



Session sponsored by



And is dedicated to the memory of my mother, Dr. Elaine Pierre

Pop, Soul and Orff

Clinician

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Pop, Soul & Orff

Popular music can be a point of access to teaching children musical skills and concepts. Children identify and connect with pop songs. When carefully selected, pop songs can help connect children to musical concepts and skills in a meaningful way.

Beauty in the World, a pop/soul song, performed by Macy Gray

Suggested Teaching Process

Teaching notes: I recommend that all students have the opportunity to sing, play on instruments and perform movement. In preparation, for their performance, they can choose the medium that they would like to focus on for the final performance. However, for the sake of time, participants will perform in either the singing, movement, or instrument group. Sometimes singing and movement are one group.

Warm Up – Movement Follow Me (Club Mix) performed by Aly-Us

- Using simultaneous imitation and improvisation, nonverbally lead your students into an exploration of Laban's movement efforts actions, space, time, and flow. Laban's movement effort actions: Wring, Press, Flick, Dab, Glide, Float, Punch, Slash
- During the movement warm up, you can review movement efforts that your students have already experienced or introduce new movement efforts.
- Toward the end of the song, guide the students into a circle formation in which you will improvise movement in the middle of the circle in the way that dancers perform to house/club music genre. You will signal students to individually improvise movement while the same recording is playing, then small groups, and eventually the recording will end with all of the participants improvising movement in the room.

Teaching notes: *The set-up for the creative movement improvisation is from the warmup. My students usually create movement for songs they will perform based on their experiences during movement warmups, folk dances and or from watching me model creative movement for them. The aforementioned idea is established over time, and it is a classroom norm. Nonverbal communication with your students enhanced their communication, collaboration, critical thinking, and creativity.*

Singing, Speech, & Body Percussion

- Lead students into patsching and clapping the steady beat while moving around the room. Sing the first verse while students are patsching, clapping and walking around the space. You will be singing the verse for them!
- Sing the chorus while students simultaneously echo you until they learn the chorus.
Teaching notes: *This is an opportunity for your students to explore the lyrics and discover the connection that the lyrics have to their everyday lives. Look at the children and encourage them to look at each other while they are singing. I always encourage teachers to explore lyrics to songs with their children it enhances their literacy and helps them to discover connections that music has to other subjects and disciplines.*
- While singing the chorus, clap the pattern of the interlude, and continue to clap the pattern until the participants simultaneously echo the clapping and learn the pattern.
- Have students echo each phrase of the first verse, sing the chorus and clap the interlude. This process is the same for the second verse and bridge.
Teaching notes: *You can teach the bridge after singing the first verse of the song. We may only learn the 1st & 2nd verses during this session.*

Transfer Body Percussion to Unpitched Instruments

Have children transfer their body percussion to un-pitched instruments by exploring what instruments sound like their patsching and clapping. In this session, we will transfer our body percussion to congas and or hand drums, tambourines, and cabasas. You may have your students listen to the introduction of the original recording to compare or contrast their body percussion patterns and or un-pitched instruments to the instruments used in the recording.

Barred Instruments & Closing

- Teach students how to play the accompaniment with barred instruments through process teaching.
- All students should learn to play each part even if they have to rotate.
- After a number of repetitions, students create movement (see teaching notes above).
- Combine body percussion, pitch and unpitched instrumentation, and movement while singing "Beauty in the World."

"Beauty in the World," performed by Macy Gray on the 2010 album "Sellout"

adapted by Thomas Pierre for OMEA [and their students]

*I know you're fed up
Life don't let up for us
All they talk about is
Is what is going down?
And what's been messed up for us?
When I look around I see blue skies
I see butterflies for us*

*Listen to the sound and lose it
In sweet music and dance with me
There is beauty in the world
So much beauty in the world
Always beauty in the world
So much beauty in the world
There is beauty everyone there is the beauty in the world
Pick your diamond pick your pearl there is beauty in the world
All together now (Clap)*

*We need more love and
We need more money, they say
Change is gonna come Like the weather
They say forever they say
When we're in between
Notice the blue skies
Notice the butterflies
Notice me*

*Stop and smell the flowers
And lose it in sweet music and dance with me
(Chorus)*

*Hey ya'll throw your hands up and holla
Throw your hands up and holla
When you don't know what to do
Don't know if you'll make it through
Remember God has giving you beauty in the world – so love – yeah love
(Chorus)*

*Hey hey when I'm looking at you
I know its fact is true
There's hope there's hope for love
There is beauty in the world*

“BEAUTY IN THE WORLD” (recorded by Macy Gray)

- REVISED 2017 -

arr. THOMAS PIERRE

A

Moderate (♩ = 94)

Introduction

Verse 1:
play 5x (singers come in on 2nd x)

B

Chorus: play 2x

The musical score is arranged in two systems. The first system includes Tenor Recorder, Clap, Pat, Tambourine, Cabasa, and Drum. The second system includes Soprano Metallophone, Alto Metallophone, Alto Xylophone, Bass Xylophone, and Bass Metallophone. The Tenor Recorder part is mostly rests, with a final measure in section B. The Clap and Pat parts feature a rhythmic pattern of quarter notes and eighth notes, with a '4' above the staff indicating a four-measure phrase. The Tambourine, Cabasa, and Drum parts have similar rhythmic patterns. The metallophone parts include sustained chords and rhythmic patterns. The Alto Xylophone part has a complex rhythmic pattern. The Bass Xylophone part has a similar pattern. The Bass Metallophone part has sustained chords. The score is in 4/4 time and G major.

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INTERLUDE

The musical score for the Interlude section (measures 13-16) is arranged for a variety of instruments. The Tenor Recorder (T. Rec.) part is marked with an asterisk (*). The Clarinet (Cl.) and Percussion (P.) parts are shown with rhythmic patterns. The Tambourine (Tamb.), Conga (Cab.), and Drum parts feature specific rhythmic notations, including slanted lines and a '4' above the staff. The Saxophone parts (SM, AM, AX, BX, BM) are also included, with the Alto Saxophone (AX) and Baritone Saxophone (BX) parts showing melodic lines.

**PLAY
A SECTION
(VERSE 2)
4x,**

**THEN
B SECTION
(CHORUS)
2x,**

**THEN
INTERLUDE,**

**THEN
GO ON TO
C SECTION**

* Tenor recorder part can be doubled by AX or SX players if a C# bar is available.

C Bridge

17

T. Rec.

Cl.

P.

Tamb.

Cab.

Drum

SM

AM

AX

BX

BM

**PLAY
B SECTION
(CHORUS)
4x,

THEN PLAY
INTERLUDE
3x TO FINISH
(SLOW DOWN
NEAR THE
VERY END)**