Elements of the Orff Schulwerk approach

- Speaking (chanting)
- Singing
- Moving
- Body percussion
- Playing instruments

The Orff Schulwerk approach works well with diverse learners because:

- Universally accessible
- Begins at the developmental level of the student
- Enables experiences that are success oriented
- Focuses on the process, rather than the product
- Moves from sound to symbol, experiential to conceptual
- Uses a multisensory approach (Colwell et al., 2008; Detmer, 2015; Dillon & Yinger, 2015)

Multisensory Approach: Using many modalities of input when teaching. Music educators with more Orff Schulwerk training tend to use more multisensory activities (Gooding, Hudson, & Yinger, 2013).

The Orff Schulwerk Process:

- Exploration
- Imitation
- Improvisation
- Creation

Adaptations: Changes that enhance student performance and increase participation.

- Accommodations: Same goal, different path to get there.
- Modifications: Different goal. (Adamek & Darrow, 2005)

Five Areas of Challenge:

- Cognitive
- Communication
- Emotional/Behavioral
- Physical
- Sensory (Hammel & Hourigan, 2011)
Examples of Adaptations for Five Areas of Challenge

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(adapted from Adamek & Darrow, 2005; Hammel & Hourigan, 2011)

Jump In, Jump Out

(Popular playground game, learned from Mary Kathryn Burbank via Martina Vasil)

A: Jump in (clap), jump out (clap), Turn yourself about, I said

Jump in (clap), jump out (clap), Introduce yourself

B: My name is _____________ (yeah), I like _________________ (yeah)

I _____________________ (yeah), For the rest of my life (for the rest of his/her life)

Exploration: Ask “What is something you like to do for fun? Act it out for someone nearby and see if they can guess what you are doing”. Write down actions or things students come up with.

Imitation: Echo chant pairs of words that students generated. Add body percussion and have students imitate.

Improvisation: Say “See if you can come up with your own combination of words. Tell it to your neighbor.” Then, “put your words together with your neighbor’s words and work together to add body percussion”.

Creation: Write down several examples of word combinations that students come up with. Put 2-3 of them together and create a four-part form (AABA, ABAC, etc.). Practice the composition as a group, with body percussion. This could serve as a class-composed introduction to “Jump in, Jump Out”.

Extensions:

- Add rhythmic notation to individual phrases or the whole composition.
- Discuss and notate the form of the entire piece (Introduction, ABACADA).
References


Additional Resources


Adaptive equipment: [www.adaysworkmusiceducation.com](http://www.adaysworkmusiceducation.com) [www.westmusic.com](http://www.westmusic.com)