

Orff-estrations

"Orffestrations"

MUSED 341

K	Jim, Along Josie	D pentatonic	steady beat	tone clusters
K	Get on Board	C pentatonic	SB, varying tempo	tone clusters/single bordun
1	It's Raining	D pentatonic	Steady beat	bordun (split/together)
1-2	My Mama's Calling Me	C pentatonic	SB & synco rhythm	alternating bordun
2	Ding Dong	C pentatonic	SB & rhythm patterns	ostinato patterns
3	Cabillito Blanco	C	triple meter	bordun, ostinato, pattern
3-4	Li'l Liza Jane	C	pentatonic	octaves

**See accompanying techniques on p. 208 (handout)

Jane Frazee, Discovering Orff © Schott, 1987

Placement of Instruments on a Score, with Abbreviations and Symbols

S Voice — Soprano
 A — Alto
 T — Tenor
 B — Bass
 SoR Sopranino Recorder
 SR Soprano Recorder
 AR Alto Recorder
 TR Tenor Recorder
 BR Bass Recorder
 SG Soprano Glockenspiel
 AG Alto Glockenspiel
 SX Soprano Xylophone
 AX Alto Xylophone
 SM Soprano Metallophone
 AM Alto Metallophone
 Percussion: Metals

△ Triangle
 □ Jingle Bells
 ∪ Agogo Bells
 † Cymbals
 □ Sistre
 ∅ Finger Cymbals
 ≡ Chime Tree
 □ Cow Bell
 ≡ Slide Whistle
 ∅ Flexi-tone

Percussion: Woods

□ Wood Block
 ≡ Castanets
 ✕ Maracas
 ∨ Ratchet
 □ Temple Blocks
 ✕ Claves
 ≡ Log Drum
 ∅ Tic-toc Block
 ∅ Shakers
 □ Cabasa
 ∨ Rattles
 □ Vibra Slap
 ≡ Guiro or Reco Reco
 □ Sand Blocks

Percussion: Membranes or Skins

○ Hand Drum
 ≡ Bongo Drums
 □ Snare Drum
 ∅ Tambourine
 ∅ Conga Drum

Large Percussion

+ Hanging Cymbal
 ≡ Gong
 ≡ Bass Drum

G Guitar
 BX Bass Xylophone
 BM Bass Metallophone
 ≈ Tympani
 Piano
 Double Bass

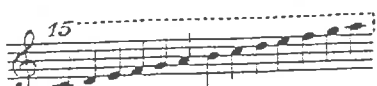

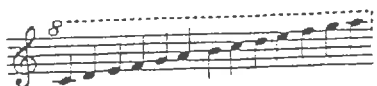





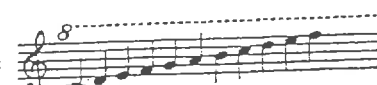





W. Keller, Orff-Schulwerk. Introduction to Music for Children. © Schott, 1963

enrich and complete the xylophone family. Among the metal bar instruments the soprano and alto glockenspiels are the most important. The name "glockenspiel" describes the bell-like sound of the hard metal bars, usually made of nickel-plated steel. The metallophones could be called "deep glockenspiels" and the name "metallophone" generalized to include all metal instruments. But the designation metallophone has become accepted to mean bar instruments whose bars are made of light metal alloy. The sound of these bars is dark, soft, and known by long reverberation. Metallophones are also built in several sizes, most frequently in two ranges, soprano and alto, to correspond to the soprano and alto xylophones.

The form of the bar instruments used in the *Orff-Schulwerk*, constituting, as we mentioned earlier, the very core of the Instrumentarium, was first created in 1930 by the Munich instrument builder Karl Maendler, at the inspiration and suggestion of Carl Orff.

The basic tonality of the bar instruments is C major. Substitute bars are available for the tones F-sharp, B-flat, C-sharp, and, if desired, for all the other pitches needed to build a tempered half-tone row. These extra bars make possible modulations into neighboring keys or complete transpositions from one key into another. A "transposing instrument" can be constructed by rearranging the bars equally. (More about that later.)

Diatonic bar instruments can be converted into chromatic instruments by adding an extra chromatic resonance box with those tones which do not belong to the diatonic instrument, corresponding to the black keys on the piano. The following notation gives an overview of the ranges of the bar instruments in notation and also shows the true sound of the instruments:

Soprano glockenspiel:	Sound: 	Notation: 
Alto glockenspiel:	Sound: 	Notation: 
Soprano metallophone:	Sound: 	Notation: 
Alto metallophone:	Sound: 	Notation: 
Soprano xylophone:	Sound: 	Notation: 
Alto xylophone:	Sound: 	Notation: 
Bass xylophone:	Sound: 	Notation: 

To change a bar instrument into a transposing instrument, as we mentioned above, the lowest tone of the new key must be placed in the lowest position on the instrument. The new scale is then constructed upward from this lowest bar. For example, to change from

C to D we place the D scale bars in the position of the C bars, bars F and E are unoccupied to the open (unoccupied) keys the lowest of the instrument has

This kind of instrument is especially called a metallophone, in which the sound can be sung or whistled, permissible with too deep a range

Playing the bar instrument
The instrument is played approximately in the middle of the player's left hand, the playing surface is

The bar instrument is played with the player's hand, the mallets and beaters from the xylophone family are best. A special feature is, of course, the handle of the instrument above.

On the bar instrument, the music-maker is placed against the tonal and rhythmic thumb, index

* Impaired disturbing, bar.

Box 8.1 *Accompaniment Techniques on Xylophones, Metallophones, and Glockenspiels*

The image displays eleven musical examples in 4/4 time, each with a descriptive label to its right:

- Simple drone, in place:** A single chord of two notes (C4 and G4) sustained throughout the measure.
- Simple drone, in different registers:** A single chord of two notes, one in the bass register (C2) and one in the treble register (G4), sustained throughout the measure.
- Simple drone, in a different rhythm:** A single chord of two notes (C4 and G4) with a dotted quarter note rhythm.
- Simple drone, broken:** A single chord of two notes (C4 and G4) broken into two eighth notes (C4, G4).
- Simple moving drone, treble pitch:** A single note (C4) moving up stepwise (C4, D4, E4, F4, G4) over the measure.
- Simple moving drone, lower pitch:** A single note (C2) moving up stepwise (C2, D2, E2, F2, G2) over the measure.
- Double moving drone, drone 5th:** Two notes (C4 and G4) moving together in parallel motion (C4, D4, E4, F4, G4).
- Double moving drone, 5ths / 6ths:** Two notes (C4 and G4) moving together in parallel motion (C4, D4, E4, F4, G4).
- Double moving drone, broken:** Two notes (C4 and G4) moving together in parallel motion (C4, D4, E4, F4, G4) with a broken rhythm. Below the notes are the letters "L R L R L R L R".
- Ostinato, one hand:** A single melodic line (C4, D4, E4, F4, G4) repeated.
- Ostinato, two hands:** Two melodic lines (C4, D4, E4, F4, G4) repeated in parallel motion.
- Ostinato, layered:** Four staves showing layered ostinati: glock. (C4, D4, E4, F4, G4), sop. xylo. (C4, D4, E4, F4, G4), alto xylo. (C4, D4, E4, F4, G4), and bass met. (C2, D2, E2, F2, G2).

Several ostinati can be combined to create colorful textures.

INTRODUCTION

In their spontaneous play, children become totally involved in rhythmic movement, speech play and chant. In the Orff approach the development from play through the exploration of musical elements to musical understanding is carefully sequenced. The emphasis is on process rather than performance; on participation by all, each at his own level; on the cultivation of skills for creating and developing musical ideas rather than on reproducing set forms; on playing with the materials of music as a child plays with blocks, using the same basic materials to construct a multitude of forms. It is music education from the composer's point of view.

Orff himself identifies three characteristics which are unique to his approach: the basis in speech play; the use of the special group of pitched percussion instruments designed for children that bear his name, and the emphasis on improvisation that permeates the whole process. Three other essential features must also be recognized: the vital importance of movement in music education which he learned from Dalcroze, his own historically-based elemental style found both in the Schulwerk volumes, and in his major works, and the use of indigenous folk material as the basic repertoire for speech and song.

The following outline presents what the AOSA considers to be appropriate content for a Level I course for teachers. These guidelines define process, concept development, and evaluation. Forty-five hours of instruction are considered minimal. Suggestions for specific teaching techniques and materials have been deliberately omitted in the interest of flexibility.

It is assumed that the appropriate volumes of the Schulwerk and suitable folk and supplementary materials will provide the basic repertoire of any Orff course, and that the teachers of such courses will themselves be trained in the principles and pedagogy of the Schulwerk, and will have had practical experience in working with children.

Completion of a three-level certification course or its equivalent is minimal.

Guidelines for Level II are in preparation.

THE PROCESS

The teaching and learning process is of primary importance in the Orff approach. The procedure, involving imitation, exploration, and creation, leads to sensitive music making. This process is considered a basic and valid way of learning to make music, as well as a necessary background to the development of music literacy.

Imitation: Echo response using movement
speech,
singing
body rhythms and
instrumental play

Exploration: Guided experiences in using movement
speech singing
body rhythms and
instrumental play

Creation: Construction of simple forms
using movement
speech
singing
body rhythms and
instrumental play

Literacy: Progress through aural and visual perception to writing
and reading

- original notation
- transitional notation (e.g., stick notes, hand signs, hand staff)
- traditional notation (interpretation of symbols, singing and playing at sight)

