

Indiana Orff Schulwerk Association

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Warm up and Welcome

Take a Trip! (*Music for Children*, Vol. I, #3, p. 69)

- Teach text:

Take a trip!

But I don't know where I should go!

Let's take a trip!

So where should we go?

Alabama

Mississippi

Arizona

I don't know but

Take a trip!

I want to go NOW!

- Explore volume and timbre
- Transfer to body percussion
- Create contrasting sections using state patterns provided or their own state; put on drums
- B Section examples:

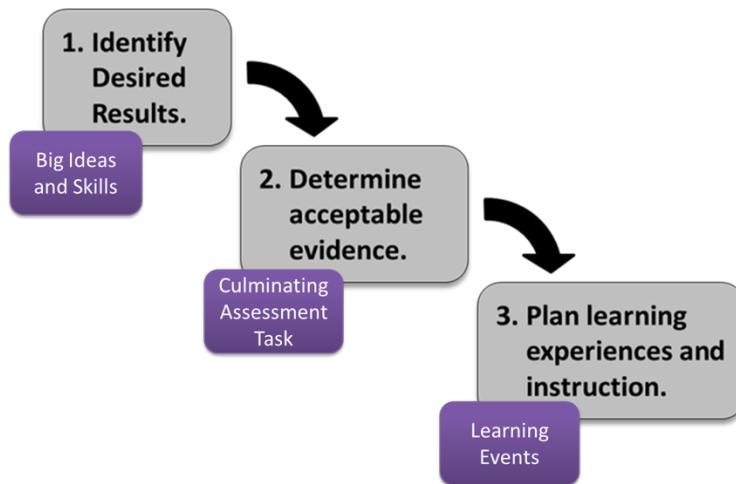


- Perform ABA
 - A- Voices and BP
 - B- Contrasting section of state names (8 beats, repeated)- Drums
 - A – Voices and BP

Curriculum...New Strategies...More Assessments...Updated National Standards...What else will they throw at us?

A potential solution: Backwards Design and UDL

Backward Design



Wiggins, G. P., & McTighe, J. (2005). *Understanding by design*. Association for Supervision & Curriculum Development.

Universal Design for Learning Guidelines



Provide Multiple Means of Engagement

Purposeful, motivated learners



Provide Multiple Means of Representation

Resourceful, knowledgeable learners



Provide Multiple Means of Action & Expression

Strategic, goal-directed learners

Provide options for self-regulation

- + Promote expectations and beliefs that optimize motivation
- + Facilitate personal coping skills and strategies
- + Develop self-assessment and reflection

Provide options for comprehension

- + Activate or supply background knowledge
- + Highlight patterns, critical features, big ideas, and relationships
- + Guide information processing, visualization, and manipulation
- + Maximize transfer and generalization

Provide options for executive functions

- + Guide appropriate goal-setting
- + Support planning and strategy development
- + Enhance capacity for monitoring progress

Provide options for sustaining effort and persistence

- + Heighten salience of goals and objectives
- + Vary demands and resources to optimize challenge
- + Foster collaboration and community
- + Increase mastery-oriented feedback

Provide options for language, mathematical expressions, and symbols

- + Clarify vocabulary and symbols
- + Clarify syntax and structure
- + Support decoding of text, mathematical notation, and symbols
- + Promote understanding across languages
- + Illustrate through multiple media

Provide options for expression and communication

- + Use multiple media for communication
- + Use multiple tools for construction and composition
- + Build fluencies with graduated levels of support for practice and performance

Provide options for recruiting interest

- + Optimize individual choice and autonomy
- + Optimize relevance, value, and authenticity
- + Minimize threats and distractions

Provide options for perception

- + Offer ways of customizing the display of information
- + Offer alternatives for auditory information
- + Offer alternatives for visual information

Provide options for physical action

- + Vary the methods for response and navigation
- + Optimize access to tools and assistive technologies

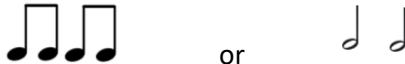
www.cast.org

Fitting this all into your existing curriculum...let's talk about it!

Creating authentic experiences for your students that include choice, agency, creativity, feedback and reflection:

Traveling Soundscape:

- Brainstorm modes of transportation, determine rhythm of each, and try them out as locomotor movements:
 - For example: Trains could be  or 



- As you find other people doing modes of transportation, change your method of commute, joining in with them in a small/medium group that travels through the room. Can you change directions every 8 beats?
 - Pick your mode of transportation and go to that station. Determine as a small group 2 rhythmic sounds to characterize your mode of transportation. Transfer to UPP.
 - Consider the personality of your group as travelers: Early or Late, do you go slowly or quickly, are there delays? Have the UPP accompaniment match, starting and stopping in alignment with the person/group that is moving, creating a soundscape of travel.
 - Each group embarks on their trip to a chosen destination (think bucket list)

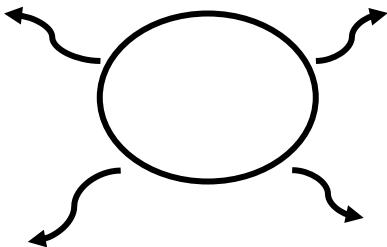
Improvisation in 3- Take Me Away (*Music for Children*, Vol. I., #41, p. 44)

q q q h. q q q h. do? q | q will go q q q q q h.
where can we go? What will we do? I will go a-ny-where if it's with you!

- Establish beat and meter using movement
 - Use balloons to feel out the dotted half note.
 - Add melody, teach lyrics to song:

*Take me away, ocean or trees
Take me wherever there's something to see.
When we are done, bring me back home
Then we will start again, eager to roam.*

- Transfer melody to barred instruments
 - Add BX, and color part as extracted from the volumes; play around with tonality
 - Add barred improvisation based on text from warm up of this piece.
 - Turn into contrasting sections based on their improvisation, first woods then metals
 - Movement: A section formation is a circle, dance inspired by text; B is individual locomotor movement based on modes of transportation.



- Perform as a Rondo: ABACA
 - A- melody in Do with a final point on La
 - B- wood improvisation in La, with final point on Do
 - A- melody in Do, with final point on La
 - C- metal improvisation in La, with final point on Do
 - A- melody in Do (do you want a final point in La or Do??)

Vocal sound improvisation/movement

How Much Wood

Q How much wood could a wood-chuck chuck, if a wood chuck could chuck wood, do you know?
 A He would chuck as much as he could if a wood chuck could chuck wood.

Clap

patsch

Process: Partners facing, scattered formation

- ◆ Echo phrase
 - ◆ Teach body percussion ostinato
 - ◆ Divide class into partners
 - ◆ **Partner 1** speaks question as he/she is walking around partner, making sure to return by end of Question
 - ◆ **Partner 2** speaks answer, walking around partner **1**, again, returning by end
 - ◆ Repeat, reversing jobs
 - ◆ **1 and 2** speak first phrase remaining in place; 1 then walks around partner, improvising woodchuck sounds (“**ch**”), returning by end of phrase (think answer)
 - ◆ partner **2** helps partner **1** by snapping the beat
 - ◆ change jobs
 - ◆ Add interesting movements when moving around partners!

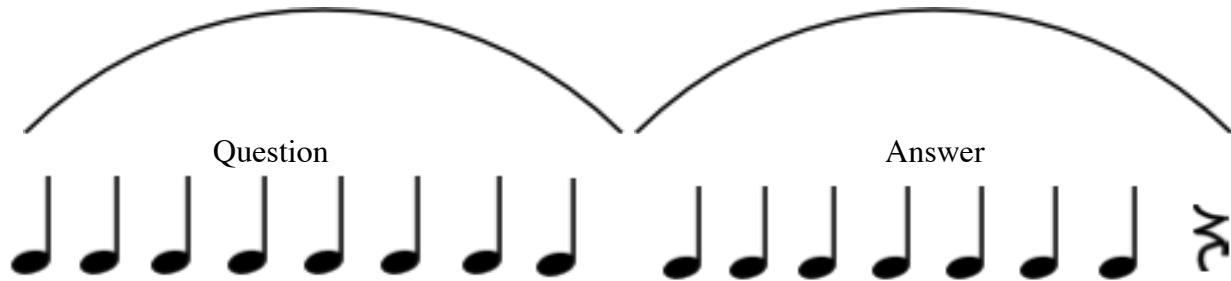
- ◆ Transfer to body percussion the above sequence

Body Percussion and/or Unpitched Instruments

Think of the question and answer being a conversation between two people, or instruments (body, pitched or unpitched) and try to speak in full sentences (equal phrase length). Some ‘etiquette’ rules:

1. Question and Answer should be equal in phrase length.
2. There should be some common element between them; rhythmic, melodic...
3. Question should lead right up to the answer (usually 8 beats) while the answer has a final point, usually ending on 7 (in an 8 beat phrase) with a rest to “frame” the answer.

The visual below might help.



Process:

- Echo song by phrase, snapping on rests
- (transfers to SG/AG)
- Patschen BX/BM part
- Palms brush cabasa part
- Perform Orchestration

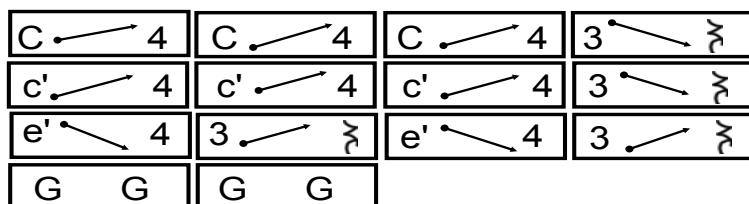
B section: Scattered circles of 6, one ‘in the middle’ of each circle. Person in the middle provides question, circle answers. Repeat then return to song replacing the one ‘in the middle’. Form: Repeat as many times as needed for all to play.

A song with orchestration B improvisation, two times A song with orchestration

Cookies

S. Mueller
3

Pitched Instruments and Movement- Erstes Spiel am Xylophone #8



Process:

(Image credit: Brian Burnett)

- Teach by rote

- Add broken bordun in C pentatonic underneath it.
- B section:
 - Perform question/answer improvisations vocally and on instruments for the B section
 - begin by improvising only on so, mi and la.
 - add do and then add re. Practice improvising with all pitches of pentatonic.
 - decide who improvisers will be for B section. We will have four 16-beat improvisations.
 - Will they be solos? Duets?
- Dance:
 - Create a choreographed dance for the A section. For the improvised B section, we will stand in diamond shape and ‘shadow’ a leader. At the end of each improve, the leader turns 45 degrees clockwise, and a new leader takes over shadowing.
 - Review final form. Decide on the use of a bordun during the improvisation and perform.
- Extension: transfer to C-la pentatonic for a fun minor piece!

Using Poetry to Inspire Creative Movement

Process:

- Present the poem “At Nightfall” by Albert Phelps

Listen to the poem :

Sunk is the sun behind the western trees;
 And the long shadows melt into the dusk;
 The garden-flowers look palely from hushed leaves,
 Scenting the breeze with heavy-laden sweets.
 Sleep.

Now falls the night, down-sifting through the air
 Lulled waftures of soft-dripping silences;
 And slumber-breathing darkness shrouds thine eyes.
 Sleep.

- What would a long shadow melting look like? How would we show that it comes from the sky? How can a breeze be scented and heavy-laden?
- Create a shape that is made by shadows in the garden. How would night down-sift onto it? Soft-dripping silences?
- Find a final shape
- In your own space, explore movement ideas as the poem is read
- All read the poem and move
- All think the poem and move

Example: Speech canon with actions:

Wee Willie Winkie

Arr. S. Mueller

Wee Wil-lie Win-kie, runs through the town. Up-stairs, down-stairs in his night-gown,

5

Rap-ping at the win-dow, cry-ing at the lock. Are the chil-dren in their beds, for it's 8-o' clock

Process:

- ◆ Speak poem, echoing by phrase
- ◆ Add movements, created by the class to illustrate the poem
- ◆ Combine speech and movement and perform
- ◆ Perform in 2-part canon; 4-part canon; with and without words
- ◆ Create a final form and perform

Other ways to use speech:

- ◆ Vocal inflection; high/low voice; staccato; smooth; peanut butter mouth...
- ◆ Vary the dynamics
- ◆ Vary the pitch level
- ◆ Antiphonal; solo/group; group/group

Group Project using Visual Mapping:

Using one of the poems below, your group will now decide on how to perform it, using the suggestions above or examples previously given. Some of your choices can be:

- Ostinato accompaniment
- Canonic treatment of poem
- Transfer to body percussion and or unpitched percussion
- Add an introduction, interlude or coda
- Add movement or actions (gestures)
- Form

Jack Sprat could eat no fat.
His wife could eat no lean.
And so between the two of them
They licked the platter clean.

Cat, cat you are so fat
You can't get through the door.
When you eat it's such a treat
Your belly's to the floor.

I love lollipops,
Great, big lollipops,
Take a lick, make it quick,
Or I'll leave you with the stick.

Speilbuch for Xylophon Band 1 by Gunild Keetman p. 6 #5

- Explore the *la* pentatonic melody on barred instruments.
- Explore the phrases of the piece through movement in self-space and through locomotor movement.
- Create a dance for the A section based on the life cycle of a seed.
- Choose and read a poem/quote with the subject of flowers, etc. Experiment with repeating words, using different dynamics and tempi. Each poem/quote should be read as the reader wishes with meter or no meter, repeated words, dynamics, accents, and a variety of tempi- very random and improvised. This will become an interlude.
- For the B section: half of the class will move, half will sit at barred instruments, set up in C pentatonic, yet use *la* (A) as the tonal center instead of *do* (C).
 - *Establishing tonal center: Start with the note, end with the note, repeat the tonal center, step-wise away from the tonal center, step-wise to the tonal center.*
- Students at the instruments will follow one dancer. The dancers may choose any locomotor or non-locomotor movement to share. Their movement should come from the seed, flower movement explore earlier. The dancers may switch between many movements, yet they must rest at least two times. When they are finished, they must pose as a statue and freeze.
- The students who are playing the barred instruments must establish *la* as the tonal center. The xylophone players may switch which dancer they follow, but they may only follow two dancers, and when their second dancer freezes, they must stop playing. Silence is golden! There is no set time for this movement inspired improvisation. This is the B section. Make sure to switch so that all people have a chance to experience moving and playing.
- Perform ABA-determine where the interlude of poetry will occur. Will it transition a switch of movers and players during the B section, or will it occur during the switch from A to B. Another possibility?
- Where could this be inserted into the story? Would/could you use this type of activity with your students? What else could be added or enhanced in this story?

“Tranquillo” #20 Orff, C., Keetman, G., English Adaptation, Murray, M. (1958) *Music for Children*, Volume I: Pentatonic, p.106 London: Schott & Co. LTD.

Process:

- Model moving bordun on the beat Play the melody on recorder as students listen
- Teach the melody using solfege (can do on SR or on ‘loo’)
- Transfer to instruments
- Play melody with moving drone
- Play glockenspiel part starting on G1
- Ask students to repeat the pattern again but start on E2
- Combine with melody and drone
- AX play G1 and A1 using only left hand
- If able, add chord on AX using two mallets in the right hand.
- Use the following text for the AX part: I play it lightly
- Add finger cymbals at the end or beginning of phrases
- Possible lyrics:

Sleep, little one, sleep.

Sleep, little one, sleep.

Gently the stars will shine down upon you,
 Guarding your slumber the whole night through.
 Sleep, little one, sleep.
 Sleep, little one, sleep.

Birdsongs: Based on the book by Betsy Franco and Steve Jenkins
 Composing in unmetered time

- Display chart with birds, numbers and sounds

| | | |
|-----------------------|-----|---------|
| Red-capped woodpecker | 10 | 'tat' |
| Morning dove | 9 | 'coo' |
| Sparrow | 8 | 'chip' |
| Gull | 7 | 'eeyah' |
| Chickadee | 6 | 'dee' |
| Mallard | 5 | 'qua' |
| Crow | 4 | 'caw' |
| Robin | 3 | 'tut' |
| Thrasher | 2 | 'chuck' |
| Hummingbird | 1 | 'tzik' |
| Mockingbird | ALL | |

- Divide students up into small groups to work on creating a sound idea that they can use for their designated animal. They may use recorders, unpitched instruments, barred instruments, found sound, movement, vocal inflection—anything!
- Instruct students that the will all be the ‘mockingbird’
- Read story, students insert their idea into the book in unmetered time, having the ending fade out as ideas finish.

While the World is Sleeping: Based on the book by Pamela Duncan Edwards- Singing So-Mi with simple accompaniment (you could use any night or bedtime book)

- Read story.
- Sing song, star light, tapping shoulders on So and waist on Mi. Have students simultaneously imitate your movements.
- Have students come up, holding stars, and show melodic contour by holding star either high or low. Have class sing to match contour
- Show two-line staff to represent melodic contour
- Have student conductor point at each star while class sings
- Prepare orchestration through body percussion and transfer
- Read story and have students perform Star Light during the telling of the story.

STAR LIGHT

$\text{♩} = 85$

E. Bridge

Voice

Under the Silvery Moon-

based on the book by Colleen McKeown

Creating a Performance:

- Pull from material you already use! Don't reinvent the wheel. Keep the process as intact as you can!
- Teach everything to everyone, then divide up the work to create a grade level or multi-age performance
- Think of ways you can make it cross-curricular: do they design the sets/decorations in art? Do they write the haiku poems in language arts? Make those connections!

Script:

The stars were shining brightly.

Little Kitten was in bed.

But up he sat, still wide awake.

“Sleep now,” his mother said.

“But it’s so noisy, I can’t sleep!”

said Kitten with a sigh.

“It’s just our friends,” said Mother Cat

“They’re waking up nearby...”

SONG: STAR LIGHT

“The tiny mice are playing;

They explore the barn at night.

They skip and scamper here and then

Beneath the warm lamplight.

“That cry you hear, so long and loud,

That distant, haunting tune,

Belongs to fox, who’s up at night.

He’s calling to the Moon.

SONG: MR. MOON

“Hush, Kitten, can you hear it,

That shuffling, snuffling sound?

The hedgehogs look for food to eat

Along the moonlit ground.

“Around us swirls a summer song;

It’s whispered through the trees.

The evening wind is blowing

Through the softly rustling leaves.

SONG: NOW THE DAY IS OVER

“Beyond the midnight meadow,
Where the air is soft and cool,
The frogs are gently croaking
All around the moonlit pool.

“Some creatures are not stirring;
They do not make a peep.
Like us, they’ve had a busy day,
And now they’re fast asleep.

“Something quiet and gentle
Lights up the dark night skies.
Glowing warm and lovely
Are the dreamy fireflies.

SONG: CONNEMARA LULLABY

“Owl is hooting softly;
Across the stars she glides.
Soaring home toward the barn,
Upon the wind she rides.

“And so you see, my little one,
There’s nothing you should fear.
Our friends’ nighttime adventures
Are all that you can hear.”

Little Kitten closed his eyes
And hugged his mother tight.
“It’s time you went to sleep,” she purred.
“Sweet dreams, my love, good night.”

SONG: SLEEP BABY SLEEP STAR LIGHT

Performance options:

- perform song as A section, and have instrument family improvisation as contrasting sections
- Use recorder or dance to enhance the melody.
- Write a haiku poem to create a contrasting free rhythm section of movement and sound.

MR. MOON

The musical score for "MR. MOON" consists of two systems of music. The first system starts with lyrics "Oh, Mis-ter Moon, Moon," followed by "Mis-ter sil-ver moon, please shen down on me." and "Oh, Mis-ter Moon, Moon,". The instruments playing in this section are SG (String Bass), AG (Acoustic Bass), and SX (Xylophone). The second system continues with lyrics "Mis-ter sil-ver moon hid-ing be-hind a tree." followed by "These lit-tle chil-dren are- ask - ing you, to please come out so we can". The instruments in this section are Triangle and Trgl. (Triangle). The music is in 4/4 time with a key signature of one sharp (F#).

Instrumentation:

- SG (String Bass)
- AG (Acoustic Bass)
- SX (Xylophone)
- Triangle
- Trgl. (Triangle)

Lyrics:

Oh, Mis-ter Moon, Moon,
Mis-ter sil-ver moon, please shen down on me.
Oh, Mis-ter Moon, Moon,

Mis-ter sil-ver moon hid-ing be-hind a tree.
These lit-tle chil-dren are- ask - ing you, to please come out so we can

Musical score for "Mister Moon" in G major, 2/4 time. The lyrics are:

play with you, Oh, Mis-ter Moon, Moon,
Mis-ter sil-ver moon,
please shne down on - me.

The score includes three staves of music with lyrics. The first staff has a treble clef, the second has a bass clef, and the third has a treble clef. Measure numbers 12 and 13 are indicated below the staves.

Performance Options:

- Create dance with hand drums/scarves as props
- Could perform on Recorder (with or without words)
- Create a form

NOW THE DAY IS OVER

E. Bridge

Voice

1. Now the day is o - - ver, Night is draw - ing nigh,
2. Now the dark - ness ga - - thers, Stars be - gin to peep,

5
1. Sha - dows of the ev' - ning - steal a-cross the sky.
2. Birds and beasts and all the crea - tures soon will be a - sleep.

BM

Performance Options:

- Create motions for each 2 measure phrase. Perform in 2-part canon (after 2 measures).
- Students improvise in E-La for a contrasting section (recorders or barred instruments)
- Create a form for your composition.

CONNEMARA LULLABY (Murray, Vol. IV, No. 20, p 44)

A



Oh, when the sun goes down to bed - the stars come out - - rea- dy to play. They

5



dance a - cross the sky all night - un- til they reach--- the break-- of day.

B



5



Performance Options:

- Form: ABA (A- Song, B- Recorder(as written in volumes)
- Orchestration as pulled from the score
- Students create scarf dance to accompany the song

SLEEP BABY SLEEP (Murray, Vol. II, No. 1, p. 6)

4

Sleep ba - by sleep, Thy fa-ther guards the sheep, Thy mo-ther shakes the dream-land tree and

from it falls sweet dreams for thee, Sleep, ba - by sleep, Sleep, ba - by sleep.

Glock

SM

AX

Finger Cymbals

BM

Performance Options:

- Could have a second group singing the melody a 6th lower (starting on E).
- Embellish/change the orchestration
- Recorder Q and A as a contrasting section
- Create Form: