

ORFF ORCHESTRATIONS | Grade 3 Sampler

MUSIC STUDIO

SPOTLIGHT ON MUSIC



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The Orff approach to music education actively involves students in speech, movement, singing, instrument playing, and drama. Developed by the German composer Carl Orff (1895–1982), the approach is based on the instinctive learning behavior of children.

Improvisation and movement permeate the learning process, and the use of specially designed Orff instruments enables children to create and perform ensemble music at every level.

The materials used include both folk and composed music, along with chants, rhymes, and poetry. As children experience this music, they develop a musical vocabulary and skills that may then be used to create original works.

Orff orchestrations have been created for selected songs in SPOTLIGHT ON MUSIC. Teaching suggestions are found before each section. They include:

Instrumentation—All parts except timpani are commonly written in the treble clef. Bass xylophone and bass metallophone sound an octave below the written pitch. Soprano xylophone, soprano metallophone, and alto glockenspiel sound an octave above the written pitch. The soprano glockenspiel sounds two octaves above the written pitch. The alto xylophone and alto metallophone sound at the written pitch.

Teaching the Orchestration—A suggested basic teaching sequence is given for each orchestration. In orchestrations, the bass part is usually the most important. Throughout this book, the rhythm pattern is used to accompany a number of songs. This pattern outlines the length of the musical phrase. If children have difficulty playing this pattern while the song is being sung, have them play the bass pitches on the steady quarter-note beat.

NOTE: It is not expected that children will be able to play the accompanying parts while singing the song, although, in some cases, singing the song makes playing easier.

The teacher may also choose to use only some of the suggested parts, depending on circumstances such as ability of student, time available, or the accessibility of specific instruments. Many of the arrangements can be musically satisfying with only the bass part and one other part added for tone color and/or rhythmic interest.

Parts in Orff orchestrations are commonly taught with children mirroring the teacher, using the body as an instrument. The teacher is, therefore, required to perform many motions “backwards.” To aid in this process, some directions in this book are given from the teacher’s perspective (i.e., right refers to the teacher’s right; children will mirror with the left hand).

Opportunities for Creativity/

Improvisation—For each song, strategies are outlined which allow children to make musical decisions and/or improvise rhythmically or melodically.

Form—Suggestions for the final form may include introductions, interludes, codas, chants, and opportunities for improvisation.

Noteworthy—This is a list of important musical elements that can be reinforced with the orchestration.

The Orff approach can infuse music classes with a spirit of cooperation and joy, enabling students to develop concentration and perception skills, increased aesthetic awareness and physical coordination, and a high level of motivation.

1. Teach one pattern at a time. Allow students to take their time in learning each part. They should feel comfortable with singing the song while playing a pattern before adding the next pattern.
 2. Teach each pattern through movement, with the song. Have students:
 - Mirror you in doing each new rhythm pattern with body movement—preferably large locomotor movements (walking, jumping)—especially for parts that occur on the beat and/or the strong beat. Others can be done with body percussion patterns you create (clapping, patting and/or stamping) or mirroring you in doing the movements required to play the part on the instrument.
 - Sing the song, doing the pattern in movement.
 - Remove any unused bars on pitched instruments, to make understanding and playing the patterns easier.
 - Form groups of three or four students around any available instruments and take turns playing the pattern. (Later, the pattern can be assigned to the instrument indicated in the score. At this time, you only want to give all the students an opportunity to learn the pattern and to help others in their groups to learn it.)
 3. After teaching the most basic part, add other parts one at a time. Have students:
 - Sing the song, watching and listening as you play each new pattern.
 - Form two groups and sing the pitches or say the rhythm of the pattern while doing the pattern in body percussion (or by mirroring you) as the other group sings the song and plays previously learned patterns. Switch roles for the groups and repeat. (Use speech patterns given, or create your own. Patterns occurring only on the beat and strong beat, or on a single note—such as at the ends of phrases—can usually be taught without spoken patterns.)
 - All together, sing the song while doing the pattern in body percussion (or mirroring you).
- Clarify pitches played, or learn about instrument technique as needed. Take turns playing the pattern while singing the song.
4. Relate the accompaniment to the lesson focus. Have students:
 - Recognize and describe ways that the accompaniment connects with and relates to the musical focus of the lesson. (It is important for students to realize what they are learning musically and how playing the accompaniments contributes to this.)
 - Review this connection each time you work on the orchestration.
 5. Perform the accompaniment as indicated in the score, or as adapted by you and the students. Have students form groups at each instrument needed and take turns playing each part with the song.

Spotlight on Music™ ORFF Orchestrations

Instrument Abbreviations

SG	soprano glockenspiel	Ji. Bl.	jingle bells
AG	alto glockenspiel	Low Drum	low drum
SX	soprano xylophone	Mar.	maracas
SM	soprano metallophone	Picc. Blks.	piccolo blocks
AX	alto xylophone	R. St.	rhythm sticks
AM	alto metallophone	Ratchet	ratchet
BX	bass xylophone	Rec.	recorder
BM	bass metallophone	Res. Bells	resonator bells
Af. Slit Drum	African slit drum	Rh. St.	rhythm sticks
AR	alto recorder	S. Cym.	suspended cymbal
Bamboo	bamboo	S. Rec	soprano recorder
Bass Drum	bass drum	SB	sand blocks
Bell Tree	bell tree	SD	snare drum
Bells	bells	Shaker	shaker
Bongo	bongos	Shekere	shekere
Cab.	cabasa	Shells	shells
Cast.	castanets	Ship's Bell	ship's bell
CB	contrabass bar(s)	Slap Stick	slap stick
Choice	choice (of instruments)	Slit. D.	slit drum
Chopsticks	chopsticks	Small Bell	small bell
Claves	claves	SR	soprano recorder
Clvs.	claves	Tamb.	tambourine
Conga	conga drum	TB	temple blocks
Cowbl.	cowbell	Tick Tock	tick tock
Cym.	cymbals	Timp.	timpani
Djembe	djembe	Tri.	triangle
Drum	drum	Tumba	tumba
Dul.	dulcimer	V. Slap	vibra slap
Egg Shakers	egg shakers	Voice	voice
F. Cym.	finger cymbals	Washboard	washboard
Gong	gong	WB	woodblock
Güiro	güiro	Whip	whip
HD	hand drum	Whistle	whistle
Headless Tamb.	headless tambourine	Wind Sounds	wind sounds

Suggestions for Good Mallet Technique

1. Stand or sit with the arms slightly away from the body. Elbows should not touch the sides of the body, nor should they stick out at an uncomfortable angle.
2. Grip the mallets lightly as if holding bicycle handlebars, palms toward the floor. Hold the mallets above the bars to be played.
3. One mallet should be a little closer to the body than the other. This will help to avoid entangling the two mallets. However, the bar should always be struck near the center for the best tone production.
4. Alternate mallets whenever possible. This provides for greater technical facility in fast passages, evenness in ascending and descending melodic patterns, and general coordination.
5. Keep wrist flexible. Pull the sound from the bars by using wrist motion rather than arm motion.
6. Allow the mallet to bounce back up after playing each note. Do not rest the mallet head on the bar.
7. Always keep the mallets close to the bars.

O•1 Great Big House

INSTRUMENTATION

SG/AG	F	F	triangle
BX/BM	F	C	woodblock

FORM

Introduction: All instruments except triangle play their parts for four measures

Song: Voices with *tutti* instruments

Interlude: Improvisation in F pentatonic

Song: Voices with *tutti* instruments

NOTEWORTHY

Rhythm: quarter notes, eighth notes, quarter rest, half notes

Melody: *do re mi so la*

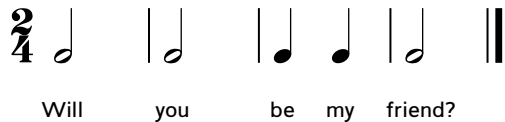
Harmony: chord bordun

TEACHING THE ORCHESTRATION

1. Teach the bass xylophone/bass metallophone parts.

Have students:

- Echo you saying the following speech pattern:



- Pat the rhythm as they say the words.
- Transfer the rhythm to low F and the C above it on all instruments. (NOTE: In order to prevent rushing, have the children click their mallets together on the second beat of each half note. Once they can perform this successfully, have them make a "silent click" by moving the mallets toward each other without having them touch.)
- Sing the song with the BX/BM accompaniment.

2. Teach the soprano/alto glockenspiel parts.

Have students:

- Sing the song with BX/BM accompaniment follow the text on the board, snapping their fingers as they sing the underlined syllables.

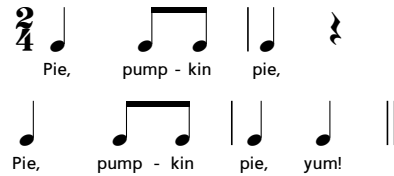
Great big house in New Orleans,
forty stories high.
Ev'ry room that I've been in
filled with pumpkin pie.

- Transfer the snap to Low F and high F on the SG/AG.
- Sing the song and perform the SG/AG part together with the BX/BM part.

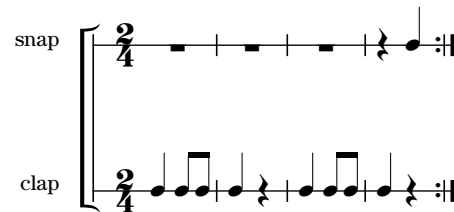
3. Teach the triangle and woodblock parts.

Have students:

- Echo you, saying:



- Mirror you, transferring the rhythm of the speech to body percussion:



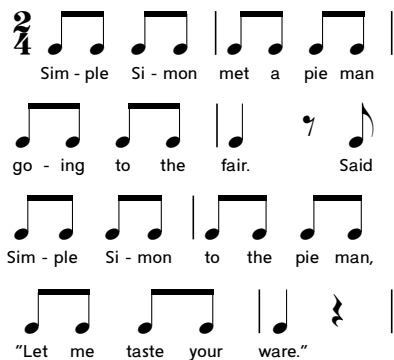
- Transfer the claps to the woodblock and the snap to the triangle.

4. Combine all instrument parts with the singing of the song.

OPPORTUNITIES FOR CREATIVITY

Have students:

- Read the following nursery rhyme aloud (from board or overhead projector).



- Whisper the words as they pat the rhythm.
- Set up all instruments in F pentatonic: C D F G A C D F G A.
- Play the rhythm of the words on low F, using alternating mallets.
- Create their own melodies on the word rhythm.
- Begin and end their melody on F.
- Play any pitch but F on the word *fair*.
- Play their improvisations as interludes between verses of the song. (See Form above.)

Great Big House

Louisiana Play-Party Song
Arranged by Robert J. de Frece

Music score for the first system of "Great Big House". The score is written for five parts: Voice, SG/AG, Tri., WB, and BX/BM. The key signature is one flat (Bb) and the time signature is 2/4.

Voice: Great big house in New Or - leans, For - ty sto - ries high; _____

SG/AG: (Chordal accompaniment)

Tri.: (Triangle accompaniment)

WB: (Washboard accompaniment) (Pie, pump - kin pie, pie, pump - kin pie,)

BX/BM: (Will you be my friend?)

Music score for the second system of "Great Big House". The score is written for five parts: Voice, SG/AG, Tri., WB, and BX/BM. The key signature is one flat (Bb) and the time signature is 2/4.

Voice: Ev - 'ry room that I been in, Filled with chick - en pie.

SG/AG: (Chordal accompaniment)

Tri.: (Triangle accompaniment)

WB: (Washboard accompaniment)

BX/BM: (Chordal accompaniment)

O-15 Turn the Glasses Over

INSTRUMENTATION

SG				A		C	D	F		hand drum, tambourine, triangle
AG				A				F	A	
AM		D		F			C	D		
SX							D	F		
AX	C	D		F	G	A		C		
BX	C			F				C		

FORM

Introduction: Bass xylophone plays two measures
 Song: Voices with *tutti* instruments
 Interludes: Improvised melody in F pentatonic (F G A C D) over BX

NOTEWORTHY

Pitch: low *so* and *la*, F pentatonic
 Rhythm: half notes, quarter notes, quarter rests, eighth note pairs

TEACHING THE ORCHESTRATION

1. Teach the bass xylophone, hand drum, and tambourine parts.

Have students:

- Sing the song, mirroring you in patting the following pattern. (You will do the opposite.)

Pat R

Pat L

Pat far L

Haar - lem, Do - ver

- Transfer the pattern to low C and F and high C on the BX.
- Form two groups, one to clap on the first syllable in each city name in the pattern above, the other to clap on the second. Transfer the rhythm clapped by the first group to the hand drum and the rhythm clapped by the second to the tambourine.
- Sing the song with the BX, hand drum and tambourine accompaniment.

2. Teach the soprano and alto glockenspiel, alto metallophone, and triangle parts.

Have students:

- Sing the first phrase of the refrain, patting half notes. Also pat on the last beat of the refrain.

- Transfer the rhythm to the pitches for SG, AG, AM and add the triangle on the downbeats.
- Sing with the accompaniment learned so far.

3. Teach the alto xylophone part.

Have students:

- Watch as you put the AX pattern on the board.



We have trav-eled a - round the world!

- Locate *do*, low *so* and *la* and sing the pattern with pitch syllables, letter names and words.
- Watch as you put a chart like the one below on the board; then, sing the pattern, pointing to the correct bars

C	D	F	G	A	C
---	---	---	---	---	---

- Form two groups, one to sing the song and the other to sing the AX pattern.
- Transfer the pattern to the AX.
- Sing with the accompaniment learned so far.

4. Teach the soprano xylophone part.

Have students:

- Sing the song with the accompaniment learned so far, imitating you in patting seven quarter notes, alternating hands, in measures 5-6 of the verse and in the measures 7-8 of the refrain.
- Transfer the pattern to high D and F on the SX

5. Combine all instrument parts with the singing of the song.

- Sing the song three times, getting gradually faster each time.

OPPORTUNITY FOR CREATIVITY

Have four students take turns improvising eight-beat melodies in F pentatonic as an interlude between repetitions of the song, as the BX continues its pattern.

Turn the Glasses Over

American Folk Song
Music by Marilyn Copeland Davidson

Score for Orff 15, featuring Voice, SG, AG, AM, SX, AX, HD Tamb., Tri., and BX.

Voice: I've been to Haar - lem, I've been to Do - ver, I've trav-eled this wide world all o - ver,

AX: (We have trav-eled a - round the world.)

HD Tamb.: 4/4

Tri.: 4/4

BX: L R L R

Voice: O - ver, o - ver, three times o - ver, Drink what you have to drink and turn the glass-es o - ver.

SG: [Musical staff with rests]

AG: [Musical staff with rests]

AM: [Musical staff with rests]

SX: [Musical staff with notes and rests]

AX: [Musical staff with notes and rests]

HD Tamb.: [Musical staff with rhythmic notation]

Tri.: [Musical staff with rests]

BX: [Musical staff with notes and rests]

Turn the Glasses Over (page 3)

Orff
15

Refrain

Voice

Sail - ing east, sail - ing west, Sail - ing o'er the o - cean, Bet - ter watch out when the

SG

AG

AM

SX

AX

HD
Tamb.

Tri.

BX

Voice: boat be - gins to rock, Or you'll lose your girl in the o - cean.

SG: [Musical notation for Soprano Gong]

AG: [Musical notation for Alto Gong]

AM: [Musical notation for Alto Maracas]

SX: [Musical notation for Soprano Xylophone]

AX: [Musical notation for Alto Xylophone]

HD Tamb.: [Musical notation for Hand Drum/Tambourine]

Tri.: [Musical notation for Triangle]

BX: [Musical notation for Bass Xylophone]

O•24 Go Tell It on the Mountain

INSTRUMENTATION

SG		A		C					rhythm sticks, finger cymbals, hand drum
AG				C	D		F		
AX	C		F		C	D			

FORM

Introduction: Start with hand drum. When the beat is secure, hand drum and finger cymbals enter. Add melodic percussion once through the piece

Song: Voices with *tutti* instruments

Interlude: Movement pattern with tutti instruments

Song: Voices with *tutti* instruments

Coda: Instruments drop out one at a time, in reverse order. End with the hand drum alone.

NOTEWORTHY

Pitch: F pentatonic

Rhythm: Eighth, dotted eighth and sixteenth, quarter, and half notes; quarter rest

TEACHING THE ORCHESTRATION

1. Teach the alto xylophone part.

- Have students:
- Practice the crossover pattern:
 - left hand, left leg
 - right hand, right leg
 - left hand over to outside of right leg
 - right hand, right leg
 - Note that the right hand always plays the same note. Also note the change in measures 3 and 7 and the ending.
 - Transfer to AX.
 - Sing the song with the AX part.

2. Teach the alto glockenspiel part.

- Have students:
- Practice the crossover opposite from that learned for AX for measures 1-2, 5-6, and 8:
 - right hand, right leg
 - left hand, left leg
 - right hand over to outside of left leg
 - repeat
 - Clap the following pattern and sing C for measures 3-4 and 7:
 - C (rest) C (rest) C (rest) C (rest)
 - Transfer both patterns to AG.
 - Sing the song with the AG and AX parts

3. Teach the soprano glockenspiel part.

Write the pattern on the board: C A C A.

Have students:

- Read and sing the pattern.
- Transfer pattern to SG.
- Sing the song with all parts learned.

4. Teach the rhythm sticks and finger cymbals parts.

Have students:

- Speak these words as they play eighth notes on the rhythm sticks: *tell it on the mountain* (rest). (Note that the rhythm for the word *mountain* is different in the rhythm sticks part and in the song.)
- Play finger cymbals in answer to the rhythm sticks' pattern on the fourth beat of the measure.

5. Teach the hand drum part.

Have students:

- Sing the song and have students join teacher in clapping the hand drum pattern.
- Sing the song with all the instrument parts.

OPPORTUNITIES FOR CREATIVITY

Have students:

- Form small groups and create a movement pattern for the song. Try to include both lines and circles, for example:
 - Step forward 4 half notes
 - Turn in place 4 half notes
 - Step backward 4 half notes
 - Turn in place 4 half notes
- Perform movement patterns in their groups, then discuss how they arrived at their solutions.
- Use the movement as an interlude. (See Form above.)

Go Tell It on the Mountain

African American Spiritual
Arranged by Virginia Nylander Ebinger

Music score for "Go Tell It on the Mountain" in 4/4 time, featuring Voice, SG, AG, AX, R.St., F. Cym., and HD.

Voice: Go, tell it on the moun - tain, O - ver the hills and ev - 'ry - where.

SG: [Musical notation]

AG: [Musical notation with lyrics: R L R R L R]

AX: [Musical notation]

R.St.: [Musical notation]

F. Cym.: [Musical notation]

HD: [Musical notation]

Go Tell It on the Mountain (page 2)

Orff
24

Score for "Go Tell It on the Mountain" (page 2), featuring Voice, SG, AG, AX, R.St., F. Cym., and HD.

Voice: Go, tell it on the moun - tain, That Je - sus Christ is born.

SG: [Musical notation]

AG: [Musical notation]

AX: [Musical notation]

R.St.: [Musical notation]

F. Cym.: [Musical notation]

HD: [Musical notation]