



Orffin' Around!

Using the everyday rhythms of life to make connections between diverse learners and the Orff classroom.

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What is Orff?

I never want to assume that everyone knows about the Orff-Schulwerk. Orff comes from the German Composer Carl Orff and Schulwerk means school work. The Orff-schulwerk is an approach that combines music, movement, drama, and speech into lessons that are similar to a child's world of play.

It was Orff's philosophy to utilize what was naturally in the child's environment to expose them to the things he wanted them to know musically.

Session I

Warm Up

Lemonade

Traditional, arr. By
Chelsea Cook

Lemonade, crunchy ice
Sip it once, sip it twice
Lemonade, crunchy ice
Sip it once, sip it twice
Stop! Spin around
And shake your body to the ground!

Motions for hand clapping game:

Have the students stand in a circle.

On the words "lemonade" flip flop hands with partner and then clap 3x.

Do the same for "sip it once" and "sip it twice"

On the hemiola in the repeated section, have the students to flip, flop clap 4x

On the word "stop" grab each other's hands. Spin around trading places. On "shake your body to the ground"- have the students to turn back to back and shake to the floor. Start the game again with new partner until they have gone all the way around the circle.

In the hall of the mountain king- Lectura ritmica

1 troll = ta (quarter note)

2 trolls = titi (eighth notes)

Quarter rest= shh

Begin with movement. Select a movement that represents each rhythm. I like to use dances that the students currently know to make the activity more culturally relevant.

Divide the class into two groups: The tas and the titi's. Practice with movement. Transfer to unpitched percussion instruments. Ex: Drums on quarter notes, rhythm sticks on eighths.

You can find this piece on YouTube at <https://www.youtube.com/watch?v=Dk-FHYuWx6w>

Do Re Me Warm Up

Darva Campbell

Do do do, re re re, mi mi mi, fa fa fa,
sol sol sol, fa fa fa mi mi mi re re re
do do do do do.

Divide your class into five teams of a few students. Each team is in charge of one note. When they sing their note they stand and do the Solfegio hand sign for their note. The team or teams that sing most like the model (the teacher or a student the teacher has demonstrate) gets a point. Repeat several times, until all teams are consistently receiving a point. Timing is important – if anyone stands late, no point! Singing in tune with nice tone quality is the goal. If anyone is below pitch, point it out, and help him or her find the pitch. The motivation on this one is high. Change the key with every repetition.

You can modify this piece to have fewer notes, depending on the age of your students. Start with Do-Re-Mi. Then teach Do-Re-Mi-Fa. Later add Sol. The scale pattern in this exercise works very well, but if you wish to work in pentatonic you can leave out Fa.

Up and Down the Ladder

Swing

Traditional

Up the lad-der, down the lad-der, one by one... Up the lad-der down the lad-der one by one...
My name is... (Her/His name is...)

A Section: On each repeat, add a number, (one by one, then two by two, three by three, etc...)

B Section: The number sung in A is the number of children who sing their names in B.

Add a steady beat, and this song has it all!

***Note:** If you “scoop” from low to high on the first note (“Up”) it helps the students get into their head voice.

PITCH MATCHING

Sally Go ‘Round the Sun

Traditional

Sally go ‘round the sun, Sally go ‘round the moon
Sally go ‘round the chimney pot, evr’y afternoon, boom!

Steps:

Walk around in a circle. On the word “boom” have the students to jump, turn and walk the other direction. Each time, select a student to hit the drum on the word “boom” and have that student to go and choose an unpitched percussion instrument to play the steady beat on until everyone has an instrument of their choice.

For arrangement, visit www.orffrageouspublications.com

The Cat Came Back

Traditional
Illustrated by Bill Slavin

Process:

Read/sing through the book.

Read the book again. Invite the students to sing the song.

Teach every part of the Orff accompaniment to the entire class. Divide the class into sections and rotate each part from group to group until everyone has had the opportunity to practice.

Place the glockenspiels in E la pentatonic (G pentatonic w/ e being the tonal center)

Have the glockenspiels to improvise the melody using the rhythm of the words to the song or their ABCs/spelling their names.

The image shows a musical score for the song "The Cat Came Back" by Chelsea Cook. The score is arranged for four Orff instruments: SR (Soprano Recorder), SG (Soprano Gong), AX (Alto Xylophone), and BX (Bass Xylophone). The key signature is one sharp (F#) and the time signature is 4/4. The SR part has a melody starting with a whole note G4, followed by quarter notes A4, B4, C5, D5, E5, and a final quarter rest. The SG part is marked "Improvise in E la pentatonic" and contains a whole rest. The AX part plays a steady accompaniment of quarter notes: G4, B4, D5, G4, B4, D5, G4, B4, D5, G4, B4, D5. The BX part plays a steady accompaniment of quarter notes: G3, B3, D4, G3, B3, D4, G3, B3, D4, G3, B3, D4. The score is divided into two systems, each with a rehearsal mark '4' at the beginning. The copyright notice "©2022" is at the bottom.

Butterfinger Pie!

By: Chelsea Cook

Butterfinger pie, Butterfinger pie
I really gotta get some or I'm gonna cry!
You can have the candy, you can have the rye
But I gotta have my Butterfinger pie!

Begin with the chart:

Butterfinger Pie

Butterfinger pie

Butterfinger pie

I really gotta get some

Or I'm gonna cry!

You can have the candy

You can have the rye

But I gotta have my

Butterfinger pie

On each circle have the students to pat the rhythm of the words.
On each triangle have the students to clap the rhythm of the words.
You can do whatever types of body percussion you like as long as it makes sense directionally!
At the end, I like to change it up a bit and have the students to stomp on “but I” and clap on the rest of the words.
Take the body percussion a step further and turn it into a 3-part canon.
After each group has grown comfortable with performing individually, have each section to repeat “but I” until everyone is doing it together.
This time have the students to perform once again in canon this time, taking two steps in any direction on “but I”.
Transfer to unpitched percussion or pitched percussion in D pentatonic.
**For another idea, you can transfer the circled words to drums and the triangles to triangles.
For full arrangement, visit www.orfrageouspublications.com

Chicken and Biscuits

Process

Teach the song by rote with the students seated in a circle.

Have one child to sit in the middle and cover their eyes while the other children sing the song twice and pass the chicken puppet around the circle.

At the end of the song, have all of the students to put their hands behind their backs pretending to hide the puppet.

Have the students to say the b section: “Ketchup, hot sauce, mustard too, burgers bread, bar-be-que!” On the last syllable, the child sitting in the middle has 3 chances to point to the person that he/she thinks has the puppet. If they guess correctly, they get to stay in the circle another round. However, if they guess incorrectly, they must move back to their place in the circle.

To teach the accompaniment, start with the basses on the word “Chi-cken”, “Chi-cken” alternating between the low D and low A with the left and right hand.

For the unpitched percussion sections, have the students to say and clap the words “Chicken noodle soup” transfer to claves. Have the students to sing the song once more, this time clapping on the words “eat and feast”. Transfer this rhythm to triangles.

For the improvisation, place the other barred instruments in D major pentatonic and have them play the B section after singing the song. Be sure to keep the bass line going!

Chicken and Biscuits

Chelsea Cook

2nd graders of Dunaire Elem

Voice

Chi - cken chi - cken it's time to eat!

Triangle

BX

V

Grab your seat and let's have a feast!

Tr.

BX

B Section: Ketchup, hot sauce mustard too, burgers bread, barbeque!

Have the students to improvise the words on glockenspiels that are in D major pentatonic. Play twice! Return to A section.

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.
- For arrangement, visit www.orffrageouspublications.com

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!

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.

Fun with Notation!

- Students will learn how to read the notes on the treble clef in a variety of ways using a life-sized staff (Bean bag toss, twister, etc.)
- Use the bean bags to spell different words using the musical alphabet, i.e. B-A-G, A-C-E, F-A-C-E, B-E-A-D, etc.
- Use the recorders to read the “notes” (bean bags) on the staff .Make sure each bean bag is a different color.
- Spell the melody for Hot Cross Buns and as you hop to each place, have the students to play the different pitches.
- Revisit Twenty-four Robbers.
- Utilize Hot Cross Buns as the hook/refrain for the piece Twenty-four robbers using varying elements of Hip-Hop: beat, rhyme and bass line.

USA LOVE

Let's take a trip!

- Teach Section A
- Part 1: This love will always lead the way. This love's forever here to stay.
- Part 2: This love is going around the world, I'm in love with the USA, I'm in love with the USA! To every man, woman, boy and girl, I'm love with the USA, I'm in love with USA!

B: Mississippi, Alabama, California, New Orleans,
Indiana, Iowa, Delaware, Maine!

C. North Dakota, South Dakota, Wisconsin, Washington
Texas, Tennessee, U - S - A!

- Take contrasting sections (B and C) and have the students explore different options to use to perform these sections while saying the words: i.e, adding movement, body percussion, etc. Have the students to repeat the section but this time on unpitched percussion.
- Teach accompaniment: basses, altos, glockenspiels
- Additional sections:

D: Big Apple, New York, New York! Chicago, gotta go, gotta go to Chicago. Chi-Town!

* m d L s s s s S m r d r r r r r S S m r d s r

I'm Dreamin' of youuuu, I'm dreamin', California dreamin! A-T-LLLLL, A-T-LLLLL

* S m r m r d s m m f m r r d S S S S S S m s l m l s m s l m l s

* Solfege

Coda: So in love with you, so in love with you, so in love with you, so in love so in LOVE!

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