



## Texas Music Educators Association

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San Antonio, Texas

### Orff in the Urban Classroom

*Clinician:*

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10:00AM-11:00AM

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#### **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 -Movement**

**CD: Follow me - club mix [Recorded by Aly-U's] 1992**

Suggested teaching process:

- *Carefully choose a recording, pitched and or unpitched instrument(s) or perform this experience without music.*
- Using simultaneous imitation, nonverbally lead your students into an exploration of movements from the folk dance or movement activity that will be experienced during the lesson.
- Towards the end of the song, guide the students into a circle or the formation in which the dance/movement will begin.

Teaching notes: *The set-up for 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 enhances their communication, collaboration, and critical thinking and creativity. The choreography for "Bra, Yendi Agro" was created by J.S. Kofi Gbolonyo. The **teaching process** of this choreography was created by Thomas Pierre. Teachers may create their own choreography to this folk dance.*

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

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FOR Kofi's Educational Works, Please Visit:

[www.ghanaschoolproject.com](http://www.ghanaschoolproject.com)

[www.facebook.com/nunyamusicacademy](http://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 ch. 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

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### Bra Yendi Agoro

“Come Let's Play”

(An Akan children's play song)

#### Song Texts

Kofi\* bra yendi agoro  
 Agro ye de  
 Titi krokro hoya  
 Kofi bra yendi agoro

#### Pronunciation

Kofi brah yendee ahgrow  
 Ahgrow yeh deh  
 Teetee krohkhroh hohyah  
 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.”

**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)*

## Jam with Me

**Swing**

Soprano Recorders

Bass Xylophone

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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”

## 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.

## Singing with Soul

Fantasy by Earth, Wind & Fire

Eres tú by Juan Carlos Calderón

I Need You to Survive by David Frazier

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

**Beauty in the World** - performed by Macy Gray

### **Suggested Teaching Process:**

Teaching notes: *When you teach these lessons to your students, I recommend that ALL of the students that you are sharing this experience with have the opportunity to **sing** the song, **play** on instruments and perform **movement**. In preparation for their performance, they can choose the medium that they would like to perform. In this session, participants will perform in the **singing & movement group** or **instrument group**. Participants may alternate groups at any time.*

### **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. I always encourage teachers to explore lyrics to songs with their children because it enhances their literacy and helps them to discover connections that music has to other subjects and disciplines*

*I model performance etiquette for my students, and I give eye contact to each student when I am singing for them. This is a song in which eye contact with one another is encouraged. Give eye contact to your students and encourage them to look at one another while they are singing. Eye contact coupled with the lyrics can enhance students' self-esteem and confidence, particularly in urban school settings. Thus, "Beauty in the World" and similar pop/soul songs makes connections to history, culture and character education.*

- 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 1<sup>st</sup> & 2<sup>nd</sup> verses during this session.*

*Allow your students to discuss with one another the following: Do you hear catchy melody patterns and cadences in the 1<sup>st</sup> verse (A SECTION)? What musical concepts, skills and or standards do you notice when learning the A section. What are the connections that this song has to history, culture and character education?*

*Teachers: In what ways do the lyrics help build self-esteem and confidence in students; particularly students who are in urban school settings?*

### **Transfer Body Percussion to Unpitched Instruments**

- Have children transfer their body percussion to unpitched 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 cabaças. You may have your students listen to the introduction of the original recording to compare or contrast their body percussion patterns and or unpitched instruments to the instruments used in the recording

### **Barred Instruments**

- 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 will create movement (see teaching notes at the beginning of the session notes).

### **Final Performance**

- 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 the Texas Gulf Orff Chapter participants [and their children]

*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 boys and girls 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 He's is 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*