

# Working with Functional Harmony in the Orff Classroom

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## *Ach Du Lieber Augustin (Germany)*

From the Upcoming Publication, **Purposeful Pathways**, Book 4

### PATHWAY TO Meter in 3: Opposites replacement rhythm exercise

- Model the basic 3 **BP** pattern. Students join in when they have figured out the pattern. (simultaneous imitation)



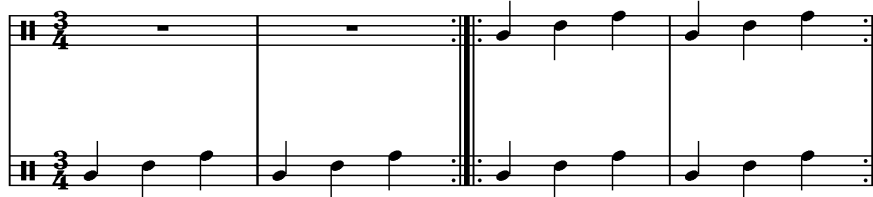
- Students continue with the first pattern, while you model a dotted half note value with circular sustained claps.



clap (move hands outward in a sustained circle)

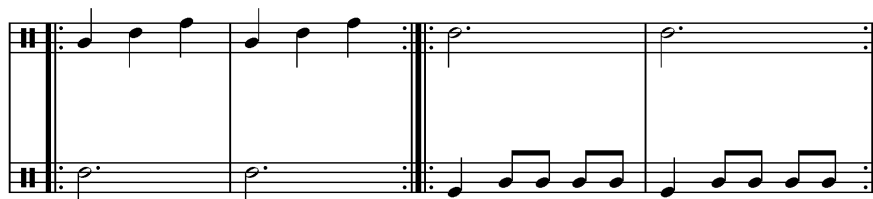
- When you say "switch," the students perform the last rhythm you modeled, as you move to the next rhythm extracted from the song, recorder **descant**, or **BP** accompaniment used later in the lesson.

Student snap  
Student clap  
Student pat  
Student stamp



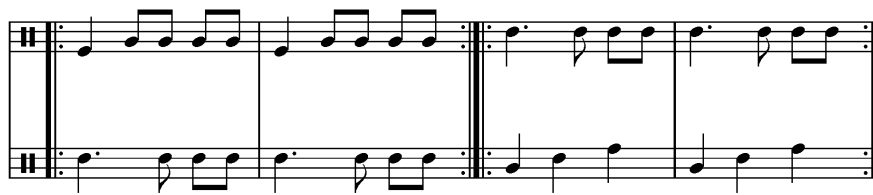
Teacher snap  
Teacher clap  
Teacher pat  
Teacher stamp

Student snap  
Student clap  
Student pat  
Student stamp



Teacher snap  
Teacher clap  
Teacher pat  
Teacher stamp

Student snap  
Student clap  
Student pat  
Student stamp



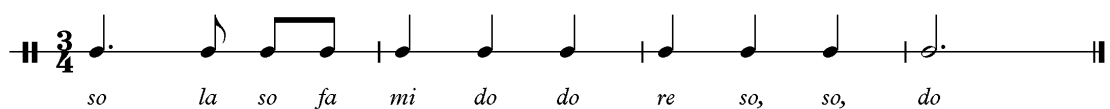
Teacher snap  
Teacher clap  
Teacher pat  
Teacher stamp

## PATHWAY TO Singing: Learning the song through literacy

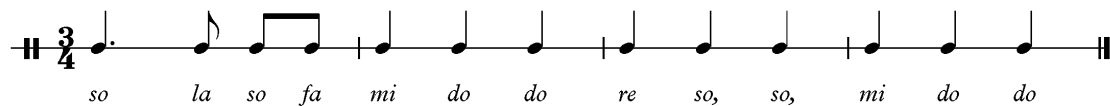
- Students establish the meter in 3 (pat, clap, snap) and then you sing the song on “loo.”
- Sing the song again and ask the students to listen to determine the **phrase** form of the song. (a a' b a')
- Students read the rhythm of the a' **phrase**.



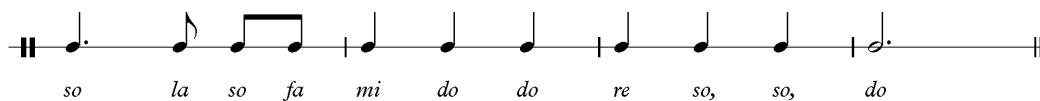
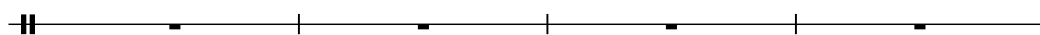
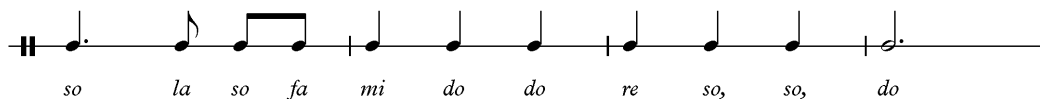
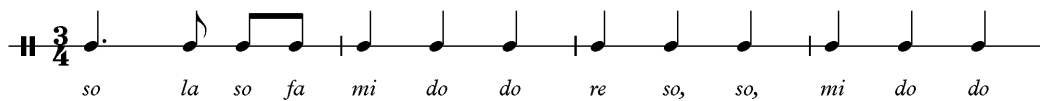
- Acclimate the students to F=do hexatonic (with low so) using the **solfa tone ladder**. (so, do re mi fa so la)
- Students read the **solfa** for the a' **phrase**.



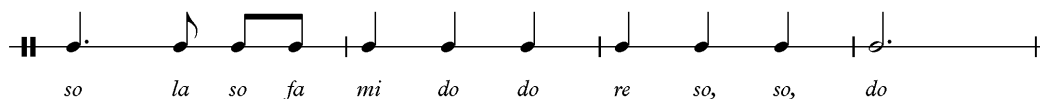
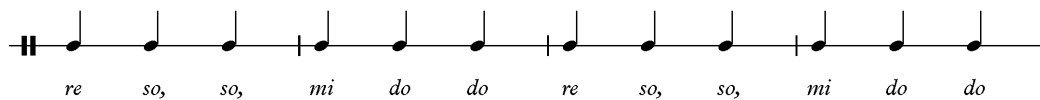
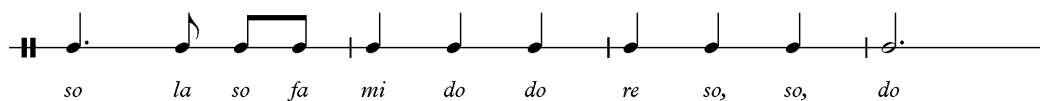
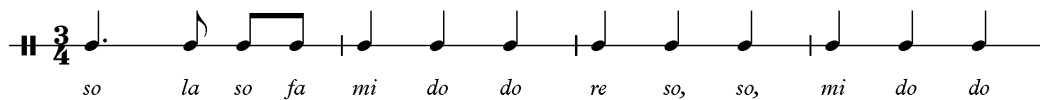
- Students sing the a' **phrase** several times so that they know it well.
- Sing the a **phrase** for them on “loo” and ask them to determine what is different. (The ending of the **phrase**.)
- Students read the **solfa** for the a **phrase**.



- Students sing the parts of the song that they know on **solfa** syllables.



- Repeat. This time, you sing the **b phrase** on “loo.”
- Tell the students that there are two **solfa** patterns that comprise the **b phrase** and they already know both of them. Sing the **b phrase** on “loo” again and ask them to determine what two **solfa** patterns you sang and in what order. (*re so, so,* and *mi do do* two times)
- Students sing the entire song using **solfa**.



- Acclimate the students to F=do hexatonic (with low so) on the staff.
- Students sing the melody in **solfa** while reading from the staff.

so la so fa mi do do re so, so, mi do do

so la so fa mi do do re so, so, do

re so, so, mi do do re so, so, mi do do

so la so fa mi do d re so, so, do

- Students sing the melody with text.

Ach du lie - ber Au - gus - tin, Au - gus - tin, Au - gus - tin,  
Oh, my dear - est Au - gus - tine, Au - gust - tine, Au - gust - tine,

Ach du lie - ber Au - gus - tin al - les ist hin!  
Oh, my dear - est Au - gus - tine ev - 'ry - thing's gone!

Geld ist weg, Mad'l ist weg, al - les weg, al - les weg!  
Mon - ey's gone, girls are gone, ev - 'ry - thing, all is gone!

Ach du lie - ber Au - gus - tin al - les ist hin!  
Oh, my dear - est Au - gus - tine ev - 'ry - thing's gone!

## PATHWAY TO Partwork: Singing with BP

- Model the **BP ostinato**. Ask the students to join you when they have the pattern figured out.

clap  
pat  
stamp

- Divide the class in half. Half performs the **BP ostinato**. Half sings the song. Trade parts. Always establish the **ostinato** before bringing in the singers.

- When you revisit this on a second day, ask the students to perform both parts at once.

clap  
pat  
stamp

Ach du lie-ber Au-gus-tin, Au-gus-tin, Au-gus-tin,  
Oh, my dear-est Au-gus-tine, Au-gust-tine, Au-gust-tine,

clap  
pat  
stamp

Ach du lie-ber Au-gus-tin al-les ist hin! Geld ist weg, Mad'l ist weg,  
Oh, my dear-est Au-gus-tine ev-ry-thing's gone! Mon-ey's gone, girls are gone,

clap  
pat  
stamp

al-les weg, al-les weg! Ach du lie-ber Au-gus-tin al-les ist hin!  
ev-ry-thing, all is gone! Oh, my dear-est Au-gus-tine ev-ry-thing's gone!

## PATHWAY TO Partwork: Singing with recorder descant

- Students read the rhythm of the recorder **descant**.

- Review the fingerings for A, C, and D.
- Students sing the letter names first and then sing the letter names and practice the fingerings.

Four staves of music notation for a song in 3/4 time. The notes are labeled with letters C, D, and A. The first staff has a treble clef and a 3/4 time signature. The second and fourth staves have a C-clef (soprano clef). The third staff has a C-clef (alto clef).

Staff 1 (Treble clef, 3/4 time):  
 Measure 1: C D C D C  
 Measure 2: C D C D C  
 Measure 3: C D C D C

Staff 2 (C-clef):  
 Measure 1: C D C D C  
 Measure 2: C D C D C  
 Measure 3: A

Staff 3 (C-clef):  
 Measure 1: C  
 Measure 2: C D C D C  
 Measure 3: C  
 Measure 4: C D C D C

Staff 4 (C-clef):  
 Measure 1: C D C D C  
 Measure 2: C D C D C  
 Measure 3: A

- Students read the recorder part from the staff.

SR

SR

SR

SR

- Small groups of recorder players play the **descant** while most of the class sings the song.




BX/BM

do do so, so do do do so, so do  
I I V V I I I V V I

BX/BM

so, so do so, so do do do so, so do  
V V I V V I I I V V I

- Students sing **solfa** (or chord numbers) and pat the **BX/BM** part.
- Divide the class in half. Half sings and pats the **BX/BM** part while the other half sings the song. Trade parts.
- Transfer to **BX/BM** and perform with singers.
- Lead a discussion about the pitches in the I chord and the V<sup>7</sup> chord in F=do hexatonic.
  - I chord – F A C
  - V<sup>7</sup> chord – C E G B<sup>b</sup>
- Ask the students to select two pitches from the I chord and two pitches from the V<sup>7</sup> chord that they can switch between easily. They play those pitches on beats 2 and 3 of every measure while you sing or play the **BX/BM** part.
- Once the students are feeling confident with the chord changes have them play the changing chords to the rhythm of the **AX** part in the score: 
- Put the changing chords together with the **BX/BM** part. The chords are written as the **AX** part in the score, but you can also use **SX** if you'd like to have more students on instruments. (Note that, as always, you can simply teach the students to play the pitches in the score or you can have discussions about chords and have them select their own pitches to play. Both processes work.)
- Teach the **GL** part by rote and add to the orchestration.
- Add the recorder descant and put all of the parts together with singers.



# Ach Du Lieber Augustin

## (Oh, My Dearest Augustine)

Germany/arr. Sams

SR

GL

AX

clap  
pat  
stamp

BX/BM

The musical score is for a 3/4 time piece in B-flat major. It features five staves: a vocal line (SR) with lyrics, a guitar line (GL), an accordion line (AX) with chords, a percussion line (clap, pat, stamp) on a C-clef staff, and a bass line (BX/BM). The lyrics are: 'Ach du lie-ber Au - gus - tin, Au - gus - tin, Au - gus - tin, Oh, my dear-est Au - gus - tine, Au - gust - tine, Au - gust - tine,'. The score is divided into four measures.

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Ach du lie - ber Au - gus - tin al - les ist him!  
 Oh, my dear-est Au - gus - tine ev - 'ry - thing's gone!

SR

GL

AX

clap  
pat  
stamp

BX/BM

Geld ist weg, Mad'l ist weg, al - les weg, al - les weg!  
 Mon-ey's gone, girls are gone, ev - 'ry - thing, all is gone!

SR

GL

AX

clap  
pat  
stamp

BX/BM

A musical score for the song "My Hat It Has Three Corners (Germany)". The score includes five staves: a vocal staff (SR) with lyrics in German and English, a guitar staff (GL), an accordion staff (AX), a percussion staff (clap, pat, stamp), and a bass/banjo staff (BX/BM). The lyrics are: "Ach du lie - ber Au - gus - tin al - les ist hin! Oh, my dear - est Au - gus - tine ev - 'ry - thing's gone!"

## My Hat It Has Three Corners (Germany)

From the Upcoming Publication, **Purposeful Pathways, Book 4**

### PATHWAY TO Audiation: Learning the song and eliminating words

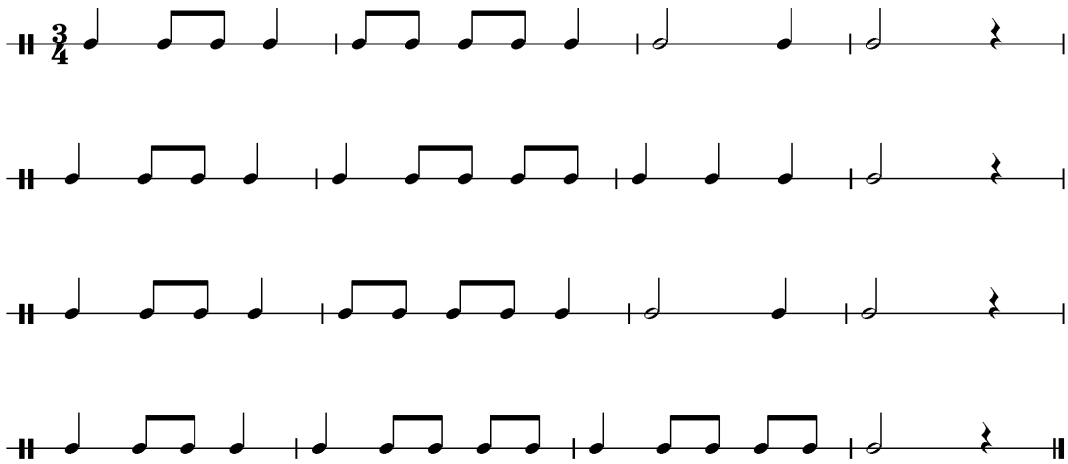
- Students perform a three-beat **BP** pattern (pat, clap, snap) as you sing the song.
- Students learn the song through **echo imitation**, while patting the three-beat pattern.

A musical score for the song "My Hat It Has Three Corners (Germany)". The score includes two staves: a vocal staff (SR) with lyrics in German and English, and a guitar staff (GL). The lyrics are: "My hat it has three cor-ners. Three cor - ners has my hat. And had it not three cor-ners it would not be my hat. My"

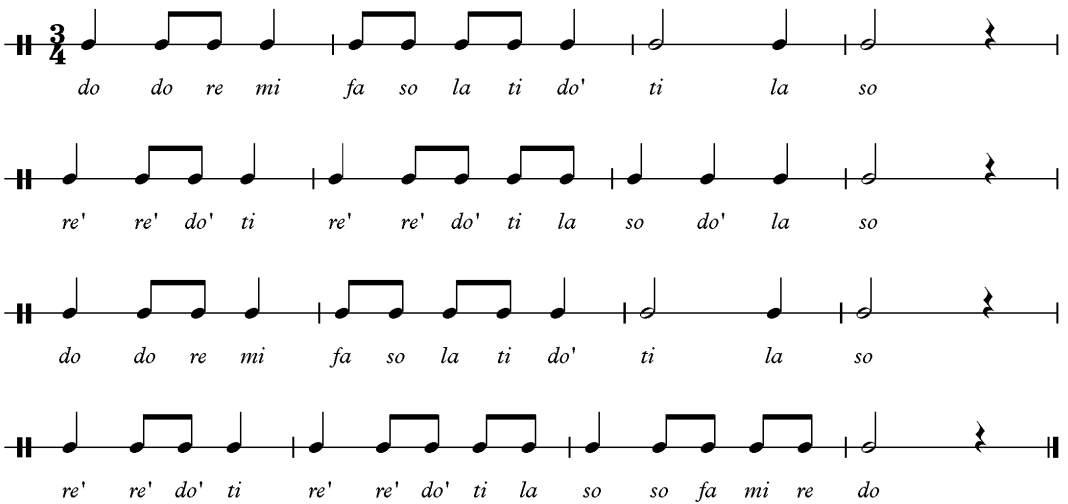
- Students sing the entire song, maintaining the three-beat pattern.
- Students create gestures or shapes to represent "hat", "three," and "corners." They sing the song with the movements they create.
- Students sing the song, **audiating** the word "hat" with their gesture every time it occurs in the song.
- Students sing the song, **audiating** the words "hat" and "corners."
- Students sing the song, **audiating** the words "hat," "corners," and "three."
- Students **audiate** the entire song while performing their gestures or shapes.

## PATHWAY TO Partwork: Melody with countermelody and BP ostinato

- Students read the rhythm of the **countermelody**.



- Students read and sing the **countermelody** from **solfa** notation, using **solfa** and hand signs.



- Students sing the song using **solfa** syllables with hand signs while reading from the staff.
- Students sing the **countermelody** in **solfa** while reading from the staff.

do do re mi fa so la ti do' ti la so

re' re' do' ti re' re' do' ti la so do' la so

do do re mi fa so la ti do' ti la so

re' re' do' ti re' re' do' ti la so so fa mi re do

- Students sing the **countermelody** with the text.

Three cor-nered hat, How I love my hat. This hat's mine.

I love my hat. I love to wear it all of the time.

Had it not three, no it would not be my own hat.

Had it not three cor - ners it would not be, would not be my hat.

- Students sing the **countermelody** while you sing the melody. Trade parts.
- Divide the class in half. Half sings the melody; half sings the **countermelody**. Trade Parts.

# My Hat It Has Three Corners

## 2-part with BP

Germany/arr. Sams

My hat it has three cor-ners. Three

Three cor-nered hat, How I love my hat. This hat's mine.

(My hat has three cor - ners.)

cor - ners has my hat. And had it

I love my hat. I love to wear it all of the time. Had it not three,

not three cor - ners it would not

no it would not be my own hat. Had it not three

snap  
clap  
pat

snap  
clap  
pat

snap  
clap  
pat

be my hat. My

cor - ners it would not be, would not be my hat.

snap  
clap  
pat

- Perform the **BP ostinato** with the text. Ask the students to enter when they are ready.
- Students perform the **BP ostinato** while audiating the text.
- Students perform the **BP ostinato** as you sing the melody or **countermelody**.
- Divide the class into three groups: melody, **countermelody**, and **BP ostinato**.
- Rotate the students through the three groups.
- Perform the **BP ostinato** with the text. Ask the students to enter when they are ready.
- Students perform the **BP ostinato** while audiating the text.
- Students perform the **BP ostinato** as you sing the melody or **countermelody**.
- Divide the class into three groups: melody, **countermelody**, and **BP ostinato**.
- Rotate the students through the three groups.

### PATHWAY TO Ensemble: I-V accompaniment

- Students read the **BX/BM ostinato**, singing *solfa* and patting their legs appropriately to prepare for playing the barred instruments.

BX/BM

do do do do so so so so

BX/BM

so so so so do do do do

BX/BM

do do do do so so so so

BX/BM

so so so so do do do do

- Students sing and pat the **BX/BM ostinato** as you sing the melody.

- Divide the class in half. Half sings and pats the **BX/BM ostinato**. Half sings the melody. Trade parts.
- Transfer the **BX/BM ostinato** to barred percussion.
- Students sing the **BX/BM ostinato**, using roman numerals. (I-V)
- Teach or review the pitches in the I chord and the V chord in the Key of C.
- Divide the students into three groups. All three groups play their assigned pitches to the rhythm of the **BX/BM ostinato**.
  - Soprano xylophones play E on the I chord and D on the V chord.
  - Alto xylophones play G on the I chord and B on the V chord.
  - Bass xylophones and metallophones play the chord roots, as written.
- When the students are secure playing their chord tones on the same rhythm, have the **SX** and **AX** players switch to the rhythm written in the score. (♩ ♩ ♩)
- Put the barred instrument chordal accompaniment together with singers.
- Add the **countermelody**, either as a second sung part or as a **GL descant**.
- Add the **BP ostinato** and perform the entire orchestration. You might also choose to use student-created **BP ostinato** compositions.



# My Hat It Has Three Corners

Germany/arr. Sams

The musical score is arranged in five staves. The top staff is for the vocal line, with lyrics 'My hat it has three cor - ners. Three'. The second staff is for GL (Glockenspiel), the third for SX (Saxophone), the fourth for AX (Accordion), and the fifth for snap, clap, pat, and BX/BM (Bells/Bongos). The key signature is one sharp (F#) and the time signature is 3/4. The music consists of a 4-measure phrase repeated twice. The vocal line starts with a whole note, followed by a half note, and then a quarter note. The instrumental parts provide a rhythmic accompaniment with various note values and rests.

My hat it has three cor - ners. Three

GL

SX

AX

snap  
clap  
pat

BX/BM

(My hat has three cor - ners.)

cor - ners has my hat. And

SG

SX

AX

snap  
clap  
pat

BX

had it not three cor - ners it

SG

SX

AX

snap  
clap  
pat

BX

would not be my hat. My  
 SG  
 SX  
 AX  
 snap  
clap  
pat  
 BX

## This Little Light of Mine

From the Upcoming Publication, **Purposeful Pathways, Book 4**

### PATHWAY TO Literacy:

- Students clap ♪ ♪ ♪ ♪. | ○
- Sing the melody on loo and ask the students to listen for the above rhythm.
- Sing the melody on loo and ask the students to clap this rhythm whenever you sing it.
- Students read the following score, saying rhythm syllables.

Four staves of rhythmic notation for literacy practice, each starting with a 4/4 time signature and a double bar line. The notation includes quarter notes, eighth notes, and rests, designed to be read aloud with rhythm syllables.

- Use the **solfa tone ladder** to acclimate the students to the pitch vocabulary in the song (*so, la, do re mi*; G=do).
- Students snap on the rests and sing **solfa** from the following score.

so, la, do mi re do

do do do do la, so,

so, la, do mi re do do re

mi mi mi re mi re do

- Students sing **solfa** from the following score.

so, so, so, so, la, do mi mi mi mi re do

la, do la, do do do do do do do la, so,

so, so, so, so, la, do mi mi mi mi re do do re

mi mi mi re mi re do

- Acclimate the students to the pitch vocabulary on the staff.
- Students sing the melody in **solfa** while reading from the staff.

so, so, so, so, la, do mi mi mi mi re do

la, do la, do do do do do do do la, so,

so, so, so, so, la, do mi mi mi mi re do do re

mi mi mi re mi re do

- Students sing the melody with text, while reading from the staff.

This lit - tle light of mine, I'm gon - na let it shine.

This lit - tle light of mine, I'm gon - na let it shine.

This lit - tle light of mine, I'm gon - na let it shine, let it

shine, let it shine, let it shine.

- Encourage the students to be free with the rhythms and swing it. Model for them, as appropriate.

## PATHWAY TO Part Singing: Melody with countermelody

### TEACHING TALK: Pedagogical choices

We have just provided you with a literacy-based model for teaching the melody. Considering the high degree of mental focus required when reading music notation, we are choosing to use an aurally-based approach to teaching the **countermelody**. Both processes are legitimate and either is always a possibility when teaching new songs.

- Ask the students to sing the melody of the song. Tell them that you will be entering with a different melody and ask them to do their best to stay on their melody and listen to

how your melody fits with theirs. When you sing the **countermelody**, swing it, rather than performing the rhythms precisely.

## This Little Light of Mine

Spiritual/arr. Sams

I'm gon-na turn my heart light on, I'm gon-na let it shine.

This lit-tle light of mine, I'm gon-na let it shine.

shine. Shin - in' my heart light all the time.

This lit - tle light of mine, I'm gon-na let it shine.

Not gon-na let things get me down, I'm just gon - na

This lit-tle light of mine, I'm gon - na let it shine, let it

shine, shine, shine.

shine, let it shine, let it shine.

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- With text on the whiteboard, teach the students the melody through **echo imitation** or other rote teaching processes. Use the **solfa tone ladder** and **solfa** singing as remediation if there are challenging **phrases** or **motives** for the students.
- Students sing the **countermelody** with you.
- Students sing the **countermelody** without support.

- Divide the class in half. Half sings the melody while the other half sings the **countermelody**. Trade parts.

## PATHWAY TO Harmonic Structure Through Movement: Bass Follow

- Students stand in scattered space throughout the room. Lead this activity on the **BX** or piano.
- Begin with students stepping the steady beat while traveling forward as you play a steady beat on the tonic (*do*=I).
- Change to the pattern below. Students must show a sustained motion for the duration of the half notes.

BX/BM

do do do do do do do do do do do do  
I I I I I I I I I I I I

- Change the pitch to the subdominant (*fa*,=IV). The students change direction when they hear the change, keeping the rhythmic flow in the body while traveling. (Score 7)

BX/BM

do do do do do do do do do do do do  
I I I I I I I I I I I I

BX/BM

fa, fa, fa, fa, fa, fa, fa, fa, do do do  
IV IV IV IV IV IV IV IV I I I

BX/BM

do do do do do do do do do do do do  
I I I I I I I I I I I I

BX/BM

do do do so, so, so, do do do do  
I I I V V V I I I I

- Repeat the pattern on the tonic for six measures.
- Practice the sequence up to this point; four measures on tonic (*do*=I), three on the subdominant (*fa*,=IV), back to the tonic (*do*=I) for six measures.
- Add one measure on the dominant (*so*,=V), followed by two measures of tonic (*do*=I).
- Students move the entire sequence, while you sing the **solfa** or chord numbers.
- Students sing the **solfa** or chord numbers and move.

## PATHWAY TO Ensemble: I-IV-V

- When the students successfully demonstrate the chord changes, divide the class in half. Half sings the melody while the other half sings the chord roots (using numbers or **solfa**) on whole notes. Trade parts.

This lit - tle light of mine, I'm gon - na let it shine.

do I do I do I do I

This lit - tle light of mine, I'm gon - na let it shine.

fa, IV fa, IV fa, IV do I

This lit - tle light of mine, I'm gon - na let it shine, let it

do I do I do I do I


shine, let it shine, let it shine. \_\_\_\_\_

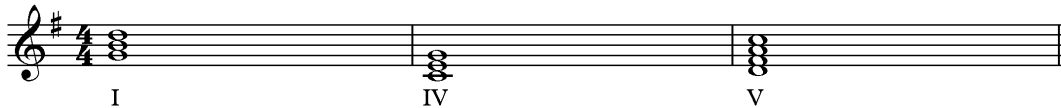
do I so, V do I do I


- Acclimate the students to the chord roots on the barred instruments.
  - I=do=G
  - IV=fa,=C
  - V= so,=D
- Have some students play the chord roots on the down beat of each measure while the rest of the class sings the song. Eventually, this will be played by basses only. For learning



purposes, get as many students on barred instruments as you can. The goal is to get them to feel when the chord changes occur.

- When students are secure playing the chord roots on the downbeats, add the rhythm in the score. (  )
- Help the students identify the pitches in the I chord, the IV chord, and the V<sup>7</sup> chord.
  - I: G – B – D
  - IV: C – E – G
  - V<sup>7</sup>: D – F# – A – C



- Bases play the chord root (either on beat one or the rhythm in the score). All others play two of the chord tones on beat one.
- When students are comfortable negotiating the chord changes, have them play the chords to following rhythm. (Don't forget to swing the eighth notes!)
 
- Consider asking the students to create a new rhythm pattern to use when playing the two chord tones on the barred instruments. Think of this as the guitar part in a rock band.
- Sing the melody and snap the **GL** part.
- Ask the students to sing and snap with you.
- Transfer the snaps to octave Gs on the **GL**.
- Put the entire arrangement together.

# This Little Light of Mine

Spiritual/arr. Sams

The first system of the musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of five staves. The top staff is the vocal line, with lyrics: "I'm gon-na turn my heart light on,— I'm gon-na let it". The second staff continues the vocal line with lyrics: "This lit-tle light of mine, I'm gon-na let it shine." The third staff, labeled "GL", is a guitar line with a single note on the D string of the first fret. The fourth staff, labeled "AX", is an acoustic guitar line with a single chord (D major) on the first fret. The fifth staff, labeled "BX/B", is a bass line with a single note on the D string of the first fret.

I'm gon-na turn my heart light on,— I'm gon-na let it

This lit-tle light of mine, I'm gon-na let it shine.

GL

AX

BX/B

The second system of the musical score continues the 4/4 time and one sharp key signature. It consists of five staves. The top staff is the vocal line, with lyrics: "shine. Shin-in' my heart light all the time." The second staff continues the vocal line with lyrics: "This lit-tle light of mine, I'm gon-na let it shine." The third staff, labeled "SG", is a guitar line with a single note on the D string of the first fret. The fourth staff, labeled "AX", is an acoustic guitar line with a single chord (D major) on the first fret. The fifth staff, labeled "BX/BM", is a bass line with a single note on the D string of the first fret.

shine. Shin-in' my heart light all the time.

This lit-tle light of mine, I'm gon-na let it shine.

SG

AX

BX/BM

Not gon-na let things get me down, I'm just gon - na

This lit-tle light of mine, I'm gon-na let it shine, let it

SG

AX

BX/BM

shine, shine, shine.

shine, let it shine, let it shine.

SG

AX

BX/BM