

Thanks to each of our contributors to this project.

Tiffany Barry Kerri Lynn Nichols

Lisa Blasi Kris Olson Kate Bright Jody Petter

Paul Cribari Aimee Curtis Pfitzner

Jennifer Donovan Matthew Stensrud

Shoshanah Drake

Casey Goryeb

Brent Holl

Erika Knapp

Josh Southard

David Thaxton

Katie Traxler

Martina Vasil

Jane Lamb Gretchen Wahlberg

Sandy Lantz Patrick Ware

Chris Judah Lauder Tim Wiegand
Jon Madin 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 Scholorship 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

Kaleidoscope For Teachers by Teachers

Compiled by Aimee Curtis Pfitzmer and Brent M. Holl

Layout and Editing, Brent M. Holl Associate Editor, Karen Holl Cover Design and Illustrations, Kerri Lynn Nichols

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

© 2021 Beatin' Path Publications. All rights reserved including public performance for profit.

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owner.

Contents

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

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

Aeolian Allegro

Lesson and Composition by Dr. Paul Cribari

Possible Curricular Objectives:

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





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



✓ The ending of the phrase is a variation on the "tricky part":

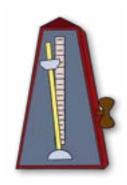


Accompaniment

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



✓ 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
Used with permission from Sweet Pipes Publishing, Inc.
© 2021Sweet Pipes Publishing, Inc. All rights reserved.



Gnergize Your Muxie Room

Expression is the Keyl



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 it's 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)

wo'l extended mood etynin

A Poem for Practice

Hands Off!



Play all SX AX parts on any note in C pentatonic



- 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





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.

© 2021 Brent M. Holl. All rights reserved, reprinted by permission From *School Songs* by Brent Holl with songs by Phyllis Gaskins. .

Global Greetings

Song and Lesson by Aimee Curtis Pfitzner



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.

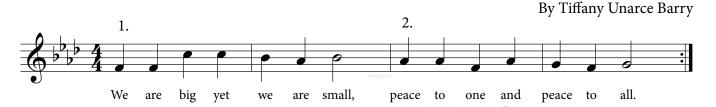
Ciao - Italian, Ni hao - Chinese, Jambo - Swahili, Namaste - Indian, Konichiwa - Japanese, Aloha - Hawaiian Islands, Buna Ziua - Romanian, G'day - Australian

© 2021 Aimee Curtis Pfitzer. All rights reserved. From *Hands to Hands*, reprinted by permission



Peace to All

Song and Lesson by Tiffany Unarce Barry



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.

© 2021 Tiffany Unarce Barry. All rights reserved. Reprinted by permission.



Thanks to the master teachers who have contributed to this project:

Tiffany Barry

Lisa Blasi

Kate Bright

Paul Cribari

Jennifer Donovan

Shoshanah Drake

Casey Goryeb

Brent Holl

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



Teachers Writing for Teachers

www.beatinpathpublications.com