



Duke Energy Convention Center
Cincinnati, OH
November 7-10, 2018.

Orff in the Urban Classroom

Sponsored by Peripole, Inc.

Clinician:

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Thursday, November 8, 2018

2:15 PM -3:00 PM

Friday, November 9, 2018

8:00 AM -9:15 AM

*This session is dedicated in honor of my Junior High School Music Teacher, Mr. Jerry McCants;
the Middle Atlantic Chapter of The American Orff Schulwerk Association; and to the Queen of Soul, the late Aretha Franklin.*

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.

CD: World Journeys – Flavor Of Duduk Wind Down It Moves Me World Music Warmups for Dance: Volume 1 By Danai Apostolidou-Gagne, Christopher Thomas, and Pyata Penedo

Explore movement through the animals of the jungle.

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



Suggested teaching notes:

- *Have students pick an animal and create movement that represents their animal selection. Students may choose an animal not present in the picture. You may create your own picture. I encourage my students create movement that is not so obvious so that they may provide deeper thought for their presentation.*

Dr. Kofi J.S. Gbolonyo, Ghana/Canada
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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

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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 hoyah
 Kofi bra yendi agoro

Pronunciation

Kofi brah yendee ahgrow
 Ahgrow yeh deh
 Teetee krohkroh 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.”

Introduction to Self-Space and General Space

CD: Seven Jumps -Shenanigans: Dance Music for Children

Suggested teaching process:

- *Place circles (spots) around the room creating space between each circle.*
- *Stand beside a spot, but not on top of the spot.*
- *Model gesturing in your spot, swing arms, jump, kneel, etc.*
- *Switch to another spot (the children will also switch).*
- *Play the recording of Seven Jumps*
- *During the traveling section, walk around your spot. Return to your spot for the sections of the sustained actions or switch spots (show your understanding of space).*
- *Order of 7 actions: lift knee, lift knee, knee on floor, knee on floor, elbow on floor, elbow on floor, head on floor*
- *Allow children to create a sequence.*

Nigun A Tik -Israeli Folk Dance

CD: Israeli Folk Group –Authentic Israeli Folk Songs and Dances. Track 20

- Start in a circle.
- Students face right with their left hand on their own left shoulder, palm upwards, and their right hand on top of the hand in front of them.
- Starting with the right foot, take five small steps forward
- Step to the side with the right, swaying out of the circle, then clap twice. Sway back into the circle, then clap once (*Step, Step, Step, Step, Step& Rt. Sway, Rt. Clap, Clap, Left Sway Clap*)
- Do this part four times.
- Dancers turn to face center with no hands held.
- With hands in the air starting with right foot (step) right sway and snap, forward (step) left sway snap, forward snap (*step, snap, step, snap*)
- Step back, back, back, back, while bowing and lowering the hands.
- Do this part four times and repeat the entire sequence.

CD: *Follow me - club mix (instrumental) [Recorded by Aly-Us]. On Follow Me [2009 Mixes] Strictly Recording Go Go Instrumental*

Review of Laban's Eight Movement Efforts:

Suggested teaching process:

- *Carefully choose a recording, pitched and or unpitched instrument(s) or perform this experience without music while students explore Laban's Movement Efforts.*
- *Teacher may lead/model first then student(s) may lead the exploration.*
- *Discuss these movement efforts and invites students to make connections to folk dances that they have learned and performed.*
- *Students explore movements as whole group, independently and or in small groups*
- *Use technology to enlarge the words, hold up a sign or call out the words.*

8 Movement Efforts

Wring Press Flick Dab Glide Float Punch Slash

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

Soprano Recorders div. unis.

Bass Xylophone 4

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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”

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)*

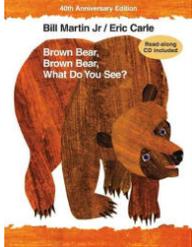
Create! Demonstrate your understanding of the following concepts through movement (singing, pitch and or unpitched instruments can also be used).

Movement & Literature

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

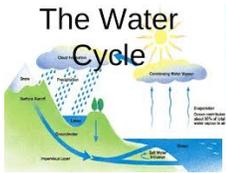
Brown Bear, Brown Bear, What Do You See? By Bill Martin, Illustration by Eric Carle

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 bordum
- Children may create movement, melodic and or rhythmic pattern
- What are some other musical concepts and or skills that can be taught or reinforced thought this classic piece of children's literature?



Movement & Science

- ❖ The Water Cycle
- ❖ How do plants grow?
- ❖ Parts of a Tree
- ❖ Life Cycle of a Frog

Movement & Poetry

Stopping by Woods on a Snowy Evening by Robert Frost

Movement & Literature

Wind by Ron Bacon

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