



## AMI-EAA Virtual Summer Conference 2021

### *Invigorating Resilience through Elemental Music and Movement*

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**MARIA MONTESSORI:** *“Music, if it be in reality an expressive language, suggests everything to students if they are left to themselves. Rhythmic interpretation of the musical thought is expressed by the attitude and movement of body and spirit.”<sup>1</sup>*

**CARL ORFF:** *“Elemental music is never music alone, but forms a unity with movement, dance and speech... It is music that one makes oneself, to which one is drawn not as a listener, but as a participant... Elemental music is near the earth, natural, physical, within the range of everyone to learn and experience and suitable for the student...everything that awakens and develops the powers of the spirit.”<sup>2</sup>*

**GERTRUD ORFF:** *“Not all instruments that belong to Orff-Schulwerk were “invented” by Carl Orff. There have always been drums, triangles and jingles...but [he] has presented them to us in a new form – as Maria Montessori presented her material. She did not “invent” the right angle and the triangle, but she made them educationally and therapeutically effective.”<sup>13</sup>*

This workshop handout represents selections from the lesson manual *Montessori and Orff’s Elemental Music: Pathways to Universal Musicianship*. The content provides beginning skills and teaching strategies for the multi-sensory pedagogy of elemental music and movement. In this learner-centered approach, students use their own “instruments” – body and voice - to make music, with opportunities to process negative and positive emotions in a playful and embodied way.

Thank you for sharing your time with us!

Inga

A Note from the Author:

The original manuscript of *Montessori and Orff’s Elemental Music: Pathways to Universal Citizenship* is the result of years of research, education, experience, and passion for assisting students. I have sought to give Montessori teachers the tools they need to incorporate music in a meaningful way into their classrooms. Therefore, the workshop, its methodology, and lesson manual are intended for use by Montessori teachers to implement directly in the classroom, not as a vehicle to train other adults. Please remember that this manuscript and its methodology are protected throughout the world by U.S. Copyright Law and by several International Treaties governing copyright-protected works, including the Berne Convention. If you’d like to copy, display, or store any parts of this work in any format, please contact me before doing so to obtain written permission. Thank you!

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<sup>1</sup> Montessori, M. *The Advanced Montessori Method – II*. Amsterdam: Montessori-Pierson Publishing Company. 2008.

<sup>2</sup> As quoted in *Through Music to the Self: How to Appreciate and Experience Music Anew*. Peter Michael Hamel. 1979.

<sup>3</sup> Orff, G. *The Orff Music therapy: Active furthering of the development of the student*. London: Schott & Co. Ltd. 1974.

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## Welcome

*One, two, three,  
Greet new friends with me.  
We'll have fun with everyone.  
One, two, three.*

- Echo-learn the song;
- Sing song, moving through general space; explore different directions, lines, levels;
- Find a partner close by; shake right hand - shake left hand – half circle with partner – pat/clap/high fives; hop/turn.

## **RHYTHM**

### **BEGINNINGS**

## Transition

**Objective:** To establish mental and physical readiness

**Process:**

- All sit cross-legged and role play “tired”, with collapsed torsos, slumped-over shoulders and heads.
- Playfully alternate with alert and awake postures, sitting with upright torsos, but avoiding stiffness and tension.
- On chairs, everyone should sit towards the front edge of the seat, with torso, thighs, and legs at right angles and feet positioned firmly on the floor.

**Extension:**

- ♪ Replace “tired” with feeling words, “sad” – “happy.”

## Starting, clapping, and finishing together

**Objective:** To establish procedures as a music making community

**Process:**

*Here is how we start together.*

Model taking in a breath and making one clap. Students imitate.

Repeat several times. Vary number and position of claps, volume, and tempo.

*Now we will clap together.*

Start with a breath, and then clap in a slow steady beat.

Once everyone follows along, gradually change tempo or volume, or make changes more quickly.

*Here is a signal that means “stop”*

Introduce a stopping gesture of your choice.

Repeat the sequence of start-clap-stop.

Establish eye contact to acknowledge everyone’s presence.

**Extension:**

- ♪ Discover that claps can sound differently. Tapping with two fingers produces a softer clap. Striking slightly curved palms against each other makes a darker, louder sound.
- ♪ Make changes between clapping soft/loud and fast/slow.
- ♪ Alternate clapping between two groups, modeling the starting with intake of breath.

**Establishing a steady beat**

**Objective:** To experience and develop a steady beat through movement

**Process:**

- Steady beat can be introduced via songs or rhymes and poems.

**SONGS**

Clap Your Hands Traditional

Clap, clap, clap your hands, clap your hands together ...

- Students sit in a staggered half-circle, facing the adult, and sing the song.
- Continue with “Tap your head...”, “Touch your nose...”, “Pat your thighs...”
- With silent gestures, invite students to come up with other movements.
- Improvise with different phrases, “Clap hello to you, clap hello together...”
- Stand up and sing “Stamp, stamp, stamp your feet...”

**RHYMES/POEMS**

*One, two, tie my shoe.  
Three, four, shut the door.  
Five, six, pick up sticks.  
Seven, eight, lay them straight.  
Nine, ten, a big, fat hen.*

- Everyone claps a steady beat, while speaking the rhyme.
- At the appropriate time, introduce the name *steady beat*, also called *pulse*, meter, beat.

**Extension:**

- ♪ Choose songs, rhymes, and movement games of the local culture or language.
- ♪ Two groups stand facing each other and step the steady beat in place.
- ♪ Repeat with groups alternating each line.
- ♪ Choose poems related to feelings, emotions, courage.  
<https://www.familyfriendpoems.com/poems/teen/feelings/>

NOTE: At the appropriate time, introduce the name **steady beat**, also called *pulse*, meter, beat (“like our heartbeat” or “a clock’s tick-tock”).

## Playing a West-African rock-passing game

**Objective:** To strengthen the steady beat with a traditional song of the Akan culture

**Materials:** Beanbag, rock, or paper cups

**Process:**

- Echo the song, pat or clap the beat.
- Practice the lift/put down motion, first in front and then putting down to the right.
- Continue the motion and introduce an object to pass.

### Obo Asi Me Nsa

Traditional West Africa



Translation: "The rock has crushed my hand, Grandmother."

**Extension:**

- ♪ Change directions.
- ♪ Repeat in double tempo: pick up on beats 1 and 3, put down beats 2 and 4.
- ♪ Invite students to invent patterns with clap, pat, snaps before passing on.

## RHYTHMIC SPEECH PATTERNS

### Clapping natural speech rhythms

**Objective:** To express rhythmic language patterns through movement

**Process:**

Invite a few students to say their name, then ask:

*How would your hands say your name?*

Gesture how the name "Ma-ry" drops from the mouth into your hand. Say and clap the rhythm of "Ma-ry"; repeat with other names of students.

*Now let's whisper and clap the name.*

Model. Students echo. Repeat.

*Now I think the name and clap.*

Model with an expression of inner listening, glancing down to your hands where the name is now "situated," clap the rhythm of the name. All echo the two claps for "Ma-ry".

*Ka-vi-tha.*

Guide students to realize that this name does not have three even claps, but two short claps and one regular clap.

*Jack.*

Students will discover that "Jack" gets only one clap. Gesture the second beat with silently swinging your arms to the side as if to say, "Nothing!"

*Sue.*

For the single long sound in “Sue” show one clap and one little bounce downward with both hands. The latter accounts for the second silent beat, representing the value of a half note.

Go around the circle. Begin with own name, saying and clapping twice, echoed by all.

Adult:  Ca - rol, Ca - ol

All:  Ca - rol, Car - ol

Student:  Ka - vi - tha Ka - vi - tha

All:  Ka - vi - tha Ka - vi - tha → next student

When we clap names the way the words go, we call it “rhythm.”

NOTE: Use words with a natural strong beat on the first syllable. Internalizing this pattern develops a feeling for musical phrasing and leads to musical meters in *duple*, *triple*, and *quadruple* time.

**Extension:**

♪ Objects: in their home; materials they missed; things they played with at home; names of flowers, trees, animals, seasons, or clothes, - whatever relates to current class content or interest.

♪ Materials: During circle time, students choose names for materials they worked with.

1 2 	1 2 	1 2 	1 2 	1 2 	1 2 
time line	gram-mar box	wa- ter col-or	tri - an - gle	earth	globe
mon-key	e - le - phant	sa-la-man-der	ant-eat-er	snake -	eel

♪ Feelings: Have students think for a moment of a word that tells how they feel. Around the circle, each student says and claps the word, echoed by all.

♪ Stories: Read a story. Invite students to select special words they remember for rhythmic clapping.

♪ Books: Transition to books about feelings.

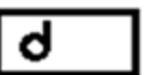
**Rhythmic Building Bricks**

**Objective:** To select six model words as aural control-check

**Process:**

- Based on the group’s interest or thematic focus, select names from a chosen category that represent each of the six rhythmic patterns. Students compare their word rhythms aurally to these *rhythmic building bricks* as control-check.

[Image and sample words for the adult]

					
/ Map - le ang - ry cher - ry	/ Sas-sa-fras miss-ing friends ap-ri-cot	/ Crab App-le frus-trat-ed straw-ber-ry	/ Weep-ing Wil-low i-so-la-tion wa-ter-mel-on	/ Fir sad plum	/ Oak grief fig

- Speak the word - listen to its natural rhythm - clap the rhythm.
- A particular clapping rhythm may be clarified by referring to the building bricks by asking, “Does this sound like (clap) *Map-le* or like (clap) *Sas-sa-fras*? After careful listening, the matching rhythm is clapped.

**Extension:**

- ♪ Choose names of various categories and words related to the daily life of the class. Transfer them to embodied rhythmic expression: say/clap – whisper/clap – think/clap.

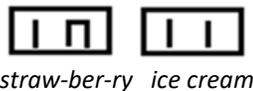
NOTE: These two-beat “bricks” are the cornerstone of elemental music. They derive from natural rhythmic instincts of all people and initiate body gestures, movement, dance, singing, and instrumental playing. Words should be spoken with a distinct musicality in one’s native language.

**Building rhythmic phrases**

**Objective:** To develop a feeling for phrase length

**Process:**

- Speak and clap *straw-ber-ry*; speak and clap *ice cream*.
- Place the two bricks next to each other to build a rhythmic phrase.



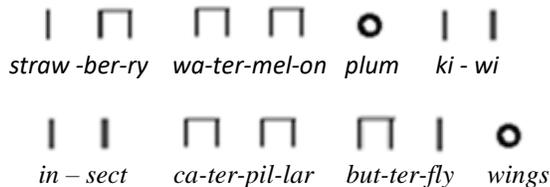
- Repeat with other ice cream flavors.

**Extension:**

- ♪ Choose words from other categories, integrating classroom content.



- ♪ Extend the phrase to four bricks.



- ♪ Going around, everyone claps one rhythm brick from the category, supported by a steady group pat or drum beat.

**Independent work:**

- ♪ Pairs or small groups choose a category or a rhyme and create a rhythmic clapping piece.

## Rhythmic Building Bricks chart

**Objective:** To establish a resource for the adult, in the language(s) spoken in the classroom.

NOTE: Avoid words that begin with a pick-up/anacrusis, A-me-ri-ca, Ro-sa-ri-o.

<b>Building bricks</b>						
<b>Matching music notes</b>						
<b>Flowers</b>						
<b>Trees</b>						
<b>Animals</b>						
<b>Names</b>						
<b>Foods</b>						
<b>Rivers</b>						
<b>States</b>						
<b>Countries</b>						
<b>Feelings</b>						

## Memory games

**Objective:** To carry longer speech and rhythm phrases mentally

**Process:**

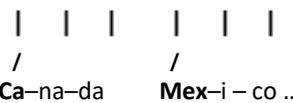
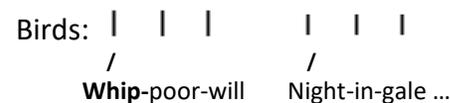
- Create a word chain with all six rhythmic building bricks and speak it with expressive and clear enunciation, supported by a gentle steady drum beat.


  
*tu-lip*      *daf-fo-dil*      *sun-flow-er*      *dan-de-li-on*      *mum*      *rose*

- Repeat with clapping only.

**Extension:**

- ♪ Going around, everyone claps the next rhythm brick, echoed by the group.
- ♪ Create a word chain in 3-beat patterns and repeat.

Countries:            Birds:      
  
*Ca-na-da*      *Mex-i-co ...*      *Whip-poor-will*      *Night-in-gale ...*

- ♪ In a circle, count off by twos. Group 1 pats the steady beat, while everyone in group 2 simultaneously claps their individual name rhythm. Switch groups.

## Improvising with rhythm over steady beat

**Objective:** To integrate group beat with overlaid speech rhythms

**Age:** 4 and up

**Process:**

- Going around, all pat the steady beat. First student speaks and claps the name rhythm.
- All echo and return to patting the steady beat.

Student:      *My name is Ms. Ma-ry.*      All:      *Your name is Ms. Ma-ry*  
 Next student: *My name is Jo-na-than.*      All:      *Your name is Jo-na-than.*

**Extension:**

- ♪ Improvise with longer phrases by adding more information:

Student:      *My name is Max, and I like straw-ber-ries.*  
 All:      *Your name is Max, and you like straw-ber-ries*

- ♪ Spontaneously express observations or provide information in rhythmic speech. Freely include upbeat (anacrusis) in the flow of rhythmic speech and clap.

*Today is Mon-day... The sun is shining...*  
*I don't know why I'm sad... Tomorrow is another day*

- ♪ Repeat walking the steady beat and clapping rhythmic speech patterns.
- ♪ Choose poems that relate to feelings and emotions. Softly clap a steady beat and overlay phrases or poems in a rhythmic framework.

<https://www.familyfriendpoems.com/poems/famous/children/>

## Echo-imitation

**Objective:** To transition from improvisational rhythmic speech to rhythmic clapping

NOTE: **Echo** imitation is one of the pedagogical tools for students to practice listening, focusing, reacting quickly, memorizing, and developing a feeling for musical form. It is the first step of musical learning that, together with **Question & Answer**, guides toward independence and creativity. Both strategies are used in rhythm, singing, movement, and instrumental playing.

### **Process:**

♪ Double one building brick and echo:

Speak and clap    | | | |                      Echo clap    | | | |  
                                  *map - le   map - le*

♪ Combine two different bricks and echo:

Speak and clap    □ □ | |                      Echo clap    □ □ | |  
                                  *weep-ing wil-low   dog-wood*

♪ Continue with multiple rhythmic phrases, echo clapping and maintaining a steady beat:

Clap            | □ | |                      Echo            | □ | |  
 Clap            | □ □ |                      Echo            | □ □ |                      →

### **Extension:**

- ♪ Contrast dynamics: loud/soft, fast/slow, crescendo/decrescendo.
- ♪ Repeat with eyes closed.
- ♪ Adult claps a different pattern to each student, who echoes it back.
- ♪ Express a feeling or emotion with a speech and movement echo.

## Question and Answer

**Objective:** To guide toward rhythmic improvisation

### **Process:**

♪ Same question: In a circle, the adult moves from one student to the next, using the same rhythmic question; each student responds with a different answer.

Child 1  
 Adult  $\text{H} \frac{2}{4}$  || ||

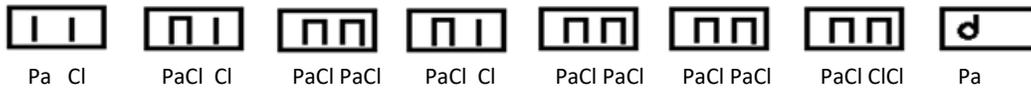
Child 2  
 Adult  $\text{H} \frac{2}{4}$  || ||





### Pat and clap (Cl)

- Begin with repeated **single** building bricks; combine them into **longer** phrases.

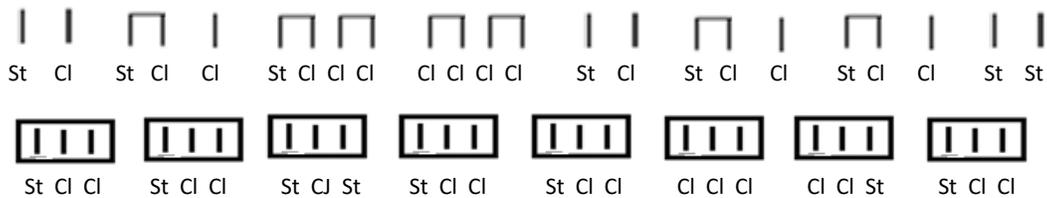


- Pat with hand **crossing** over to the other knee.



### Stamp (St) and clap

- Begin with repeated **single** building bricks; combine them into **longer** phrases.



### Stamp, pat, and clap

- Begin with **two** building bricks; build into **longer** phrases.



### Stamp, pat, clap, and snap (Sn)

- Begin with **two repeated** building bricks; build into **longer** phrases.

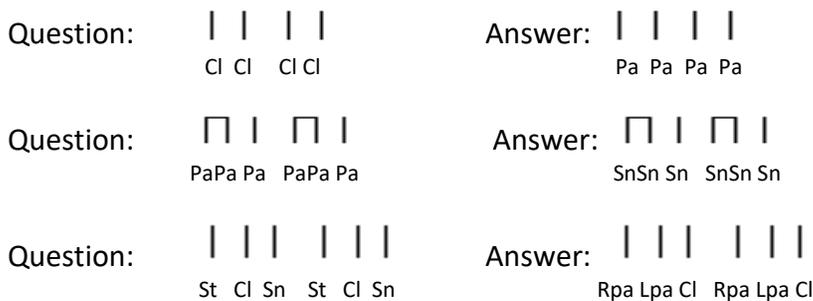


### Simultaneous imitation

- Without stopping, go from Bp phrases to phrases that are different in either the rhythmic pattern, the Bp used, or both. Students observe the change and join in echo- imitation.

### QUESTION AND ANSWER

- Explore all Echo Bp possibilities with Question and Answer.



**RHYMES/POEMS**

- Divide a familiar nursery rhyme between two levels of body percussion, e.g., pat and clap.

<i>Bow, wow, wow.</i>	<i>or</i>	<i>Good, better, best,</i>
<i>Whose dog art thou?</i>		<i>Never let it rest,</i>
<i>Little Tommy Tucker's dog.</i>		<i>Till your good is better</i>
<i>Bow, wow, wow.</i>		<i>And our better is the best.</i>

**Process:**

- Speak the whole rhyme with rhythm claps.
- Change: speak/pat line 3.
- Change: Speak/stamp line 1 and 4.
- Repeat with Bp only.

Bow, wow, wow.      Whose dog art thou?      Lit-tle Tom-my Tuck-er's dog.      Bow, wow, wow.

**Transferring body percussion to percussion instruments**

**Objective:** To transfer speech rhythms to embodied rhythm and percussion instruments

**Materials:** Unpitched percussion instruments

NOTE: Having already internalized the rhythm pattern, the transfer from body percussion to unpitched percussion instruments will follow naturally.

<b><u>BP</u></b>	<b><u>Unpitched</u></b>	<b><u>Pitched</u></b>
<b>Snap</b>	high-pitched ringing instruments	glockenspiels
<b>Clap</b>	small woods, shakers, scrapers small hand drum, tambourine	soprano xylophone soprano metallophone
<b>Pat</b>	woods, bongos, temple blocks	alto xylophone/ metallophone
<b>Stamp</b>	larger hand drums, low-pitched gong	bass xylophone/ metallophone

**Process:**

**NAMES**

1. In a circle, all are patting the steady beat.
2. Adult models by **speaking** his/her own name twice over the beat, students echo.
3. Continue around the circle from one student to the next.

Student: <i>Me-la—nie, Me-la—nie</i>		All: <i>Me-la—nie, Me-la—nie</i>	

4. Go around the circle again, this time only **clapping** the name rhythms.

Student: <i>Cl Cl Cl Cl Cl Cl</i>		All: <i>Cl Cl Cl Cl Cl Cl</i>	

5. Select familiar non-pitched **instruments** and transfer the rhythms to instruments.

## WRITING and READING RHYTHMS

### Rhythm notation

**Objective:** To transfer rhythmic movement to a written form

**Materials:** White board, marker  
Rhythm paper with lines  $\frac{3}{4}$ " apart, pencil

**Age:** 6 and up

**Process:**

Clap or stamp the rhythmic building brick for “mon – key” and ask students to echo it.

*How would we write this down?*

Draw two vertical lines for the two syllables. Look at the writing and clap the two beats.

  
 mon – key

*What’s another building brick?*

Clap the rhythmic building brick for “e – le – phant.”

*We know that the claps for “e – le” are closer together. So, we tie them together with a horizontal line and then add the clap for “phant.”*

  
 e – le – phant

Continue with other rhythmic building bricks.

**Extension:**

- ♪ Students find a partner, paper and pencil. One executes a rhythmic building brick with body percussion, the other writes it down. Switch.
- ♪ Repeat with two different rhythmic building bricks.
- ♪ Reverse, writing down 2-beat or 4-beat rhythms and execute them with Bp.

NOTE: Later, simply add note heads to the stick notation. Children may recall the round note disks for the bells, tone bars, or green staff boards. “This is the musical alphabet that musicians use to write down a song they want to remember, the way we write down words for a story.”



### Reading rhythms

**Objective:** To decode and perform rhythmic patterns

**Materials:** Card set of six rhythmic building bricks

**Process:**

- Hold up one card with one of the model words.
- Say and clap the word.
- Think the word and clap it.

					
pear - tree	ap - ple - tree	crab - ap - ple	weep - ing - wil - low	beech	oak
An - drew	Tim - o - thy	John Mar - tin	An - na - bel - la	Jane	Max

**Extension:**

- ♪ Combine two cards into a half phrase and repeat.
- ♪ Hold up a rhythmic reading card, turn it over, and clap the rhythm.
- ♪ Line up two or more reading cards on the floor, read them, turn away from them, clap.

**Independent work:**

- ♪ Leave cards on the shelf for students to do it by themselves or with partners.

**Finding rhythm for given texts**

**Objectives:** To find the primary and secondary accents in each line and notate the rhythms

**Materials:** Prepared copies of rhymes or poems, double spaced  
Rhythm paper, with lines ¾" apart, pencils

**Process:**

*Here we have a poem we know. We will first clap the rhythms of the words and then write the rhythm symbols over the words.*

Students say and clap the words of the poem.

*Where are our main accents in each line?*

Place accent marks in the first line, above primary and secondary accents.

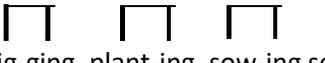
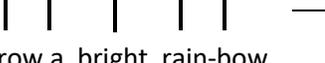
Repeat with the other lines.

*Let's read the poem and clap, stressing the primary and secondary accents.*

Students do.

*Now let's clap just the rhythms and accents we wrote down.*


Red, green, yel-low, blue,

Or-ange, pur-ple flow-ers bloom.

Dig-ging, plant-ing, sow-ing seeds,

Grow a bright rain-bow.

**Independent work:**

- ♪ Students follow up with other prepared copies of poems or rhymes.
- ♪ Copy a poem or rhyme from a book and write the rhythm symbols.
- ♪ Write own poem and add rhythm symbols.



### **Creating text for given rhythm**

**Objective:** To find the accents of words and assign them to matching rhythms

**Materials:** Several sets of rhythmic building bricks

**Age:** 6 and up

**Process:**

- Use two to four cards of rhythmic building bricks.
- Based on a theme (cooking a birthday lunch, outside games), students contribute words for the cards and create a string of rhythmic speech.
- Some words may use more than one card.
- Use the same words for the same rhythm cards.

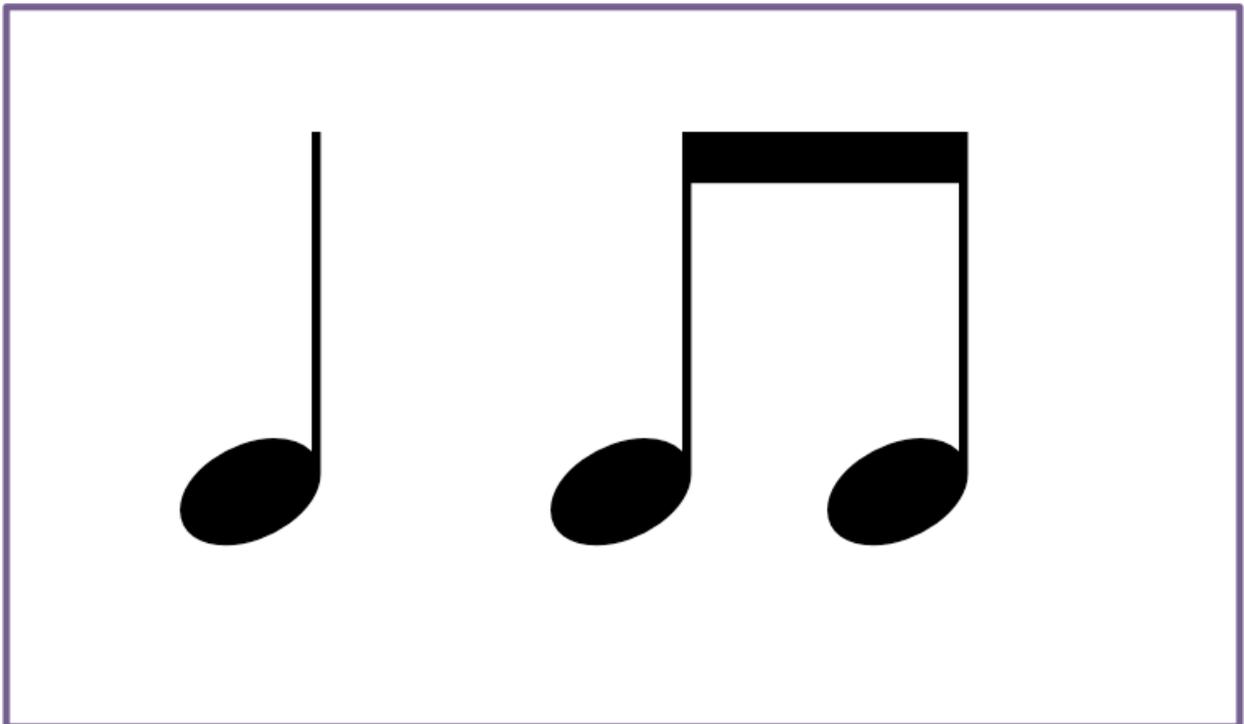
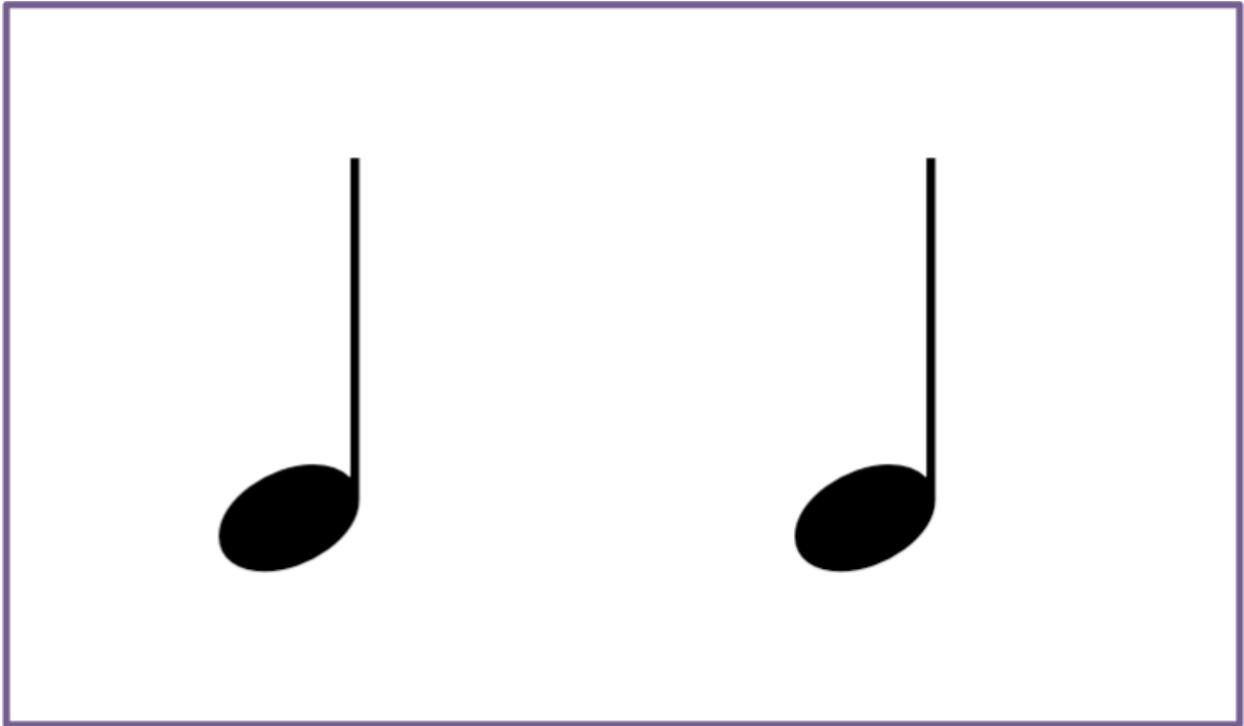
**Extension:**

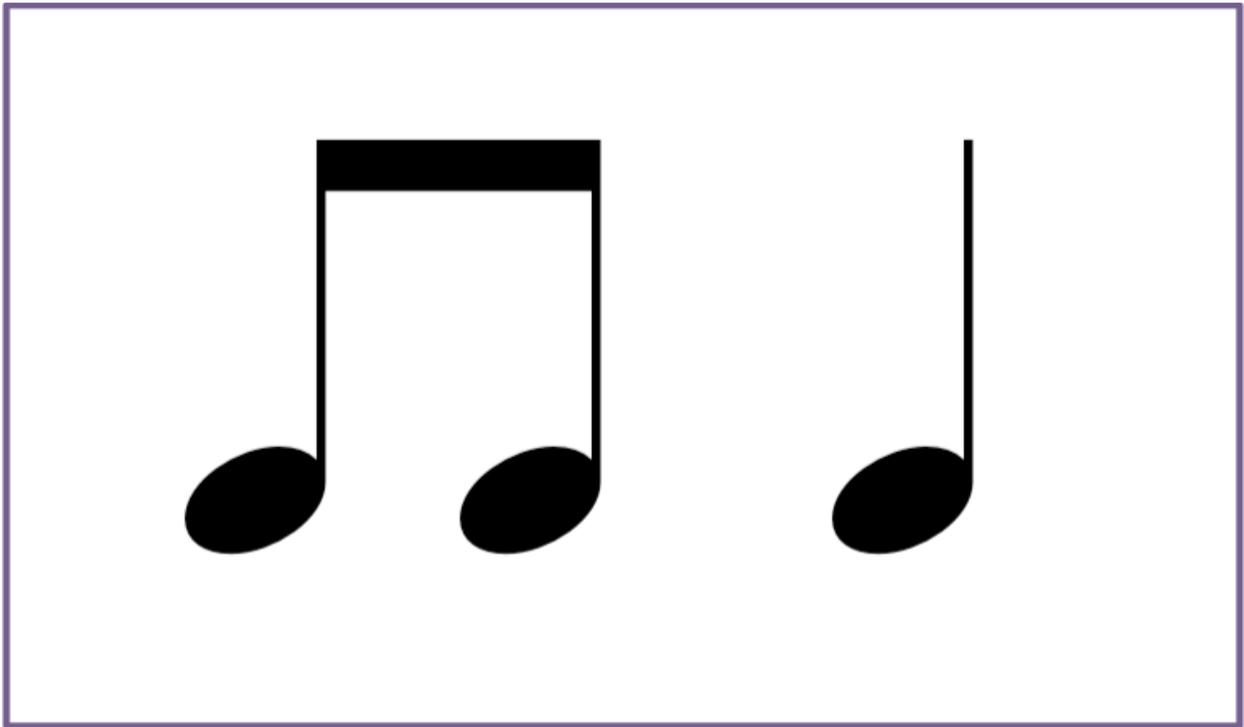
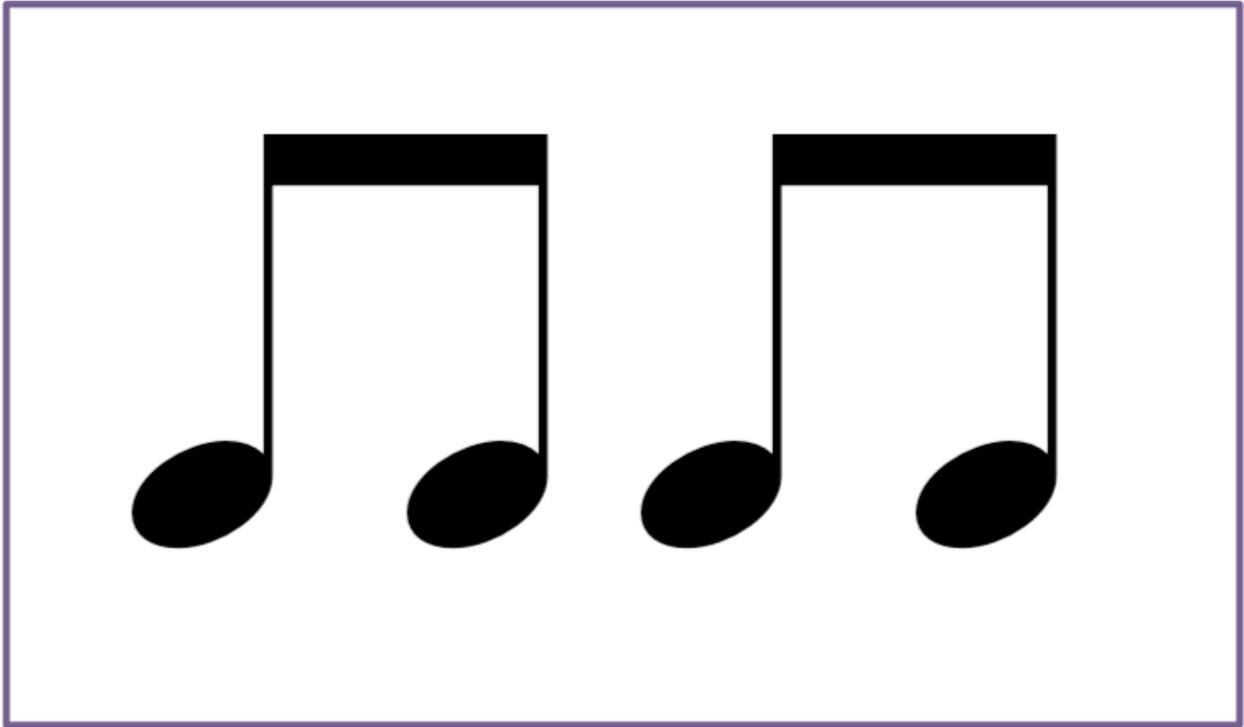
- ♪ Lay out a *Haiku* or other poetry pattern and create words for it.
- ♪ Re-arrange a word chain in lines of four cards to instill a sense of musical phrasing.

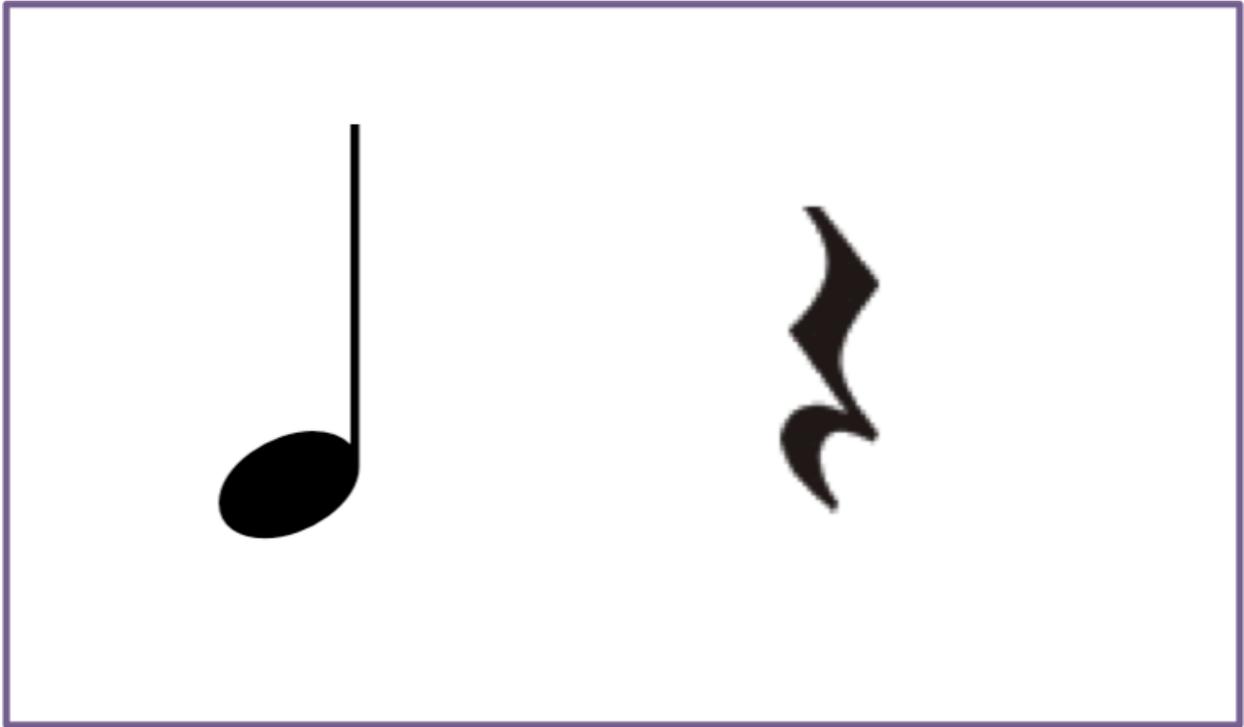
**Independent work:**

- ♪ Repeat the sequence with their own words, sentences from books, or selected poems.

**Rhythmic Building Bricks Cards**



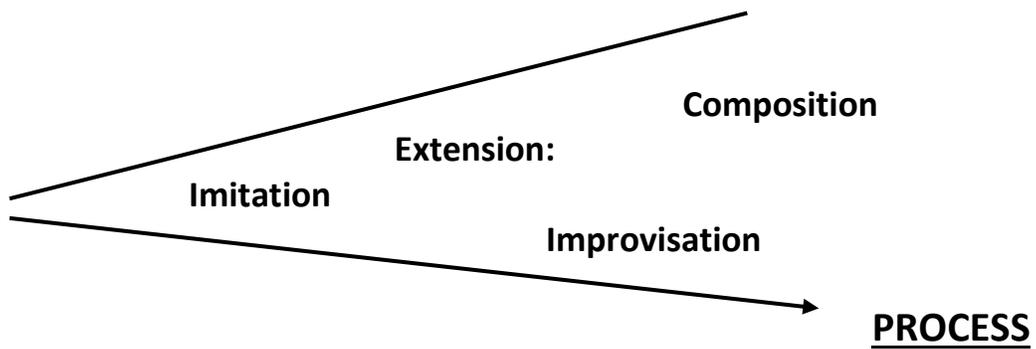
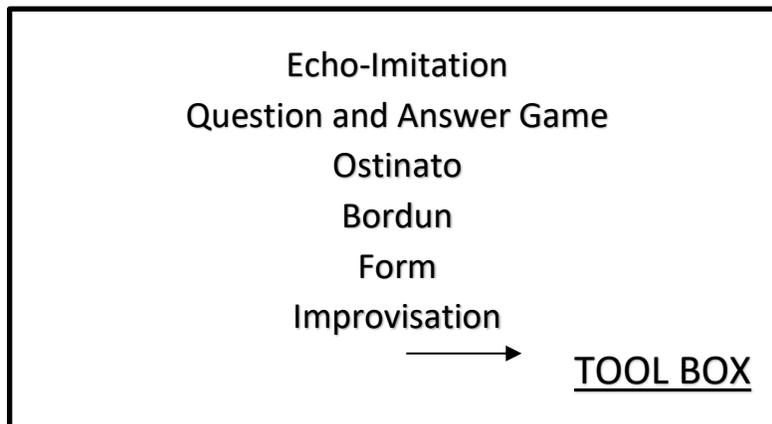
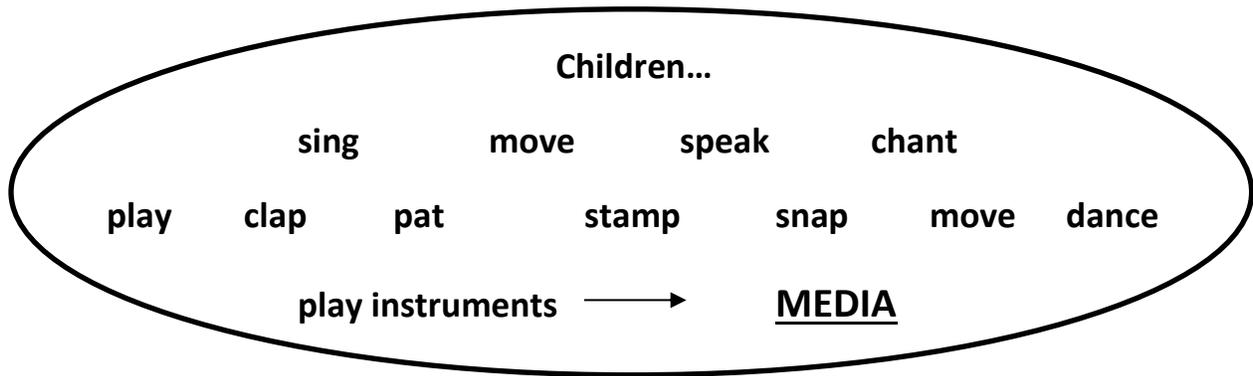




**Directions:** Copy on card stock, cut, laminate, cut.

## PEDAGOGICAL PERSPECTIVES

### MUSIC FOR CHILDREN

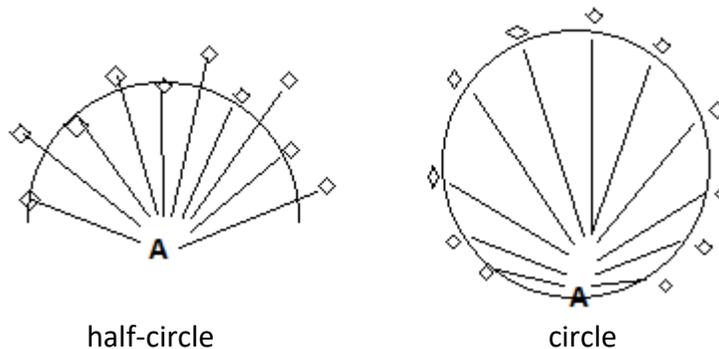


## CLASSROOM MANAGEMENT

**Objective:** To create a safe environment for movement and dance

### Physical Safety

- Considering general space, arrangement of furniture, shelves, materials;
- Maintaining and controlling personal space;
- Sitting in a staggered half-circle, in a “personal bubble,” facing the adult, except in circle games;



### Social and Emotional Safety

- Stressing that students are in charge of their own imagination and choosing their own movements;
- Keeping teacher modeling to a minimum; instead, pointing out movement elements and skills to extend creative thinking;
- No judging of improvisations, which are, similar to brainstorming, non-editable; being cautious, though, about those improvisations that do not relate to the task or are dangerous;
- Providing opportunities to explain, repeat, revise, and practice;
- Encouraging reflection and self-assessment to strive toward a personal best;

### Expectations

- Moving purposefully through the room;
- Working with focused energy, not silly or wild;
- Not talking or touching;
- Turning voices off when we doing/moving; talking afterwards to share what was observed;
- Raising hands silently to be called on;

### Teaching Strategies

- Having a signal for requesting attention, *stop*, *freeze*, *go* - drum, tambourine, hand signal or sound, bell, chime;
- Posting words for Movement Elements and/or Movement Skills, - on prepared cards or on white board, guiding toward awareness and movement terminology;

### Positive comments

- Using descriptive comments on the action, e.g. “You are jumping very high” rather than “That was very nice.” “I see interesting shapes on the low level... [name] remembers to use sideways directions ... [name] is using her eyes to find empty spots;”
- Giving ideas for movement to other students;
- Making sure that a positive comment is given to everyone’s move/position during the session;

### Giving Directions

- Keeping directions short, e.g. “Please stand up.”
- Using statements, not questions, when giving directions, e.g. “Show me a curving shape.”
- Giving directions one at a time: “Please stand up.” (students do); “Please walk to me.” (they cross the room); “Please sit down.” (they are seated);

### Transitions

- Counting, e.g. “Find a partner by the time I count to 5.”
- Varying movements, - tiptoeing to the circle, floating to the other side of general space;

### Partner and Group Work

- Choosing with quiet voices, focused behavior; not silly, wild, or aggressive;
- Selected by teacher;
- Considering self-selecting a privilege that must be earned;
- Choosing at random from a hat or counting off;

### Off-task behavior motivated by

- Inability to focus:
  - Keeping student nearby during warm-up;
  - Pairing with partners who are understanding and/or directive;
  - Staying near and giving personal direction as often as possible;
- Extroverted: balancing between working alone in self-space and appropriately with partner;
- Discomfort with activity (acting silly or defiant): letting students work with partners or props;
- Discomfort with opposite gender (acting silly): letting students work with same gender;
- Interior motives (“I’m tired” – “I’m bored” – “I don’t want to”):
  - Finding out what’s going on (shyness, perfectionism, need to feel in charge, high verbal/low physical skills);
  - Negotiating to do one activity now/next week, take five more minutes to rest etc.
- Excessive need for attention:
  - Explaining to the whole group or the disruptive student that there will be time to talk after the activity;
  - Ignoring the interrupter’s behavior, while giving positive reinforcement for appropriate behavior to specific actions;
  - Asking the student to sit and observe and raise his/her hand when ready to participate;

## MOVEMENT

### PERSONAL AND GENERAL SPACE

#### Transition

**Objective:** To explore and control movement within a safe personal space

**Materials:** Recorded music, e.g. *It Moves Me: World Music Warmups for Dance, Vol. 1*, track 2, “Bossa Nova” or ‘Breathe” by Roderick L. Jackson and Marty Beller

#### **Process:**

- Improvise a song and come to the circle, for example:

This is my Place I. Sieminski

This is my place,      This is my place,      This is my space,      my per - so - nal space.

- Students sit on the floor. To recorded rhythmic music, move isolated body parts, - rocking feet back and forth, touching shoulders, knees, crossing hand to opposite knee.
- Invite them, with gestures, to suggest other movements for head, arms, fingers etc.

#### Personal space

**Objective:** To experience movement possibilities in personal space

**Materials:** Hand drum or another non-pitched instrument

#### **Process:**

Position yourself near the classroom’s general space. One at a time, call each student by name.

*Caroline, find an empty spot.*

Caroline moves to an empty spot of her choice.

*Seth, find an empty spot.*

Seth moves into his selected spot. Continue until all students are standing in their empty spot.

*Let’s stand in a comfortable position, with our feet hip-width apart. Your feet are rooted in the ground, like a tree.*

Wait until students have settled into their position.

*Now pretend that you are gently touching a huge soap bubble all around you, - in front of you, either side, up high, behind you. When you are done, try to visualize the shape of your bubble all around you.*

Do this silently, stop, and solicit descriptions from the students about their “bubble.”

*The shape around you is a bubble, a balloon. It is your **personal space**.*

On a second clap or drum beat, all make a shape in their personal space. Repeat.

#### **Extension:**

- ♪ On another day, repeat and make different shapes along musical phases.
- ♪ Move each body part named. Ask for suggestions of other gestures/movements.

*Oliver Twist, Twist, Twist, (twist upper body)  
you can't do this, this, this: (clap, clap, clap)  
touch your nose, nose, nose,  
touch your toes, toes, toes.  
Around he goes, goes, goes. (turn around in place)*

Repeat and add:  
*Oliver Twist, Twist, Twist,  
you can't do this, this, this:  
Touch your chin, chin, chin,  
! Touch your nose, nose, nose...!*

## **Bouncing**

**Objective:** To develop soft landing for hopping, jumping, running, and leaping

**Process:**

- Stand with feet together, slightly bend the knees
- Straighten knees, lift heels off the floor finding balance on tip-toes.
- Return heels to floor, slightly bending the knees.
- Increase tempo to a rhythmic bounce.

**Extension:**

- ♪ Bounce on alternating feet.
- ♪ On both feet, increase the tempo of the bounce until it becomes a jump.
- ♪ Have non-active students do bouncing during alternating group activities.

## **General space**

**Objective:** To take one's personal space across general space

**Materials:** Hand drum, or *It Moves Me: World Music Warmups for Dance, Vol. 1*, track 12, "Duduk Wind Down"

**Process:**

All assemble in a circle and maintain personal space.

*Today we will uproot our feet and move in slow motion to an empty spot on the opposite side of the circle. For me, that spot would be somewhere over there.*

Point to a spot between two students.

*Our goal is to take our personal space, our bubble, with us and not "popping" our own or anyone else's personal space.*

Two or three students from opposite sides move in slow motion toward an empty spot across from their original position. While they are moving across, they freeze once in a while to self-assess their position and look for the next space to move to. If they bump into or touch anyone, they have to return to their original space in the circle and start again.

*When we moved from one spot to the other, we took our personal space with us and moved through **general space**.*

Discuss what could "pop" a personal space. Listen to the responses. Then summarize.

*There are three things that can "pop" our personal space. First, we can bump into things like furniture, shelves, materials. Second, we touch or run into someone else. We have not only "popped" our own, but also the other person's bubble. The third "pop" comes from inside our own bubble. It is our voice. When we make sounds or talk, our own and others' bubble is popped. This means we need to control our bodies and our voices.*

## DEVELOPMENTAL MOVEMENT

### Walking

**Objective:** To establish bodily awareness in relation to general space

**Materials:** Hand drum

**Process:**

- To a slow drum beat, everyone moves slowly around classroom furniture or objects/obstacles placed outside. When the drum stops, all freeze and make a shape.
- Discuss various strategies needed: going in a straight or curved line; having to stop; stepping sideways or backwards; using one’s eyes, controlling arms.

*When we move through general space, our personal bubble is **flexible**; it can expand or shrink, in order to move through empty spots.*

**Extension:**

- ♪ Repeat with a moderate walking pace. As soon as students “pop” their bubble, go back to a slow drum beat, indicating slow walking. Then resume walking pace.

### Movement skills

**Objective:** To develop an awareness of movement possibilities

To develop descriptive movement vocabulary

**Process:**

- Change from a walking drum beat to a skipping rhythm. Students adjust their movement.
- Assign various drum sounds to specific movements; e.g., scraping for crawling, tapping the rim for tiptoeing.
- Verbalize movements that students perform to support language development, - “I see Aidan slither along the floor... Lizzy is swaying from side to side...”

#### Locomotor (traveling) movements

walk	skip	run	crawl	tiptoe
gallop	hop	leap	roll	march
slide	slither	creep	jump	prance
waddle	shuffle	skate	schottische	grapevine

#### Nonlocomotor movements

bend	twist	stretch	collapse	bounce
float	dab	carve	melt	curl
flick	swing	turn	burst	balance
wriggle	spin	slash	freeze	sway
press	fall	push	lift	slash

#### Stillness

stand	sit	beginning	end	freeze
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## Responding to auditory cues

**Objective:** To refine the auditory sense through corresponding movements

**Materials:** Hand drum, other instruments (optional)

**Process:**

- **Stopping and starting:** All walk in general space to drum accompaniment. When sound stops, everyone freezes, “like a snowman” (squat, sit down, lie down, make a shape);
- Students listen, distinguish the sounds, and respond with corresponding movements.

**Extension:**

- ♪ **Partner shape:** Students walk in general space to drum accompaniment. When sound stops, they freeze opposite a nearby partner and make a shape in relation to the partner’s shape, without touching; resume walking and repeat.
- ♪ **Pitch/instrumental sound:** Choose two percussion instruments with different pitches,



or two types of instruments:



Assign a different movement skill, change of direction, body shape, or group formation to each instrument, and alternate.

- ♪ **Groups:** A specific sound and movement is assigned to each group. When their sound is played, the corresponding group moves, others are “bouncing” in steady beat on the spot.
- ♪ **“Seven Jumps”** *Dance Music for Children*, Shenanigans, Level 1.  
Move freely through general space for 16 counts. On the long music sound, freeze. On the music cue, perform the cumulative movements:

- |                     |                      |
|---------------------|----------------------|
| 1. Raise R leg      | 3. R knee on floor   |
| 2. L leg            | 4. L knee            |
| 5. R elbow on floor | 6. L elbow           |
|                     | 7. Forehead on floor |

## Responding to visual cues

**Objective:** To refine the visual sense with corresponding movements

**Materials:** Hand drum, recorded music

**Process:**

- **Mirroring:** Adult faces the group and makes big, slow movements, - lifting one arm above head, stretching the other arm to the side, bending torso to side etc. All mirror the movements. Silently or to flowing music.
- Discuss movements suitable for mirroring: slow, not abrupt; longer repeated phrases; not turning away from each other; remaining in one’s spot.

**Extension:**

- ♪ **Pairs:** Repeat mirroring in pairs.
- ♪ **Gestures:** Adult/leader steps in steady beat, adding changing gestures. Repeat in pairs.
- ♪ **Circle game:** All sit in a circle and pat the steady beat. One student begins with a chosen movement skill around the circle (skipping, running, crawling etc.). After one round, the student lightly taps another person and sits down in that space. The tapped student imitates the movement for one round and switches to a different movement skill for the next round.

## CREATIVE MOVEMENT

### Introducing movement elements

**Objective:** To explore movement qualities and their specific language

NOTE: Movement concepts derive from the natural progression in which babies discover movement during their first year of life. They were developed in the *Feldenkrais Method* and articulated in the international *Laban Analysis and Notation for Dance and Choreography*. Its precise terminology forms the basis for the descriptive language in Orff’s elemental music and movement.

#### BODY

**Body parts**      Head, arms, shoulder, hands, fingers, torso, hips, legs, feet;  
**Body shapes**    Straight, curved, twisted, angular, wide, narrow, symmetrical, asymmetrical;  
**Balance**          On balance, off balance;

#### SPACE

**Place**             Self/personal-space, general space;  
**Level**             High, middle, low;  
**Direction**        Forward, backward, sideways, up, down;  
**Pathways**        Straight, curved, zig-zag;  
**Size**                Big, medium, small, near reach, far reach;  
**Relationship**    Over, under, through, around, below, above, between, beside, apart, together;

#### TIME

**Speed**            Fast, medium, slow;  
**Beat**              Pulse, rhythm, pattern, breath;

#### EFFORT

**Energy**           Smooth, sharp, tight, loose, vigorous, melting, drooping;  
**Weight**           Strong, light;  
**Flow**                Free, bound.

**Process:**

- Introduce new movement elements, using imagery appropriate for the student’s age: Level - high, middle, low: *“Reach for the apple high in the tree/your favorite potato chips on the highest grocery shelf... Look for the bug low in the grass/tie your new running shoes... squat to catch the ball...”*
- Observe and comment on specific movement elements: *“I see Jamal walk in a zigzag pathway ... Someone is making a curved, small movement with a finger ... Latoya makes a twisted body shape...”*
- Calls in personal space: *“Make a twisted body shape ... sharp movements with your head ... tiptoe fast on the spot... make a drooping movement with your shoulder... melt...”*
- Calls in general space: *Walk in a curved line ... in a zig-zag line... let your elbow lead the direction ... walk with strong steps ... walk on a high level – a low level...*

**Cool-down**

**Objective:** To release into a calm awareness of body and self

**Material:** optional music

**Process:**

- Sit cross-legged, elbows resting on knees; let go of head forward and down, shoulders, torso, and stay. Slowly roll back up, one vertebra at a time, to a tall spine position, crown of head pulled up as if by marionette puppet strings, looking straight ahead.
- Head looks to the right, to the left.
- Shoulders push slowly forward, backward, up to the ears and down.
- Elbows lift up and let them fall, accelerate like flapping your wings
- Arms stretch up slowly, let them come down and rest on knees.
- Hands circle in both directions; alternate tight fist with spreading fingers.
- Stretch legs out in front, slowly roll back and down, “sink” into the floor and rest.
- Or use any relaxation exercises that are part of the classroom culture.

**DANCE**

**Introduction to circle dance**

**Objective:** To develop body coordination and control for communal dancing

**Materials:** Recorded music, e.g., Shenanigans, *Dance Music for Children*, Level 1, track 13 “Kryzachok” (Byelorussian) or track 15 “Nigun Atik” (Israeli)

**Process:**

**SCATTERED FORMATION:**

Stamp	Point alternating hands straight up
Clap	Kick alternating feet forward
Walk forwards	Turn around
Walk backwards	Turn the other way

**CIRCLE FORMATION:**

- Holding hands, walking forward into circle, 8 small steps, back out 8 steps.
- Repeat, with arms lifting up high into the circle and lowering arms back out.
- Walk along periphery to the right - 7 steps, hop on 8.
- Repeat to the left - 8 steps, hop on 8.
- Clap - 8 counts.
- Turn around - 8 counts.

**Extension:**

- ♪ Students create other combinations, based on abilities.

**Circle dances**

**Objective:** To learn playful or traditional circle dances and form community

**Pumpkin, Pumpkin** I. Sieminski

Pump-kinm pump - kin, round and fat, Turn in - to a jack-o'-lan-tern, just like that.

Clap RHs clap LHs, clap BHs clap BHs, hold hands and make ½ turn, pat, clap, snap-HOP!

**Process:**

- In circle formation, turn pairs of students to each other as partners.
- Sing *Pumpkin, Pumpkin*.
- Movement measures 1 and 2: pat-a-cakes R-hands, L-hands, both-hands, both-hands;
- Measure 3: hold hands and make a half turn;
- Measure 4: pat-clap-snap; on count 4 make a ½ turn hop around, face new partner.
- Simplify or augment as needed.

**Folk dance**

**Objective:** To reinforce musical concepts through dancing  
 To express joy and generate social interaction  
 To preserve cultural traditions and heritage

**Material:** Songs, live or recorded music

**Music and movement fundamentals:**

- Beat:** The repetition of clapping, stepping, skipping, and swinging helps internalize the beat in the whole body and generates a collective sense of pulse/steady beat.
- Rhythm:** Folk dances often combine rhythmic claps, stamps, pats, snaps with the weightier steady beat in the feet and lead to more complex music making.
- Meter:** In the various meters of 3/4, 5/8, or 7/8 of world folk dances, movement challenges the body to “think” and function outside of the box.
- Form:** Movement phrases in folk dances, repeated/varied, lead to a natural feel for musical structure.
- Melody:** Many folk dances are based on familiar folk songs. When dancing to recorded music, melodies are internalized or even sung along mentally.

**Hopping:** The most basic steps include an alternating right/left hop or repetitive hopping, either in place or traveling.

**Chassé:** Slide-step to the right with knee slightly bent, a small hop leap with left foot joining the right foot. Repeat. Reverse to the left.

**Schottische:** Alternate stepping and hopping, StR-StL-StR-HopR – StL-StR-StL-HopL; repeat.

**Cross Over:** Facing partners walk past partner' right shoulder ("crossing"), and then rotate and face each other again.

**Do-si-do:** Facing partners walk towards each other, pass right shoulders without turning, step to the right in back of partner, then moving backwards passing left shoulders, and returning to starting position.

**Materials:** (optional) *Chimes of Dunkirk* CD, track 7, New England Dancing Masters.

**This Old Man** Traditional

This old man he plays one, he plays knick knack on my thumb, with a  
 Heel and toe, heel and toe, sashay toward center 3x and stop.  
 Right, right, right, left, left, left, both, both, both, pat, pat, pat,

knick knack paddy wack give a dog a bone. This old man comes roll - ing home.  
 Heel and toe, heel and toe, sashay 3x out and stop.  
 holding right hands, make a complete turn, pass partner by right shoulders toward new partner.

**Process:**

- Sing *This Old Man*.
- Movement, 1<sup>st</sup> verse: Along periphery of circle, partners face each other, holding hands. With their inside foot, they do heel-and-toe 2x, sashay 3x toward center and stop. Repeat with outside foot back to periphery.
- 2<sup>nd</sup> verse: *This old man, he plays two. He plays knick knack on my shoe ...* 3 pat-a-cakes right hands, 3 pat-a-cake left hands, 3 pat-a-cake both hands, pat-pat-pat on knees; holding right hands, make a complete turn, pass partner by right shoulder, move forward in same direction, and take two hands of new partner. Repeat 3<sup>rd</sup> verse with toe and heel, 4<sup>th</sup> verse with pat-a-cakes etc.
- This old man, he plays three, (toe and heel)
- He plays knick knack on my knee ...
- This old man, he plays four, (pat-a-cakes)
- He plays knick knack on my door ...

... he plays five ... on that hive ... (toe and heel)  
 ... he plays six ... on my sticks ... (pat-a-cakes)  
 ... he plays seven ... up in heaven ... (toe and heel)  
 ... he plays eight ... on my gate ... (pat-a-cakes)  
 ... he plays nine ... on my vine ... (toe and heel)  
 ... he plays ten .... all over again. (pat-a-cakes)

## SINGING

### Two-tone call

**Objective:** To listen to examples of “high” and “low” as the foundation for pitch awareness

**Material:** Recordings of the cuckoo call <https://www.youtube.com/watch?v=YTY26k0CA0I>

**Process:**

- **Tell the story** of the cuckoo bird. Play recordings of the cuckoo call in nature.  
*Cuckoos have the habit of barging into other birds’ nests, laying their eggs, and then leaving their young to be raised by the host’s bird family!!*

- **Call:**        g   e        g   e        All echo:   g   e        g   e  
                  cuck – oo    cuck – oo                    cuck – oo    cuck – oo  
  
                  g   e    g---g   e                    g   e---e    g---g   e  
                  Cuck – oo, where are you?    or    Cuck – oo, what do you do?

NOTE: The cuckoo call’s interval of a falling minor third (*g – e, c – a, f – d*) is a melodic phenomenon in world cultures. It represents the interval pattern of *sol-mi* or *5-3* in the diatonic scale.

**Extension:**

♪ **Gestures.** Tap the top of the head for the higher note and shoulders for the lower note.

♪ **Echo** two-tone words and names.

g   g   e	g   g   e	g   e	g   e
Student: <i>Tim-ber-ly</i>	All: <i>Tim-ber-ly</i>	next: <i>Den-zel</i>	All: <i>Den-zel</i>
<i>Sy-ca-more</i>	<i>Sy-ca-more</i>	<i>Ma-ple</i>	<i>Ma-ple</i>
<i>check-er board</i>	<i>check-er board</i>	<i>square root</i>	<i>square root</i>

♪ **Echo** with phrases.

g   e   g—g   e	g   e   g   e
Adult: <i>Hel-lo, Vi-vi-an!</i>	Vivian: <i>Hello, Ea-mon!</i>

♪ **Question & Answer**

Adult: <i>What’s your name?</i>	Student: <i>My name is Ma - ry.</i>
<i>Who wears black shoes?</i>	<i>I wear black shoes!</i>

♪ **Improvise with word chains**



♪ **Improvise with longer phrases:**

*Dinner is ready!    Pizza for sale!    Johnny, play with me*

## Two-tone song

**Objective:** To help students find their singing (head) voice and sing on pitch

**Process:**

♪ Sing familiar two-note **songs**. Simplify them to two notes if necessary.

**Extension:**

♪ **Name game:** Sitting in a circle, students pat the steady beat on 1 and 2.

1	2	1	2	1	2	1	2
┌──┐		┌──┐		┌──┐	┌──┐	┌──┐	
g	g	e	g	g	g	e	g
g	g	e	e	e	e	g	g
g	g	g	e	e	e	g	g
g	g	g	e	e	e	g	g
e	e	e	g	g	g	e	e
e	e	e	g	g	g	e	e
e	e	e	g	g	g	e	e
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e	e	e	g	g	g	e	e
e	e	e	g	g	g	e	e
e	e	e	g	g	g	e	e
e	e	e	g	g	g	e	e
e	e	e	g	g	g	e	e
e	e	e	g	g	g	e	e
e	e	e	g	g	g	e	e
e	e	e	g	g	g	e	e
e	e	e	g	g	g	e	e
e	e	e	g	g	g	e	e
e	e	e	g	g	g	e	e
e	e	e	g	g	g	e	e
e	e	e	g	g	g	e	e
e	e	e	g				



**Extension:**

- ♪ Improvise or sing in other pentatonic scales in the student’s voice range. The high tonic is added as a repetition of the low tonic.

	1	2	3	4	5	
C pentatonic:	<u>c</u>	d	e	g	a	<u>c</u>
	do	re	mi	so	la	do
F pentatonic:				<u>f</u>	g	a
				do	re	mi
					so	la
G pentatonic:				<u>g</u>	a	b
				do	re	mi
					so	

- ♪ Sing pentatonic songs in other languages.

**La Mariposa** Peruvian Rhyme

La ma-ri-po - sa en la co-ci - na ha-ce cho-co - la - te pa-ra su ve - ci - na.

Translation: The butterfly in the kitchen is making chocolate for her neighbor.

1. Students echo-learn the song.
2. Divide in two groups, singing alternating phrases to each other.
3. Say and clap the speech rhythms; then clap only the rhythms.
4. One group pats steady beat, while the other group claps the speech rhythms; switch.
5. Add part B - Pat steady beat and chant in rhythmic speech: *Mariposa blanca, mariposa roja, mariposa naranja, mariposa azul.*
6. Alternate with the song as part A in rondo form.

- ♪ Sing pentatonic songs from other cultures.

**Singing games**

**Objective:** To experience musical concepts through playful activities and improvisation

**GESTURES**

**Fungia Alafia** West Africa

Fun - ga a - la - fia a - shay a - shay.

Fun - ga a - la - fia a - shay a - shay.

**Process:**

*Fungia Alafia* is a greeting song in many parts of West Africa, mainly Nigeria. In the Yoruba language, *Fungia Alafia* (the call) has the meaning similar to “welcome” – “good health” – “peace.” *Ashay* (the response) is like the western “Amen” and symbolizes the Creator uniting all living and non-living things.

In a circle, model the gestures and explain their meaning.

*funga alafia*

*ashay, ashay*

- |   |                                    |
|---|------------------------------------|
| 1. touching the head: “With my thoughts ...”                  | extending arms: “... I greet you.” |
| 2. touching the lips: “With my words ...”                     | repeat                             |
| 3. touching the chest: “With my heart ...”                    | repeat                             |
| 4. showing empty sleeves: “Having no tricks up my sleeves...” | repeat                             |

**Extension:**

- Two groups in two lines facing each other. First group sings “funga alafia” and the second group answers with “ashay, ashay.”

BODY PERCUSSION

**Bim Bum**

American folk song

Bim bum, bim bum, bid - dy bid - dy bum, bid - dy bum, bid - dy bid - dy bum bim bum.

Bim bum, bim bum, bid - dy bid - dy bum, bid - dy bum, bid - dy bid - dy bum bim bum.

Bim bum, bid - dy bid - dy bum, bid - dy bum, bid - dy bid - dy bum bim bum.

Bim bum, bid - dy bid - dy bum, bid - dy bum, bid - dy bid - dy bum bim bum.

bethsnotes.com

**Process:**

- Students sit in a circle, with personal space around them to allow for snaps. Allow students to set their own tempo. “bim” = snap “bum” = clap “biddy” = pat

INSTRUMENTAL BORDUN

**Grinding Corn**

Hopi Indian

Grinding corn, grind-ing corn, here we are grind-ing corn. Grains of red and

yel - low, blue and white corn I am grind - ing.

**Materials:** Rocks

**Process:**

- Circle or open formation across general space.
- Tell how many Native Americans used to grind corn or acorns into flour by beating the kernels with a rock. Women would sing songs to the beat of their rocks pounding.
- Select either or both of the steady beat patterns for the action.

PLAY-ACTING

Wee Willie Winkie Traditional

Wee Wil-lie Win - kie runs through the town, Up - stairs and down - stairs in his night - gown,  
 Rap-ping at the win - dow, cry - ing through the lock, Are the chil-dren in their beds? For it's eight o'clock.

**Process:**

- Sing the song and pat, clap, or walk the beat.
- Small groups build a “town,” with houses, windows, doors, roofs.
- While the “town” sings the song, “Willie” runs from house to house, acting out the text.
- At the end of the song, a student strikes the “clock” on a triangle or chime eight times. The “houses” slowly sink to the floor, and fall asleep.

**Extension:**

- ♪ Small groups silently act out games, - hopscotch, catch, jump rope. As the “clock” strikes eight, students rush to form their “houses” – freezing in sleeping postures.

ELEMENTAL FORM - Canon

Dona Nobis Pacem Traditional

1  
Do - na no - bis pa - cem, pa - cem. Do - - - na - no - - - bis pa - - - - cem.

2  
Do - - - na no - - - bis pa - cem. Do - na no - bis pa - - - - - cem.

3  
Do - - na no - - - bis pa - cem. Do - na no - bis pa - - - - - cem.

**Process:**

- Circle formation, holding hands;
- Line 1: 4x [step R – L together – hold]; walk in circle R around your own space.
- Line 2: repeat to the left.
- Line 3: on “Dona” raise hands up high; on “nobis pacem” collect hands to yourself; on “Dona” lift R arm behind your right neighbor’s back, on “nobis” lift L arm behind your left neighbor’s back; on “pacem” make one slow step into the circle.
- Concentric circles for singing the canon in parts.

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### **Music for warm-ups on Spotify**

*Ayu* – Barbatuques

*Breathe* – Roderick L. Jackson and Marty Beller

*Calabria* – Electronica House

*Catch That Wild Man* – Brent Lewis

*Common Threads* – Bobby McFerrin

*Day Tripper* – The Harmony Group

*Drumwaltz #1* – John Hanks

*Lemon Tree* – Cole Albrighton

*Nutcracker Suite: Nutcracker Suite: Overture* – Tchaikovsky/Duke Ellington

*Pata Pata 2000* – Miriam Makeba

*Unicorn* – Dizzy Gillespie

*Wia Concerto No. 1 First Movement* – In four parts - Pan African Orchestra

### **No-touch dances**

*African Dance*

<https://www.youtube.com/watch?v=Ewqq-xJFdI&list=PLXaMzmg6ByBzicNXJ3gKY9Eksqr-HUZ1A&index=3>

*Borboletinha*

<https://www.youtube.com/watch?v=cYIF-dKD8is&list=PLXaMzmg6ByBzicNXJ3gKY9Eksqr-HUZ1A&index=15>

*Mamma Maria Line Dance*

<https://www.youtube.com/watch?v=RSEGHxS0nFg&list=PLXaMzmg6ByBzicNXJ3gKY9Eksqr-HUZ1A&index=4>

*Papi Papiripa*

<https://www.youtube.com/watch?v=5EAaTzJcMkl&list=PLXaMzmg6ByBzicNXJ3gKY9Eksqr-HUZ1A&index=16>

### **Orff-Schoolwerk Information**

AOSA, American Orff Schulwerk Association [www.aosa.org](http://www.aosa.org) and world-wide regional chapters.

Music is Elementary <https://musiciselementary.com/>

Sonor <http://per.sonor.com/instruments/orff/?L=0>

West Music [www.westmusic.com](http://www.westmusic.com)

Teaching with Orff <https://teachingwithorff.com/about/>