Hip Cats and Cool Kids

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Patrick Ware

October 23, 2021

Greater Detroit Orff Schulwerk

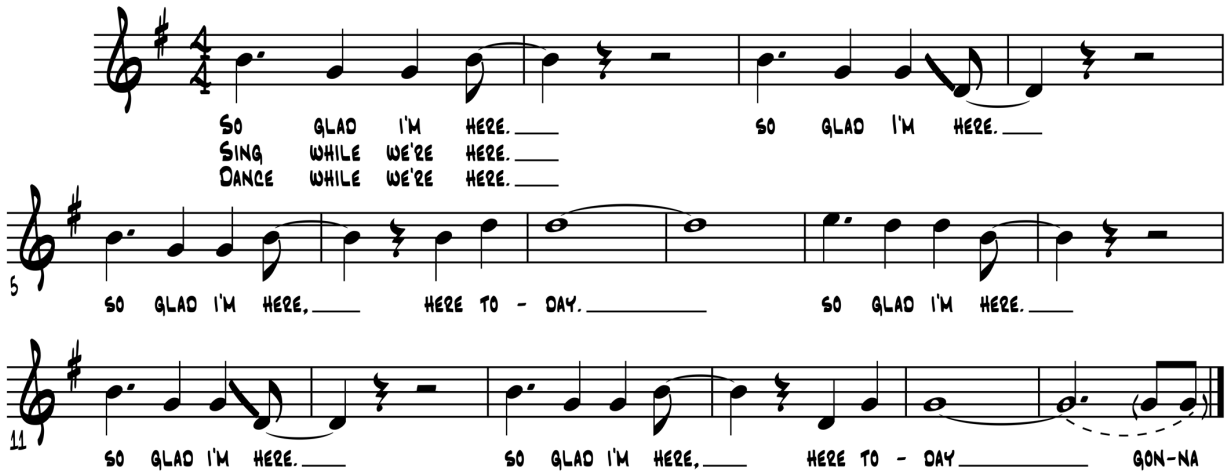
I am hopeful that the music we will share together will inspire you to do great and creative things with your students. To that end I have not included a step by step how too with each of these pieces.

What we do in the workshop setting is going to be different than what you can expect in your classroom. After all we're a room full of trained musicians. What I can do with my students is different than what you can do with yours.

So to that end, I have given a few suggestions but I've left all of the heavy lifting up to you.

So Glad I'm here

composer unknown



- Introduce the melody through repetition
- invite singers to join in
- be prepared to fix the rhythm in measures 14 & 15
- Add a clap on beats 2 and 4

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Barber Shop (Excerpt)
This is What I Can Do
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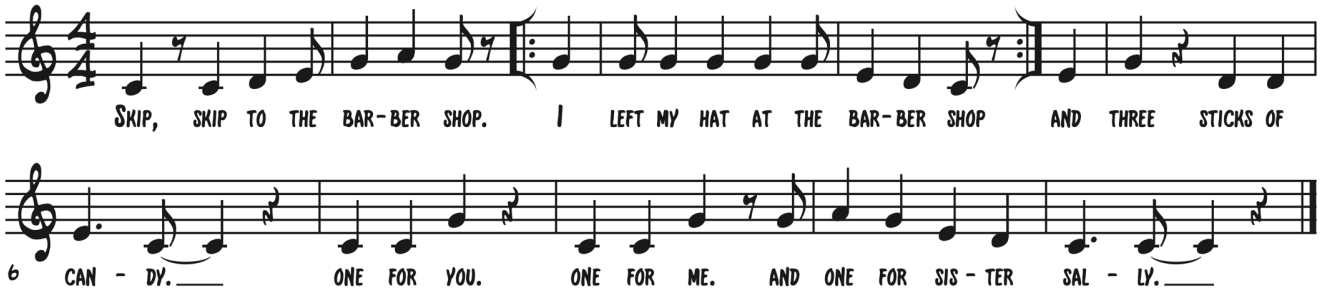
- Begin a conversation about losing things
- Teach the melody
- Have students input their "left behind item" in place of hat
- Extend the solo to a complete sentence
- Substitute body percussion for mm 1&2 (teacher) 3& 4 (student)

Just from the Kitchen (Excerpt)
This is What I Can Do
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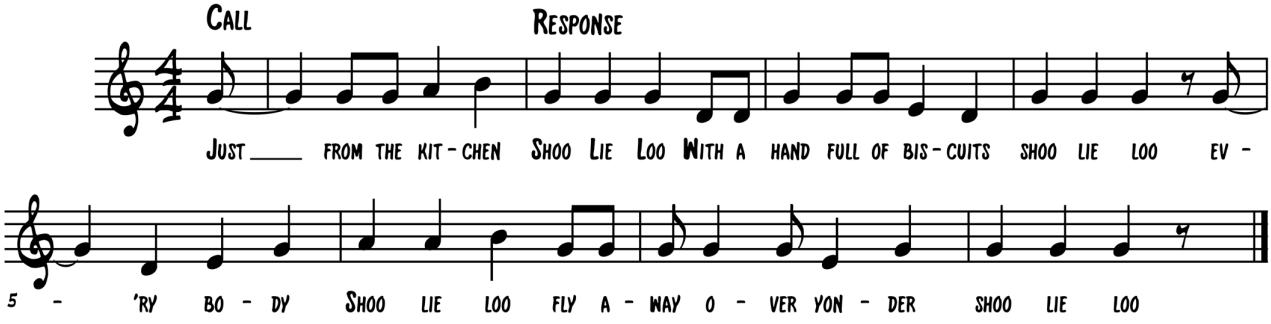

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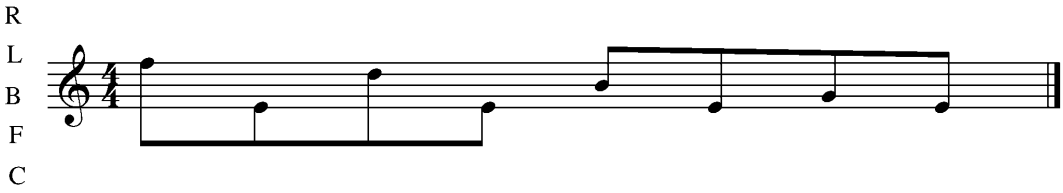
- Teach the response
- Have students notice the colors that they are wearing
- Explain what it means to “fly away over yonder”
- Sing song. Have students sing response
- Students may fly when a color they are wearing is called
- Transfer to mallet percussion

The Bakery Shop

composer unknown/children’s hand game

Well I stepped around the corner
and I stepped around the block
and I stepped right into the bakery shop
I picked two donuts right out of the grease
and I handed the lady a five cent piece
she looked at the nickel and she looked at me
and she said “young man you’re cheating me
there’s a hole in the nickel and it goes right through”
and I said, “there’s a whole in the donut too”
“Thanks for the donut, good-bye.”

R= Right hand, L = Left hand
B= Back of hands
F= Front (palm) of hands
C= Clap



- Recite the rhyme
- Have students learn the melody for “Thanks for the donut, good-bye”
- Teach the hand clapping pattern
- Have students choose a partner and practice the pattern
- Invite students to create their own hand clapping pattern
- Have students share their patterns

drpatrickware@gmail.com Patrickware.biz @PatrickWareOrff
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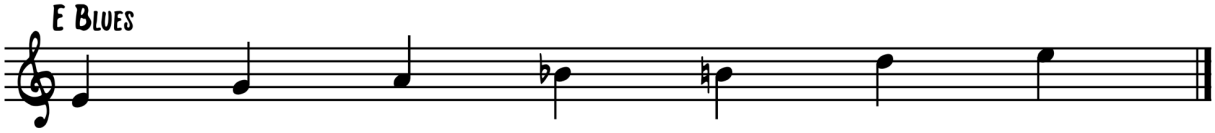
Honey Muffin

Patrick Ware
Here's Two: A Jazz Collection for the Orff Classroom Grades 4 – 8
Beatin' Path Publications, Ltd.
ISBN 978-0-9797522-7-8

When learning to improvise melodies in the realm of Orff Schulwerk, the pentatonic scale is referred to as a "safe" collection of pitches to use. Without "fa" and "ti" there is no half step to resolve and no harmonic implications such as a dominant or subdominant function.

In jazz, the blues scale takes the place of the Orff Schulwerk pentatonic scale. Though there are half steps (and even 1 and ½ step) the blues scale is a relatively safe scale to use in jazz improvisation.

The snare drum – "And so **I** know **I** get to **play** the snare **drum**"
The bass drum pattern – "***And so*** I know ***I get*** to play **the bass** drum"
The ride cymbal pattern – "E G A B^b B B^b A G"

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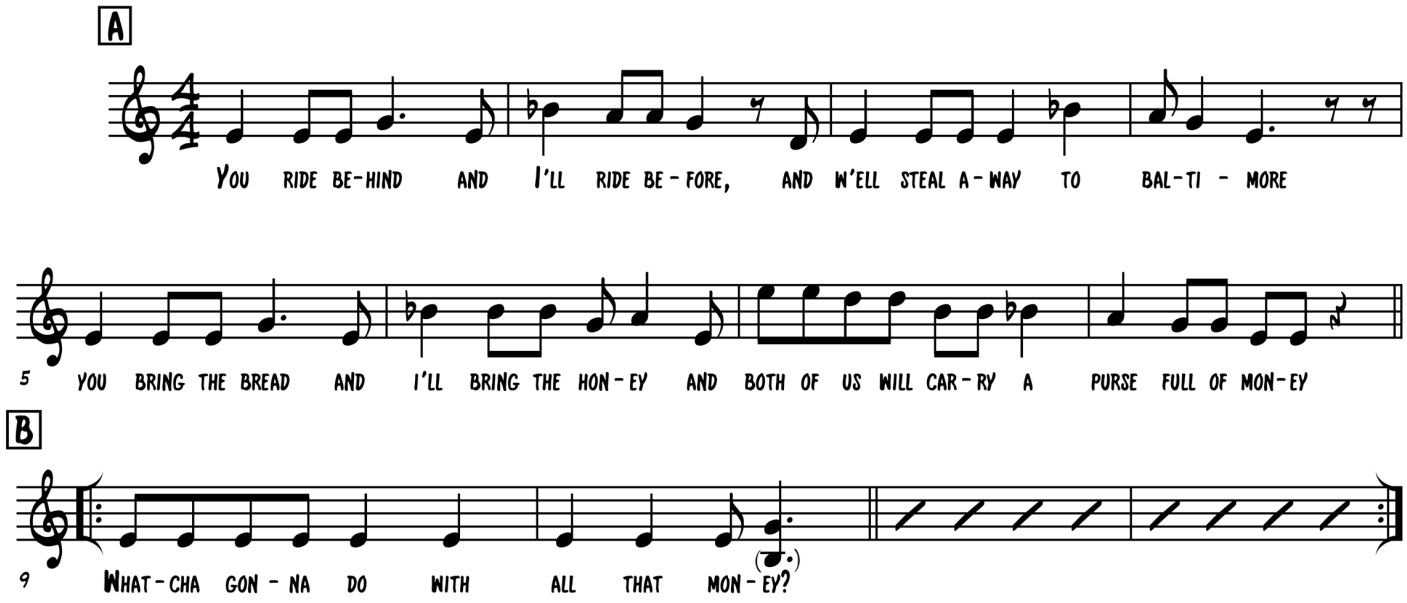
You ride behind

Arranged by P.L. Ware



You Ride Behind (Excerpt)
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- Teach A section melody
- Have student brainstorm what they would do with their money
- Teach B section melody
- Invite students to work with a partner to answer the question
- Add mallet percussion

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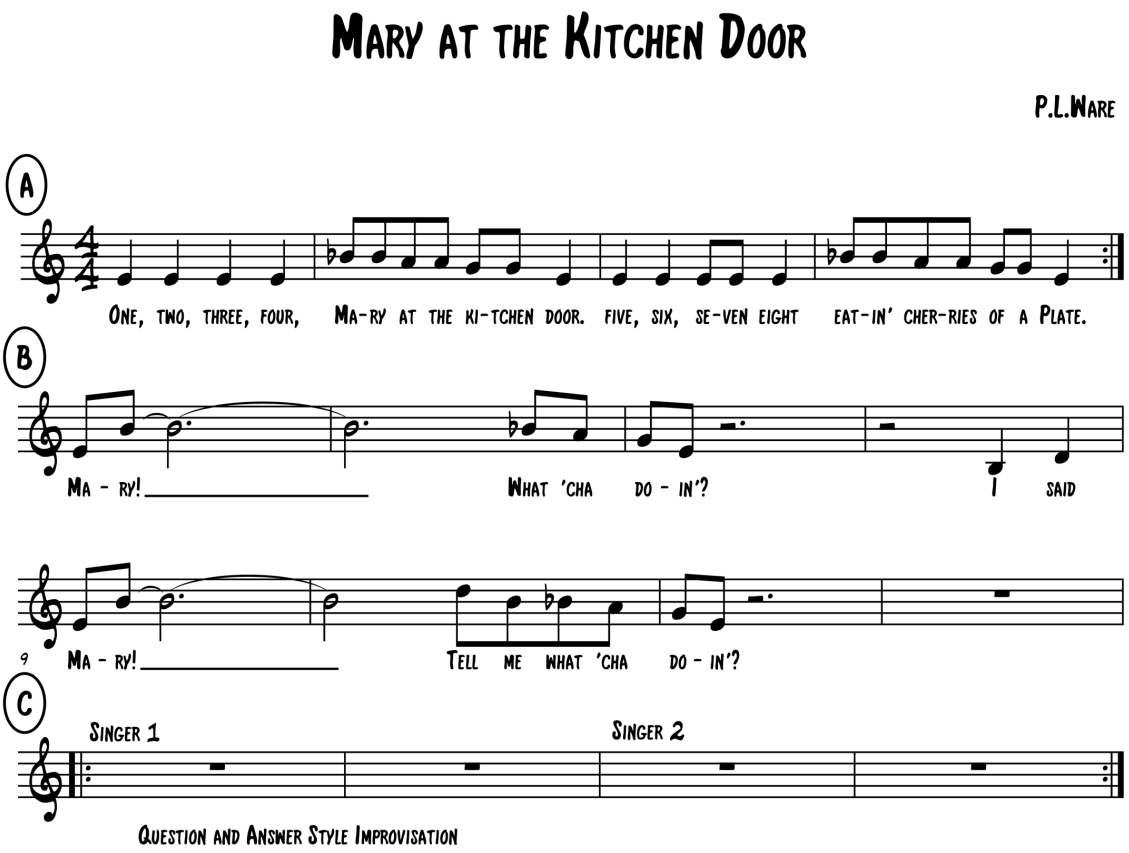

Mary at the kitchen door (Excerpt)
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- Introduce the rhyme
- Teach A section melody
- Teach B section melody
- Invite student to improvise C section melody
- Add introduction –Jazz walk to find 1st partner
- Add Coda – Sing Mary as a chord cluster
    - All sing unison E4 "Ma"
    - Choose your favorite pitch from the E blues scale for "ry"

The form that we used for this piece is Intro ABCBABCB Coda

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