**Creative Approaches to Movement in the Orff Classroom**

**Back To School**

**Virginia Mini-Conference**

**August 8, 2015**

**Hosted by James River Virginia Orff Chapter**

**Presenter: Victoria Redfearn Cave**

[**www.orffteacher.com**](http://www.orffteacher.com)

**Saturday Workshop**

**March 22, 2014**

**Central Carolina Chapter**

**Victoria Redfearn Cave**

[**www.orffteacher.org**](http://www.orffteacher.org)

“If there is a remedy, I feel it must lie in how we prepare our young for life. At present we leave the emotional

education of our children to chance, with ever more disastrous results. One solution is a new vision of what schools can do to educate the whole students, bringing together mind and heart in the classroom. Our journey ends with visits to innovative classes that aim to give children a grounding in the basics of emotional intelligence. I can foresee a day when education will routinely include inculcating essential human competencies such as self-awareness, self-control, and empathy, and the arts of listening, resolving conflict, and cooperation.”

Daniel Goleman, *Emotional Intelligence*

***John Kanaka* from *The Cat Came Back*, by Mary Goetze**

Warm-up: Simple singing game. Use as a mixer.

Younger child variation: Work with one partner only to connect hands.

Older child adjustment: Move and select new partner each time.

Connect with other things besides a double hand clap on the final

beat. Invent different hand patterns with a partner. Select a partner and choose directions to go on the final phrase—high/high/low or low/low/high.

***Oh What A Day*, canon shared by Danai Gagne**

 Movement canon:

 --Great all-school song for the beginning of school.

 --Travel for part one (general space)

 --Clap like the sun for “big lights shine” patchen on “shines on the city”

 --Emphasize the words: “wonderful,” “peculiar,” “miraculous”

 \*\*A movement canon should have complementary parts.

 Younger child variation: No movement canon. Unison singing in place and

 space. Clap like the sun for “big lights shine” patchen on “shines on the city.”

 Try singing it with only motions using inner hearing for song.

Older child adjustment: Canon, full movement with canon. For those children new to

movement, change the first phrase to walking in place and space.

Words taught to me: “Oh what a day, oh what a day oh what a wonderful day.

 Everything is happening in a most peculiar way.

 Big lights shine and bright sun shines on the city.

 Shining on a miraculous day.”

\*\*Do not know if this song is published. To find a recording of people singing this piece,

go to:

<https://www.youtube.com/watch?v=XvvPUq5jb6U>

***You’ve Changed* from *From Wibbleton to Wobbleton* by James Harding**

 What happened over the summer?:

 This could be a wonderful chance for students to reinvent themselves for the new school

 year. A beginning theater game can be effective for introducing movement to the

 classroom.

Younger child variation: They might need to just sing this in unison, or perhaps just use the chant. They might choose simple things to change about their appearance. Perhaps

there could be a trio: a guesser, a changer, a person who changes.

Older child adjustment: They might be able to sing this in canon. You could add traveling to a new partner as the canon is sung. What changes could get trickier.

An older child could have the ability to write on a card something that changed about

themselves over the summer—private or anonymous. Use sticky notes. Create a

 “change” ostinato. Possibly add movement to that ostinato?

**Routines**

 Questions for consideration:

 --Do you establish routines (not necessarily rules) at the beginning of the year?

 --Have you considered giving your room a make-over? Lighting? Environment?

 Space for movement? Adult stuff? Child independence?

 --Have you paralleled your class procedures to that of the school culture?

 Example: responsive classroom, school constitution, etc..

 --How much music making do you have in your room from the beginning to the

 end of each lesson?--How many words do you use in each class?

 --Are you giving the children the idea that their voice is important from the

 beginning? Do you ask them open-ended questions? Are you interested in their

 answers?

 --Do you have cool lessons modeling room usage? Example: fun mallet exercises,

 setting up pentatonic, taking out instruments? Do they transition to other things while

 singing? Listening to a movement accompaniment?

 --Pitch, Beat and Space—that is the ballgame.

**Which Way Does the Wind Blow Rondo?**

 Game: Which Way Does the Wind Blow? A kindergarten teacher recently shared

 this opening game with me. It is a good way for children to discover their

 shared single story. What do they have in common with others?

 Chant: “Which, way, does the north wind blow? Will I, find friends like me,

 please make it so!” Rhythm from Volume 1 of *Music for Children*, p. 62, #1

 \*\*Try to have questions not center on “what did I do for summer vacation,” or

 “things” based questions. Could cause stress in some students.

 Ideas for Common Themes: Colors, pets, siblings, shared interests

 Questions for guided composition:

 Do you have a text, chant or poem?

 What timbres would you like to use?

 Would you like to use “do” or “la” pentatonic?

 What is your home note?

 What is your drone? (simple, broken, arpeggiated, moving)

 Would you like to use rhythmic building bricks to create a rhythm? Play it on a non-

 pitched percussion instrument? Play it on a barred instrument?

Questions for guided movement improvisation:

 What are some words that you associate with your topic? Images? Ideas? Verbs?

 What formations do you see?

 Let’s try that idea: MOVE!

 What do you like? What would you like to change? What feels good when moving?

 --Try Again.

 --Begin to shape a form that you like.

 --How could you change your movements to make them more interesting?

 Go a different direction? Try it with only one body part? Change the speed?

Final Form: Rondo using chant as the “A” section and each group’s compositions/movement pieces as the contrasting sections.