



Breaking out of the box by using Orff to bridge the gap between classical and pop music!

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Russian Dance “Trepak” by Tchaikovsky, arranged by Chelsea Cook

- Speech is going to be your best friend for this piece. The fastest way to get the students to learn is to develop nonsense sentences for melodic parts that will be easy for the students to retain. Luckily, I’ve done the work for you!
- This piece works best if you have a visual aid for the musicians. I will give you samples of charts that I have used.

Glockenspiels

- For the glockenspiels, you will simply utilize the same rhythm that you used in the movement for “splash” and “doodle”. This will translate into “Ta” and “Ti-Ti”.



Bass Line #1

WARNING. This will not make any sense whatsoever.

The letters that are underlined represent the notes that the students will be play. Everything else is simply rhythm.

- Section A: I Like to eat, yes! I like chocolate! Cute Boys Act Cute Don't Be Cute!
- Section A': I Like to eat, yes! I like chocolate! Cute Boys Act Cute Don't Be Bored!



- Section B: This section will mirror what the Resonator Bells are playing in the beginning. I've given two options you can utilize for the basses. My groups have used either and both. It all depends on the skill sets of your musicians.



- Section C & Coda: Beginning at MM. 41 going into the second ending all the way to the end, have the musicians to learn the following text:

Cute Boys Act Cute, Boys Always Get Bored

Cute Boys Act Cute, Boys Always Get Bored

Call All Good Boys, Call All Good Boys

Call Boys, Call Boys, Call Boys, CDG!

Bass Line #2 and Contra Bass

- Section A & A': - I like to eat, yes! I like chocolate. But I don't like to drink iced tea.

Two staves of musical notation for Section A & A'. The top staff is labeled 'BX/BM 2' and the bottom staff is labeled 'BX/CBB'. Both staves are in 2/4 time and contain lyrics: 'like to eat! Yes! I like choc'-late, but I don't like to drink iced tea! iced tea!'. The notation includes various musical symbols such as accents (>) and slurs.

- Section B: Please see Bass #1.

- Section C & Coda: Beginning at MM. 41 going into the second ending all the way to the end, have the musicians to learn the following text:

But I don't like to drink iced tea,

But I don't like to drink iced tea,

But I don't like to drink iced tea,

But I don't like to drink ICED TEA!

Resonator Bells

- As difficult as the melody sounds, it really isn't that complicated. It's just fast! I've developed a system that I'm certain will help your musicians perform this effortlessly.
- The first thing you want to make sure of is that all the chromatic and diatonic bars that your musicians will need for this piece are aligned side by side. Be sure that they are in the correct order. Ex: C D D# E F#, etc.
- Section A: This section is all about the left hand. Beginning in MM. 5-8, you'll want to emphasize that the students keep their eyes locked on their left hand—it's the only one that moves. The right hand stays in the same place.



- The melody is extremely repetitive. Once the musicians learn the pattern, the rest is easy! Of course, you want to begin very slowly and make sure the musicians are secure with their parts before moving forward.



But I only have F#'s and Bb's!!! Where there is a will, there is a way😊

- The biggest issue we face as Orff Specialists is the lack of accidentals! The only two that come with standard Orff instruments are F# and Bb. When introducing Classical music to your students, the best way to handle the chromatic passages is through the use of resonator bells. Although Orff purists don't consider them true Orff instruments, I've found that they work really well. The accompaniment can float around the tonic, dominant and other diatonic degrees of the scale. You'll also want to make sure that the piece has been transposed to a key that is suitable for your instruments...nothing in Db Major lol.

Trepak: Section B

- In this section, the altos and the contra basses have been split up so that your students can still perform this piece successfully using only the diatonic pitches. Looking at the triad in MM. 19, you can opt to use just the bottom of the chord beginning on F#. The contra bass part can be used for the bass xylophone.

4 Russian Dance

19

SG/AG

RBls.

AX/AM

BX/BM 1

BX/BM 2

BX/CBB

Tamb.

f Clap! Clap! Clap! Clap! Clap! Clap! Clap! Clap! Clap! Clap!

f

f

f

19

Create a Reading Chart

This is the easiest way to transfer the score to your young musicians. Creating a kid-friendly guide for your students is the quickest way to connect what your students are seeing visually to what they are learning musically.

The image shows a handwritten musical score on a piece of paper. At the top, it is titled "Trepak Alto". The score is written in a simplified, kid-friendly notation using letters for notes and numbers for fingerings. The notation is organized into measures separated by vertical bar lines. Some measures have a double bar line and a repeat sign. The score is divided into sections labeled (A) and (B). Section (A) includes a key signature of one sharp (F#) and a time signature of 3/4. Section (B) includes a key signature of one sharp (F#) and a time signature of 3/4. The score ends with a CODA section. Below the musical notation, there is a reading chart with the following text:

CODA: Greg Found Every Dog Fighting Grey
 Fran Eats Grass Fran Eats Dirt Eats Grass
 Flora Eats Great Food From Grandma Every
 Funny Friday Go Eat Food, Eat Food Eat Food
 Eat Food Go!!!

Musical Literacy

Simple sight reading samples are great ways to build your musicians' musical vocabulary. Although this was written for soprano recorder, it works well for mallet instruments as well.

Soprano Recorder



Source: Sight Reading Factory

Jammin with the nursery rhymes!

Twinkle Twinkle Little Star

- Have fun with a neo-soul arrangement of Twinkle Twinkle Little Star. This Lauryn Hill inspired piece is sure to get you in soulful mood!
- Begin with exploring the meter of 6/8 time. Using a drum, have the students to stomp every time they hear the strong beat and tip-toe every time they hear the weak beat as they move across the room.
- Explain what meter/time signature is and how beats are grouped.
- Begin to explore different nursery rhymes that are in 6/8 time i.e. “Humpty Dumpty” or “Ring around the Rosie”.
- Tell the students that they will explore the song “Twinkle Twinkle Little Star” in 6/8 time.
- Teach the piece and invite different students to choose different nursery rhymes to sing along with the accompaniment.

Exploring Hip-Hop

- Tell the students to identify three elements of Hip-hop in the video they are about to watch.
- Show “The Birth of Hip-Hop” on YouTube.
- Discuss the elements that the students learned.
- Identify three key stylistic traits of Hip-Hop: beat, rhyme and bass line and write the names on the board.
- Teach the following poem and discuss how it relates to Hip-Hop (rhyme)

Twenty-four Robbers

EXAMPLE: Twenty-four Robbers (DeLelles and Kriske)

Twenty-four Robbers Folk Rhyme

4

Not last night, but the night be - fore, Twen - ty four rob - bers knocked at the door.

John-ny got up to let them in, and hit the on the head with a roll - ing pin!

The image shows a musical score for a song titled 'Twenty-four Robbers' by DeLelles and Kriske. It is a folk rhyme. The score is written on two staves. The first staff begins with a treble clef and a '4' indicating the time signature. The melody consists of quarter and eighth notes. The lyrics are: 'Not last night, but the night be - fore, Twen - ty four rob - bers knocked at the door.' The second staff continues the melody with the lyrics: 'John-ny got up to let them in, and hit the on the head with a roll - ing pin!'. There is a small red mark under the word 'the' in the second staff.

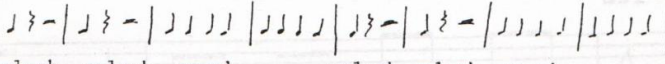
**Used with permission
(Orff Level 1 Charlie Tighe)**

- Creating- Perform the song and explore different ways to arrange the piece using the elements of form.
- Students will learn the elements of writing a 4 line stanza which will equate to their own verses to the song:(rhyme, phrasing)
- Students will get into groups of 4 and create their own verses. Students will perform for the class and will vote on their favorite verse to use for the song, or the order in which they want to put the verses.

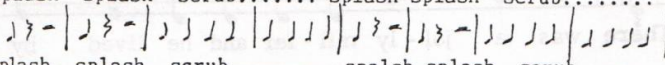
Listening

Russian Dance from The Nutcracher Suite, op71 A Tchaikovs

A

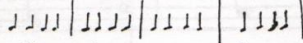


splash splash scrub..... splash splash scrub.....

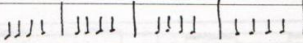


splash splash scrub..... splash splash scrub.....

B

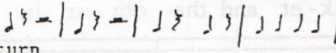


walk to beat...away from canvas



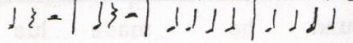
walk to beat...back to canvas

interlude:

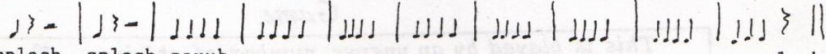


turn
upside down turn, turn turn, get ready...

A'



splash splash scrub



splash splash scrub.....splash!

FORM: AA BB INTERLUDE A' CODETTA

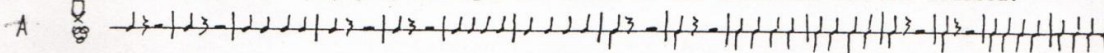
Process:

1. Set the stage: the room is now a park, and students are all modern artists
2. Walk through the "story"-splashing pain, scrubbing it onto the canvas (be sure to get the edges- High and Low)-"Show me what you think of your painting by the expression on your face" - Walk around, thinking about how to improve the picture - back to your painting- turn it upside down, any better? Turn it again. And again. And again! Then splash and scrub some more...a big scrub at the end, followed by a giant splash from the bucket of paint.

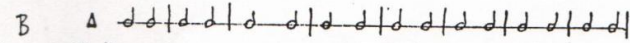
Follow up:

1. Have students be paint instead of painters.
2. Have the listen to, then identify the tambourine and timpani parts in the recording. The parts are notated below, if you'd like to have them play along. I added a triangle to B for more of a contrast, since the tambourine and timp. only play during A and a bit of the interlude and the codetta.

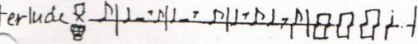
A



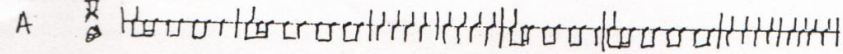
B



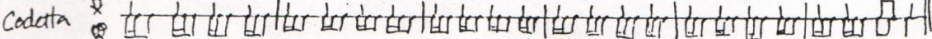
interlude



A



Codetta



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