

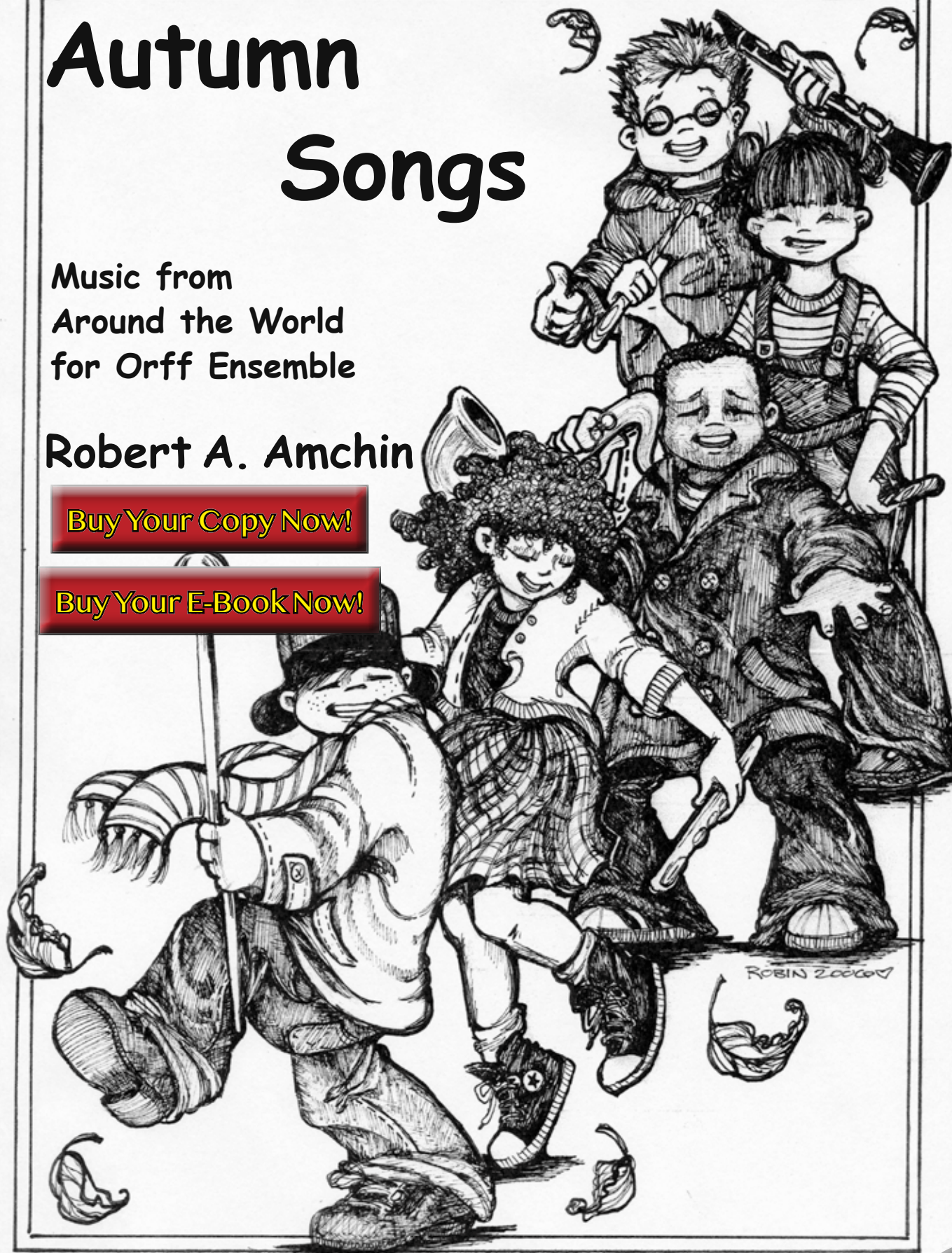
Autumn Songs

Music from
Around the World
for Orff Ensemble

Robert A. Amchin

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Autumn arrives: leaves become a rainbow of colors; cool breezes blow over our homes; fall harvests bring us pumpkins, apples, corn and other seasonal treats; winter approaches. These songs, poems, and activities offer a tapestry of fall images for classes to journey through the season moving us from “summer celebrations” to “winter revels.”

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Hop Old Squirrel

Traditional
arr. Robert A. Amchin

3

V
AG
AX
HD
BX

6

Hop Old Squirrel (New England)

Background

Squirrels are found throughout the world. Their familiar staccato motions, seen when gathering and storing nuts or when threatened, are suggested by this song.

Concepts

Duple Meter / Quarter and Eighth Notes / Mi, Re, Do (Folkloric mode) / Bordun / 1st and 2nd Endings / ABAC Phrase Structure

Suggested Process

- Invite students to name different ways squirrels move.
- Help the students create a list of action words to describe these movements.
- Sing the song for the class and ask them to identify the action word (hop) in the lyrics.
- Move and sing as the text indicates, hopping in place and then in personal space in the room.
- Discover with the children if each new action word is sung identically each time.
- Repeat the song by replacing the word “hop” with each new action word in the list created earlier, inviting the children to explore appropriate movement activities with each new verse.
- Sing the entire song with students using the new action words and movements.
- Invite students to sing as they play the game with the word list they have created.

Explore the Accompaniment

- As the children sing and move, model the Bass Xylophone part using leg patschen. Use the given text to teach the part.
- Transfer to barred percussion.
- Introduce the Hand Drum part as a vocal ostinato.
- Transfer to body percussion (clap), then to the Hand Drum.
- For advanced players, try up and down strokes on the drum, as indicated by the stem direction.
- Transfer to the instruments and perform while singing and playing.
- Add Alto Xylophone and Alto Glockenspiel parts to complement the Bass Xylophone.
- Perform with some children playing instruments while others play the game.

Further Explorations

- Play the melody on recorder.
- Encourage your class to create new verses, changing motions or the animal in the song.
- Show pictures or list words that show different kinds of movements for each animal. Discover different ways that the “___ might move.”
- Choose instruments that might represent or match each new action chosen.
- Teach the students to sight read the rhythms of the song.

Suggested Form

Introduction	Hand Drum plays four beats or a simple four-beat phrase.
A	Sing in unison.
B	To the rhythm of the drum, call out a new action word for all to try.
A ¹	Sing in unison with the new action word.
B	Choose new action words and continue the game.

Autumn Leaf Rap

Robert A. Amchin

Voice 1 Temple blocks
 Voice 2 Shaker
 Voice 3 Tambourine
 Voice 4 High Drum
 Voice 5 Low Drum

Walk - ing through the leaves,
 Fall - ing to the ground.
 Au - tumn is fall!
 Fall and au - tumn.
 I love I crisp au - tumn days.

whee! Let's
 ground.
 Au - tumn is fall!
 I love I crisp au - tumn days.

V1
 V2
 V3
 V4
 V5

make a big pile,
 Fall - ing to the ground.
 Au - tumn is fall!
 Fall and au - tumn.
 whee!
 ground.
 Au - tumn is fall!
 Brrr!



Autumn Leaf Rap

Background

A set of five original ostinati for exploration and extension, this rhythmic exercise offers children a starting point to create their own speech pieces using themes and words about autumn. Use the integrated arts to extend this activity.

Concepts

Duple Meter / Quarter, Eighth, Half, Dotted and Sixteenth Notes / Ostinato / Timbre / Improvisation

Suggested Process

- Say each line while exploring the natural rhythm of the words.
- Notate the first ostinato with the children.
- Invite students to continue speaking the first ostinato alone while you introduce a second ostinato.
- Notate the second ostinato with the children.
- Invite the class to perform both ostinati at the same time.
- Introduce a third ostinato, by rote or by note as in the steps above.
- Invite the class to perform all three ostinati while you introduce the last two ostinati.
- Identify which ostinati have steady beat rhythms.
- Transfer the speech ostinati to body percussion and then to unpitched instruments.

Explore the Accompaniment

- Encourage students to orchestrate the piece with instruments other than those given in the score.
- Transfer each ostinato to a different instrument or timbral group—drums versus shakers, for instance.
- Explore the sound of one, two, three or more ostinati together using combinations of voices and instruments.

Extensions

- Add accents to key words.
- Play an elimination game of taking out the words “fall“ or “autumn“ from the spoken parts in order to introduce the concept of rests.
- Create new lyrics for each ostinato.
- Create short melodic motifs using each ostinato. Play on barred percussion or recorders.
- Improvise interludes using themes of the season to create rhythmic phrases between each four-measure ostinato.
- Create new ostinati or use these ostinati as an accompaniment to poems of the season.

Suggested Form

- A Begin Ostinato 1 using speech, adding subsequent parts, par additionne.
- B Repeat the process in A with instruments.
- C Fade out by taking the parts out one at a time.

Non-metric Autumn Poems - Haiku

Background

Non-metric poetry is common around the world and can lead to improvisations and expressive recitations with musical accompaniments.

A Haiku is a three-line non-rhythmic poem with this structure:

1st Line — five syllables

2nd Line — seven syllables

3rd Line — five syllables

Concepts

Haiku / Non-Metered / Legato / Varying Phrase Lengths / Improvised Melodies / Timbre / Expression / Rubato

Suggested Process

- Invite children to listen to a selected haiku.
- Encourage students to explore various ways to expressively recite the text.
- Add pitched and unpitched percussion to the recitation.
- Discuss and revise the accompaniment with children to make the accompaniment more clearly match the content.
- Perform the piece again, adding new ideas suggested by the children.

Extensions

- Explore non-traditional notation for identifying words or phrases that need musical emphasis.
- In small groups, invite students to orchestrate texts based on timbre, theme, or accenting certain words.
- Invite children to write an original haiku.
- Create accompaniments and melodies for chosen texts.
- Find other non-rhythmic poetry by such poets as e e cummings.

Example: White Snow by R. A. Amchin

Text

First autumn breezes,
Scattered by cold blowing wind,
Frozen by the sky.

Action

In a circle, move with scarves to show “snow.”
All scatter from the circle and drift to the ground.
Freeze into an interesting pose.

- Repeat the poem with new motions.
- Write your own haiku about an autumn theme and orchestrate it.

Suggested form

A	A Soloist recites the Haiku without accompaniment.
Interlude	Tremolo on pedal tone.
A ¹	Soloist recites the haiku with instrumental and movement accompaniment.
Interlude	Gong plays one note.
B	Soloist recites a second haiku.
Interlude	Tremolo on pedal tone.
B ¹	Soloist recites the second haiku with an instrumental and movement accompaniment.

Summary of Teaching Strategies

Using basic Orff teaching strategies--speech/body percussion transfer, echoing, and simultaneous imitation--make these arrangements easier to teach.

Modeling Process for Teaching Accompaniments

- Once the class knows the song, model the accompaniment either through body percussion or speech *while* the class sings.
- Share with the children what you did, either with visuals or by performing. Invite the entire class to try the part while you sing the song.
- Switch roles.
- Invite some of the students to sing while others accompany.
- Transfer the speech or body percussion part to instruments. Invite everyone to perform each part before assigning a specific instrument player to an accompaniment pattern. Teach each part within the context of a given song.
- When students can perform one ostinato while others sing, introduce additional parts, vocally or with body percussion one at a time. Parts can be simplified or embellished, based on the skill level of the students.

Echo-teaching

- Many of the lessons in this collection suggest that students learn by “echoing.” Echo teaching maintains phrase, tonality, and tempo for children. Typically classes will learn four-beat phrases, but this can be extended to eight- and sixteen-beat phrases, helping with musical memory and continuity. Here is an example:

Teacher

One mist-y moist-y morn - ing when...

Students

One mist-y moist-y morn - ing

- Typically, echo teaching of songs is done melodically. Exceptions of this might be when you are teaching a song in a foreign language (see “Learning Songs in Foreign Languages” below). Pulse, pitch, and tonality should remain constant through each echoed phrase, as indicated above. This teaching model can also be used when teaching instrumental pieces.

Teaching Without Echoing

- Some songs can be taught without echoing using *simultaneous imitation*. In this process, a song can be sung all the way through several times as the teacher invites the children to join in when they think they know the song.

Learning Songs in Foreign Languages

- Sing the song or play a recording of the song for the class.

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