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Kaleidoscope

For Teachers by Teachers

Collected by

Aimee Curtis Pfitzner

and

Brent M. Holl



Thanks to each of our contributors to this project.

Tiffany Barry

Lisa Blasi

Kate Bright

Paul Cribari

Jennifer Donovan

Shoshanah Drake

Casey Goryeb

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Erika Knapp

Jane Lamb

Sandy Lantz

Chris Judah Lauder

Jon Madin

Kerri Lynn Nichols

Kris Olson

Jody Petter

Aimee Curtis Pfitzner

Matthew Stensrud

Josh Southard

David Thaxton

Katie Traxler

Martina Vasil

Gretchen Wahlberg

Patrick Ware

Tim Wiegand

Fauna Woolfe

Thank you for supporting the American Orff Schulwerk Association as it supports and encourages music teachers in the important work they do. The proceeds of this book will be donated to the AOSA to benefit their scholarship funds: The Gillespie Sheild Scholarship Fund, The Gunild Keetman Assistance Fund, and the Training and Projects (TAP) Fund.

In the pages of this beautiful gem are lessons focusing on beat and rhythm from a wide variety of master teachers who use the Orff Schulwerk approach in teaching their students to be more musical little humans. We are incredibly grateful to all who contributed and are excited to have a kaleidoscope of rhythm and beat activities just waiting for you to play and sing with your students.

~ Aimee and Brent

Enjoy this preview of Kaleidoscope. Please consider downloading the entire collection and donating to the AOSA Scholarship Funds! All proceeds will benefit new teachers, projects that support music programs around the country and teachers with special needs. Go here do this!

<https://bppub.net/Kaleidoscope>

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Aimee Curtis Pfitzner
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Brent M. Holl

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Printed and Distributed by Beatin' Path Publications, LLC
302 East College Street, Bridgewater, VA 22812
www.beatinpathpublications.com

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Contents

The End Must Have a Beginning	6
Lesson by Kate Bright	
The Kaleidoscope Song	7
Song and Lesson by Kerri Lynn Nichols	
I Want My Hat Back	10
Lesson by Josh Southard	
I Wanna CCC	12
Song and Extensions by Jon Madin	
This Is What I Can Do!	14
Song and Lesson by Patrick Ware	
La Musica del Mar	16
Song and Lesson by Casey Goryeb	
Which Candy?	18
Lesson by Chris Judah-Lauder	
Shape Candy	20
Lesson by Jennifer Donovan and Dena Byers	
Tell Us Something Special	21
Lesson by Shoshanah Drake	
Muncha Muncha Muncha	22
Lesson by Erika J. Knapp	
Reduce, Reuse, Recycle	24
Lesson by Katie Traxler	
Bee, Bee, Bumble Bee	26
Lesson by Kris Olson	
Love Cheeseburgers	28
Lesson by Lisa Blasi	

Aeolian Allegro	30
Lesson and Composition by Dr. Paul Cribari	
The New Year's Here	32
Song and Lesson by Jane Lamb	
Hands Off	34
Lesson by Tim Wiegand	
Gimme Ten	36
Lesson and Composition by David Thaxton	
Today is Monday	38
Lesson by Vivian Murray Caputo	
Lemonade, Crunchy Ice	40
Lesson by Martina Vasil	
I Went Walking	42
Lesson by Fauna Woolfe	
Continents and Oceans Blues	44
Blues Song by Phyllis Gaskins, arr. Brent Holl	
Global Greetings	46
Song and Lesson by Aimee Curtis Pfitzner	
Peace to All	47
Song and Lesson by Tiffany Unarce Barry	
Exploring Colorful One and Two Sounds	48
Song and Lesson by Matthew Stensrud	
Prairie Chicken Little	50
Song and Lesson by Sandy Lantz and Gretchen Wahlberg	
Bamboula	52
Composition by Steven Kennedy	
Jean Jean Dressed in Green	54
Lesson by Jody Petter	

Aeolian Allegro

Lesson and Composition by Dr. Paul Cribari



Possible Curricular Objectives:

- ✓ Dotted Quarter/Eighth Note
- ✓ 16th Note “Ti-Tika” Combination
- ✓ Aeolian Mode

Melody

Paul Cribari

- ✓ Teach the melody of the A section by isolating two ideas – the “easy part” and the “tricky part”:

Ea - sy part, This is the tri - cky part.

- ✓ The ending of the phrase is a variation on the “tricky part”:

This is the tri - cky part that brings us to the end. (The)

Accompaniment

- ✓ The alto xylophone can be taught using the same ideas as the melody:

part. _____ The trick - y part. _____ The trick - y

- ✓ Finally, the bass xylophone just is a simple, broken drone on A and E.

Just as the with models presented in the Music for Children volumes, this piece is intended to show possibilities. Although the piece sounds great in this form, it is expected that you as the teacher will work with your kids to tailor the parts to their specific needs. When necessary, simplify parts for students who are struggling, and encourage students in your class to find their own solutions! The bass xylophone might be changed to any number of simple drones that still reinforce the mode; the melody might be modified to be more friendly on the recorder; the alto xylophone ostinato might be played as a single line with the lower voice omitted. The possibilities are endless!

Ideas for Extension

- ✓ Use the accompaniment as a foundation for improvisation in Aeolian.
- ✓ Add timpani and/or unpitched percussion to thicken the texture of the piece.
- ✓ Double the melody on recorder.
- ✓ Create movement.
- ✓ Create B section as an individual or class composition project. This could be another aeolian section, a contrasting section in another mode, or a percussion piece!

Piece from *The Elemental Style, Part 1* by Paul Cribari and Richard Layton

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By
Tim
Wiegand

Hands Off!

When teaching arrangements it is very important to break down each part with speech. Be sure every student is using gregarious expression (high and low inflection in the speaking voice). By holding each word out with expressive voices students will learn not to rush. When a quarter note is held for its full value there is no gap between notes. When students are dull and dry when speaking a rhythmic phrase they leave a gap between notes. This gap will get shorter and shorter cause the tempo to speed. Expression is a cure for students who rush the steady beat!

Echo body percussion with over exaggerated bouncing. Consider telling students to imagine they are getting a shock when they clap their hands together, and touching a hot stove when they are patting their knees.

There are many factors that come into play when producing a quality tone on a percussion instrument.

1. Mallet Choice (soft yarn, hard yarn, wood, plastic, rubber, wire brush)
2. Hand Position and Grip (fulcrum of stick)
3. Velocity
4. Angle
5. Rebound of stick

Sloppy body percussion = Sloppy mallet technique

The key to good percussion technique is letting the instruments vibrate without any physical interruptions! Students must get their "Hands Off!"

- A. Demonstrate how to play each of the unpitched instruments the orchestration requires (encourage excellent percussion technique)
- B. Echo the conga/bass drum part on knees while clapping the metal unpitched percussion, and snapping the finger cymbal part. Perform them in one split ostinato. Then transfer to instruments (see arrangement for speech)
- C. Echo poem text with patting and transfer to tubanos (encourage students to make choices with the center and the edge of the drum)
- F. The B Section is the same arrangement, just on barred instruments (once students have mastered the A section have them rotate to bars and perform as written)
- G. Final Form ABC (C = A and B section combine to play together)

**Energize Your
Music Room**

A Poem for Practice

Hands Off!

Tim Wiegand

Tubano
This is your drum it's a re-ally hot stove! Get your hands off up towards your nose!

Finger Cymbals

Metal Unpitched Percussion

Conga/ 1
Bass Drum
2 3 4 5 2 3 4 5 2 3 4 5

Play all SX/AX parts on any note in C pentatonic

SX/AX
These are the bars they are re-ally hot stoves! Get your hands off up towards your nose!

AG/SG

SM/AM

BX/ 1
BM/CBB
2 3 4 5 2 3 4 5 2 3 4 5

- A - Speech only, then play arrangement without speech as written**
- B - Speech only, then play arrangement without speech as written**
- C - Combine A and B instrument parts as written (skip the poem)**

Final Form: ABC

www.viegansong.com

Continents and Oceans Blues



Blues Song by Phyllis Gaskins, arr. Brent Holl

Phyllis Gaskins
arr. Brent Holl

swing

Measure 1-4: Chords: G, G7, D7, G7. Lyrics: Con-ti-nents and o - ceans, — / Land and — wa-ter, —

Measure 5-8: Chords: G7, C7. Lyrics: con-ti-nents and o - ceans — / land and — wa-ter, —

Measure 9-12: Chords: G7, D7, C7. Lyrics: con-ti-nents and o - ceans — / land and — wa-ter, —. **Measure 12:** 1, 2. co-ver the earth.

Instrumentation: Voice, Guitar/Ukulele (AX), Bass (BX), Contrabass (CBX), and Violin (V). The score includes a large watermark for 'Beatin' Path Publications'.

13

V

AX

BX

CBX

blankets the world.

Interlude

Voice

Clap

Guiro

Tambourine

Bass Drum

V

V

V

V

North A-mer-i-ca, South A-mer-i-ca, A-sia, Af-ri-ca, Eu-rope and Aus-tral-ia, Ant-arc-ti-ca, The Arc-tic O-cean, the In-di-an O-cean, At-lan-tic and Pa-cif-ic, the South-ern O-cean, too!

ostinatos continue...

Continents and Ocean Blues was written to teach the names of the continents and oceans to students studying geography. The verses are simple and highlight the meaning of the words, continent (land mass) and ocean (water covering the earth). The interlude helps students memorize the names of the continents and oceans using speech accompanied by layered ostinatos simulating some of the funky, swinging rhythms of the Blues.

Global Greetings

Song and Lesson by Aimee Curtis Pfitzner

A

How-dy, hi, how are you? Ways to say, Hel-lo! Hel-lo! Hey, what's up, what's happening, and don't for-get yo!

B

Ciao, Ni hao, Jam-bo, Na-ma-ste. Ko-ni-chi-wa, A-lo-ha, Bu-na Zi-ua, G'day!
 Chow, Nee how, Jahm-bo, Nah-mah-stay. Ko-nee-chee-wah, Ah-low-ha, Boo-nah Zee-wah, Guh day!

Shake Right Shake Left Do Si Do for 6 Beats Side Step R

Dance - Partners face each other in concentric circles.

A Section

- ✓ Wave - Both hands up in air to wave, "hello." "Yo" - Both pointer fingers point to sky.

B Section

- ✓ Shake Right - Shake right hand with partner twice.
- ✓ Shake Left - Shake left hand with partner twice.
- ✓ Side Step R - Outside circle takes one step to the right to meet new partner.

Ciao - Italian, Ni hao - Chinese, Jambo - Swahili, Namaste - Indian, Konichiwa - Japanese, Aloha - Hawaiian Islands, Buna Ziua - Romanian, G'day - Australian

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Peace to All

Song and Lesson by Tiffany Unarce Barry

By Tiffany Unarce Barry

1. We are big yet we are small, 2. peace to one and peace to all.

Suggested Grade Levels: K to 2nd Grade

Materials

- ✓ *The Peace Book* by Todd Parr
- ✓ Poster paper and crayons for each student

Activity

- ✓ Read the book.
- ✓ Ask students what peace means to them: What brings you peace? How can you be peaceful? How can you help someone feel peace?
- ✓ Sing each phrase of the melody, students echo.
- ✓ Sing the whole melody together.
- ✓ Students stand in a circle holding hands. Sing the melody while circling slowly to the right.

Picture of Peace

- » Give a piece of poster paper and some crayons to each student. Students draw a picture of their idea of peace.
- » Sitting in a circle, students take turns sharing their picture of peace. After a few students share, sing the melody. Students continue sharing in rondo form.

Extension

- ✓ Accompany students on a dulcimer, strumstick, or other drone-style instrument.
- ✓ Students accompany themselves on barred instruments.
- ✓ Sing in a round
 - » While students hold hands and circle right singing the melody, Teacher stands inside of the circle, begins singing at second entrance of the round and circling left.
 - » Discuss the definition of a round and how to perform it in two groups.
 - » Students create two concentric circles and perform the melody in a round.

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