

The Orff Echo

Official Bulletin of the Orff Schulwerk Association

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PRESIDENT'S MESSAGE: TALL OAKS . . .

Arnold E. Burkart

The small group of conferees, optimistic, with little inkling of potential response, concluded the day-long deliberations last May 11 with a proposal to form the ORFF SCHULWERK ASSOCIATION and invite equally interested people to join them. These seven, some of the leading exponents of Orff-Schulwerk in the Midwest, had been called together to consider further plans for a regional convocation on Orff-Schulwerk for the spring of 1969, and ended up sponsoring a functioning organization.

Response to our call for membership has been amazing. With initial focus on the Midwest, but inviting membership from the entire nation, we have now over 200 members—representing 31 states and two Canadian provinces—just three months after the introductory brochure was circulated. Thus, referring to the whimsical title of this column, the acorns have sprouted, shown surprising vitality, and are spurting into fine, healthy growth.

Such early and enthusiastic development must be the product of at least two factors. First of all, thousands of persons on this con-

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DR. h. c. CARL ORFF

DIESSEN AM AMMERSEE
ST. GEORGEN

Allen Gründern und Mitgliedern der
"Orff - Schulwerk Association"
meine besten Grüsse —
Ich freue mich sehr über diese Initiative
und wünsche allen eine erfolgreiche
Zusammenarbeit —

9. 10. 68

Carl Orff

Translation: To all founders and members of the "Orff-Schulwerk Association," my warmest greetings. I rejoice in this initiative and wish all of you much success in your cooperative endeavors.

Carl Orff

Letter from Salzburg

Joachim Matthesius

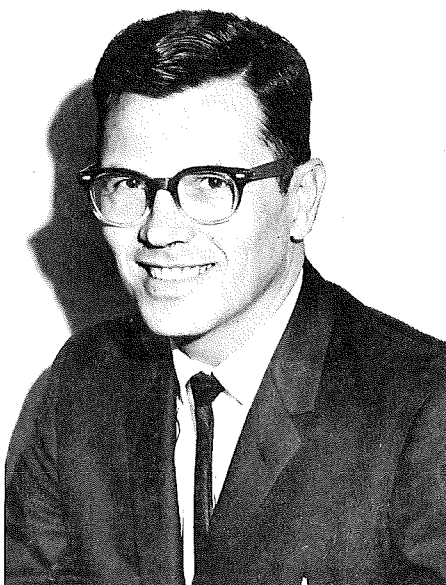
Europe was great as always, except for the weather. Even the Salzburgers claimed they could not remember a rain like this; for three weeks it came down 24 hours around the clock. What saved the area from floods was the fact that it was so cold at the same time, that the rain in the mountains came down as snow which took some time melting. This way the rivers did not have to carry the water all at once.

But the courses came out fine. I arrived during the last days of the German course which had close to 100 participants. I stayed for all of the International course which had 67 students, 22 of them from this country.

This has been the fourth of these annual one week summer workshops conducted in English and directed by Margaret Murray. It was, in my opinion, but not only mine, the best of all of them. This might have something to do with the fact that we all learn from experience. I found this group to be particularly receptive (I only regret that I did not tape my speech). As every year, my

topic was a report on the Orff movement in this country, and of course I underlined as a major event the foundation of our Schulwerk Association. The main part of my speech centered around my own work with children and, for the first time, in addition to playing a tape recording, I read some of their evaluations, "What Orff-Schulwerk means to me", which were very well received.

Most of the participants in this course came, as they almost always do, from England. The daily schedule was tight and each one of the four groups, (Beginning Teachers and Advanced Teachers for both public school and university levels) had lessons in Orff, Movement, Instruments, and Improvisation. The afternoon saw the whole group in joint session for lecture and discussion—one of these sessions was mine—followed by recorder instruction on various levels. It strikes me that the recorder becomes more and more essential in the Orff approach. Few instruments are so much in harmony with the child's body and soul. *Continued on page 2.*



Letter From the Editor

The value of the Orff Echo will depend, to a great extent, on the response it provokes from its readers. I hope to make it not simply a report of past workshops and achievements of established Orff teachers, but a forum for discussion, and a stimulus to all its readers, novices and experts alike.

Special columns to answer specific needs are planned for later issues; Question Box, Technique, Book Reviews, Letters to the Editor, Local News. Special articles have already been assigned on repertoire for different age levels, on the problems of movement in limited space, on the use of Orff in church music, on the application of Orff to language training, on the use of supplementary instruments, on singing in the Orff approach, and on Orff in the music period.

If you have something to contribute, please send it in without waiting for an invitation. If you have a question or a problem, forward it to me. If you think of a subject that needs attention, let me know. If you've had a bright idea, share it with us.

And please send reports of what's happening in your own bailiwick, as far in advance as possible. We would like to have local news from the entire membership area.

When you do write, please be concise and spontaneous. The personal perspective is what counts, in your writing as in your teaching. Since there is no official line to toe, feel free to say your say in your own way.

The deadline for the next issue is January first, but the sooner your contributions come in, the sooner the second issue will be in print.

Isabel McNeill Carley

ORFF SCHULWERK ASSOCIATION

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Joachim Matthesius, *Vice-president*
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Membership Analysis

At the end of October our membership was distributed as follows: Illinois, 35; Indiana, 34; Ohio, 26; Missouri, 13; Michigan, 12; Tennessee, 11; Iowa, Kansas, Massachusetts, Minnesota, Pennsylvania, New York, and Wisconsin, 5-8; Alabama, Arizona, California, Colorado, Connecticut, Hawaii, Kentucky, Montana, Maine, Maryland, North Carolina, New Jersey, North Dakota, Oklahoma, South Dakota, Texas, Vermont, West Virginia, and the Canadian provinces of Ontario and Quebec, 1-3 members.

The largest group of members, 115, are school music teachers and specialists. After them come 31 music consultants and supervisors, 21 university music faculty members, and 10 general classroom teachers. Smaller groups include private music teachers, church musicians, special education teachers, school administrators, college students, Montessori teachers, physical education teachers, businessmen, one interested parent, and a solitary Army bandsman.

President's Message Cont.

tinent have become fascinated by the potentials of Carl Orff's philosophies and procedures of music education. Many of us have experienced through teaching, the transformation of potential into delightful actualities. However, we are still relatively few, and with the innovation inherent in these approaches, we often may feel somewhat isolated in our efforts in our own communities. So, to assist in understanding the growing strength and impact of Orff's philosophies on this side of the ocean, it seems we need the kind of communication possible in a bulletin such as this. We also require an organization which offers possibilities for personal involvement, such as annual conventions, voting privileges, and committee memberships. Perhaps in time this could include affiliated chapters.

The two most important factors in the growth of our organization are the urge for involvement by others with similar interests, and the work of the Executive Committee, a group of nine dedicated people from Illinois, Indiana, Michigan and Ohio, listed elsewhere in this bulletin. Since last winter they have deliberated through correspondence and numerous meetings, working diligently to bring this organization into functioning existence. In this first issue of our new Association's bulletin, I commend the entire Executive Board for their outstanding cooperation and dedication.

Report from Memphis

Nancy Ferguson

Throughout the next three years, seven Memphis City and County schools will be involved in a new and exciting elementary music project funded under an ESEA Title III operational grant, the largest federal grant bestowed this year for music education in the United States. Four city schools, two county schools and one parochial school will be involved.

Educators and community leaders in the Memphis area have realized for some time that Memphis and Shelby county have been below the norm in providing musical opportunities for their children. A planning committee composed of Nancy Ferguson and Konnie Koonce was hired to formulate a plan to expand and improve the present music program.

The new program was initiated in August by Ruth Hamm, who conducted a most inspiring and comprehensive two-week workshop for project teachers. The project will be directed by Lawrence P. Cooney with Nancy Ferguson as Coordinator of Staff and Curriculum Development. A resident Orff specialist, Miss Rida Davis, will act as a resource person and master teacher.

This is the only federal project of this nature now in existence in the United States. We cordially invite all people interested in this musical experiment to write or visit us.

Salzburg Letter Cont.

The faculty, as every summer, was simply excellent, very inspiring and absolutely at home with the Schulwerk. There were no children's demonstration classes, since it was vacation time. The course began on Sunday, July 14, at 8:00 p.m. with a few opening remarks from Margaret Murray, and ended 9 days later with a very social evening. I felt very sorry for the participants because of the weather. A planned bus trip had to be cancelled, and I really do not know how much they got to see of that very beautiful Salzburg.

Student Reactions to Summer Workshops

"I saw in four days' time, older men and women beginning to use their bodies and their imaginations as they probably had never done before and they smiled and really enjoyed themselves! I can see that children can be led into areas of creativity that I have never conceived."

A Cincinnati housewife

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Summer Institute in the Arts

Jacobeth Postl and Lillian Yaross

Highland Elementary School, District 68, Skokie, and Evanston Township High School's Demonstration Centers jointly held a four week Summer Institute in the Fine Arts last July, sponsored by the State of Illinois Study Program for Teachers of the Gifted from kindergarten through college. It can best be described as a series of expressive experiences in the arts. Lectures by Drs. Paul Witty and Phillip Jackson on the gifted, workshops in Orff materials, "building a tribe" (music's anthropological roots), innovative scoring, and creative experiments for elementary and high school children were among the many musical activities of the twenty-day institute.

Two innovative scores were presented, one by Monica Rogers (Lincolnwood School District) for the elementary level, the other by Dr. Rosewall (Evanston Township High School) at the secondary level. They shared techniques of clock time scoring and improvisation. Both also explored sound for sound's

sake. Dr. Rosewall's score, "The Elephant," was primarily vocal, while Mrs. Rogers included various instruments.

Not only did the institute participants create some wild sound patterns at the workshop, but they eagerly anticipated creating similar scores with their own students.

A speech rondo developed by Wilma McCool Salzman used current jargon like, "Sock it to me," "Tell it like it is, baby," "Choo-choo Charlie was an engineer," These expressions provoked syncopated rhythm patterns and jazzy sound effects. This exercise led to further rhythmic rondos and improvised movement. Members of the group were amazed at the free release of their own talent.

Several sessions by Dr. Guy Duckworth, working with Flanders Teacher Self-Assessment and Interaction Analysis, aroused mixed reactions among the forty participants. Four multi-media "happenings" left everyone either aghast or eager to get back to his own class-

room to explore similar possibilities for himself.

Many junior and senior high school teachers were especially interested in the two discussions on "Creativity in the Arts" and "Aesthetic Education", by Drs. Elliot Eisner and Gerard Knieter. Visits to art, drama, and music classes at Evanston Township High School offered opportunities for observation.

It was the general consensus of the participants that the actual working sessions in music and drama were the most stimulating part of the Institute, as reflected in the individual projects they developed for use in their own classrooms during the year.

The State of Illinois Department of Program Development for Gifted Children is an instrument designed to encourage change in teachers, institutions and curricula. The forty participants left this innovative institute with new confidence in their own ability to forge ahead into new, exciting creative areas.

Reminders from Margaret Murray

One of the principal aims of Orff-Schulwerk is to provide every child with opportunities for really becoming acquainted with what music is about by handling the materials of the language of music for himself. Where there are only a few instruments to go round it requires vigilance on the part of the teacher to see that everyone has a turn. Once the initial excitement in the novelty of the instruments has relaxed and they have become accepted as part of the classroom equipment, there is the danger that instrumental parts will be taken only by those children who can do them well. The teacher may have been very fair at first, but gradually the less able get crowded out. Though Tom may play the drum better than Robin, giving Robin a chance to play badly this week but much better next week may give him just that sense of achievement and confidence that he needed. It may even help him to contribute more fully in this and other ways to the life of the school, and thus to develop as a person more naturally.

In some schools I hear too many 'faithful' performances of the Orff pieces and songs as they appear in the published books. Delightful as many of these may be, if they are the only instrumental activity of this kind they

leave no scope for the children to contribute creatively. Many of the Orff songs can be accompanied in different ways; they can be lengthened by inventing new verses; interludes can be improvised spontaneously in the form of questions and answers between teacher and child or between child and child. Melodic pieces can always have purely rhythmic interludes and the reverse also applies. Some of this work can be done with the class as a whole and some can be done in smaller groups where conditions permit.

Once sufficient practice has been acquired using Orff material as an original stimulus then it will be even more satisfactory to find your own stimuli, and for these you will be able to borrow from other subjects. I have heard most interesting versions of well-known stories being retold by children in their own way, which included choral speech, songs with instrumental accompaniment, instrumental interludes, and dance and mime. Don't forget that Orff belongs essentially to the theatre, and that for him music includes all the arts presided over by the nine muses as it did for the Greeks of long ago. Also possible is the invention of pieces on geographical, historical, nature and even political subjects. Now that

French is being introduced to many Primary schools why not look out some French songs, several of which are pentatonic?

Are there still teachers that have been to Orff courses who think that the only pentatonic scale the Orff instruments can use is CDEGA? Do they still think that because Volume I uses only these notes Orff means that no other pitches for the pentatonic scale can be explored? Once they have learned the relationship within the CDEGA scale let the children find out by trial and error where the other possibilities exist. This is also the ideal moment to identify the semitones. Once the scales FGACD and GABDE have been discovered it will be possible to transpose pieces already known (and using a small compass of notes) into the new position. Now new pieces can also be invented making use of this new range of notes where the key note now lies in the middle instead of being the lowest note. If you will also think of these scales sometimes as ACDEGA, DFGACD and EGABDE, thus using the 'minor' pentatonic you will have the added interest of finally filling in the semitones in both major and minor keys.

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In Brief

Basic Orff

A new course, Basic Orff, has been added to the curriculum in Music Education at Ball State University for the winter quarter. It will carry four hours of undergraduate or graduate credit. A laboratory group of volunteer children will meet with the class on Wednesdays. Elizabeth Nichols, Assistant Professor of Music, will serve as instructor.

Orff Teacher File

The Orff Schulwerk Association will keep a file of Orff teachers seeking positions and of inquiries from institutions seeking qualified Orff teachers. Information will be available on request.

Membership Directory

A membership directory will soon be ready, listing members according to states. It is hoped that this will encourage local activity in the Orff movement.

First Call

Be sure to save April 17-19 for the first annual convention of the OSA at Ball State University, Muncie, Ind.

Thank You

Thanks to Martha Maybury Wampler for her gracious welcome to our organization in her recent Newsletter.

Christmas in the Schulwerk

Book I: "Christmas is coming" sung to "Wee Willie Winke": "Alleluia" as it stands; or change the third phrase to read "For the birth of the baby Jesus." Both bell canons, numbers 31 and 37, can readily be adapted, eg. "Christmas is coming, stand up and sing" and "Noel, Noel, the people are singing, To welcome the Christ child the bells are ringing."

Book II: "Sweet was the song the Virgin sang" in the Hall edition; "King Herod and the cock" in Murray; "Dormi Jesu" and "Gloria" in both.

Book III: Murray, "Sacred yodelling song" and "Mater et filio."

Book IV: Murray, "King Herod and the cock" (an entirely different tune from that in II), "Amor, amor", "A babe is born", and "There is no rose."

Book V: "La légende de St. Nicolas", "An Weyhachtsabend", "Villancico" (usually called "Fum, fum, fum") "Entre le boeuf et l'âne gris", and the recitative. "And there were shepherds."

The Christmas Story: "Benedicamus" (The Echo Carol), "Joseph dearest, Joseph mine," "Dormi Jesu" (in F, with alto and bass recorder and short interludes between verses this time) and "Gloria", slightly altered from the version in Book II.

Names in the News

Arnold Burkart: Oct. 18 lecture demonstration in Minneapolis for National Association of Music Therapists.

Isabel Carley: Lecture demonstration for Indianapolis chapter of MENC, Nov. 15.

Ruth Hamm: Oct. 18: Clinician for the Iowa State Education convention. Oct. 25: Clinician for the Music Section of the Indiana State Teachers' Association in Hammond, Ind.

Joachim Matthesius: Lecture and demonstration Oct. 3 for teachers from the Detroit area.

Elizabeth Nichols: Oct. 19 Basic Orff Workshop for St. Louis suburban teachers.

Jacobeth Postl and Wilma Salzman: Saturday Workshops during October and November.

Student Reactions to Summer Workshops

"This is the first time that I have seen form taught in such a way that a child can feel it, learn it and understand it. We would have many more intelligent adult listeners today if this type of teaching had been done before."

An instrumental music teacher in Ohio

"My main reason for liking the Orff approach is that music is learned and enjoyed by everyone. Here every child contributes and is respected for his contribution. This total class participation not only helps each child to feel that he "belongs", but it helps to eliminate self-consciousness."

A Pennsylvania nursery school teacher

The Orff Echo

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