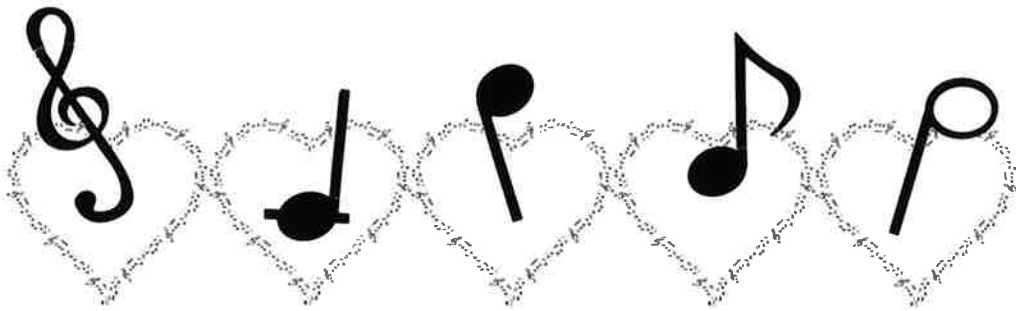


WISCONSIN STATE MUSIC CONFERENCE

**OCTOBER 27, 2022
10:00-11:15 AM**

**ROOMS M/N/Q/R
MONONA TERRACE**



**MAGICAL MUSICAL MOMENTS
START WITH A
WELL-CONSTRUCTED MISSION**

**PRESENTER:
CAK MARSHALL**

**SPONSOR:
PERIPOLE, INC.
1-800-443-3592**

BUILDING YOUR ORFF INSTRUMENTARIUM

by

CAK MARSHALL

Educational Director

Peripole, inc.

Your alto xylophone is your "workhorse." You need more of them than any other instrument. If you are able to afford it, get at least one bass xylophone to add the depth you are missing in treble voices. IF you can swing it, try to get TWO bass xylophones because it's easier and less stressful to have two students playing.

Two alto metallophones should be good. You never need more than 4 glockenspiels - 2 alto and 2 sopranos.

Eventually go for your contrabass bars. Careful here! Check out the keys of the songs you use most before deciding which contrabass bars you need first. Most companies recommend C, F, G first. I chose D, G, A first. Eventually you will want to get the entire octave. By the way, contrabass bars were NOT part of the original instrumentarium designed by Keetman and Orff.

Oh yes, the soprano xylophone! I totally love this voice for improvisation. I like to use a harder mallet than usually is sold with the soprano xylophone. The soprano metallophone is the same octave as the alto glockenspiel even though the timbre is totally different. I hardly ever used my soprano metallophone in my arrangements.

Oooooo, DO be careful about the bass metallophone. I had to use a different brand than I really loved and ended up giving it to a different school. The Peripole metallophones have a built-in damper bar which is wonderful!

By the way, YES, I'm still Educational Director for Peripole HOWEVER this post is a result of teaching in the classroom for 36 years!!!!

I-V/ Tone Cluster

Woke Up This Morning

arr. Jane Frazee

Voice

SG/AG

AX

BX/BM
CBX

Woke up this morn - ing with the sun in my heart!_

3

Woke up this morn - ing with the sun in my heart!_

5

Woke up this morn - ing with the sun in my heart!_

7

I'll be smi - lin' all day!

GOOD, BETTER, BEST!

arr. Cak Marshall

Musical score for the first system of 'Good, Better, Best!'. The score is in 2/4 time and consists of four staves: Snap, Clap, Patsch, and Stomp. The lyrics are: Snap: Good bet - ter best! Nev - er let it rest! Clap: You can do it! Yes you can! Patsch: WOW! You're real - ly great! Stomp: Plan Plan Plan your work!

Musical score for the second system of 'Good, Better, Best!'. The score is in 2/4 time and consists of four staves: Snap, Clap, Patsch, and Stomp. The lyrics are: Snap: 'Til your good is bet - ter and your bet - ter best! Clap: You can do it! Just work your plan! Patsch: WOW! You're real - ly great! Stomp: Work Work Work your plan!

HOW TO BEGIN A MUSIC CLASS:

Students enter and go to assigned spots. They remain standing.

- T: Claps “ta ta ti ti ta”
S: Echo teacher
T: Continues several more body percussion rhythms as Students echo after Teacher.
This could go on for maybe 8 or 10 patterns.
- T: Begins with an ascending siren
S: Echo teacher’s siren
T: Continue with descending siren
S: Echo teacher’s descending siren
T: Continue with ascending then an immediate descending siren
S: Echo teacher’s example
- T: Sings “So Mi” (Key of F Major) T. uses Curwen signs
S: Echo teacher with sound and handsigns
T: Sings “So Mi La”
S: Echo teacher
T: Sings “La So Mi”
S: Echo teacher
T: Sings “So Mi Re Do” with the rhythm “ta ti ti ta rest”
S: Echo teacher

Teacher continues with various melodic phrases and Students echo Teacher.

Teacher gives Students the pitch for “So” and asks them to sing as she leads them through various hand signs. Students sing, Teacher does not sing unless they just can’t do a pitch. Students do the hand signs as they sing.

IF Teacher is fluent with doing hand signs with both hands, divide the class in half. Have half the class follow the right hand while the other half follows the left hand. (This takes practice on your own, teachers, but is a really cool way to have the students sing harmony.) Always begin together on “So” then perhaps have the left hand move to “Mi.” When you get really proficient, try some dissonant patterns.

This entire warm up procedure may take perhaps 5 minutes at the most.

CHUMBARA

Intermediate Level Beat Game

Unknown

Chum - ba - ra, chum - ba - ra, chum - ba - ra, chum - ba - ra,

Chum - ba - ra, chum - ba - ra, chum, chum, chum, chum, chum, chum, chum, chum,

Chum - ba - ra, chum - ba - ra, chum - ba - ra, chum - ba - ra,

chum - ba - ra, chum - ba - ra, chum, chum, chum, chum, chum! Hey!

CHUMBARA

Formation: Single Circle. Participants sit cross-legged very close to neighbor, as neighbors are an integral part to game.

Process: This is a wonderful beat passing game and allows for lots of language creativity.

Measure 1, Beat 1: Pat

Measure 1, Beat 2: Your right hand moves to neighbor on right's LEFT knee as your own left hand moves to your own RIGHT knee. Spoken, the speech is "SELF" "RIGHT."

Measure 1, Beat 3: Pat

Measure 1, Beat 4: Your left hand moves to neighbor on left's RIGHT knee as your own right hand moves to your own LEFT knee. Spoken, the speech is "SELF" "LEFT."

On another day add the "fun" parts!

"Chum, chum, chum, chum, chum, chum, chum, chum"

Pat, Cross, Pat, Both

(Both- right hand moves to neighbor's left leg and at same time left hand moves to neighbor's right leg.)

"Chum, chum, chum, chum, chum

Pat Cross Pat

HEY!

Both hands up in air