

## Orff Lesson 5<sup>th</sup> Grade—Emily Cicha

**Grade Level:** 5th Grade

**Concept/Curriculum Goal or Outcome:** To gain skills in recorder by using C and high C in the same melody and reading them on the staff.

### **Materials:**

Recorder Routes pg. 48-49

Recorders

Recorder Routes books

### **National Standards:**

**MU:Cr1.1.5a** Improve rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).

**MU:Cr3.2.5a** Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent.

**MU:Pr4.2.5b** When analyzing selected music, read and perform using standard notation

**MU:Pr6.1.5a** Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.

### **Lesson Outline:**

#### 1. **Opening/Introduction:**

- a. Get out recorders
- b. Warm up: Have students play and follow along with visual 1 in their books, starting with a single pitch per pattern to get used to the rhythm
  - i. Move to two pitches on the pattern
  - ii. Then end with the actual pattern from the visual

#### 2. **Presentation:**

- a. Body percussion: Snap pattern 1, clap 2, pat 3
  - i. Repeat; students join in
  - ii. Divide class in three groups, each group performs its pattern in order
  - iii. Groups perform in order 1-2-1-3
  - iv. Switch parts and repeat
- b. Students turn to visual 2 in their books
  - i. Sing pitch names for each pattern
  - ii. Students echo, repeat
  - iii. Students sing pitches while they finger notes on their recorders
  - iv. 3 groups play their patterns
  - v. Switch parts and repeat
  - vi. students practice each as an ostinato
  - vii. Point to groups one at a time to make 1-2-1-3 pattern
  - viii. Ask for volunteers to play entire melody
- c. Sing verse 1 and refrain
- d. Ask students to signal when they hear the melody from visual 1 (refrain)
- e. Teach refrain lyrics to class: I sing verses; students play refrain, half sing

#### 3. **Exploration:**

- a. Have students improvise on rhythmic patterns from visual1/2 using the notes in a C scale

- b. Have them play all three but pick whatever order they want
  - c. Ask them to use high C in their improvisation
4. **Culmination/Closing:**
- a. Students decide on a form for the final performance involving singing the song, playing it, using the body percussion, and doing their improvisations.
  - b. Perform piece with the form the students decided on

C  
A  
G  
E  
D  
C

## Liza Jane

**DESTINATION** • Using C and C' in the same melody

**ROUTE** • Pitch stack → sing/finger pitches → ostinato → play melody motives → play in unison

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**PROCESS**

- Warm up SRs with pitch stack echos using rhythms from Visual 1. Begin with a single pitch per pattern, move to two pitches and end with the actual patterns from the visual.
- Show Visual 1 and demo these bp: snap pattern 1, clap 2, pat 3. Repeat; students join in.
- Divide class into three groups. Each group performs its pattern in order. Switch parts and repeat.
- Sing pitch names for each pattern. Students then echo. Repeat; students sing pitches/finger SRs.
- Point to patterns one at a time and have students practice each as an ostinato.
- Show Visual 2 on staff cards. Groups play their patterns in 1-2-1-3 order. Switch parts and repeat.
- Choose volunteers to play the entire melody in unison.
- Sing verse 1 and refrain. Ask students to signal when they hear the melody from Visual 2 (refrain).
- Teach the refrain lyrics to the class. You sing the verses; half the students play the refrain, half sing.
- Teach the accompaniment and the verse lyrics and perform with the following form.

Visual 1

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Visual 2

FORM

<b>Intro</b>	SRs play refrain melody, no vocal, no accompaniment.
<b>Verse 1</b>	Sing with accompaniment.
<b>Refrain</b>	Sing plus SRs and accompaniment.
<b>Verse 2</b>	Sing with accompaniment.
<b>Refrain</b>	Sing plus SRs and accompaniment.
<b>Verse 3</b>	Sing with accompaniment.
<b>Refrain</b>	Sing plus SRs and accompaniment.
<b>Coda</b>	SRs play the refrain melody, no vocal, no accompaniment.

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**Liza Jane**  
American Folk Song arr. Carol King

**Verse**  
1. Come my love and go with me, Little Li - za Jane.  
2. Little Li - za Jane

**Refrain**  
Oh, E - h - za, Little Li - za Jane.  
1. Little Li - za Jane.  
2. Little Li - za Jane.

3. I've got a house in Baltimore, Little Liza Jane. Street car runs right by my door, Little Liza Jane.  
4. I've got a house in Baltimore, Little Liza Jane. Silver dooplate on the door, Little Liza Jane.

The musical score is written for voice and guitar. It includes a key signature of one flat (Bb) and a 4/4 time signature. The score is divided into a Verse and a Refrain. The Verse has two lines of music with lyrics. The Refrain also has two lines of music with lyrics. The guitar part is indicated by various symbols: V (voice), AG (acoustic guitar), SX (steel guitar), BX (bass), AX (autoharp), and CBB (chord bar). The score includes first and second endings for both the verse and the refrain.