

Montana General Music Teachers Association
welcomes

Jim Solomon

to the Montana Music Educators Association
71st Annual Conference October 15-17, 2008 Great Falls, MT

“Play...and Develop Ensemble Teaching Skills”

Session Notes sponsored by Treasure State Orff

TREASURE STATE ORFF

is a state affiliate of the American Orff-Schulwerk Association,
a professional organization of music and movement educators dedicated to
the creative teaching approach developed by Carl Orff and Gunild Keetman.

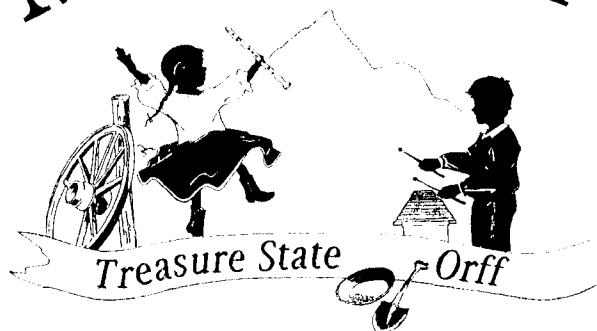
We are united by our belief that learning about music—
learning to sing and play, to hear and understand, to move and create—
should be an active and joyful experience!

For more information go to www.treasurestateorff.org

Come play with us! We have 2 more workshops this year:
Chapter Sharing, January 24th, for members only, and our Spring workshop, March 21st, featuring
Debra Giebelhaus-Maloney. Both workshops are at Paxson School in Missoula.
We are also planning a retreat for TSO members in June 2009 with Steve Calantropio.
Find out more at our website, or contact President Saxon Inabnit at 251-2673.

*You are invited to experience music and movement education
that impacts a lifetime!*

MONTANA



Rudiments: Single Stroke Roll, Double Stroke Roll and Paradiddle (R L R R L R L L)

With time these exercises will enable practitioners to lead with either hand and change the lead hand when playing xylophone parts, conga parts, etc. Adults, and students, can gain hand control.

Play simple rhythms and vocally improvise rhythmically and/or melodically over them.

Choose an ostinato you are comfortable playing, then jam vocally over it!

Playing "Out of a Roll!" (out of a single stroke roll)

Wonderful for accompanying children's improvised movement, AND for analyzing new rhythms. Alternate hands playing straight 8th notes or straight sixteenth notes while vocalizing a rhythm. Gradually transfer what you are vocalizing into your hands. The notes that are not vocalized will become muted strokes, or "ghost notes," i.e., they are not heard, but they are played to help keep time. This works for performing many, but not all, rhythms.

When playing 8th notes, your lead hand will always play on the beats, your other hand will play notes off the beat. In playing 1 + 2 + 3 + 4 + a right hander will play 1,2,3,4 with the R hand, and all the +'s with the hand.

When playing 16th notes your lead hand will play directly on and off the beats, your other hand will play the 16ths that are directly after the beat and directly before the next beat. For 1 e + a 2 e + a 3 e + a 4 e + a, a hander will play 1 + 2 + 3 + 4 + with the R hand, and all the e's and a's with the L.

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SLEEPER'S SONG

Class Composition
Arranged by Jim Solomon

A Section ♩ = 96-126 Repeat 8 or 16 times

Maracas

Bongos

High/Med Congas

Low Conga

Bass Drum

Congas
T = Tom
B = Bass

The parts for this piece were developed by a fourth grade class after being given the main rhythm, i.e., the high/medium conga part. The entire piece consists of two beat ostinato patterns! The location of the accents (Basses) gives it dynamic tension.

FORM:

- A: repeat above rhythms 8 or 16 times.
- B, C, and further sections: one part at a time continue ("Group Solos") OR individuals improvise over bass drum and maracas.
- Continue alternating group solos or individual improvisations with the A section.

TEACHING SUGGESTIONS:

1. Learn parts by echo play. Create words for parts that give any difficulty.



Feedback

Jim Solomon

A Section

The A Section musical score is written for six instruments in 4/4 time. The parts are:

- Cowbell:** A steady eighth-note pattern.
- Maracas:** A continuous eighth-note pattern.
- High Conga:** A pattern of quarter notes and eighth-note groups, with 'B' markings above the first three notes of each measure.
- Med. Conga:** A pattern of quarter notes and eighth-note groups, with 'B' markings above the first two notes of each measure.
- Low Conga:** A pattern of quarter notes and eighth-note groups, with 'B' markings above the first two notes of each measure.
- Bass Drum:** A pattern of quarter notes and eighth notes, with 'B' markings above the first two notes of each measure.

B = Bass (palm in middle of drum); all other strokes are Tones (flat, relaxed hand on edge of drum)

Interlude

The Interlude is a single melodic line for all instruments, starting with a fermata over the first note. The notation consists of quarter notes and eighth notes.

For musicianship training, challenge yourself to play one part and speak another.