Orff
What is Orff?
   i) a holistic music education program for children based on the pedagogical philosophy and approach of Carl Orff

Orff-Schulwerk teaching revolves around four activities; speaking, singing, moving and playing

   It is the processes of Orff Schulwerk that set it apart as a pedagogy.

Carl Orff (1895 – 1982)

Born in 1895 in Munich, Carl Orff began piano studies at the age of five under the tutelage of his mother. The boy's great interest in language and poetry were fostered in school, where classical languages and literature were among his favorite studies. He received his formal musical training at the Akademie der Tonkunst in Munich.

From 1915 to 1917, Orff was musical director of the Munich Kammerspiele, an experience that had a profound effect on his later work. Upon the advice of his mentor and friend Curt Sachs, he soon immersed himself in the study of Renaissance and early Baroque composers, most notably Claudio Monteverdi.

In 1923 he met Dorothee Gunther, who envisioned the founding of a school for movement, dance, and rhythmic training. The idea of a training in elemental music - a music which is not abstract, but which integrates the elements of speech, movement, and dance - emerged and took shape in his discussions with Gunther. In 1924 they founded the Guntherschule in Munich. Core studies, taught by several instructors, included gymnastics and dance. As musical director, Orff was responsible for the musical training of the students.

Orff began with rhythm as the basic element inherent in music, dance, and speech, combining them and unifying them into one language. Improvisation and creation were at the center of his teaching. Because a number of his students had not had previous musical training, he emphasized body sounds and gestures for rhythm, and he used the voice as the first and most natural of instruments. He gave great importance to the drum in all its variations of size, shape, and sound. He made the ostinato (a repeated rhythmic, spoken or sung pattern) serve as the form-giving element in all improvisations.

Gunild Keetman and the dancer Maja Lex joined the school as students in 1926 and 1925 respectively. Orff regarded both of them as gifted equally in music and in dance; soon they became colleagues and partners in his search for an elemental expression in music and dance. Keetman's collaboration in particular
proved to be of immense value in the development of the instrumental ensemble and its musical style. During the late 20's, with the invaluable help of Karl Maendler, the barred instruments (which today are simply referred to as "Orff instruments") were designed and built for the school.

In 1930 Lex and Keetman founded a dance group and orchestra with students of the Guntherschule which became widely known in Germany and abroad. That same year saw the appearance of the first publications. Orff was well aware that publishing brought with it the danger that the purpose of the books would be misunderstood. Born out of improvisation, the fluid medium of elemental music does not adapt well to the static medium of print. On the other hand, he realized that only through publication could its educational value be made known.

Beginning in 1931, lectures, demonstrations, and training courses began to draw the attention of music educators in Germany to the work at the Guntherschule. But during the 1930's and 40's, Orff's approach to music pedagogy was declared in conflict with the prevailing ideological and political climate in Germany. A number of his published works were dropped from publication because he had used poems by writers no longer acceptable. In 1944 the Guntherschule was closed due to political pressure; the building and most of its inventory were completely destroyed by bombing.

Between 1935 and 1942 Orff created his first "mature" stage works: Carmina Burana and the two Grimms' fairy tales Der Mond and Die Kluge. These works are of direct interest to the Schulwerk teacher because of their stylistic relationship to the musical language of Orff-Schulwerk.

After the War, Orff was contacted by the Bavarian Broadcasting Company and asked whether he could create a series of broadcasts for and with children. His initial doubts were soon replaced with enthusiasm, realizing that the task would renew his long-abandoned dream of music education reform. He engaged Gunild Keetman to assist in the planning and to work with the children. In September, 1948 the first program was aired. Teachers, parents, and children demanded more, and an extended series was presented. Between 1950 and 1954, Orff and Keetman wrote down the pedagogical concepts that had grown out of their work with children. When they had finished, they had written five volumes: Schulwerk, in its re-creation and transformation, had become Music for Children.

Radio broadcasts lacked the possibility of including the movement aspect, fundamental to rhythmic development. In 1949 Keetman was invited to teach children's courses at the Mozarteum in Salzburg, Austria. Now movement training could be systematically incorporated into Orff-Schulwerk. By 1953, comprehensive teacher-training courses were offered at the Mozarteum. In 1963 the Orff Institute was opened; still a branch of the Mozarteum, it functions today
as an international training center as well as the focal point for Orff-Schulwerk all over the world.

At the core of Carl Orff's work is a kind of musical expression that is able to speak to children without the loss of musical integrity. Therein lies its great significance, its genius.

**Source - Orff-Schulwerk: Applications for the Classroom by Brigitte Warner, Prentice-Hall, 1991.**

**What is Orff Schulwerk?**

Carl Orff (1895-1982) is probably best known as the composer of such works as *Carmina Burana* and *Catulli Carmina*, but it is his work with "Music for Children" which has inspired a global movement in music education.

The Orff approach to Music Education is holistic, experiential and process oriented. It is for all children, not just the most musically or intellectually gifted and encompasses aural, visual and kinesthetic learners.

Orff's philosophy is based on solid, pedagogical principles. A structured, sequential development of knowledge and skills encourages joyful participation, creativity, and personal musical growth from all participants. The Orff approach taps the very essence of our beings. Children learn through doing, exploring and improvising. They are active participants in an integrated, guided process, one which allows for differing musical abilities. In the Orff approach, no child is neglected.

The Orff philosophy combines the elements of speech, rhythm, movement, dance, and song. And at the heart of all this is improvisation - the instinct children have to create their own melodies, to explore their imaginations. *Elemental music is never only music but an integration of movement, dance and language. It is music one creates oneself in which one is involved not as a listener, but as a participant.*

Carl Orff

The Orff approach is not only for children. In recent years, Orff specialists have experienced its flexibility and adaptability in their work with junior and senior high school students, adults, senior citizens, palliative care patients, and in many individual and group settings from private teaching to classroom to church.
Ding Dong: Part I

**ELEMENT: RHYTHM**

16. Duration concepts are extended to include sixteenth notes.

**SKILL: SINGING**

21. Sing two- and three-part rounds, and descants.

**SKILL: MOVING**

13. Use planned body movements to illustrate rhythmic and/or melodic patterns.

The students will be able to play a rhythm pattern utilizing 16th notes in canon using body percussion.

**Process:**

1. Teacher models the rhythm using body percussion.
2. Students observe and listen.
3. Teacher models rhythm using body percussion phrase by phrase.
4. Students imitate.
5. Teacher models phrases 1&2 then 3&4.
6. Students imitate.
7. Teacher and students play body percussion rhythm in its entirety.
8. Teacher and students play body percussion rhythm as a two part canon.
9. Teacher divides class into two – play as two part canon.
10. Teacher divides class into four – play as four part canon.
11. Extension: Play canon using each student (number of students dictates parts in the canon.)
Ding Dong:  Part II
11. Musical instruments produce tone colour by being blown, bowed, plucked, strummed, struck, scraped or shaken. (Grade 3 curriculum)

The students will be able to transfer body percussion to non-pitched percussion instruments.

Process:
1) Teacher teaches “Ding Dong” this time using speech.
2) Students use body percussion from previous lesson using speech.
3) Students transfer BP to non-pitched instruments – stamp = conga drums, clap = claves, snap = finger cymbals.
4) Perform final form:
   a) Speech with bp,
   b) bp without speech,
   c) speech with npp,
   d) npp without speech,

Ding Dong:  Part III
SKILL: SINGING
21. Sing two- and three-part rounds, and descants.

ELEMENT: FORM
9. Sections may be identified by letters ABACA (rondo).

The students will be able to sing “Ding Dong” in two part canon.

Process:
1) Teach “Ding Dong” melody by rote.
2) Teacher starts class singing, begins two part canon.
3) Teacher divides the class into two groups. Sing as two-part canon.
4) Teacher divides the class into four groups. Sing as four part canon.
Ding Dong: Part IV

ELEMENT: HARMONY

9. Tuned instruments can combine to make harmony.

The students will be able to play a simple accompaniment pattern to “Ding Dong” on the Orff Instruments.

Process:
1) Students sing song.
2) Teacher teaches part I using body mirroring.
3) Students sing song while “playing” part I.
4) Transfer Part I to pitched percussion (Orff) instruments.
5) Class sings while instrumentalist plays part I.
6) Teacher teaches part II using body mirroring.
7) Students sing song while “playing” part II.
8) Transfer Part II to pitched percussion (Orff) instruments.
9) Class sings while instrumentalist plays part II.
10) Class sings while instrumentalists play parts I and II together.
11) Continue with this process until all parts are learned and combined.

**Ding Dong: Part V**

**SKILL: CREATING**
9. Create introductions, interludes and codas for songs.
11. Create new music in a known form (AB, ABA).
12. Create compositions by experimenting with sounds to find a variety of tonal qualities which may be combined.

**ELEMENT: FORM**
9. Sections may be identified by letters ABACA (rondo).

The students will create an improvisation to “Ding Dong” in C Pentatonic, using the Orff Instruments.

The students will create a final form for “Ding Dong” using speech, body percussion, instruments, and singing and create an introduction and coda.

**Process:**
1) Teacher reviews song and Orff accompaniment.
2) Students improvise in C pentatonic using the rhythm of the words.
3) Students improvise in C pentatonic using the rhythm of the words this time ending on the tonic C.
4) Create ABACA form using rhythm of the song as basis for improvisation.
5) Create ABACA form using 8 beat improvisation in C pentatonic (student choice of rhythm – limited to quarter, eighth, and sixteenth notes) ending on the tonic C.
6) Create an introduction and coda.
7) Perform final form.

**Ding Dong: Part VI**

**SKILL: READING AND WRITING**
23. Read instrumental scores for rhythm and melody instruments.
24. Recognize the following notes and rests: (16th)
29. Develop skill in writing rhythm patterns.

The students will notate the rhythm for “Ding Dong” and speak it using “ta”, “ti-ti”, and “tik-ka tik-ka”.

**Process:**
1) Students analyze number of beats in song.
2) Students analyze each beat according to how many “sounds” are heard in each beat.
3) Students make notation choices according to how many sounds are heard in each beat.
4) Students write the notation for “Ding Dong”.

Notating Poetry:
1. Write out the poem.
2. Clap the beat/pulse while saying the poem.
3. Write a / under the start of each word that you clapped on. If there is a clap with no word, write the / under the space where you heard it.
4. Circle the words that have the strong emphasis or strong beat. Underline the words that have a weaker beat but that is still stronger than others. (Optional)
5. Draw a barline just before the word you circled.
6. Above each beat write the number of sounds you hear.
7. Choose the notation that matches the number of sounds you heard.
8. Transfer the notation to a staff.

Assignment:
1) Choose a poem and follow the process above to notate the poem.
2) Create a movement that goes with the poem using body percussion.
3) Teach the poem and movement to the class.
4) Have a recorder for next class.