

Table of Contents

An Introduction to the Orff Process	5
Rhythm	7
Tips for Interesting Rhythmic Expression.....	8
Ontogenesis of the Rhythm.....	14
Ostinato	22
Melody.....	33
Phenomenological Characteristics of Intervals.....	33
Ontogenesis of the Melody	43
Pentatonic.....	54
Modality	65
Harmony	75
Harmonizations (Tonic, Simple Bordun, Moving Bordun).....	75
Other Accompaniments.....	85
Paraphony	98
Counter melody	106
Form	109
Musical Period, Motives.....	110
Song Forms.....	116
Movement Form Elements.....	126
Ways Form Is Used in Teaching.....	126
Timbre	136
Characteristics and Examples of Timbre	137
Songs About the Instruments	154

An Introduction to the Orff Process

*Tell me, I forget.
Show me, I remember.
Involve me, I understand.*
—Ancient Chinese Proverb

The Chinese Proverb, above, expresses in few words what we believe happens when we teach using techniques of Orff Schulwerk. The manner in which we present these techniques is termed the *process*.

In Orff Schulwerk, all facets of expressing, creating, and performing music are integrated from the first moment class begins. The elements of music—melody, rhythm, texture, harmony and form—are always in the forefront of carefully planned lessons. The child is the participant involved in and making his own music. In an Orff class the child is never the spectator. He is working and playing simultaneously because for a child work and play are the same. Music for the child may come from many sources including chants, rhymes, playground melodies, traditional melodies, games, and created melodies. Integrated into each lesson are contributions from the teacher, which may include such things as folk songs from different cultures, stories, elements of theory, and opportunities for creativity.

A teacher skilled in the elements of teaching Orff will find many ways to make a class alive with energy, active with participation, and an experience fitting for children. A child is willing to take risks in a musical environment when his contributions are important. The skilled teacher, aware of child development and committed to allowing each child to participate, will find varied and unique ways to approach the presentation of new and old material. Accepting a child where he is and progressing in stepwise ways makes it possible to approach learning “from the known to the unknown.”

Orff Schulwerk Principles of Teaching include the Following:

Totality:	Beginning with the total (the entire song or the entire poem), breaking the total into parts, returning to the totality in a musical form.
Activity:	Making certain the learning includes ways for each child to be actively involved.
Motor Activity:	Planning time in each lesson for movement and motor activity. This helps concentration, and coordination, and is a means of self-expression.
Theory:	Including in lessons theoretical ideas to help expand the child's concrete knowledge. This might be visuals of rhythms, melodic reading games, or fragments of melodies.
Spirit of Togetherness:	Working together, playing together, creating together, performing together.
Child Centered:	Adapting ideas to the age, capabilities, and needs of the children.

Using the Orff Schulwerk process is an exciting way of teaching for the educator willing to plan carefully, listen attentively, and risk not always knowing exactly how an idea may change or be developed in class. Each class can and should be different. Orff process teaching demands energy and a willingness to allow change to happen. This teaching is not for everyone, because it places many demands on the teacher. But for those who choose this path, there are frequent and happy rewards.

Konnie Saliba

Rhythm

Rhythm can be defined as movement marked by the regulated succession of strong and weak elements. It is the subdivision of time into long and short units.

There are only two *meters* in music: *binary* (divisible by two) and *ternary* (divisible by three). Binary meters include $\frac{2}{8}$, $\frac{2}{4}$, $\frac{4}{4}$, $\frac{6}{8}$. Ternary meters include $\frac{3}{8}$, $\frac{3}{4}$, $\frac{3}{2}$. Though there are only two meters in music, they can be combined. Combined meters are $\frac{5}{8}$, $\frac{5}{4}$, $\frac{7}{8}$, $\frac{9}{8}$.

Phenomenon of Rhythm

Rhythm can create passion. For example, listen to Beethoven's Symphony No. 5 or the beginning of his *Sonata Pathétique*.

Rhythm can be suspended in time, as for example Mozart's Symphony No. 40.

Traumerei, composed by Robert Schumann and taken from *Kinderszenen* Op. 15, is an example that shows how rhythm can create a specific feeling. Schumann wanted to create a feeling of a dream. He did this by putting long notes and sequential patterns on weak beats.

Traumerei

Robert Schumann



- At 1 it begins with a long note.
- At 2 the high point of the melody is not on a strong beat.
- At 3 the sequence begins on a weak beat.
- At 4 the cadence falls on a weak beat.

Tips for Interesting Rhythmic Expression

Example 1: Avoid rhythmic and melodic accents falling on strong beats

The Value of Life

Words by Mark Twain
Music by Konnie Saliba

Voices

To get the full val - ue of life, you must have some - one to share it

AX/AM

BX/BM/CBX

1. *Fine* 2.

with. with. To get the full val - ue of life, you

tr

1. 2. *D.C. al Fine*

must have some - one to share it with. To with.

(tr)

Form:

- AABBA (last AA *mf* the first time; *mp* the second)

Example 2: Changing accents

Changing accents always creates rhythmic interest. Pieces like this can be found in the original *Orff Schulwerk* volumes and Orff's classic cantata *Carmina Burana*.

Melodies with Accents

Allegro

1. 2.

SX

AX
(play second time only)

AM

Tambourine

Hand Drum/Mallet

Conga

Bass Drum

BX/BM/CBX

Fine

(play with back of mallets)

The musical score is written in 3/4 time and consists of two main sections. The first section, marked 'Allegro', has two endings. The first ending (1.) leads to the second ending (2.). The instruments are: SX (Soprano Saxophone), AX (Alto Saxophone), AM (Alto Clarinet), Tambourine, Hand Drum/Mallet, Conga, Bass Drum, and BX/BM/CBX (Bass Saxophone/Bass Maracas/Cornet). The SX and AX parts have accents on the first and third notes of each measure. The AX part has a note that is only played in the second ending. The percussion parts include a Tambourine pattern, Hand Drum/Mallet patterns, and Conga and Bass Drum patterns. The BX/BM/CBX part has a bass line with accents. The second section, marked 'Fine', features a melodic line with accents on the first and third notes of each measure. The percussion parts continue with patterns, and the BX/BM/CBX part has a bass line with accents. The 'Fine' section ends with a double bar line and repeat signs.

1. 2. *D.C. al Fine*

Form:

- AABBA