



# Island Hopping in the Orff Schulwerk Classroom

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Thursday, January 12, 2017 3:00 PM - 4:00 PM

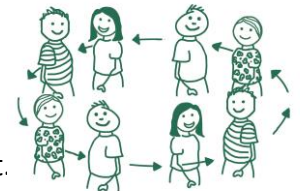
Tampa Convention Center Room: 13



## *I Let Her Go Go* Ring Game from Trinidad & Tobago

Students stand in a circle formation with partner pairs facing each other.

The first “go-go” students pat their partner’s hands, slightly above shoulder height.



“Ee ay I let her” students jump & turn to pat the person’s hands behind them on “go go”

The next “Ee ay I let her” jump & turn back to partner

On the long “go” , two hand turn with partner & trade places.

On the final measure “go go go” students turn around & face new partner.

Begin by learning the singing game, and then add the structure for improvising within the context of the song.

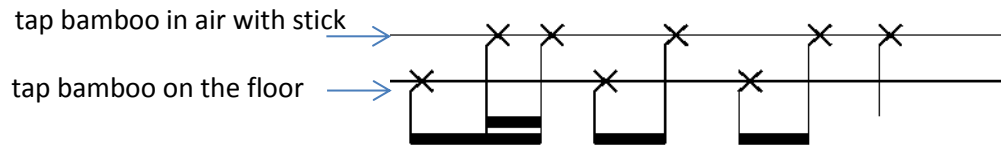
Sing the “a” phrase twice, and then add improvisation partners moving with text to support the students remembering the phrase length:

“The question, the question fills this space & then the answer, the answer takes its place”

Repeat Q & A

Music score for the song "I Let Her Go Go" in 4/4 time. The score includes staves for Voice/AX, Jumbie, Bamboo/BD, Bamboo/CD, and Bass Xylophone. The lyrics are: "I let her go-go Ee ay I let her go-go, Ea ay I let her go - I let her go go go."

- Add Bass Xylophone then add the singing
- Add Jumbie Jam while singing the song, for a simplified version, students play Jumbie only on “Go”.
- Add Bamboo: The lower note is sounded by tapping the bamboo on the floor; upper pitch is played by tapping the bamboo with a beater while off the floor.



Optional: Alto Xylophones Play the Melody of the song, soprano xylophones double the Jumbie Jam.

## Improvisation Section

- Simplify the bass xylophone to the tonic, to allow for Pentatonic Improvisations on the other melody instruments.
- Utilize Jumbie Magnets to cover the E and Bb pitches on the Jumbie.
  - During the improvisation remind the students to start the “question” on F and end the answer on “F”
  - “F” is home base, start on it & return, HOMERUN!

F Major JJ Pan  
Converted to F Pentatonic



Improvisation sections can alternate between timbres:

Tamboor Bamboo

Jumbie Jam

Untuned Percussion: Conga/Bongo

Xylophones

6

Voice

Steel D.

Bamboo/BD

Bamboo/CD

Bass Xyl.

Question & Answer Improvisation

Trading 8 beats either on one instrument voice or between voices, over the bass line.  
Concurrently, movers can also improvise dance steps.

"The question, the question fills this space.  
Then the answer, the answer, takes it's place."  
Repeat

## *Hill an' Gully Rider* Jamaican Field Work Song

**©Purposeful Pathways book 3, Used with permission**

### PATHWAY TO Play: poison rhythm: isolating syncopation



- Students repeat four beat rhythms that do not contain the poison rhythm ( ♪ ♪ ♪ ).
- This game is fast-paced and the focused attention on ♪ ♪ ♪ helps to prepare the literacy work later in the lesson. This game can be played with any rhythm being prepared in other lessons.
- My class plays the game as an elimination game & the winner is the leader of the next round.

### PATHWAY TO Singing: Call-and-Response

- Clap ♪ ♪ ♪ ♪ ♪ and notate the rhythm with students.
- Sing with the text.



Hill an' gul-ly.

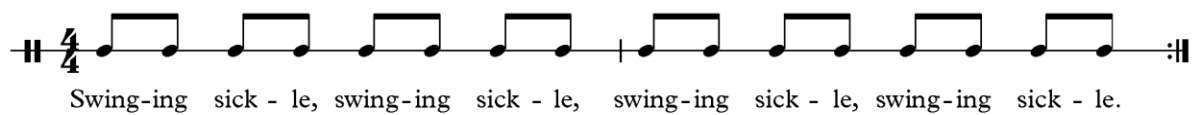
- Sing the odd measures and ask the students to respond with “Hill an’ gully.” (**Call-and-Response** form)
- Repeat multiple times, while students read lyrics from the visuals and absorb the Call.
- Trade jobs. Students sing the **call** and you sing the **response**. Divide the class in half and perform **Call and Response** form. Trade parts.
- Students sing the entire song.

### Pathway to Ensemble: UTP ensemble

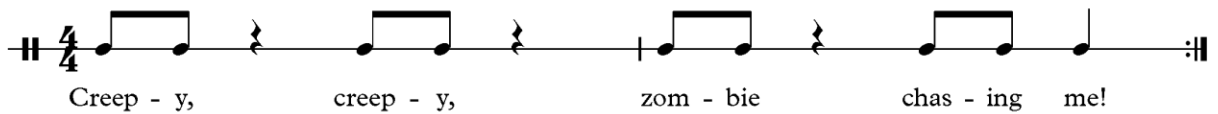
TEACHER TALK: Create a percussion ensemble by layering speech **ostinati**

The students may read the rhythmic notation for literacy practice or learn through **simultaneous imitation** and speech. When the class is able to perform the speech **ostinati** and **BP** well, transfer to instruments. It is important to model the process of practicing through speech and **BP** and then transferring to **UTP** instruments, to prepare the students for eventual small group work.

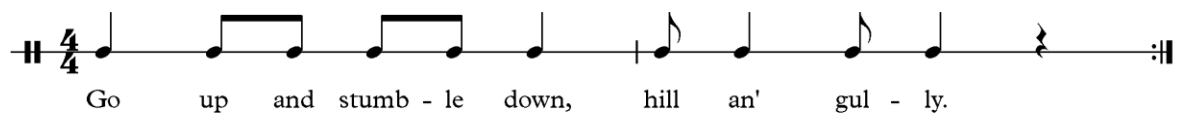
- Prepare the maraca part by patting, alternating hands. Transfer this rhythm to maracas and add the song.



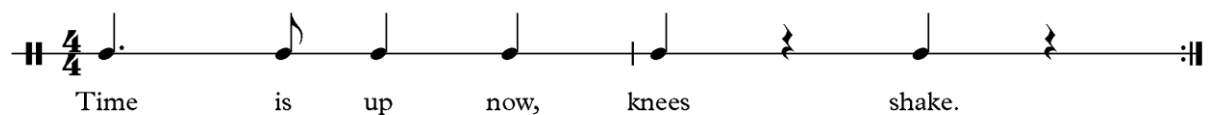
- Prepare the guiro part by scraping two fingers from one hand over the opposite forearm and showing the rest in the air. Transfer to guiro and add to the maraca part.



- Prepare the clave part, clapping and saying the words. Transfer to claves and add to the arrangement.



- Prepare the conga part with patting. Transfer to conga and add to the arrangement.



- Sing the song with all the accompaniment **ostinati**. Add the vibraslap after each "Hill 'n gully."

#### Options for Jumbie Improvisation and Melodic Percussion

- Transfer the speech patterns to melodic percussion
- Establish F as *do*

# Hill an' Gully Rider

Jamaica/arr. Hepburn

Sheet music for the first system of "Hill an' Gully Rider". The system includes a vocal line and four instrumental staves: Vibraslap, X, Key, and Cup. The time signature is 4/4.

Vocal line: Hill an' gul-ly ri - der, Hill an' gul-ly. Hill an' gul-ly ri - der, Hill an' gul-ly. Took my

Instrumental staves: Vibraslap, X, Key, and Cup.

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Sheet music for the second system of "Hill an' Gully Rider". The system includes a vocal line and four instrumental staves: VS, X, Key, and Cup. The time signature is 4/4.

Vocal line: horse and come down, Hill an' gul-ly. But my horse done stum-ble down, Hill an' gul-ly. And the

Instrumental staves: VS, X, Key, and Cup.

Sheet music for the third system of "Hill an' Gully Rider". The system includes a vocal line and four instrumental staves: VS, X, Key, and Cup. The time signature is 4/4.

Vocal line: night - time come a' tum - blin' down, Hill an' gul - ly.

Instrumental staves: VS, X, Key, and Cup.












2. Oh, the moon shone bright down,  
Ain't no place to hide in down,  
An' a zombie come a ridin' down

3. Oh, my knees they shake down  
An' my heart starts quakin' down  
An' I run 'til daylight breakin' down.

4. That's the last I set down,  
Pray the Lord don' let me down.  
Ain't nobody goin' to get me down.

### PATHWAY TO Composition: 8-beat ostinati

- As a class, compose an 8-beat **ostinato**. Include one “hill an’ gully” card.
- Let small groups of students compose 8-beat **ostinati** by combining two rhythmic **motive** cards.
- To practice syncopation, insist that they use one “hill an’ gully” card in their 8-beat **ostinato**.

 hill an' gul- ly	 knees shake	 dark__ skies__
 look out! swing-ing sick-le	 bone-y feet chas-ing me	 creep-y creep-y
 time is up now	 zom-bie chas-ing me	 hor-ri- fy-ing ban-shee
 go up and stum-ble down		 stum-ble down

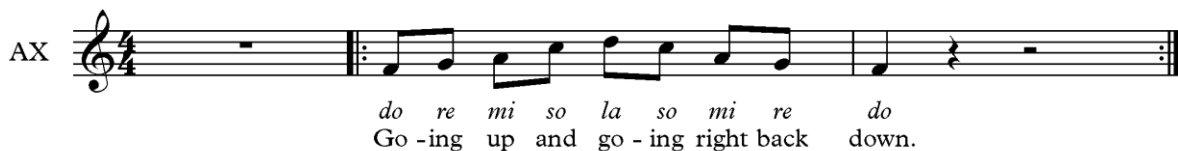
- Students transfer their rhythmic **ostinati** to **UTP**.
- Perform as **layered ostinati** in a contrasting B Section or as accompaniment **ostinati**.

### PATHWAY TO Ensemble: Broken bordun, melodic ostinati, BP ostinato

- Sing **BX broken bordun** part with **solfa** syllables and prepare instrumental technique by patting lap.

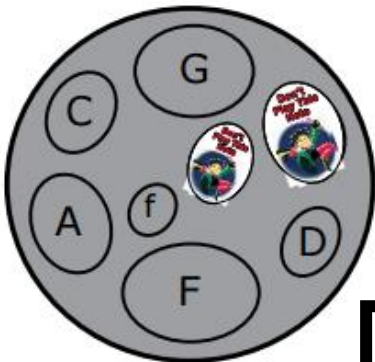


- Divide class in half. Half sings the song. Half sings the **broken bordun** as they pat it.
- Transfer patting the **broken bordun** to BX and perform with the song.
- Students read the rhythm, then the **solfa**, for the **SX & AX melodic ostinato**.

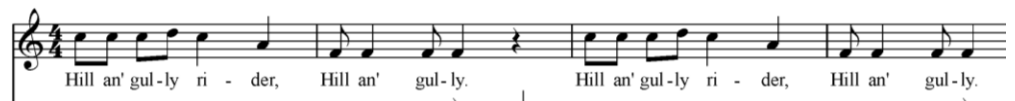


- Put all three barred instrument parts together with singers.
- Teach **BP ostinato** by rote, using **simultaneous imitation**. "Join me when you've got it."
- Add **BP ostinato** to barred parts and singers. Transfer to Tamboo Bamboo.

F Major JJ Pan  
Converted to F Pentatonic

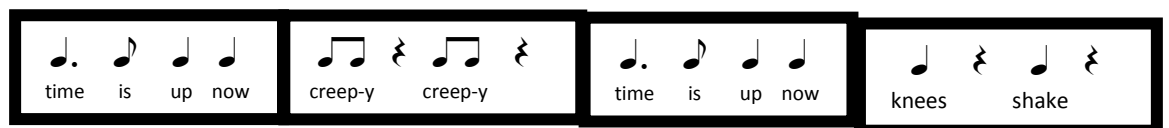


1. Add the pan to this portion of the melody:



2. Alternate with the 16 beat student created rhythm from the Card Patterns turned into a melody on the pan.

3. Accompany with Tamboo Bamboo or other UTP.



# Hill an' Gully Rider

Jamaica/arr. Sams

First system of the musical score for 'Hill an' Gully Rider'. It consists of five staves: a vocal line and four instrumental parts labeled SX, AX, snap clap pat, and BX. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line has the lyrics: "Hill an' gul-ly ri - der, Hill an' gul-ly. Hill an' gul-ly ri - der,". The instrumental parts provide accompaniment for the vocal line.

Second system of the musical score for 'Hill an' Gully Rider'. It continues with the same five staves. The vocal line has the lyrics: "Hill an' gul-ly. Took my horse and come down, Hill an' gul-ly. But my". The instrumental parts continue their accompaniment.

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horse done stum - ble down, Hill an' gul - ly. And the

SX

AX

snap  
clap  
pat

BX

night-time come a' tum - blin' down, Hill an' gul - ly.

SX

AX

snap  
clap  
pat

BX

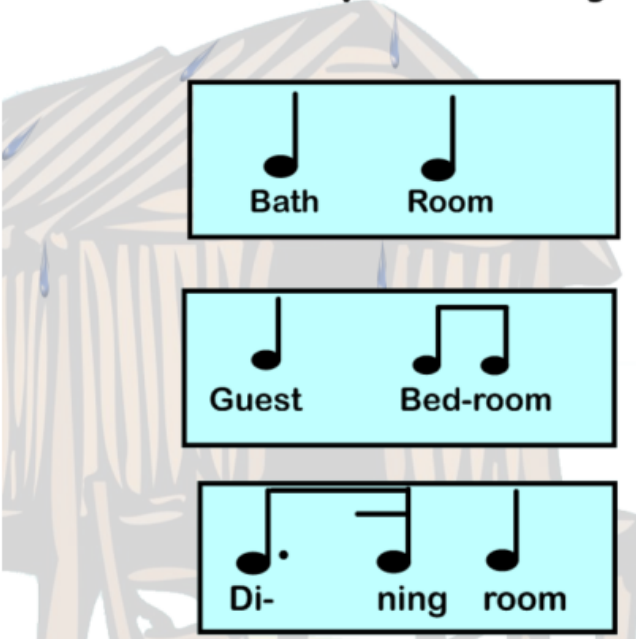
## Dry Weather Houses: Jamaica



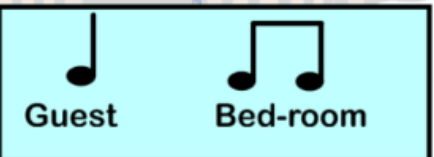


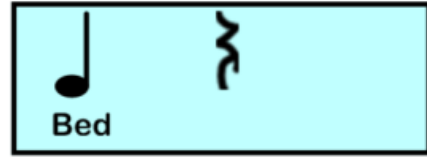
Options: Improvisation structure, or literacy exercises

- Isolate the structure for the two beat fill-in first.
  - Teacher speaks the text, students count 1 -2
  - Next, practice each rhythmic option, alternating rhythmic syllable reading & speech.

**As an Improvisation**, students create the two beat fill after two repetitions.

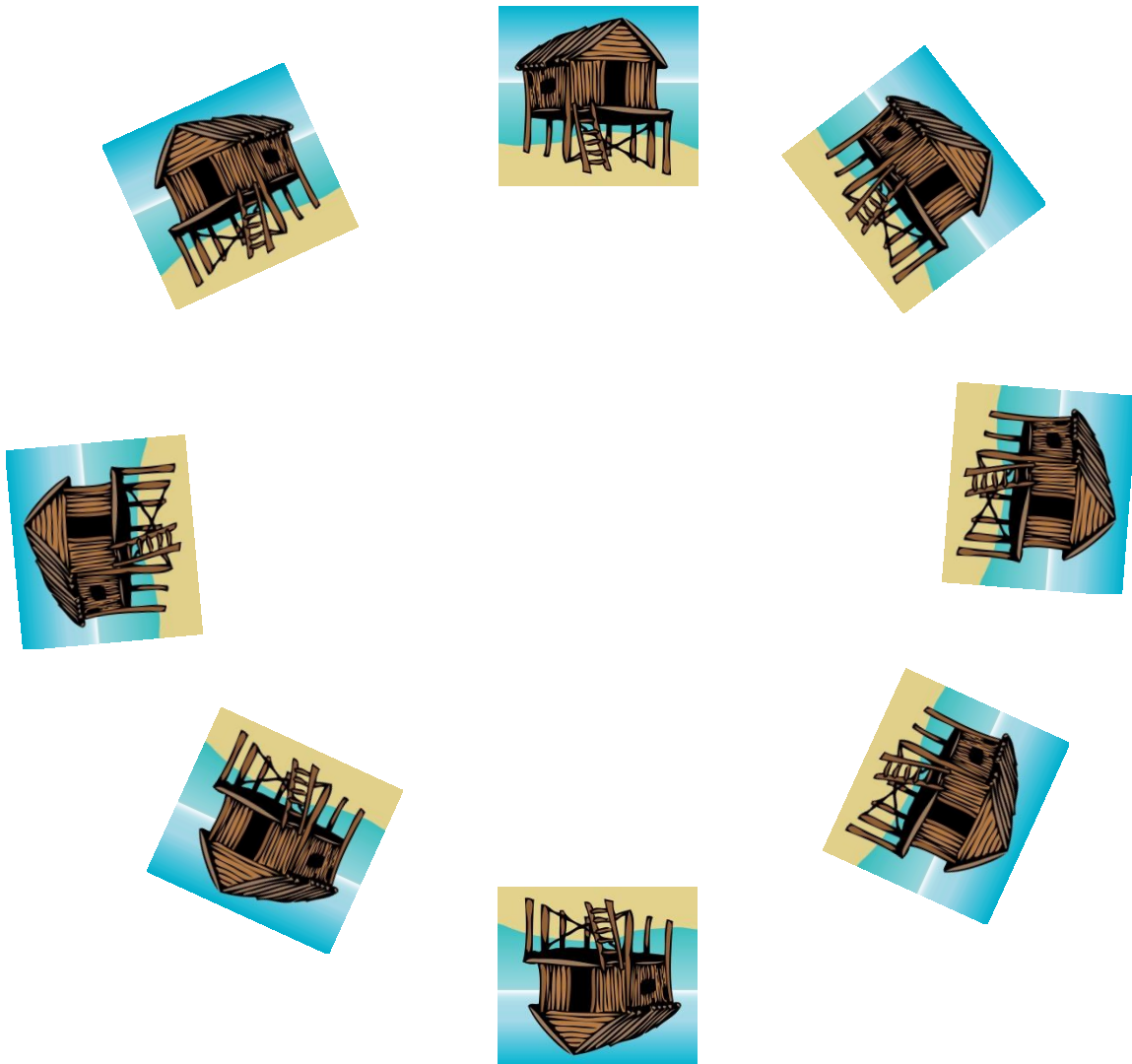
Rain drops into my:



 <p>Bath Room</p>	 <p>Liv- ing Room</p>
 <p>Guest Bed-room</p>	 <p>Te -le -vi- sion Room</p>
 <p>Di- ning room</p>	 <p>Bed</p>

**As a Literacy exercise**, students write their rhythmic bricks in the houses, or with craft sticks.

Arrange in a circle, as the teacher sings the verse, the students travel around the circle, when the teacher stops, the students perform the rhythm at the new house they stop at in the circle.



Template is on the next page:

