

The Orff Echo

Official Bulletin of the Orff Schulwerk Association

Vol. 1, No. 3

June, 1969

Creative Play-acting with Children

Brigitte Warner

(excerpt from a paper read at the International Orff Symposium, May 1968)

In her Teacher's Manual, Doreen Hall says, "... Orff has long felt that educationally speaking we are putting the cart before the horse, that music is approached as an intellectual process ..."

The same is true in children's dramatics. In most schools, year after year, teachers of all grades are called upon to present plays to school and parent audiences. To the objective observer, the results are rather dismal.

In children's play-acting, as in music, the exploring, discovering, and creative stage must come before performance, and it must be carefully scaled to the child's level of development.

Acknowledgement for the following outline must be given to Mrs. Isabel Burger, a leading authority in the field of creative play-acting.

In music there are two main factors which complement each other and which together give meaning to it: rhythm, and sound. In *Music for Children*, we make much use of the primary force of rhythm.

In play-acting we also have two components, the spoken word and the physical action that accompanies it. The first step towards creative play-acting is, just as in music, to separate these two components and to work with the more basic one: the pantomime.

According to Mrs. Burger, the simplest form of pantomime is termed Activity Pantomime, in which the child recreates a familiar activity, such as tying his shoes, eating spaghetti, etc. These simple acts will grow in to others involving a sequence of activities, (putting on a coat) or more than one person (throwing a ball to someone).

The process of making up an activity pantomime is quite complex and involves several steps. The first step is to collect from the children suggestions and ideas concerning the pantomime, thereby activating their imaginations. Each aspect must be clarified to the last detail in order to make the children feel secure and able to do their part. Then all the collected facts are put into the correct

Continued on Page 2



Orff In the Inner City Robert Kintner

Central Christian Church is located in the heart of Lexington, Kentucky. As is true of many inner city congregations, Central is near a large Negro ghetto. As a part of Central's program of community concern and social action, a summer "musical head start program" was inaugurated in the summer of 1968. The purpose of the program was to motivate young disadvantaged children to become interested in music. Usually the disadvantaged child has little encouragement from his home environment to develop such interests. The energy of such home situations is consumed in the struggle of daily existence.

As minister of music at Central Church I had become interested in Orff-Schulwerk while attending a workshop at Christian Theological Seminary in Indianapolis. I established Orff classes for young children as a part of the music program of the church and soon realized that Orff-Schulwerk was a perfect tool for stimulating the interest of these ghetto children in music. In our children at the church I had seen how Orff had increased the sensitivity of the child to himself and to those around him. It's exciting what happens to a child when he becomes self-motivated by involvement in the creation of music. I had also seen how easy it is to increase the musical knowledge of the child after he discovers the joy of "making" music.

To launch our summer program, I first consulted with Negro community leaders to see if they would welcome such a program. At first there was little enthusiasm. However, encouragement came from the school principal of the large elementary school in the area; she was very excited about the prospect of such a summer program and put me in contact with music teachers working in the school's choral and instrumental programs. With their cooperation we had no difficulties

in getting publicity to the children and their families.

As I was working to gain the interest of the ghetto community, I was also at work recruiting persons to help me in the program. This was done through personal contact. We received the support of three persons who were willing to begin working in the classes we were already conducting at the church in order to learn more about the Orff method. Along with my assistant and several high school and junior high young people from the church, we had our staff for the project.

In March and April of 1968, publicity materials and enrollment cards were sent to the homes through the music teachers. The cards were collected and each child was assigned an interview time in order that we might become acquainted with him and his parents. This also allowed us to explain to the parents what we would be doing and to show them the Orff equipment and our facilities. Some one hundred children ages 6-13 were interviewed on the weekend before the classes began. The children were divided into six groups. We had daily classes for all six groups for one month. Each class lasted one hour. Because of the large staff we were able to subdivide each class for some of the instruction.

What happened with these children is little short of a miracle. During the first few days we noticed little real interest on the part of the children. Many were coming because of the chance to do something "different" and have a reason to be away from home during the hot summer days. Our rooms were air-conditioned and we served Kool-Aid—reason enough for many to attend. However, by the end of the month the story was completely different. We lost only a few children, and those were from the old age groups who were

Continued on Page 2

Creative Play-acting—Cont'd.

sequence, so that youngsters are able to "make a picture in their minds," as Mrs. Burger calls it.

The second step is the more difficult one, and success should not be expected immediately. As the children are actually beginning to act out the pantomime, they must learn to concentrate, not leaving out a single step, recreating the exact movements that are necessary to make the pantomime real.

Each pantomime, at first made in groups of children, should be followed by a short period of evaluation in which all participate, both the actors and the onlookers, as well as the teacher.

At the beginning stage, nursery rhymes and songs which are familiar to the children can be acted out. The time to go on to more challenging work must be determined by the readiness of the children: they must be able to make "pictures in their minds" and move according to these with ease. Much of the material for more advanced pantomime will come from folklore and fairy tales.

The progression to "Mood Pantomime," in which feelings are expressed through body actions, can be made during an evaluation period after an activity pantomime has been acted. The teacher might ask why Davy smiled when he prepared and finally ate the dumpling. A general discussion of feelings and moods and how they bear on body posture might follow. After having played little episodes in the same manner as before, the children will learn that they must "think the thoughts of the character they are playing" to be believable.

When the children are able to explain feelings through action, they might be asked to express different moods and emotions through music, first considering the choice of instruments, and of *bordun* and *ostinato* for the pantomime being played.

Another important factor in mood pantomimes is sensitivity to touch, sight, sound, taste, and smell. Little pantomimes based on sensitivity exercises will help perfect the children's abilities of observation and it will also sharpen their senses. An exercise for touch would be a pantomime of walking barefoot on different surfaces.

Just as in music, where it takes only a second phrase to complete a form, so in simple mood pantomimes it takes only one change of mood to create a tiny "drama." The nursery rhyme of Little Miss Muffet serves as a good example: the little girl's mood of anticipation of a good meal turns into fright when the spider appears. (He needn't be acted out, he can be imagined). Here we find everything needed for a play:

2 different moods stimulated by incidents; a climax, the arrival of the spider; and a definite end, Miss Muffet runs away.

Later on, pantomimes involving several characters and moods may be created, after the relationships between the characters have been discussed thoroughly.

Besides *ostinati* and *borduns*, short pieces and songs can be used for changes in moods. Since the timing element is always a problem in play-acting, pieces should be used at the beginning and the end, when there is no acting going on. During the play, dances and songs can be used easily, since the actors will follow the music and do the singing and dancing.

For the introduction of dialogue, Mrs. Burger suggests a review of the most important points of play-acting—mind pictures and thinking the thoughts of the character—since the same factors influence voice production. Exercises with single words should be tried to demonstrate the effect of mood on words (i.e. "Look!").

Soon the dialogues may be lengthened and some of the familiar change-of-mood pantomimes may be used again with words—lengthened or changed for greater variety. Every episode should still be created, then clarified, then played, then evaluated.

Mrs. Burger has listed some of the qualities which she believes make a good and convincing play.

- 1: a strong appeal to the emotions
- 2: action that moves and interests
- 3: a direct, unbroken plot line, rising smoothly to a climax
- 4: a resolution leading quickly to a satisfactory ending
- 5: incidents which can be grouped into a few closely knit scenes.

For the introductory session, for a short play based on a fairy story or folk-tale, the teacher should present the story in a most dramatic way, so that the characters already begin to live in the children's minds, and so that the dramatic action becomes clear. This should be followed by a thorough discussion analyzing the characters, plot construction, setting, etc. The play should be separated into several small sequences which should be improvised more than once by several different groups. The sequences are sure to improve in quality this way. Music may be created for each of these "acting units." It will take several class sessions to go through the whole play. Casting should not begin until all the preparations have been completed.

One final word about speech: Although in creative play-acting the children play mostly for themselves, there is always another

group watching. Good, clear speech should be emphasized. For a *Schulwerk* child this should not be too hard, since he is used to work with words, their sounds and their rhythms. The greater problem will be the command over the language. To help the child gain a greater vocabulary and to use it correctly, many interesting exercises can be devised, which also will help to stimulate the imagination. In these exercises drama as well as fluency in speech are important.:

1. Describing objects, observations, happenings, experiences.
2. Telling jokes.
3. Telling scenes of stories: They should be well known, and each child should have a turn in continuing. A more interesting version for older children: One starts making up a story or tall tale, each child in turn adds something.
4. Telling a whole story, known or imagined. If these tales are told well and show possibilities for dramatization, they could either be made into a play, or—as a nice change—the dramatic effects during the story-telling could be heightened through the use of music and rhythms.

The same pre-requisites are necessary in dialogue as in acting: The picture has to be in the mind, and the more the child is able to concentrate on the characters and on the happenings in the story, the more it will come alive. And this is really the whole secret of play-acting: To make a story become real, to bring it to life.

Orff in the Inner City—Cont'd.

already so inhibited that they found it very difficult to respond to the Orff-Schulwerk ideas. At the end of the month the children presented a program for their parents and friends from the church and community. The sensitivity and interest in music demonstrated by the children were obvious to those listening.

The program has attracted considerable attention and we will be repeating classes this summer. We are going to limit the age of the children to 6-10 year olds as we have discovered the greatest value of the work is to interest young children and motivate them to take advantage of the choral and instrumental programs already available in the public schools. Our school system offers free instrumental instruction beginning in the fourth grade. If the child passes by this opportunity it is very difficult for him to get into the various school orchestras or bands at a later date.

It is our hope that in the future these classes can be expanded into a complete summer "fine arts" experience for children in music, drama, dance, and the plastic arts.

Music with a Difference

After the first fine foolish rapture of enthusiasm, when the realities of crowded classrooms, crowded schedules, inadequate equipment, unreasonable demands from administration and PTA have worn us down, and the repertoire we learned at our Orff workshops has either been used up or found too difficult for our situation, it is easy to forget our goals and to wonder why we ever chose to try something so new and so demanding. Before we are ready, we are pushed into doing public demonstrations, and the old emphasis on performance which dominated our entire musical education again comes to the fore. How can we help it, when there is no time to think between classes no music room, no room to move, and we are under pressure for results?

In the first place, take your time. Don't attempt too much too soon. The basic stage cannot be skimmed whatever the age of the pupils you work with. Squeeze the juice out of what you choose to do. If it's worth doing at all, it's worth exploring in depth, in different dimensions. "How else could we do it?" is the basic question, but it's useless until the children know the song or piece by heart. Once it's learned, the fun begins. "What other instru-

ments could play the tune?" "How could we make the form clearer?" "Could you whistle it instead?" "What could we add to emphasize the rhythm?" "What could we omit?" "Could we add a new instrument on each repetition, and make a long crescendo out of it?" "Which part would make a good solo?" "Could you play it again on different instruments?" "How could we make it longer?" "How could we change the character of the piece?" (change tempo; change the scale; change timbre; transfer rhythm piece to instruments or vice versa;) "What sort of movement would fit the mood a) by yourself in place b) with a partner c) in a small circle d) in opposite lines?" "How can the movement pattern in space make the musical form clear?"

Keep coming back to each class's favorites, but with a difference each time. It is only when music is completely assimilated that interpretation is possible at any level of music making. It is far more important to have musical experience than to get through a certain number of songs and pieces that scarcely anyone in the class will remember next week, next month, next year. A good rule is to teach nothing that deserves less than lifelong remembering. Nothing else is worth in-

tensive work, and only the best repertoire we know can cultivate the kind of sensitivity and imagination and taste we aspire to nourish in our students.

There is never any need to apologize for simple material when it is used with imagination and taste. In our age of complexity, simple music has an added charm. We owe a great debt to Carl Orff that he has perceived the richness of simplicity and opened our eyes and ears to the endless possibilities in the use of basic music in music education.

Improvisation in teaching itself is basic to the Orff approach. Take your time and do only what you yourself feel free to do. If you go too fast, you let the old performance bugaboo back into the foreground. It is not pressure but release in creative work that our children desperately need. Don't let your inhibitions or your impatience deprive your children of the joy of making their own music in their own way, so that music becomes an illumination, a lasting resource in their lives. It takes courage and confidence in your students and in yourself; but given them, there is no limit to what you can do together.

Isabel Carley

Extending Musical Activities in the Classroom Through the Use of Orff Concepts

Jacobeth Postl demonstrated several practical and exciting ways to provide a whole new dimension of sound, pleasure and learning in these familiar activities of singing rounds and folk songs from around the world.

To prepare children for canonic singing and instrumental playing, Mrs. Postl introduced a series of canonic games and chants that are begun in kindergarten and go through the intermediate grades. These games were fun, challenging and really kept everyone on their toes, especially when called upon to be the leader. This was followed by the 4-part singing of *Kookaburra Sits on The Old Gum Tree* accompanied by an Orff ensemble of workshop participants who created a lovely "on-the-spot" setting. The total effect was beautiful and demonstrated that a few moments given to allowing students to find their own melodic ostinati can result in a sound setting that is original and unique for each class.

Linstead Market, a calypso favorite from Jamaica, was the second focal point in Jacobeth's demonstration, but again she started

with rhythm and chant. Preparing 5th or 6th grade students for a more complex level of rhythmic work and syncopation, Mrs. Postl introduced two challenging and syncopated rhythmic ostinati as accompaniments to a jump rope chant: *Fudge, fudge, call the judge*. This became the basis for a rhythm, drum and movement rondo with partners improvising simultaneously in sequence, and it provided as much hilarity and challenge to the workshop participants as it had to Mrs. Postl's 5th grade students. The same syncopated rhythmic ostinati learned for "fudge, fudge" were then transferred to rhythmic and melodic instruments as an accompaniment to *Linstead Market*, sung and played with true Jamaican flavor.

In closing, Mrs. Postl invited all teachers interested in the Orff work to visit Highland School, 9700 Crawford, Skokie, Illinois, where Orff work is used as a major tool in developing the knowledge, skills and creative opportunities which all children need.

Lillian Yaross

Summer Workshops

Please write to Mr. Norman Goldberg, 6394 Delmar Blvd., St. Louis, Mo. 63130, for a complete listing of Orff Workshops in all parts of the country for this year. There are far too many for us to list them in the Orff Echo.

USC International Symposium

The third International Symposium on Orff-Schulwerk is scheduled at the University of Southern California in Los Angeles from June 20-22, immediately before the summer teachers' course. It looks like a very interesting program. Write to School of Music, University of Southern California, Los Angeles, Cal. 90007 for details.

In Brief

Listings of teachers seeking positions, and of openings for Orff-trained teachers are available to members on request from the secretary.

Convention Coverage

Music for the Deaf

One of the most exciting sessions of the Conference was Wilma McCool Salzman's demonstration with the deaf and hard-of-hearing children from a special class of Morrison-Mock School. Watching Mrs. Salzman with the children, Orff teachers found it hard to believe that she had barely gotten acquainted with them before the demonstration.

First, the children were allowed to feel the vibrations of a pair of tympani which Mrs. Salzman played. They tried it themselves and responded with delight as they found that they were able to project this sound for their classmates to experience. Next, they clapped with the beat, then marched with the beat, always stopping with the silence. It was a game of reactions. They spoke and clapped to the rhyme, *One, two, buckle my shoe*, first with the numbers, then proceeding to observing silences on those initial beats and clapping to the succeeding phrases.

The next challenge was to read from the overhead projector, first the rhyme, then quarter and half notes. Body instruments of clapping and stamping were added to the speaking and reading. Their satisfaction in accomplishment was apparent to all.

Watching the process of putting rhythm back into the lives of children, both in speaking and in experience of body response, was a heart-warming occasion. The results that Wilma Salzman achieved in such a short lesson were nothing short of amazing.

E. Nichols

Reactions to the Convention

A host of superlative general comments on the conference appeared on the anonymous evaluation sheets. Note their relevance when related to the objectives of the Orff Schulwerk Association.

TO RENEW INSPIRATION AND VISION FOR PERSONS WHO ARE USING ORFF'S EDUCATIONAL PRINCIPLES:

"You certainly built up a great desire within me to get back and work!"

"Congratulations on a stimulating and most successful first endeavor"

"Very inspiring, exciting and stimulating. Just the 'shot-in-the-arm I needed!'"

"Professionally, the conference was most inspiring, well-run, and I appreciated the punctuality of all events"

Ball State Concert Choir

Under the dynamic direction of Dr. George Corwin the Ball State Concert Choir presented a program of contemporary music for the Orff Schulwerk Association on Friday, April 18, at 4:00 p.m. in the Little Theatre. The Choir, with instrumental ensemble as accompaniment, had recently presented a concert at Town Hall in New York City. A part of that program included a series of poems by children of the English-speaking world, *Miracles*, collected by Richard Lewis. A musical setting for concert choir and small ensemble had been created by Morris Knight, a composer on the Ball State faculty. The twenty-five selections presented the evolving seasons, representing the cycle of life.

The children's poetry, already precious to its sensitivity and candor was further enhanced by the timbre and style of Mr. Knight's musical settings. The choir was trained to precision-response and produced every voiced sound from tone and laughter to a "sprechstimme" sometimes required by the score. To students of Orff Schulwerk it was a special opportunity to listen to such an enchanting and moving setting of "children's" poems of our day. Mr. Knight was in the audience and acknowledged the applause.

Next, in contrast to the naive words of children, Dr. Corwin directed the Concert Choir in a robust performance of the Prologue to *Catulli Carmina* by Carl Orff. Though the text was sung in the original Latin, the audience was furnished a somewhat "censored" translation in English. However, it was hardly necessary. The raucous and licentious style was projected by the young choir with just the right balance of drama and taste.

It was a privilege to hear this college-professional group of musicians in two highly diverse styles of performance.

E. Nichols

TO OFFER ENTHUSIASM AND IMPETUS TO PERSONS NEWLY EMBARKED ON SCHULWERK PHILOSOPHIES AND TECHNIQUES:

"I consider this one of the most challenging and stimulating conventions I've yet attended during my short professional career (2 years)"

"Much encouragement for those who have had difficulties getting started!"

TO DISSEMINATE RELEVANT NEWS AND IDEAS IN REGARD TO SCHULWERK PHILOSOPHIES AND ACTIVITIES:

The Carley Consort

On Friday, May 18, Orff Schulwerk Association members were transported back three to five centuries by artist-members of the Carley Consort of Indianapolis. Isabel Carley performed on recorders, sordun, table harp and percussion; Carol Niss and Floyd Hebert on recorders and percussion. Samuel Carter accompanied on harpsichord while Louis Aull contributed rarely-heard tonal colors with his mandolin and lute. Dr. James Carley changed adeptly from the viola de gamba to krumhorn or recorders as the music demanded.

The program moved with ease and grace from medieval dances to a charming Rondeau by Binchois (1450), on to the Renaissance. A canzonet, *La Girandola*, by Thomas Morley (1595), performed by 2 tenor recorders, and the Pavane *Mille Regrets* by Susato (1551) brought a feeling of intimacy. The tenor voice of Dr. Carley was very effective in recreating a night scene along cobblestone streets in *Song of the Watchman* (1535). Gamba and mandolin wove the melodic lines of a song by Paumann into a musical tapestry; it was an enchanting combination.

From the Baroque period the Consort chose the *Sonata for Three Flutes* by Scarlatti (1659-1725). The virtuosity of the performers and the tasteful ornamentation of the music was impressive. From our period, music by Keetman and Orff featured recorders with lute and some fancy drumming *à deux*. The brilliant Rendsburger Taenze (Op. 41) by Hans Poser closed the program.

Throughout the evening the Carley Consort demonstrated excellence in musicianship and ensemble as well as an infallible knowledge of styles. There was delayed applause at the close of many numbers: listeners were reluctant to break the spell. It was a concert experience immeasurable in time, true satisfaction for the soul.

E. Nichols

"Talks were well-prepared, interesting, and informative."

"The demonstrations and clinicians were very exciting and thought-provoking."

TO DEMONSTRATE ORFF-SCHULWERK'S GROWTH AND VITALITY AND ITS RELEVANCE TO THE FINEST ASPECTS OF SCHOOL CURRICULUM AND INSTRUCTION:

"This was a most stimulating conference. The clinicians or workshop leaders were top level, of course, and participation excellent."

President's Message

—ON THE CONFERENCE:

We were delighted with the number of interested people who descended upon the campus of Ball State University for our first convention, although in some instances we were not quite ready for the deluge. Conference attendance was around 170 participants, excluding demonstration groups. Participants came from: Connecticut, Delaware, Indiana, Illinois, Iowa, Kansas, Kentucky, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, New Jersey, New York, Ohio, Pennsylvania, South Dakota, Tennessee, Vermont, West Virginia, and Canada.

The three most overwhelming reactions from participants, as gleaned from conference evaluation sheets were that 1) the conference was very helpful; 2) it was extremely well-organized; and 3) it should certainly be continued. The evaluation sheets further provided much useful constructive information for the planners of next year's conference.

I gladly join a large number of people who have already said that they were looking forward to next year's conference!

—ON THE INSTRUCTIONAL PROCESS:

Even in our enthusiasm for the more immediate and concrete manifestations of the Orff-Schulwerk procedures, do we sometimes get too bogged-down with specific tools, pieces, settings, resource materials, and activities that we tend to forget that a vital crux of the whole process is the teacher-learner relationship? Irrevocably related to Orff's philosophies of developing perceptual sensitivities, guiding gradually-developing tonal consciousness, and fostering improvisation is the necessity for also focusing on conditions such as the following to promote their most effective development:

—a classroom climate in which the teacher accepts all the pupils, encouraging even the most timid initial attempts at experimentation and improvisation;

—building in the children a sense of wonder (wonder, the Greeks said, was the beginning of knowledge); awakening and sharpening natural curiosities, especially at the beginning in the magical tonal-rhythmic realm of speech and movement, utterance and gesture;

—allowing the classroom procedures to enhance the building and development of selfhood in each youngster—a sense of self relating him to his classmates, as the same kind of creature, but yet different; with differing abilities that enable him to make satisfactory contributions according to his own competence leading to discovery, to creative communication, to solving of problems using new and interesting processes.

Using Orff-Schulwerk repertoire and equipment without building this kind of concerned and relevant environment could very well develop into the same drab, lockstep, conformist affair we so often decry in the less creative of the "traditional" approaches in music education.

Arnold E. Burkart

Letter to the Editor:

The Muncie meeting of the Orff Schulwerk Association was a real triumph, beautifully arranged and organized, with by far the best attendance of any Orff meeting yet held anywhere in the USA. It offered a tremendously helpful and informative series of sessions.

After listening to the many complimentary, not to say ecstatic commentaries on the performances and speakers, it is always wise to listen to helpful criticism, too. Two comments that seem particularly pertinent I repeat here, and it seems to me that all will agree as to their importance:

One percussionist observer pointed out that only one of the children's groups had any real understanding of percussion techniques, and, commented that the proper utilization of fine instruments and the ability to get good results was in great part determined simply by technique. The simple knowledge of how to hold a mallet properly and how to strike correctly with it for optimum effect and control can produce both a much improved performance and more enjoyment for the performer and for all in the group.

A further comment heard is that since the Dalcroze followers are well schooled in movement, it might be well to bring them in, however possible, so that the Orff movement may benefit by their movement training and they, in turn may learn and expand their teaching by their exposure to the Orff approach.

Sincerely yours,
Theodore Mix

Canon—A New Twist to an Old Form

Workshop Session presented by Ruth Hamm

Indeed a new twist—forward and backward, right side up and upside down. Did you ever try to sing and walk *Hot Cross Buns* backwards and twice as slow, or inverted and twice as fast? Twisty—to say the least. In the session on "Canon—A New Twist to An Old Form" several musical techniques were explored in combination. Concepts of retrogression and inversion were clearly illustrated with participants singing *Hot Cross Buns* both in unison and as a 4-part round and at normal tempo and double and half time. Then several groups of four moved in double squares on the floor realizing the melody in combined tempi. Following this multiple exercise on *Hot Cross Buns* came the 4-part singing of *Old Abram Brown* a marvelous melody for canonic treatment. It was an interesting musical experience when inverted and sung in retrograde words and all. The melody and ostinati were played which added a lovely carpet of sound to the 150 voices.

Such a session as Mrs. Hamm presented reveals the developmental possibilities of musical techniques through a creative teacher's skillful handling of ideas and materials. Try it, your young people will love it!

Jacobeth Postl

Membership Ranks Continue to Swell!

As of April 30, 1969, membership had risen to 319. Total number of states represented rose to 36, with the addition of Delaware since last issue. Also joining Canada and the Virgin Islands on the membership roster is Puerto Rico. Joining 8 other states with 10 or more members for the first time are Iowa and Pennsylvania.

First Business Meeting of OSA

Capping the three-day annual conference of our organization was the first annual business meeting, held at noon Saturday, April 19, 1969. Chaired by President Burkart who was joined at the head table by the entire Executive Board, the meeting produced the following notable developments: ratification by the membership of the Association's constitution, after some editorial changes and some amendments to broaden the Association's base both nationally and internationally; appointment of three members to a new 8-member Board of Directors—Miriam Samuelson of Montreal, Canada; Brigitte Warner of Frederick, Maryland; and Konnie Koonce of Memphis, Tennessee. Present officers continue in tenure for one more year to serve their two-year term.

Reading and Rhythm: Metric Language

by
Ruth Pollock Hamm

Mrs. Hamm developed metric language reading lessons for the i.t.a. project of the Educational Research Council of America. These lessons are found in the First Level-Readiness for Learning, and Beginning Language Arts of the reading program entitled READING FOR LITTLE ONES.

Interrelationships between various subjects always will exist in classroom teaching. We teachers make provision for all kinds of interaction in the learning development of our children. The focus a few years ago was on "correlation" and "integration" of subject material, and the music educator stressed particularly the relationships between music and the social studies. Educators always have been aware of the possibilities of correlating art, literature and social studies. Today we call it a humanities program.

I wish to suggest that one element of our music program, RHYTHM, can be utilized to enhance the language reading program, especially at the beginning levels.

Language reading experts are not of one mind, but it is certain they agree on many of the skills to be taught. By reinforcing these skills with strong motivational appeal of rhythm, we can aid the reading teacher in many ways. By associating rhythmic impulses with beginning reading tasks, we strengthen the interest and concern.

For instance, let us begin with some of the earliest reading experiences, such as the words for the colors. These often are introduced in kindergarten. The teacher uses the color with the word at first, then when the color is withdrawn, the child learns to read from memory, or imagery of word form, by the contour or configuration of the word, or by word length. Let the music teacher then take these color words, written on pieces of tag-board of equal size and place them in a pocket chart to suggest either duple or triple meter.

Example:

Children and teacher chant together in four meter as they read

GREEN GREY yel-low RED

BLACK BLUE BROWN (a blank card)

Words that are capitalized fall on the beat. Words in small letters are equal division of the beat. The blank card is used as a rest. Other blank cards can be used for more rests when desired for variation. The teacher may suggest the children clap on the "gr" blend only, or on the "bl" blend. Children may like to play unpitched instruments on these blends. Think of making the "gr" blend to the sound of the guire! Of course the teacher

wants the children to change the color sequence. When a child does switch cards, he is expected to read those cards he chose to change about. At another lesson, the words could be arranged in three meter and large body movements used with the changing.

Example:

RED	yel-low	GREEN
BLACK	BLUE	BROWN
or-ange		

Don't forget the effects of dynamics in the chanting for this affords all manner of variation. Making allowance several times in each lesson for re-arrangement of the word cards assures us the children are learning to read individual color words.

If your school has an i.t.a. program many facets of the word attack skills can be expressed in one lesson. The i.t.a. (initial teaching alphabet) generally introduced in kindergarten, is a method which uses a modified alphabet, and children read and spell by sound. Thus, a lesson such as the following will reinforce the whole word approach, and also stress rhyming words and initial sounds.

Example:

THE TEACHER PLACES THE FOLLOWING WORD CARDS IN THE POCKET CHART, AGAIN! EACH WORD IS ON INDIVIDUAL TAGBOARD CARDS OF EQUAL SIZE.

pur—ple	TOES	RED	NOSE
BROWN	fin-gers	yel-low	CLOTHES

Any choice of color can be used. Two syllable colors help vary the rhythm. Children can easily read *toes*, *nose* and *clothes* in i.t.a. because they use the same sound symbols, except for the initial letters. But even with traditional orthography the teacher can help the child read these words by pointing to body parts and clothing. As they read the children can chant the words in rhythm, use large body movements, change the color words, and also may change the position of the rhyming words. If the teacher, at the end of the lesson, places certain colors in position, without divulging the color words to the children, she may ask them to read what color matches each body part and request them to draw a character picture making those parts the correct color.

I have used many types of lessons involving metric language and find young children delight in reading in meter. It is particularly effective and stimulating for lethargic children. I feel it helps develop their rhythmic sense just as much as it strengthens their language reading.

An extension of the ideas in the preceding lesson follows:

TRUM	TRUM	TRUM	I can
DRUM	with my	THUMB	TRUM!

(*drum*, *thumb* and *trum* are spelled alike in i.t.a. except for the initial sounds). The words "I can" should be placed on one card, because

they are chanted as two eighth notes in four quarter time. This is also true of "with my". The child should read aloud these two words in the time space of one pulse. The reader must enunciate more rapidly these combinations if he keeps the proper rhythm. This training helps avoid the ponderous slow reading of each word that is the habit of many young children.

One can introduce many alternatives in this lesson. Rearranging words, adding blank cards, changing the word "thumb" to "finger", "elbow", "knuckle" etc., adding unpitched instruments, and/or large body movements, but always stressing the meter. In traditional orthography, this lesson provides an opportunity to stress silent letters. "Thumb" has a silent letter at the end, while "knuckle" has one at the beginning. This little hint when the new word "knuckle" is introduced allows the child to read it quickly.

Often individual cards that the classroom teacher uses from the basic reading text can be made into a three or four line structure that can be chanted as a word round. Divide the class into two groups with the second group starting to read a line later than the first group. Careful arrangement will make interesting rhythmic variety. Of course I urge anyone employing these ideas to use expressive inflection in the voice at all times.

However, the element of speech without the visual—in other words, the typical Orff-Schulwerk speech lesson can be of great value to the language reading program, for it fosters such goals as literary appreciation, verbalization of vicarious experiences and aesthetics. By enhancing his speaking skill, the child will reach out toward the printed word with a more positive attitude and with pleasurable anticipation.

¹Copyright 1967 by Educational Research Council of America. Reprinted with permission.

ORFF SCHULWERK ASSOCIATION

Members of Executive Board

Arnold E. Burkart, *President*
Joachim Matthesius, *Vice-president*
Elizabeth Nichols, *Secretary*
Jacobeth Postl, *Treasurer*
Isabel Carley, *Editor*

Board of Directors

Ben Grasso, *New York*
Ruth Pollock Hamm, *Cleveland, Ohio*
Jacobeth Postl, *Skokie, Ill.*
Wilma McCool Salzman, *Winnetka, Ill.*
Jacques Schneider, *Elk Grove, Ill.*
William Wakeland, *Muncie, Ind.*

ORFF AND JUNIOR HIGH PERCUSSION

David C. Castren



When I became aware that I was writing music for a Junior High band with emphasis on percussion I began to wonder just how it had developed and why I was not satisfied with the conventional American band music. One very practical reason was the lack of bass instrumentation in the band. But more than that, I think, it was that after returning from the Orff Institute in Salzburg, I still felt "fall-out" from the exposure to the music there and its emphasis on percussion and freedom from the conventional American methods.

My first musical experiment utilizing the percussion was the *Sumer Round*, an old English melody, that Orff also uses in his *Schulwerk*. I transcribed this for the band by treating each separate choir of the band as a voice of the round. The percussion (tympani, glockenspiels, xylophone and later marimba) were treated as a separate choir and as a solo ensemble minus the wind instruments.

The next hurdle was to convince the members of the band that this music had meaning to them. You can imagine transferring these teenagers raised on the Top 40 and the hits of the "Tijuana Brass" to the top hit parade number of 13th century England. But, somehow, through perseverance, respect and patience on the part of the band, we arrived at a rapport that has produced some very exciting musical and creative results. As Dr. Orff has stated: his method of elementary music instruction should not remain static or rigid — it must be constantly changing...forever reminding the band "We are, all of us, learning and experimenting with this music. I don't know sometimes, how we are going to perform a piece (specifically *Sumer Round*) until we actually start playing...we never play the music the same way twice."

There must be within the creative situation the opportunity to experiment by trial and error before arriving at the near-completed work, whatever it may be. Our rehearsals are

sessions where we can experiment with the music harmonically, melodically and rhythmically. There were situations at rehearsals where completed pieces have been discarded, revised and rehearsed within the span of a rehearsal. We would use the daily lesson sessions for revising and creating for the next rehearsal. I would ask the students for their reaction and criticism of a piece that I had written or arranged and then we would collectively work on the music until we were satisfied with the results. The students were actively and creatively involved in many of my compositions over the months. They have actually improved upon my arrangements and compositions by their practical suggestions concerning execution of my melodies on their respective instruments. One of my trumpet players came out at rehearsal and stated that he didn't think that one of the numbers sounded right in the new key. It had been played earlier in a different key, but now when combined with a few other melodies, the key was changed. I sat down at the piano after the rehearsal and completely revised the composition putting the particular melody into the original key and at the next rehearsal the idea proved to be right. In another instance one of my French horn students contributed his melody to our composition and to this day it is still there as his own, side-by-side with mine.

In my teaching I try to bring the students, particularly on the mallet instruments, to the point musically, where they can invent melodies and accompaniments of their own. We are now using these players in the "Bewegung" classes with the elementary students. I allow the players to improvise accompaniments to some of the dances. They are not given music to read...it is all spontaneous and extemporised.

I personally feel that after observing these students experimenting on the mallet instruments (and now we have eight Orff instruments for the elementary students) for over a year now, there is a sudden tangibility to their experiences with striking the bars, there is a minimum of technical ability involved or necessary for the elementary melodies and ostinati. Especially in the pentatonic melodies many of the elementary students are constantly creating their own melodies and quite sophisticated ones at that.

To quote from a colleague of mine: "If children are to learn to know music, to feel at home with it, to love it, and if our composers and great performing artists are to have audiences who really understand what they are listening to...music education must bring children into a real and intimate contact with music. The best way to do this is for

them to make music themselves." (Connie Main, personal letter).

The percussion instruments are uniquely suitable for many aspects of music education. All of my percussion students had had no previous experience in mallet instruments. Even the tympani were not used before my arrival, I taught all these students by rote. Their knowledge of music consisted of beating on the bass drum and snare drum and that was all. Since the band was minus any bass instruments in the brass section the tympani became the ground bass for the entire ensemble. And since they were in pairs the notes were restricted to tonic-dominant. The player was given the chance to improvise upon these two notes any rhythm that was considered suitable for the particular composition being played. This feat alone became quite a complicated experience in later months. This has been proven in the Orff elementary classes around the world but not at the junior high school level and with older students. I have tried to continually analyze what is happening whenever a student performs on the mallet instruments. I am a woodwind performer myself, and the unlimited possibilities that the percussion section can offer both the performer and the composer, not to mention the teacher of music, are without number. In my mind I look upon the percussion section as the spices of the musical menu. It is there to be of use for the imaginative and creative musician. These same percussion students are now reading notation of bell music, tympani and marimba parts. In future classes I will be using the Langhans-Lau publications titled "Das Schlagwerk" which utilize for learning rhythm patterns, the recorder and singing.



Gunild Keetman and Carl Orff with Klaus Becker-Ehmck at the dedication of the new STUDIO 49 plant and 20th anniversary celebration of the founding of STUDIO 49.

Supplementary Instruments I

Strings

The *baritone uke* is a good substitute for a guitar in the Orff ensemble and has the advantage of being small enough for a young child to handle. At the same time, it is excellent preparation for the guitar, since its top four strings are normally tuned to the same pitch as the top four of the guitar, D G B and E. It can be tuned either to the C chord (C, G, C', E') or the G chord (D, G, B, D) to provide a *bordun* accompaniment. It can be strummed with the thumb or played with a mallet, or individual strings can be plucked in a moving drone. It provides a very pleasant accompaniment for children's voices or recorders.

The *autoharp* has the advantage of a very wide range. The lowest strings can be plucked for a simple drone, or hammered with a rubber spatula, or strummed. With so many 7th chords available, it takes real self control to abjure them completely and use drones or very simple progressions, (I-V; I-VI; I-II etc.) instead.

The *bowed psaltery*, in contrast, is essentially a melodic instrument, since only one note can be played at a time. It is triangular in shape with the tuning pins of the diatonic scale on the right and those for the 'black notes' on the left. It is held against the lower arm and bowed (with a very short bow) be-

tween the tuning pins so that even a very young child can enjoy playing. It does equally well either on a simple ostinato or on a tune. The soprano instrument ('A") is the most valuable with the Orff ensemble, both because of its small size and its high range; but there is a whole family of instruments available. The soprano psaltery can be had both in a kit and completely finished from George Kelischek in Atlanta.

The *duobass* or *tribass* is a two or three string bass instrument manufactured by Peripole. It serves very well where a pizzicato effect is desired, but since there is no bridge it can't be bowed. Where other bass instruments are not available, it's an adequate substitute, and children love to play it.

Table harps are a contemporary adaptation of medieval and renaissance plucked psalteries made by Walter Overmann in Bergen, Bavaria. They are marvellously resonant diatonic instruments built in three sizes, soprano, tenor and bass, and add greatly to the ensemble either as melodic or accompanying instruments. The soprano has the further advantage that it can be played just like the bowed psaltery by drawing a violin bow between the anchor pins on its neck, so that it provides both sustained tones and a

golden plucked tone reminiscent of a good harpsichord. George Kelischek also makes similar instruments, called psalteries, which have been highly recommended.

The *chordal dulcimer* is an adaptation of a medieval drone instrument. It can be built by any one with modest woodworking skill and patterns from the book *Musical Instruments Made to be Played* by Ronald Roberts, published by the Dryad Press, London. It is simply a long, rectangular box with a sound hole in the middle and four sets of three strings of equal length usually tuned to the chords of C major, D minor, G major, and F major (though of course any string may be retuned as far as a whole step up or down). It is played either with a large-headed mallet that strikes all three strings at once, or by plucking. The mallet technique is so simple that even preschoolers can find a good rhythmic ostinato almost instantaneously.

The *small ukelele* adds little to the ensemble, but children (especially very little ones) love to strum it, and it does interest them in string tone. I usually tune it to GCEA. The peculiar tuning pattern has no carryover to other instruments so I use it only as a chordal ostinato, although it is perfectly capable of melodic work too. I.M.C.

News from Salzburg

For the academic year 1969-70 the Orff Institute is introducing a special course in which English will be the language of instruction. (It is designed to inform the participant thoroughly about elementary music and movement education, to give him practical experience in methodology, and to stimulate him artistically.) The course will be open to both qualified undergraduates and to graduate students.

For further information write to the Orff Institute, A 5020 Salzburg, Austria, Frohnburgweg 55, or to the Orff-Schulwerk Association, c/o Division of Music, Ball State University, Muncie, Indiana 47306.

The attached form with a \$5 check or money order made out to Orff-Schulwerk Association, should be sent to Orff-Schulwerk Association, Division of Music, Ball State University, Muncie, Indiana 47306.

Orff-Schulwerk Association Membership Form

Name _____

Address _____

Zip Code _____

Position _____

New ☐

Renewal ☐