontogenesis refers to the beginning of the essence of a melody or rhythm (JW).

The common usage of Ontogenesis refers to the sequencing of lessons. In what order do we present rhythmic concepts? Which ones are developmentally appropriate? At what grade or maturity level are students able to internalize rhythm? Ontogenesis as used by Jos Wuytack gives a specific order of presentation for rhythmic and melodic concepts! As always it's only a suggested order and there is much debate in education on this very topic. Jos has based his studies on the work of Carl Orff and his own detailed and well documented research. His teaching since 1969 has been dedicated to sharing his ideas including the original idea, Ontogenesis.

Sight Singing Techniques For Melody

Aim:

- ♣ Introduce the ontogenesis of sight singing.
- ♣ Learn some active reinforcement strategies for beginning sight singing.

Process:

- ♣ High and low - students stand when teacher plays high on piano, sit when teacher plays low. Gradually decrease the distance on the piano.
- ♣ Discuss other ways to show high and low (visuals, animals, hand signals, etc.).

Bell Tower (after age 7)

- ♣ Use a glockenspiel with the bars off except g and e.
- ♣ Hold it vertically to show relationship of the notes in pitch.
- ♣ Draw a staff on the board so that the lines are extensions of the G and E. Two lines first, then add lines.
- ♣ Create a melody by pointing to the lines with a mallet, add *So, Mi*, then letter names.
- ♣ Trade mallet for chalk, draw notes on the staff then sing.
- ♣ Draw a series of notes left to right, and sing.

- ♣ Add hand signs.

Step kids:

- ♣ Ask one student to kneel and another to stand. Kneel is *Mi* and Stand is *So*. A student can “play” the people by pointing over their heads. Add Sit (*Do*), Stool (*La*), etc.

Let It Snow (Michael Nichols, *Seasons and Holidays*. arr. BMH)

Let It Snow

Michael R. Nichols

Let it snow! Let it snow, so that I can ride my sled.
Let it snow! Let it snow, and I pro - mise not to bump my head!

Aim:

- ♣ Reinforcement of hand signs for **bitonic** melody (*So* and *Mi*)

Process:

- ♣ Introduce/review the Curwin hand signs for *So* and *Mi* (see page 25).
- ♣ Learn the tune with sofege and hand signs. Note phrases, antecedent/consequent with interesting rhythm and variety of melody using only 2 notes!
- ♣ Add the orchestration:

The musical score is written for four parts: SG AG (Soprano/Guitar), AX (Alto/Xylophone), BX (Bass/Xylophone), and CBX BM (Cello/Bass/Mandolin). The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The melody is bitonic, consisting of two phrases: the first phrase starts on a whole note G4 and moves down to a whole note F4; the second phrase starts on a whole note E4 and moves up to a whole note F4. The accompaniment consists of chords and rhythmic patterns that support the melody.

Ring Around The Rosey (United Kingdom Version collected on Wikipedia)

Aim:

- ♣ Reinforcement of hand signs and introduction of a **tritone** melody (*So, La, Mi*.)

Process:

Learn the hand sign for *La* and try it out with some tritonic imitation.

- ♣ Sing the first verse from the visual/handout using hand signs and words.
- ♣ Sing the second verse from the board.
- ♣ Make up a game:
 - ♣ Circle formation: try hand jive, different ways to fall down, moving around the circle, etc.
 - ♣ Put two “fishes” in the center. The last two to jump up have to be the fishes.
- ♣ Try the whole thing! Orchestration is optional.

Down In The Valley by Bessie Jones (Slice the Ice by Fulton and Smith, p. 40.)

Aim:

- ♣ Reinforcement of **folkloric** melody through movement and singing.

Process:

- ♣ Learn the melody by rote with hand clapping accompaniment.
- ♣ When secure add the game:
 - ♣ Students stand in a circle, 2 or 4 students in the center are kneeling;
 - ♣ On the word “rise” they stand and “make a motion;” they can move individually or as partners;
 - ♣ Partners may change their motion on the second verse;
 - ♣ Each dancer picks a new dancer from the circle and the game continues.

RING AROUND THE ROSEY

ARRANGED BY: BMH

VOICE

SOPRANO RECORDER

SOPRANO GLOCKENSPIEL

ALTO XYLOPHONE

TRIANGLE

BASS XYLOPHONE

CONTRABASS BARS

Ring a - round the ro - sey, Pock - et full of po - sies.
Fish - es in the wa - ter, Fish - es in the sea, We

Detailed description: This system contains the first two measures of the piece. It features six staves: Voice, Soprano Recorder, Soprano Glockenspiel, Alto Xylophone, Triangle, Bass Xylophone, and Contrabass Bars. The key signature has one sharp (F#) and the time signature is 4/4. The voice part begins with the lyrics 'Ring a - round the ro - sey, Pock - et full of po - sies. Fish - es in the wa - ter, Fish - es in the sea, We'. The recorder and xylophone parts play a simple melody, while the triangle and bass xylophone provide rhythmic accompaniment. The contrabass bars play a steady bass line.

S. REC.

SG

AX

TRGL.

BX

CBB

Up - stairs, down - stairs. We all fall down.
all jump up, With a one, two, three!

Detailed description: This system contains the next two measures of the piece. It features six staves: Soprano Recorder, Soprano Glockenspiel, Alto Xylophone, Triangle, Bass Xylophone, and Contrabass Bars. The key signature has one sharp (F#) and the time signature is 4/4. The soprano recorder part begins with the lyrics 'Up - stairs, down - stairs. We all fall down. all jump up, With a one, two, three!'. The other instruments continue their accompaniment from the first system.

Bend Down Low, Lord (adapted from Children's Orff Music for Church Vol. 1)

Bend Down Low, Lord

G
chorus:  (throughout) Michael R. Nichols

Voice Recorder



Bend down low — Lord — and hear me as I pray.



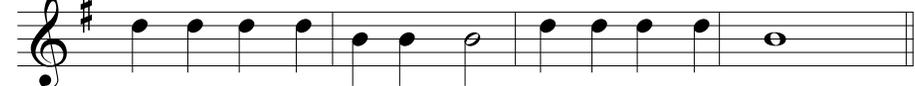
Bend down low — Lord — and an-swer me to - day. Fine

verses:



1. Here I bow up - on my knees, ask-ing for your grace.
2. Help me walk the nar - row way 'til I see your face.

D.C. al Fine



Keep me walk - ing in your love 'til I see your face.
Give me cour-age, be my guide, keep me in your grace.

Aim:

- ♣ Reinforcement of hand signs for *pentatonic* melody (*So, La, Mi, Re, Do*)

Process:

- ♣ Sing from handout or visual with hand signs.
- ♣ Add harmony ad lib.
- ♣ Add bordun and accompaniment.
- ♣ Add free movement soloist or group. Make it spontaneous, improvised, free.

Composition activity (Bonus! Try it out!)

- ♣ Lay out a staff of 2-lines on the floor with string or tape.
- ♣ Divide the class into three groups.
- ♣ Groups select a text or use a suggested text (see below).
- ♣ Put the words to music using only *So* and *Mi*.
- ♣ Everyone sings everyone else's song.
- ♣ Teacher adds a simple bordun accompaniment.

Rain on the Water (written for the James River Virginia Orff Chapter, 2010)

Rain on the Water

LARGHETTO ♩ = 100

Brent Holl

The musical score is for a five-part Orff ensemble in 4/4 time, marked LARGHETTO with a tempo of ♩ = 100. The parts are labeled AG (Alto), SX (Soprano), AX (Alto), BX (Bass), and B.MBA (Bass/MBA). The score is divided into two systems. The first system contains measures 1 through 3, with a first ending bracket over the final measure. The second system contains measures 4 through 6, with a second ending bracket over the final measure. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various rhythmic values such as quarter, eighth, and half notes. The B.MBA part features a consistent rhythmic pattern of quarter notes in the bass line.

Aim:

- ♣ Using melodic/harmonic ostinatos to reinforce *diatonic* melody (Do, Ti, La, So, Fa, Mi, Re, Do)

Process:

- ♣ Sight read each part from the visuals.
- ♣ Layer the parts as you sight read by letting some play the previous part as the new part is read.
- ♣ Continue adding parts and working out technical and playing issues.
- ♣ Add free movement by a quintet of dancers. Make it spontaneous, improvised, free.
- ♣ Build the piece from the bottom to the top and then top to bottom.
- ♣ Add appropriate sound effects ad libitum.

Curwin Hand Signs

