

## **"Favorites from Volume One"**

*Orff-Schulwerk Music For Children, Vol 1, Schott & Co, Ltd*

*By Carl Orff and Gunild Keetman*

*Presenter - Laurie Zentz, BM, MAT, NBCT - Jacksonville, Florida*

*lauriezentz@gmail.com*

*With special thanks to Peripole-Bergerault, Inc*

There are Five "Volumes" (1950-1954):

- ☆ Vol 1: Pentatonic - pieces stay in one key
- Vol 2: Major - triad harmony with drone bass
- Vol 3: Major - triad harmony with I-IV-V progressions
- ☆ Vol 4: Minor - triad harmony with drone bass
- Vol 5: Minor - triad harmony with I-IV-V progressions

*The English version was adapted by Margaret Murray (1957)*

**3 sections: (1) Nursery Rhymes and Songs, (2) Exercises, and (3) Instrumental Pieces**

- ⊛ Orff's entire musical output is characterized by strong rhythms derived from rich text material and their interplay with melody. (Carmina Burana, his operas and stage works)
- ⊛ These pieces were not intended to be taught note by note from the score. Do not Xerox and pass them out.
- ⊛ Visuals can be used to teach the parts, but children should play from memory to achieve technical freedom.
- ⊛ Even the simplest instruments and parts must be played musically and with correct technique.
- ⊛ Parts are varied to suit individual needs, and the teacher has the freedom to simplify or enrich when needed.
- ⊛ Children are encouraged to listen to the sounds they make thereby developing a sense of tonal beauty, which is sadly missing in this "age of noise" (Strangely, this quote is from 1957!)

Orff intended that we use the songs and melodic ostinati to inspire new adaptations created by you and your students:

- Change the words to fit other subject matter
- Develop Q & A melodies from the given melodies
- Transfer rhythm patterns to melodies
- Transfer melodic patterns to percussion (body percussion, too)
- Change the instrumentation any time you need to
- Change the key - (major to minor, etc)
- Extend the form (rondo, etc.)
- Improvise using the given rhythmic structure
- Change the meter
- Use percussion and movement

***Remember to always encourage musicality in your students!***

Pages 82-87 contain dozens of examples of ways to create ostinati. They can also be used as a basis for improvisation in C pentatonic. They also serve as models for further composition by your & your students!

### My Little Pony (page 72)

72

#### Songs with rhythmic accompaniment

1. My little pony

My little po-ny needs new shoes, How ma-ny nails must I use?

Clapping  
Knee slapping  
Clapping  
Stamping

**Let's practice:** Take this simple one note melody and change it using notes from C pentatonic. End on tonic. Try different borduns from pages 82-87. Experiment with new words to fit another content area.

### Number 15 (page 104)

15

Alto Xylophone  
Alto Xylophone

**Let's create:** Many teachers would overlook this delightful piece because of the complicated accompaniment. Let's simplify by using an ostinato from page 82.

### Hey, Little Ant (page 91 #1)

Book by Phillip and Hannah Hoose ISBN 978-1-883672-54-6

#### HEY, LITTLE ANT - OFF VOLUME 1 PAGE 91 #1

VOICE  
HEY LIT TLE ANT DOWN THERE IN THE CRACK CAN YOU HEAR ME CAN YOU HEAR ME? CAN YOU TALK BACK?

SOPRANO XYLOPHONE  
HEY LIT TLE ANT DOWN THERE IN THE CRACK CAN YOU HEAR ME CAN YOU HEAR ME? CAN YOU TALK BACK?

BASS XYLOPHONE

# Body Percussion Rondo (adapted from #6 page 98)

Body Percussion Rondo *Volume I Pg. 98*

98

6  $\frac{4}{4}$

Soprano Glockenspiel  
 Alto Glockenspiel  
 Alto Xylophone  
 Timpani  
 Bass

Soprano Glockenspiel  
 Alto Glockenspiel  
 Alto Xylophone  
 Timpani  
 Bass

Set up instruments by removing F's, B's and A's

- Q1: Where are you going? A1: I am going to the mall
- Q2: Why are you going? A2: Going shopping there.
- Q1: Where are you going? A1: I am going to the mall.
- Q2: Why are you going? A2: Going shopping there.
- Something else, something else, let's play something else now
- Q2: Why are you going? A2: Going shopping there! Dot!

# Walking Song (adapted from #7 page 99)

Volume I Pg.99 #7

All Xylophones  
 All Metals  
 Bass Xylophone  
 Contrabass Bars

C' G C' G A A A A E D  
 Walking, walking, jogging jogging step down  
 C' G C' G A A A A D C  
 Walking, walking, jogging jogging go home.

C C D D E E G E E D D C G  
 Hopping hopping hopping jump, hopping hopping stop GLUE!  
 C C D D E E G E E D D C (R)  
 Hopping hopping hopping jump, hopping hopping stop

### This is a Great Rondo (page 111)

(In measure 3, beat one, I use a C' instead of G to simplify.)

A: This is a great rondo, it sounds like a great song (oh)  
 This is a great rondo, it's not very long. (repeat)

B: Now for the wood, now for the wood  
 Metals can ring very long (repeat)

(Count the interludes 1 2 3 4 5 6 7 8 9 10 11 12)

C: Teach with letter names and leave out the repeated G's. Add in repeated G's when ready.  
 E (23) C (23) DCDEDC E(23) C (23) DCDC (repeat)

I leave out the D section, but you may certainly include it!

The image shows a handwritten musical score for 'This is a Great Rondo' (page 111). The score is written for Soprano Xylophone, Alto Glockenspiel, Alto Xylophone, Alto Xylophone, Timpani, and Bass. The tempo is marked 'Allegro' and the time signature is 3/4. The score is divided into sections A, B, and III. Section A is circled in red and contains the lyrics 'This is a great rondo, it sounds like a great song (oh) This is a great rondo, it's not very long. (repeat)'. Section B is circled in blue and contains the lyrics 'Now for the wood, now for the wood Metals can ring very long (repeat)'. Section III is circled in green and contains the lyrics 'This is a great rondo, now for the wood'. The score includes various musical notations such as notes, rests, and dynamics. Handwritten annotations include 'CCAG??', 'CCAC?', 'US C', 'metals can ring very long', 'metal', 'wood', 'metal', 'all', and 'pizz.'. The score ends with a 'Fin' marking.