



Creativity Prevails!

Teaching Music in Different Times

This document has been created to offer practical tips and suggestions to safely teach music as we prepare for the reopening of schools following the pandemic closure. We will also present adaptations for all six adventures in the *Fun with Music 'n Yoga Adventures Teacher's Guide*.

Why music and movement during these challenging times?

Music and all the arts are essential to nurture and foster student growth. Yoga can help students manage stress and increase overall well-being. The Fun with Composers Team is working towards providing teachers and students with creative and safe music and movement activities, as they are needed more now than ever.

During these challenging times, music and movement provide:

- Comfort and belonging with peers
- Effective strategies for emotional learning
- A way to communicate feelings and thoughts
- Deep and meaningful connections to family and communities
- Elements of math, literacy, history, logic, problem solving, leadership, and teamwork

Even though social distancing and health guidelines are necessarily being enforced, students will still be able to spark their mind, body, and spirit when participating in the adventures. In all our lessons students can sit in their own space to practice yoga poses and join in the musical activities. Each lesson strives to guide students to better connect with themselves and to bring a sense of joy and well-being needed during these uncertain times.

“The healing and unifying power of the arts has been evident as the COVID-19 pandemic swept the country. We have seen and heard it play out through works of art on sidewalks, shared musical moments from porches, in plays and dance performances, and every other imaginable iteration of art making. As states [provinces] and schools work through multiple challenges in the years ahead, arts education must remain central to a well-rounded education and fully funded to support the well-being of all students and the entire school community.” NAME (National Association for Music Education)

PHYSICAL SPACE

Before lessons begin, careful planning with regards to the spacing of students needs to take place. Floor markings can help promote safe spacing. Outdoor spaces are recommended when weather permits.

While partner games and movement activities play a large role in many Orff classrooms, the reality is that physical distancing will need to be enforced in the classroom. Students will still play, move, explore, and create, but this will be done with minimal equipment, such as body percussion, non-locomotor movement, mirroring activities, and even non-contact dances.

SINGING

Singing is at the heart of many Orff-based classrooms. Some schools are allowing singing in small groups on the condition that everyone is facing forward.

AUDIATION

Audiation is the foundation of musicianship and takes place when the student can think and hear the song in their head without singing. Audio files are available so that students can think their way along with a song. Thinking one's way through music does not replace the benefits of physically making music but it can be a highly effective tool for developing ear training.

It is becoming more and more common for athletes to visualize their success. Through visualization, they gain confidence by practicing skills without expending too much energy. In music, the process of internalizing music is an important step toward externalizing music.

Source: <https://www.musical-u.com/learn/the-secret-music-practice-skill-audiation/>

RECORDER PLAYING

Some school districts are allowing recorder playing. Students can bring their recorders to class with them in a sealed bag and store it in their backpacks or lockers when not in use.

PERSONAL EQUIPMENT & SUPPLIES

We recommend that students transport their own music supply bag to and from class. This can include a recorder, small found-sound percussion instruments, movement props, and writing supplies.

Fun and simple objects students may add in a personal music kit for movement include a scarf, a ribbon, paper plates, and a beach towel.

Purchasing instruments for individual students can be costly so it is recommended that students create their own “found sound” percussion kit. Here are some sample instruments that could be added to a percussion kit. A large Ziploc freezer bag with their initials on it works great too!

Found-Sound Percussion Kit

SKINS AND SHAKERS

- A Tetley tea container filled with beans for a shaker can also be struck with chopsticks to create a mini drum. Students will have fun decorating these new instruments, too!
- Rub two pieces of a pool noodle (approximately 5-6 inches in length) together like sand blocks.
- A guiro sound can be produced from anything light and portable with an uneven surface, such as a plastic water bottle or certain tin cans. The rim of a plastic disposable Ziploc container works too! Let students hunt around the house to see what they can come up with.

METALS

- String a pipe cleaner through bells. Small jingle bells may be purchased at a dollar store or craft stores.
- Tapping a metal water bottle or a container with a metal spoon works well.

WOODS

- Tap coconut shells together. Instructions to prepare coconut shells are available in the *Fun with Music 'n Yoga Adventures Teacher's Guide* on p.104.
- Two chopsticks, wooden spoons, or wooden sticks
- Please note: Ergonomically, it is very difficult for many children (often 7 and younger, but some older kids, too) with underdeveloped fine motor skills to hold chopsticks. A solution would be to add plain foam pencil grips or to tape a wad of masking tape at the right spot on the chopsticks.

Fun with Music 'n Yoga Adventures

This document is a supplement to the Teacher's Guide.

Adventure Overview

There are six *Fun with Music 'n Yoga Adventures* in the Teacher's Guide. Each adventure follows the same framework: Pre-mission Info, Adventure Training, and the Final Adventure. Please refer to the Teacher's Guide for more detail (p.29).

Pre-mission Info

A visualization takes place at school, then home, and finally in the forest where Smiley Tree lives. Students discover a mystery global destination. This section can be taught as written in the book (p.30-31). Students can take part in this visualization seated on the floor or in chairs.

Adventure Training

Students train for the Final Adventure through Orff-based music activities, dance, and yoga poses. There are approximately 3-4 days of Adventure Training per adventure, and the lessons outlined in this document will offer suggestions for how to teach the Adventure Training while keeping in mind health and social distancing requirements.

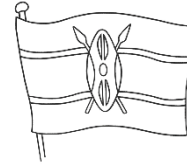
Final Adventure

On Day Five students experience the entire adventure. This document will layout adaptations to ensure a safe Final Adventure for all. After Wahoo Wind whisks everyone to the mystery destination, Allison the Adventurer guides students on their voyage. Wahoo Wind brings them back to the forest for final **Savasana** under Smiley Tree.



Adventure One

Great Rift Valley, Kenya



Adventure Training

Formation: Students are scattered in a seated position a safe distance (6 feet apart) from each other in their own space.

Eh Soom Boo Kawayo (p.36)

1. This is a Nigerian Paddling Song performed in Rondo form. Students can perform the yoga poses sitting on their own spot on the floor. Refer to the Visual Presentation. If students cannot sit on the floor, encourage them to use their creativity to perform the poses in a chair or standing position.
2. Play the recording to limit the amount of singing.
3. Ask students to try **Two Boats Pose** (p. 45) six feet apart while imagining that they have a partner.

Warrior Dance (p.37)

1. Chant softly while playing the audio recording of the *Warrior Dance* to allow students to internalize the speech/language while performing the movements.
2. Students will need floor space to perform the full yoga poses. If floor space is not available, students can perform the yoga poses in a seated position and use only their arms. Possible modifications include:

Table - hands on lap

Downward Dog - hold hands out in front of body

Right Foot Forward - stamp right foot on the ground

Warrior One - reach both arms up to the ceiling

Warrior Two - one arm goes forward, and one arm goes back (perpendicular to the floor)

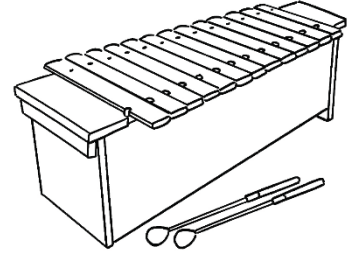
Reverse Warrior - reach one arm back

Refer to the Visual Presentation to view the yoga cards for arm placement.

3. When learning the body percussion parts for the *Warrior Dance*, students can perform the body percussion while separated into different groups and seated apart at a safe distance. They are encouraged to lightly whisper or internalize the ostinati (p.46).
 - Group One performs “Cum-a-den-day” while tapping the floor and their lap.
 - Group Two performs “Hello” with a stamp.
 - Group Three chants the Call and Response part.

4. Students transfer the body percussion and speech patterns to instruments (p. 47).

- Group One performs “Cum-a-den-day” on an instrument from their percussion kit.
 - Teacher can hold the actual instrument to demonstrate while the students do the pattern in the air.
 - Students could instead pretend to play on a printout of a xylophone.
 - Students could also play the notes A and E on their recorder.
- Group Two performs “Hello”.
- Group Three chants the Call and Response part or internalizes the chant while performing the movements with the audio recording.



Jambo Bwana (p.40)

1. This is an African song sung in Swahili. Teach the actions for the song (p.42). The actions are stationary therefore students can stay in their spot. Use the recording and encourage students to sing in their heads.
2. If doing the Day Four Challenge Day, teach students the ostinati parts with the body percussion. Refer to the lesson on Challenge Day (p.48).
3. Transfer the body percussion to the instruments, one group at a time. Ensure that every group experiences all the different parts.
 - Group One performs “Cum-a-den-day” with an instrument from their percussion kit.
 - Group Two performs the patsch. There are multiple adaptations to choose from, such as:
 - Teacher performs the “Hello” pattern on the BX as students do the pattern in the air.
 - Students play on a printout of a xylophone.
 - Students play the BX part on the recorder.
 - Group Three sings *Jambo Bwana* and performs the movements or can internalize the song and perform the movements with the audio recording.
 - Group Four (Optional): AX part. There are several adaptations you may choose from:
 - Teacher performs it on the BX as students do the pattern in the air.
 - Students play on a printout of a xylophone.
 - Students play the BX part on the recorder.

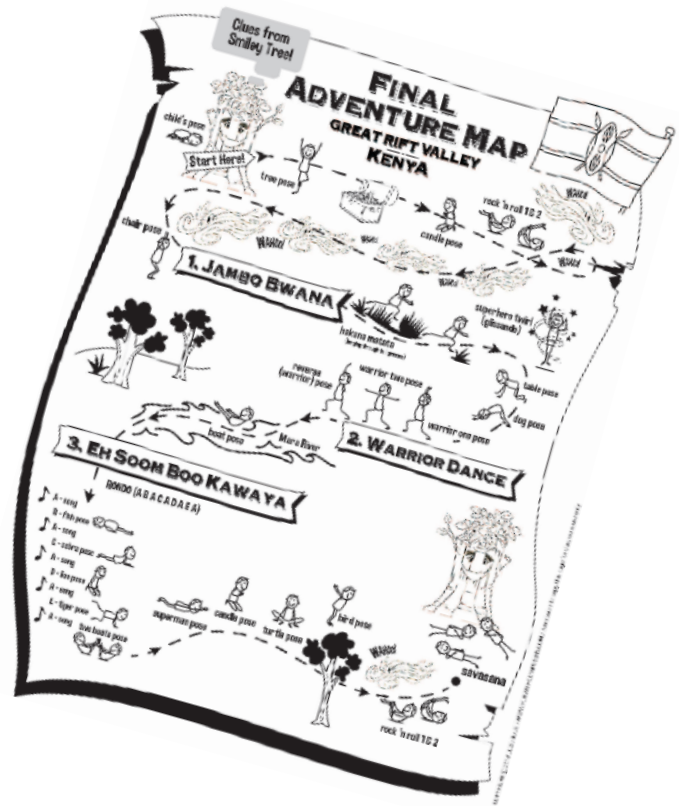
Final Adventure

Formation: Students are seated facing forward in their own designated space with their supplies. Yoga mats are not required.

Suggested Teaching Process (p.49)

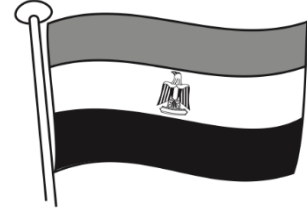
1. Divide the class into three groups.

- Group One performs “Cum-a-den-day” part on body percussion or instruments from their percussion kit in *Warrior Dance* and *Jambo Bwana*.
 - Group Two performs on paper barred Orff instruments, recorders, or percussion kit for *Warrior Dance* and *Jambo Bwana* (optional).
 - Group Three sings or internalizes the lyrics and performs the actions in *Jambo Bwana*, chants and performs the yoga poses for *Warrior Dance*, and plays Wahoo Wind sound effects. Students choose instruments to represent Wahoo Wind. Suggestions: shakers from personal percussion kits.
2. Lead students through the Pre-mission Info (p. 30) then continue with the Final Adventure (p.49). Refer to the Adventure One Visual Presentation, which also has the Pre-mission Info and Final Adventure Map to guide you.
 3. Once the Final Adventure has been performed, distribute a copy of the Final Adventure Map (p. 35) to each student as a memento.



Adventure Two

Luxor, Egypt



Adventure Training

Formation: Students are scattered in a seated position a safe distance (6 feet apart) from each other in their own space.

King Tut's Tomb (p.56-57)

1. Use the suggested teaching process (p. 62). Ask students to sing softly or sing in their heads to practice their auditory skills. Use the recording to assist with singing. Students can perform the actions as written as they are stationary. When it states that students select a partner, the teacher can be Partner One and the students Partner Two. When secure, select a student to be Partner One.
2. When chanting the phrase: "I'm not scared. No! I'm not scared. Ah!" (p.62) during the Rondo Activity (p.57), instead of walking around the room, students can patsch or walk on their spot.
3. The students will be able to perform the yoga poses on their designated spot. If using the floor is not permitted, ask them to create a seated or standing pose to represent the creature.
4. Teach the different body percussion parts (p. 62-63). Here are suggested instruments:
 - Group One can clap on the word "No!" and then transfers this part to play an instrument from their individual percussion kit.
 - Group Two can sing and perform the movement in *King Tut's Tomb*. Select a student to be Partner One.
 - Group Three can patsch the crossover bordun. The teacher can play this part on the xylophone while students play on their paper xylophone. As an added challenge, the class could play this part on their recorders.

Laban Efforts (p.63)

Students will be able to respond to the Laban Efforts *Thrust*, *Float* and *Flick* from a stationary position. Remind everyone to stay on their designated spot.

BFF Rap (p.56)

1. Recite the rap and follow the Suggested Teaching Process (p.64). To limit the amount of chanting, ask students to lightly whisper the chant or play the recording so that they can internalize the chant.
2. When transferring body percussion to instruments (p.66), here are a few suggestions:
 - Group One lightly chants "BFF" while playing the ostinato on an instrument from their percussion kit.
 - Group Two can lightly rap or whisper and perform yoga moves in their designated spot.

- Group Three plays the Interlude part.
 - The teacher can play this on a xylophone while students play on a paper barred Orff instrument.
 - Students can play on an instrument from their percussion kit.
 - As an added challenge, students could play this part on their recorders.

Final Adventure

Formation: Students are seated facing forward in their own designated space with their supplies. Yoga mats are not required.

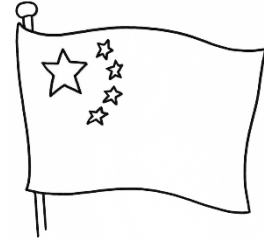
Suggested Teaching Process (p.67)

1. Divide the class into three groups:
 - Group One plays an instrument from their percussion kit for the *BFF Rap* ostinato and they play “No!” for the ostinato in *King Tut’s Tomb*.
 - Group Two lightly sings or raps in *BFF Rap* and *King Tut’s Tomb* and plays Wahoo Wind sound effects. The teacher will determine Partner One. Students choose instruments from their percussion kit to represent Wahoo Wind. Suggestions: shakers.
 - Group Three plays a choice of the following for *King Tut’s Tomb* and *BFF Rap*:
 - The teacher can play this on a xylophone while students play on a paper barred Orff instrument.
 - Students can play on an instrument from their percussion kit.
 - As an added challenge, students could play this part on their recorders.
2. Lead the class through the Pre-mission Info (p.30), then continue with the Final Adventure (p.67). Refer to the Adventure Two Visual Presentation which also has the Pre-mission Info and Final Adventure Map as a guide.
3. Once the Final Adventure has been performed, distribute a copy of the Final Adventure Map (p. 55) to each student as a memento.



Adventure Three

Shaanxi, China



Adventure Training

Formation: Students are scattered in a seated position a safe distance (6 feet apart) from each other in their own space.

Gung Hay Fat Choy (p.74)

1. Introduce the puppet to students as suggested (p.79). To eliminate the amount of singing, encourage them to lightly sing or internalize the song. Use the audio recording.
2. Instead of each student having a turn with the puppet, omit this step and have them use their hand to pretend. As an added activity, students can create their own paper dragons out of paper bags and add these to their percussion kit.
3. The body percussion (p.81) can be taught as written. Ensure that students are facing forward and staying on their designated spot.

Statue Activity (p.82)

Instead of students working in small groups, perform this activity as a class. Ask four students to come to the front, each representing one of the four different pitches. The entire class can act as conductor, pointing at the appropriate statue (pitch) as it is being sung (low, medium, high, and highest). Make sure that everyone gets a turn to be one of the statues. Alternatively, choose one student to be conductor and the class can be divided into four groups to represent the four different pitches.

Stairwell Activity (p. 83)

1. To avoid going to the stairwell, use chairs to show the direction of pitches, or draw it on the board.
2. Instead of using barred Orff instruments (p.84), students can figure out how to play the melody on their recorders. If recorders are not available, the teacher can demonstrate on a xylophone at the front of the class.
3. When drawing the melody map (p.85) instead of students teaming up in partners, ask them to create it on their own and then review it as a class.

Terracotta Army Movement Activity (p.82)

Instead of walking around the room, students can sit or stand on their spot and patsch. When the sound of the drum cues them to perform a statue, students can strike a state on their spot.

Chinese Folktale (p.79-80)

This activity can be completed as outlined in the Teacher's Guide with the following exceptions:

- Students should stay on their designated spot, facing forward.
- When playing gongs and drums, use instruments from individual percussion kits.

Gong Xi (p.75-76)

1. When teaching the song, use the audio recording. Students can sing lightly and internalize the song.
2. If you are teaching the students the accompaniment, the following can replace the process in the Teacher's Guide (p.87-88):
 - The teacher can play a real xylophone while students play on a paper xylophone.
 - Students can play this part on recorders.

Final Adventure

Formation: Students are seated facing forward in their own designated space with their supplies. Yoga mats are not required.

Suggested Teaching Process (p.89)

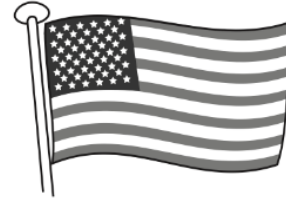
1. Instruct students to select an instrument from their individual percussion kit (metal) to help scare Nian away. A metal instrument is ideal but if this is not possible use a shaker.
2. Divide the class into three groups, reviewing roles and conductors assigned in the *Gung Hay Fat Choy* Movement Activity from Day Two.
 - Group One lightly sings or internalizes the song and performs the movements for *Gung Hay Fat Choy* as a class then plays metal NPP during the chorus of *Gong Xi*.
 - Group Two lightly sings and performs the movements as a class for *Gung Hay Fat Choy* and plays Wahoo Wind sound effects. Students choose instruments to represent Wahoo Wind. Suggestion: shakers.
 - Group Three plays recorders or paper style barred Orff instruments for *Gung Hay Fat Choy* and *Gong Xi* (optional).

It is recommended to avoid having students wear the dragon costume. Instead, students could hold up handmade dragon puppets they created for *Gung Hay Fat Choy*.

3. Lead students through the Pre-mission Info (p. 30) then continue with the Final Adventure (p.89-91). Refer to the Adventure Three Final Adventure Visual Presentation which also has the Pre-mission Info and Final Adventure Map to guide you.
4. **Arm Link** and **Push 'n Pull** are two partner poses that you will encounter during the Final Adventure to Shaanxi, China. Instead of students performing these poses with a partner, ask them to figure out a way to practise the pose on their own.
5. Once the Final Adventure has been performed, distribute a copy of the Final Adventure Map (p. 73) to each student as a memento.

Adventure Four

Hawaii, USA



Adventure Training

Formation: Students are scattered in a seated position a safe distance (6 feet apart) from each other in their own space.

E Ala E (p.96-97)

1. When teaching the song, use the audio recording. Encourage students to sing lightly or internalize the song.
2. Each student can use a coconut shell from their percussion kit to play the ostinati (p.104-105). Ask students to show different ways to keep the beat using the coconut shell (e.g. tap hand, tap on knee).
3. Instead of passing the coconuts in a circle as outlined in the Teacher’s Guide, participate in the Coconut Shell Ostinato Challenge (p.110) to create a four-beat ostinato. Refer to the Day Four Video Lesson for more instructions.
4. In lieu of playing the bordun (p.107), challenge students to find found percussion instruments in their homes that resonate to play the ostinato “Pick up, pass.” Found instrument suggestions: a metal cup, vase, Tetley tea can, or coffee can.
5. **Row Your Boat** pose can be performed on its own.

Mälama Hawaii (p.99-100)

1. When teaching the song, use the audio recording. Ask students to sing lightly or internalize the song.
2. Depending of the space, students can still participate in the *Hula Dance* (p.106). To limit the amount of movement in space, modify by instructing everyone to sit on their spot and just perform the arm movements. Refer to Hawaii Day Two online video file for clarity.
3. For the *Torch Dance*, students can use the chopsticks or wooden spoons from their percussion kit. To limit the amount of movement, students can sit tall on their spot and create a tapping pattern on the floor or pretend to hold the sticks as though they are torches. Here is a suggested pattern that you could teach:



Teacher says: Tap and tap and tap and hold. Tap and tap and tap and hold.

Sticks: R L R L R L hold. L R L R L R hold.

On the word “hold”, lift the sticks so that they are pointed up to the ceiling. Ask everyone to be creative and make their own patterns. On “i kekahi”, do a downward cross-motion with arms in a seated position as directed (p.106).

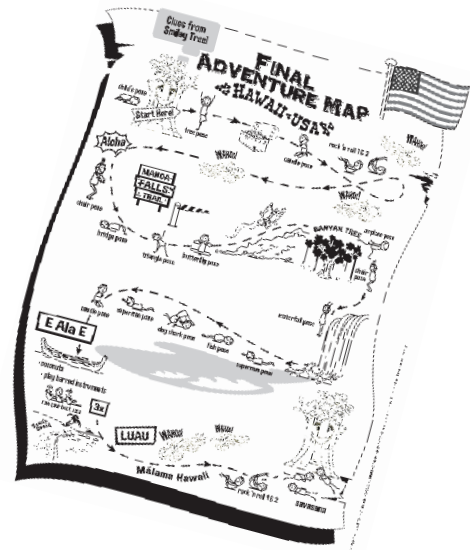
4. On Day Three when students are asked to create their own 32-beat choreography for the *Mälama Hawaii* (p.108-109), instead of working in small groups, ask students to create their own dance. Students may use shells, scarves, or rhythm sticks from their percussion kit. Encourage everyone to use stationary movements and to change levels (high, medium, low).
5. When students are asked for feedback for their dances on Day Four, refer to the Creative Process Chart in the Visual Presentation.

Final Adventure

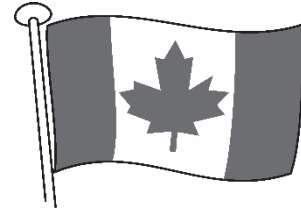
Formation: Students are seated facing forward in their own designated space with their supplies. Yoga mats are not required.

Suggested Teaching Process (p.110)

1. Divide the class into three groups:
 - Group One plays the “Pick up, pass” bordun on a metal instrument from their percussion kit for *E Ala E*.
 - Group Two plays the coconut shell ostinato for *E Ala E*.
 - Group Three sings and performs **Row Your Boat Pose** for *E ala E* and plays Wahoo Wind sound effects. Students choose instruments to represent Wahoo Wind. Suggestion: shakers.
2. Determine the groups for the final performance of *Mälama Hawaii* by assigning the dance group(s) for each verse. If you created a dance as a class, all students perform at the same time. For the verse, students can perform the movement as a class. For the chorus and coda, they can decide between the torch or *hula* dance.
3. Lead students through the Pre-mission Info (p. 30) then continue below with the Final Adventure (p.111-113). Refer to the Adventure Four Visual Presentation which also has the Pre-mission Info and Final Adventure Map to guide you.
4. Instead of performing **Dog Shark Pose** with a partner, students can complete this pose on their own by choosing one part of the pose. They can be either the dog or the shark in **Downward Dog**.
5. Once the Final Adventure has been performed, distribute a copy of the Final Adventure Map (p. 95) to each student as a memento.



Adventure Five Nunavut, Canada



Adventure Training

Formation: Students are scattered in a seated position a safe distance (6 feet apart) from each other in their own space.

The Snow Chant (p.118, 122-123)

1. Use the audio recording when teaching the chant. Instruct students to lightly chant or internalize the song. All the actions can be completed in a stationary position. Challenge everyone to perform the song in canon. Using movement can be an excellent way to reinforce this concept.
2. *The Snow Chant* orchestration (p.119, 129-30) is simply a guide. Instead of using barred Orff instruments, ask students for suggestions of instruments from their percussion kits. For example, instead of playing the final phrase “Jumping in the snow is really, really fun!” on the sound box, they can play this phrase with chopsticks and a Tetley tea can. For “Down, down, down, down”, children might prefer to play a shaker if they feel that the instrument imitates blowing wind and snow. Let students have fun experimenting! When complete, note the instruments used and save this for use during the Final Adventure.

Northern Lights and Laban Efforts (p.127)

When participating in the movement activity, keep students on their designated spot. Encourage everyone to use their arms, legs, torso, and all their joints to differentiate between the time, space, and energy of each effort in a stationary position.

Northern Lights Soundscape (p.128)

1. Instead of creating the *Northern Lights Soundscape* in pairs, ask one student to select an instrument from their percussion kit to improvise music for the soundscape. When secure, add two, three or four students to simultaneously create a soundscape for all students to move to at the same time.
2. Complete the worksheet as a class and save this for the Final Adventure.

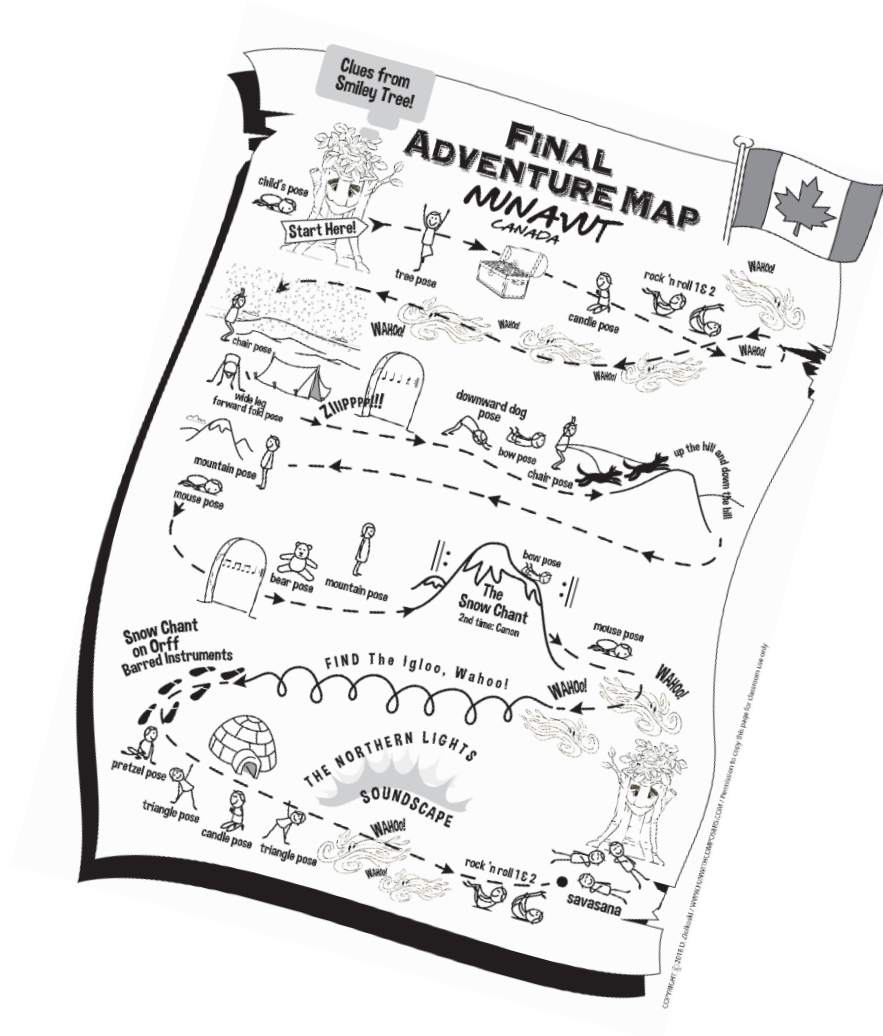
Final Adventure

Formation: Students are seated facing forward in their own designated space with their supplies. Yoga mats are not required.

Suggested Teaching Process (p.132)

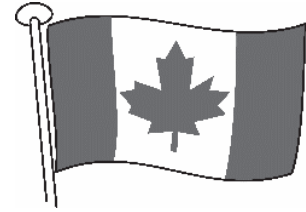
1. Organize students for all the activities. Provide visual cues when necessary.

2. Ask everyone to sit on their own spot and be ready to perform the northern lights activities. Post the worksheet and ensure that the instrument players are ready.
3. If performing *The Snow Chant* in canon (optional), assign students to Part One or Part Two (and Parts Three and Four if chanting in three- or four-part canon).
4. Assign specific groups and instruments for *The Snow Chant*.
5. Select one group to play Wahoo Wind sound effects from their individual percussion kit. Suggestion: Shakers
6. Lead students through the Pre-mission Info (p. 30) then continue below with the Final Adventure (p.132-135). Refer to the Adventure Five Visual Presentation which also has the Pre-mission Info and Final Adventure Map to guide you.
7. Once the Final Adventure has been performed, distribute a copy of the Final Adventure Map (to p. 117) to each student as a memento.



Adventure Six

Nova Scotia, Canada



Adventure Training

Formation: Students are scattered in a seated position a safe distance (6 feet apart) from each other in their own space.

Sailing to Oak Island (p.144)

1. Instruct everyone to sit in their bubble space in preparation for the Rondo Activity (p.148-150). One of the purposes of this activity is for students to feel the 6/8 beat and to internalize it in their bodies. Students will be able to complete all these actions in a stationary position.
2. Use the audio recording when teaching the chant. Ask students to sing lightly or internalize the song.
3. When teaching the body percussion parts, place students into different groups and seated at a safe distance apart. Encourage everyone to lightly whisper or internalize the *ostinati* (p.154).
 - Group One performs the “Heave ho!”, however instead of playing barred Orff instruments, the students may:
 - Do the pattern in the air while the teacher plays a xylophone.
 - Touch the notes that should be played on a paper xylophone while the teacher plays a xylophone.
 - Play the notes D or A on their recorder.
 - Play the rhythm on an instrument from their percussion kit.
 - Group Two performs the “swabbing the deck”. Instead of playing drums, the students may:
 - Play an instrument from their percussion kit.
 - Improvise a melody for “swabbing the deck” on their recorder using the notes from d-la pentatonic (p.12).
 - Group Three sings the song and performs actions for sailing a ship (p.148-150). If necessary, use the audio recording to support the singers.

Dig Down Low (p.152)

1. Instead of using the **Push ‘n Pull Pose**, ask students to say the chant while pretending to dig for the treasure. Encourage them to get creative and keep moving by digging with their hands, feet, or elbow.
2. Instead of asking students to work in teams to create an Element of Music variation, do this activity as a class by inviting everyone to provide ideas. Create one or two variations of *Dig Down Low* using the elements of their choice. Be sure to write down the final product of each variation that has been created so it can be used during the Final Adventure. Use the Element of Music Variation Worksheet in the Assessment Tools.

