Don’t Stop Believin’

As sung by Journey

Arranged for Orff/Marimba Ensemble and Opt. Voice

By Doug Edwards

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- Complete Audio Files
- Teaching Tips
- Performance Suggestions
- Video Links
- More Orff/marimba arrangements

Billboard HOT 100

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General Music Teaching Tips for Elementary Age Children:

- Keep music making fun.
- Avoid too much verbal instruction. Keep students active and engaged as much as possible.
- Use a "Show and Tell" method of instruction - show first, then tell.
- Play the recording enough that students are comfortable and familiar with the arrangement.
- Rote Learning is the primary teaching method, however, the alphanote student parts and/or teacher-created visuals are great for reinforcement and individual practice.
- Teach one part at a time to the whole ensemble. Break the part down into smaller manageable sizes for teaching, adding more and more as students are ready.
- Adjust the arrangement to accommodate young and/or inexperienced players. i.e. omit some parts, shorten the arrangement, adjust tempo, etc.

General Directing and Performance Tips:

- Know the score. Have a strong understanding of the song’s form and be able to demonstrate all parts.
- While learning the piece incorporate aural and/or visual directing signals/cues to be used for later rehearsals and future performances. These signals usually correlate to the form of the song indicating when a new section is to be played.
- Play a loud beat-keeping instrument during rehearsal and performance, i.e. cow bell or shaker.
- Teach and encourage ensemble skills. Because students know how to play their part individually does not ensure success combined with the ensemble.

Additional tips for teaching and performing this song:

- The student alphanote parts provided are an outline of the song. These sheets show only the necessary patterns to play for the four sections of the piece. These sections are labeled “Introduction,” “Verse,” “Chorus” and “Ending.” This was purposely done to simplify and reduce the level of navigation skills needed if using these parts with elementary students. These sheets do not match the score in terms of form. The director will use the score for guiding and cueing students through the form.
- Melody Options: The melody is notated in the soprano, alto, and tenor parts. However, a separate melody lead sheet is provided IF it is desired to feature a lead voice or instrument on the melody instead (Lyrics can be found online). In this case, re-assign the parts to play accompaniment patterns located in neighboring parts. For example, the sopranos have the melody at the Verse. Re-assign them to play the alto or tenor parts. At the Chorus, the alto and tenors have the melody. Re-assign them to the soprano and baritone part.
- Begin instruction by teaching the Introduction to the tenors. Add the alto next. Notice the alto contains the same notes but with a broken eighth note rhythm. Work on the bass and baritone part next. It is wise to assign these parts to capable students as they may initially present a greater challenge. Combine parts when ready.
- Teach the Verse section next. Notice that all the parts here, except the soprano, are the same or borrowed from the Introduction patterns. When all parts are secure teach the second ending patterns.
- Use the same method for learning the Chorus. Start with the accompaniment parts found in the baritone and bass. Move on to teaching the other melody parts found in the alto and tenor. Add the soprano part last.
- When performing the song, add dynamics that reflect a gradual intensity rise to the end. Notice also in the score that the bass does not play at the Verse the first time. This is not specified in the student part but needs to be explained. Tell basses to “tacet” the first time.
- Add percussion. The addition of a drum set will greatly enhance the performance of this piece.
- For added interest, have students play their part in different registers on repeated phrases or sections. This can be especially more interesting in the melody. Take it up an octave on the repeated phrase. The recording demonstrates this idea.

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Soprano

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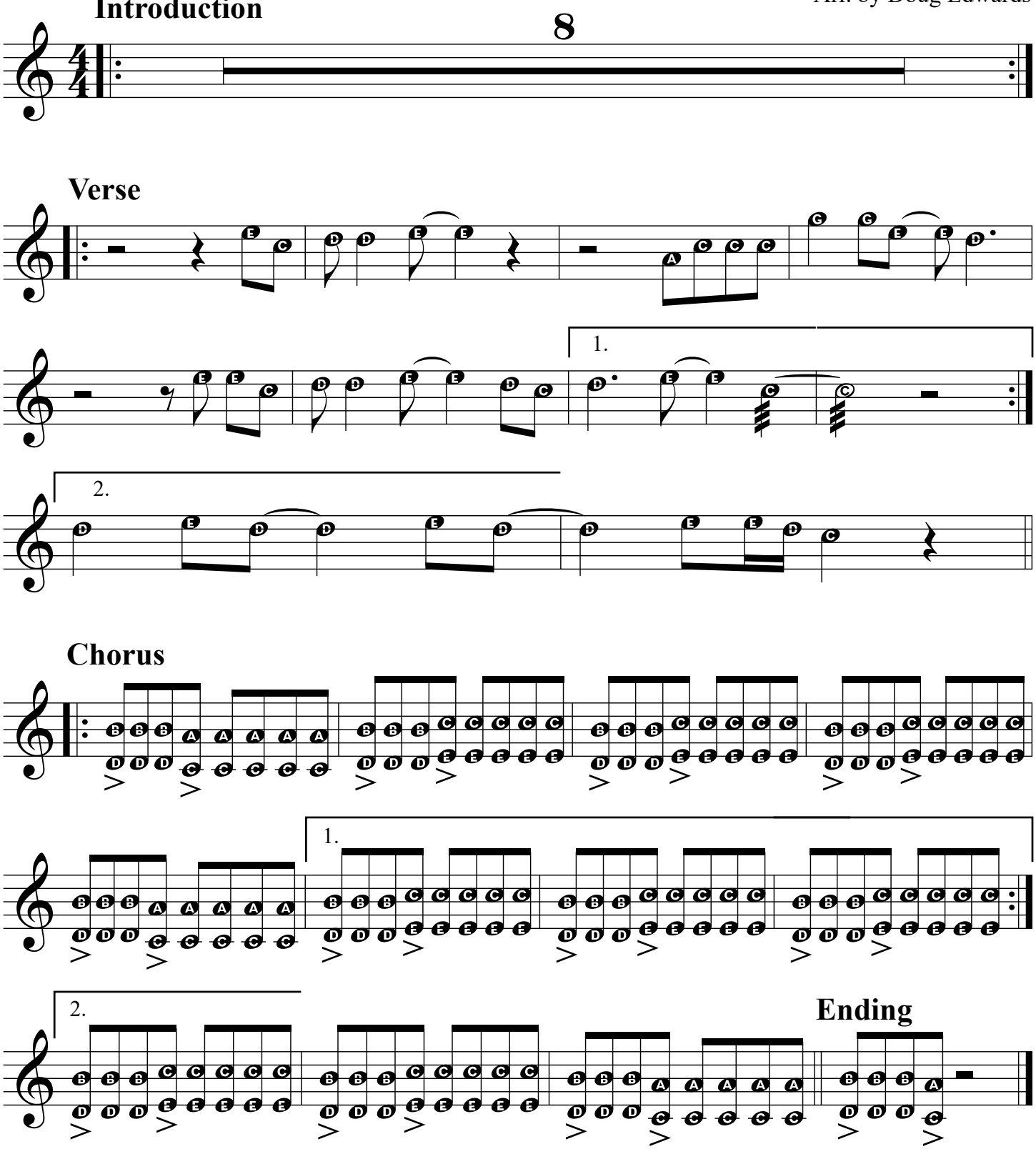

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Score

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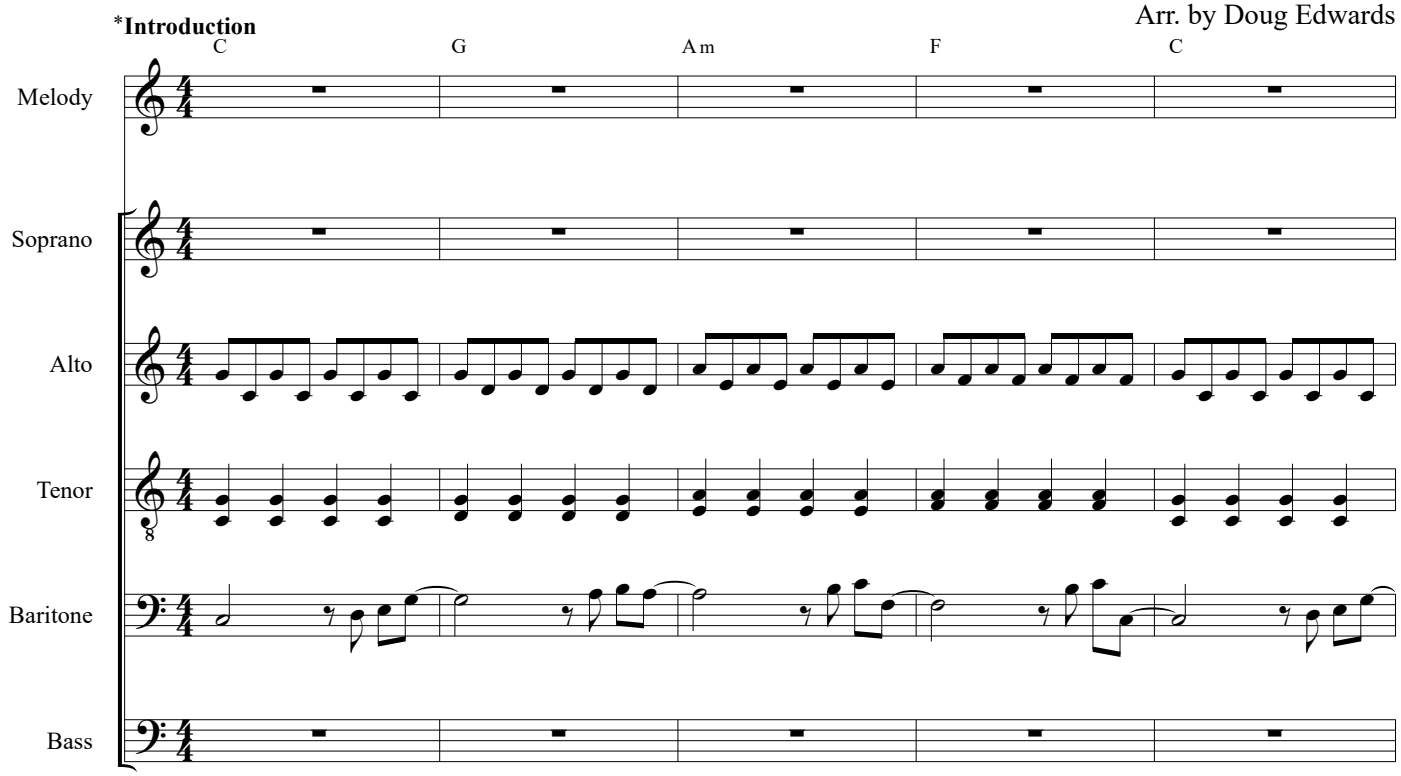
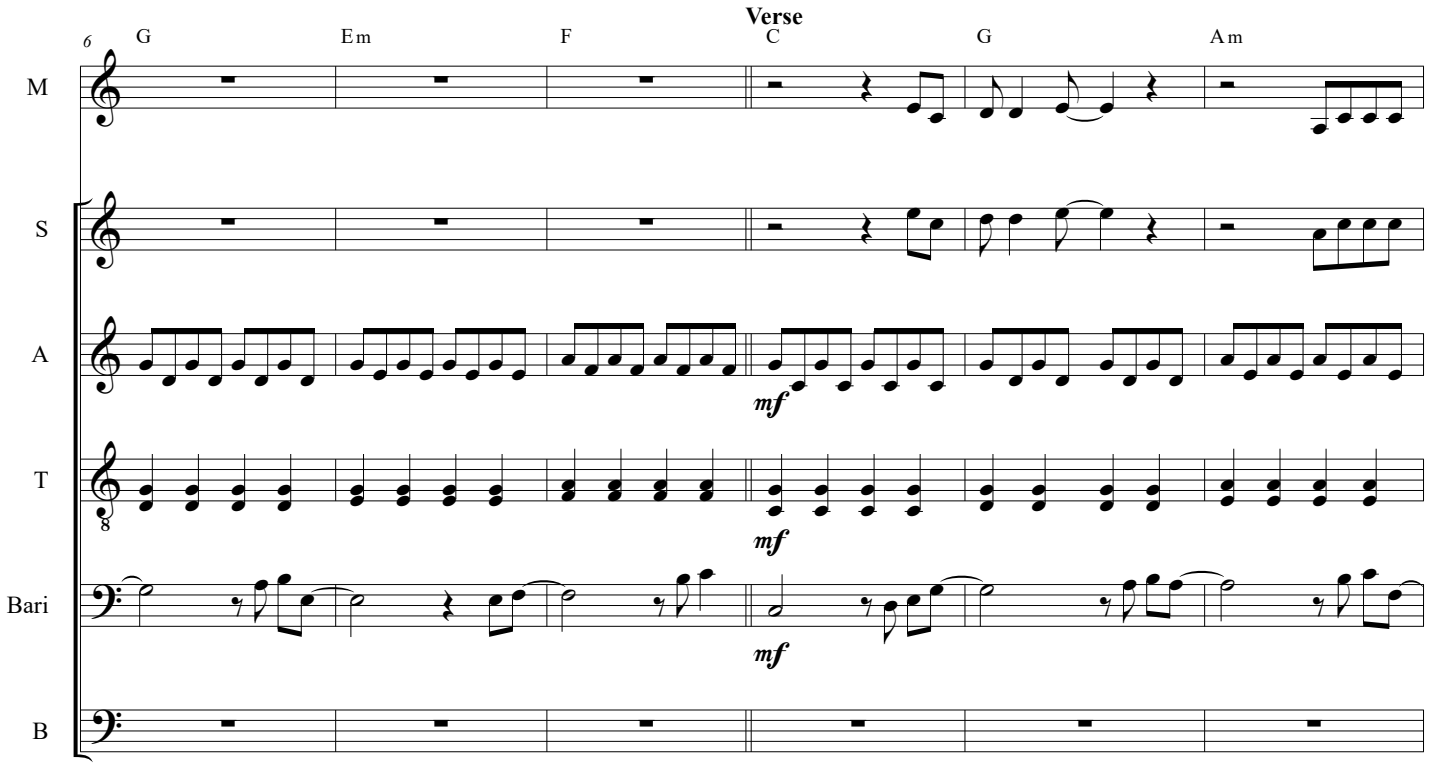


*Section Labels are for reference to the Student Parts



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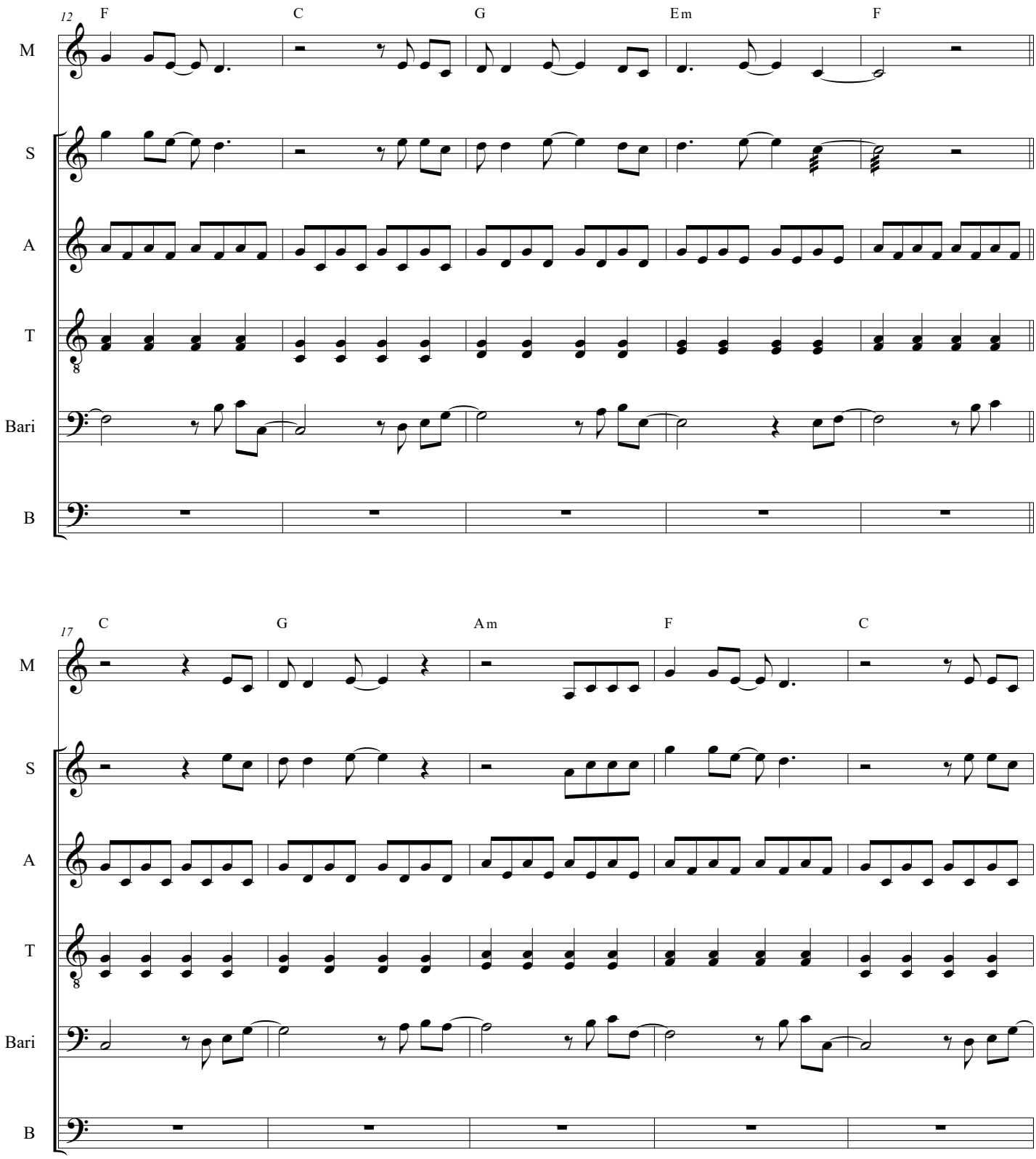

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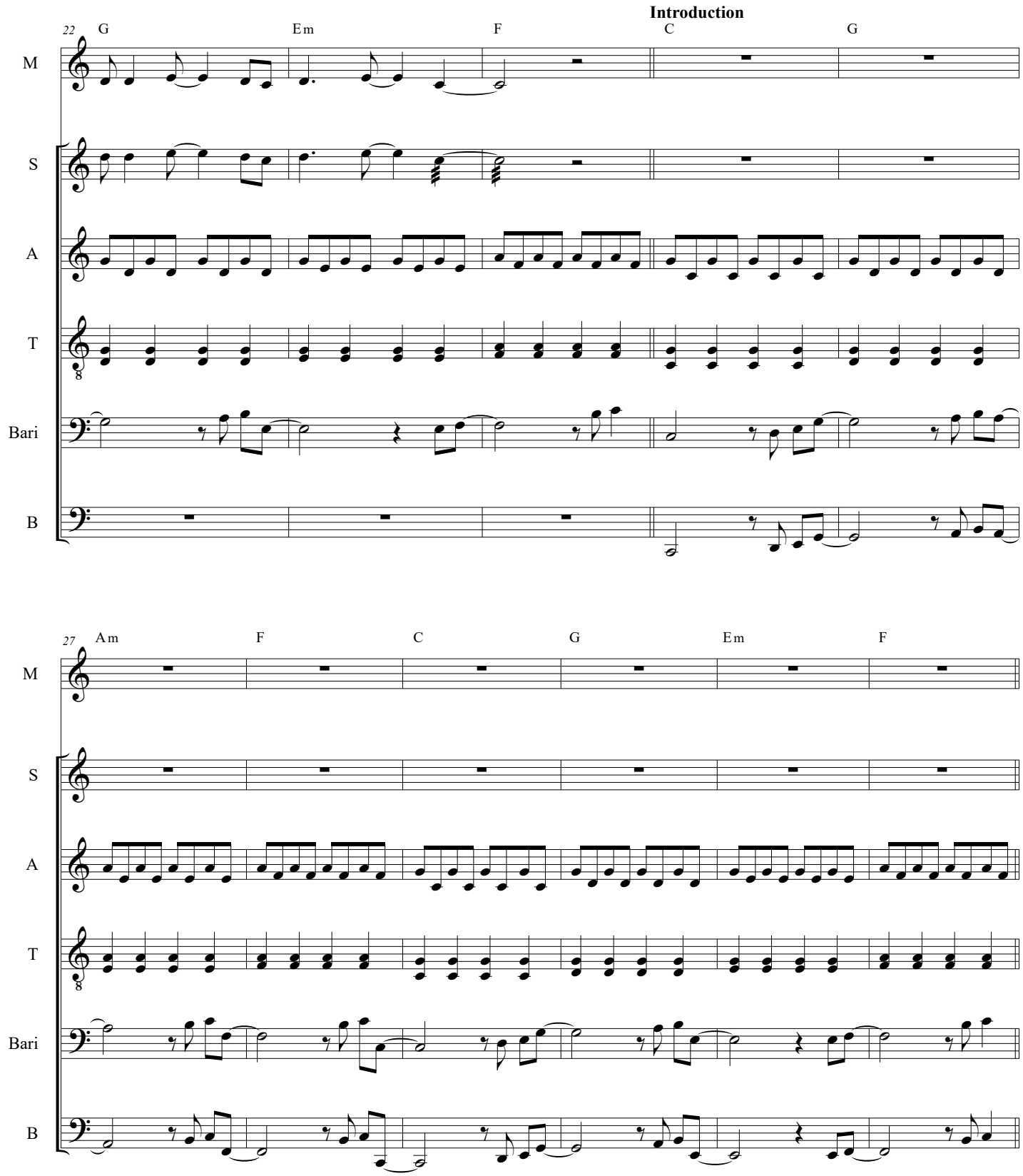

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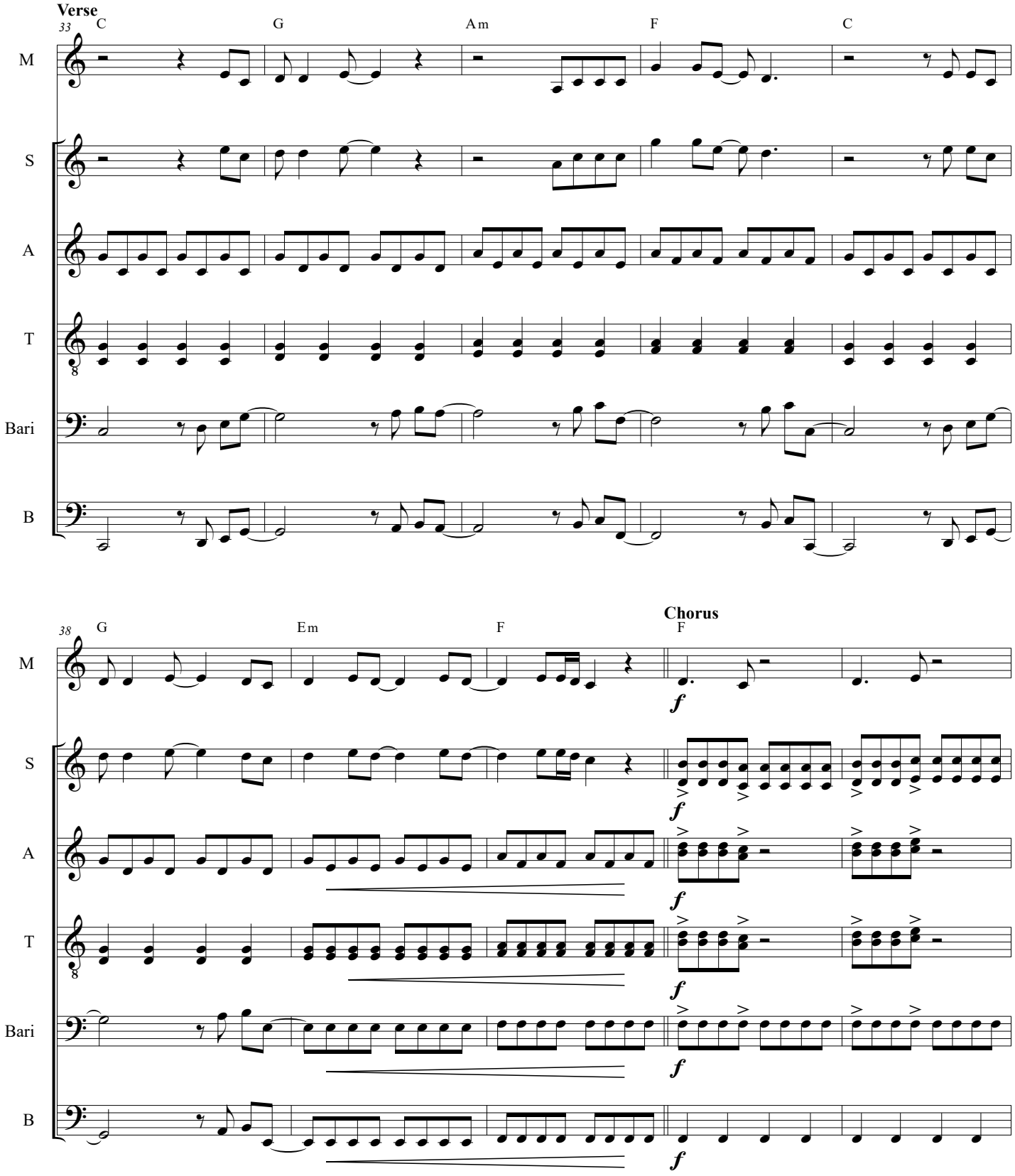

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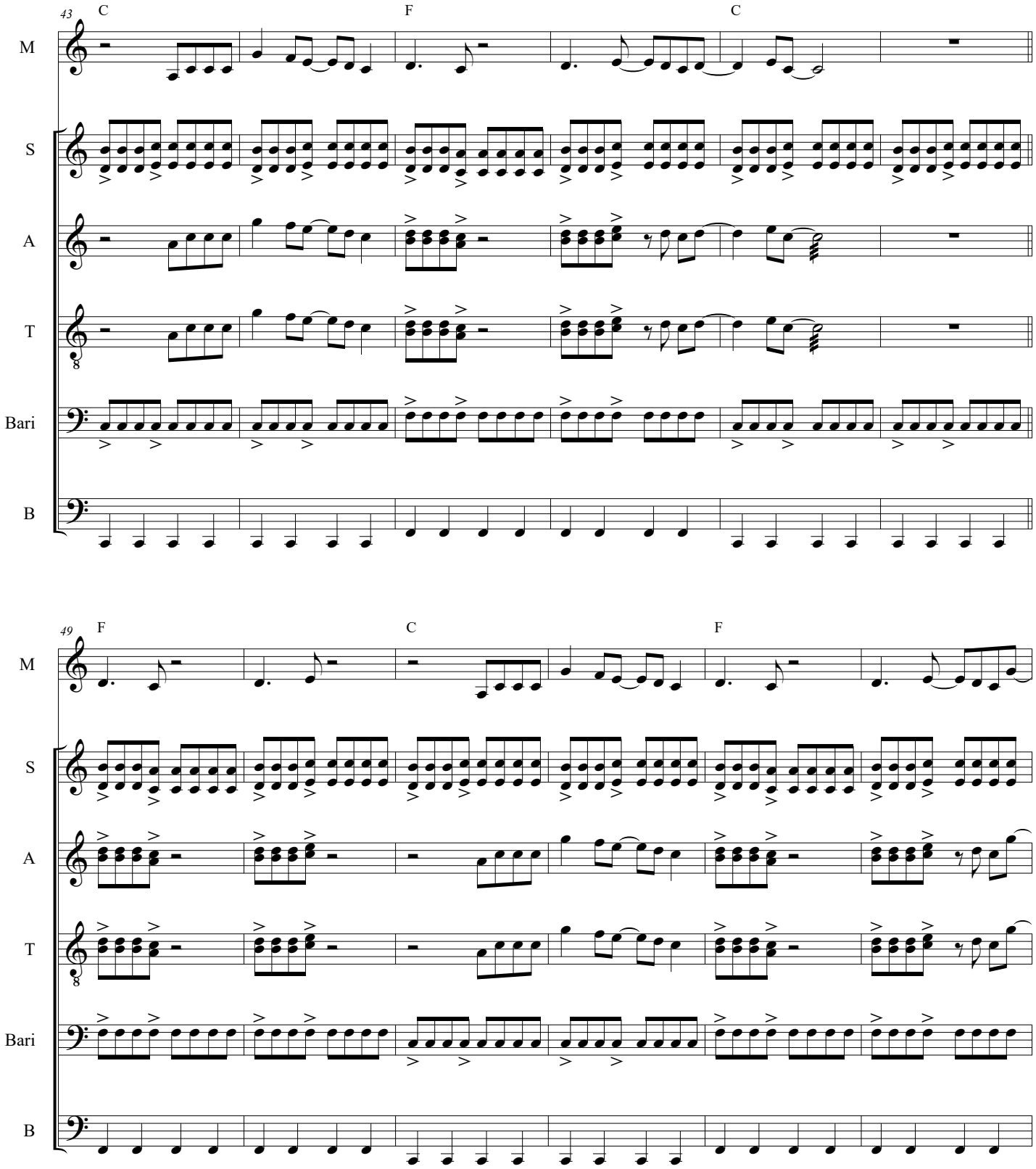

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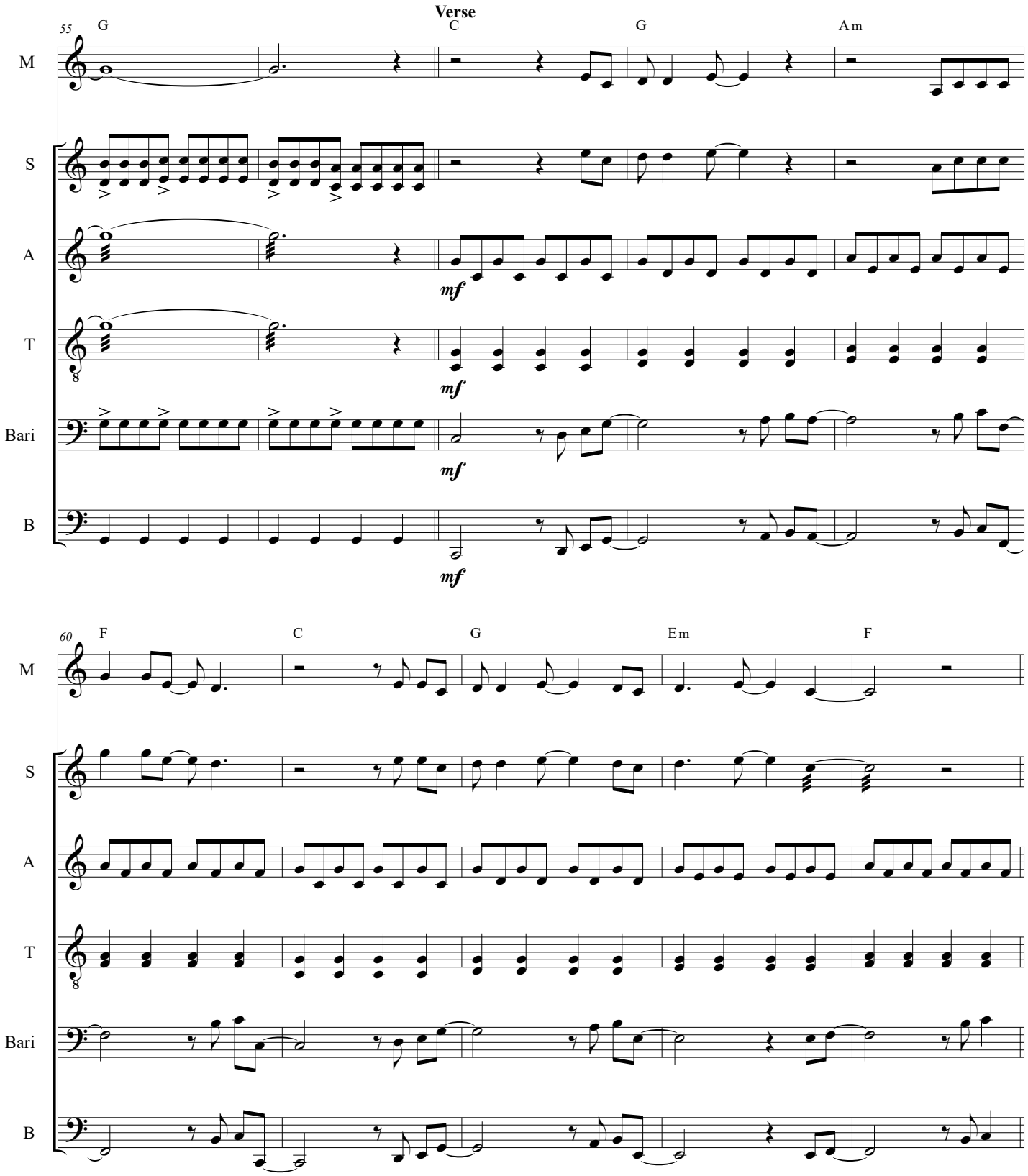

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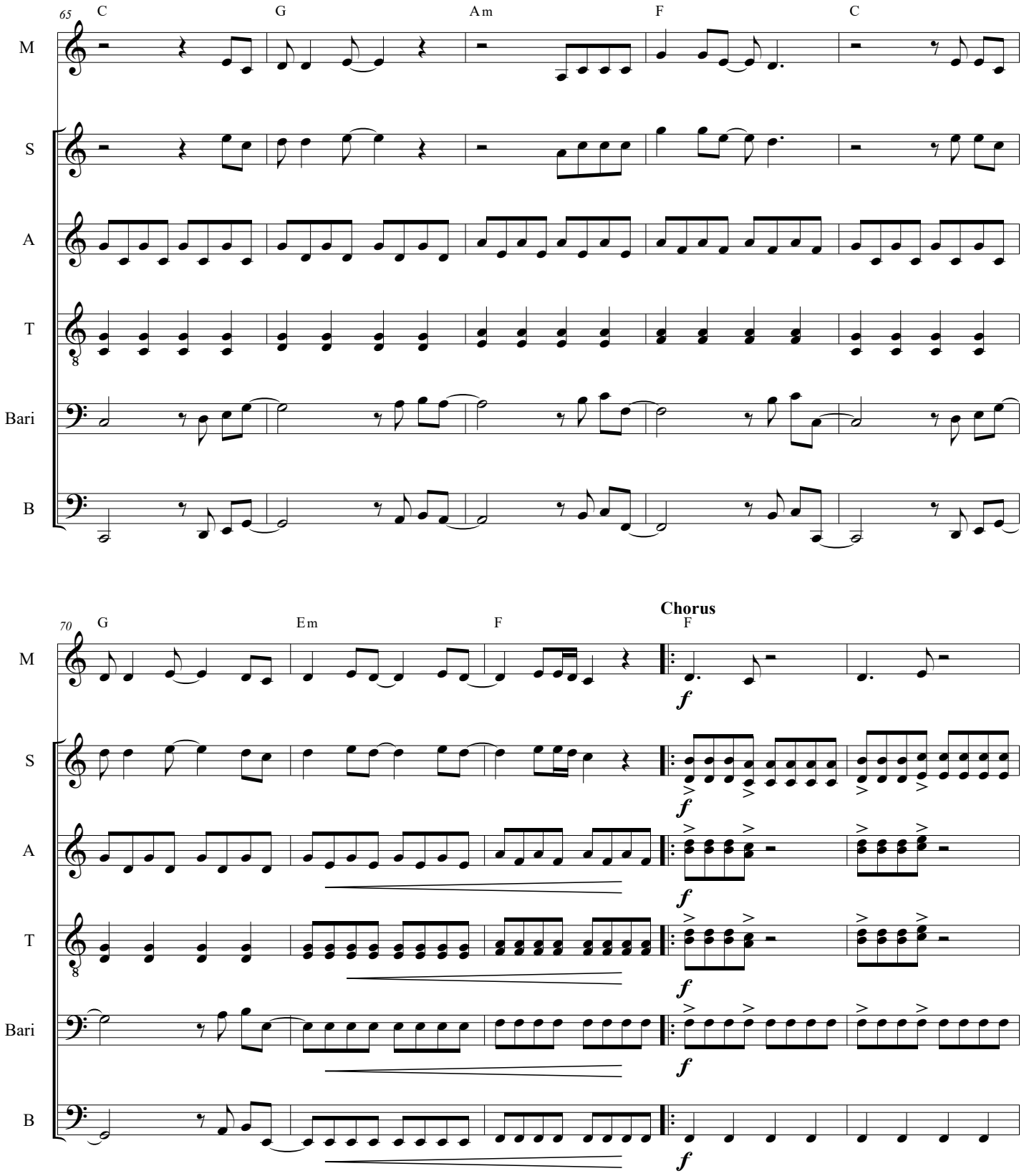

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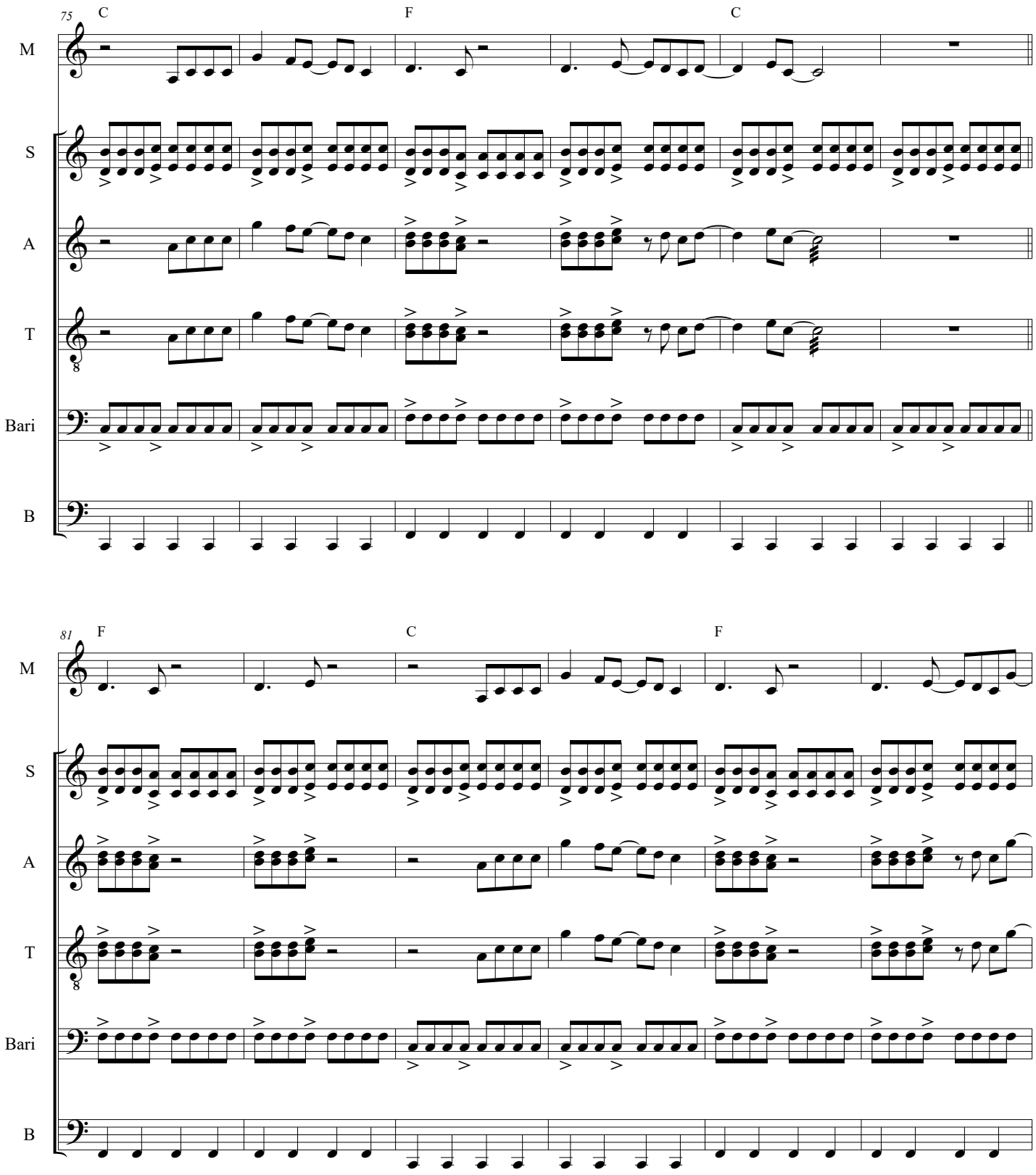

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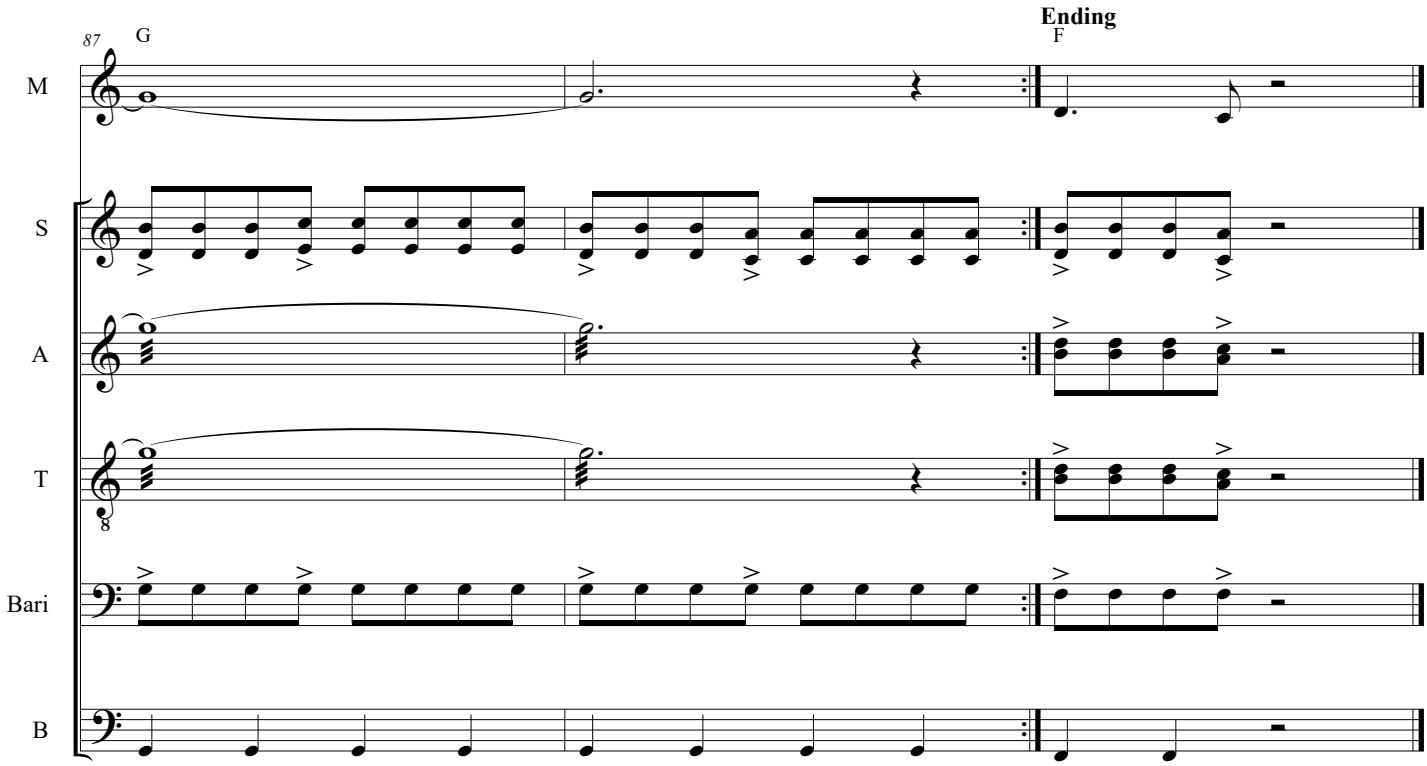

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Alto

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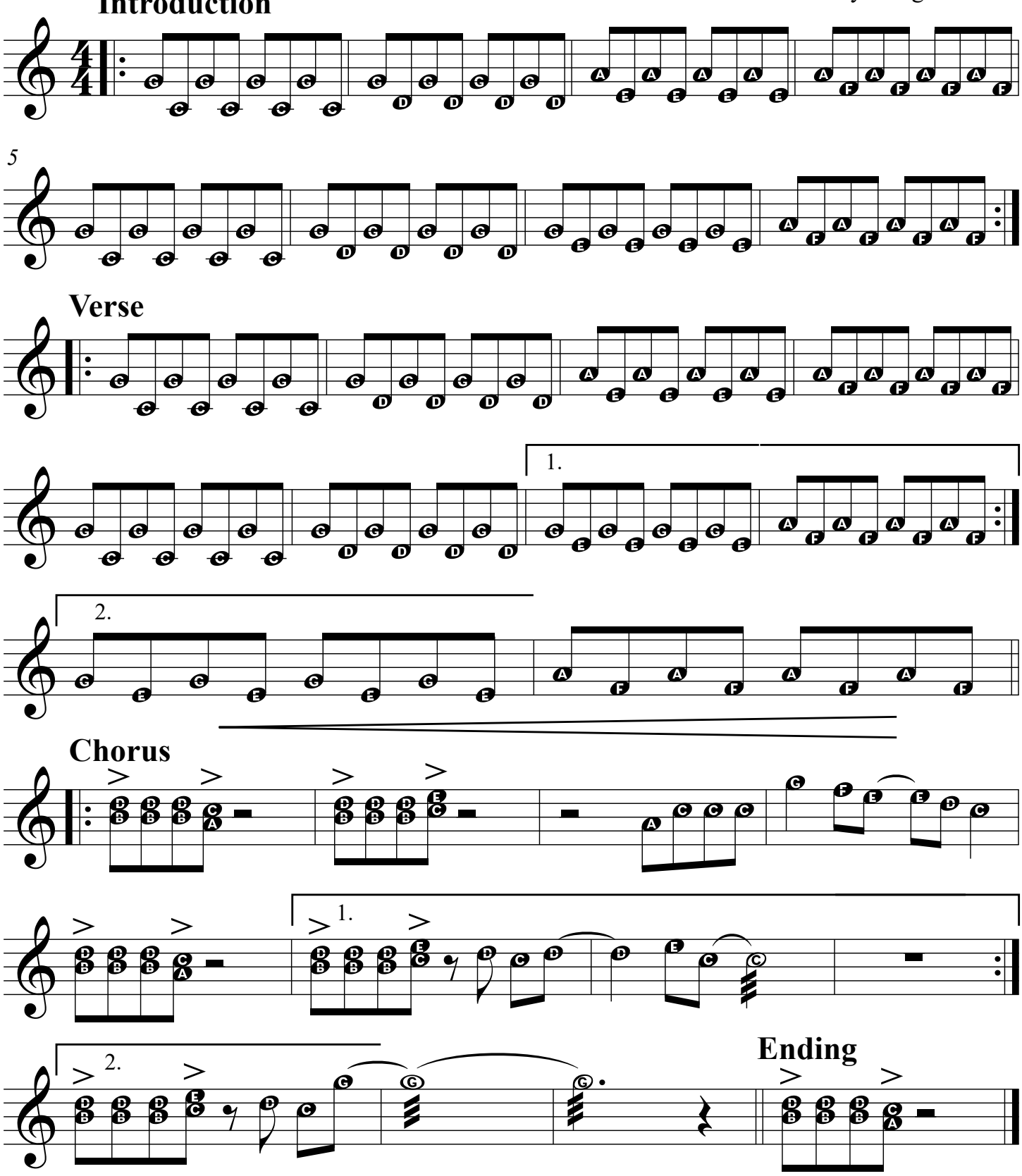

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Tenor

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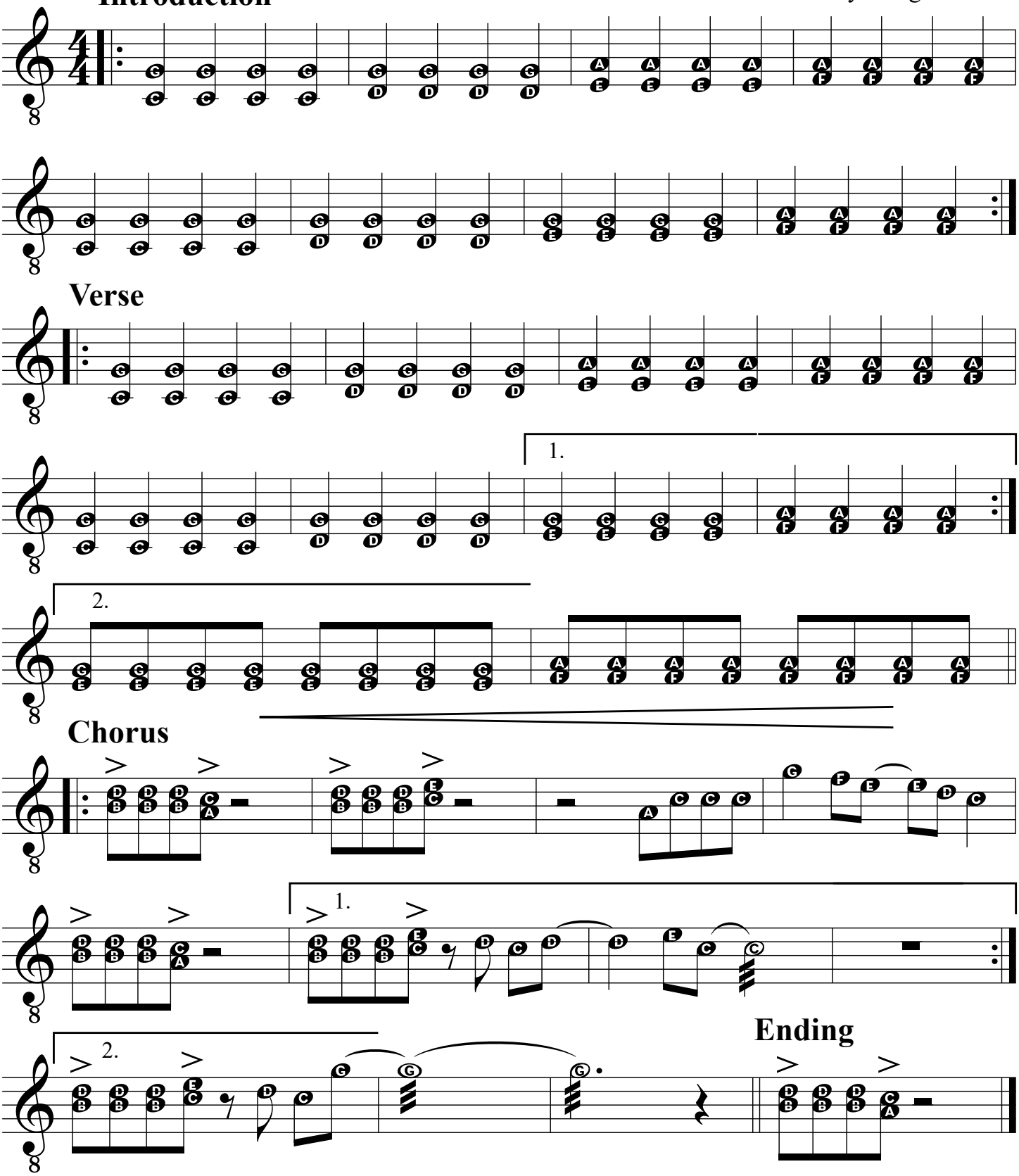

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Baritone

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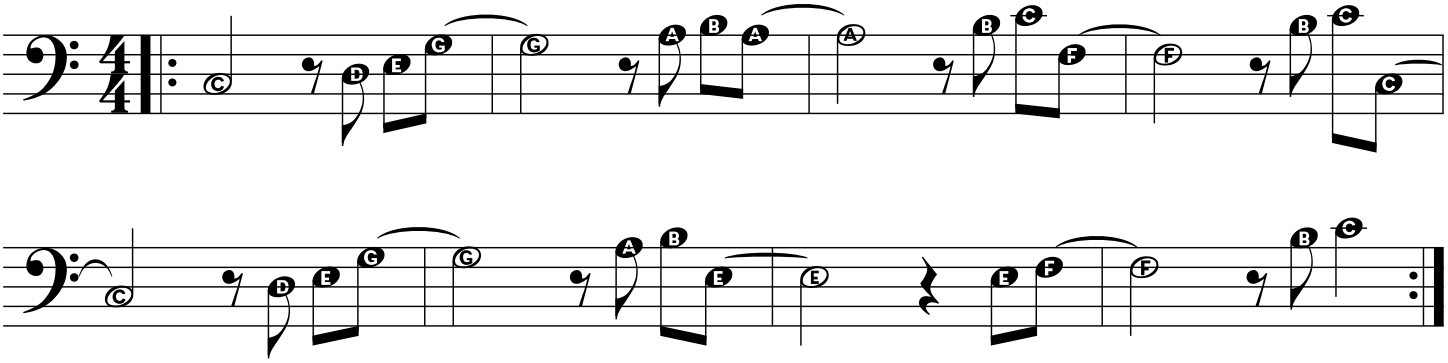
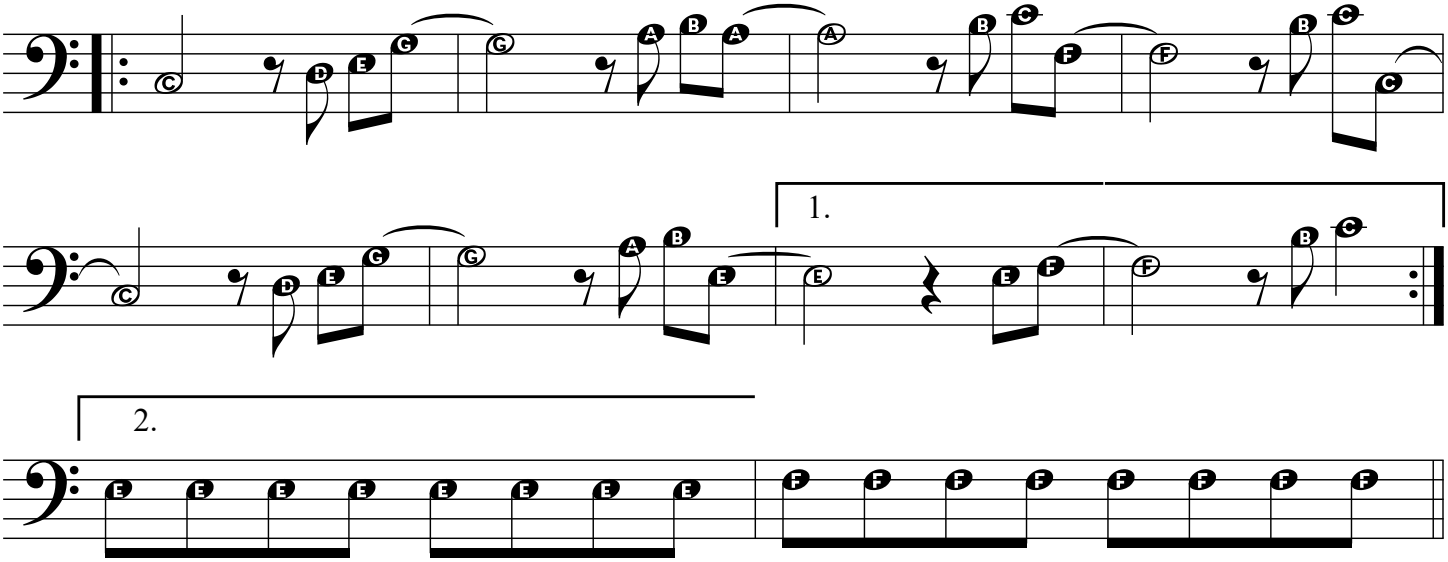
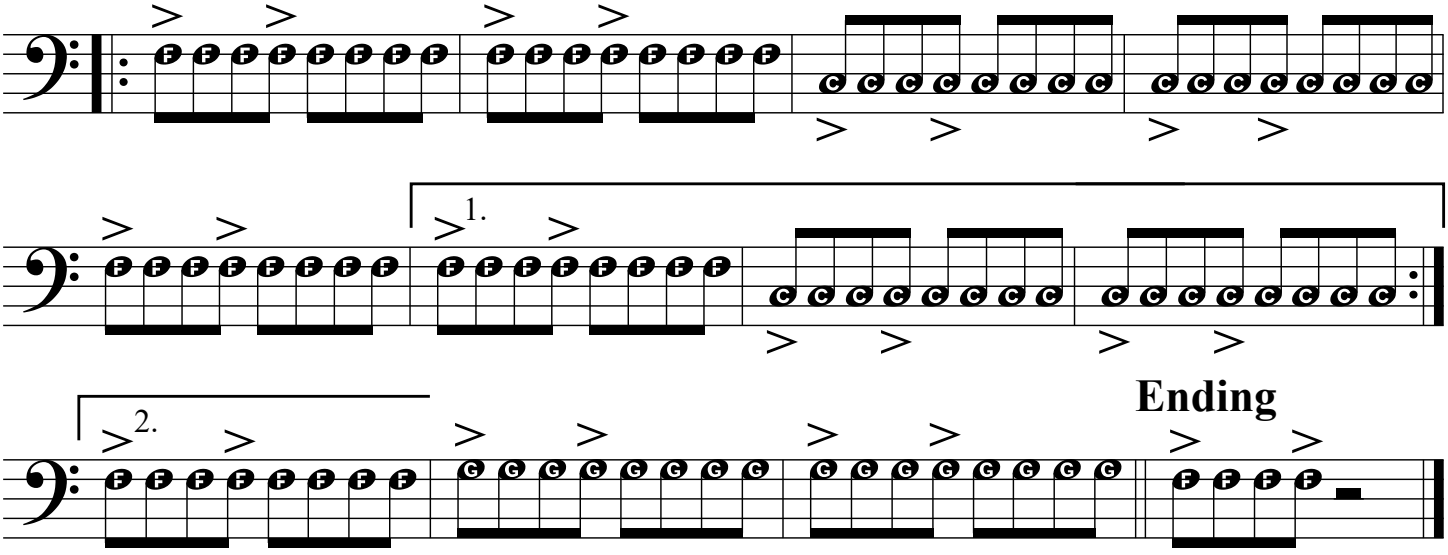
Introduction



Verse



Chorus



Ending

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Bass

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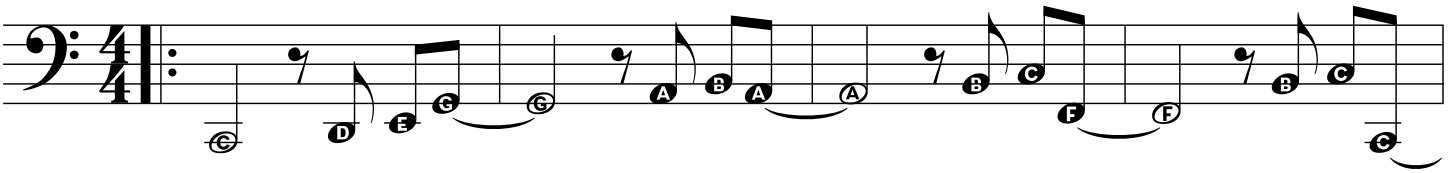
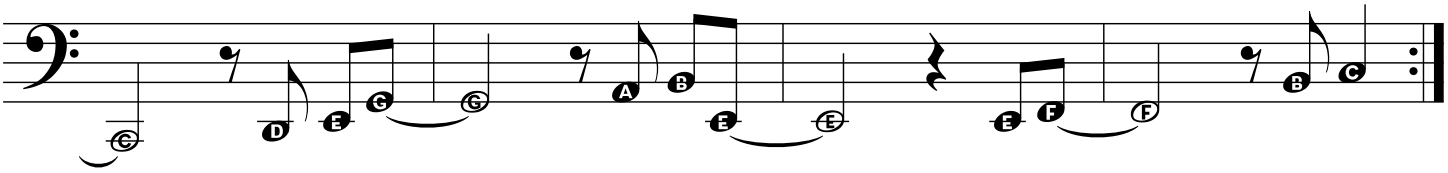
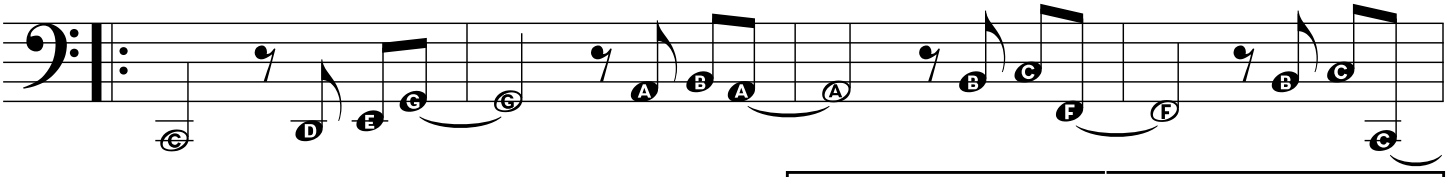
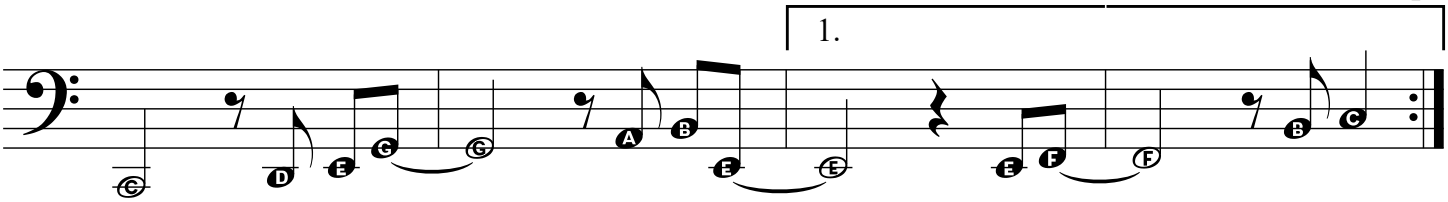
Introduction

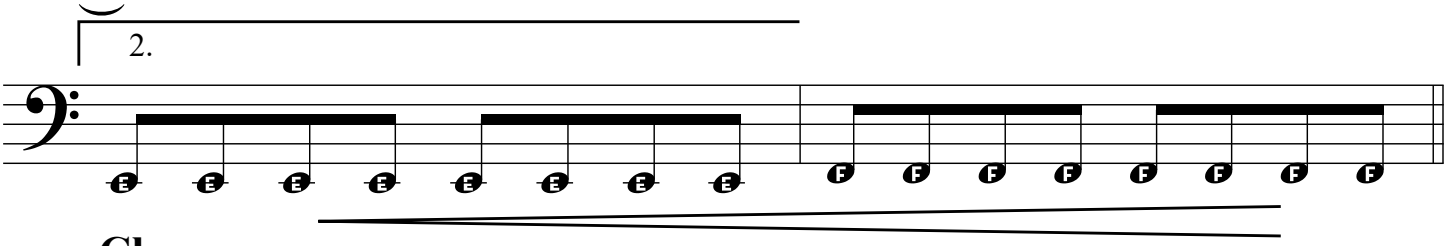




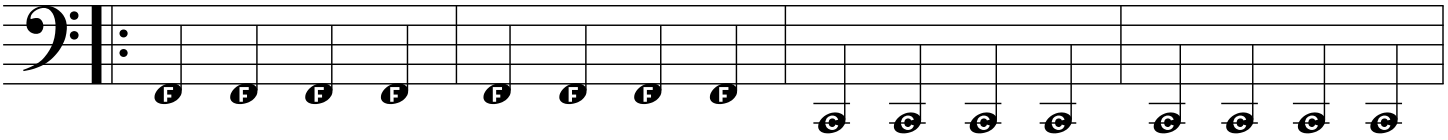
Verse

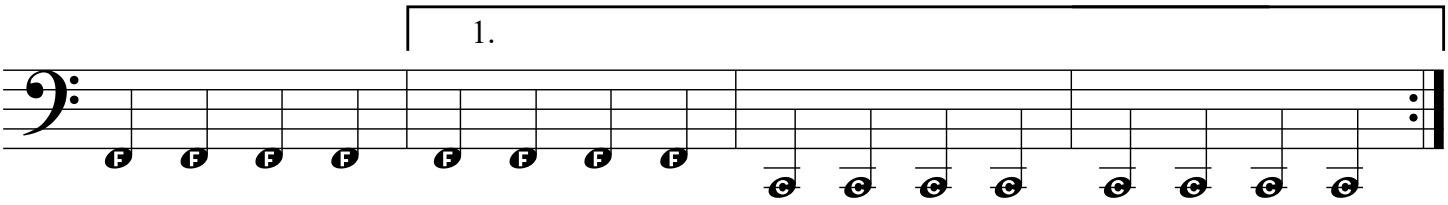


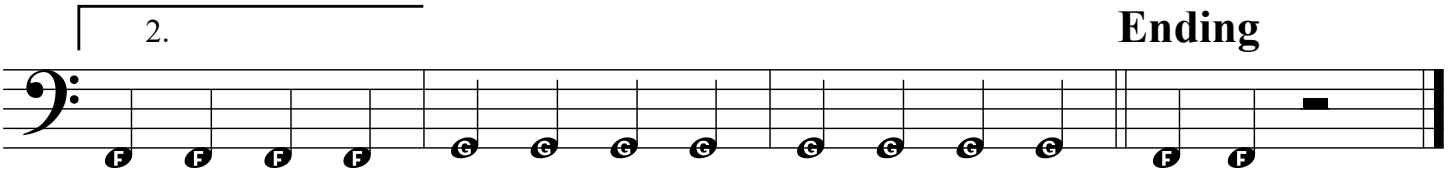




Chorus







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Melody

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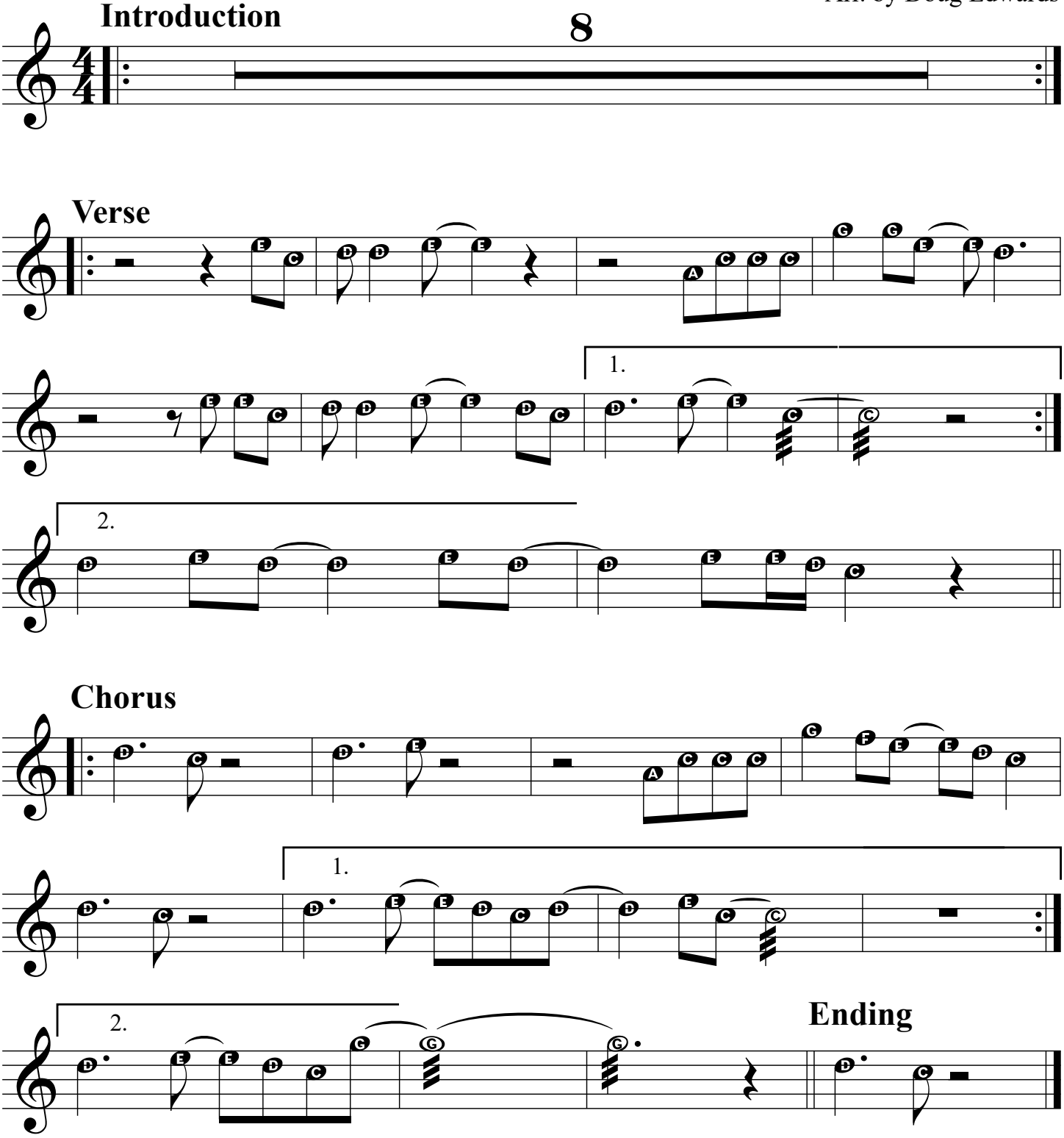

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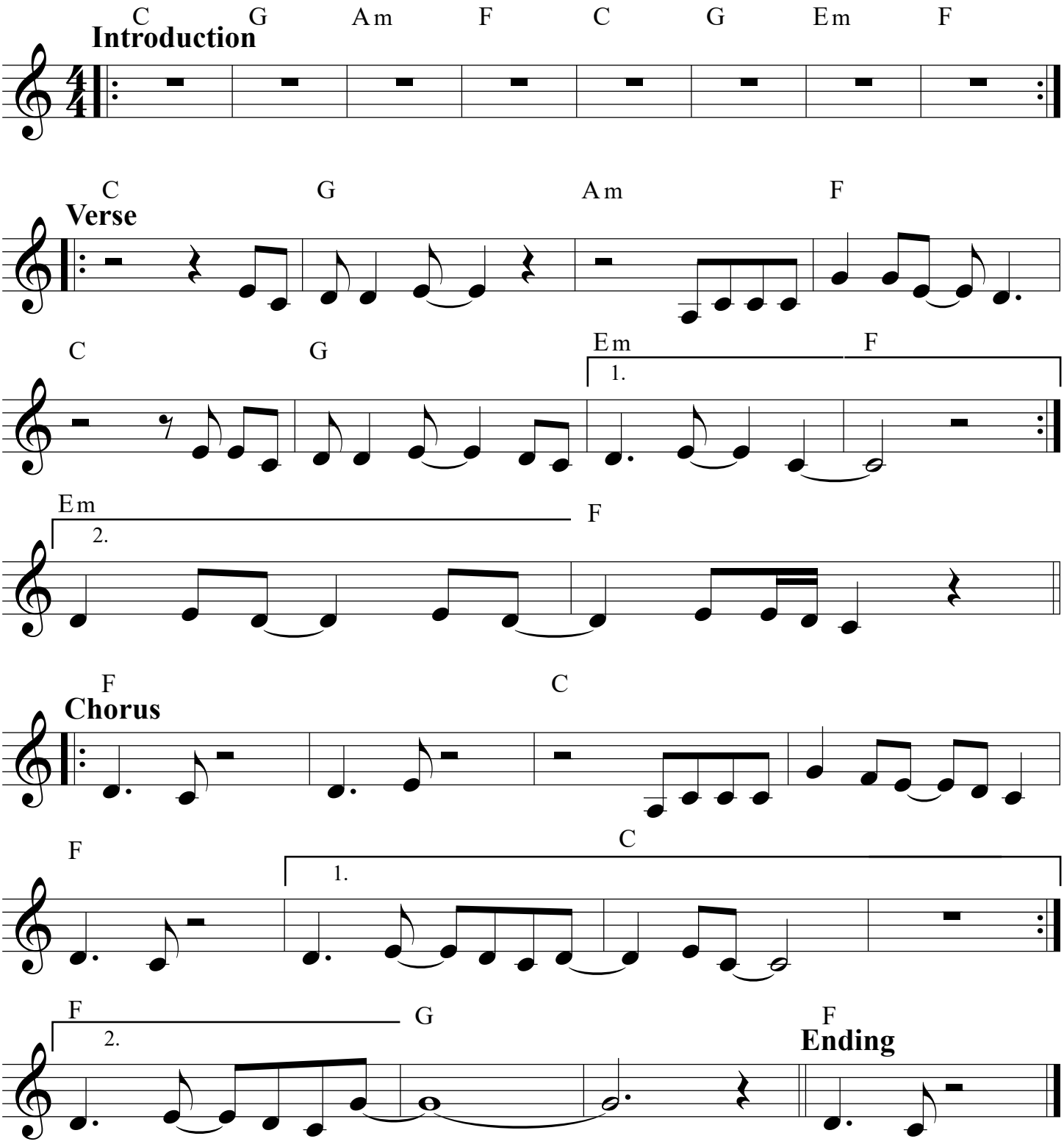

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