

The Orff Source

89 Orff arrangements of traditional folk songs and singing games

*Correlates to Musicplay 1-5
sequenced according to tone set: sm lsm smd mrd
s mrd ls mrd d l,s, ls mrd l,s, major minor*

*by Denise Gagné
With arrangements and editing by Judy Sills*

The purpose of this collection is to provide the classroom music teacher with a large collection of Orff arrangements of familiar folk songs and singing games, sequenced according to tone set. Most of the arrangements are of songs used in Grades K-5 of the Musicplay music program. However, you do not have to use the Musicplay curriculum to make excellent use of the many arrangements in this collection.

Teachers using Musicplay will find the collection invaluable in extending the Musicplay program to use the Orff process. Teachers trained in Kodály methods will find the sequencing very helpful in selecting repertoire. More information on Musicplay, including lesson plans can be found at www.musicplay.ca

Themes & Variations

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Table of Contents

Song:	Tone Set:	Song:	Tone Set:
1 Engine Engine	s m	46 Bought Me a Cat	s mrd
2 Hello Game	s m	47 Down Came Johnny	s mrd
3 Hill, Hill	s m	48 Who's That?	s mrd
4 No Robbers	s m	49 Here Comes a Bluebird	ls mrd
5 Old Mother Witch	s m	50 Built my Lady	ls mrd
6 Witch Witch	s m	51 Button	ls mrd
7 Categories	s m	52 Cobbler	ls mrd
8 Starlight	s m	53 Let us Chase the Squirrel	ls mrd
9 Counting Song	s m	54 Make a Friend	s mrd
10 Cuckoo	s m	55 John Kanakanaka	s mrd
11 Lemonade	s m	56 Rocky Mountain	ls mrd
12 Doggie, Doggie	ls m	57 Clock Round	d' s m d
13 Icka Backa	ls m	58 There Was an Old Witch	d' ls mrd
14 Ickle Ockle	ls m	59 Little Tommy Tinker	d' s mrd
15 It's Raining, It's Pouring	ls m	60 Liza Jane	d' ls mrd
16 Little Tommy Tiddlemouse	ls m	61 Old Woman All Skin and Bones	mrd l,
17 Oliver Twist	ls m	62 Land of the Silver Birch	ls mrd l,
18 Rain on the Green Grass	ls mrd	63 Canoe Song (My Paddle)	l mrd l,s,
19 See Saw	ls m	64 Cindy	ls mrd l,s,
20 Snail, Snail	ls m	65 Bats	s mrd l,s,
21 Bell Horses	ls m	66 Circle Round the Zero	d' ls mrd l,
22 Bounce High	ls m	67 Frog in the Middle	d l,s,
23 Bluebells	ls m	68 Scotland's Burning	s mrd s,
24 Lucy Locket	ls m	69 Inuit Lullaby	rd l,s,
25 We are Dancing	ls m	70 Charlie Over the Ocean	mrd l,s,
26 Find the Easter Basket	ls m	71 I've Been to London	ls mrd l,s,
27 Apples, Peaches, Pears and Plums	s m d	72 Ho Ho Watanay	mrd l,s,
28 Bee Bee Bumblebee	s m d	73 Chatter With the Angels	mrd l,s,
29 Bells in the Steeple	s m d	74 Lady in the Graveyard	dt,l,
30 I See the Moon	s m d	75 In the Land of Oz	m dt,l,
31 Jack in the Box	s m d	76 Hey Betty Martin	major
32 One Potato	s m d	77 Old Woman	major
33 Pass the Stick	s m d	78 God Bless All	major
34 Pease Porridge Hot	s m d	79 Sing Sing Together	major
35 Mouse Mousie	s m d	80 Tulip Round	major
36 Concentration	s m d	81 Birds and Bats	minor
37 Johnny One Hammer	s m d	82 My Candles (Light the Candles)	minor
38 Apple Tree	ls m d	83 Ghost of Tom	modal
39 Johnny Caught a Flea	ls m d	84 Rainbow Color	minor
40 Time to Play	ls m d	85 Green Sally Up	minor
41 Teddy Bear	ls m d	86 Falling Leaves	minor
42 Hot Cross Buns	mrd	87 Witch's Cat	minor
43 Trampin'	mrd	88 Hey Ho Nobody Home	modal
44 Closet Key	mrd	89 Old Blue	s mrd
45 Fais do do	mrd		

Teaching an Orff Arrangement

by Judy Sills

Process:

The fundamental success of the Orff approach to music education is that it is based on community. That is to say that everything is taught to everybody.

- * present the song in its totality*
- * teach the melody on a neutral syllable*
- * repeat the melody phrase by phrase, accumulating the phrases until the entire melody is learned*
- * teach the words repeating the text several times using a variety of vocal inflections, dynamics and tempi until it is secure*
- * add accompaniment parts one at a time beginning with the bass. Each part should be learned by everyone, preferably as body percussion patterns first, followed with a transfer to the instruments*
- * add movement if appropriate*
- * always remember to allow opportunities for creative input from the children*
- * finish with a final performance which incorporates the song with orchestration, movement and creative opportunities such as improvisation between verses of the song*

Remember that the songs and orchestrations are only a basis to provide each teacher with a framework. It is within this framework that teachers choose and adapt materials to fit the particular needs of their classes. Students with some experience playing Orff arrangements should be encouraged to create their own.

1. Engine Engine

s m

Traditional

The musical score is divided into two systems. The first system contains the lyrics: "En - gine en - gine num - ber nine, go - in' down the rail - road line." The second system contains the lyrics: "If the train goes off the tracks, will I get my mon - ey back?". The score includes four staves: a vocal line with lyrics, a sand blocks line, a train whistle line, and a BX line. The sand blocks and BX lines provide a rhythmic accompaniment to the vocal line. The train whistle line features short, sharp notes that mimic the sound of a train whistle.

En - gine en - gine num - ber nine, go - in' down the rail - road line.

If the train goes off the tracks, will I get my mon - ey back?

sand blocks

train whistle

BX

Game Directions: This is a follow the leader game. The children form a line like cars in a train. The leader decides on an action and the rest of the children must copy that action. At the end of the song, the leader goes to the back of the line and the second in line becomes the leader. Have the children make a train whistle sound at the end of the song.

Musicplay: Musicplay 1 first edition #9 , Musicplay 2 #4

16. Little Tommy Tiddlemouse

Is m

Traditional

The musical score is arranged in two systems. The first system contains the vocal melody and the lyrics "Lit - tle Tom - my Tid - dle - mouse lived in a lit - tle house." The second system contains the vocal melody and the lyrics "Some - one's knock - ing me oh me - one's call - ing 'Who am I?'". The instrumental parts include SG-AG (Soprano/Guitar), jingle taps, and BX (Bass Xylophone). A large diagonal watermark reading "SAMPLE" is overlaid across the score.

Game Directions: This is a guessing game. Choose one child to be “Tommy Tiddlemouse”. “Tommy Tiddlemouse” sits on a chair at the front of the room with his/her eyes closed. Now choose one child to be the person who will be the soloist. They creep up to the chair, and on the words “me oh my!” they knock on the back of the chair. They sing the words “Who am I?” alone, and “Tommy Tiddlemouse” has to guess who was the soloist.

As the children sing the solos, I evaluate their singing and mark them on my class list. This helps me to keep track of who has had turns, as well as providing assessment of pitch matching. I will usually play this game for more than one class to keep the students from getting restless and bored.

Musicplay: Musicplay 1 first edition #58, Musicplay 1 Revised 2005 #60

*Note: For first grade students teach only the bass xylophone part. You may prefer to have the students sing this song in the key of F or G.

17. *Oliver Twist*

Is m

Traditional

O - li - ver Twist, you can't do this so what's the use of try - ing?

AX

temple blocks

BX

Touch your knees. Touch your toes. Clap your hands and a - round you go.

AX

temple blocks

BX

SAMPLE

Game Directions: This is a traditional ball bouncing game. I've adapted it for classroom use by having one child in the middle make up an action that children have to perform while doing the actions named in the song---"Touch your knees. Touch your toes. Clap your hands and around you go."

This variation of the game has been a huge hit with first, second and third grade students.

Musicplay: Musicplay 2 #52, Musicplay 1 first edition #101

32. One Potato

s m d

Traditional

The musical score for 'One Potato' is written in 6/8 time. It consists of two systems of music. The first system covers the lyrics 'One po - ta - to, two po - ta - to, three po - ta - to four.' The second system covers 'Five po - ta - to, six po - ta - to, se - ven po - ta - to more.' Each system includes four staves: a vocal melody staff, an SX-SM staff, a hand drum staff, and a BX-BM staff. The vocal melody is in a single line with lyrics underneath. The SX-SM staff has a treble clef and a key signature of one flat. The hand drum staff has a single line with a 6/8 time signature. The BX-BM staff has a treble clef and a key signature of one flat. A large 'SAMPLE' watermark is diagonally across the page.

Game Directions: Each child takes a partner. They pile alternate fists on one child's knee. On each number in the verse, the bottom fist is pulled out of the pile, and placed on the top of the pile. The fist that is on top of the pile on the word "more" is out. The child who has the last fist left is the winner.

Game 2: Use the game to choose racers in a chase game. Choose one child to be the "beat keeper" or the "selector". Have students form a circle (standing) and have each child in the circle put one fist out. The "selector" taps one fist on each beat. The first child selected on the word "more" steps out of the circle. Repeat the song and the process to choose a second child. The "selector" would start the race by saying, "Ready, set, go!" The two children race around the circle back to their own spots. The "selector" stands in the middle of the circle with fists out. The first racer to tap the "selectors" fist is the winner.

70. Charlie Over the Ocean

mrd l,s,

Traditional

The musical score is arranged in three systems, each with three staves. The top staff is for the vocal part (SG-AG), the middle staff is for sand blocks, and the bottom staff is for the bass part (BX-BM). The key signature is one flat (B-flat) and the time signature is 6/8. The lyrics are: 'Char-lie o-ver the o - cean. (Char-lie o-ver the o - cean.) Char-lie o-ver the sea. (Char-lie o-ver the sea.) Char-lie caught a black - bird. (Char-lie caught a black - bird.) Can't catch me. (Can't catch me.)'

SG-AG

sand blocks

BX-BM

SG-AG

sand blocks

BX-BM

SG-AG

sand blocks

BX-BM

Musicplay: Musicplay 1 first edition #103, Musicplay 1 Revised 2005 #106

*Note: This arrangement is more suitable for Grades 2-3 than first grade. For first grade, try playing the bass part on a single note, or adding the vocal ostinato only.

89. Old Blue

s mrd

American arr. J. Sills

Handwritten musical score for "Old Blue" in G major (one sharp) and common time (C). The score is arranged for five parts: Voice (V), Saxophone (SX), Alto Saxophone (AX), Hand Drum, and Bassoon/Bass Clarinet (BX-BM). The lyrics are: "I had a dog and his name was Blue, I had a dog and his name was Blue, and I bet - cha five dol - lars he's a good dog too! Here, Blue, you good dog you!"

The score is divided into three systems. The first system contains the first two lines of the song. The second system contains the next two lines. The third system contains the final line and the ending. The music is written in a simple, accessible style suitable for a school band or community ensemble.

System 1:

- V: I had a dog and his name was Blue, I had a dog and his
- SX: (rest)
- AX: (rest)
- hand drum: (rest)
- BX-BM: (rest)

System 2:

- V: name was Blue, I had a dog and his name was Blue, and I
- SX: (rest)
- AX: (rest)
- hand drum: (rest)
- BX-BM: (rest)

System 3:

- V: bet - cha five dol - lars he's a good dog too! Here, Blue, you good dog you!
- SX: (rest)
- AX: (rest)
- hand drum: (rest)
- BX-BM: (rest)

Alphabetical Index

Title	Song#	Page#	Title	Song#	Page#
Apple Tree	38	32	In the Land of Oz	75	68
Apples Peaches	27	25	Inuit Lullaby	69	62
Bats	65	58	It's Raining, It's Pouring	15	15
Bee Bee Bumblebee	28	25	Jack in the Box	31	28
Bell Horses	21	20	John Kanakanaka	55	46
Bells in the Steeple	29	26	Johnny Caught a Flea	39	33
Birds and Bats	81	74	Johnny One Hammer	37	32
Bluebells	23	21	Lady in the Graveyard	74	67
Bought Me a Cat	46	37	Land of the Silver Birch	62	55
Bounce High	22	21	Lemonade	11	11
Built my Lady	50	41	Let us Chase the Squirrel	53	44
Button	51	42	Little Tommy Tiddlemouse	16	16
Canoe Song (My Paddle)	63	56	Little Tommy Tinker	59	52
Categories	7	8	Liza Jane	60	53
Charlie Over the Ocean	70	63	Lucy Locket	24	22
Chatter With the Angels	73	66	Make a Friend	54	45
Cindy	64	57	Mouse Mousie	35	31
Circle 'Round the Zero	66	59	My Candles (Light the Candles)	82	75
Clock Round	57	49	No Robbers	4	7
Closet Key	44	36	Old Blue	89	82
Cobbler	52	43	Old Mother Witch	5	7
Concentration	36	31	Old Woman	77	70
Counting Song	9	10	Old Woman All Skin and Bones	61	54
Cuckoo	10	10	Oliver Twist	17	17
Doggie, Doggie	12	12	One Potato	32	29
Down Came Johnny	47	38	Pass the Stick	33	30
Engine Engine	1	5	Pease Porridge Hot	34	30
Fais do do	45	36	Rain on the Green Grass	18	18
Falling Leaves	86	79	Rainbow Color	84	77
Find the Easter Basket	26	24	Rocky Mountain	56	48
Frog in the Middle	67	60	Scotland's Burning	68	61
Ghost of Tom	83	76	See Saw	19	19
God Bless All	78	71	Sing Sing Together	79	72
Green Sally Up	85	78	Snail, Snail	20	19
Hello Game	2	6	Starlight	8	9
Here Comes a Bluebird	49	40	Teddy Bear	41	34
Hey Betty Martin	76	69	There Was an Old Witch	58	50
Hey Ho	88	81	Time to Play	40	33
Hill Hill	3	6	Trampin'	43	35
Ho Ho Watanay	72	65	Tulip Round	80	73
Hot Cross Buns	42	35	We Are Dancing	25	23
I See the Moon	30	27	Who's That?	48	39
I've Been to London	71	64	Witch Witch	6	8
Icka Backa	13	13	Witch's Cat	87	80
Ickle Ockle	14	14			