

Instruments

The Orff Schulwerk approach specifically integrates instrumental play into the learning process, using body percussion, pitched and non-pitched percussion, and other instruments from orchestral, band, or folk sources appropriate to the elemental ensemble playing associated with the Schulwerk.

1. Recorder

Development of recorder skills continues sequentially through the teacher training curriculum. In classroom application, the recorder is an invaluable teaching aid in the implementation of Orff Schulwerk learning experiences. Therefore, participants in teacher training courses need to become competent in playing the various recorders by ear, from notation, and in improvisation. Common practice in teacher training courses focuses on soprano recorder skills development in Level I, the addition of alto recorder skills in Level II, and the addition of tenor and bass in Level III.

In addition to the pedagogical and improvisational uses of the recorder in the teacher training program, there is a substantial focus on ensemble music outside the Schulwerk repertoire, establishing a link with notation-based music making that is frequently implemented in classroom application. Source materials for recorder are included in "Supporting Materials—Components, Recorder," page 8–12.

In an Orff Schulwerk teacher training course, recorder instruction must be conducted in accordance with the Schulwerk pedagogical sequence, using imitation, exploration, and improvisation as primary teaching devices, as well as notation. Correlation between recorder instruction and the melodic sequence used in singing and pitched percussion instruction is essential.

a. basic playing skills

- (1) suitable posture, hand position, breath control
- (2) correct tonguing, articulation, and phrasing techniques
- (3) initial fingering skills
 - (a) soprano recorder: correct fingerings from c^1 to a^2 , including f-sharp and b-flat, with other chromatics to be added later
 - (b) alto recorder: correct fingerings from f^1 to d^2 , including commonly used chromatics
 - (c) tenor, bass, sopranino recorders: appropriate C or F fingerings as listed above
- (4) extended skills
 - (a) development of all chromatic fingerings in full range on all recorders
 - (b) alternate fingerings, ornamentation, and expressive articulation

b. improvisational skills

Improvising the tonal structures described in "Curriculum—Music, Singing: Pitch/Melody, Form" above; developing skills through the following activities:

- (1) imitation: repetition of short motives and phrases within a given scale to gain familiarity with the sound and to develop kinesthetic patterns
- (2) development of small forms through question and answer, call and response, and combining phrases into longer units (e.g., AA¹, AB, ABA, rondo)

- (3) combination of improvised recorder forms with ostinato-style pitched and non-pitched percussion or other suitable instruments
- c. ensemble playing
 - (1) small group music making skills (e.g., phrasing, attacks, endings)
 - (2) competence in frequent change between C and F instruments
 - (3) familiarity with Orff Schulwerk recorder repertoire
 - (4) introduction to repertoire illuminating the historical precedents of Orff Schulwerk
- d. integration
 - (1) movement
 - (a) walking while playing—set piece, echo, improvisation
 - (b) improvising melodies to support and accompany movement
 - (c) playing set solo or group pieces to accompany movement
 - (2) singing: playing descants, countermelodies, and ostinato patterns to accompany singing
 - (3) percussion ensemble
 - (a) using recorder as the melody for an ostinato-based accompaniment texture
 - (b) using recorder ostinati or extended melodic patterns as part of the ensemble texture

2. Percussion instruments

In teacher training courses, participants need to develop competence both in playing by ear and from notation, and in improvising on the full range of percussion instruments used in ensemble music making. The ability to use many different instruments offers teachers variety in choices of teaching tools for the classroom. The initial learning experiences involve imitation, exploration, simple improvisation, and combination of complementary parts into the ensemble texture.

Playing these instruments enhances and supports singing, integrates with movement experiences, reinforces rhythmic and melodic concepts and skills, and develops sensitive ensemble musicianship.

- a. basic playing skills
 - (1) body percussion: correct posture and technique for clapping, finger snapping, patschen, stamping, and other appropriate sound gestures
 - (2) membranophones: correct holding and striking techniques for hand drum, tambourine, bongo, conga, snare drum, bass drum, timpani
 - (3) non-pitched idiophones: correct holding and striking techniques for triangle, finger cymbals, suspended cymbal, cowbell, gong, claves, wood and tone blocks, castanets, temple blocks, slit drum, jingles, bell tree, maracas, rattles, cabasa, sand blocks, guiro, and other hand percussion
 - (4) barred instruments: correct posture and mallet techniques for playing the various sizes of xylophones, glockenspiels, and metallophones, including techniques for multiple mallet playing, tremolo, and use of alternative sticking

b. musical concepts and skills development

- (1) time/rhythm
 - (a) structures in un-pulsed time
 - (b) steady beat
 - (c) beat subdivisions in duple and triple
 - (d) metric groupings: duple, triple, mixed, and irregular combinations
 - (e) rhythmic patterns, from simple to complex
 - (f) tempo: control and flexibility
- (2) pitch/melody for pitched percussion
 - (a) imitative learning of motives, phrases, and short melodies at each stage of pitch development
 - i. pre-pentatonic combinations: 2– 3– and 4–tone
 - ii. pentatonic scales: *do, la, re, sol, mi*
 - iii. hexatonic scales
 - vi. diatonic modes and scales
 - (b) development of pitch structures using alternative or invented tonal principles (e.g., scales from other cultures)
- (3) accompaniment
 - (a) body percussion, non-pitched percussion
 - (b) barred instruments
 - i. bordun/drone: simple, simple moving, double moving
 - ii. shifting triads: I-ii, I-vi; i-VII, i-III
 - iii. harmony: dominant–tonic endings, patterned chord changes, functional—I, IV, V
- (4) form
 - (a) simple forms—strophic, ABA, rondo
 - (b) form extensions with introductions, interludes, codas
 - (c) definition of form through use of rhythmically contrasting ostinati, shifts in range, changes in timbre, texture, and/or dynamic level
- (5) texture
 - (a) solo–unison
 - (b) melody–accompaniment
 - (c) small group–large group
- (6) timbre
 - (a) individual instruments
 - (b) instrument families, pitched and non-pitched
 - (c) homogeneous and heterogeneous combinations
 - (d) use of different mallets and striking techniques
 - (e) student-made, found, and standard orchestral instruments
- (7) dynamics
 - (a) characteristics and possibilities of individual instruments and instrument combinations
 - (b) addition and subtraction of instruments in the ensemble

c. improvisational skills

Improvising on the barred instruments in the tonal structures described in "Curriculum—Music, Singing: Pitch/Melody, Form" above.

- (1) imitation: replication of simple patterns within a given tonal set