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

**Movement Accompaniment,**

**A Teacher’s Critical Tool**

**Early Childhood Performing Arts Conference**

**August 19-20, 2017**

**Hosted by Victorian Orff Schulwerk Association, VOCA**

**Presenter: Victoria Redfearn Cave**

**\*\*See website for electronic notes and song recordings\*\***

[**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)

*Movement accompaniment is a core element of an Orff lesson.*

*In Gunild Keetman style, fine-tune your improvisational skills to motivate your students in new ways.*

**Statement of Purpose**

Often after finishing an undergraduate program in music education, new teachers teach in their own classrooms and realize that there are some skills that are effective with children and used on a daily basis. Whether teaching a song by rote or implementing Responsive Classroom, these skills become the backbone for success in the elementary music and movement environment. One of these skills is movement accompaniment. With its roots in the Guntherschule, this skill can help establish the tone of a classroom led by artistry and aesthetic. It is a way to engage students immediately with movement and music, not words. Ultimately, it motivates students to tune-in to themselves and each other, all through games and nonverbal activities.

Most of these activites are ways to improve your own musicianship and accompaniment abilities as adults for children. That said, many of these activities can be used with children.

**Tuning/Warming-Up**

**Tadasana—**a yoga pose meaning “mountain.” Close your eyes. Tune in to your breath. Stand with your legs underneath your shoulders. Be conscious of the alignment of your spine. Engage your legs and imagine the strength of the mountain and the connection with the Earth. Stand tall without hyperextending your shoulders or back. Think about spirals of light going through your legs, torso, and spine.

**Walk to your heartbeat**—with eyes closed, find your pulse. Find a small movement that illustrates your heart’s tempo. Allow yourself to gently open your eyes. Based on your own rhythms, begin to walk to your own beat. Give yourself permission to be at your own pace, ignoring the tempo of others. Feel free to return to tadasana to reestablish the breath when needed.

*The accompaniment originates initially from the movement itself. The sound of steps forms the first acoustic background.”*

*Barbara Haselbach, “Dance Education: Basic principles and models for Nursery and Primary School” (p.136)*

**Extensions**

Add Body Percussion/Sound—when you feel comfortable, begin to accompany your walking with body percussion. Your heartbeat can be expressed through walking, clapping or patchen.

Popcorn Jumps —As you are walking, begin to anticipate adding a jump. Like watching a popcorn pop, add a small sound when you jump or land or both. What would your vocalization sound like to accompany your popcorn jump? Walk, add clapping or patchen or a popcorn jump.

Group Accompaniment from Keetman’s “Elementaria” (p. 167)—A group uses clapping, patchen or stamping to accompany another group walking. The teacher can add a melody using recorder. Switch groups.

Big Circle (from Barbara Haselbach’s book “ Dance Education“)—sit in a circle with eyes closed. One person moves around the outside of the circle in a locomotor pattern such as walking, running, galloping, etc. The group listens to the footsteps and gradually begins to very quietly clap or tap the tempo along with the mover. Accompaniment patterns can slowly be created as the activity unfolds.

*Through the fact that those who accompany and those who move are often exchanging places, the children soon learn to avoid the mistakes of which they themselves have become aware.*

*Gunild Keetman, “Elementaria” (p. 167)*

**Partner Work**

 Practice: Pair up and practice accompanying a partner with sound and body percussion.

 Practice metered travel and unmetered sounds.

Game for Partners—“That’s Awkward!” You and your partner take turns drawing a card. The person that draws the card will be in charge of creating that on a small percussion instrument or with clapping and patchen. The partner who is moving can try to guess what the card said and what made the movement accompaniment “awkward.”

**Questions for Reflection**

 What are some reasons to use movement accompaniment?

How can this help classroom management?

 What are some ways that I can practice these skills?

 Could I use some of these activities in the classroom?

 How would I adjust them for different age groups? Environments?

 Look at Checklist for Movement Accompaniment

**Final Toy Processional**

 What are some reasons to use movement accompaniment?

Scene from a story: On the Day You Were Born by Debra Frasier

Beginning: take various toys, play with them.

Questions: What ideas do you have for movements from those toys?

 How can you create an animal processional using those movements?

 Do you have sound or movement to accompany this scene?