

- (2) exploration
  - (a) free play within a given tonal set
  - (b) instrumental response to verbal or movement stimuli, visual imagery, dramatic situations
- (3) development of small forms
  - (a) question—answer phrases
  - (b) longer melodies and sections
  - (c) AB, ABA, rondo, and other small forms
  - (d) background sound carpet textures and sound effects
- d. integration
  - (1) improvisations and instrumental pieces as part of speech compositions and in larger dramatic contexts
  - (2) solo and group singing as part of the ensemble texture
  - (3) improvised accompaniment for movement
  - (4) set pieces as accompaniment for choreographed or improvised movement

### ***Composition and Arrangement in Elemental Style***

Experience in composition and arrangement of simple forms is a necessary component of teacher training. In the development of the Orff Schulwerk prototype materials, the elemental concept resulted in music constructed simply from basic materials. Acquaintance with these materials provides an essential basis for individual and group efforts in composing and arranging.

Certain rules and guidelines are useful in defining the intended style; essential to the Orff Schulwerk approach, however, is the freedom to experiment and explore various options. Students should demonstrate in composition and arrangement assignments that they understand and have control of the musical material. Characteristics of elemental style and guidelines for composition and arranging are presented later in the section titled “Supporting Materials—Orchestration” (page 7—1).