

Beginnings

Activities to Start the School Year

Begin with Song

Here's a Pretty Song - (from *Canons Too!* by BMH p. 15)

Aim:

HERE'S A PRETTY SONG!

BRENT M. HOLL

1. Here's a pret-ty song that we sing for you to keep you cheer-ful

2.

3.

4 all the year through, so lis-ten once a-gain.

SG/AG

AX

Triangle

Temple Blocks

BX/CBX

- Sing as canon with pitched ostinato accompaniment.
- Review note values.

Process:

- Sight read from the visual.
- After it's memorized, go and walk the pulse as you sing.
- Change note values of foot steps on command.
- Create a pattern of note value steps.
- Add direction, level, arrive at a routine.
- Sing and move.
- Add pitched instrument accompaniment, sing and move in 2- and 3-part canon.

The Definition of Posture

arr. BMH
 from The Random House
 Collegiate Dictionary

The definition
 1 The po - si - tion, po - si - tion, po - si - tion, of the limbs, limbs, limbs, or the

Ost #1
 2 Back straight, feet on the Back straight feet on the floor

Ost #2
 Head and shoul - ders neu - tral, ba - by

car - riage, car - riage, car - riage, of the bo - dy, bo - dy, bo - dy, as a

Back straight, feet on the Back straight, feet on the floor

Head and shoul - ders neu - tral, ba - by

whole, as a whole. The po -

Back straight, feet on the Back straight, feet on the floor

Head and shoul - ders neu - tral, ba - by

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Posture - "The position of the limbs or the carriage of the body as a whole."
 - Random House Collegiate Dictionary.

The Four Points of Posture:

1. Both Feet on the floor with body in balance.
2. Ears to toes in a straight line. (Back Straight? Not really!)

3. Head and Shoulders in a neutral, balanced position.
4. The carriage of the body should be alert, but RELAXED.

The use of ostinatos is very typical in the Orff process. The benefits include:

- Immediate positive results with reasonably complicated material.
- Helps with class management by keeping everyone involved and focused.
- Builds memory.
- Builds confidence and helps overcome shyness.
- Promotes a feeling of working together in an ensemble and listening to each other.
-

Down in the Valley by Bessie Jones (Slice the Ice by Fulton and Smith, p. 40.)

Aim:

- Reinforcement of *high & low* through movement and singing.
- Reinforcement of Pulse
- Improvise movement patterns as a solo; as a couple. Use imitation, mirror, or just “make a motion.”

Process:

- Learn the melody by rote with hand clapping accompaniment.
- When secure add the game:
 - » Students stand in a circle, 2 or 4 students in the center are kneeling;
 - » On the word “rise” they stand and “make a motion;” they can move individually or as partners;
 - » They change their motion on the second verse;
 - » Each dancer picks a new dancer from the circle and the game continues.

Begin by Introducing Yourself

- Class sits in a large circle as beginning instructions are given.
- Learn the following pattern: (stems up, snap right; stems down, snap left)

Snap
Clap
Patch

- On the first snap, everyone in the circle says their first name in unison. Do this until secure.
- On the second snap, everyone says the name of the person on their left. Now add this routine until secure.
- Instead of all together, take turns. Start with a designated leader and each person says their own name and the name of the person on the left.
- Learn the following rhyme:

Let's play rhy- thm Are you read- y? If so, let's go!

3

- Do not repeat the rhyme. It will be used as an introduction to the game.
- The designated leader begins the rhyme and players join in. The leader says the first two names and the game continues around the circle.
- The making of rules and variations commences with unbounded creativity.
 - » Replace names with numbers.
 - » If anyone forgets their name or number or isn't able to say it on time and in rhythm, they go to the end of the line [the chair on the right of the designated leader]. The rest of the folks in the circle then progress one chair to the right. The object is to ascend to the leader's position, sometimes called "boss applesauce."
 - » Leave out some of the body instruments or try the game without body instruments.
[Great inner ear training]

Begin with Movement

Imitation in Movement

Simultaneous imitation:

- Move at the same time in the same way as the leader using mirror motions.
- Mirror with a partner.
- Mirror in groups of 4 and 5. Experiment with formations. Squares, (Diamonds), Lines. Take turns as leader.
- Add Music

Echo Imitation:

- Leader moves, class follows. Unmetered.
- Echo with a partner
- Echo in groups of 4 and 5. Take turns as leader
- Add Music

Folk Dance: Seven Jumps (Shenanigans- Best of ... Volume 1)

- A1-16 Facing CCW, beginning with R foot, seven step-hops around circle
 - » On count 15 face the center
- A2-4 All Clap 3 times, pause on count 4; repeat clapping.
- B Imitate the leaders actions:
 - Raise R leg
 - Raise L leg
 - R knee on the floor
 - L knee on the floor
 - R elbow on the floor
 - L elbow on the floor
 - Forehead on the floor
- Using a hat, pick a new leader after every verse by handing him a hat.

Begin by Listening

Listening and Trust

Aim:

- Developing an awareness of the instrument colors.
- Learning to listen intently.
- Learning to focus on one sound among many.

Process:

- Trust walk with a partner.
- **Rules:** slowly, safely, eyes closed in charge, stay in bounds. Unsafe sits.
- Trust walk with vocal sound.
- Trust walk with instrumental sound.
- Find the tree in the forest.
- One is “tree” other with eyes closed finds the correct tree in the “forest”. Trees in straight line signal with an instrumental sound. Trees stop their sound when found.
- Find the tree in the forest, this time spread the forest through out the space.
- To extend the activity, limit the number of times the “tree” can make their sound.

Begin by Playing Instruments

The Hey Hey Jam - (Wood Songs by BMH)

Aim:

- Introduce the instruments by name.
- Introduce basic mallet technique.
- Improve pitch, rhythmic, and melodic memory.

Process:

- Introduce the instruments by name and demonstrate each one briefly.
- Allow students to approach the instruments as I call the letter of their last name. As they make their selection, they will need to name the instrument they select before they are allowed to pick up mallets.
- When all are settled at an instrument, teach the melody by imitation.
 - » Play the first measure, ask the students to listen.
 - » Play the first measure again and ask the students to name the notes.
 - » Play the first measure again and ask the students to touch the notes while they sing
 - » Ask the students to play the first measure with you.
 - » Repeat this process for each of the next 3 measures. Students will pick up on the process very quickly. Simply point out the notes that are similar along with the notes that are different in each measure.
- When the melody is memorized, play rotation for a few rounds so everyone can try out several different instruments.
- Add more parts as time allows.
- Use the same imitation/analysis technique

Finish up with a Song

O How Lovely is the Evening (*Traditinal Round*)

OH HOW LOVELY IS THE EVENING

TRADITIONAL

1.

VOICE



Oh how love - ly is the ev - ning is the ev - ning,
do re mi do fa mi mi re do fa mi mi re do

2.



7 When the bells are sweet - ly ring - ing sweet - ly ring ing,
mi fa so mi la so so fa mi la so so fa mi

13



ding dong ding dong ding dong
do do do do do do

Aim:

- Sing and move in three-part canon
- Develop simple movement patterns that show the canon in movement.

Process:

- Sing in unison, then canon.
- Develop three movement patters that reflect the canon; circle formation to start (because it's a round!)
- Perform the whole piece in 3 part canon with movement.

Note to workshop participants:

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