



# ORFF ONLINE

How to support active  
music making from a  
distance.

with Charissa Duncanson &  
Beth Ann Hepburn



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## The goals of the webinar today:

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To encourage the creative aspects of Orff Schulwerk online.

To promote active music learning.

Share ideas for improvisation structures.

Ideas for found sounds & individual play packs.

Sharing manipulatives rhythmic building bricks.

Promote musical problem-solving & creativity.

# Definitions



**Synchronous-** Happening online in the present with students (real time).

**Asynchronous-** Pre-recorded lessons that students access in their own time frame from home or school.





Why?



# CREATIVITY

- Musical thought is more than thinking *about* music, it is thinking *in* music.
- Musical ideas are the way we hold musical sounds in our minds.
- *Musical Thinking is thinking in sounds.*
- Creative musical problems help students to formulate their understanding of music.

Wiggins, J. (2014). *Teaching for Musical Understanding.*



so • mi • la

# Davy Dumpling



Rhythm

Solfa

## PATHWAY TO *Pitch*: so mi la

l  
s  
m

- Lead *so mi la* echo patterns with solfa tone ladder. Remember to extract patterns from the song.

## PATHWAY TO *Literacy*: ♩ ♪ ♫ and so mi la

### Davy Dumpling

Traditional Melody and arr. by Sams

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- Read rhythm of the song, using rhythm syllables of your choice.
- Read using solfa with hand signs.
- Sing with text.
- Sing song while patting the steady beat.

## PATHWAY TO *Ensemble*: Steady beat chord bordun with color parts by word cue

- Transfer steady beat to **chord bordun** on **BX/BM**.
- Add hand drum part.
  - Students listen while teacher sings the song and claps on the rhyming words.
  - "Boys and girls when did I clap?" (On the rhyming words.)
  - "How would we write down that rhythm?" (♪♪ ♩)



- Students sing the song and clap the drum part.
- Transfer clapping to hand drum.
- Prepare and transfer shaker part, using similar process.
- Put all parts together.

## PATHWAY TO *Orchestration*: Timbre exploration

- Review song.
- Read rhythm of B Section.

First you start with flo - ur Egg to that you add.  
Su - gar and some cin - na - mon. Taste it. Just a tad!

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- Learn text by reading or rote, as appropriate.
- Introduce (or review) four families of **UTP**. Proper care and technique are explained.
  - Drums
  - Woods
  - Metals
  - Shakers/Scrapers
- "What are the ingredients in our Davy Dumplings?"
  - Flour
  - Egg
  - Sugar
  - Cinnamon
- Class works together to determine which **UTP** instrument family goes with each ingredient.
- This class collaboration serves as the model for small group work.
- Small groups (teams of 4 will work best) create speech pieces adding **UTP** to the B Section. Four **UTP** families/Four ingredients. Teams may select one instrument from each family.

### Teacher Talk: **Creating structure**

*When doing this kind of creative work, it is important to have solid procedures in place for instrument selection. If you don't create structures (and enforce them) you will experience unsatisfying chaos in your room. Here are Roger's rules for doing this kind of small group creative work:*

- 1) *Your group must create a plan first.*
- 2) *One person from your group may collect the instruments you need after you have a plan. (You may NOT just start grabbing instruments without a thoughtful plan.)*



B Section rhythm

B Section text



# Davy Dumpling, cont.



- Each group shares their work with the class.

## Teacher Talk: Listening

*After each sharing, take the time to discuss each group's creation. During this time, you are modeling how to be a thoughtful listener and analyzer. Discussion following performances can be prompted with cues like, "What did you notice about this group's choices?" and, "What did this group do that was different?"*

- Perform as a **Grand Rondo** with each team having the opportunity to be the B Section.

## PATHWAY TO **Composition**: Composing with icons

- Students review the poem.
- Create a word chain by arranging four ingredient icons. Use that word chain as a speech **ostinato** under the poem.
- Consider moving this into a notation lesson, with students notating the rhythm of their **ostinati**.

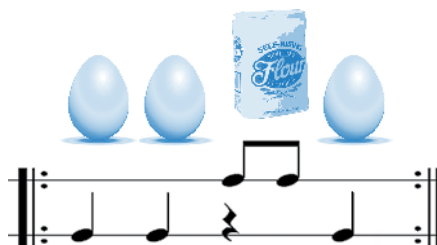


Composing with icons



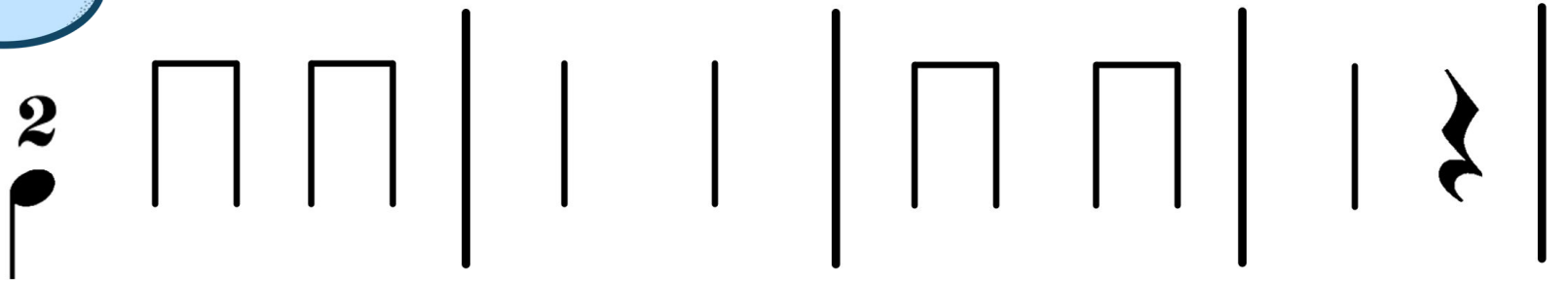
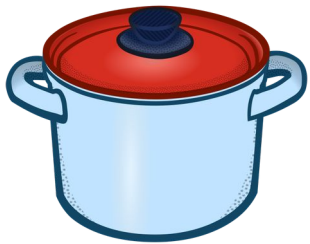
## PATHWAY TO **Orchestration**:

- Transfer each ingredient in your new **ostinato** to a different **UTP** instrument.

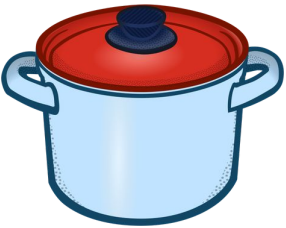


- Put **ostinato** together with poem.
- Use as B Section in **ABA form** or as an **ostinato** with the song.

# Davy Dumpling





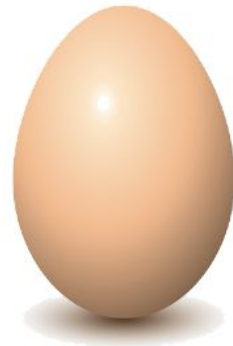
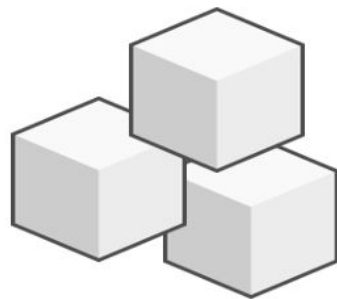
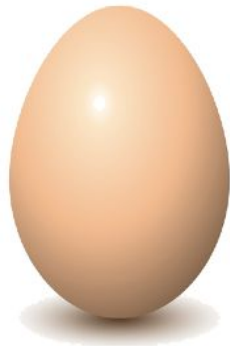
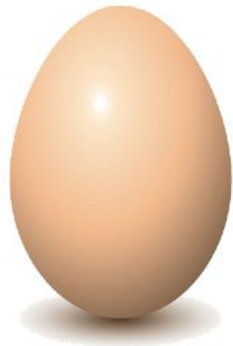


# Davy Dumpling

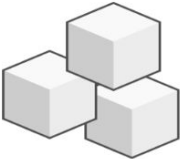
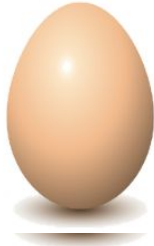


<i>so so</i>	<i>la la</i>	<i>so mi</i>	<i>so so</i>	<i>la la</i>	<i>so</i>	
Dav - y,	Da - vy	Dump - ling,	boil him	in a	pot.	

<i>so so mi</i>	<i>so so mi</i>	<i>so so so so</i>	<i>mi</i>			
Su - gar him.	But - ter him.	Eat him while he's	hot.			



# Icon cards for pre-notation patterns & personal manipulative packs



# COOKING UP SOME RHYTHMS



ADDITIONAL LESSONS FOR KITCHEN PERCUSSION:

BUBBLE, BUBBLE  
APPLE TREE  
PEASE PORRIDGE



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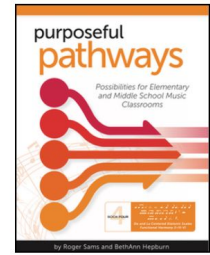
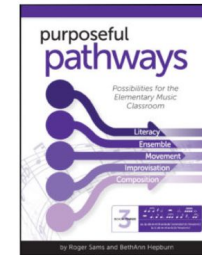
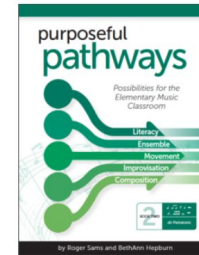
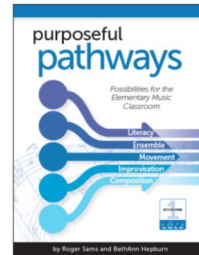


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STUDIO 49 because  
you love to listen.

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bub-ble	bub-ble
pop!	pop!
pop!	pop!
pop!	pop!
bub-ble bub-ble	bub-ble bub-ble
bub-ble bub-ble	bub-ble bub-ble

o-ver eas-y	
	fry 'em in a pan
cheese ome-let	poached
hoo-day	fried egg


po-ny ride	
	who- - -a!

# Rhythmic, Melodic & icon cards for Composition

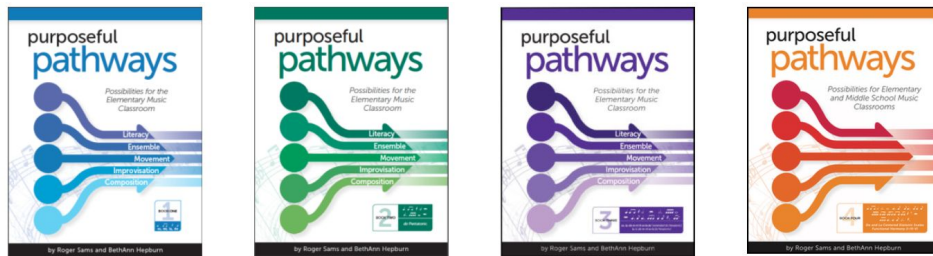
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<https://musiciselementary.com/product/finger-feet/>



# Charlie in the Tub

PATHWAY TO **Pitch:** so mi

- Lead solfa echo patterns using so and mi.

PATHWAY TO **Literacy:** Discover and label do

- Utilize visuals to lead the students through identifying the pitches.
- When the pitch is lower, the students move those icons down.



- Practice with solfa, to help identify the do.
- "Which pitch is different than the others?" Have the students discover the do.
- Introduce the hand sign for do, then sing the song with solfa.

Traditional Melody and arr. by Sams

BP/UTP

BX/BM

Oh my good-ness, oh my soul. There goes Char-lie down the hole.

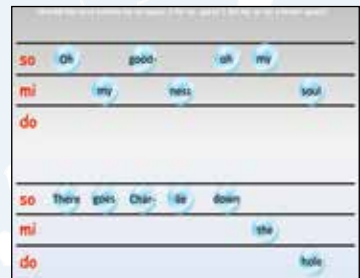
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So-mi solfa tone ladder



Move the bubbles on the staff



Continued







## Charlie in the Tub, cont.



So-mi-do  
solfa tone ladder



Composition

### PATHWAY TO *Ensemble*: Steady beat chord bordun with color part utilizing word cue

- Pat the steady beat while singing the song.
- Transfer to steady beat **chord bordun** on **BX/BM**.
- Teach **BP** pattern. The four lines of the staff represent four voices of BP. (Top line=snap. Third line=clap. Second line=pat. Bottom line=stamp.) The four levels of **BP** will transfer to four timbre choices.
- Lead the class in a discussion about pitch and duration as class selects four different **UTP** instruments. Guide the discussion with questions like, "For the word TUB, do we want a high sound or a low sound? Do we want a long sound or a short sound?" Once the students have made their choices, together you go looking for an instrument that meets their criteria, sampling the sounds and discussing the properties they hear. High or low? Long or short? Loud or soft?
- Add **UTP** choices to rhyming words.
- Put it all together with singing.

### PATHWAY TO *Composition*: Rhythmic building blocks

- Students create **ostinato** rhythms using known notation with the following **rhythmic building blocks**:



- Rhythms may be 4 or 8 beats in length, depending on the ability of the students.
- Practice chanting and clapping student rhythms.
- Transfer to **UTP**, and add to the arrangement one at a time as an **ostinato**.

### PATHWAY TO *Creative Movement*: Exploring levels

- Explore individual shapes in three **levels**: high, middle, low
- Explore movement that either spins or follows a spiral **pathway** moving from high to low, like Charlie swirling down the drain.
- For the first three cadences the class decides on high, middle or low shapes. Pop into the shape on rhyming words, when the **UTP** instruments play.
- On the final phrase students travel with a spin or a spiral going from high to low space.
- You could break into small groups with students creating group shapes, rather than individual shapes.
- Consider accompanying the dances with the **UTP ostinati** that were created during PATHWAY to COMPOSITION.

# Charlie In the Tub

*so*

Char-

Char-

in

the

*mi*

lie

lie

tub.

?

*so*

Char-

Char-

pulled

out the

*mi*

lie

lie

plug.

?

# Charlie In the Tub

*so*

Oh

good-

oh

my

*mi*

my

ness

soul.

?

*so*

There

goes

Char-

lie

down

*mi*

the

?

hole.

# Charlie In the Tub

soap soap

A box containing two quarter notes on a single line, representing the lyrics 'soap soap'.

bub - ble bub - ble

A box containing two pairs of eighth notes on a single line, representing the lyrics 'bub - ble bub - ble'.

soap soap

A box containing two quarter notes on a single line, representing the lyrics 'soap soap'.

bub - ble bub - ble

A box containing two pairs of eighth notes on a single line, representing the lyrics 'bub - ble bub - ble'.

soap bub - ble

A box containing a quarter note followed by a pair of eighth notes on a single line, representing the lyrics 'soap bub - ble'.

bub - ble bub - ble

A box containing two pairs of eighth notes on a single line, representing the lyrics 'bub - ble bub - ble'.

soap soap

A box containing two quarter notes on a single line, representing the lyrics 'soap soap'.

pop!

A box containing a quarter note followed by a sharp symbol on a single line, representing the lyrics 'pop!'.

# Charlie In the Tub

soap soap

A square box containing two quarter notes on a four-line staff. The first note is on the second line, and the second note is on the second space. Below the staff, the word "soap" is written twice.

soap bub - ble

A square box containing a quarter note on the second line, followed by a beamed eighth-note pair on the second and third spaces. Below the staff, the words "soap bub - ble" are written.

soap soap

A square box containing two quarter notes on a four-line staff. The first note is on the second line, and the second note is on the second space. Below the staff, the word "soap" is written twice.

pop!

A square box containing a quarter note on the second line, followed by a fermata symbol. Below the staff, the word "pop!" is written.

soap bub - ble

A square box containing a quarter note on the second line, followed by a beamed eighth-note pair on the second and third spaces. Below the staff, the words "soap bub - ble" are written.

bub - ble bub - ble

A square box containing a beamed eighth-note pair on the second and third spaces, followed by another beamed eighth-note pair on the second and third spaces. Below the staff, the words "bub - ble bub - ble" are written.

soap soap

A square box containing two quarter notes on a four-line staff. The first note is on the second line, and the second note is on the second space. Below the staff, the word "soap" is written twice.

pop!

A square box containing a quarter note on the second line, followed by a fermata symbol. Below the staff, the word "pop!" is written.

# Time to grab your shampoo!

YAY!!!



# Charlie In the Tub

soap soap

A square box containing two quarter notes on a four-line staff. The first note is on the second line, and the second note is on the second space. Below the staff, the word "soap" is written twice.

soap bub - ble

A square box containing a quarter note on the second line, followed by two eighth notes on the second space and third line. Below the staff, the words "soap bub - ble" are written.

soap soap

A square box containing two quarter notes on a four-line staff. The first note is on the second line, and the second note is on the second space. Below the staff, the word "soap" is written twice.

pop!

A square box containing a quarter note on the second line, followed by a quarter rest. Below the staff, the word "pop!" is written.

soap bub - ble

A square box containing a quarter note on the second line, followed by two eighth notes on the second space and third line. Below the staff, the words "soap bub - ble" are written.

bub - ble bub - ble

A square box containing four eighth notes on a four-line staff. The first two are on the second space and third line, and the next two are on the third line and fourth space. Below the staff, the words "bub - ble bub - ble" are written.

soap soap

A square box containing two quarter notes on a four-line staff. The first note is on the second line, and the second note is on the second space. Below the staff, the word "soap" is written twice.

pop!

A square box containing a quarter note on the second line, followed by a quarter rest. Below the staff, the word "pop!" is written.

# Charlie In the Tub

pop!

A square box containing a single quarter note on a vertical line and a wavy sound effect symbol to its right.

bub - ble bub - ble

A square box containing four eighth notes beamed together, with the text 'bub - ble bub - ble' centered below them.

soap soap

A square box containing two quarter notes on vertical lines, with the text 'soap soap' centered below them.

pop!

A square box containing a single quarter note on a vertical line and a wavy sound effect symbol to its right.

soap bub - ble

A square box containing a quarter note followed by two eighth notes beamed together, with the text 'soap bub - ble' centered below them.

bub - ble bub - ble

A square box containing four eighth notes beamed together, with the text 'bub - ble bub - ble' centered below them.

soap soap

A square box containing two quarter notes on vertical lines, with the text 'soap soap' centered below them.

pop!

A square box containing a single quarter note on a vertical line and a wavy sound effect symbol to its right.



# Charlie In the Tub

## Adapting at home

What items can you find in your bathroom?



# Replacing Repertoire

This will be an ongoing process as we critically examine the repertoire and learn new information. We look forward to the continued growth of our profession as we embrace the wisdom of Maya Angelou, “Do the best you can until you know better. Then when you know better, do better.”

We hope to do better and be a part of positive change.

**BETHANN + ROGER**

Currently, these are the lessons/songs that we are replacing or altering in our materials.



## Purposeful Pathways 1:

Lucy Locket

Johnny on the Woodpile - Replace with Sing and Dance Together

Counting Out Rhymes – Delete Eeny, Meeny, Miny, Moe from the Pathway to Orchestration



## Purposeful Pathways 2:

Who's That Tapping at the Window?



## Purposeful Pathways 3:

Dinah

Chicken on a Fencepost

John Kanaka

Yangtze River Chantey



## Purposeful Pathways 4:

Sandy Land

Cindy, Cindy

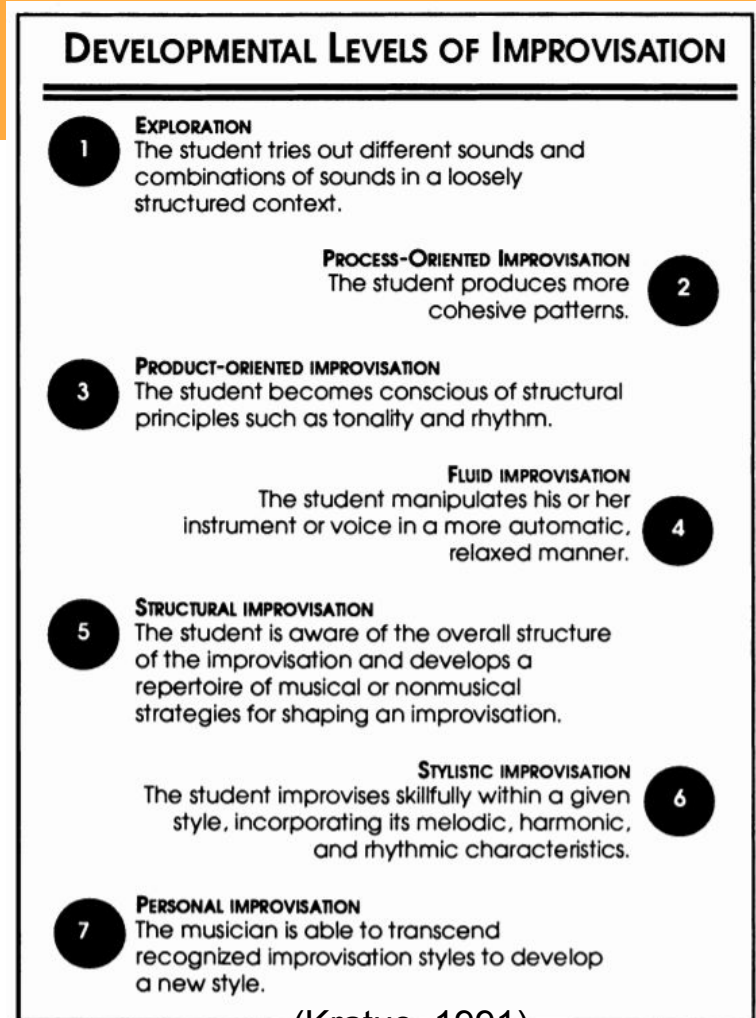
# Improvisation

Three primary improvisational contexts  
(Brophy, 2001)

- (1) response to word or musical cues
- (2) free improvisation within a given musical form
- (3) free improvisation without reference to a given musical form

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\*Special thanks Dr. John Kratus for his dedication to music education research and allowing us permission to share his Developmental Levels of Improvisation.



(Kratus, 1991)

# Time to grab your puppet!

YAY!!!



## RHYTHM



# Chick, Chick, Chatterman

## PATHWAY TO *Literacy*:

- Students read the rhythm of the rhyme, saying rhythm syllables.

Chick, chick, chat - ter man, how much are your geese?

Chick, chick, chat - ter man, five cents a piece.

Chick, chick, chat - ter - man, that's too dear.

Chick, chick, chat - ter - man, get out of here!

- Add the text.
- Study the text and notice that there is a conversation happening between a buyer and a seller at the market.

**BUYER:** Chick, chick, chatterman. How much are your geese?

**SELLER:** Chick, chick, chatterman. Five cents a piece.

**BUYER:** Chick, chick, chatterman. That's too dear.

**SELLER:** Chick, chick, chatterman. Get out of here!

- Divide the class in half. Half speaks the buyer's words. The other half speaks the seller's words. Trade parts.

## PATHWAY TO *Partwork*: Rhyme over body percussion ostinato

- Perform the **BP ostinato**. Once you have established the **ostinato**, bring the students in, speaking the rhyme in two groups.
- Ask the students to join you on the **BP ostinato (simultaneous imitation)** and then drop out once they have it. Perform the rhyme on top of their **BP ostinato**.

Rhythmic Notation

SMART  
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- Divide the class in half. Half performs the **BP ostinato**. The other half speaks the rhyme (both roles). Trade parts.
- Divide the class into thirds. The middle of the three groups begins the **BP ostinato**. The other two groups perform the rhyme in two parts. Rotate the students through all three groups.
- For an advanced challenge ask the students to perform the **BP ostinato** and the rhyme simultaneously.

## Chick, Chick, Chatterman

Traditional/arr. Sams

clap

Chick, chick, chat - ter man, how much are your geese?

snap  
pat  
stamp

clap

Chick, chick, chat - ter - man, five cents a piece.

snap  
pat  
stamp

clap

Chick, chick, chat - ter - man, that's too dear.

snap  
pat  
stamp

clap

Chick, chick, chat - ter - man, get out of here!

snap  
pat  
stamp

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## RHYTHM



# Chick, Chick, Chatterman, *continued*

## PATHWAY TO *Improvisation*: Question and answer

- Speak the following chart (say “Question” for the Q and “Answer” for the A), while pointing the steady beat.

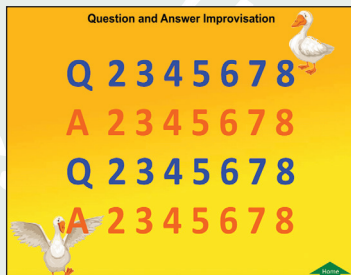
Q 2 3 4 5 6 7 8

A 2 3 4 5 6 7 8

Q 2 3 4 5 6 7 8

A 2 3 4 5 6 7 8

- Repeat. This time you speak the questions and ask the students to speak the answers. Continue pointing to the steady beat.
- Model an 8-beat rhythmic improvisation with goose sounds; students improvise their answers with goose sounds.
- Divide the class. Students improvise goose questions and answers. Trade which group begins.
- Once the students have explored this rhythmic improvisation through vocal play, explain that this is called **Question and Answer Improvisation** and it can be performed in different media.
- Improvise clapping questions. The students improvise clapping answers.
- Divide the class in half for clapping improvisation. Trade parts.



Question and Answer  
Improvisation

### Teacher Talk: Adding Complexity

*If your students easily do well with clapping improvisation (and they will if they have had lots of experience improvising 4-beat patterns), then consider using two levels of **BP** (patting and clapping). If patting and clapping improvisation comes easily for your students, consider three levels of **BP** (patting, clapping, snapping). And lastly, use four levels (patting, clapping, snapping and stamping) if that is developmentally appropriate for your students. A great teacher is always paying attention and considering when to add complexity or when to stay in one place because it is just the perfect amount of challenge. Sometimes you'll notice the need to go back and remediate. Any of these options are valid and appropriate at different times.*





# Chick, Chick, Chatterman



4  
Chick, chick, chat - ter man, how much are your geese?

Chick, chick, chat - ter man, five cents a piece.

Chick, chick, chat - ter man, that's too dear.

Chick, chick, chat - ter man, get out of here.



# Question and Answer Improvisation



**Q 2 3 4 5 6 7 8**

**A 2 3 4 5 6 7 8**

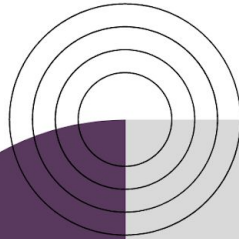
**Q 2 3 4 5 6 7 8**

**A 2 3 4 5 6 7 8**



# **Thank you for joining us!**

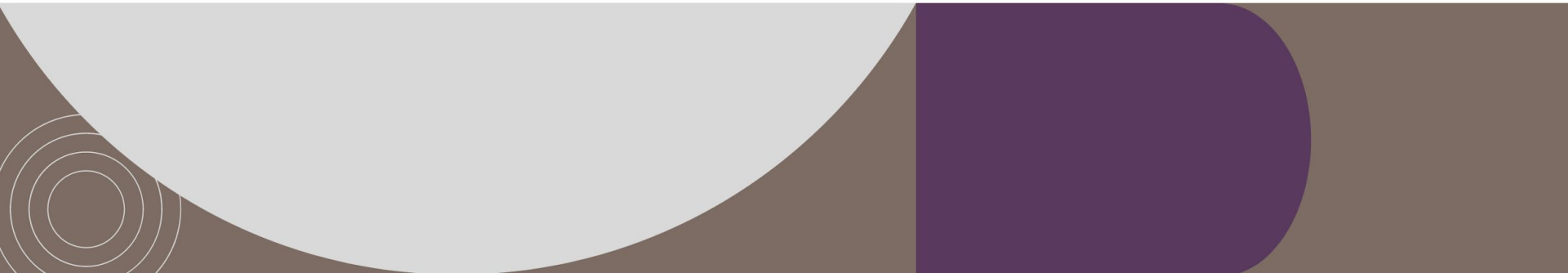
**Session notes and links will be sent at  
the conclusion of the webinar.**



# Save the Date!

BE ON THE LOOKOUT FOR:

**A model for districtwide collaboration for online instruction  
shared by  
Rockwood School District coming in August!**



# Q & A time...

ASK IN THE CHAT BOX OR  
SEND AN EMAIL TO  
[HELLO@TEACHINGWITHORFF.COM](mailto:HELLO@TEACHINGWITHORFF.COM)

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# References & Recommended Reads on Musical Creativity

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