

# The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

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## PRESIDENT'S MESSAGE

Joachim Matthesius

As members of a new and rapidly growing association we all should greet this new school year with confidence. I hope everyone of us will begin working in the same spirit that made our first two annual conventions, Muncie 1969 and Cincinnati 1970, so memorable.

Certainly to create a spirit all by oneself is usually difficult in an environment where people do not know whether Orff is something to eat or something to drink or something to do; but there are, as we know, unmistakable signs that the word is spreading. I spent only two days in Salzburg this summer but was so happy to find that one fifth of the 130 participants of the International Workshop at the Orff-Institut were Americans, 27 in all, more than ever before. The course, under Margaret Murray's able leadership, ran very well.

It is needless to say how privileged I feel to have been elected your president, and I want to assure all of you that when it comes to Orff's Schulwerk I never get tired, be it in the classroom, or anywhere else. May everyone of us stand his ground, in word and in deed, whenever it comes to defending the essential significance which art education has in creating a truly human being. It has always struck me how soon Carl Orff (whom I did not see this year) in private conversation will leave the realm of his Schulwerk (about which he is the most undogmatic of all of us) and will engage in what seems to be uppermost in his mind: the importance of "humanizing the individual through genuine music education". I doubt whether anyone of us can be a convinced and convincing music educator unless he has given some serious consideration to the nature of man and the conditions of our existence. We are, in our development, still somewhere between ape and angel—with some serious signs of regression instead of progress—and I can think of no better way to end my greetings to you than to borrow the last two paragraphs from William Schuman's brilliant article on "Cultivating Student Taste" which appeared two years ago in the NEA's periodical "Today's Education":

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## Why Does Orff Work?

Rev. Robert Kintner

Minister of Music, Lexington, Ky.

Why do Orff-Schulwerk techniques work? This is a question that has fascinated me ever since I attended my first Orff demonstration workshop six years ago. I was rather skeptical of the whole idea at first. Only after cautiously trying the ideas one by one did I become a convinced believer, yet I still wonder why they work. This unresolved question has encouraged me to do some investigation into other "near-related" fields such as child development, educational psychology and physiology. At the risk of being inaccurate, I have tried to state my ideas in non-technical terms. I hope these observations I share with you will stimulate you to probe this question too.

(1) Orff-Schulwerk is based on an understanding of how a child develops. It appears to me that Orff intuitively developed a way to bring an awareness of the materials of music to a child in a way that they can be absorbed for continued refinement and development. A child develops from the axis of his body to the periphery, and from general to specific action. In Schulwerk we see this demonstrated as rhythmic training which is accomplished through activation of the gross motor movements. Only gradually are large muscle movements refined through progression from spatial movement to body rhythms, from body-rhythms to rhythm instruments, from unpitched percussion instruments to the use of larger Orff instruments, and from them to the use of glockenspiels, recorders and the more sophisticated instruments of western musical tradition, which require fine muscular control.

(2) Orff-Schulwerk encourages a child to operate at the level of his "feelings." The highly structured, regimented life imposed upon children today contrives to rob them of the power to feel. By converting emotional stress and strain into muscular tension, children quickly learn they can dull their response to various stimuli such as light and sound. Such body tension results in quieter, more controllable children both in the classroom and at home, yet these same muscle tensions spoil the capacity of the nervous system to

integrate and coordinate its activities. Tension can de-sensitize a child and take away his capacity for a joyful response to life.

Body movement and rhythmic training attack excessive muscular tension in the body. Schulwerk works to keep the body relaxed and responsive, resulting in a child with a greater capacity for emotional expression. Such training is also the secret for continued development of the intricate coordinations necessary for "musicality."

(3) Children do not develop naturally in musicality, but rather as the result of their experiences. I will concede that heredity determines what is *possible*, but experience, particularly early experience, can completely alter, limit or enhance that development. The child must have musical experiences that his senses can absorb and store in his muscles for future use, just as one programs a computer. The complex motor skills necessary for the creation of music are refined, not in the mind, but *through motor involvement*. Orff-Schulwerk attempts to give the child these experiences, and gives them on a level that is valid musically as well as geared to his successive stages of motor development.

(4) Early training is vital for musical development. It is the contention of perceptive music educators that refined aural awareness and perceptive musical experiences are denied most people because the basic tools necessary for their development are not acquired by a child early enough in life to be incorporated into the mental machinery. Orff-Schulwerk is designed to be used with young children. Since much of it can be taught "non-verbally," much can be communicated to the very young child before his verbal skills are developed.

(5) In child development "concept" follows "experience." The young child should be encouraged to learn through the manipulation of and interaction with the materials being taught, using a minimum of reflection. Orff-Schulwerk is basically a "how to" approach. Only after motor skills are developed is the

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## Yes—But . . . A Parable

Brigitte Warner

*Brigitte Warner wrote this parable to make clear her own response to the half-hearted acceptance of the Schulwerk philosophy so often evidenced by the "Yes, but" syndrome. Ed.*

There was once a country where food was so plentiful that all people had more than enough to eat and no want of anything. But then it happened that the crops began to fail year after year, and there was less and less to eat, until at last a great famine struck the country. The king, who was concerned for the welfare of his people, asked every learned person in his kingdom for advice, but all experiments failed.

One day the king was sitting in his chamber, very much troubled by the plight of his country and his own inability to help, when all of a sudden an old man stood before him. "I can help you," he said to the king, "if your people are willing to do exactly what I ask of them." "That should be easy enough," answered the king, "They have nothing left and therefore they will eagerly accept any advice that brings them new hope." Whereupon the old man said: "Take this bag of seeds and divide it among your people in such a way that each family gets one single seed. Have them plant it in their fields, but make sure that they plant nothing but this one seed. They must tend it carefully, water it daily and see to it that no weeds choke out the young plants. These will grow rapidly, and by fall they will be strong trees, bearing plenty of nutritious fruit. However, no matter how delicious it looks to the eye, it must not be harvested until the first snow begins to fall. Only then will it be fully ripened and tasty. If your people follow these instructions, they will never starve again!" With this, the old man handed the seedbag to the king and disappeared.

Overjoyed at the prospect of bringing help to his subjects, the king at once left his castle and went straightway to the nearest village. There he gathered the people together and instructed them as the old man had told him. The villagers listened in silence, but when he had finished and was ready to divide up the seeds among them, they said: "Yes indeed, this all sounds wonderful. But we have already planted our fields with the last of our own precious seeds, and we wouldn't dare uproot everything now. Who knows if this new plant is really worth anything? We have tried too many new things already without any success." They sent the king away, but it wasn't long before they realized their mistake: Their own crops failed again and they were faced with starvation.

"Yes, we will gladly try out this new plant." But after the King had left the marvelous new seeds with them, they agreed among themselves to play it safe and divide each field in half. They planted the new seed on one half, and the rest of their own seeds on the other.

They said to each other, "If the new plant fails to produce, we still have our own crops to hope for." This is what they did, but the young plants which grew from the seeds, did not have enough room to spread out and develop, and so they withered away. The other crop failed as usual, and once more the people were left without food.

Meanwhile, the king had come to a third village, and there he gave away the last of his seeds. The farmers showed themselves very eager and willing to do everything their king had told them: They planted the seeds, each single one in a big field by itself, they watered them daily and weeded carefully around them. Spring turned into summer and the delicate plants that had sprouted from the seeds grew to be tall, strong trees, and on the trees there was the most beautiful fruit anybody had ever seen. As the summer wore on, the fruit grew bigger and more fragrant by the day. The villagers, however, began to be very impatient. Their scanty food supplies had long been eaten up, and they were very hungry. Finally, they could not contain themselves any longer, and they said among themselves: "We have done everything our king told us to do, but why should we go on starving ourselves till the first snowfall, when we can see plainly that the fruit is ripe and ready to be harvested right now!" So, one morning they went out to the fields, cut down the trees and picked off all the fruit. But when they tried to open it up to eat the meat, they found that every single fruit was still as hard as stone. Moreover, the many tiny seeds inside which would have assured rich crops for many years to come, were not yet matured and therefore useless.

Thus, the people of this village went hungry too.

### *From my Desk*

Arnold E. Burkart

NEW CHAPTERS APPROVED—The Executive Board received and approved applications for affiliation for two new local chapters of the Association. These are, in order of their application requests, the Orff-Schulwerk Chapter, Southern New Jersey and the Minnesota Orff Association. Congratulations and welcome!

Miss Edna Bair of Palmyra, N.J. is the guiding force behind the Southern New Jersey Chapter which really has been meeting as a group since the Fall of 1967.

Officers of the Minnesota Association are Floraine Nielson of Bemidji, Chairman, and Sister Dorothy Merth of St. Paul, Secretary-Treasurer.

Conditional approval has been granted to a Long Island chapter pending full application. There Mrs. Dorothea Queen of Locust Valley, N.Y. is spearheading the movement and Dr. Lawrence Wheeler has been influential for many years.

PREPARE NOW FOR THE THIRD NATIONAL CONFERENCE OF THE ASSOCIATION on April 23, 24, and 25 at Memphis State University in Tennessee. On tap again will be outstanding leaders in Orff-Schulwerk from here and abroad.

The site promises all-in-one-place conventioning with relatively inexpensive accommodations for all on the campus and no transportation difficulties.

HAVE YOU RENEWED your membership in the Association for this new year of 1970-71? If not, we urge you to send in your application immediately, in order that you may continue to receive publications and be listed in our 1970-71 Directory. Instructions are to be found on the enclosed yellow leaflet. If you have renewed, then why not use the brochure to invite a colleague into membership?

BOUQUETS TO DETROIT! The Greater Detroit Chapter, Peg Van Haaren, President, hosted an Open House Reception for the National Executive Board, who were meeting in Detroit October 3 and 4. The site was Peg's home and the food, drink and camaraderie were all excellent.

Arnold E. Burkart

## American Orff-Schulwerk Association

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# Apologia for Orff-Schulwerk

Jos Wuytack

Edited by Konnie Koonce

The Orff-Schulwerk, in its English translation "Music for Children," is essentially an original creation. It cannot be allied with established traditions present in the instructional works of the sixteenth and seventeenth centuries; it can merely cite these periods as essential to its intellectual ancestry.

Seen from the twentieth century point of view, this style of elementary music evolved as an autonomous field. The procedure was, in fact, a return to the depths of history, a retrogressive restoration arising from the recollection of something which originally evolved by an organic process of growth, became lost, and was rediscovered in a new form. Therefore, this renewal was not a recreative escape into past history, but rather a consequence of the intellectual process, an evocation of the past.

There was a need for creating new molds for routine musical activities, new ways to notate musical sounds. This Carl Orff supplied in the Schulwerk. The pieces notated in the five books, however, are not compositions having the character of musical works. The notation is deceptive; it is not a blue-print for an interpretation to be meticulously followed, but it does specify how it shall be "made," and it establishes the architecture. The results are models, work-a-day samples of a free style of improvisation. Not until one has actually heard them do these models gain their full shape and immediacy. These pieces, by varying their tonal garb, can and are intended to be transformed over and over again into new forms. "Music for Children" contains teaching examples in a direct form; these pieces represent a sonorous collection of paradigms, a compendium in sound. The possibility of making elementary music "come alive" by the use of examples, was discovered by Orff in his work with children, and herein lies the contrast to theoretical books. In the latter, teaching was based on deduction. Instruction began by reading and explaining the rules which were then learned by rote. Then, and only then, followed the example in sound, and the example in sound was learned by constant repetition. It was, in fact, practical drill.

For Orff the sounded models are the point of departure. Over decades of collaboration with Gunild Keetman he has amassed an inexhaustible "arsenal" of elementary music and speech forms and has designed a new "musica usualis" for action, singing and playing.

In the course of the pedagogic instruction the whole realm of elementary music-making

comes under review. The nature of the models to be used is determined by sensing the state of the child's awareness and the stage of his mental growth. The resultant system is a planned progression. It stretches from the infant stage as far as the foothills of great art, into which it moves almost imperceptibly. At the same time, however, this system reflects the overall structure of elementary music beginning with the pentatonic ground. And without departing from the pentatonic, it moves through a progressive sequence to embrace the diatonic, its various stages and dominants. The emotional potential and varying characteristics of each are demonstrated under the traditional modal headings, and their musical profiles sharply delineated.

By now the Orff instruments have become so familiar and so taken for granted throughout the world under the name "Orff-Instrumentarium," that it is easy to overlook how much intuitive and profound thinking was required of its creator before it became available in this form. Since the thirties, with constant cross-reference to ethno-musicology, Carl Orff has been developing, testing, and to this day extending the scope of the instrumental resources of elementary music as it corresponds to his idea. Basically, it retains attachment to the fundamental instrument, the human body, and to its need for expression in its sphere of activity.

*LIGI*, the Chinese book of ethical wisdom, refers with graphic economy to this:

*"Song derives from word, it is made up of sustained words. If man has cause to rejoice, he expresses it in speech. If speech does not suffice, he talks in sustained words. If sustained words do not suffice, he adds exclamations and sighs. If exclamation and sighs do not suffice, it comes imperceptibly to a point where the hands swing and the feet dance."*

Although the time-honored view about the priority of singing over playing no longer has unquestioned validity, there is, in this testimony to an advanced musical culture, the harbinger of the birth of music-making with instruments.

To begin with, word is realized as song, and at the same time as a gesture of the entire body. However, swinging hands and dancing feet logically call for playing an instrument. The swinging hands clap. They then reach for a drumstick and beat upon sounding wood, metal, or stretched animal skins. Dancing feet stamp and trace figures or render service

to the percussion. The mouth, however, being satisfied neither with "sustained words" nor with "exclamations and sighs," channels its breath into a resonating pipe. Thus hands and feet are assigned to the rhythm, breath to the melody.

The instrumental nucleus of the Orff-Instrumentarium is constructed in a like manner, stemming from the conviction that a secret affinity exists between the childhood of the race and that of the individual. Distinct ancestral stages in the development of mankind seem to be reflected in the flowering of a child's consciousness and in his gradually progressing ability to cope with the world around him. Logically enough, the instrumental nucleus for the realization of elementary music—the xylophone, metallophone, glockenspiel, drum, etc.—is also the appropriate instrumental equipment for the child.

A common misunderstanding needing some discussion is that Orff instruments drive out vocal culture. This is not true. The first instrument to be trained, developed and used as a medium of musical expression, is the human voice. Although singing is an expression of life, it is not of itself a function of life. Without doubt we can live without singing, and absence of singing is not a sign that life has stopped. But with singing we are in a sphere where essential and vital functions are connected. Singing is both physical and psychic.

When one sings, both the body and soul are joined and the spirit touches the body. To sing is to transform a breath stream into sound and therefore singing is linked to the most elemental life-function, breathing. The voice is the noblest and most precious organ. Because by singing man raises his voice, and thus rises above himself.

Singing always maintains a central place, and the instruments enrich vocal expression by adding color and a sustaining quality. But however important singing is, it should not be considered the be-all and end-all of music pedagogy, but rather as a pedagogically and artistically justified aide.

The discussion which follows involves fundamental considerations to strengthen pedagogical activities.

1. The current opinion that all children like singing can no longer be assumed. Indeed in practice it is often not so. Any music teacher knows by experience that there are different musical types. First there is the *active-type child*; he can also be classified as a *primary-type*, predominantly vital in character. With-

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## Wuytack

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in this category we find, first, the melodious-type, (the child who likes singing, who possesses a good voice, and who is inclined to the tactile and the rhythmical.) Second, there is the more *instrumentally disposed child* who is more comfortable playing an instrument. In this category there is a distinction between the manual-type (the child who is "handy" on the beat-instruments and who controls emotions with a certain ease) and the blowing-type (the child who feels most at home blowing a wind instrument.)

In contrast to the active-type, the *passive child* is more sedentary and more contemplative. Within this category there is a distinction between the accoustic-type (the child who likes listening to music) and the rationalistic-type (the child who is outstanding when the point is abstract or theoretical).

Of course, classifications of this type are both arbitrary and incomplete. In reality a child belongs, in greater or lesser degree, within several types or categories. Nevertheless, it is evident that not all children can or like to express musical feelings through singing, and it is to be accepted that there are periods in every child's life when he will not like to sing. Although, admittedly, singing is an essential part of music education, a musical pedagogy which has only been based upon singing is as one-sided as one which knows only instrumental playing. The old masters had an ideal, "Cantare et Sonare" which today still remains apropos.

It would be unrealistic for a teacher to brand the child who does not like to sing as unmusical, and to exclude him from making music with the other children. There are other ways to make music, and perhaps this child is more gifted in playing an instrument. Maybe motion will have to be introduced to bring about the expression of musical feelings. Indeed, all children teach us that singing and moving, making music and being moved, are one!

2. The Orff instruments fall in with the child's urge for motion. Like "body instruments"—clapping, snapping, tapping, stamping—they require special movements. And in this way allow the child, in an active way, to bring an ordered sound picture to life.

Everyone who knows how a child learns, knows that activity should come first. The child must play an active part and must feel and live what music can give him. The instruments extend a helping hand here. As the children take part in making music, their vital physical energies are employed and they enter into the joy of music, simultaneously enriching themselves in an efficient way. All sorts of ear-training, forms of dictation,



question and reply, and imitation melodies are trained with attention and enthusiasm; and in this way the children's basic musical powers are prepared: rhythm, consonance, motion and form.

3. It is evident that here the play-element is needed—the play as children take it, with joy and earnestness. The joyful vitality which makes it possible for children to become actively engaged in the sounding whole brings pure joy to music. The playing of the beating-instruments illustrates, in a new way, the old words of Schiller:

*"Man only plays where he is man in the complete sense of the word; and he is only a total man, when he plays."*

"Play-music" is rich in content, as it can perform a real, elevating role in the life of music-making young people.

4. The social importance of the instruments should be underlined. Play on the Orff-instruments is the whole group's work, a community happening of an inner musical impulse. Everyone feels and knows that he is necessary to the whole and therefore every child has something to do, tailored to his personality and capabilities. The three triangle strokes at the end of a piece are as important as the continuous xylophone play, and the children can experience their solidarity. Although the tone quality and technique of these instruments are appropriate for occasional solo passages, they are best suited for ensemble performance. Every child becomes enriched, accepts discipline, and in the process leaves his inhibitions and timidity behind. The child must follow the leader, learn to count and obey; he must raise his voice, or with the help of an instrument produce sounds exactly at the right moment.

He must keep silent when he has said what he has to say, and must endeavor not to sing or play louder than the others. This is an excellent way to bring a child into contact with ensemble instruments, and in this way introduce him to the world of harmony and order.

5. The instrumentarium advances creativity. Making music creatively must be learned. He who does not speak a language is not understood. Music is a language that must be learned, must be made conscious. He who learns to write learns by copying someone else, but in doing so, develops his own handwriting. Making music creatively begins with imitation, and for this purpose the instruments are wonderfully suited. We even dare to say that the instruments are an indispensable link to escape "musical dumbness."

A little rhythm or a continuous ostinato-figure gives driving power to the creative urge; a little melody fragment on a xylophone asks for an answer; an obsessing sound idiom demands a melodious illustration, etc. A child's song and play, rondo and march, inexhaustible dance possibilities, expressions of deep vitality, are all experienced, trained and learned. Songs acquire shape and form in both a musical and spiritual sphere.

6. The method of playing instruments appears simple, and in most cases there exists, from the outset, an immediate affinity between instrument and player. Moreover, the instruments enable the child, in his initial attempts and without lengthy practice in technique, to make valuable and integral contributions to the piece. Naturally these instruments, like any others, require more detailed study when demands grow keener and more involved. The percussionist, for example, knows that infinite modifications and gradations of tone are possible from members of the drum family, and how much practice is required to play them properly. But on the other hand, these instruments respond just as readily to the challenge of the elementary; they do not keep their secrets under lock and key, but by their very nature encourage the player to improvise, whimsically urging him to experiment with rhythm and meter. The manipulation corresponds to the natural movements of the child and he is not forced to acquire unusual movements through prolonged exercise. The self-evident movement of the beating is translated into sound spontaneously, and through this training the child improves.

7. The Orff instrumentarium has a very special atmosphere which can neither be imitated nor compared to that of other instruments. A suggestive power radiates from them; they enchant and work magic; they

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fill with dread and they calm; they incite and lead to the highest regions of ecstasy. They are subtle and mysterious and have a "magic" character; the possibilities for their use are inexhaustible. The resources used in the settings are basic forms which have evolved throughout history and have been developed since the beginning of polyphony. Sustaining notes, bourdon, static and mobile ostinati are the mainstays of improvisation, leading on to mixtures, parallelism, and descant. Percussion instruments can establish a basis of sonority, above which spur-of-the-moment improvisation can flower, or they can create an objective sound-sonority of a static nature in which the word, either spoken or sung, can dwell as a tonal medium.

These are a few examples which show the way to developing an active and creative music pedagogy, one which comes very near to the ideal of the Greeks: unity of verbal expression, music and movement. The Orff instruments are not a freak of fashion, but an essential link in music education. The instru-

### Why Orff Works

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child encouraged to intellectualize about what he does. Children should be encouraged to "feel" what they are doing. Mental pictures and internal representation of information stored in the body can be exploited at a later time.

(6) Young children are aurally retarded. Vision is the dominant and controlling sense in the body. Young children are much more dependent upon sight than sound for existence. Without careful nurture aural sensitivity will normally remain undeveloped in children. Unfortunately as the child grows older, the capacity for development is greatly reduced. Orff-Schulwerk places an emphasis on listening and the imitative playing of instruments. The child is exposed to tone in a systematic fashion, beginning with the simplicity of the pentatonic scale. Building on this foundation, the child is prepared to venture into more complex systems of tonal organization.

I hope this is only a beginning of exploration into the possible theories that lie behind the success of Orff-Schulwerk. If there are those of you that have a particular interest in this area, I would be interested in hearing from you.

Too many inquiries concerning Isabel Carley's *Recorder Improvisation and Technique and Song Primer* have been reaching AOSA headquarters in Muncie. Please write directly to Mrs. Carley, 36 W. 43, Indianapolis 46208.

ments offer countless possibilities in expression and have young, fresh sound characteristics. Nevertheless, these instruments are not toys stripped of possibilities for artistic expression and left behind after childhood. Instead they are a medium, having both poetic and pedagogic value, which can be a vital source of living music. Only by making music sound can we demonstrate its real meaning. The mind is revealed in the image, said or sung; the texts abound with images of great sensual power, grounded in reality, and at the same time referring to a world of primordial imagery. Flower and tree, bird and fish, sun and moon, fence and road, flame and wave, God and Devil: with all of these things the child lives in intimate familiarity. They are evidence of the creature's mysterious awareness of himself within the creation, and they engender in the soul images that are beyond time and space. Images of this kind are humus for the soul, the seed-bed of fantasy. This musical expression signifies candor, submission to the straightforward basic assumptions of being alive, simplicity of a pre-rational conscious-

ness. Such simplicity is not foolishness, but truth—a naive and uncomplicated feeling at home with the world.

Clear and bright melody, rhythm and meter, form and structure, sound colors and contrasts, bourdon and elementary accompaniment—all of these are fundamental training in an experimental music education that comes near to the world of fantasy. In some incomparable way the subsequent rational mastery is thereby plotted and insured in advance. The wider the gap created by the secondary system of the technical world and the keener its challenges, the more firmly rooted the child must be in the soil of elemental things to enable him to hold his own when this trial confronts him.

This philosophy can be used as a basis for all music pedagogy. The very soul and yeast of it is believing in what we do. In the Gospel we find an excellent synthesis of an educational attitude: "Coepit Jesus facere et docere." First let us do it ourselves and then pass it to others. First the practice, then the theory. First love music ourselves and then teach others to love it.

## Orff at Antioch

Ardyce Thompson, Yellow Springs, Ohio

*"At an Ancient Temple"  
Tarnished is the gold-  
with young leaves round us,  
we look back  
to days of old.*

This article is being born during the pangs of campus unrest and changing times. Those of us who find in Orff-Schulwerk media for rebirth or for on-goingness can find strength and eternal youth outside the "ancient temple".

The young leaves round us will continue to grow and change and the seasons of our minds will have to evolve with them.

Within one class on Orff-Schulwerk which I taught here at Antioch College, we had the pleasant mixture of undergraduates who came voluntarily, graduate students seeking M.A.T. certification, elementary teachers, housewives, and two music teachers.

The two high school students who accompanied this writer to Salzburg and participated in the workshop there last summer did the manual labor of setting up and putting away materials, and participated in classes too.

The class was ably assisted—inspired, excited—by Avon Gillespie who came twice to teach us something about "Black Orff," especially relevant to many Antioch's M.A.T. candidates, who are preparing for teaching in ghetto schools. The results were beautiful!

We all have much to learn about relaxing from the inside out, losing fears of failure, and making inhibition a word used to describe some other unrealized personality.

If there is indeed a generation gap, a racial gap, or an ideological gap, isn't Orff-Schulwerk an ideal vehicle for containing—no, better, utilizing human potential? We have all seen its therapeutic values.

Since this article started with Haiku, the ending will contain one uttered spontaneously (according to legend) by a man about to be executed.

*"As for the end—  
that I'll hear in the next world,  
cuckoo, my friend."*

**Looking for an Orff position?  
Write the Executive Secretary  
for current listings.**

### Notice

Will all affiliated chapters of the AOSA please see to it that reports of their activities reach the editor in time for publication in the Echo? i.e. by Oct. 15, Jan. 15 and March 15? Please send local news double-spaced with words counted.

## President *Continued from page 1*

"The arts are crucial to our automated age. They serve as a creative illumination to counteract the push-button emptiness of our mechanized life, an armor against the disillusionment and anxiety of our times, and an added defense against the destructive forces inherent in man.

For educators not to grasp the vitality, the spirituality, and the intellectuality of art as central to an educated man is to ignore the measure by which our civilization will be judged."

## In Brief

It is with deep regret that her many friends in the AOSA will learn of the recent death of Ardyce Thompson in Yellow Springs, Ohio. She had been unwell for some time.

Ardyce was one of the first converts to the Orff approach in this country, having introduced Orff instruments in her teacher training courses at Wittenberg College as long ago as 1957 when the instruments were still in experimental form.

Her article "Orff at Antioch" appears in this issue of the Echo.

Notice has just been received of the publication by Silver-Burdett of Elizabeth Nichols' *Orff Instrument Source Book for Making Music Your Own*, Volume 1. It will be reviewed in the next Echo.

Be sure to read the April-May issue of *Musart*, which is devoted to Orff and Kodaly. There are excellent articles by AOSA members Ruth Hamm and Grace Nash and an unacknowledged editorial by Isabel Carley. Order from *Musart*, 620 Michigan Ave. N.E. Washington, D.C. 20017. (\$1.00)

Arnold Burkart, our Executive Secretary, is on leave from Ball State to serve as Indiana's new Regional Music Consultant.

David Castren has accepted a teaching position in Munich, Germany.

Louise Arnold, Blaine Elementary School, Muncie, Ind., reports the receipt of a letter and an autographed portrait in response to the birthday cards her class sent Dr. Orff last July.

## The Orff Echo

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46208

## The Bookshelf

Any teacher who takes the Orff approach seriously must also take seriously his own responsibility for building up a good personal library to supplement the Schulwerk itself and whatever series he is currently using. It should include folk songs, folk lore, children's literature, books on the teaching of movement and dance and supplementary repertoire for Orff instruments and recorders. This is a big order. It takes both time and money, but a good library is essential professional equipment for a teacher. Here, then, are the names of a very few basic books which belong in any Orff teacher's library.

### Folk Songs:

Seeger, *American Folk Songs for Children*, Doubleday, New York (indispensable)

Seeger, *Animal Folk Songs for Children*, Doubleday, New York

Landeck, *Songs to Grow on*, Marks and Sloane, New York

Landeck, *More Songs to Grow on*, Marks and Sloane, New York

Landeck, *Echoes of Africa in the Folk Songs of the Americas*, McKay (suitable for Junior High and High School)

Brocklehurst, *Pentatonic Song Book*, Schott, London (Be sure to order the melody edition, no. 10909a, since the accompaniments are not pentatonic.)

There are many inexpensive paperback editions edited by John and Alan Lomax, Richard Chase, Burl Ives, Tom Glazer, etc.

### Folk Lore:

Newell, *The Songs and Games of American Children*, Dover, New York

Baring-Gould, *The Annotated Mother Goose*, Bramhall House, N.Y.

Iona and Peter Opie, *The Puffin Book of Nursery Rhymes*, Penguin Books

### Children's Literature:

Thompson, *Poems to Grow on*, Beacon

Arbuthnot, *Time for Poetry*, Scribner

Reeves, *The Merry-Go-Round*, Puffin 1967

De la Mare, *Poems*, Puffin 1962

*A Quartet of Poets*, Puffin, 1967 (includes Eleanor Farjeon, Ian Serrailier, E. V. Rieu, and James Reeves)

### Movement and Dance:

Doll and Nelson, *Rhythms Today*, Selver-Burdett

Monsour, Cohen and Lindell, *Rhythm and Music and Dance for Children*, Wadsworth

Rosenstrauch, *Percussion, Movement and the Child*, Carl Van Roy, New York

It should go without saying that every Orff Teacher should have his own much-thumbed copies of the Schulwerk itself, at least the first three volumes for primary teachers, the whole set for teachers of older children. Both the Hall and the Murray editions are valuable, and since much of the material is different in the two versions it is almost necessary to own both.

### Supplementary Repertoire:

Langhans-Lau, *Das Schlagwerk I Spielfibel*, Pelikan ed. 810, Zurich (Basic technique and repertoire for Orff instruments, rhythm instruments, hand drums, and timpani)

Keetman, *Erstes Spiel am Xylophon*, Schott's, Mainz

Murray, ed. *Eighteen Pieces for Descant Recorder and Orff Instruments*, Schott

Keetman, *Pieces for Flute and Drum*, Schott's 3625, Mainz

Keetman, *Pieces for Recorders 2 sets*, 3557 a and b, Schott's, Mainz

Carley, *Recorder Improvisation and Technique, a Teacher's Primer*, IMC Press

American books may be ordered from Bookshelf of America, New York, N.Y., at a 25% reduction for hardbacks, a 10% reduction for paperbacks, with a mailing fee of 30¢ and 20¢ a book respectively. English editions may be ordered from B. H. Blackwell Ltd., Broad Street, Oxford, England. They are most obliging about opening overseas accounts and mailing both books and music. Schott and Pelikan editions are most readily available from Magnamusic-Baton in St. Louis.

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