

Singing

Singing is to be considered a fundamental component of Orff Schulwerk. In *The Schulwerk*, Carl Orff described his approach to the Bavarian radio broadcasts for children in schools: "It was also clear to me what Schulwerk had so far lacked: apart from a start, in the Güntherschule we had not allowed the word or the singing voice its fully rightful place. The natural starting point for work with children is the children's rhyme, the whole riches of the old, appropriate children's songs. The recognition of this fact gave me the key for the new educational work."¹ Hermann Regner, then Director of the Orff Institute, wrote, "Our goal should be a balanced combination of the children's vocal and instrumental activities."²

The editions of *Orff-Schulwerk: Music for Children* begin with childhood chants and calls, singing games, and child-appropriate folk songs, moving to suitable composed songs of both past and present as materials for musical development. The songs used in courses should be carefully chosen to expand musical repertoire and vocabulary. They should be pedagogically useful, offering potential for improvisation and integration. While there are many publications of appropriate American songs with elemental accompaniments that merit inclusion, only the American Edition, Volumes 1, 2, and 3, the Margaret Murray edition, Volumes I through V of the *Orff-Schulwerk: Music for Children* series, and *Paralipomena* will be cited as models of basic repertoire. Each course instructor will expand this list with other quality examples to meet instructional goals.

The Murray editions, Volumes I through V, are organized according to melodic development with appropriate accompaniments as follows:

Volume I	<i>do</i> pentatonic
Volume II	hexatonic, diatonic major
Volume III	diatonic major
Volume IV	diatonic minor—Aeolian, Phrygian, Dorian modes
Volume V	diatonic minor—Aeolian mode, harmonic minor
<i>Paralipomena</i>	pentatonic scales, major and minor diatonic scales, including Lydian and Mixolydian modes

The following outline suggests a possible progression of melodic materials. While examples of common two and three note combinations are given, there are other possibilities.

1. High and low pitches, melodic direction
 - a. hearing
 - Up and Down, #19, American Edition 1, p. 10
 - b. singing
 - Elevator, #8, American Edition 1, p. 6

¹Carl Orff, *The Schulwerk*, trans. Margaret Murray (New York: Schott Music Corp., 1978), 214.

²Hermann Regner, "About Singing," trans. Joe Matthesius, in *Orff Re-Echoes*, ed. Isabel McNeill Carley (Cleveland, OH: American Orff-Schulwerk Association, 1977), 93.

2. Chant: pre-pentatonic melodies

- a. two notes, no accompaniment

sol-mi

Cuckoo, #1, Murray I, p. 3
Name Play, #1, American Edition 1, p. 2
Pop Up, #13, American Edition 2, p. 8

sol-la

Riddle Me, #3, American Edition 1, p. 3

- b. two notes, *sol-mi*, with accompaniment

Tinker, Tailor, #3, Murray I, p. 3
Cuckoo, #2, American Edition 1, p. 2
One, Two, Sky Blue, #14, American Edition 2, p. 8

- c. three notes with accompaniment

sol-mi-la

Bobby Shaftoe, #4, Murray I, p. 5
Bounce the Ball to Jericho, #6, American Edition 1, p. 5
My Pony, Macaroni, #17, American Edition 2, p. 10

mi-re-do

Suo-Gan, #10, American Edition 1, p. 6
Down Came a Lady, #22, American Edition 2, p. 15

- d. four notes

sol-mi-la-re

Circle Travel Game, #14, American Edition 1, p. 8

do-re-mi-sol

Johnny Works with One Hammer, #20, American Edition 1, p. 11
Come on, Girls, #130, American Edition 2, p. 96

la-do-re-mi

Turtle Dove, #153, American Edition 2, p. 108

3. Pentatonic scales

- a. *do* pentatonic

Tommy's Fallen in the Pond, #12, Murray I, p. 11
Five Little Snowmen, #33, American Edition 1, p. 17
What'll I Do with The Baby? #65, American Edition 2, p. 50
Old Ark, #1, American Edition 3, p. 3

- b. *la* pentatonic

I Got a Letter, #157, American Edition 2, p. 112
Skin and Bones, #199, American Edition 2, p. 154
Follow the Leader, #40, American Edition 3, p. 87
Wade in the Water, #41, American Edition 3, p. 89

c. *re* pentatonic

Riding Round the Cattle, #71, American Edition 3, p. 161

d. *sol* pentatonic melodies are often found among cowboy, sea, and Scottish songs

Note: For an extensive discussion of pentatonic theory, read "The Realm of the Pentatonic," by Isabel McNeill Carley, *Orff Re-Echoes*, Book II, page 71 and American Edition 2, pages 209–10.

4. Hexatonic scales

a. *do* 5–tone diatonic

A Paris, #97, American Edition 1, p. 58

Ency Weency Spider, #97, American Edition 2, p. 69

b. *la* 5–tone diatonic

King Herod and the Cock, #1, Murray IV, p. 1

Evening Red and Morning Grey, #4, Murray IV, p. 10

Every Baby Llama, #259, American Edition 2, p. 188

Lions, #45, American Edition 3, p. 105

Tynom, Tánom, #22, American Edition 3, p. 43

c. *do* hexatonic

Cradle Song, #3, Murray II, p. 12

I Saw Three Ships Come Sailing By, #2, Murray II, p. 76

It Rained a Mist, #84, American Edition 1, p. 47

Here We Go Looby Looby, #119, American Edition 2, p. 89

Water Come-a Me Eye, #93, American Edition 3, p. 208

d. *la* hexatonic

C'était Anne de Bretagne, #16, *Paralipomena*, p. 40

The Keys of Canterbury, #8, Murray IV, p. 18

Big-Eye Rabbit, #39, American Edition 3, p. 84 (song is hexachordal, but the setting is Dorian)

Oh, Jerusalem, #49, American Edition 3, p. 118

5. Diatonic scales

a. major

(1) Ionian

Sumer Is Icumen In, #3, Murray II, p. 80

Song for Good Friday, Murray II, p. 101

(2) Mixolydian

Der Meie, #31, *Paralipomena*, p. 68

Goin' to Boston, #164, American Edition 2, p. 117

Ev'ry Night When the Sun Goes in, #101, American Edition 3, p. 226

(3) Lydian

Von der Geburt des Herrn, #27, *Paralipomena*, p. 56

(4) major diatonic melodies

Note: Although the melodic material of the Ionian mode comprises the C to C span just as does a major scale, all tunes built on these notes are not modal tunes (see Keller, page 35, and "Supporting Materials—Elements of Music, Melody," page 6–6).

Dance–Song, #18, Murray III, p. 69
If All the World Were Paper, Murray III, p. 6
Clap Your Hands, O Belinda, #61, American Edition 2, p. 47
Sow Took the Measles, #131, American Edition 2, p. 97
Black Eye Susie, #56, American Edition 3, p. 132
Gustaf's Skoal, #68, American Edition 3, p. 155

b. minor

(1) Aeolian

The Jolly Ploughboy, #9, Murray IV, p. 114
The Wraggle Taggle Gypsies, #34, Murray V, p. 66
Night Wind, #51, American Edition 3, p. 125
Lullaby, #74, American Edition 3, p. 169
Shabat Shalom, #85, American Edition 3, p. 186

(2) Dorian

From the Song of Solomon, #27, Murray IV, p. 60
Yonder Sits a Fair Young Damsel, #30, Murray IV, p. 62
The Pease Bransle, #31, American Edition 3, p. 66
Weeping Mary, #32, American Edition 3, p. 68

(3) Phrygian

Mother, Oh Mother, #33, Murray IV, p. 76
Melodies for Singing to a Xylophone Accompaniment, Murray IV, p. 77

6. Texture and Form

a. solo–chorus

Sourwood Mountain, #6, American Edition 3, p. 12
How Many Miles to Bethlehem, #11, American Edition 3, p. 25

b. verse–refrain

Boomfallera, #41, Murray I, p. 44
Old Blue, #109, American Edition 3, p. 259

c. melody and melodic ostinato

Hop along Brother Rabbit, #152, American Edition 2, p. 108

d. melody in canon

Ding, Dong, Diggidiggidong, #30, Murray I, p. 24
Liebe ist ein Ring, #20, American Edition 3, p. 37
Entendez-vous le Carillon? #10, American Edition 3, p. 25

e. melody with countermelody, descant

The Man in the Moon, #16, Murray III, p. 60
Turtle Dove (with recorder), #153, American Edition 2, p. 109
Soldier, Soldier, Will You Marry Me? #26, American Edition 3, p. 54

f. melody with paraphony

The Cuckoo's Fallen to His Death, #18, Murray IV, p. 41

Dance-Song, #18, Murray III, p. 69

Saeynu, #64, American Edition 3, p. 149

Banuwah, #75, American Edition 3, p. 170

BIBLIOGRAPHY

Orff, Carl, and Gunild Keetman. *Orff-Schulwerk: Music for Children*. English version adapted by Margaret Murray. 5 vols. London: Schott and Co. Ltd., 1958–1966.

_____. *Orff-Schulwerk: Paralipomena*. Mainz: B. Schott's Söhne, 1977.

Regner, Hermann, ed. *Orff-Schulwerk: Music for Children*. American Edition. 3 vols. New York: Schott Music Corp., 1977–1982.