

American Orff Schulwerk Association
Greater Cincinnati Chapter

Orff Schulwerk in Action

March 2, 2019 Brian Hiller, Clinician

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Session 1: Exploration of Orff Media

The Orff Schulwerk Media (Body Percussion, Speech, Singing, Non-pitched Percussion, Barred Instruments, Recorder and Movement) are often woven together to provide an integrated and enriching learning experience.

Jelly Belly (Based on the poem by Dennis Lee) arr. Hiller/Dupont

1 2 3 4

Jel - ly Bel - ly bit with a big, fat, bite; Jel - ly Bel - ly fought with a big, fat, fight.

Jel - ly Bel - ly scowled with a big, fat frown; Jel - ly Bel - ly yelled 'til his house fell down!

1. Teach the chant echoing by phrases. Once secure, speak in two-part, then four-part canon after one beat. Transfer the rhythm to body percussion as shown in the score below. Perform in canon, observing the entrances above.

snap

clap

chest

pat

stamp

* Stems up = R, stems down = L

2. Divide class into four percussion groups (drums, muted triangles, claves, and tambourines). Have each group stand in a cluster at the ends of an imaginary "X". Perform the piece first in unison, then in four-part canon. (Observe entrances in Score # 1.) As each group enters, they step the beat forward to the center of the "X" during the first eight beats, then backward for the last eight.
3. Next, use the rhythm of the body percussion pattern to create an e-la centered melody on soprano recorder using the pitches e-g-a-b.

Listen to the Rain (Hiller/Dupont)

V/SR
SG/AG
SM
rain stick
w.b.
BX/BM

Lis - ten to the rain, lis - ten to the rain;

Pit - ter, Pat - ter, Pit - ter, Pat - ter; Lis - ten to the rain.

B
A
G

mi

re

do

1. Teach the song, echoing by phrases.
2. Prepare the orchestration through body percussion, and then transfer to instruments.
3. Prepare the recorder part using a solfege pitch ladder. Echo-sing each phrase using solfa and hand signs. Next, teach the melody using a pitch ladder one phrase at a time.
4. Present the following sayings about rain:

A little rain each day will fill the rivers to overflowing.	It takes both rain and sunshine to make a rainbow.	When the wind blows from the east, 'tis not fit for man nor beast.
---	--	--

5. In three small groups, have students interpret one saying using movement, instruments, props, etc. These will be used as contrasting sections to the piece in Rondo Form.

Picture This! (Hiller/Dupont)

1. In self-space, review movement vocabulary:

Levels: high, medium, low

Shapes: circular, angular

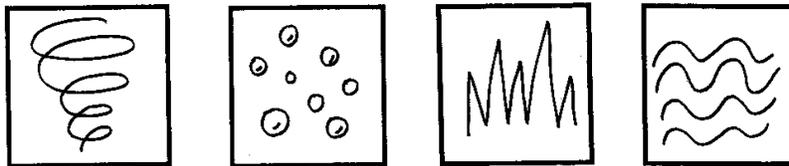
Body: feet, waist, elbows, hips, etc.

Tension: stiff, push, pull

Time: fast, slow, moderate

Relaxation: floppy, loose, bouncy

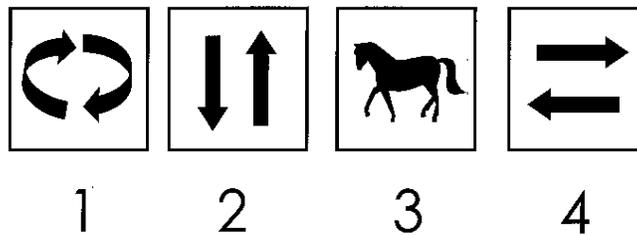
2. Present the following visuals:



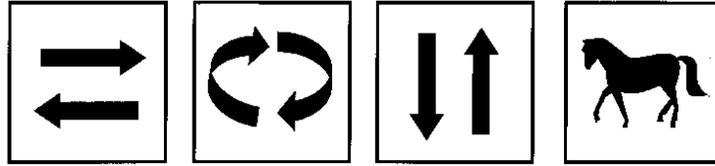
3. Create a contrasting but complementary vocal sound and movement for each. Share ideas but decide as a class on one movement and sound for each. Then, perform them in order.
4. Divide class into four groups. Perform each visual in order in canonic form. Change to the next visual on triangle cue.

Canon (*Music for Children*, Vol 1, Murray Ed. No. 40, p. 131) arr. Hiller/Dupont

1. Present the following visual:



Each movement is performed for four beats. Students explore combinations of the four movements in any order. Lead students to the following movement:



2. Teach the following movement:

Formation: Four standing circles, hands joined.

Step R (fwd), together (raising hands), step L (bwd), together (lowering hands).

Step (turn in place CW), step, step, together.

Down (bend at knees), up, down, up.

Join hands, side gallop in a CW circle.

3. Teach the melody of this instrumental canon using text:

*Arms extended, elbows bent, and fingers wrapped around;
Bouncing lightly off the bars will make a pleasant sound.*

4. Prepare the canonic form by singing and moving in unison, two-part, then four-part canon. Add Coda (... "will make a sound, will make a sound, will make a sound, will make a pleasant sound.")
5. Next, prepare the orchestration using body percussion and/or text phrases and then transfer the patterns to the instruments.

SG
AG

SX

t.b.

BX
BM

SG
AG

SX

t.b.

BX
BM

B

Glock - en - spiels are pure and light, shim - mer - ing like stars at night.

C

If you want a sound that's dry, give the xy - lo - phones a try.

D

Met - al - los sound rich and long, lis - ten to their ha - zy song.

E

Each one makes a spe - cial sound, mu - sic makes the world go 'round.

6. Have the students sit at barred instruments set up in C pentatonic (F and B bars removed). Teach the text for each contrasting section, echoing by phrases. Have each group practice speaking their text and then pat the rhythm on their legs. Transfer the patterns to pitched and non-pitched instruments. For the E section, all students should improvise as before. Encourage the barred instruments to end on C.

Suggested Performance: Rondo Form A B A C A D A E

Introduction: BX, BM, SX, temple blocks (4 measures).

A: Song with orchestration.

B: Speech followed by Glockenspiel improvisation.

A: Song with orchestration.

C: Speech followed by Xylophone improvisation.

A: Song with orchestration.

D: Speech followed by Metallophone improvisation.

E: All speak, followed by all instruments improvising. Barred instruments end on C.

Session 2: Teaching to the Objective

The following lessons utilize a developmental, step by step teaching sequence and the elements of Orff Schulwerk to “teach to the objective” through singing, movement, speech and instrument playing.

Hear the Train (Hiller/Dupont)

Level: K-1

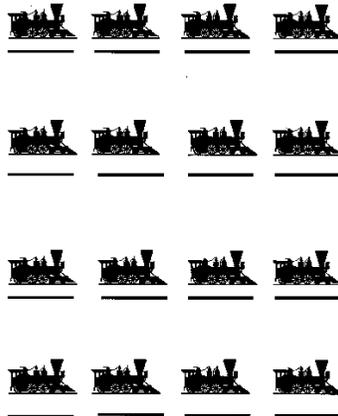
Focus: Steady Beat

Skills: Body percussion Rhythmic Speech Instrument playing Movement

Process:

En - gine, en - gine, Num ber Nine, go - ing down Chi - ca - go Line.

See it spar - kle, see it shine, En - gine, en - gine Num - ber Nine.



1. Warm-up: Display the *Engine, Engine Number Nine* Steady Beat Visual. Speak the words, pointing to each engine/beat with a mallet as the students pat the beat on their legs.
2. Select student “conductors” to point to the beats as the class speaks the text.
3. Teach *Hear the Train* echoing by phrases.

Hear how the train goes, "choo - choo - choo - choo."

Hear how the train goes, "click - e - ty clack."

4. Teach the B Section, echoing by phrases:

Chug - ga choo choo. *Fine*

Chug - ga toot!

5. Train Game: Form one circle with a student (the conductor) in the center. During the singing of *Hear the Train*, the conductor maintains a steady beat on his/her legs as the others mirror. On the repeat, the conductor uses a different body percussion or motion, which is mirrored by the group. During the B section, students in the circle walk the beat CCW, moving their arms like the wheels of a train. On "toot" all stop and "pull the whistle rope" with their outside hands.

Interlude

En - gine, en - gine num - ber nine. *D.C.*

Bran - don is the next in line.

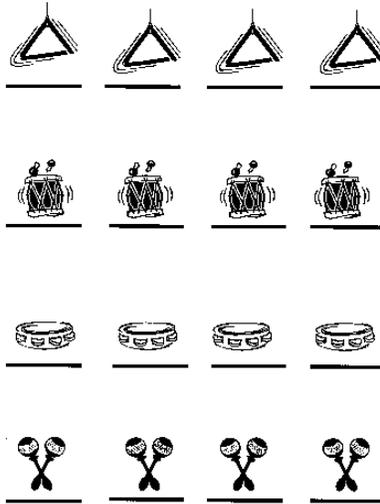
6. Teach the interlude, echoing by phrases. Insert a new student's name as indicated. He/She goes into the center of the circle and becomes the new conductor as the game continues. Play until all students have had a turn.

Suggested Performance:

- A: All students sing the song mirroring the leader's motions.
- B: Speech with movement.
- Interlude
- Repeat as desired.

Extension: Rhythm Band

Distribute triangles, drums, tambourines and shakers. Present the Rhythm Band Visual. Play a piece of music at a tempo appropriate for your students. Point to each beat with a mallet or stick and have the students play along as indicated on the chart.



Sing a Song of Sixpence (Traditional Rhyme, arr. Hiller/Dupont)

Level: 1-2

Focus: Ternary Form (ABA)

Skills: Instrument playing Rhythmic speech Chord bordun

V Sing a song of six - pence a pock - et full of rye;

SG

SM

f.c. $\frac{2}{4}$

h.d. $\frac{2}{4}$

BX
BM
CBB

Detailed description: This system contains the first line of the song. The vocal line (V) is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Sing a song of six - pence a pock - et full of rye;". Below the vocal line are five staves for instruments: SG (Soprano Saxophone), SM (Soprano Saxophone), f.c. (Fiddle), h.d. (Harmonica), and BX, BM, CBB (Bassoon, Baritone Saxophone, Contrabass). The SG and SM staves show chords corresponding to the lyrics. The f.c. and h.d. staves show rhythmic patterns with 'x' marks. The BX, BM, and CBB staves show a simple harmonic accompaniment.

Four and twen - ty black - birds baked in a pie.

Detailed description: This system contains the second line of the song. The vocal line (V) is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Four and twen - ty black - birds baked in a pie.". Below the vocal line are five staves for instruments: SG, SM, f.c., h.d., and BX, BM, CBB. The SG and SM staves show chords. The f.c. and h.d. staves show rhythmic patterns with 'x' marks. The BX, BM, and CBB staves show a simple harmonic accompaniment.

V When the pie was o - pened, the birds be - gan to sing.

BX
BM
CBB

Detailed description: This system contains the third line of the song. The vocal line (V) is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "When the pie was o - pened, the birds be - gan to sing.". Below the vocal line are three staves for instruments: BX, BM, and CBB. The staves show a simple harmonic accompaniment.

Was - n't that a dain - ty dish to set be - fore the king?

Detailed description: This system contains the fourth line of the song. The vocal line (V) is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Was - n't that a dain - ty dish to set be - fore the king?". Below the vocal line are three staves for instruments: BX, BM, and CBB. The staves show a simple harmonic accompaniment.

Process:

1. Warm-up: Use visuals to tell the following story:



Once there was a bird chirping in a tree on a beautiful summer's day. Along came a hungry cat looking for his lunch! Slowly, he crept up the tree but lost his grip and slid to the ground. He was so embarrassed he sulked away. The bird felt so fortunate that she continued to chirp on that beautiful summer's day.

2. Retell the story with students seated at glockenspiels (the bird) and xylophones (the cat). Have students improvise when the character corresponding to their instrument appears in the story. Discuss how the beginning and ending of the story sound the same but the middle is different. Invite several students to act out the story!
3. Teach the A section of *Sing a Song of Sixpence*, echoing by phrases.
4. Prepare the orchestration through body percussion and then transfer to the instruments.
5. Teach the B section, echoing by phrases. Add the bass tremolo.

Suggested Performance:

- A: Song with orchestration
- B: Speech with bass tremolo
- A: Song with orchestration

Extension: Movement

Have students create movement to illustrate the contrasting sections of *Sing a Song of Sixpence*. Divide the class into A and B sections with each group creating movement for their section. Encourage them to create different formations and movements to show the contrast between the two sections. Perform the dance with singing and orchestration.

Focus: Meter 3

Skills: Meter 2 Instrument playing Rhythmic speech Improvisation

1. Warm-up: Present the following chants:

Meter 2

Peas porridge hot,
Peas porridge cold,
Peas porridge in the pot
Nine days old!

Meter 3

Strawberry, strawberry
Strawberry pie,
If I don't get some
I think I will die!

With students in pairs practice the following ball bouncing patterns: *bounce, catch* (Meter 2); *bounce, catch, hold* (Meter 3). Perform the ball bouncing patterns while speaking the text.

2. Present the following text:

*Here are some good proverbs that help us to learn,
Yes, here are some good proverbs we'll all take a turn!*

Teach the song, echoing by phrases. Maintain a pat-clap-clap pattern.

3. Prepare the orchestration as follows:

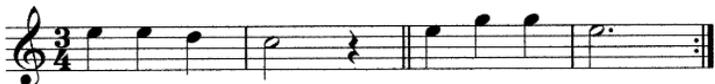
Teach the CBB and BX/BM parts through leg pats:

Musical notation for BX, BM, and CBB parts in 3/4 time. The BX and BM parts are shown as a single staff with two voices, each playing a series of chords. The CBB part is shown as a single staff with a series of notes.

Prepare the AX part through body percussion, then transfer:

Musical notation for clap/pat and AX parts in 3/4 time. The clap/pat part is shown as a single staff with a series of notes. The AX part is shown as a single staff with a series of notes.

The AG part is split between two instruments and is taught through a visual:

AG 1  C D E G

AG 2  G A C

Divide the class into three groups (glockenspiels, xylophones, metallophones). Present the following proverbs and assign one to each group:

B	C	D
An apple a day Keeps the doctor away	A bird in the hand Is worth two in the bush	A sunshiny shower Won't last but an hour

Have students speak their proverb in rhythm and then pat the rhythm on legs. This will be transferred to instrumental improvisation in C pentatonic (F and B bars removed.)

Suggested Performance: Rondo Form A B A C A D A

Introduction: CBB/BX/BM/AX (4 measures).

A: Song with orchestration.

B: Speech followed by Glockenspiel improvisation.

A: Song with orchestration.

C: Speech followed by Xylophone improvisation.

A: Song with orchestration.

D: Speech followed by Metallophone improvisation.

A: Song with orchestration.

Coda: Improvisation (All).

Extension: Triple Meter Canon

1 2

$\frac{3}{4}$ Ring out the old, ring in the new.

Ring out the false and ring in the true.

Teach the chant by rote. Once comfortable, divide the class in half and speak in canon as indicated. Next, distribute woods and metals to Group 1 and drums and metals to Group 2. Play the rhythm of the text using metals for the dotted half-note rhythm and woods/drums for the remaining rhythms. Perform in canon.

Alley Alley-Oh (Traditional, arr. Hiller/Dupont)

Level: 4-5

Focus: 6/8 Meter

Skills: Duple meter Instrument playing Movement Rhythmic speech

Oh, the big ship's sail - ing on the Al - ley, Al - ley - Oh, the Al - ley, Al - ley

V
SG
AG
AX
AM
tamb
BX
BM
CBB

The first system of the musical score for 'Alley Alley-Oh' is in 6/8 time. It features a vocal line (V) and four instrumental parts: SG (Soprano), AG (Alto), AX (Tenor), and AM (Bass), along with tambourine (tamb), BX (Bass Drum), BM (Bass Drum), and CBB (Cymbal). The key signature has one flat (B-flat). The lyrics are: 'Oh, the big ship's sail - ing on the Al - ley, Al - ley - Oh, the Al - ley, Al - ley'. Above the vocal line, Roman numerals I, I, I, I, and V indicate the chord progression.

Oh, the Al - ley, Al - ley - Oh, Oh, the big ship's sail - ing on the

V
I
I
I
I

The second system of the musical score continues the piece. The vocal line (V) and instrumental parts (SG, AG, AX, AM, tamb, BX, BM, CBB) are present. The lyrics are: 'Oh, the Al - ley, Al - ley - Oh, Oh, the big ship's sail - ing on the'. Above the vocal line, Roman numerals V, I, I, I, and I indicate the chord progression.

Al - ley, Al - ley - Oh, on the last day of Sep - tem - ber.

I
I
V
V
I
I

The third system of the musical score concludes the piece. The vocal line (V) and instrumental parts (SG, AG, AX, AM, tamb, BX, BM, CBB) are present. The lyrics are: 'Al - ley, Al - ley - Oh, on the last day of Sep - tem - ber.'. Above the vocal line, Roman numerals I, I, V, V, I, and I indicate the chord progression.

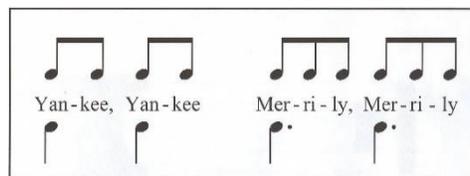
2. Oh, the captain said, "It will never, never do..."
3. Oh, the big ship sank to the bottom of the sea...
4. Oh, the big ship's sailing on the Alley, Alley-Oh...

Thirty days hath September, April, June and November,
All the rest have thirty-one, Except for Feb'ry, twenty-eight,
Except in leap year, twenty-nine.

*The song refers to the Bromley, a ship that sailed from the Manchester Shipping Canal
(also known as the Alley Alley-Oh) and sank to the bottom of the Irish Sea.*

Process:

1. Warm-up: Prepare the students for singing and playing in 6/8 meter by singing *Yankee Doodle* and *Row Your Boat* while patting the steady beat on their legs. Guide the students to discover that the beat feels the same but that there is a distinct difference in the subdivision of the beat.
2. Next, have them step the beat, speaking and clapping "Yan-kee." Then have them stop and sway to the beat, speaking and clapping "Mer-ri-ly." Alternate between the two. Show this activity using the following visual:



3. Teach *Alley Alley-Oh*, echoing by phrases. Once secure, teach verses 2-4.
4. Prepare the orchestration using solfa and/or body percussion, then transfer to instruments.
5. Teach the rhythmic speech which will serve as the B section.
6. Teach the following movement: Formation: An alley of partners, students facing each other.

A Section:

Measures 1-2: Step (fwd), step, together, clap.
Measures 3-4: Step (bwd), step, together, clap.
Measures 5-8: Right arm turn with partner.
Measures 9-16: Repeat Measures 1-8.

B Section:

Couples cast off. First couple makes a two-hand arch at the bottom of the set for others to go under.

Session 3: Exploration of Orff Pedagogy

In Orff Pedagogy, skills and concepts are acquired through **Imitation, Exploration, Literacy** and **Improvisation**. These learning stages weave together to foster independent musicianship in the areas of Rhythm, Melody, Harmony, Texture and Form.

IMITATION

Simultaneous Imitation

Down in the Valley (Traditional, arr. Hiller/Dupont)

Arr. Hiller/Dupont

The score is arranged in two systems. The first system includes parts for Voice (V), Song (SG), Agitation (AG), Axes (AX), Handbells (H), Percussion (P), Basses (BX), Bells (BM), and Cymbals (CBB). The second system continues the instrumental parts. The music is in 3/4 time and features simultaneous imitation of a melodic line across different parts.

System 1:

- V:** Down in the valley, two by two, two by two, see you make a motion two by two, two by two.
- SG:** (Rise, Sally, rise.)
- AG:** (Be my friend, will you be my friend?)
- H:** (Two by two, we're go-ing)
- BX, BM, CBB:** (Keep it steady please.)

System 2:

- V:** two by two, two by two, down in the valley, two by two, two by two, let me see you make a motion two by two.

The image shows a musical score for the song "Rise, Sally, Rise". The score is written in F major and 4/4 time. It consists of a vocal line and an instrumental accompaniment. The vocal line has two verses: "1. I" and "2. I". The lyrics are: "rise, Sal-ly, rise! — Let me rise!" and "Rise, Sal-ly, Sal-ly, Let me rise!". The instrumental accompaniment includes a piano part and a drum part.

1. Teach *Down in the Valley* echoing by phrases.
2. Identify and sing the following chord roots in the key of F:

The image shows a musical notation for chord roots in the key of F. The notation is written in F major and 4/4 time. The notes are: F, F, F, F, F, C, C, F, F, F. Below the notes are the Roman numerals: I, I, I, I, I, V, V, I, I, I.

3. Divide class in half. Have one group sing the chord roots as the other group sings the song. Switch roles.
4. Prepare the orchestration using text phrases and/or body percussion. Transfer to instruments.
5. In personal space, have students perform various movements to the beat of a drum. Change movement every 8 beats. Next, have students work in pairs, creating contrasting movements in 8-beat phrases.

Suggested Performance:

Note: The performance described below works best with 12, 16, 20, or 24 students performing the movements with the remaining students at the instruments.

Introduction: Orchestration (4 measures)

Verse 1: Students individually move around the room. On *Rise, Sally, Rise* students stand in front of a partner.

Verse 2: Partners perform contrasting movement simultaneously.

Verse 1: Partners move around the room. On *Rise, Sally, Rise* partners form a foursome.

Verse 2: Foursome performs contrasting movement simultaneously.

Verse 1: All students form a large circle.

Verse 2: All students create contrasting movement simultaneously.

Simultaneous and Remembered Imitation

Oliver Twist (Traditional, arr. Hiller/Dupont)

O - li - ver Twist, you can't do this, So what's the use of try - ing?

Touch your knees, touch your toes. Clap your hands and a - way you go!

Twist, Twist, Ol - i - ver Twist, Pat - rick is the lea - der!

1. In circle formation, teach *Oliver Twist* by rote using body levels (*sol* = hands on shoulders; *mi* = hands on waist; *la* = hands on head).
2. Once secure, sing the song, outlining measures 1-4 with body levels and adding motions corresponding to the lyrics in measures 5-8. Teach the interlude by rote.
3. Invite a student to stand in the middle of the circle and perform a motion of his/her choice in measures 1-4. The student then leads the class in the measures 5-8 motions. Next have the student play a body percussion pattern for four beats for students to imitate.
4. Speak the Interlude and invite a new leader by name to lead the motions. Continue in like manner until all have had a turn.

Overlapping Imitation

Fudge!

The leader begins with a movement. When she/he says "Fudge!" the group performs the first movement as the leader performs a new, contrasting movement. Continue in like manner with other movements and new leaders. This can also be played with recorded music with movements performed to the steady beat.

Kanon, *Rhythmische Ubung*, No. 17, Gunild Keetman, adapted Hiller/Dupont

1. Present the following states shapes:



Have students guess the name of each state using the rhythms as a guide. Create a string of four states (repeating one or two). Pat the rhythm on legs. Expand to a string of eight. Pat the rhythm on legs. Teach the following:

2/4

Min - ne - so - ta, Maine, * Min - ne - so - ta, Maine, Min - ne - so - ta, U - tah,

1. 2. *fine* U - tah, Min - ne - so - ta,

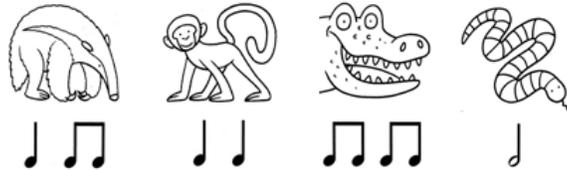
U - tah, Min - ne - so - ta, U - tah, Min - ne - so - ta, U - tah, Maine! *d.c. al fine*

Once familiar, speak in two-part canon as indicated by the (*). Transfer to leg pats.

EXPLORATION

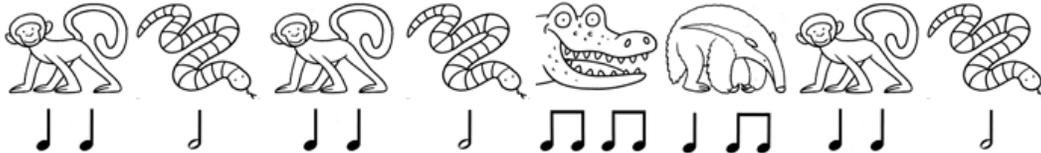
In her book, *Elementaria, First Acquaintance with Orff-Schulwerk*, Gunild Keetman introduces us to “rhythmic building bricks.” These are two-beat rhythmic fragments that form the basis of children’s names, rhymes and songs.

1. Introduce the following Rhythmic Building Bricks:



In pairs create a string of four rhythmic building bricks. They can be repeated or omitted as desired. Combine the compositions with another pair and perform in sequence.

2. Present the following sequence:

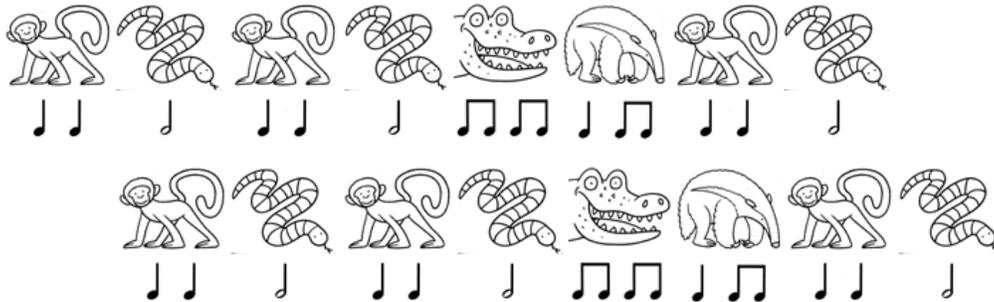


Speak and then clap the sequence. Next, step the beat and clap only the rhythm, internalizing the text. Next, clap the rhythm and have the students echo after two beats. Divide the group in half and perform with body percussion in canon.

LITERACY

Ah Poor Bird (Traditional, arr. Hiller/Dupont)

1. Show the canonic form by presenting the following visual:



2. At barred instruments set up in F pentatonic (remove E and B bars) create a melody using the rhythmic sequence above. Repeat in d-la pentatonic.

1 2

Ah, poor bird, take your flight,

3 4

far a - bove the sor - rows of this sad night.

3. Once familiar sing in unison, two-part, and then four-part canon.
4. At barred instruments, teach the melody phrase by phrase using Remembered Imitation. (Students will need to add low E to their instruments.) Play in unison, two-part and then four-part canon by range.
5. Create movement to accompany the song.

IMPROVISATION

6. Invite students to explore melodic and rhythmic combinations which will become improvisations for the contrasting sections of our piece.

Suggested Performance:

- Introduction: Tremolo on bass bar D.
- Song in unison with movement.
- Glockenspiel Improvisation.
- Melody on instruments in two-part canon with movement.
- Xylophone Improvisation.
- Melody on instruments in four-part canon with movement.
- Metallophone Improvisation.
- Melody on instruments in eight-part canon with movement.

Little Drops of Water (Traditional rhyme, arr. Hiller/Dupont)

The musical score for "Little Drops of Water" is presented in two systems. The first system contains the lyrics: "Lit - tle drops of wat - er, lit - tle grains of sand;". The second system contains the lyrics: "Make the might - y o - ceans, And the pleas - ant land!". The score is written for a vocal line (V) and four instrumental parts: SG (Soprano Glockenspiel), AG (Alto Glockenspiel), bell tree, sand blocks, BX (Bass Xylophone), and BM (Bass Metallophone). The key signature is one sharp (F#) and the time signature is 2/4. The vocal line is in treble clef. The instrumental parts are in various clefs: SG and AG are in treble clef, bell tree and sand blocks are in alto clef, and BX and BM are in bass clef. The score includes a variety of rhythmic patterns, including eighth notes, quarter notes, and rests, as well as dynamic markings like *mf* and *f*.

7. Teach *Little Drops of Water* echoing by phrases. Prepare the orchestration through body percussion and/or text phrases and then transfer the patterns to the instruments.

8. Display the Little Drops of Water Rhythm Chart Visual. Generate a list of nature words that best fit each rhythm such as *crocus*, *robin*, *rain* and *sun*. (One syllable words such as *breeze*, *air*, and *sun* work nicely for half notes, whereas a word such as *rock* might work best for the quarter note.)
9. With students in pairs, distribute strips of paper divided into four squares representing four beats. Have the students create a four-beat composition using one word from each column from the list and notate the rhythm in the squares. Tell the students to leave the box after the half note blank because it lasts for two beats (boxes). Also, encourage them to end the composition with the quarter note for a strong final point.

Once a group has completed its composition, have them speak it and then clap it for you. When they can do this accurately, distribute instruments. (I give each group a small hand drum that contains a woodblock, a triangle and tambourine.) Have students practice speaking and then playing their compositions. Perform these as contrasting sections to the song.

Suggested Performance:

Introduction: BX/BM (8 measures).

A: Song with orchestration.

B: Group 1 speaks the text in rhythm, then plays its composition on non-pitched percussion.
Group 2 does the same after Group 1 is finished.

A: Song with orchestration.

C: Group 3 speaks the text in rhythm, then plays its composition on non-pitched percussion.
Group 4 does the same after Group 3 is finished.

Continue in like manner until all groups have had a turn.

A: All sing the song with orchestration.

Session 4: A Global Suite

No matter where we live in the world we are a global village sharing the same moon, sun and stars. In this great universe we are one planet, one earth, where all people can live together in harmony and peace.

We begin our trip in the Northern Hemisphere. America is a diverse nation of people from all over the world although we share the common belief that we live in a land of hope, dreams and opportunities. The well-known spiritual, "This Train is Bound for Glory" reflects this spirit.

This Train is Bound for Glory (Traditional, arr. Hiller/Dupont, *What to Teach When, Grades 4-5*, © 2015, Heritage Music Press)

Introduction

The musical score is arranged in four systems. The first system includes parts for V3, V2, V1 (vocals), AX (alto saxophone), and BX (baritone saxophone). The second system includes parts for AX and BX. The third system includes parts for V (voice), SX (soprano saxophone), AX (alto saxophone), and BM (bassoon). The fourth system includes parts for BX and BM. The score is in 4/4 time and B-flat major. The lyrics are: "This train is bound for glo - ry, This train is bound for glo - ry, This train is bound for glo - ry, this train! This train is bound for glo - ry, this train, This train is bound for glo - ry,"

V3
V2
V1
AX
BX

AX
BX

V
SX
AX
BM

BX
BM

V
this train, This train is bound for glo-ry, if you ride it, you must be ho-ly,

SX

AX

HD

T

BM

BX

Note: Hand drum in rubbed with fingers in a circular motion to the beat.

Coda

V
This train is bound for glo-ry, this train. This train is bound for glo-ry,

SX

AX

HD

T

BM

BX

Coda

V
this train. — This train is bound for glo - ry,

SX

AX

BM

V
This train is bound for glo - ry, bet - ter get your tick - et or you're gon - na be late!
this train!

SX

AX

BM

BX

7. With students in concentric circles of partners, decide on motions for the following train sounds:

toot

choo - choo

chug - ga - chug - ga

8. Sing the song, and then perform the first sound/motion four times as an interlude. Sing the song again, and then perform the first two sounds/motions four times each in additive fashion. Sing the song one more time, performing all three cumulatively. During the song, circles move in opposite directions.

9. Accompany the Interlude and Coda with the following:

The musical score is written in 4/4 time and consists of two measures. The instruments and their parts are as follows:

- triangle:** Two half notes with a sharp sign (F#) in the first measure, followed by two half notes with a sharp sign (F#) in the second measure.
- train whistle:** A half note in the first measure, followed by a quarter rest and a half note in the second measure.
- cabasa:** A quarter note, an eighth note, a quarter note, and a quarter rest in the first measure; a quarter note, an eighth note, a quarter note, and a quarter rest in the second measure.
- hand drum w/mallet:** A continuous eighth-note pulse throughout both measures.

Movement for the Coda:

Measures 1-2: Face partner.

Measures 3-4: Inside circle turns CW half way, facing center, stepping the half note pulse.

Measures 5-6: Circles move fwd stepping the quarter note pulse, raising arms.

The Solomon Islands is an island country located in the Pacific Ocean northeast of Australia in the **Southern Hemisphere**. There are over 1,000 islands that make up the country. *Tongo*, a traditional call and response song, depicts fishermen in long boats communicating to one another at sea.

Tongo (Traditional, arr. Hiller/Dupont, *What to Teach When, Grades 2-3* © 2013, Heritage Music Press)

arr. Dupont/Hiller

Leader Group Leader Group

Ton - go Ton - go Jim - nee bye__ bye__ oh Jim - nee bye__

Leader Group Leader

bye__ oh Ton - go Ton - go Oom ba de kim bye oh

Group Leader Group

Oom ba de kim bye oh Ooh a lay Ooh a

Leader Group

lay Mah le ka ah lo way. Mah le ka ah lo way.

Barred and non-pitched percussion accompaniment:

SX

AX

BX
BM

CBB

Performance: Formation: Alley of partners, seated. Assign A and B.

Intro: Instruments layer in as follows: Conga, bongo, maracas, basses, AX, SX. Each instrument plays for four measures before the next instrument enters.

Song with orchestration. Teacher calls, students respond.

Interlude: Orchestration (8 measures).

Song with orchestration and stick pattern. Group A calls, Group B responds.

Interlude: Orchestration (8 measures).

Song with orchestration and stick pattern. Group B calls, Group A responds.

Stick Pattern:

Students perform a “tap-click” pattern which accompanies the song until the final phrase. Tap = tap the floor with both sticks on beat one. Click = click the sticks together on beat two. For the final phrase “cross” replaces “click.” Cross = cross arms and tap the floor with both sticks.



Mah le kah ah lo way. Mah le ka ah lo way.
(rest) tap cross tap (rest) tap cross tap

The image shows a musical notation for a stick pattern. It consists of two phrases of music. The first phrase is "Mah le kah ah lo way." and the second phrase is "Mah le ka ah lo way." The notes are written on a single line. The first phrase has a quarter note for "Mah", a quarter note for "le", a quarter note for "kah", a quarter note for "ah", a quarter note for "lo", and a quarter note for "way." The second phrase has a quarter note for "Mah", a quarter note for "le", a quarter note for "ka", a quarter note for "ah", a quarter note for "lo", and a quarter note for "way." Below the notes, the lyrics are written: "(rest) tap cross tap (rest) tap cross tap".

On to Japan, located in the **Eastern Hemisphere**. *Suzume No Gakko* is a traditional song about a sparrow singing school. The *sensei*, or teacher, is waving a *muchi*, a stick or baton, and teaching the little birds how to sing, "chi chi pa pa."

Suzume No Gakko (The Sparrow Singing School) Traditional, arr. Hiller/Dupont, *What to Teach When*, Grades 4-5 © 2015, Heritage Music Press

V
 Chi chi pa pa, Chi pa pa! Su-zu-me no Gak - ko no Sen-sei wa;

SG
 AG
 (hit with bar)

SM

△
 tb

BM

Detailed description: This system of the musical score is for the first system. It features five staves. The top staff is for the voice (V) in 4/4 time, with lyrics 'Chi chi pa pa, Chi pa pa! Su-zu-me no Gak - ko no Sen-sei wa;'. The second staff is for strings (SG and AG), showing rests followed by a chord marked '(hit with bar)'. The third staff is for the saxophone (SM). The fourth staff is for the tuba (tb) with a triangle symbol, showing a rhythmic pattern of quarter notes. The fifth staff is for the bass drum (BM) with a triangle symbol, showing a simple bass line of quarter notes.

Mu - chi - o fu - ri, fu - ri, Chi pa pa, Chi chi pa pa, chi pa pa!

Detailed description: This system of the musical score is for the second system. It features five staves. The top staff is for the voice (V) in 4/4 time, with lyrics 'Mu - chi - o fu - ri, fu - ri, Chi pa pa, Chi chi pa pa, chi pa pa!'. The second staff is for strings (SG and AG), showing rests followed by a chord. The third staff is for the saxophone (SM). The fourth staff is for the tuba (tb) with a triangle symbol, showing a rhythmic pattern of quarter notes. The fifth staff is for the bass drum (BM) with a triangle symbol, showing a simple bass line of quarter notes.

Hand games are a favorite pastime among children in Japan. Known in Japanese as *te-asobi*, they involve a repeated series of rhythmic hand movements that can be very simple or very complicated. All you need is a partner! Below is a simple hand game with added movement we play with our students:

Key: A = students touch palms, B = students touch backs of hands.

A B A B A Students 1 and 3 change places
Students 2 and 4 change places

Movement: Formation: Students in groups of four numbered 1-4. Students 1 and 3, and 2 and 4 stand opposite each other.

Performance: Rondo Form A B A C A D A E
Barred Instruments set up in F pentatonic (Remove E and B bars)

Introduction: Orchestration (8 measures).

A: Song with orchestration and movement.

B: Glockenspiels improvise in F pentatonic (8 measures) with movement improvisation.

A: Song with orchestration and movement.

C: Xylophones improvise (8 measures) with movement improvisation.

A: Song with orchestration and movement.

D: Metallophones improvise (8 measures) with movement improvisation.

A:

E: All improvise with movement improvisation (16 measures).

We end our journey in the country of Ghana located in the **Western Hemisphere**. *Tue, Tue* is a song in the Fanti language proclaiming gratitude for food at harvest time.

Tue, Tue (Traditional, arr. Hiller/Dupont, *What to Teach When, Grades 4-5* © 2015, Heritage Music Press)

V1

Tu - e Tu - e ba - ri - ma tu - e tu - e Tu - e tu - e ba - ri - ma
 tu - e tu - e A - bo - fra ba A - ma da - wa da - wa
 tu - e tu - e A - bo - fra ba A - ma da - wa da - wa tu - e tu - e

V2

Tu - e tu - e
 Tu - e tu - e ba - ri - ma

Non-pitched percussion accompaniment:

Movement: Formation: Students in a large circle. Divide group into quarters for the two-part canon and two vocal ostinati.

V1: (Stepping the half-note pulse)

Measures 1-2: Step R (fwd), touch L, (raising arms) Step L (bwd), touch R, (lowering arms).

Measures 3-4: Repeat.

Measures 5-6: Step R (Turn CW) L, R, touch L (leading with extended right arm).

Measures 7-8: Step L (Turn CCW), R, L, together (leading with extended left arm).

V3:

Measure 1: Clap, clap, hands press up R (2X).

Measure 2: Clap, clap, hands press up L (2X).

Measure 3: Clap, clap, hands press down (2X).

Measure 4: Clap, clap, hands press up (2X).

V2 (Body percussion):

4/4 snap
4/4 clap
4/4 chest pat

Note: Stems up = R, stems down = L

Suggested Performance:

V1 in unison (no instruments).

Non-pitched percussion interlude (four measures).

V1 in two-part canon with accompaniment and movement.

V3 (2X) with accompaniment and movement.

V1 in two-part canon and V3 with accompaniment and movement.

V3/V2 (2X) with accompaniment and movement.

V1 in two-part canon, V3/V2 with accompaniment and movement. To end, V1 repeats last measure several times as V3/V2 continue. Gradually fade out.

Sansa Kroma (Traditional Ghana, arr. Hiller/Dupont)

The musical score is arranged in two systems. The first system includes vocal parts V1, V2, and V3. V1 has the lyrics: "San - sa kro - ma Ne na wuo o - kye - kyer nko - ko - mba. (sah - sah croh - mah nee nay woo aw - chay - chay koh - koh - mah)". V2 has: "Ne na wuo ne na wuo ne na wou." V3 has: "San - - sa San - sa kro - ma". Below V3 are Roman numerals: "I I V I". The second system repeats the vocal parts with the same lyrics. The instrumental parts are: agogo bell (quarter notes), shaker (eighth notes), bongo (eighth notes with a triplet), and conga (quarter notes with a triplet). The conga part includes the instruction: "Come play the bon-go, play it like this!" and the lyrics: "Con - ga, I'm play-in'".

Literal Translation: Sansa the hawk, you are an orphan and so you snatch up baby chicks.

The deeper meaning is that in nature, orphaned animals must fend for themselves to survive. But in a Ghanaian village, an orphaned child would always be cared for by members of the extended family. So, children looking up in the sky, seeing hawks searching for chicks to eat, do not have to worry that the same fate will befall them.

1. Teach *Sansa Kroma* (V1), echoing by phrases.
2. Once secure, teach V3. Divide class in half and perform both parts. Switch groups.
3. Teach V2. Perform the three vocal lines layering from the bottom.
4. Prepare the instrument accompaniment with body percussion and/or text phrases, then transfer to instruments.
5. Stick Passing: Students sit in a circle with two rhythm sticks in front of each. Practice the following pattern: **Grab** (pick up sticks), **Click** (tap sticks together), **Pass** (place sticks on floor in front of person to the right), **Clap** (clap own hands).

Suggested Performance:

Layer in percussion from the bottom.

All sing V1 twice with instruments.

Stick Passing, eight times, no singing (instruments play the beat).

V3 and V1 sing twice with instruments.

Stick Passing as above.

V3, V2, V1 sing twice with instruments.

V3, V2, V1 sing twice with instruments and Stick Passing.