

# DON'T REINVENT THE WHEEL: ORFF MEETS YOUR FAVORITE LESSONS

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Texas Music Educators Association

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*So often, Orff-Schulwerk teaching is used synonymously with “playing instruments”. This session focuses on the key tenants of Orff Schulwerk: speak, sing, say and play, as well as improvisation and exploration. Today, we will go through the steps of three Orff lessons focusing on different concepts and grade levels, all the while exploring the possibilities of implementing student choice and composition.*

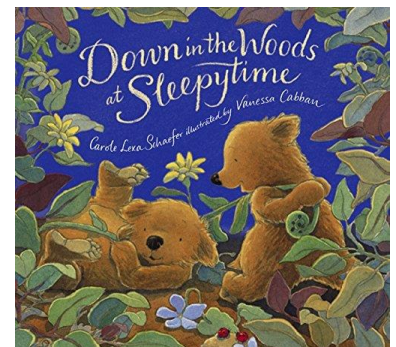
## STAR LIGHT, STAR BRIGHT

### NURSERY RHYME

Supplies: Barred instruments, star cut outs, *Down in the Woods at Sleepytime*, by Carole Lexa Schaefer

#### Process:

- Read *Down in the Woods at Sleepytime*, by Carole Lexa Schaefer
- Sing “Star Light, Star Bright” and have students identify words and repeats
- Students show high and low on bodies
- Transfer to stars—one student arranges the stars to match song.
- Students rearrange stars to create a “new” star song. Try different options, agree on one as a class.
- B Section: If stars made music, what would it sound like?
  - Transfer to glockenspiels in C pentatonic. Students improvise their own star song, starting and stopping on visual cue from teacher.
  - Sing Star Light song while students rotate through instruments
  - Switch to stopping and starting on aural cue (Bass part from teacher)
- As a class, create movement for the song and the improvised star music
- Perform as ABA form



## MANGO WALK

### JAMAICAN FOLK SONG

Supplies: Barred instruments, ukuleles, Unpitched percussion, iPads (optional)

#### Process:

- Sing song, discussing vernacular and meaning
- Ukulele:
  - Be sure to practice going between the chords F and C before adding in the whole song!
- Barred instruments:
  - Demonstrate/practice on body percussion, moving for chord change before transferring to instruments

- Decode rhythm of song (“syncopa” rhythm)
- Brainstorm other fruits or vegetables you might find in an orchard or vegetable patch. Create word bank for students to use for word chains.
- Word chain process:
  - In small groups, students choose fruits or vegetables to create a 4 beat word chain, repeated 4 times.
  - Add body percussion
  - Transfer to homogenous unpitched percussion instruments
  - OPTIONAL: Using Seesaw (or other interactive whiteboard app), import pictures (from camera roll) of fruits and vegetables used. Record pattern into app. (See end of notes for alternatives to Seesaw).
  - Add in movement as a group
- Either share Seesaw recordings or share group performances and decide as a class word chains for final performance.
- Put together in rondo form

## ALL THE PRETTY LITTLE HORSES

### SOUTHERN U.S. LULLABY

Supplies: Barred instruments, laminated poems, NP percussion, props, iPads (optional)

Process:

- Have students take over like phrases one at a time.
- Add in body percussion for bass part, and then transfer to instruments.
  - Differentiate for your students!
- Add in body percussion and words for other instrument parts, transfer to instruments
- Read poems to class
  - One of the neat things about poetry is that people read them in different ways. While I may read the poem one way, students don’t have to agree with where I’m putting emphasis, etc.
- **A soundscape, or sound carpet, is an auditory representation of a scene.**
- Choose a poem as a class and talk about soundscapes (sometimes I choose an unrelated poem to use as an example).
- Have students form groups and choose one of the poems we read to create a soundscape.
  - Students are deciding on what the **mood** of the poem is, what different sound effects might fit best, what one might be hearing when they picture the scene the poem is describing.
  - Composition parameters:
    - May only use only 1-2 instruments
    - Must use one body sound (body percussion or vocal sounds)
    - The poem must be read aloud

Seesaw application (or other interactive whiteboard app):

- Students are creating a visual representation of their soundscape—not writing words or importing pictures. For some, that means drawing the main idea of their poem, and for others, it means drawing what their sounds would look like. Once they’ve drawn their soundscape, they record into the app.
- Listen as a class—students are listening for clarity of words of the poem, whether the sounds chosen match the mood of the poem, and for similarities and differences in the soundscapes; they will evaluate one another with these criteria when they vote for their favorite soundscapes.



- Once we decide on poems, I have a specific job for students whose poems were not selected. They are divided amongst the performed poems to add movement, and added onto instruments for the orffestration. For classroom performance time's sake, I typically only choose 2-3 soundscapes.

#### A NOTE ABOUT SEESAW –

Both Mango Walk and All the Pretty Little Horses are successful lessons without the Seesaw component. When our school district purchased iPads, my colleague and I looked for ways to integrate the iPad technology into our lessons without detracting from the musical concepts being taught and the community aspect of music making. Our district currently pays for a Seesaw for Schools subscription. Some other free apps that I've found work great are Educreations and Show Me.



**educreations**



*All three songs used in today's session are widely known folk songs or nursery rhymes that I used to fit my musical concepts. The activities done with each song can be adapted to any favorite song or lesson to expand and enrich musical concepts and student choice, improvisation and composition.*

#### Literary Materials:

*Down in the Woods at Sleepytime*, by Carole Lexa Schaefer ISBN-10: 0763625663

# Mango Walk

Jamaican Folk Song arr. Short

VOICE

My bro-ther did a tell me that you go Man - go walk, you

GUIRO

UKULELE

XYLOPHONE

V.

go man - go walk, you go man - go walk. My bro-ther did a tell me that you

G.

UKE

XYLO

V.

go man - go walk, and steal all the num - ber 'lev - en.

G.

UKE

XYLO

# All The Pretty Little Horses

Traditional Lullaby, United States arr. Short

VOICE



Hush a bye, don't you cry. Go to sleep my litt-le ba-by.

GLOCKENSPIEL



HAND DRUM



XYLOPHONE



V.



When you wake, you shall have, All the pret-ty litt-le hor-ses.

GLOCK.



H.D.



XYLO

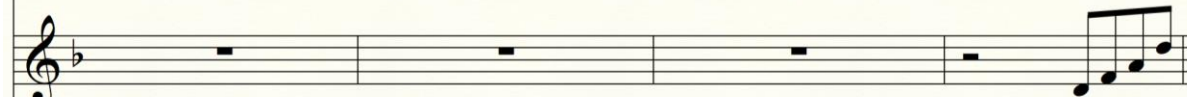


V.



Blacks and bays, dapp-les and greys. All the pret-ty litt-le hor-ses.

GLOCK.



H.D.



XYLO

