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It is based on 24 of the secular poems found in the medieval collection Carmina Burana organized into a libretto, mostly in Latin verse, with a small amount of Middle High German and Old Provencal. The selection covers a wide range of topics, as familiar in the 13th century as they are today: the fickleness of fortune and wealth, the ephemeral nature of life, the joy of the return of Spring, and the pleasures and perils of drinking, gluttony, gambling and lust.Orff's Carmina Burana contains little or no development in the classical sense, and polyphony is also conspicuously absent. Orff was influenced melodically by late Renaissance and early Baroque composers, including William Byrd and Claudio Monteverdi. It is a common misconception that Orff based the melodies of Carmina Burana on neumatic melodies; while many of the lyrics in the Burana Codex are enhanced with neumes, almost none of these melodies had been deciphered at the time of Orff's composition, and none of them had served Orff as a melodic model. His shimmering orchestration shows a deference to Stravinsky.Rhythm, for Orff as it was for Stravinsky, is often the primary musical element. Overall, it sounds rhythmically straightforward and simple, but the metre will change freely from one measure to the next. While the rhythmic arc in a section is taken as a whole, a measure of five may be followed by one of seven, to one of four, and so on, often with caesura marked between them. These constant rhythmic changes combined with the caesura create a very "conversational" feel so much so that the rhythmic complexities of the piece are often overlooked.Some of the solo arias pose bold challenges for singers: the only solo tenor aria "Olim lacus coelestium" must be sung almost completely in falsetto to demonstrate the suffering of the character. The baritone arias often demand high notes not commonly found in baritone repertoire, and parts of the baritone aria "Dies nox et omnia" must be sung in falsetto: a unique example in baritone repertoire. Also noted is the solo soprano aria "Dulcissime" which demands extremely high notes. Orff intended this aria for a lyric soprano, not a coloratura, so that the musical tensions would be more obvious.paraphrased from Wikipedia entryPROGRAM NOTESCarl Orff's principal aim evident in Carmina Burana has been a "total theatre" where music, words and movement (his piece is often choreographed) work together in producing an overwhelming effect. He sought models of such a work in two cultural traditions: classical Greek tragedy and Italian Baroque musical theatre.Groves dictionary states: Orffs musical and dramatic style arose directly from Stravinskys Oedipus Rex and in particular, The Wedding (Les Noces). Like The Wedding, Carmina Burana (and other Orff works) give an important place to the chorus. The orchestra, (in this evenings performance, Orffs version for two pianos and percussion) is rich in percussion and uses block harmony to underline the highly accented choral rhythms. Polyphony, extended melodic writing and thematic development are rarely found, and instead, the most basic means are pressed into service to generate effects of wild abandon. This technique produces music of powerful pagan sensuality and direct physical excitement.The poems selected by the German composer Carl Orff form only a small part of the whole Carmina Burana (the name applied to a large collection of medieval poems which survive in a late medieval manuscript found in the early nineteenth century in southern Germany) These poems, which come to more than two hundred in number but are never of any great length, can be roughly classified as follows:(1) Moralistic and satirical poems, the former being concerned with the human condition and the world at large, the latter with abuses in the church(2) Love songs and songs celebrating the return of spring(3) Songs connected with drinking and gamblingA remarkable feature of the intellectual life of the late Middle Ages was the ease and readiness with which scholars and students (and no doubt a good many hangers-on) moved about Europe from one university town to another. There seems to have always been a large number of such people in temporary residence in university towns both in the native countries and in foreign parts. As might be expected, they were not always on good terms with locals who had no connection with, or interest in, intellectual pursuits (such as nclidi are a frequent butt in the Carmina Burana) and, as their common interests naturally brought them together, they tended to form a class apart, a society to which the terms Wandering Scholars and Ordo Vagorum have been applied. These it was who in the twelfth and thirteenth centuries composed and sung most of the poems of Carmina Burana. Because they were generally without bonds or ties and were not involved in acquiring or maintaining social status, they were not concerned overmuch with the conventions of society, nor were they greatly troubled by the fulminations of religion against worldly pleasures. excerpted from the concert program [pdf] There are no reviews yet. Be the first one to . 1. Select link for your section 2. Print off the relevant pages for your partStrings Woodwind Brass Horn Percussion Piano I Choir Parts Excerpts 1-6 (female voices) HERE Excerpts 1-6 (male voices) HERE Excerpts 24-25 (full choir) HERE YouTube Links 1. O Fortuna 2. Fortune Plango Vulnera 3. Vera Leta Facies 5. Ecce Gratum 6. Tanz 24. Ave Formosissimo &25. O Fortuna (reprise)Even if you are not familiar with the life of German composer Carl Orff, there is a very strong chance you have heard his famous cantata Carmina Burana, the one that leads off with O Fortuna and gracefully moves through various stages until a grand and glorious final movement. The lyrics of Carmina Burana were not composed by Orff; he chose them from a series of medieval poems that were considered slightly profane and perhaps even vulgar at the time. Carmina Burana was the background music chosen by sports talk show hosts when NBA legend Lebron James announced that he had chosen to play for the Miami Heat in 2010. When the Toronto Raptors won the NBA title in 2019, O Fortuna resonated across sports talk radio stations in Canada. You have probably heard this 1937 composition on modern films, television commercials, comedic skits, and movie trailers. If you want to see a good performance of Carmina Burana, search YouTube for the one conducted by Andre Rieu with a full orchestra, which includes about a dozen woodwinds and even more percussion instruments; it is a triumphant experience that can last between 90 minutes to more than two hours for the ballet version. Carl Orff was also a notable music educator, and the reason we can bring up Carmina Burana is because Orff insisted on speech and movement along with the syncopeation of rhythms and singing. He did not put too much value in making strong distinctions between chamber music, opera, and ballet. Orff was a man of rhythm, but he was also interested in ancient art history, particularly with regard to Greek feasts that incorporated music, poetry, dance, and speech. During World War I, Orff served as a trench soldier in the German Army, and he barely made it out alive. After the war, Orff tried to make a living arranging and adapting Baroque operas with his own signature rhythms, but European audiences were not quite ready for this kind of musical innovation. Fortunately, Orffs wife Dorothee Gunther founded a special school that taught dance and music along with gymnastics in Munich, thus allowing the composer to get into pedagogy, and this is when he wrote and published Orff-Schulwerk. In a nutshell, the Orff system of music education is an ingenious approach that incorporates many different kinds of learning elements, like dance, acting, singing and the use of various percussion instruments. Perhaps the single concept behind the entire method is play, not perfect pitch. Carl Orff, the creator of the system, was a firm believer in the power of childrens minds and their ability to learn while playing. Orff is an often-quoted man, and one of his most interesting comments pertains directly to the idea of using play to help children learn about music:Since the beginning of time, children have not liked to study. They would much rather play, and if you have their interests at heart, you will let them learn while they play. In classes, all children are encouraged to compose, improvise and use percussion instruments. The idea is to fully learn to engage in play, without worrying about theory, ideas and pre-set lesson plans. Of course, as children age and their brains begin to mature, lessons become more advanced but always include the key element of playfulness. The basic facts about the method are: Was created by German composer Carl Orff during the 1920s and 1930s Uses rhythm and movement as the two key elements of teaching Incorporates all elements of play into learning Uses dance, singing, drama, movement and chanting Allows teachers to build their own lesson plans Employs percussion instruments like xylophones, metallophones and cowbells Orff-Schulwerk is more than just a book explaining a music teaching method; it has quite a few academic observations about the various processes of pedagogy. The English translation of Orff-Schulwerk is titled Music for Children, and it is a must-read for parents and educators. Countless music educators use the Orff method to a great extent, but mostly if they teach music or guitar tutors who apply the Orff approach is not so easy, and this is quite unfortunate. The Orff method is great when it comes to early music education because it focuses on providing a playful experience that can later be intellectualized by students. The Orff method can be broken down to the following elements: Listening Moving Dancing Speaking The pedagogic intent sought by Orff was to facilitate a connection between children and music through play; this is something that the maestro knew from experience because he attended kindergarten as a child. We cant reasonably expect children to get into music automatically unless they first develop an emotional connection, and one of the best ways to accomplish this is through playful involvement. Orff used to give himself 30 minutes to teach a lesson, and he often chose a short story or childrens poem to set the tone and kick off the listening element of the class. The students are then asked questions about what they heard before being encouraged to provide interpretations using the instruments. Lets say the story or poem involved a rain scene; in this case, some students can use tambourines to make rain-like sounds. If the story had happy passages, children can be encouraged to play joyful sounds on the xylophone. The next segment of the lesson involves a second reading of the poem or story, but this time around the students will be playing sound effects, which may require a cue from the reader the first time around. Even though this is supposed to be a music lesson, some fun can be added by having students voice the sound effects. Now comes the more academic part of the lesson: The teacher takes the lead on a pitched instrument such as the xylophone to indicate a couple of notes, lets say C and G. By playing these two notes repetitively, a simple rhythm can be created, and they can serve as the background of the story. One student can take care of the xylophones while another grabs a bell to accentuate certain passages, but the notes played need to either be different or melodic in order to enhance learning. The next time the story is read, the students will have to provide the musical score as if they were playing the accompaniment to the screening of a silent film. Smaller classes with just a few instruments can be like a jazz combo; larger classes with plenty of instruments would be like orchestras. Subsequent readings of the story or poem will have students switching on instruments, and other notes can be introduced as well as rhythms. As can be expected, children should be allowed to improvise as they please; should they be off-key or not in rhythm, the teacher can make the needed corrections or suggest that they try something else. Basically speaking, the Orff method of music learning is holistic. By turning lessons into playful activities, Orff was fostering creativity, which we all know is crucial when learning music. Lets break down the academic elements managed in the lesson above: \* Rhythm: To introduce this element, the teacher will need to inject it while reading the story or poem. Some parents who are teaching music to their homeschooling children may feel that they do not have the right cadence for reading; if this is your case, you can pick a childrens song instead. A bonus teaching trick would be to choose a poem or some hip-hop lyrics that you can actually rap because the rhythm would be included. \* Melody: Ideally, a parent with a single student will have at least two instruments so that a melody can be created. If you have Prodigies Desk Bells, they can be split between teacher and student. Before getting down to playing instruments as musical backgrounds of the story, be sure to inject melody into the reading, so you will be singing and applying rhythms in the parts where children will be playing their instruments. Students who do not catch the melody at the beginning can sing or hum along with you before they perform it on the instrument. \* Improvisation: This is the easiest part for teachers because they do not have to do anything other than encourage students to play variations on what they have learned. If you notice off-key situations or rhythms being messed up, this will be an opportunity to guide students in the right direction. If you take the time to read Orffs Music for Children, you will notice that he mentions children being natural learners but only if they get to experience their topics of study. Orff was right; early learners need to be highly involved before they can be expected to sit in classrooms or follow practice lessons assigned by their tutors. Many parents wonder about some of the specialized systems that are used to teach music to children. There are a lot of misconceptions floating around, so its best to dispel some of them right off the bat. In the realm of early childhood musical education, dozens of techniques and approaches exist for teaching young children to sing, play instruments and even dance to music. Perhaps youve seen tiny tots who play the violin at advanced levels or five-year-olds who are exceptional pianists. Those children are rare exceptions but demonstrate a key point: children can and do learn music and often thrive when they are exposed to a good teaching system. Of course, not every child will master the violin or piano by age five, but any youngster can learn the rudiments of music in a fun, enlightening way. The Orff system is one of the best methods for teaching young minds about the many aspects of music, from singing and dancing in rhythm, to playing instruments and reading melodic notation. Because lessons are based on music composed by the students and on traditional folk songs, the instruments tend to be in the percussion family, including drums, tambourines, gongs, bells, cymbals, xylophones and others. Whether tuned or not, the instruments are at the center of many lessons because every child in shown how to use them and make different kinds of sounds on them. After that, the young composers are left to themselves to see what types of melodies they can come up with. Its a true example of learning by doing and embodies one of Carl Orffs most famous sayings. Experience first, then intellectualize. At the Gntner-Schule administered by Orffs wife, students were expected to actively participate in their gymnastics, dance, and music lessons; to this effect, Orff provided playful instruments such as: Glockenspiels Xylophones Bells Tambourines The reason Orff chose the instruments above is because they make it easier to play C D E G A on the C pentatonic scale. Instructors are more like facilitators in Orff classes. They use various books that suggest different activities for groups but are not tied to any specific plan. In fact, Orff teachers are told to make up their own lessons as they feel the need. Most often, teachers take a bit from the books and adapt their own ideas for activities to the classes. Of course, with an approach like this, no two classes are exactly alike. A common free-form type of exercise begins with the teacher reading a passage from a folk story or poem. After that, the students are asked to re-enact the story while playing various instruments in the classroom. If a child doesnt want to play an instrument, its alright to simply act out the story or passage. The goal is to play, to listen to the passage and incorporate music, acting and movement into the re-enactment. In many Orff lessons, the central teaching tool is a poem that the teacher reads at the beginning of the class. Everyone will be asked to recite the poem together while the teacher taps out a simple rhythm appropriate for the poem. After everyone has gotten accustomed to the rhythm and beat of the poem, the teacher might select several students to play instruments and hit specific notes when a particular word is read. Thats serious learning going on here because the kids are doing several things at once. Theyre learning to listen and hear the internal beat of poetry, to match musical notes to key words in the poem and time their playing of the instrument to match the way the teacher reads the passage. But kids love the challenge, they arent worried about making mistakes and, above all, they have fun while theyre learning. Most teachers show students how to read very simple musical notation along with other basic elements of music, like form, rhythm, texture, harmony and melody. In the Orff method, these concepts arent learned the tradition way, but through experience. That means a typical class will include singing, playing instruments, acting, dancing, movement of all kinds, chanting, speaking and improvising. Carl Orff referred to elemental music as being the core of his method. His idea was to use the whole body, a range of emotions and parts of the mind to create a unique learning environment. Orffs ideal music class was one in which students werent passively taking in data from a teacher but were participants in the entire lesson. The notes played on the instruments were just one part of the entire learning puzzle, as far as he was concerned. In fact, a particularly revealing quote from Carl Orff is this one: Elemental music is never just music. Its bound up with movement, dance and speech, and so it is a form of music in which one must participate, in which one is involved not as a listener but as a co-performer. If you are looking for a mallet instrument, take a look at our C Major Resonator Bells. This colorful and durable xylophone is a high-quality mallet instrument for kids. The coordination it takes to play with a mallet is more difficult than the Deskbells, so it works as a slightly more challenging alternative and as an introduction to mallet technique. Complete with a durable carrying case, the C Major Resonator Bells are an excellent addition to your music room. NOTE: Currently, there isnt a Chromatic or Bass/Treble Expansion for the Resonator Bells, so you should plan on using it for C Major material (the vast majority of our curriculum is in C Major) At Prodigies Music (prodigies.com), our professional teachers can help your child acquire all the advantages of a music education. Whether kids take lessons in the Orff tradition or some other method, they have the advantage of learning about music early in life. Thats the key for building a better memory, a stronger mind and enjoying more academic success. The Orff method has a few unique advantages, including the following: Its fun for kids of all ages Children participate in lessons Many elements of music are taught Instructors are competent professionals Youngsters are exposed to instruments, notation, melody, rhythm and harmony Here at Prodigies, we lean on principles and ideas from Orff as we build our library of colorful video music lessons. This way, your child can benefit from this time-tested system of learning that is preferred by many music educators around the world. Make the decision to put your child on the road to musical success by finding a music class near you, or enrolling in Prodigies! Audio.com MuseHub Carmina Burana Antologia Seleccin, traduccin y comentario de Juan A. Estvez Sola Ttulo original: Carmina Burana 0 0 455KB Read more Ask the publishers to restore access to 500,000+ books. ByCarl Orff Copyright Material for Preview Only - Sheet Music Plus Be the first! Write a Review /en/product/carmina-burana-5977209.html Percussion; Timpani (Percussion Parts) - intermediate SKU: HL49005268 Timpani and Percussion Parts, Composed by Carl Orff. This edition: Saddle stitching. Sheet music. Edition Schott. Classical. Contemporary. Individual part (softcover). Composed 1936. 46 pages. Duration 65'. Schott Music #ED4920-10. Published by Schott Music (HL49005268). ISBN 9783795795634. UPC: 073939672091. 9.0x12.0x0.14 inches. Latin - Middle High German - Old French.Presented in score format, these percussion parts are to be used in performing the two pianos and percussion version of Carmina Burana. Five percussion players are required for performance. Carmina Burana, first performed in 1937, is based on an important collection of thirteenth-century poems found in the monastery of Benediktbeuren. Carl Orff made selections from this collection and in robust and delicate musical colors painted a manifold picture of life. Everything I have written up to now, and which you have unfortunately printed, you can shred into pulp. My collected works begin with 'Carmina Burana'. Carl Orff wrote to his publisher after the premiere. And so it was that his work caused a sensation in the whole world and continues to delight people of all cultures. This site uses cookies to analyze your use of our products, to assist with promotional and marketing efforts, to analyze our traffic and to provide content from third parties. You consent to our cookies and privacy policy if you continue to use this site. Please see our Privacy Policy for details. Product number: ED 4920-10 Edition: percussion (timpani, cymbals, tam tam, base drum, 3 Glockenspiel, tenor drum, xylophone, triangel, bells, cymbal, sleigh bells, tambourine/trimbel, rattle) Series: Edition Schott Carmina Burana Edition: Partitur, (= piano part) Instrumentation: soloists (STBar), mixed choir (SATB), children's choir, 2 pianos and percussion Language: Latin, Middle High German, Old French Be the first to review this product

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