



2022 Professional Development Conference
January 12-15, 2022
Tampa Convention Center
Tampa, FL

Pop, Soul and Orff!
Sponsored by Peripole, Inc.

presented by

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Thursday, January 13, 2022
11:45 AM - 12:45 PM
Tampa Convention Center Room 16

This session is dedicated to the memory of my late uncle Budges.

Description: In the urban school setting, 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.

Objective: Though processes teaching, participants will perform, *Beauty in the World*, a pop/soul song, performed by Macy Gray, and explore ways to engage children in urban school settings in meaningful musical experiences.

Today’s experience is the culmination of a series of lessons that students have engaged in over a period. Over the years, this lesson has been modified and or extended to accommodate various grade levels.

Suggested Teaching Process

Teaching notes: I recommend that 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

- Using simultaneous imitation and improvisation, nonverbally lead your students into an exploration of Laban’s movement efforts actions, space, time, and flow while the recording of *Follow Me (Club Mix)* performed by Aly-Us is being played. Laban’s movement effort actions are: 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 in the urban community traditional dance to house/club 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.*

In addition, in small groups, have your children discuss and or answer: Analyze the catchy melody patterns and cadences in the A SECTION. What musical concepts, skills and or standards do you notice when learning the A and B SECTIONS. How may this song connect to your everyday life? In what ways do the lyrics help build self-esteem and confidence in children?

Transfer Body Percussion to Un-pitched 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 at the beginning of this document).
- Combine body percussion, pitch and unpitched instrumentation, and movement while singing “Beauty in the World”

Join your local chapter of The American Orff Schulwerk Association, as well as the national organization AOSA:

<https://aosa.org/get-involved/become-a-member/>

“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 score is for a percussion ensemble in 4/4 time, marked 'Moderate' with a tempo of 94 beats per minute. It is divided into three sections: Introduction, Verse 1, and Chorus. The Introduction consists of 4 measures. Verse 1 consists of 12 measures, with a '4' above the first measure of each of the three 4-measure phrases. The Chorus consists of 4 measures, with a '4' above the first measure. The instruments are: Tenor Recorder (melodic line), Clap, Pat, Tambourine, Cabasa, Drum (rhythmic accompaniment), Soprano Metallophone, Alto Metallophone, Alto Xylophone, Bass Xylophone, and Bass Metallophone. The Tenor Recorder and Clap/Pat parts have rests in the Introduction and Verse 1. The Clap and Pat parts have a '4' above the first measure of each phrase. The Tambourine, Cabasa, and Drum parts have a '4' above the first measure of each phrase. The Chorus section features a '4' above the first measure of each phrase. The Alto Metallophone, Alto Xylophone, Bass Xylophone, and Bass Metallophone parts have a '4' above the first measure of each phrase. The Alto Xylophone and Bass Xylophone parts have a '4' above the first measure of each phrase. The Alto Metallophone and Bass Metallophone parts have a '4' above the first measure of each phrase. The Alto Xylophone and Bass Xylophone parts have a '4' above the first measure of each phrase.

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INTERLUDE

**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)**