

The Orff Echo

Official Bulletin of the Orff Schulwerk Association

Vol. 2, No. 2

February, 1970

President's Message

It is a pleasure to report that preparations for the April conference are moving into high gear. We are delighted to be able to present as guest international headliner Professor Jos Wuytack of Belgium. He is regarded as the chief exponent of Carl Orff's "Music for Children" in Belgium and has given clinics and workshops in France, Italy and Holland. He has been on the staff of the University of Toronto Orff sessions and those on our executive board who know him and have worked with him are unstinting in their praise.

Wuytack is Professor of Music Pedagogy at the Lemmeninstitute in Belgium, at the Conservatory of Music in Tilbury, Holland, and Professor of Sacred Music at St. Paul's Seminary, Drongen, Belgium.

The 3-day conference will also include an array of further exciting demonstrations, workshops, activities and exhibits. We hope all in our organization will find a way to get to the University of Cincinnati College-Conservatory of Music April 24 to 26. Get your registration material in right away. Bring your colleagues. They'll be delighted and amazed if they haven't yet seen this aspect of the renaissance of humanistic music education philosophy in the United States.

The next pleasant item to report is that at this writing, in late January, our membership has just passed the total achieved by June of last year—a wonderful evidence of growing interest. Enclosed with this issue is the membership directory for this year. This should aid in making further contacts for local area-groups wishing to form more chapter and regional organizations for local study and inspiration.

See you all in Cincinnati!

Arnold Burkart

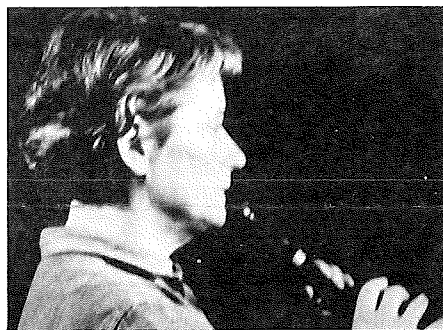
Second Annual Conference Orff-Schulwerk Association

April 24, 25, 26, 1970

University of Cincinnati
College—Conservatory of Music
Cincinnati, Ohio

Details inside this issue of the Echo
Get your registration in
as soon as possible!

Gunild Keetman's Contribution To the Schulwerk



Gunild Keetman

The name of Carl Orff has won worldwide recognition both for his operas and for his work in music education. But if we mention the name of his associate, Gunild Keetman, there are few who recognize it, even among Orff teachers, although her name lies on the cover of all the Schulwerk books. She has been Carl Orff's collaborator all her life, but who she is and what her own contribution to the Schulwerk has been, very few people know. This is a situation we shall try to remedy here.

To do so, we have to go back to 1924 when Carl Orff and Dorothee Günther founded a school for gymnastics, music, and dance together in Munich, one of many that sprang into being at this time in response to the new feeling for the human body and its movement possibilities. Because of his previous work in the theater, Orff was very interested in this new kind of expression. With him on its faculty, the new Güntherschule had a special accent on music. It was at this time that he was experimenting and developing the barred instruments which have carried his name all around the world.

Gunild Keetman was a student in this school, preparing for a career as a teacher of gymnastics. She was a student of Carl Orff's, and soon became his collaborator in preparing the first edition of the Schulwerk in 1930, and supplementary books of exercises for percussion instruments, timpani, xylophones and glockenspiels, and recorders. At the same time, she was composing the music for the performing group from the Guntherschule for which Maja Lex did the choreography, introducing Orff's new instrumentarium to the public for the first time.

After 1933 the politicians condemned the ideas of the Schulwerk as undesirable, and all this activity came to an abrupt end.

When the Bavarian radio commissioned Orff to do a series of broadcasts for children in 1948, Gunild Keetman was there again. It was she who transferred Orff's musical and pedagogical ideas into practice. She trained the children for the radio programs, trying out and developing the pieces that were later compiled into the five volumes of the Schulwerk. How much Gunild Keetman herself contributed we can tell by the many pieces which

by Friedrun Gerheuser

are marked by her own style, like the lovely "Berceuse" in Book IV.

I'm sure that "Tanz, Mädchen, Tanz" is by Keetman. All the music of the "Weihnachtsgeschichte" is by her, including revisions of "Dormi Jesu" and "Gloria" from Book II, and the recorder pieces are hers too.

Professor Keller thinks that Keetman wrote the instrumental pieces in the first four books and Orff chose the texts and wrote almost all the vocal pieces, but it is very difficult to separate their work, and ultimately, unimportant, since it was a joint endeavor from the beginning.

In 1951 Keetman was engaged as a teacher of Orff Schulwerk at the Mozarteum in Salzburg. There she taught children's classes and a select group of adults including Doreen Hall, the editor of the Canadian version of the Schulwerk; Daniel Hellden, the editor of the Swedish version; and Minne Lange, her student-assistant, the editor of the Danish adaptation, all well-known representatives of the Orff approach in their own countries today.

With this worldwide expansion of the Schulwerk, Keetman was often called upon to compose the accompaniments to foreign songs. She has done an enormous job. Her ability to feel and function in the different musical traditions is uncanny, as, for example, in her settings of Japanese children's songs.

But it is not only as a composer that Keetman holds such an important place in the development of the Schulwerk. She is also a teacher of movement and embodies in herself the combination of music and movement that the whole approach is seeking. Whoever has had a single lesson with her will never forget it. Who would suppose so much temperament and energy could exist in this graceful person! How much magnetism her smallest gesture reflects! Remember only her introductory clap or stamp and the "creative pause" before movement was initiated!

No one ever felt that too much was demanded in her lessons, because she understood so well the limitations and possibilities of basic movements such as walking, running, hopping, jumping, and swinging, and how to develop and combine them to form the most beautiful dances. With a ready imagination and teaching ability, she was always composing little parts in ever-changing combinations, and using ideas suggested by her students to make a complete living form-not drilled and fixed like the complicated forms of art dances. Only in this kind of teaching can there be a spontaneous and vital experience of movement, stimulating the student's own creative activity. If we know the pedagogic goal of the Schulwerk, there is no need to dwell on the importance of this point. It is sad that this limitation to simple movement is such a big problem for many people—especially move-

Continued on Page 2

Improvisation: Key to Orff Schulwerk

Professor Wilhelm Keller of the Orff Institute has explained IMPROVISATION as the spontaneous "working-through" of a defined problem. The key word here is "defined". It indicates a limited frame within which one must work toward a specific goal.

Music history has recorded impressive feats of improvising among musicians. What caused the decadence between periods of Bach and Bartok? The art of improvisation began to lag when a distinction developed between those who composed music and those who performed it. The composer never ceased to improvise in his *selection-rejection* process of composition, but the performer became obsessed with the technical command of his instrument. Increasingly more intricate music was written for him to project so he left creating to the composer. Consequently, the performer became *note-bound* (except in jazz).

Today artist-performers have achieved a very high level of reading the most complex scores but if you ask them to improvise, they will often freeze. The confusion ensues from the myriad and split-second decisions of *WHERE* to go and, —just as unnerving, —*HOW* to get there.

Young children are free and inventive by nature. They will indulge in random exploration of any materials which appeal. What, then, is the role of the teacher? To set the stage for the imaginative process by offering the child: 1) *the challenge of a defined creative problem*, and 2) *appropriate tools for solving it* . . . an aesthetic goal within their understanding plus means . . . choices between a few things, not from the whole world.

The teacher becomes a kind of catalyst in this project. But what does he or she bring to the classroom as his own accumulated set of musical attitudes and experiences? The paths to music teaching are multiple and varied but most of us share a common bond: enslavement to the printed score. The creative process was foreign to our backgrounds, initially we are uncomfortable with it. But if we still possess the curiosity of discovery, we can determine that our students need not suffer our frustration. In the attempt to provide a stimulus for their imaginative responses, the teacher may also take first steps toward musical expression. It is this liberalizing and sharing of ideas which results in the camaraderie of the Orff Schulwerk ensemble.

When is the child ready for improvisation? Professor Keller suggests the following criteria: when he can keep a steady tempo and has control of his "body instruments", . . . i.e. clapping, patschen, etc. . . . when he has developed the ability to echo: to establish tonal memory for the melodic-phrase response . . . after he has explored notation from words and is aware of the relationships between half, quarter and eighth notes . . . and when he is able to follow the rise and fall of pitch by "reading" the arm motion or hand signals of the teacher. It is important that the child change places with the teacher and lead, as soon as he is ready, in order to develop his own musical ideas.

Where should the teacher begin the lessons in improvisation? Professor Keller suggests two basic ways to work out musical problems for children: 1) *with a text or 2) without a text*. The text provides mood and rhythmic security. Working minus text is in the realm of the abstract. Combine either approach with the following different classifications:

- a) *Improvisation with body instruments*
- b) *Improvisation with small percussion instruments*

Letters from Salzburg

Dear Editor,

I am enjoying my year (at the Orff Institute). The English group consists of ten students: five from the U.S., the others from South Africa, Singapore, and Australia. In general we are older than the German students and have had more musical background, although most of us were quite new to Orff.

Our course is slightly different from the German one. The instructors are trying to teach us as much as possible in our one year, and they have been very receptive to our comments and suggestions. The group works well together. We enjoy most classes very much and the instructors seem to enjoy teaching us. It's almost as if the Institute is rather proud of its experiment (us), and there are already definite plans to repeat the course next year.

The complaints are probably not new: Our practice time is too limited because we spend so much time in class. However, there's nothing we want to drop, and most of us attend most of the optional courses. All of our required courses are taught in English. The teachers speak with varying degrees of fluency, but language is a problem in only one case. Some of the optional courses are taught in German, which is good for our German!

Many opportunities are made available to us, including trips to Budapest in April. We have had contact with several Schulwerk "personalities"—notably Margaret Murry and several Frau Orffs. We will probably go to Munich soon to meet Dr. Orff himself.

Sincerely,
Holly Jones

P.S. I like Frohnburg! (the student dorm)

Dear Editor:

(Notes on the English Language Course from Brigitte Warner, who is just back from a sabbatical at the Orff Institute):

The teachers are all very eager to satisfy the wishes of the participants, so some changes have already been made—adding Godela Orff's one hour class in speech techniques and repertoire; adding an extra hour of composition and a third period of body development; and allowing an hour's practice on the instruments every week, for example.

Extra-curricular activities are also arranged. In November there was an excursion to Studio 49 in Grafelfing, near Munich. It was extremely interesting to see how the instruments are made. Mr. and Mrs. Becker invited the whole group to "Mitageessen" at Studio 49. In the evening we went to a Musica Viva concert in Munich, with tickets given to us by the Bavarian Broadcasting Company.

In December, Margaret Murray worked for a whole week with the English-speaking course. She must have given a lot of practical advice and pointers, because everyone was very enthusiastic about her, I was only in one session with her, because my schedule didn't allow any more, but I was very impressed also. She is really a marvellous teacher!

Since the beginning of the semester Barbara Haselbach has worked with a group of students in several shadow plays for the Austrian TV. The tapes were made in Vienna the week before Christmas, and will be seen on Austrian TV probably sometime now in January. For the future, trips to Budapest (Kodaly) and to Berlin (Orff School) are planned.

Improvisation (Cont'd.)

- c) *Melodic improvisation with voice, over a "ground bass"*
- d) *Melodic improvisation with melodic instruments*
- e) *Cadential improvisation: tonic-dominant and other harmonic progressions, with or without a song*
- f) *Modal improvisation*
- g) *Rondo form: combined with any of the above*

Regardless of their Orff experience, most teachers welcome support for improvisation practice. Selection of material and the sequence for development take careful planning. It is particularly gratifying to discover a book that fills this gap in creative organization: *Recorder Improvisation and Technique*, by Isabel McNeill Carley, reviewed elsewhere in this issue.

Elizabeth Nichols

Keetman (Cont'd.)

ment specialists with dance training. Because it would be boring for them to be restricted to the kind of movement any child can do spontaneously, they forget that ordinary mortals have no interest in becoming professional dancers and no need for dance technique.

Keetman's greatest gift as a teacher is to give full value to simple ideas and techniques, and to establish the fundamentals securely before attempting to build on them. Only such an approach can lead on and on over the years in a positive direction.

What makes Gunild Keetman so important in the development of the Schulwerk? She herself embodies the main idea of the whole Orff approach, the combination of music and movement. Because she is both a composer and a movement specialist, there has not yet been anyone else so uniquely qualified for leadership in both fields. When Keetman moves, she always makes music too—whistling, singing, playing the recorder or the drum. The opposite is also true: for her, music is like an "invitation to the dance".

Keetman is a modest and gentle person who shuns the limelight. Without her, the Schulwerk would be unimaginable. Without her, it would not exist at all. Whoever knows her, her music and her teaching, has a profound and inspiring sense of the meaning and value of the Schulwerk, to which she has devoted her life.

Editor's note: *Friedrun Gerheuser seemed the best possible choice for this assignment, since she has known Miss Keetman both as a neighbor and as a teacher. Miss Gerheuser's older brother was in the group of children who introduced the Schulwerk to the radio audience under Keetman's guidance. She herself is a graduate of the Orff Institute, and spent a summer working with Keetman as her assistant in a school for the deaf.*

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.*

1970 CONFERENCE CALL

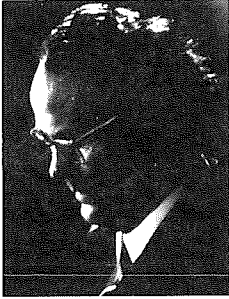
Orff-Schulwerk Association

Second Annual Conference

April 24, 25, 26, 1970

University of Cincinnati College-Conservatory of Music
Cincinnati, Ohio

FEATURES:



Dr. Jos Wuytack

International Guest Expert
foremost proponent and interpreter of Orff-Schulwerk,
JOS WUYTACK, Belgium, highly acclaimed for demon-
strations on developing improvisatory ability

- * Special sessions in Movement with
Isabel Schack of New York
- * Special sessions focusing on the use of Recorders
with Miriam Samuelson of Montreal, Canada,
Board Member of both the Orff-Schulwerk Association and the American Recorder Society.
- * Other outstanding leaders and clinicians
- * Demonstrations with Children
- * Participation Sessions
- * Exhibits of Materials: from all foremost producers and distributors of
Orff-Schulwerk—related instruments, records, books, manuals, music
- * Opportunities for Discussions with Orff-Schulwerk leaders
- * Concert Presentations by College-Conservatory Groups:
 - Opera Workshop: Carl Orff's *Die Kluge*
 - Collegium Musicum
 - Madrigal Singers
- * Conference Banquet
- * Conference Luncheon and Business Meeting
- * Informal Mingling with old and new Friends

Program Schedule

Conference begins	12:00 noon,	Friday, April 24
Last Session ends	3:30 p.m.,	Sunday, April 26

Pre-Registration:

- We urge you to register by mail as soon as possible so that:
- your packet of program tickets and materials will be immediately ready for you.
 - you are guaranteed space at meal and concert events
 - you won't need to wait in line at registration table
 - program committee and staff will not be overwhelmed at conference time.

*REGISTRATION MATERIALS ON OTHER SIDE OF PAGE
HOUSING INFORMATION ON OTHER SIDE OF PAGE*

**ORFF-SCHULWERK ASSOCIATION
1970 CONFERENCE REGISTRATION FORM**

Full Conference Registration Fee \$3.00 (non-member \$5.00) \$ _____
OR

Limited Registration Fee \$2.00 per calendar day
(check applicable days)

April 24 \$ _____

April 25 \$ _____

April 26 \$ _____

Conference Banquet (Saturday evening, April 25) \$4.00 \$ _____

Association Luncheon (Sunday noon, April 26) \$2.75 \$ _____

TOTAL \$ _____

Name _____

_____ (no. and street)

_____ (City and State)

_____ (Zip Code)

Make Check for total payable to:
Orff-Schulwerk Association and Mail to:
Orff-Schulwerk Association,
Division of Music
Ball State University
Muncie, Indiana 47306

(Please do not send housing
requests to this address)

HOUSING INFORMATION

1970 Conference, Orff-Schulwerk Association

The following motels are closest to Conference headquarters:

TRAVELODGE	Single	Double	Twin	Telephone
3244 Central Parkway Cincinnati, Ohio, 45225	\$ 9.50	\$14.00	\$16.00	513-542-3200
 TOWN CENTER MOTEL	 9.50	 13.00	 14.00	 513-681-8100
3356 Central Parkway Cincinnati, Ohio, 45225				
 MOHAWK	 11.00	 14.00	 16.00	 513-681-3330
2880 Central Parkway Cincinnati, Ohio, 45225				

Conference participants are expected to arrange for their own accommodations. The above motels will hold a block of rooms for a period of time. Prices are subject to change. Make reservations early.

LET CHILDREN MOVE

Jean Wilmouth, Jr.

Our children today usually acquire excellent techniques and produce fine tones on their instruments, but somehow the inner spirit of the music is missing. Until one feels, lives, and experiences music from within, one has not really understood or performed music. It is with this in mind that I believe all children should have the experience and opportunity to express themselves musically through movement.

Through training in rhythmic movement at an early age, the young child experiences large and small muscular movements to the music he hears. He can express and feel the many changes of mood, rhythm, tempo, phrasing, and dynamics of music. As the music changes, so must he change; therefore, his body co-ordination and concentration develop self-confidence, move more freely, and grow in his total awareness of music. This child is become not just a performer on a musical instrument, but an individual expressing music sensitively through rhythm, nuance (tempo and dynamics), phrasing and form. In addition, he understands its real meaning, because he himself has felt it, experienced it, and is performing it in his own personal way.

This concept of music education is certainly not new, but embodies the ideas of Emile Jacques-Dalcroze (1865-1950). Some of the ideas embodied in his philosophy are: to "Awaken the natural instincts, develop rhythms vital to their bodies, establish harmony between the body and the mind, refine their emotional senses, facilitate their general studies in such a way that they become more alert, more lively, invigorate the imagination and briefly to bring a closer understanding between the temperament and character." He also states that "It is not enough to teach children to interpret music with their fingers. Before everything, they must be initiated into the sensations that have inspired the composition of those works, the movement that gave life to their emotions, and the rhythm that has regulated and refined them." In giving a meaning to his method, Dalcroze says "Eurhythmics is the outcome of intimate, integral, and near perfect collaboration between rhythm and music, thought of as movement, evolving in time and space. The object of my method is to establish an intimate correlation between the functions of our body and those of our mind, to make the child understand himself . . . to make him conscious of his innate rhythms. I have based my method on music, because music is both a regulating and stimulating agent, able to adapt the motor habits of man to all the different degrees of tempo and space, to harmonize his nervous system and imprint on his mind a lasting image of his physical sensations rhythmically regulated and balanced. Music, in the Greek meaning of the word, is a pedagogical element of first importance, and it is in this sense that my method music remain essentially musical."

I have heard the question time and time again, "I want to incorporate movement into my classes, but where do I begin?" A first step would be to have the children understand tempo. Tempo can be determined from within or from without. A child can establish a tempo from within (his own tempo or heart-beat), or the teacher can set the pulse with the use of a (hand) drum. Either way, the class begins walking to an established rhythmic pattern. Tempo can be developed and understood further, if the child is asked to dramatize an emotion such as sadness, happiness, anger or fear while maintaining the newly estab-



Children in Isabel Schack's class at the Dalton Schools, New York.

lished pulse throughout. Students should explore directions, going forward, back, right side, left side, diagonal, etc. This can lead to a realization of how everything in the outside world moves in its own tempo. Examples are flowers, trees, animals, and insects.

Another important aspect in music is the knowledge and feeling for phrasing. One approach in teaching and understanding phrasing is to have each child find a place in the room that he may call "His Own" or "Home". Then have the child listen as the teacher plays or sings two melodic phrases. His responsibility is to improvise a rhythmic pattern through movement and clapping as he moves to another place in the room on the first phrase. He returns "Home" with another improvisation on the second phrase. The amount of space covered in the phrase and his ability to arrive "Home" at the end of the second phrase is important to his feeling and concept of the phrases. The teacher must now improvise to his movement, by singing or playing melodic phrases as he moves. The teacher is guided by the child's phrases, as the child was originally guided by the teacher's phrases. Beautiful and interesting rhythmic patterns in movement can develop from this exercise.

An additional concept that I would like to mention is establishing an awareness, from within, that sound moves. Let the child accompany sound with his entire body, making sure that the movement is musical and characteristic of the sound he is accompanying. A favorite example of mine is "Building a House". Ask the class, "How do we build a house?" After the complete construction of a house is discussed, begin by having the class move around the room to the sound of a gong or cymbal, imitating the movement of a bulldozer. The children must listen carefully and only move when they hear the sound of the gong. Emphasize large motor movements, both

up and down and over and around. Remember a gong sound moves slowly and freely after impact. After the foundation of the house is completed, we must cut the wood for it. This movement can be to the sound of a ratchet or guiro. The sound should be shorter than the gong sound, but not too short. Again, the movement should follow and portray the sound of the instrument. Variation in rhythmic patterns stimulates interesting movement. Be sure that the movement goes in all directions. Our next step is to nail the wood together. Hammering is best heard on the wood block or claves which will produce quick, short staccato sounds. Encourage high and low movement as well as movements from all parts of the body. Finally, we paint the house to the sound of two sand blocks brushing together or the reverse end of a mallet brushing across a cymbal. This sound should enhance interesting patterns for creative movement in space. Complete freedom in space is desired: up, down, front, over-head, and behind. Our house should now be completed. During another session you may wish to group the class into four sections; one being bull-dozers, another carpenters cutting wood, carpenters hammering, and the last group painters. As they hear their particular sound, they begin to move. Make sure the children stop when the sound stops. As this is mastered and each group has had a chance to move to all of the sounds, a "Foreman" or "Conductor" can be chosen from the class. At this point a child from each group may be permitted to play the instrument used for his section. Both instrument and movement begin and stop as the "Foreman" directs. You may find that several or all sounds are moving at one time; always remember that the "Foreman" is building or creating this house.

Movement should include motor improvisation with the body leading to the invention of rhythms. These rhythms become the basis upon which experiments with melody and harmony are made. This ultimately leads the child into the reading and writing of music. Examples and exercises, as mentioned above, are numerous and found in many books in libraries and music stores throughout this country. These materials should be sought out and utilized with children everywhere. The theoretic aspect of music should follow the experience of it; children should not be taught rules until they have had active musical experience. They should learn to hear music, feel it, and become completely involved in it by expressing themselves with their whole being. Children who have "experienced music" understand and perform it far better than children who have only a "knowledge of music".

Announcement

Encouraged by the success of the first Special Course in English this year, the Orff Institute will offer this course again in 1970-71 with comprehensive instruction in Music and Movement (Orff Schulwerk, Music for Children). A limited number of applicants will be accepted who have had training in music and/or movement. Students must enroll for the whole year. There is no age limit for the special course. Application forms will be sent on request from the Orff Institute, 55 Frohnburgweg, Salzburg, Austria.

New Publications

Matthey, *Greek Children's Songs and Dances Book II*, Schott edition 4862

Orff teachers who are already familiar with Mrs. Matthey's first book will welcome its sequel with equal enthusiasm. Again, the arrangements are simple enough to teach quickly and the tunes are appealing, simple in form and of limited range, with great rhythmic vitality. There are again several dances in 7/8, 5/4 and 3/8—3/4 sprinkled through the book. Dance instructions, however, must be sought in Book I.

This collection is obviously designed for older children who are already well-grounded in the Orff Approach. It is particularly valuable where recorders are well played, since the tune is almost always doubled with the soprano recorder—fortunately for us, since there are no English words. The words are in Greek, transliterated phonetically into German under the staff. A German translation is provided in the back of the book. Perhaps a later edition could include English versions also, since many of us know neither Greek nor German.

Keetman, *Japanese Children's Songs*, Angakuno-Tomo-Sha, 1963

Another excellent example of Keetman's sensitive settings of folk songs, this time from a completely alien musical tradition. Her settings of the familiar "Sakura" will appeal to those of you who are looking for new repertoire, but many of the other songs are of equal musical interest. Fortunately, there are English translations in the back of the book, so at least we know what we're singing about. Only Japanese and its phonetic transliteration are printed with the music.

Keetman, *Lieder für die Schule VII* Schott edition 5589

This latest addition to the series of Songs for Schools is limited to songs from the Rhineland, many of them very ancient, with a pleasing modal character well preserved in the settings.

There is much variety in the songs themselves and in the instrumentation and complexity of the accompaniments. Recorders are used very effectively in four settings; one has only rhythmic accompaniment; the other five are variously scored for four to six instruments.

Again, the words are provided only in German, many of them in very low German. An English version would make them much more useable on this side of the Atlantic.

Isabel Carley

Correction: The November issue was Vol. 2, No. 1.

Book Review

Recorder Improvisation and Technique

by Isabel McNeill Carley

It is cause for rejoicing to discover a recorder instruction manual written in the pentatonic. However, this is not just another recorder book. It offers a guide to improvisation,—that elusive high-blown term so dear to Orff-ans. In this teacher's manual Mrs. Carley takes the term out of the clouds and applies it to teaching beginners. She starts the student with the simplest interval (C and A) in echo and question-answer phrases and leads in easy and logical steps to a tonal vocabulary and an awareness of form and tonality (*key-note*). The exercises which initiate note-reading adopt each new note into a relationship with already learned ones. Various articulations are introduced early in the lessons as part of musical expression, not as a design imposed on groups of notes.

The sequence is always: experience before notation. Interspersed are some short sophisticated pieces to be taught by echo in preparation for reading these rhythms later. Sol-feggio is stressed and new notes are introduced and supported by hand signals. Many songs are for singing and playing. Accompaniments begin with the body instruments. Soon percussive and melodic ones are added in simple ostinati and borduns.

At Ball State the Orff Schulwerk class of teachers and graduate students were asked to acquire this book as a text for the recorder. Enrollees range from a self-professed composer to an elementary education major with almost no musical experience. It has been fascinating to observe the progress of individuals in the group. The elementary majors are gaining confidence through playing in musical phrases before worrying about notation. The music specialists have pried themselves away from the score and are playing less pedantically, with more inspiration. Through improvisation both are discovering that musicality depends on simplicity and clarity with a balance between the elements of unit and contrast in form. Last week as we played the "Scherzo", an ABA form for recorders based only on A, G, and E (with simple accompaniments), the students responded in disbelief: "Is it possible to write such a delightful piece around THREE notes?" It is obvious that Isabel Carley has long been a composer as well as an educator. Such vignettes do not just happen.

The books are available at present only in reproduction of the original Carley manuscript. Quantities may be ordered directly from the author but allow sufficient time for preparation and compilation.

Both recorder and Orff teachers in public schools and private studios will be pleased with the results of working through this book. We are all aware that most instructional materials tend to sacrifice the musical end by their narrow emphasis on the means: children conclude from music lessons that "MUSIC is the piano," or "MUSIC comes only from my trumpet". Isabel Carley has succeeded in giving us a guide to musicianship. The recorder is only the medium.

Elizabeth Nichols

A Reminder

The O.S.A. keeps lists of Orff teachers seeking positions and of job openings. Is there an Orff-Montessori teacher looking for a job? Write the Secretary for information.

Names in the News

Association members Jacques Schneider and Grace Nash had articles on Orff Music for Children in the winter 1969 *LYONS MUSIC NEWS*. Lyons also included another insert to their readers to join the Association. We're indebted to their Editor Alan Elliot once again. Members may have seen his fine editorial on Schulwerk in the previous edition of *LYONS MUSIC NEWS*.

Norman Goldberg of Magnamusic continues to do extra-curricular service for the cause of Orff-Schulwerk. A recent mailing contained among other things, another Schulwerk information bulletin and the questionnaire through which his annual compilation of Schulwerk workshops, institutes and seminars is developed.

Sister Marcia Lunz and Dr. Marie Ann Vos are conducting courses in Orff-Schulwerk for teachers and children at McHenry County College, Crystal Lake, Ill., Saturdays from February 14-May 16.

The Minnesota Orff Association reports seven new members and plans for a mid-winter session on beginning techniques conducted by Sister Margo Eve. Members Jane Frazee and David Castren report successful demonstrations in December and January and April ones scheduled.

Carnegie-Mellon University, Pittsburgh, announces an Orff-Schulwerk workshop with Doreen Hall, June 15-19.

In Brief

A vivid and detailed report of the first Philadelphia Regional Orff Association Workshop, Nov. 16, 1969 arrived too late for inclusion in the November Orff Echo. Tossi Aaron was the director and teacher of movement. She was joined by Brenda Becker and Mimi Samuelson. Let me quote briefly from her evaluation:

Altogether, I will say that we had a successful and valuable workshop. Things went off without a hitch. Participant reaction was good: excited and delighted, encouraged and satisfied. All to whom we spoke felt they had learned something. Each and every person attending took part in it all. With three leaders we were able to offer specialized skills and varied, though similar approaches. Mimi, Brenda and I seem to have the same type of "life" teaching system, and we worked well together. We are acutely aware, once more, of the profound and enlightening influence of Professor Jos Wuytack, of Belgium, whose superb teaching has guided our hands and minds since Toronto '69. Outside of our three separated classrooms, this was the first chance the three of us had to see it working . . . and work it does! There were many rewarding moments for us, all joyful, all musical, all good.

As for myself, I learned anew that to teach joyfully is to evoke joy: that the Schulwerk does indeed offer something very special in music education. It is truly "M(you)sic Ed(you)cation". And, most important: If the Orff Schulwerk seeks to develop the WHOLE child, my personal obligation is to become a WHOLE teacher.

I shall try to stay open, receptive, and in a full state of "learning readiness" and "musical fitness." Let me always be ready to learn from others, with others, as I wish them to learn from, and with, me.

Tossi Aaron