



2021 Professional Development Conference
November 18-21, 2021
Norfolk, VA

Orff in the Urban Classroom

Sponsored by
Peripole, Inc.

Clinician:
Thomas Pierre, NBCT
tompierre@hotmail.com

Saturday, November 20 at 11:45 AM
Marriott Hampton Roads Ball Room 1-4

This session is dedicated to my middle school music teacher, Mr. Jerry McCants.

Description and Objective:

Every learner has creative potential. Through singing, saying, moving, playing and creating, participants will experience ways of tapping into the creative potential of learners in the urban classroom to provide meaningful musical experiences that are multicultural, arts integrated and address varied learning modalities.

Warm up

Suggested teaching notes:

Play a variety of recordings (popular, cultural and or historical) and allow students to explore movement through creativity and improvisation. Each personal interpretation and physical reaction to music and stimuli executed with their different abilities will lead to beautiful moments of performance by the entire group. Use a string, sphere or a prop of choice that may help you to invoke whole group improvisation, then leave group and allow student to improvise on their own.

- "Yablochka," from the recording, Eastern European Folk Heritage Concert: St. Nicholas Balalaika Orchestra.
- "Fante Area: Vocal; Band," performed by Odo ye few korye kuw Vocal Band and recorded by Roger Vetter, Abura Tuakwa, Ghana, 1984; from the recording Rhythms of Life, Songs of Wisdom: Akan Music from Ghana, West Africa.
- "Alegrias," performed by Carlos Lomas and Pepe De Malaga; from the recording Andalusian Flamenco song and Dance.
- "Sounds of Susap," performed by Amadu and recorded by Wolfgang Laade, Buji, Western Province, Papua New Guinea, 1964, from the recording Music from South New Guinea.
- "Kuruntu Kallafa," Performed by Salieu Suso with Kora; from the recording Griot: Salieu Suso.
- "Xuan tinh (Spring Love)," performed by Nam Vinh, dan kim, Sau Xiu, dan tranh, and Muoi Phu, dan co; recorded by Terry E. Miller and Phong Nguyen. From Vietnam: Mother Mountain and Father Sea, White Cliffs Media WCM 1991.



movement through the animals of the jungle.

CD: The Lion King (Original Broadway Cast Recording) Circle of Life by Elton John

Suggested teaching notes:

Provide students a picture of animals, and have them choose their favorite animal or choose an animal that they don't see on the picture. Create expressive movement that represents the unique qualities of that animal. I encourage my students to create movement that is not so obvious so that they may provide deeper thought for their presentation.

Dr. Kofi J.S. Gbolonyo, Ghana/Canada
 (Professor, Univ. of British Columbia, Canada); (Founding Director, Nunya Music Academy, Ghana)
jskofigbolonyo@yahoo.com

FOR Kofi's Educational Works, Please Visit:

www.ghanaschoolproject.com

www.facebook.com/nunyamusicacademy

<http://www.sforff.org/master-class-ghana>

Bra, Yendi Agro

(Come, Let's Play)

By J.S. Kofi Gbolonyo
 Univ. of Pittsburgh
 Sept. 1, 2008

Voice

(Ko-fi) bra yen di a-gro, a-gro ye de. (Ko-fi) bra yen di
 Co-ffie brah yehn di ah-gro, ah-gro yeh deh Co-ffie brah yehn di

7
 a-gro, a-gro ye de. Ti-ti kro - kro ho - ya! Ti-ti kro - kro ho - ya! (Ko-fi)
 ah gro, ah-gro yeh eh. Tea tea crow crow hoh yah! Tea tea crow crow hoh yah Co-ffie

14
 bra yen di'a go - ro. (Ko - fi) bra yen di'a 'go - ro.
 brah yehn deah go - row Co - ffie brah yehn deah go - row

©2008 JSKG Univ. of Pittsburgh

Bra Yendi Agoro

“Come Let's Play”

(An Akan children's play song)

Song Texts

Kofi* bra yendi agoro
 Agro ye de
 Titi krokro hoyah
 Kofi bra yendi agoro

Pronunciation

Kofi brah yendee ahgrow
 Ahgrow yeh deh
 Teetee krohkroh hoyah
 Kofi brah yendee ahgrow

Meaning

Kofi come let's play (have fun)
 play/playing is 'sweet' (fun)
 Onomatopoeic words
 Kofi come let's play (have fun)

*Note that anybody's name could be used in place of “Kofi.”

Puppets

Puppets are a fun and engaging way to teach music concepts while addressing several learning styles, and cross - curricular standards. The use of puppets is a wonderful way to enrich the musical lives of children, and sustain their interests in music education. You do not have to be a ventriloquist. All you need is passion, creativity, and imagination. Try jazzing up “Music” a poem by Eleanor Farjeon with body percussion and or instruments using a puppet to model and or assess your children’s understanding of music concepts and skills.

Music by Eleanor Farjeon

Can you dance?
I love to dance!
Music is my happy chance.
Music playing
In the street
Gets into
My hands and feet.

Can you sing?
I love to sing!
Music, like a bird in Spring,
With a gold
And silver note
Gets into
My heart and throat.

Can you play?
I’d love to play!
Practice music every day-
Then you’ll give
The world a chance
To dance and sing
To sing and dance.

Jam with Me

Swing feel div. unis.

S. Rec. B.X.

© arrangement copyright 2018 Thomas Pierre. All rights reserved excepting non-profit classroom use with children.

Suggested Teaching Notes:

- Use puppet to help teach the poem over a period of time
- Children learn recorder & BX parts
- Children create ostinati on un-pitched and or AX, AM, SX, SM
- Children improvise on notes A, C & D and or barred instruments
- Perform poem with “Jam with Me”

Singing with Soul

Fantasy by Earth, Wind & Fire

Eres tú by Juan Carlos Calderón

You can teach your children the above songs by rote with arranging or adaptations to suit your children musical skills.

CD: **The Chimes of Dunkirk** *The Chimes of Dunkirk* French and Belgium Folk Dance

CD: **Got to Give It Up** written and performed by Marvin Gaye (1977)

- Two lines of partners facing each other
- 3 steps forward toward each other and take a bow
- 3 steps back to original spot
- Join right elbows or right hands together turning around and back to spot
- Clap, clap, clap
- Stomp, stomp, stomp
- Join both hand with partner and turn around once and come back to place
- Clap, clap, clap
- Stomp, stomp, stomp
- Either join both hand with partner and turn around once and come back to place or first couple sashays down the middle and to the end of the line and the line shifts
- Have children perform this dance to a popular song (check lyrics and song appropriateness)

Create! Demonstrate your understanding of the following concepts through movement (singing, pitch and or unpitched instruments can also be used).

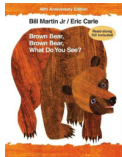
Movement & Literature

Integrating music and literature is a great way to infuse other art forms as well as cross-curricular activities.

Brown Bear, Brown Bear, What Do You See? By Bill Martin, Illustration by Eric Carle ISBN: 978-0-8050-4790-5.

“...music for children is never music alone, but music connected with movement, dance, and speech-not to be listened to, meaningful only in active participation...” Carl Orff

- Read the story.
- List the characters (animals, teacher and children): *a brown bear, a red bird, a yellow duck, a blue horse a green frog, a purple cat, a white dog, a black sheep, a goldfish, a teacher, children.*
- Create a rhythm pattern using the animal and character names
- Create a melodic pattern using C pentatonic scale
- Improvise in C pentatonic with or without a bordun
- Children may create movement, melodic and or rhythmic pattern
- What are some other musical concepts and or skills that can be taught or reinforced through this classic piece of children's literature?



Do The Hustle!

The Hustle- Van McCoy (1974)

Van McCoy & The Soul City Symphony

From the recording The Hustle and the Best of Van McCoy

- Step Back, Two, Three, Clap
- Step Forward, Two Three Clap
- Spin left, two, three clap
- Spin right, two three clap
- John Travolta (one and two and three and four)
- Eggbeater, funky chicken
- Point toe front, back, side (right) turn left