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# Listening

Russian Dance from The Nutcracker Suite, op71 A Tchaikovsky

Part 2 A

♪ ♪ - | ♪ ♪ - | ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ - | ♪ ♪ - | ♪ ♪ ♪ | ♪ ♪ ♪ |

splash splash scrub..... splash splash scrub.....

♪ ♪ - | ♪ ♪ - | ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ - | ♪ ♪ - | ♪ ♪ ♪ | ♪ ♪ ♪ |

splash splash scrub..... splash splash scrub.....

B

♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ |

walk to beat...away from canvas

♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ |

walk to beat...back to canvas

interlude:

♪ ♪ - | ♪ ♪ - | ♪ ♪ ♪ | ♪ ♪ ♪ |

turn

upside down turn, turn turn, get ready...

A'

♪ ♪ - | ♪ ♪ - | ♪ ♪ ♪ | ♪ ♪ ♪ |

splash splash scrub .....

♪ ♪ - | ♪ ♪ - | ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ |

splash splash scrub.....splash!

FORM: AA BB INTERLUDE A' CODETTA

Process:

1. Set the stage: the room is now a park, and students are all modern artists
2. Walk through the "story"-splashing paint, scrubbing it onto the canvas (be sure to get the edges- High and Low)-"Show me what you think of your painting by the expression on your face" - Walk around, thinking about how to improve the picture - back to your painting- turn it upside down, any better? Turn it again. And again. And again! Then splash and scrub some more...a big scrub at the end, followed by a giant splash from the bucket of paint.

Follow up:

1. Have students be paint instead of painters.
2. Have the listen to, then identify the tambourine and timpani parts in the recording. The parts are notated below, if you'd like to have them play along. I added a triangle to B for more of a contrast, since the tambourine and timp. only play during A and a bit of the interlude and the codetta.

A ♪ ♪ - | ♪ ♪ - | ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ - | ♪ ♪ - | ♪ ♪ ♪ | ♪ ♪ ♪ |

B ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ |

interlude ♪ ♪ - | ♪ ♪ - | ♪ ♪ ♪ | ♪ ♪ ♪ |

A ♪ ♪ - | ♪ ♪ - | ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ - | ♪ ♪ - | ♪ ♪ ♪ | ♪ ♪ ♪ |

Codetta ♪ ♪ - | ♪ ♪ - | ♪ ♪ ♪ | ♪ ♪ ♪ |

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## Russian Dance “Trepak” by Tchaikovsky, arranged by Chelsea Cook

- Speech is going to be your best friend for this piece. The fastest way to get the students to learn is to develop nonsense sentences for melodic parts that will be easy for the students to retain. Luckily, I’ve done the work for you!
- This piece works best if you have a visual aid for the musicians. I will give you samples of charts that I have used. **Glockenspiels**
- For the glockenspiels, you will simply utilize the same rhythm that you used in the movement for “splash” and “doodle”. This will translate into “Ta” and “Ti-Ti”.

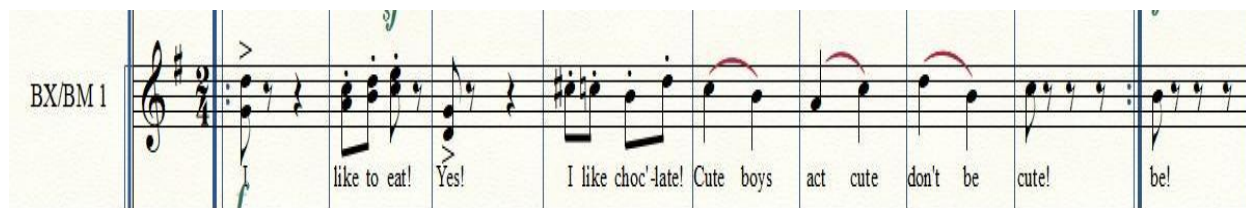


### Bass Line #1

**WARNING. This will not make any sense whatsoever.**

The letters that are underlined represent the notes that the students will be play. Everything else is simply rhythm.

- Section A: I Like to eat, yes! I like chocolate! Cute Boys Act Cute Don't Be Cute!
- Section A': I Like to eat, yes! I like chocolate! Cute Boys Act Cute Don't Be Bored!



- Section B: This section will mirror what the Resonator Bells are playing in the beginning. I’ve given two options you can utilize for the basses. My

groups have used either and both. It all depends on the skill sets of your musicians.



- Section C & Coda: Beginning at MM. 41 going into the second ending all the way to the end, have the musicians to learn the following text:

Cute Boys Act Cute, Boys Always Get Bored

Cute Boys Act Cute, Boys Always Get Bored

Call All Good Boys, Call All Good Boys Call

Boys, Call Boys, Call Boys, CDG!

## Bass Line #2 and Contra Bass

- Section A & A': - I like to eat, yes! I like chocolate. But I don't like to drink iced tea.

- Section B: Please see Bass #1.



- Section C & Coda: Beginning at MM. 41 going into the second ending all the way to the end, have the musicians to learn the following text:

But I don't like to drink iced tea,

But I don't like to drink iced tea,

But I don't like to drink iced tea,

But I don't like to drink ICED TEA!

## Resonator Bells

- As difficult as the melody sounds, it really isn't that complicated. It's just fast! I've developed a system that I'm certain will help your musicians perform this effortlessly.
- The first thing you want to make sure of is that all the chromatic and diatonic bars that your musicians will need for this piece are aligned side by side. Be sure that they are in the correct order. Ex: C D D# E F#, etc.
- Section A: This section is all about the left hand. Beginning in MM. 5-8, you'll want to emphasize that the students keep their eyes locked on their left hand—it's the only one that moves. The right hand stays in the same place.



- The melody is extremely repetitive. Once the musicians learn the pattern, the rest is easy! Of course, you want to begin very slowly and make sure the musicians are secure with their parts before moving forward.



**But I only have F#'s and Bb's!!! Where there is a will,  
there is a way 😊**

- The biggest issue we face as Orff Specialists is the lack of accidentals! The only two that come with standard Orff instruments are F# and Bb. When introducing Classical music to your students, the best way to handle the chromatic passages is through the use of resonator bells. Although Orff purists don't consider them true Orff instruments, I've found that they work really well. The accompaniment can float around the tonic, dominant and other diatonic degrees of the scale. You'll also want to make sure that the

piece has been transposed to a key that is suitable for your instruments...nothing in Db Major lol.

## ***Trepak: Section B***

- In this section, the altos and the contra basses have been split up so that your students can still perform this piece successfully using only the diatonic pitches. Looking at the triad in MM. 19, you can opt to use just the bottom of the chord beginning on F#. The contra bass part can be used for the bass xylophone.



The musical score for "Russian Dance" is presented on seven staves. The first staff, SG/AG, is a grand staff with two treble clefs and a key signature of one sharp (F#), containing six measures of whole rests. The second staff, RBIs, is a single treble clef staff with a key signature of one sharp, containing six measures of eighth-note patterns. The third staff, AX/AM, is a single treble clef staff with a key signature of one sharp, containing six measures of chords, with the instruction "f Clap!" written below the first four measures. The fourth staff, BX/BM 1, is a single treble clef staff with a key signature of one sharp, containing six measures of eighth-note patterns, with the instruction "f" written below the first measure. The fifth staff, BX/BM 2, is a single treble clef staff with a key signature of one sharp, containing six measures of eighth-note patterns, with the instruction "f" written below the first measure. The sixth staff, BX/CBB, is a single treble clef staff with a key signature of one sharp, containing six measures of eighth-note patterns, with the instruction "f" written below the first measure. The seventh staff, Tamb., is a single bass clef staff with a key signature of one sharp, containing six measures of whole rests, with the instruction "19" written above the first measure.

### Create a Reading Chart

This is the easiest way to transfer the score to your young musicians. Creating a kid-friendly guide for your students is the quickest way to connect what your students are seeing visually to what they are learning musically.

④ 4x Trepak Alto

||: B 7 | C B A C | B 7 | G d, G G | F# F# E E |

||: G 7 | DD F# F# | G G E E | F# E D Y :|| <sup>1</sup> / <sup>2</sup> D E D Y |

③

||: 1 A 7 A | 1 B 7 B | C# C# | C# D

||: 1 F# 7 F# | 1 G 7 G | 1 A 7 A | 1 A# 7 B

||: 1 B 7 A | 1 B 7 B | 1 G 7 B | 1 A 7 G

||: 1 G 7 F# | 1 G 7 F# | 1 E 7 G | 1 F# 7 E

||: 2 G 7 G | 7 7 7 A C# A D | Return to Section 4 Write Parting Repeat

||: 1 G 7 E | 7 7 7 7 X

CODA: Greg Found Every Dog Fighting Grey  
 Fran Eats Grass Fran Eats Dirt Eats Grass  
 Flora Eats Great Food From Grounding Every  
 Funny Friday Go Eat Food, Eat Food Eat Food  
 Eat Food Go!!!

### Musical Literacy

Simple sight reading samples are great ways to build your musicians' musical vocabulary. Although this was written for soprano recorder, it works well for mallet instruments as well.

Soprano Recorder



**Source: Sight Reading Factory**

**Jammin with the nursery rhymes!**

- Have fun with a jazzy new arrangement of Jack be Nimble. This Paul Desmond (Take 5) inspired piece is sure to get you in the groove!
- Begin with asking the students how Jack would move to get across a candle stick (quickly) (Teacher sings while class moves)
- Tell the students they can move in 3 quick steps. Next, tell the students that the third step is in slow motion. 1-2, 1-2-3...(Teacher sings while class moves)
- Ask the students what would happen if Jack jumped over an electric fence..(he would get shocked!)
- Add 2 snaps at the end of the step pattern with the words “shock my”. (Teacher sings while class moves)
- Invite the students to sing the song. Separate the class into movers and singers. Switch parts.
- Add the ostinato pattern: You better be careful, you better be! Transfer to Glocks.
- Add in other ostinato parts: Watch out, don’t get burned! Wait, wait, wait sssss! Watch out, don’t get burned! Wait, wait, wait stop.
- Watch out- Drum
- Don’t get burned- Temple blocks/claves
- Sssss!- Tambourine
- Transfer all parts to corresponding instruments.
- **Check out this and our other arrangements at [www.orffragerouspublications.com](http://www.orffragerouspublications.com)**

Score

## Jack be nimble

Chelsea Cook

The musical score for 'Jack be nimble' is written for four parts: Voice, SR and AR, Temple Blocks, and Tambourine. The key signature is one sharp (F#) and the time signature is 3/4. The Voice part has the lyrics: 'Jack be\_\_ nim - ble, Jack be\_\_ quick, Jack jump'd'. The SR and AR part has a note labeled 'SR on top' and 'AR on bottom'. The Temple Blocks part has a note labeled 'Temple Blocks'. The Tambourine part has a note labeled 'Tambourine'.

## Twinkle Twinkle Little Star

- Have fun with a neo-soul arrangement of Twinkle Twinkle Little Star. This Lauryn Hill inspired piece is sure to get you in soulful mood!
- Begin with exploring the meter of 6/8 time. Using a drum, have the students to stomp every time they hear the strong beat and tip-toe every time they hear the weak beat as they move across the room.
- Explain what meter/time signature is and how beats are grouped.
- Begin to explore different nursery rhymes that are in 6/8 time i.e. "Humpty Dumpty" or "Ring around the Rosie".
- Tell the students that they will explore the song "Twinkle Twinkle Little Star" in 6/8 time.
- Teach the piece and invite different students to choose different nursery rhymes to sing along with the accompaniment.