



Back to School in Orff Style!

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<https://tinyurl.com/ybg83y4x>



The possibilities are endless! One of the best things about being an Orff teacher is that teaching never gets stale. There is always that spark of creativity to ignite and to nurture within ourselves as the teacher and in our students. Tiffany's thoughts/priorities in planning playful, effective instruction (in no particular order):

- Children should have exposure to the beauty and artfulness of music.
- Give children a spark of imagination!
- Begin with the familiar and move to the abstract.
- Use of authentic children's games, nursery rhymes, chants, folk music, and composed music
- Should be "living music" and not contrived for pedagogical purposes
- Songs should be drawn from the child's culture.
- Sound before symbol
- Use of the pentatonic scale leads to many outcomes
- Children should begin music education as early as is possible.
- Music educators should be masters of their craft.
- The study of music should build community.

Chitty Chitty Bang Bang

Learned from Alice Pratt

Chitty, chitty bang bang couldn't pay the rent.
He tried to make a dollar out of fifteen cents.
He missed, he missed, he missed like this!

Teaching Process:

- Rote imitation adding one line at a time until entire poem is secure.
- Add step touch on the steady beat as the children chant the poem. Add claps in between the stamps to complete the stamp-clap-stamp-clap-clap pattern.
- At the end of the poem, the teacher improvises a 4 beat pattern for the students to copy. Do this a total of 4 times so that you have 4 phrases of 4 beats each. Initially the teacher gives the improvisation and the students imitate, but once secure, this job can be given to a student leader.
- This is a great rhythmic warm-up for 3rd grade and up. You can make it as simple or complicated as you like. Once the kids know it, try it in small groups or partners. It's also fun as question/answer or on unpitched instruments.

"The speech exercise comes at the beginning of all musical practice, both rhythmic and melodic." Carl Orff, Music for Children, Volume I, Murray edition, pg. 141.

"Rhythmic speech plays an important part in this approach...Old rhymes and counting out verses are used and these often make an unforgettable impression on a child." Gunild Keetman, Elementaria, pg. 42.

Hand Drums Two Ways

Rhythm inspired by *Rhythmic Canons* from Music for Children, Vol. I, pg. 74.

Canon + Movement:

- Teach speech through echo
- Add half note pulse in feet
- Begin adding turn on whole notes
- Once secure, try in canon.
- Transfer to hand drums.
- Once secure, try in canon.
- Add traveling.
- Canon!

Welcome back to school!
I hope you got to play in the pool.
Summertime is at an end, it's time you made a
new friend,
Welcome back to school!

Question and Answer:

- Teach speech through echo
- Add half note pulse in feet
- Begin adding turn on whole notes
- Divide class into partners.
- Transfer to hand drums – give one hand drum to each set of partners.
- Each child plays on his or her side of the drum.
- Question and Answer
 - Q = summer fun, summer fun
 - A = create an answer of 4 beats relating what they did that summer
- Trade jobs
- Extension – notate answer

Say Hello by: Rachel Isadora, ISBN: 978-0-545-68821-5

- Discuss different ways of saying hello.
- Read the book and discuss the cultures and languages as you go. This will be a springboard for creating ostinati.
- Teach “Funga Alafia” and add drum parts.
 - B section chant: With our thoughts, we welcome you! With our words, we welcome you! With our hearts, we welcome you. See, there is nothing up our sleeve!
 - You can do this as call and response if you like.
- If you want to transpose to another key such as C, the melody can be played on recorder or Orff instruments as well as sung.
- Divide the class into groups of 4-5. Each group will create a 4 or 8 beat ostinato of different ways to say hello. If a 4 beat pattern is chosen, it will need to be repeated 4 times. If an 8 beat pattern is chosen, it will be repeated once. This will make the ostinato patterns the same length as the song. After the words are solid, the students will create body percussion to demonstrate the rhythm.
- Perform as a rondo or try to add the created rhythms to the accompaniment. Could be fun!

Funga Alafia

Traditional

Call Response

Fun-ga A - la - fia Ah shay ah shay Fun-ga A - la - fia Ah-shay ah-shay

Say Hello - Standards	Exceeds Standards 3	Meets Standards 2	Does Not Meet Standards 1
Sing from memory multiple songs representing various genres, tonalities, meters, and cultures including at least one song in a foreign language			
Perform rhythmic patterns using body percussion as well as a variety of instruments using appropriate technique			
Create rhythmic and/or melodic motives to enhance literature			
Distinguish between repeating and contrasting sections, phrases, and simple formal structures (e.g. AB, ABA, AAB, AABA, rondo, introduction, coda)			
Evaluate musical performances of themselves and others			
Respond to melodic contour, contrasts, and events in music with gross and fine locomotor and non-locomotor movements			
Total			
Overall Score			
	15 – 18 = Exceeds	11-14 = Meets	0-10 = Does Not Meet

Project Based Learning in the Music Classroom

Key Components

- Student choice is vital
- Questioning is integral
- Real World Problems/Scenarios
- Critical Thinking
- Collaboration
- Communication
- Can be applied to all subject areas
- Focuses on process and experiential learning
- Ongoing feedback from student and teacher is essential
- Sustained inquiry
- Multiple outcomes and answers
- Assessments are documented and frequent
- Teachers are facilitators
- Projects are aligned to standards.

Mirroring and Creativity: Here Comes the Sun – James Taylor and Yo Yo Ma

- Begin with the student mirroring the teacher. Use very large, slow, smooth movements to give appropriate examples.
- In partners, invite the students to mirror each other using levels, various body parts, non-locomotor motions, i.e. turn, lunge, melt, etc. Use an instrument cue to change the leader role. If your children are advanced, have them communicate non-verbally about the leader role and switch as they see fit.
- Using a prop with mirroring allows children a sense of safety with movement. Ask the children to imagine the drum as something concrete, e.g. the moon, waiter's tray, football, umbrella, tire, etc.

Stick and Stone by: Beth Ferry, Illustrations by: Tom Lichtenheld, ISBN: 978-0-544-03256-9

- Give half the class a hand drum and the other half one chopstick. Lead the class in exploring sounds and ideas with each.
- Pair the students with one hand drum and one chopstick per set of partners. Ask the students to explore. What else can they be? What kind of sounds can you make? How would you describe the shapes of your objects or the sounds they make? Share. Use what the students come up with to create an ostinato for stick and for stone. Or, for older children, ask them to create a rhythmic pattern for stick and stone.
- Teach the song adding a tap with the chopstick on the side for the drum for “stick” and a tap with a hand on the top of the drum for “stone” on the half note pulse.

Stick and Stone

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The musical score is written for Voice and BX (Bass Xylophone) in 2/4 time with a key signature of one flat (Bb). The first system contains the lyrics: "Stick and Stone ne - ver a - lone". The second system contains the lyrics: "Al - ways be to - ge - ther where - ev - er they roam". The score includes a fermata over the final note of the second system.

- Use body percussion to teach the bordun.
- Add the following to the book:
 - Lonely/Alone = alto metallophone la-based improvisation (remove E and B)
 - Pinecone = vibraslap
 - Wander/explore = rolling or tapping sounds with hand drums and sticks
 - Seashore = ocean drum
 - Bubbles = flexatone
 - Thunder = thunder tube
 - Rain = rain maker
 - Wind = chime tree
 - Boom = bass drum
 - Splash = gong or suspended cymbal
 - The End = One sound together from each instrument

Stick and Stone: Standards		Progress
Sing melodies within a limited range (accompanied and unaccompanied), including pentatonic melodies, using appropriate head voice		
Perform simple body percussion and instrumental parts (e.g., ostinati) while other students play or sing contrasting parts		
Create sound effects (instrumental, body percussive, vocal) and rhythmic ostinati to accompany songs, poems, and stories		
Evaluate musical performances of themselves and others		
Explore the relationship between music and the other arts by participating in song stories, singing games, poems, chants, and musical dramatizations		
Total		
Overall		
12 – 15 = Exceeds	9-12 = Meets	0-8 = Does Not Meet

Behavior Management/Workshop Docs go to: <https://tinyurl.com/ybg83y4x>

Blue Drag - New Orleans Jazz Vipers, Swing Around the World, Putamayo

- Listen to the piece and ask students to list description words. These words will drive the later movement.
- Group students into partners. Have them determine who will be the first to move and who will be second.
- Child number 1 forms the first part of the statue and child number 2 adds on. At the signal (finger cymbals, etc), 1s move and attach to a new statue. At the signal, 2s move and attach to a new statue. Continue process until the end of the music.
- Repeat without the “change” signal. Students move at will.
- Discuss with the class what worked and what didn’t. Discuss how to improve the movement as it relates to the music.
- Try again and implement suggestions. Many times the students suggest that working in partners isn’t as satisfying as allowing each person to move and attach at will. Once the movement expectations are set, give it a try.

Folk Dance: “OXO Reel” from *Sashay the Donut* by: The New England Dancing Masters, Peter and Mary Alice Amidon

- Useful tips for teaching folk dance:
 - Teach small phrases at a time
 - Put smaller sections together and perform as a sequence periodically before trying the entire dance so the students understand the progression
 - If the dance calls for boys to have a certain position (or girls), you don’t always have to arrange it that way if your students don’t want to be boy/girl couples. You can do 1s and 2s, reds and blues, etc, etc.
 - Use a scrunchie or some kind of visual marker to denote who is the gent and who is the lady if that applies.
 - Although authenticity is paramount, don’t be afraid to simplify for your students. It is more important that they participate in folk dance experiences than for them to be frustrated because the teacher is trying to teach something that while authentic, is too hard for the student skill level.

- As you put larger portions together, dance with the music so the students make the connection to the musical phrases.
- The dance is not tied to the music. The music is interchangeable as long as the phrases are the same length.
- Enjoy the feeling of community folk dance creates within your classroom.

What do I look for in Orff Schulwerk materials and resources?

- Well trained, reputable authors
- Clear process
- Elemental scoring
- Likely to be folk song based.
- Movement is a part of the lesson.
- Orchestrations are tied to speech.
- Exploration and improvisation are encouraged.
- The children are the focus of the lesson – not the teacher!



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