



# Seeds and Scaffolds:

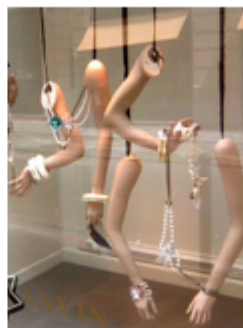
Growing Improvisation in the Orff Schulwerk Classroom  
 CASMEC 2019  
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## -----CREATIVE MOVEMENT-----

Creative movement with children exists at the edge of an abyss. Without a structures, scaffolds, prompts or parameters, children's movements revert to "known" patterns or playground chase games of which they are quite familiar. Folk and community dancing provides excellent models for appropriate spatial and social interaction, but little opportunity for exploration and improvisation. These are a few techniques for drawing out truly exploratory movement:



**"The Body Shop"**  
 Music: "God of Thunder" by Kitaro



### Body Part Fashion Show

Music: "Future Calls the Dawn" by Felix da Housecat

Now that you have explored and purchased all these haute couture fancy body parts it's time to show them all off. How? By crashing the Big Fall Fashion Show, of course!

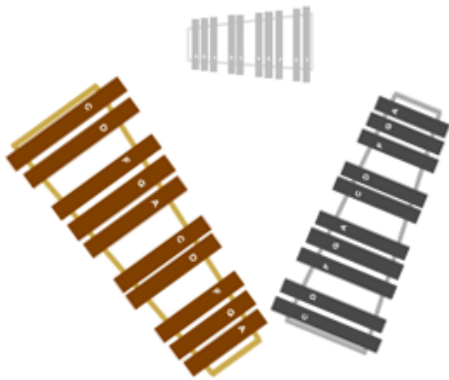
Formation: Longways set

Procedure: Top partners move to the bottom of the set showing off their fancy new body parts and how they move.

It is best if this can be repeated more than once for each student. The first time often feels awkward and unsure, but confidence and audacity increase with repetition!

# Triangular Improvisation Groups

- In several groups of three, students explore longer lengths of melodic improvisation
- All start with a simple bordun, when you are finished with your improvisation, you return to the bordun.
- When the person to your left returns to the bordun, it is your signal to begin your improv.



## Parameters:

- Use step-wise motion or small skips (no "leaps")
- End on the tonic (decide before hand if this is to be in do, la, or other pentatonic)
- Play with the pulse of the bordun, even if your rhythm varies

Variation based on instrument availability: Students can make lines behind each instrument and rotate as the players finish their improvisation. Players who are finished may either choose another line to sit in, or an unpitched percussion instrument to play.

## I Sat Next to the Duchess at Tea

This rhyme provides a structure for unpitched percussion and mallet percussion (highlighted).



Indeed!

Des it was!

I sat next to the Duchess at tea

It was just as I thought it would be.

Her

Tooting and burping and sloshing and slurping

It

Was

Gross

rum - blings

ab - dom - in - al

were sim - pa - ly

phe - nom - in - al and

And Everyone thought it was me! Oh My!

ev - ry - one thought it was me

and ev - ry - one thought it was me!

## Ostinato Sono Grosso Flatuloso

(I Sat Next to the Duchess)

Thaxton

Singultus	
Borborygni	
Ructus	
Flatus	



# UNPITCHED PERCUSSION ROUND

\*rhythmic source: Rhythmische Übung, Orff / Keetman; Schott

\*

**READY FOR A FIGHT! READY FOR A FIGHT!  
READY FOR A FIGHT TONIGHT!**

**READY FOR A FRAY! READY FOR A FRAY!  
READY FOR A FRAY TODAY!**

## Parameters for Improvisation:

- End on the tonic - E (La pentatonic in G)
- Skips and steps, no leaps
- Make use of repeating patterns
- Play the rhythm of the words

## The Vorpal Blade

Lewis Carroll/Thaxton

2/4

And as in uff- ish thought he stood, the Jab-ber-wock with eyes of flame came

5 whif- fling through the Tul-gey wood and bur- bled as it came! One

9 Two One Two and through and through the vor- pal blade went snick-er snack! He

13 left it dead and with its head he went ga- lum- phing back!

# North Skelton Sword Dance

Dancers (6) count off numbering clockwise

- Swords in right hand by hilt
- Walk 2 steps per measure (begin with left foot)

## The Clash

- 1<sup>st</sup> note – low basket
- 2<sup>nd</sup> note – high basket
- Clockwise walk for A section , then clash high 16X [B section]

## The Shoulders

- Put own sword on right shoulder
- Left hand reach to grab tip of sword of person in front

## The Elbows [don't let go – keep circling]

- Bring own sword over head to rest on left *shoulder*
- Then move to *elbow* level
- Then bring right hand over head to open up the circle and expand it

Over-Your-Neighbor (One at a time, the dancers will take turns hopping over one another's swords. Each dancer will hop over the sword of the person standing to the LEFT of them.)

- Turn to face center of circle
- #2 lowers sword as #1 raises right hand (and sword) high over head
- #1 steps over #2 with *left* foot (from outside circle to inside circle)
- #1 turns to right under own sword (turning under his own right arm), and brings right foot over #2 sword into circle
- #3 lowers sword and #2 goes through procedure

## Double Under

- #1 and #6 (both holding #1's sword at chest height and parallel to ground)
- #3 and #4 raise arch (#4's sword is raised high parallel to ground)
- #1 and #6 move under 4's sword, turn away from each other and bring sword back over *top* of remaining dancers (they follow through)
- Then #2 and #3 (through #5 and #6)
- Then #4 and #5 (through #1 and #2)

## Low Basket [let go of swords]

- Walk clockwise with low basket 8 bars [A section]
- Clash low 8 bars (16 times) [B section]

## Back-Lock

- Place sword behind person on your *right* (at waist level)
- All reach over the left hand and take tip of sword behind person on their *left* (#1 takes tip of #3)
- [All left hands on the outside]
- Bring both over heads *without letting go* and bring hands together (palms will be facing up)
- Slip the hilt *under* the point (right hand will be crossed under left)
- #1 hold up in air and parades while all keep circling

