

The Orff Echo

Official Bulletin of the Orff Schulwerk Association

Vol. 1, No. 2

February, 1969

Impressions from Salzburg —March 1968

Dorothy Tulloss

A month of observation at the Orff Institute in Salzburg, Austria was a privilege and a stimulating experience. I was impressed first with the well-equipped and designed building which houses the Institute with its large dance studios for movement and instrumental ensemble classes, as well as the teaching studios for smaller classes and individual lessons. Already the four year old building is crowded and expansion plans are being completed. The Institute is surrounded by beauty—on one side is Schloss Frohnburg, and on the other is the snow-covered peak of the Untersberg, forming the backdrop of the setting.

A fine group of college-age students came from many parts of the world to prepare to be teachers of Orff Schulwerk "back home." This past year, students came from America, Brazil, Iceland, Spain, and Yugoslavia, as well as from Germany and Austria. Many of the students had previously taught music as public school, physical education, or private music teachers, and were now preparing themselves to teach in this special area of music education.

The Institute's faculty consists of dynamic teachers who are excellent musicians with outgoing personalities. I was impressed by the involvement of each teacher in his own special area of performance, but all the Orff-Schulwerk principles were emphasized in each lesson. The teachers' attitudes are inclined toward musical growth and understanding, not toward theories about music. The *process* is important, not the conclusion.

The training at the Institute includes a balanced program, with more emphasis on the study of body movement (*Bewegung*) than is shown in demonstrations of Orff-Schulwerk in America. Approximately 350 children, aged six to twelve, attend the Orff Institute each week. Children's classes include movement, instrumental ensembles, speech activities, a boys' choir, and rhythmic exercises, all giving the foundations leading to understanding of musical form. No child is excluded through testing for admission—each is given the opportunity to explore his own capabilities.

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From the Kindermusik Studio in Aspen, Colo.

Adapting Orff to the Music Series

Elizabeth Nichols

The question that comes up sooner or later in every Orff Workshop is: "Do we go *all* Orff?" Many teachers are simply not able to consider that possibility and most disagree on what "*all* Orff" means: strict adherence to the Orff arrangements in the Orff-Murray and Orff-Hall publications of "Music for Children," one's own translation of the original Carl Orff Schulwerk series from German to English, or an investment in a complete Orff instrumentarium.

The answer usually comes from the participants themselves: in most American public schools, "Orff" must be adapted for use with the current series of music books. This presents less of a problem when Dr. Orff's premise is reviewed. The Orff Schulwerk is an APPROACH to music and can be extended to any elementary song. In applying the Orff techniques, at the beginning, it is best to select pentatonic songs. Thus, an accompaniment can be improvised which allows any tone to be played or sung against any other of this five-tone scale (do, re, mi, sol, la) without causing dissonance. We are fortunate that American folk literature offers many more than we suspect, and publishers are emphasizing them in their current col-

lections.

After selection of the song, what steps should be followed? First, direct the class to pursue the inherent qualities in the song: mood, color and motion. Assist the students in finding its form by taking it apart and reassembling it. Together, seek its characteristic rhythmic patterns and melodic motives. From this material, the children can be encouraged to explore the possibilities for introduction, interludes and coda. Interludes offer opportunities for improvisation, with attention to balance of phrases with the verse. The ideas should come FROM THE CHILDREN! When contrasting ones have emerged, the teacher's role is one of subtle guidance in aiding the students to consider what will fit *most musically* into the composition. Elements of matching and contrast enter into the choices. Each child contributes to the material or to the decisions, but the group effort develops a feeling for ensemble in "making their own music."

Let us look together at one of the simplest traditional folk songs found in most of the music series, "Old McDonald Had a Farm."

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The mood of the song is gay, inviting participation, so a tempo will be set in accordance. It suggests a scene readily enacted by young children, several taking different animal parts.

The rhythmic pattern repeated is obviously:



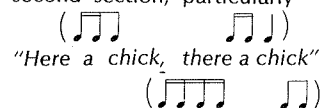
The teacher should ask first for body instruments accompaniments to this pattern. After several have demonstrated their ideas, let the children discuss and select one that a small group can do in repetition. At this point the director might suggest that something be added on the second beat of the second measure (after "O"), perhaps a finger snap, to assure the *unit* of two measures? Unfortunately, the tendency to slight releases and rests pervades all levels of musical performance.— This will serve as an ostinato accompaniment to the song, to be transferred into rhythmic instruments and later to melodic ones. The melody to "Ee-i, Ee-i-O" may be most logically taken from the text, but soloists can improvise other pentatonic melodies on this rhythmic pattern for a kind of conversational interlude.

For a moving bordun, the teacher will have to decide if the children are capable of augmenting the rhythm of some of the existing words, such as "Old Mc-Don-ald," into a quarter note pattern. Other phrases can be invented to avoid conflict with the rhythmic pattern already present in the song. A discussion of the dramatic setting invites a search for words that can be stretched into an accompanying bordun. For example, by extend-



ing the "a" sound, "Barn Yard" can become a unit transferable to a rhythmic instrument of ringing quality, then later to a pitched bordun of G and D.

Other patterns can be derived from the second section, particularly



adding "Everywhere a chick, chick" after a discussion of the solo and group possibilities inherent in the text. Sensitivity to the quick, percussive quality of these words can lead through body instrument preparation to an instrument capable of this projection, perhaps a wood block or claves. Extension of this section might be achieved by making a new melodic verse using improvised phrases by individuals playing "the voice" of the animal mentioned,—at first with the support of the original rhythmic pattern as base,—the "chick" being perhaps played on a xylophone.

The last to evolve will be the introduction and coda. The purpose of an introduction

needs to be understood: to set the mood and to give a foundation of pulse so that the accompanying ostinato patterns can be added in ensemble before the song begins. Also, do not forget the importance of *pitch preparation* for the singing! This can deftly be given via one of the accompanying instruments added just before the verse. For the coda, again the students must decide the direction of the musical energy: driving forward or receding. To many pieces a coda would be anticlimatic... depending on the drama projected, the form, and the dynamic emphasis.

DO NOT ignore notation! Help the class to determine, visually, the patterns each group will play and encourage the students to write them down, too. Setting a meter of body instruments and using words to support rhythm enables students to determine where the strong and weak beats fall. Incidentally, "Old McDonald" offers exploration into the relationships between quarter, eighth and sixteenth notes.

Always keep before the children the musical concepts of phrasing, tempo, dynamics, and style... even in "Old McDonald." Caution against letting the piece get too "busy" with the accompanying patterns continuing throughout. Let the form decide where certain ones fit and the words determine instrumental mood for balance. Encourage the class to experiment and play several combinations before making decisions. The "truth" comes from the LISTENING.

Remember that, as in all great compositions, the material is not so important as the way it is utilized. With each class the song should emerge as a unique composition, providing that the teacher has allowed the creative ideas of the students to dominate, NOT her own. In the hands of children, with the teacher as catalyst, this can be an exciting process.

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There have been many speeches, many articles, many books and several large-scale government projects in support of creativity in the arts in recent years. But there is still a lot of misunderstanding among parents, school administrators and music teachers themselves as to the value and practicality of creative work in the school music class. The battle was won a generation ago in teaching art, so that children are trusted to use their own eyes and depend on their own taste, no matter how strange the results may appear to adults. Because their skills are allowed to develop gradually, appreciation of their artistic heritage comes of itself when they are ready.

Creativity in music is much more of a problem in the classroom, since music in the nature of the case can never be a private undertaking. Experimentation with sound and movement should have their place in the class period before serious group music-making is attempted. This takes time, and patience, and careful planning.

And more than that, it takes a certain attitude on the part of the teacher. Nothing genuinely creative can emerge from an atmosphere that is tense, critical, or impatient.

In all the writing and talking on the subject of creativity in education that I have seen, the role of the teacher's personality has never been discussed except in an old book by Rudolf Steiner which an English friend lent me. He goes into great detail about the influence on children of different personality types, and even goes so far as to predict the type of chronic physical ills which will afflict pupils in middle age as a result of their teachers' personalities! Perhaps he goes too far, but unquestionably he has a point. Nothing can grow to healthy maturity in an unhealthy climate. The climate of the classroom is the teacher's doing. Is it a place where a child can grow? Or does he simply play safe and do what he thinks is wanted? Is time allowed for growth? Or does the teacher force-feed the pupils, demanding more than they are ready for, and discouraging or excluding the slower members of the class in a desire for creditable results?

This is a real problem that all of us who aspire to teach the Orff approach continually face. We are still expected to provide musical entertainment at the drop of a hat for PTA groups, and, at least in our town, for any civic group that invites us; and our principals expect the usual quota of concerts per term. The pressure is enormous, and it is easy to forget Orff's basic tenet that participation is more important than performance. If we do forget, and submit to the old pressures, we are cheating the children, and betraying the

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Orff Schulwerk at The Music Center of the North Shore

Wilma McCool Salzman

Orff Schulwerk took root at the Music Center of the North Shore, Winnetka (20m. north of Chicago), some eight years ago. Dr. Herbert Zipper, then Director of the Music Center, traveled to Toronto in the Spring of 1960 where he observed Doreen Hall using the Schulwerk. Dr. Zipper, as Austrian by birth, recognized the same basic philosophy in use in Toronto that he had been exposed to at Hellerau in the 20's by Dalcroze, Mary Wigan, Laban and Orff. For a number of years, Dr. Zipper had been using this philosophy in his work in the Northfield, Illinois Public Schools.

In the Summer of 1960, Grace Nash and Louise Burge went to Toronto to attend the Orff Summer Workshop. At the time, both were teaching in the Northfield Schools: Mrs. Burge was teaching recorder; Mrs. Nash was conducting the string program. In September, 1960, a number of Orff classes were established at the Music Center. The classes, which met after school hours and on Saturday, each had ten to twelve enrollees. Classes for primary-level students were started in the Northfield schools at this time. Enrollment was voluntary and the classes met after school hours.

Mrs. Nash, Mrs. Burge and Miss Elizabeth McGraw represented the Music Center at the Toronto workshop in the Summer of 1962. Immediately after this workshop, Doreen Hall traveled to the Music Center to present the first Orff workshop in the Mid-west. Included among the workshop participants were Jacobeth Postl, Lillian Yaross and Ruth Hamm.

The Northfield music program was expanded in the Fall of 1962. Music, based on the Schulwerk, was taught at the first and second grade levels by Mrs. Nash. Miss McGraw and Mrs. Burge taught recorder to students in grades three thru six. These ladies, plus Jacobeth

Postl, were also teaching classes at the Music Center. When Mrs. Postl took a position with the Highland School, Skokie, Illinois, in 1962, her place at the Music Center was filled by Lillian Yaross.

Grace Nash moved to Arizona in 1964. In September of that year, the Northfield program, now taught by Wilma McCool, was expanded again as Orff teaching was applied in the kindergarten. The Catholic school in Northfield asked the Music Center to provide Orff classes beginning with school year 1965. Miss McCool began these classes in the first and second grades. Miss Marilyn Dudek joined the Orff staff in January, 1966 and in September, 1966, Miss Dudek assumed responsibility for the Orff program, grades 1-8, in the Catholic school in Northfield.

In 1967, Miss Sandra Skyhar was employed to teach Orff classes in grades 1-3 in the public school in Kenilworth, Ill. Mrs. Roberta Sweet, who joined the staff at the same time, taught Orff classes at the Music Center. Mrs. Rochelle Goldman joined the staff in September, 1968 as the Kenilworth program was expanded into grades 4-6. Recently, Miss Patricia Swain joined the Orff staff.

The Music Center presently offers three after-school Orff classes daily. There are two additional classes during the week for children with impaired hearing. At present, four of the six staff members are assigned to the public schools in Northfield and Kenilworth and the Catholic school in Northfield. All staff members have teaching responsibilities at the Music Center.

The Music Center offers teacher training workshops in February and July of each year. Observation of the Orff program is possible on an appointment basis. The Music Center is located at 300 Green Bay Road, Winnetka, Illinois.

Names in the News

Arnold Burkhart has an article in the January issue of the "Indiana Musicator," official journal of the Indiana M.E.A., entitled, "Orff-Schulwerk in our Schools: Toward a Pedagogical Construct."

Isabel Carley performed with her husband and daughter and six other members of the Carley Consort in a program of medieval music for the national conclave of the Organists' Guild in Indianapolis, December 29. Recorders, sorduns, krummhorns, gamba, table harps and drums were played by the Carleys. Mrs. Carley initiates a 10 week workshop for therapists from Central State and LaRue Carter Hospitals on Jan. 31. It will include basic Orff and recorder.

Marilyn Dudek is now teaching two Orff classes at Horwitz Community Center on the north side of Chicago.

Ruth Pollock Hamm—November 9th and 16th, 1968, Workshop for Archdiocese of Detroit; January 12th, 1969, Demonstration for American Recorder Society, Cleveland Chapter; January 29th, 30th, 31st, February 1st, Evaluation and Consultation in Memphis City Schools for ESEA Title III Grant; March 13th and 14th, Workshop for teachers of Allegany County, Belmont, New York.

George Kelischek instrumental importer and builder, specializing in recorders and other historical instruments, made a donation to the organization over and above his membership dues. Thank you.

Joachim Matthesius will appear on a panel as part of the program of the National Association of Music Dealers in Chicago, June 20, discussing the role of the administrator in a school's music program.

Grace Nash will also be a panelist at the NAMD Convention.

Jacobeth Postl and Lillian Yaross did a joint demonstration for the Wisconsin Music Educators Association in Madison at the state meeting on Jan. 11. They will be leading an advanced Orff workshop on Saturdays through February and March at the Music Demonstration Center.

Wilma McCool Salzman is leading a parallel workshop in basic Orff at the North Shore Music Center.

Jacques Schneider's latest communication from the Orff Music project of the Elk Grove Research and Development Center is a map showing the project's influence in the Chicago area.

Birgitte Warner was hostess to visiting Orff teachers at the MENC meeting in Washington DC in January.

Riddle Rhymes for Improvisation

As soft as silk
As white as milk
As bitter as gall;
A thick wall
And a green coat covers all.

(A walnut)

Black within and red without,
Four corners round about.

(A chimney)

A riddle, a riddle, as I suppose,
A hundred eyes and never a nose.

(A potato, or a sieve)

Formed long ago, yet made today
I'm most enjoyed while others sleep:
What few would care to give away,
Nor any wish to keep.

(A bed)

Report from Skokie, III.

Lillian Yaross

A multi-media "happening" with still and moving pictures, sounds and slides . . . creating an Orff instrumental score for a cartoon or film . . . second graders learning the violin with their mothers . . . creating a movement and instrumental setting to Shakespeare's "Double, double, toil and trouble" . . . teacher workshops in Orff materials . . .

All this is part of the 1968-69 scene sponsored by Highland School's Music Demonstration Center in Skokie, Illinois, in cooperation with neighboring school districts. Under a project sponsored by the Illinois Department of Program Development for Gifted Children, Highland School established classes to meet the needs of musically talented children with an extensive Orff program and demonstrated the nature and scope of this program to 234 visitors last year. Workshops, institutes, and individual conferences with teachers to help them start a new kind of music program in their own schools were some of the follow-up services that the Center provided for visitors. Visitors coming to Highland School this year can see a carrying through of last year's program: Jacobeth Postl and Lillian Yaross continuing their work with musically talented children now in the 2nd, 4th and 6th grades. Orff materials are utilized from beginning to advanced levels of difficulty and should be of special interest to the Orff "initiate" as well as those interested in the later stages of Orff-Schulwerk. Last year's Contemporary Music Project is also being continued with new experiments in "doing" and "listening."

This year the Center is very excited about broadening "demonstration" which includes several outstanding music programs in neighboring schools. Visitors will be able to see Mrs. Wilma Salzman work with two classes of 4th and 8th level children at Middlefork School, an ungraded primary school in Northfield. Wilma's room is a music teacher's dream, large, bright, well-equipped and overlooking a park-like setting. Wilma has also been part of an 8-week Saturday morning workshop with Jacobeth and Lillian, directors of the Center. This series is being offered to teachers who are embarking on an Orff program as a result of visiting the Demonstration Center.

Another new and exciting "first" is the opportunity to observe the Suzuki principles of string instruction in two suburban elementary schools. It is an exciting experience to observe the work of Milton Goldberg in Winnetka and Mrs. Paroda Toms in Avoca District 37 and one that will be of great interest to all music teachers, whether or not they work with strings.

Coordinating all these activities into a pro-

gram for visitation and consultation has been arranged into a stimulating "visiting day" by the Center. If you are interested, please write to the Music Demonstration Center, Highland School, 9700 Crawford, Skokie, Illinois 60076, and set up a date.

Reminders from Margaret Murray*

I suspect that there is not enough simple rhythmic and melodic work being regularly done, particularly in the schools where it is said that only one lesson a week is allotted to music. A recent timing of imitative clapping showed that four brisk two-bar phrases plus a class imitation of each, totalling sixteen bars of 4/4 time take about thirty seconds. Ask four different children to "answer" four more "question" phrases and one minute has been spent so far. Repeat the whole procedure using 6/8 time and two minutes have gone. Do this only once every day and 40 children will have had a chance to answer a question in a week. By always varying the dynamic level, trying different speeds, and by gradually adding other sounds—knees, fingers and feet (the latter sparingly!)—it need never become a dull routine.

When asked to do so, most children can write down a pattern they have heard provided it is in 2/4 or 4/4 time, but that 6/8 time such as 'Humpty Dumpty sat on a wall' is likely to puzzle them. I suspect that this means that teachers in general believe that compound time is difficult to explain. If enough of it is done, and if it is linked to words and sounds it should be easy. So many children's rhymes have this rhythm that the earliest stages of this work provide a golden opportunity. Try also to get rid of the idea that quavers can only hunt in pairs—make use of our duodecimal system while we still have it! Can we also stretch that daily three minutes and have one of those phrases given for imitation repeated several times by the class as a whole, and then written down by one of them on the board? The children need not write down everything they do—this could well become laborious—but they should be constantly relating some sounds created or heard to both purely rhythmic and to staff notation. The policy is again to let such work occur often but to keep it of short duration.

*reprinted with permission from the British Orff-Schulwerk Society Bulletin, No. 7

An Action Song

Ruth Pollock Hamm

DO YOU NEED AN IDEA FOR AN ACTION SONG?

Here are some words to which you may add your own tune. These words probably should flow in the following rhythm.



SUGGESTIONS:

On words "just so" children might dramatize with motions that suggest how the apron may be worn.

*Example: As an apron is usually worn
As an apron worn backwards
As a bonnet
As a cape
As a mask*

Small "party size" aprons make good props for movement.

"Just so" pattern might be used in continuous movement design as ostinato throughout the song.

Children could sing melodic ostinato by "lifting" from the pentatonic tune those tones used for some individual word, such as "angel," "apron," or "just so."

Simple instrumental accompaniment might be added, or another sound dimension by using triangle, finger cymbal and glissando on glockenspiel.

Poem by Mrs. Hamm from metric language lessons she developed for READING FOR LITTLE ONES Vol. I Teachers Guide: A Reading Program of the EDUCATIONAL RESEARCH COUNCIL OF AMERICA, copyright 1967, reprinted with permission.

Membership Jumps!

As we go to press our membership is right at 249. For informational purposes, membership analysis for this issue will first be made by MENC Regions as follows—North-Central: 157; Eastern: 34; South Western: 26; Southern: 19; California-Western: 5; North Western: 2.

Total number of states represented in our membership now stands at 35, plus the Virgin Islands and Canada. States with 10 or more members now include the following: Illinois—46; Indiana: 37; Ohio: 31; Michigan: 15; Missouri: 13; Tennessee: 12; Minnesota: 11; and New York: 11.

Editorial—Cont'd.

inclusive humanizing spirit of the whole approach. There will be some disappointments. But the children and you will grow from the experience, and as their confidence and technique develop, your trust will be increasingly rewarded.

Perhaps it is better for children to be pushed into perfecting and performing Orff arrangements which are designed for them by one of the great composers of our day than to prepare a more conventional concert. Those who are selected undoubtedly gain in musical understanding and sensitivity. The rhythmic training and ensemble experience are invaluable. But what of the rejects? What musical training do they get? It's the old story of exploiting the good kids and excluding everyone else. Is this education?

But, and a very large but it is, performance is *not* the goal. It is all too easy for us, who were brought up with this false emphasis, to fall back into our old habits. When we are on the spot and our whole career is open to public censure—as it is every time we perform or allow our classes to perform—of course we want them to do us credit. But in our concern do we force our ideas on the children or do we use theirs? Do we stick to the printed repertoire for better or for worse, or adjust it to our own situation? Do we work out new ideas, new arrangements with our pupils, and use them in our public appearances? Do we trust them enough to ask them to improvise in public?

The need to create is a very basic and universal human need. To deny it is to frustrate the children entrusted to us. Surely there is enough adult-imposed pressure in the rest of the curriculum nowadays, without carrying over into the music program the false standards of our society which views music simply as entertainment and the goal of music education as public performance. Both the human need to make something of our own and the power of music are denied in this narrow view of the role of music in education. Every human being needs some kind of creative outlet—perhaps more than ever in our tense and crowded age. When he fails to find it, frustration and aggression result. As Erich Fromm has said, *"Violence is the outcome of the un-lived life. The only answer is creativity."*

Other cultures and civilizations have taken music much more seriously as a means of education. For the Greeks, it was central, embracing as it did the arts of poetry, drama, and dance. It is this recognition of the basic humanizing value of music that the Orff Approach regains. The goal is not the cultivation of technical skills, but the cultivation of imagination, of taste, of understanding, and of sensitivity. What other subject in the curriculum can do as much?

I.C.

Book Review

Carl Orff, His Life and His Music, Andreas Liess, Calder and Boyars, London, 1966 35/

Liess' short book on Orff, which has only recently been translated into English, provides a sound and stimulating background for our teaching. The title is somewhat misleading, since biography enters in only in relation to Orff's professional career, at his own request.

There are two main sections. The first, called *"The Spiritual Phenomenon"* presents his basic philosophy, musical techniques, and educational theory. The second is a survey of his work, both for the stage and for children.

Two brief quotations will give some notion of the quality of the book: *"When Orff summons the vital powers by gesture, dance, word, image, and, not least, the rhythm of urgently insistent repetition, he advances toward that center of human experience where vital excitement arouses spiritual emotion. Thus his music appeals to the whole being."* p. 38 *"Schulwerk leads the child from the most elementary improvisation on two or three notes to pentatonic scales, modes, major and minor keys and simple functional harmonies. Having surveyed these basic materials of musical composition, the child is aware of the great variety of possible modes of organization. He is in a position, therefore, to appreciate the immediacy of all kinds of music, folk and symphonic, primitive, medieval and contemporary . . . This education to music, which is primarily concerned with awakening a sense of the elemental unity of music and movement, inevitably extends to general culture, and thus becomes education through music."* pp. 60-61. IMC

In Brief

Studio 49 has just introduced a new line of small glockenspiels. The diatonic model sells for \$7.95, including the usual F# and Bb bars. Chromatic models are available for \$12.50. Sonor also carries a small glock, listed at \$6.30 in their last year's catalog.

Attention, OSA Members in MENC, Southwestern Division

Two events of interest to Association members will take place at the Southwest Division MENC Convention in St. Louis, in March:

1. Saturday, March 8, 5:00 p.m. Informal meeting of OSA members and friends—details as to place and specific activity still to be worked out, but the date and time are firm, and will be listed in the Convention Program. President Burkart will be in attendance. Further information available later.
2. Sunday, March 9, 1:00 p.m. Convention Session on Orff-Schulwerk, with Burkart as leader.

PRESIDENT'S MESSAGE

Arnold E. Burkart

"Those of us intrigued with the delights of an Orff-Schulwerk-inspired program have a responsibility to be more than intrigued or delighted—we need to initiate and continue a serious search for and discovery of the educational implications of Orff-Schulwerk—especially its relationship to the curriculum and the modern instructional scene in America." Quotation marks appear because this is how this issue's President's Message originally began. Then it grew and expanded, developing into a full-fledged article which you can read elsewhere as we inaugurate *"The Supplemental Echo,"* No. 1. Also included in this mailing is supplement No. 2, a listing of names and addresses of all OSA Charter Members to date.

We're beginning to hear some preliminary rumblings of OSA regional activity, and this we look upon with favor. Southwest Division MENC has an informal meeting planned for OSA members and friends at St. Louis. Other divisions may want to organize the same kind of get-togethers at MENC divisional and state conventions. Perhaps our Supplement No. 2, the member listing, will help to foster more communication along these lines.

Preliminary information and the registration form for the convention in April are elsewhere in this issue.

Suggestions from Joe Matthesius

Few of us engaged in working along Orff Schulwerk lines in our classrooms have graduated from the Orff Institut at Salzburg where you can obtain your A, B or C certificate after one, two or three years of full-time study.* Most of us have become acquainted with the Schulwerk in workshops ranging in time all the way from one day to four weeks and even more; and after that we have simply *"taken our heart in both hands,"* as the German proverb says, and have plunged ourselves into this new adventure.

This was approximately my situation, too, when I began working with class groups in my school in 1962 following my first contact with the Schulwerk as well as Carl Orff himself during the Toronto workshop of that summer. These lines intend to shorten or even eliminate, in some instances at least, the sometimes costly road of trial and error for the reader of this brief summary. To be sure,

*Either this year or next a new condensed half-year course, for teachers from overseas exclusively, will be introduced at the Salzburg Institut, English being the language of instruction.

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Suggestions from Joe Matthesius—Cont'd.

only a few areas are touched here, and not even thoroughly. I have been given the opportunity to go into the why and wherefore of our new approach in greater depth and more profoundly in my opening address to the forthcoming first convention of our Association on April 17.

1. I would never begin working along Schulwerk lines without at least the prospect of having a modest array of Schulwerk instruments at my disposition. Playing the instrument is and remains the crowning experience for the child, an experience which can even make him come back for further practice and rehearsing long after he has outgrown you and your elementary school. (*I have a faithful dozen 8th graders coming from their junior high school regularly on Fridays after school.*)

2. In the sequence of Schulwerk activities during one period (*20-30 minutes in K-3, 40-50 minutes in upper elementary grades*) put ensemble playing last and go through initial stages (*rhythm exercises, movement etc.*) before that.

3. Proper position while playing is sometimes overlooked, but very important: whether they stand or sit before their bar instruments (most children seem to prefer to stand) the bars have to be on one level with the child's hips (*in more intimate but also more precise terminology we take the "belly-button" as the point of reference*). The child cannot acquire a proper technique of playing without careful attention to proper position (and, incidentally, posture, too!)

4. All children want to play the instruments, even those who say they do not. Be alert and encourage at the right time—not too early. The child's success or lack of it during rhythm exercises is a rather safe guide line.

5. During the canon part of rhythm exercises I find it advisable to stay on one level (*either clapping or patsching or whatever*) rather than to mix the levels, particularly with the smaller children.

6. Echo-exercises: the little ones seem to find it easier to respond individually than as a whole group.

7. From rhythm exercises through movement and instrument playing: everything is exciting in Schulwerk work—BUT: do not shortchange your children by sweeping singing under the rug! To sing is one of the most important activities for the human soul, and our whole society would be in better shape if people would sing more often, at work, at play, or just doing nothing.

So much for now—More on April 17. I hope one point or another has been of some use to you.

Concerning Mallets

If you want to get the maximum use from your instruments, be sure to order at least two pairs of mallets for each one. Quite often you will find that a difficult ostinato can be divided between two players at the same instrument. At a later stage, three and even four mallets are frequently handled by a single player. When only a few instruments are available, it is also possible to practice basic techniques with two children on opposite sides of each of the larger instruments—just as African natives play their own xylophones.

Once you have two pairs of basic sticks for each of the instruments, begin experimenting with different kinds of sticks. Glockenspiels sound quite different when played with hard rubber, soft rubber, cork or wood. Usually solos are best with cork sticks; ostinati with rubber ones. Soprano xylophones require hard felt, rubber, or wooden mallets for maximum resonance, and each type, of course, produces a different tone. There is also available a new type of wooden mallet with inserted plastic rings specifically designed to produce a fuller tone than plain wooden sticks, a more distinct tone than felt-headed mallets on the high-pitched bars of the soprano xylophone. The bass xylophone responds best to soft-headed sticks or the newly-developed wool-wound mallets.

The sound repertoire of your basic percussion instruments can also be vastly extended by use of a variety of sticks and of striking techniques. A single cymbal, for instance, sounds very different when struck near the rim with a soft felt mallet, or with a rubber mallet; on the rim with a drum stick or a large nail; or with a wire brush. Where the mallet strikes the cymbal changes the tone too. Encourage your students to experiment until they discover the most appropriate timbre for a particular problem.

Drums are still more responsive to different manners of playing, since either hands or sticks may be used. A round headed wooden mallet is usually adequate for woodblocks, but in a long series of rapid notes, regular wooden drumsticks are much easier to play in the usual way. It may also be tapped with thimble-capped fingers.

It is sometimes interesting to use mismatched mallets on the same instrument, or to play two at a time with different mallets, e.g. timp and cymbal with timp stick and wire brush; large drum and woodblock with soft mallet and drumstick; bass xylophone and hanging cymbal with wool-wound mallet and felt mallet. The possibilities are endless.

Advance Notice of Summer Sessions

July 28-August 21: Ball State University Orff Summer Sessions: Instructors, Lotte Flach, Arnold E. Burkart and others. Graduate and undergraduate credit.

June 21-August 1: University of Southern California at Los Angeles Orff-Schulwerk Institute for Teachers: Faculty, Fran Gertrud Orff, Margit Cronmueller Smith, Martha Maybury Wampler.

August 4-8: College Conservatory of Music, University of Cincinnati, Orff Workshop, Beginning and Intermediate: Isabel McNeill Carley and others.

Please send in complete details about other workshops so that we can have a complete listing for the spring issue.

Impressions from Salzburg —Cont'd.

The training of the teachers is intense and always musical. The whole Orff approach is based on the simple, the elemental and the creative. Understanding of the method comes only after learning Orff as it is meant to be taught. Students returning to their homelands often find it hard to find the space required for the movement instruction, but there is a basic need to provide this training in children's music programs today. Orff-Schulwerk furnishes the materials and concepts in well-organized publications which provide for instruction in movement, speaking, singing, and instrumental activities.

One of the highlights of this past year was the observation of the original presentations given by several graduating student-teachers at one of the final examinations. The students gave creative adaptations of the materials learned in classes, combined with original themes. These exams revealed the depth of aesthetic as well as musical training given to students at the Institute.

The month spent in observation at the Institute became exciting as I learned of new perspectives in teacher training. Perhaps Orff's critics evaluate the total program from what they have seen of instrumental improvisation given in demonstrations. Many people expect to see and hear a polished performance. In these cases, they have lost the joy of seeing children and prospective teachers expressing themselves creatively through body movement, speech, song, and instrumental ensembles, and they have lost sight of the process of creating. We need fully qualified musician-teachers who dare to explore with children at the elementary stages of this process of learning. Music and movement are very important parts of the life of man. As Eberhard Preussner has said, "*Orff did not become a textbook—it was music.*"