

Original Songs and Ensemble Pieces for Upper Elementary

MOSTLY MODAL

Melodies

With

Movement and More!

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KAREN PETTY

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Find more information about master Orff teacher, Karen Petty at:
https://bppub.net/Karen_Petty

Modal sounds are magical and magnetic to young students. Although this collection includes a couple of pentatonic pieces and one hexatonic piece the entire collection is **Mostly Modal**.

Inside you'll find Teaching Tips and Orff Process ideas making these melodies and ensembles accessible. All include movement, body percussion, or an added dance or within the teaching process itself.

All of these pieces are accessible, child-friendly, tested and true. Because our ears like repetition and Elemental Music is made of patterns, ostinati and layers, these pieces will charm and motivate your students!

Mostly Modal

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Carley's Caper

A

SR

AX

HD

BX

1)

2)

Ionian on G

SR

AX

HD

BX

FINE

B

SR

AG

AM

HD

BM

1.

2. D.C. AL FINE

Materials Needed Barred percussion; soprano recorders; hand drums; visuals

Teaching Tips and Process Points

Ostinati

- Introduce tone bar ostinati with visuals and modeling.

- ◇ Bass Xylophone



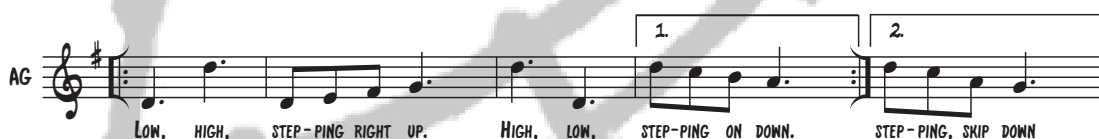
- ◇ Alto Xylophone - Begin sticking with left hand and alternate.



- ◇ Hand Drum - Teach by rote imitation. Use visual to play in canon.



B Section



- Teach two-measure ostinato of B Section by rote.

Final Form

Introduction four measures, alto/bass xylophones; A B A; hand drum canon interlude (with movement); A B A

MOVEMENT

Formation Two lines facing (high drums/low drums)

- ◇ In, in (raising drum); Out, out (lowering drum)
- ◇ Jazz square (cross, back, side, close)
- ◇ Forward, 2, 3, 4 (crossing over to other side)
- ◇ Turn, 2, 3, close (follow right elbow in personal circle on the spot)

Extension

- Students create their own rhythmic canons using two- or four-beat basic rhythmic

C Scale Rondo

Collaborative Composition

A

MELODY

BX
CBX

Ionian

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Materials Needed Barred percussion; visuals

Teaching Tips and Process Pointers

Melody

- Show visual of melody; identify C as *Do*.
- Echo-sing melody with solfeggio.
- Sing whole melody in unison.
- Transfer melody to tone bar instruments, singing and playing.

Create Contrasting Sections

- Discuss elemental structures.
- Use these visuals to introduce eight melodic fragments.

- Model combinations of four-measure melodies using visuals. Students listen and identify elemental structure and patterns used.
- Organize small groups of students by instrument size and type.
- Each group creates four-measure melody using two or three melodic fragments of choice in an elemental structure (for example, 1 1 3 5).
- Each group shares as others listen to identify melodies and elemental structure.
- Keep record of group members, instruments, and created melodies by number.

This activity provides anecdotal assessment and assists group memory. Typically it takes more than one class period to put this piece together.

Whole group rehearsal

- Play in A B A Form. A Section as written, B Section all groups play created melodies at same time.
- Make Rondo form. Have groups play individually or in combination to create contrasting sections.
- Play bass ostinato as an introduction.
- Add an untuned percussion ostinato to A Section.

Final Form

Introduction four-measure bass ostinato

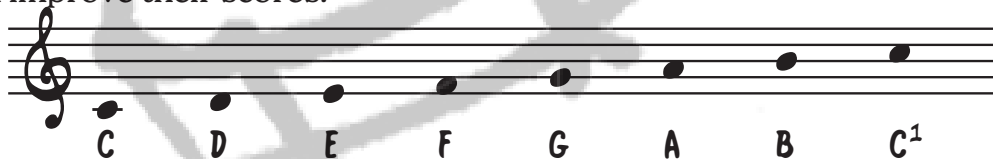
A B A C A D A... Extend as needed.

Extension / Assessment

C Scale 30 in 3 Challenge.

- Several samples of the 30 in 3 challenge are included in supplemental materials.
- Students name as many of the 30 notes as possible in three minutes.

Post “Hall of Fame” for students that complete task in time limit with 100%. Challenge may be issued more than once with notes appearing on page in a different order, so students can improve their scores.



Beat the Clock



3-Minute Timed Note-Naming Challenge

Grade Level 3+

Piece for Body Percussion

A

SNAP
CLAP
PATSCHE

B

CLAP
CHEST
STEP

A+B

SNAP
CLAP
PATSCHE

CLAP
CHEST
STEP

The A + B section clap/chest/step patterns may be simplified to just a clap/step pattern

CLAP
STEP

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Teaching Tips and Process Points

Teach using Whole-Part-Whole approach.

- Play A Section or B Section. Ask students to join in. Repeat many times.
- Ask students to continue pattern while you play other pattern.
- Invite students to join you on new part. Repeat until secure.
- Have two groups each play a part. Switch parts.

Final Form

A repeated; B repeated; A+B repeated

Extension

- Add an additional body percussion layer based on Keith Terry's (Crosspulse®) Body Music Block Patterns: 3+5, 3+5, 5+3, 7 (modified). Alternating hands, 3 = Clap, Chest, Chest; 5 = Clap, Chest, Chest, Pat, Pat; 7 = Clap, Chest, Chest, Pat, Pat, Step, Step.
- Play as an introduction and then continue throughout or add for an extra repeat (or two) of A+B.

Objectives

Acrobatic Aeolian, page 6

Objectives

- Explore Aeolian Mode
- Experience 3 + 3+ 2 feel in simple time
- Perform Quodlibet
- Read and perform melody on recorder

Aeolian Antics

Objectives

- Explore Aeolian Mode
- Experience syncopation
- Play soprano and alto recorder in diaphony (melodies moving in contrary motion)
- Perform body percussion as ensemble

C Scale Rondo

Objectives

- Explore Ionian mode
- Work collaboratively using patterns to create new contrasting sections
- Read and recognize treble clef notes of C scale
- Perform Rondo Form

Carley's Caper

Objectives

- Explore Ionian Mode
- Experience Duple Compound Time
- Read and perform melody on recorder
- Experience ABA form
- Perform hand drum canon

Dorian Dance

Objectives

- Explore Dorian Mode
- Experience i-VII chord progression
- Read and perform melodies on recorder
- Read and perform syncopated rhythms and rhythms using sixteenth notes and combinations of eighth/sixteenth notes

Dorian Destinations

Objectives

- Explore Dorian Mode
- Experience rhythms using dotted quarter/eighths and eighth/sixteenths
- Perform Quodlibet Form



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