

Memphis Chapter AOSA - February 25, 2017

Part One - Singing To Learn

Brent Holl

Description

Using canons and songs with movement, Orff instruments and recorders, we can learn the basics of singing in choir. This workshop highlights the basics of good choral singing: Posture, Breathing, Consonants, Vowels, and Rhythm. We'll discuss process, materials, and techniques and we'll sing and move and play!



This workshop is designed especially to foster reading skills using locomotor skills, singing and rhythmic activities. The activities are appropriate for elementary through middle school including special learners.

Focus: Orff process, active singing; instrument accompaniment for songs; movement with song: Grades 4 - 8

Part Two - In the Mood for Modes

Description

With our focus on the element of improvisation, we'll use the classic modes as a primary tool for improvisation to composition. Working with melody first, we'll experiment with each mode and prepare a group composition. Next we'll add a full orchestration with movement for a final piece.



Focus: improvisation, orchestration, melody, modes, history, Orff process.

The Four Points of Breath:

- Breathe deeply with the diaphragm.
- Breathe on the vowel sound so no one can hear.
- Control the exhale to support the sound.
- Maintain a relaxed but alert facial and body posture.

BREATHE

BRENT M. HOLL

1 2

Breathe in deep to sing this song, Sit up straight and sing out strong,

3 4

Take a breath no one can hear and sing a plea-sant song of cheer!

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Add the accompaniment!

SX

AX

Woodblock

Triangle

BX

The Four Points of Vowels:

- Vowel formation is essential.
- Singing the Vowels colors the tone from dark to light.
- Vowels are sung "North and South."
- Singing vowels opens the voice and releases the head tone.

HUSH LITTLE BABY

BRENT M. HOLL

1. Hush lit - tle ba - by, don't you cry.
 2. An - gels__ guard_ you while you sleep.
 3. Al - le - lu - ia, Al - le - lu,

3. You'll be an an - gel by__ and_ by.
 Pray to the Lord your soul_ to__ keep.
 Al - le - lu - ia, Al - le - lu.

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Add the accompaniment!

The Four Points of Consonants:

- Consonants make it easy to understand words.
- Consonants highlight the rhythm.
- Consonants must be articulated "Al Dente."
- Consonants are fun to practice with Tongue Twisters!

SOME LIKE IT!

BRENT M. HOLL

1. 2. 3. 4.

Some_ like it cold and some like it hot! But

5

some_ just don't like it wheth-er or not!

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Add the accompaniment:

SG/AG

AX

Cowbell

Guiro

Claves

Bass Drum

BX

Singing to Learn, Integration!

- Here's a little song about the earth and the environment that puts our singing and playing all together.

MY ROOTS GO DOWN

Sarah Pirtle

The musical score is for the song "My Roots Go Down" by Sarah Pirtle. It is written in G major (one sharp) and 4/4 time. The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-9. The instruments are Voice, Alto Recorder, Alto Xylophone, Bass Xylophone, and Contrabass Xylophone. The lyrics are: "My roots go down, down to the earth, my roots go down, down to the earth, my roots go down." Chord symbols G, G7, C, and D7 are placed above the staff lines. The Alto Xylophone part features a rhythmic pattern of eighth notes and quarter notes. The Bass and Contrabass Xylophone parts play a simple bass line of quarter notes.

Sarah Pirtle's website (www.sarahpirtle.com) has free downloads of teacher materials for nine recordings. Sarah has written three books for teachers including *Better Together: Caring and Including Instead of Bullying* with double CD. [Linking Up](#) has details of how to use *Roots Go Down* for cooperation games; it's 350 pages with 40 songs and information about teaching how to talk things out.

My Roots Go Down

10

V *G* *G7* *C*
My roots go down, down to the earth, my roots go down, down to the

AR

AX

BX

CBX

14 *G* *G* *Em7* *D7*
earth, my roots go down, down to the earth, my roots go down.

AR

AX

BX

CBX

Detailed description: This is a musical score for the song 'My Roots Go Down'. It consists of two systems of staves. The first system covers measures 10-13, and the second system covers measures 14-17. The key signature is one sharp (F#). The first system has a vocal line (V) with lyrics 'My roots go down, down to the earth, my roots go down, down to the'. Above the vocal line are chords G, G7, and C. The accompaniment includes an acoustic guitar (AR), an acoustic guitar with a capo (AX), a bass guitar (BX), and a double bass (CBX). The second system has a vocal line (V) with lyrics 'earth, my roots go down, down to the earth, my roots go down.'. Above the vocal line are chords G, G, Em7, and D7. The accompaniment instruments are the same as in the first system. The score ends with a double bar line and repeat dots.

My trunk stands strong in the wind
 My branches reach for the sky
 My leaves they turn to the light
 My fruits are gifts from my heart
 My seeds they bring forth new life

The last verse includes all the verses from 1 - 5.

In the Mood for Modes

Using the modes working from improvisation to composition.

You'll never plow a field by turning it over in your mind.

- Irish saying

The Modes

Ionian - the equivalent of the diatonic major scale, by far the most used and most comfortable to our modern ears.

Dorian - Ritualistic, grave, pensive, mostly minor with a hopeful lilt. One of Plato's favorites, the notes of which, "fittingly imitate the utterances and accents of a brave man who is engaged in warfare."

Phrygian - Also a favorite of Plato suitable "for a man engaged in works of peace."

Lydian - a diatonic scale with the raised fourth, more major than major. It becomes impish, weird, eccentric and as Plato warned, "prone to sloth and drunkenness."

Mixolydian - a major scale with a flat tire (lowered seventh degree), this mode is happy, humorous, fun, and energetic. Old Time tunes and songs often use this mode.

Aeolian - a powerful, melancholic, poetic mode familiar to us as the natural minor scale.

Locrian - this unstable mode is rarely used... discussion may ensue.

The Basics... Question/Answer improvisation.

This basic creative tool is very effective with students of all ages as a composition tool. This session will take us from improvisation to composition using rhythm and melody, specifically the diatonic modes.

Introduce the Modes

- Find each mode on the Orff instruments or simply demonstrate each one from the piano.
- Discuss each mode, what it sounds like, what its distinct characteristics are.
- Let the class pick one.

Listen to the mode.

- Find the chosen mode on the instruments.
- Play one half note on each note, ascending.
- Play one half note on each note, descending.
- Change to quarter notes, then eighth notes.

Review Question/Answer.

Aim - Build confidence with rhythmic and melodic improvisation using the Question/Answer format.

- Give the class a question using body percussion; all answer.
 - » Make sure everyone ends at the strong beat of the last measure. "Final Point."
 - » Make sure the answers are not an exact imitation of the question.
 - » Make sure the answers are related to the question.
- Ask who wants to give the teacher a question?
- All get a partner, question answer with each other.
- Discover:
 - » The cadence point (The Final Point) on the last strong beat of the answer.
 - » The absence of a cadence point (Final Point) in the question (think CHA, CHA, CHA).
 - » The commonality or shared ideas between the question and answer. The answer should have common elements with the question.
 - » The question and answer phrases are the same length.
- Give the class a question using an Orff instrument (or the piano);
 - » Make sure everyone ends at the strong beat of the last measure *on THE TONIC*.
 - » Make sure the melodic answers are not an exact imitation of the question.
 - » Make sure the melodic answers are related to the question.
- All get a partner, question answer with each other.
- Discover:
 - » The cadence point (The Final Point) on the last strong beat of the answer on the Tonic note.
 - » The absence of a cadence point (Final Point) in the question. Discover the "tenor" note or "dominant," a great place to end the question (but not a requirement).
 - » The commonality or shared ideas between the question and answer. The answer should have common elements with the question.
 - » The question and answer phrases are the same length.

Compose!

- Establish 4/4 meter and phrase length. A good place to start is two measures of 4/4, a total of eight beats for the question (antecedent) phrase and the answer (consequent) phrase.
- Class gets to improvise the phrase length. Don't worry too much about endings, only phrase length.
- Ask students to share. Pick one phrase as the question. Fix and adjust it (aha! Composition!)
- Class gets to improvise the answer phrase. (Everyone plays the question in unison, then answers. Yep, it's pretty noisy.... Go as long as you can stand it. Make 'em play quietly or! Do this whole exercise with fingers only! Or the question with mallets, the answer with fingers.)
- Ask students to share.
- Pick one answer phrase that works.
- Play the new melody!

Extensions

- Orchestrate the new melody for the students. (Use those great new skills you learned in Level 2 Orff Basic!)
- Ask students to experiment with bordun accompaniments and various ostinatos, both rhythmic and melodic to create an accompaniment.
- Here's an example from Middle Schoolers in Dallas, Texas under the expert guidance of Chris Judah-Lauder

Dorian in Five

i - VII

Chris Judah-Lauder

The musical score is written in 5/4 time and consists of four systems of staves. The instruments are SX (Soprano Xylophone), AX (Alto Xylophone), BX (Bass Xylophone), Snare Drum, and CBB (Cymbal/Bell/Bass Drum).

System 1 (Measures 8-11): Labeled with a circled 'A' above measure 8. SX has a melodic line with quarter notes. AX and BX play a rhythmic accompaniment with eighth notes and rests. Snare Drum plays a pattern of quarter notes and rests. CBB plays a bass line with half notes.

System 2 (Measures 12-15): Labeled 'Fine' at the end. The instrumentation and parts continue from the previous system.

System 3 (Measures 16-19): Labeled 'Interlude' above measure 16. BX has a melodic line with eighth notes. Snare Drum plays a rhythmic accompaniment.

System 4 (Measures 20-23): Labeled with a circled 'B' above measure 20 and 'D.C. al Fine' at the end. SG and SR (Soprano and Alto Gong) play a melodic line with half notes. BX and Snare Drum continue their parts.

Advantages to Composition

Students OWN this. They become an integral part of their own learning process. This activity was often the ONE thing they remembered about music class first, when asked.

I often recorded the final effort and passed out a copy on a 5-minute cassette tape as a souvenir. We would also talk about publishing, recording, copyrights, sharing, and whatever else came up in the group discussion.

Note to workshop participants:

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



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