



BC Orff Chapter Movement Workshop

with
Dr. Adam Jonathan Con
University of Victoria

January 16, 2016
9:30am-3:00pm
Lochdale Elementary School



Putting movement into the body is only the first step as we teach the student to respond to sound thereby giving the student an opportunity to learn the concept of empathy in music. What is often forgotten is the important step of teaching our students how to use movement not as a response but as an actual catalyst to change sound. It is what a conductor should be able to do beyond entrances, exits and tapping out the tempo but more often than not, that is all we really see. It is the same pedagogical sequence as teaching any other musical concept. Experience, Label, Notate. We will do several activities that you can do with your class to help them experience and embody sound. Then we will label the types of movement used and how it can affect sound. Lastly, we will create new sounds and change elements of music with the use of our bodies and movement. This will all be experienced in the context of speech, singing, and playing the Orff Instrumentarium (Non-pitched percussion, barred instruments – if time).

WARNING: The following activities are meant to give you the gamut of kinesthetic experiences possible with many different grade levels to allow students to explore and express their musicality through the kinesthetic modality. Obviously, some activities will be too complicated and difficult to do without breaking down and sequencing the skills into manageable lessons.

9:30am Introductions
 Movement in the Orff Process: how, what, why, when, where, who

The Kinesthetic Experience

Experience first: respond to sound with movement
Experience silence with movement
Experience movement becoming the agent/catalyst to change sound
For children, it is easier to take risks with movement easier than music.

WARM UP THE BODY: Tai Chi Chuan perspective.

1. Open the joints (different concept from warming up the muscles)
2. Hands/wrists – shake, wave spin in circles.
3. Elbows
4. Arms (at clavicular joint)
5. Spine
6. Hips
7. Knees
8. Ankles + feet
9. Bounce up and down but keep feet attached to floor.
10. Look forward, spin hips left and right, allow rest of body and arms to follow hips

11. HIPS. Like hoola-hoop, turn hips in a circle making circles on floor clockwise and counter-clockwise
12. KNEES. Hold side of knees, push in, and exhale as you gently lower the body and knees bend.
13. KNEES. Exhale and extend knees to upright body position
14. ANKLES. Place left foot behind body with toes on floor and ankle facing upwards. Turn ankle with toes
15. attached to floor, clockwise and counter-clockwise
16. ANKLES. Do the right side.
17. BEAR scratches bottom on tree. To stretch the lower back and extend the spine. Bend over and place head down between legs looking through legs to the wall behind your body. Shake bottom left and right side as if trying to scratch it on a tree trunk. Then shake the bottom up and down the tree.
18. Slowly lift body to an upright standing position.

10:00am **MOVEMENT with SPEECH as a DRAMATIC PARTNER**

Giant Children by Brod Bagert and Tedd Arnold
(see PDF attachment)

- Put students into smaller groups (4 or 5 people)
- Give them a poem to dramatize with movement.
- Movement is meant to give a visual picture of the words spoken
- It would be prudent to teach the students a wide palate of movements that correspond
- to basic elements of SOUND such as loud/soft + fast/slow + high/low.

10:20am **MOVEMENT: to fill the empty space: RESTS**

When singing a song or using Kodaly-like exercises (333) with a rest in the music, allow the students to create a nasty monster sound and make a nasty monster gesture to go with the rest. For the first time, have them make the sound and gesture during the rest. Then have them simply make the nasty monster gesture during the rest without the sound. You will notice and feel a difference during the rest. It is silent but filled up with motion. RESTS organize SOUND. RESTS have a purpose and they are active.

10:30am **ELEMENTS OF MUSIC (Basic)**

DYNAMICS: loud and soft

TEMPO: fast and slow

AMPLITUDE/PITCH: high and low

TIMBRE: bright and dark (colours)

+ Phrasing

What do movements look like that show us these extreme ranges of specific elements of music?

Looking at speech to explore the elements of music and movement.

Shel Silverstein poems are fantastic resources for appropriate materials for children.

(see PDF attachments)

- Have the students say the poem and add one specific element music as they say it.
- Expand their experience by getting the students to explore the full range of the element of music not just the middle area.
- Give one group a poem and then one specific element of music such as dynamics
- Have the students perform their poem with the element of music and movement that also reflect that element of music. For example if their element is dynamics,

they would have large movements for Double Forte and very small movements for Double Piano.

10:55am **MOVEMENT and METRE: simple and compound**

- These are the two most basic feelings of metre. The SIMPLE meter works best when you bop up and down like a bed spring. The accompanying sounds will be up and down like turning on and off a light switch.
- The COMPOUND metre works best when you sway the hips like the shape of a U. To get a different and more legato effect, change the movement of the hips/knees to an “n” shape.
- While saying any poem, try it first in COMPOUND meter swaying the hips left and right in the U pattern. Then try the poem in the “n” pattern. Then mix it up.
- Next try saying the same poem in SIMPLE meter. It will sound like rap music. The body has to bounce up and down. For a variation you can put a hitch/hop lifting the knee up on the down beat. It will create a lighter pulse.
- Now stand or sit in a circle facing inwards
- Put out your right hand like you want to say “gimme some money”
- Then put out your left hand on top of your right hand and say, “me”
- Lift the left hand and place it on top of the hand of your friend to the left and say, “You”
- Continue saying “me” “you” with the hand lifting and touching yourself and the hand of your friend to the lift.
- While doing this pattern, take a ball and place it in the open hand for the person to pick it up and place it into the hand of their friend going from “me” to “you”. The ball should start to travel around the room.
- Add more balls.
- Add different weight and shape balls so they can see the difference in how they need to be lifted and carried.
- Play simple metred music while they pass the ball
- Play compound metred music while they pass the ball
- Flip the hands over and let the right hand do the passing and the left hand remains stationary holding out and waiting for a ball to be placed in it from your neighbour.
- Try calling out different subdivisions. Half note, Whole note, Quarter note. Eighth notes. They should move their hands and pass the ball accordingly (very advanced)

11:15am Break

11:30am **MOVEMENT and NON-PITCHED PERCUSSION**

- Distribute metals, skins and woods.
- Have students create an ostinato with their instruments.
- One student begins in the centre of the room with their ostinato.
- As students think of an ostinato, they can step into the center of the room and play the ostinato.
- Second round. Create an ostinato with movement (full body). You can add the elements of high and low or loud and soft and have a body movement that matches.
- Again, one student begins in the center with their non-pitched percussion instrument and their accompanying movement.

- The addition of the following students requires them to fit a new movement into the existing movement in the centre of the room and add the appropriate sounds to go with it.

11:50am **STRING PULL**

- Place students in pairs.
- Have one student pull an imaginary string from their partner's body.
- The partner follows the string with that part of the body as if it were attached.
- Start with a count of 8. Pull for eight beats.
- Other partner pulls for 8 counts.
- Then try 7
- Then try 6 etc. down to 1 count.
- Try 1 up to 10 and then 10 down to 1 alternating partners pulling the string.
- Then try pulling the string to PHRASING of an existing piece of recorded music.

12:30pm Lunch Break

1:15pm **THE LABAN MIRRORING ACTIVITY (with recorded music)**

1. Teacher Leads
2. 2 students lead half the class facing in opposite directions
3. 4 students lead ¼ of the class facing in different directions
4. Partners: Blueberry and Rhaspberry – Teacher calls out who leads.
5. Partners: one student leads and then they learn to listen, lead and follow together.

See attached rubric for all the directions teachers need to teach how to move and all the body parts to move check list

1:45pm **DALCROZE ACTIVITY: Using movement to inform our singing.**

While singing a song, canon, round:

1. Walk to the beat
2. Take a step for every note sung
3. Take a step for every note sung but now move forward to a destination at the opposite
4. side of the room,
5. Raise hand and move at elbow to 90 degrees. Do not go past the 90 degrees due to tension in the singing experience. First, every half note or LONGER raise the hand from a rest side of body position to the 90 degrees. The rate of the rising hand depends on the length of the note. A half note will take 2 counts for the hand to rise to 90 degrees. A whole note will take 4 counts. A tied dotted half to a quarter note will take 4 counts etc.
6. Take a step for every note sung, move forward and raise hands for a half note or longer.

2:15pm **MOVEMENT INITIATES SOUND**

With non-pitched percussion.

- First have a student go to the centre of the room and create a movement without any sounds.

- Another student who is watch thinks about what sound would accompany that movement and finds a non-pitched percussion instrument and creates the sound to the movement. They would stand next to the person doing the movement.
- Then another student would create a new movement to compliment the first movement.
- A fourth student will watch and then find a new non-pitched percussion instrument to match that sound. This process continues until everyone is involved.

With SPEECH.

1. A group of students read a poem.
2. Then have one student create movement.
3. As the movement occurs another student watches and reads the poem according to the movement.

WITH SINGING

1. Find a canon or a song. (see attachments).
2. Sing all the way through in unison.
3. Have some move, and sing the song watching the person move.
4. If the song is a canon have different people lead each part of the canon with movement.

2:50pm Questions and Answers

Thank you for coming today!

Questions?

Email: acon@uvic.ca

Music Used in this Workshop

Theme from Brideshead Revisted
 Die Modau, Smetana
 Hush Little Baby, Bobby McFerrin
 Les Pecheurs de Perles, Au fond du Temple Saint
 O Magnum Mysterium, Morten Lauridsen
 Orchestral Suite No. 3 (Air), Bach, Bobby McFerrin
 Rover Flows in Youi, Yiruma
 Stabat Mater, Giovanni Pergolesi
 Stuff We Did from "Up", Michael Giacchino
 We Shall Walk Through the Valley in Peace, Chanticleer
 Girls Just Want to Have Fun, Cyndi Lauper
 In Dulci Jubilo, Swingle Singers

MIRRORING RUBRIC

ELEMENT / DIRECTION / BODY PART	YES 1 point	Not Evident 0 points
Musical Elements: Pitch HIGH – movements reflect?		
Musical Elements: Pitch LOW – movements reflect?		
Musical Elements: Dynamics: FF / FFF (very large)		
Musical Elements: Dynamics: F (large)		
Musical Elements: Dynamics: MF (medium)		
Musical Elements: Dynamics: MP (medium)		
Musical Elements: Dynamics: P (small)		
Musical Elements: Dynamics: PP / PPP (very small)		
Musical Elements: Tempo: fast movements?		
Musical Elements: Tempo: slow movements?		
Musical Elements: Pulse and Meter: Movements reflect?		
Musical Elements: Phrasing: Movements reflect?		
Musical Elements: Timbre: Bright – movements reflect?		
Musical Elements: Timbre: Dark – movements reflect?		
Direction: High / Tall		
Direction: Low / Short		
Direction: Thick / Wide		
Direction: Thin / Narrow		
Direction: Forward		
Direction: Backward		
Direction: Left		
Direction: Right		
Direction: Diagonal NW		
Direction: Diagonal NE		
Direction: Diagonal SW		
Direction: Diagonal SE		
Direction: Turn Around – back to mirror		
Direction: Facing Front – front to mirror		
BREATH: Are movements clearly connected to the breath?		
WAS MUSIC chosen a good choice for this activity?		

BODY PARTS USED	YES	Not Evident
Body Part: Head		
Body Part: Eye – Separately: Left		
Body Part: Eye – Separately: Right		
Body Part: Eye – Both: together		
Body Part: Ears - Separately - Left		
Body Part: Ears - Separately - Right		
Body Part: Ears – Both - together		
Body Part: Nose		
Body Part: Face		
Body Part: Neck		
Body Part: Shoulders – Separately: Left		
Body Part: Shoulders – Separately: Right		
Body Part: Shoulders – Both: together		
Body Part: Elbows – Separately: Left		
Body Part: Elbows – Separately: Right		
Body Part: Elbows – Both: together		
Body Part: Arm: Separately: Left		
Body Part: Arm: Separately: Right		
Body Part: Arm: Both together		
Body Part: Wrist - Separately: Left		
Body Part: Wrist - Separately: Right		
Body Part: Wrist: Both together		
Body Part: Hand: Separately: Left		
Body Part: Hand: Separately: Right		
Body Part: Hand: Both together		
Body Part: Finger: Left side – single digit		
Body Part: Finger: Left side – multiple digits		
Body Part: Finger: Right side – single digit		
Body Part: Finger: Right side – multiple digits		
Body Part: Fingers: Both together: single digit		
Body Part: Fingers: Both together: multiple digits		
Body Part: Chest		
Body Part: Hips		
Body Part: Knee: Separately: Left		
Body Part: Knee: Separately: Right		
Body Part: Knees: Both together		
Body Part: Leg: Separately: Left		
Body Part: Leg: Separately: Right		
Body Part: Legs: Both together		
Body Part: Ankle: Separately: Left		
Body Part: Ankle: Separately: Right		
Body Part: Ankle: Both together		
Body Part: Toe: Left side – single digit		
Body Part: Toe: Left side – multiple digits		
Body Part: Toe: Right side – single digit		
Body Part: Toe: Right side – multiple digits		
Body Part: Toes: Both together: single digit		
Body Part: Toes: Both together: multiple digits		
Body Part: Feet - Separately: Left		
Body Part: Feet - Separately: Right		
Body Part: Feet: Both together		