

## Preface

The first volume of Orff-Schulwerk "Musik für Kinder" [Music for Children] was published in 1950, introducing a greatly respected revolutionary perspective and working method within the field of music education at this time. Orff-Schulwerk became known around the world and took root in 40 countries. While today Orff-Schulwerk is only just being discovered and established in a number of countries, related music teaching concepts have developed in other countries, for example in elemental music education in Germany.

Even though the working principles and artistic ideas of Orff-Schulwerk have in the meantime flowed into modern elemental music education, the Orff-Schulwerk and the five volumes and numerous supplementary works printed under this title have frequently been considered "dated", "old-fashioned" and are considered as mere historical phases in the development of music education. In contrast, the Orff instruments and the Orff-Schulwerk continue to be used in many educational establishments and remain an indispensable element of musical education.

Admittedly, the uses of the Orff-Schulwerk had already been seen as problematic in the past, as the appearance suggested a degree of obligation associated with a score to be followed rather than their originally intended model and improvisatory character for the purposes of free exploration, improvisation and creative connection with music, speech and movement/dance. What is more, the working method oriented to movement could not be adequately illustrated in the volumes and were therefore frequently overlooked.

In the series "Teaching Orff" consider the conceptual idea of Orff-Schulwerk to be timeless and significant for modern music teaching while admitting the representation of the artistic-educational ideas needs to be brought more up to date. This resulted in the conception of the current redesigned volumes in which the model and improvisatory character of the pieces is better emphasized through the clear building-block structure of the notation methods. The connection between music, speech and movement in corresponding teaching suggestions is underlined and the open and yet integrated structure is aimed at a much broader target group, enabling a broad range of utilization on both simpler and more complex levels.

This volume consists of well-known popular pieces taken from the original Orff-Schulwerk publications which have lost nothing of their original fascination and attractiveness. These pieces form the foundation for a creative journey of discovery with rhythmic and melodic elements, texts and songs, body percussion and ideas for dance and movement.

The book is intended for qualified music teachers whose core target groups consist of children between the ages of four to ten. Most pieces can, however, also be utilized when working with teenagers and adults as all sections contain simple and more complex musical elements. The pedagogical and inventive ideas presented here within the context of individual pieces also present a wide possibility out of a multitude of musical approaches. The material should be adapted to the individual requirements and abilities of each group and can be varied, simplified or made more complex. Any creative and artistic work within the group process will point in the right direction.

All pieces presented in this volume can be accessed individually on the accompanying DVD – not only with separate audio tracks, but also in a complete version with all voices simultaneously, produced with a comprehensive audio and visual impression of the available play situations.

The audio section provides audio versions of the pieces alongside supplementary tonal examples of listening exercises and game tasks for each chapter. A pdf section contains materials and activity templates for the Appendix for printing.

This material is available via an app for Android and iOS telephones (available in the appropriate app stores) which permits students to play (along with) the individual parts of a variety of pieces in this volume and combine and augment at will. This allows students to work independently on these pieces and continue their activities beyond the confines of lessons.

Wish you great success and many fascinating experiences and results when working with this book!

*Rainer Kotzian*

**PREVIEW**  
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## Introduction

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## Orff-Schulwerk – Music for Children



The idea of the artistic-educational concept was created in the 1920s when Dorothee Günther and Carl Orff expressed new pedagogical ideas with "elemental music" in the Günther School of Gymnastics. Right from the start, innovative elements within the concept linked the link between music, speech and movement/dance and also improvisation. A newly developed elemental collection of instruments – primarily percussive instruments – and the body-oriented, inventive and experimental approach were also ground-breaking concepts.

The continuous further development of this concept by Carl Orff and his colleague Günther resulted in a radio series initiated in 1948 in school broadcasts in the Bavarian Broadcasting Corporation (Bayerische Rundfunk) featuring speech, song and instrumental elements. Existing models and original material for improvisatory work with children and adults. Due to the great success of these programs, the Schott publishing house issued five volumes under the collective title "Orff-Schulwerk – Music for Children" between 1949 and 1954:

Orff and Keetman utilized speech and song in their work as the decisive starting point for making music as these two areas permitted a direct entry into the world of children: children's rhymes, counting games, sayings, poems and of course songs were introduced step by step – beginning with the calling element in thirds – up to the five-note pentatonic range. The Orff-Schulwerk was clearly structured, beginning with two- and three-note intervals and progressing through the pentatonic scale to major and minor keys, cadences and church modes while simultaneously adhering more to a musical and practical method rather than theoretical logic. This approach enabled children of highly differing abilities and potential to become involved.

The five volumes were intended as exemplary developed models providing suggestions for creative-based music education in which teachers could adapt the material according to the experience and ages of their groups and select relevant building blocks and inspiration for improvisation which could be varied and com-