

The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

Vol. 3, No. 2

February, 1971

From My Desk

Arnold Burkart

Busy plans are afoot for the AOSA convention in Memphis, April 23-25, with Ruth Hamm, Program Chairman, and Konnie Koonce and Nancy Ferguson, Local Arrangements Co-Chairmen, getting ready for the big event. Complete information on both Program and Housing is included in this issue of the Orff Echo.

An interesting brochure came recently from Tossi Aaron, Chairman of the Delaware Valley Chapter, enclosing a reprint of a very fine newspaper article describing her teacher training courses there.

I heard recently from Cindy Campbell who is now studying at the Orff Institute in Salzburg.

The first issue of the Newsletter of Orff-Schulwerk in Germany, *Orff-Schulwerk Aktuell*, edited by Karl Alliger has just reached me. There is a short welcome from Carl Orff (entirely in German, of course); a report from Salzburg by Dr. Regner; a review of Gunild Keetman's new book, *Elementaria*; an announcement of a forthcoming book by Barbara Haselbach entitled *Tanz und Bewegung*; news from Berlin and from Bavaria. Congratulations and best wishes to our transatlantic colleagues!

Ursula Klie, who has taught music and movement at the Orff Institute in Salzburg, expects to be in Bloomington, Ind. in 1971-72 while her husband is studying at Indiana University. She hopes to find a teaching position nearby.

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ANNOUNCING THE THIRD ANNUAL A.O.S.A. CONFERENCE

April 23-25

Memphis State University
Memphis, Tennessee

Headlining DANIEL HELLDEN
of Sweden

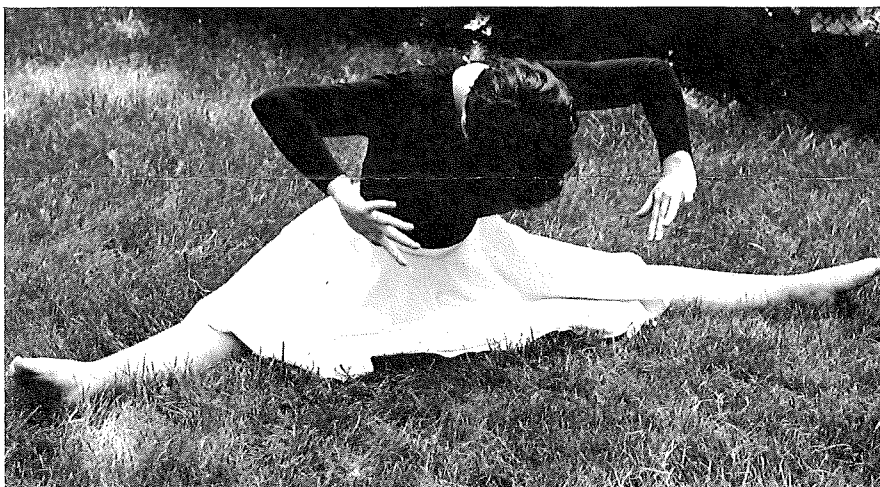
Registration and Housing Information

Enclosed

Movement, Rhythm, and Dance

Claire Levine

Movement and Dance Teacher, Birmingham, Michigan



**This article is derived from the text accompanying the author's demonstration with children at the Orff Workshop at the University of Toronto in the summer of 1968.*

How can Orff's Schulwerk provide a springboard for creative music-dance experiences? What do music and dance have in common, and how can they work together to offer that integrated response which brings the artistic forces into focus?

As dancers, our medium is movement. Our instrument is the human body. We study to discipline and control this instrument, and to free it from the bonds of purposeful actions.

Through exercise, practice and conscious experiencing of movement we build kinesthetic awareness. We pay attention to the sensations of movement for their own sake much as a musician listens to tone.

In the world of dance, movement itself is the stimulus, and a source of pleasure. Dance is an expressive medium with which a student can improvise, as a child does with color on paper or with tone on the xylophone.

Orff's music calls forth dance because of its rhythmic impact and its melodic and harmonic appeal. Dancers feel the lift, the expansiveness, the excitement, and they express this in movement.

Rhythm unifies music and dance. Orff's exploration of rhythm as basic to his pedagogy

is just as fundamental to the dancer. Knowledge and awareness of rhythmic structure give security to the dancer, who learns through rhythm how movement is organized.

However we move, time is consumed and energy is expended. We perceive time when it is measured and accented. The day in which nothing happens loses its structure, while a full day is exciting.

Rhythm arouses a primitive movement response and inspires one to dance. "Swinging hands clap, then reach for a drumstick and beat upon a stretched skin. Dancing feet stamp and trace figures (in space) or render service to the percussion."¹ The very playing of instruments allows for movement improvisation.

We usually think of movement as a means of getting from one place to another, or for what it accomplished: throwing a ball, or brushing the hair. We all use movement as gesture and as spontaneous expressive action. We can draw on this growing movement vocabulary to reinforce speech at the conscious level.

Language can be the stimulus for dance which highlights the rhythm of a child's rhyme.

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General Remarks

From Wilhelm Keller's "Introduction to Music for Children."

translated by Joe Matthesius

Orff-Schulwerk is a musical contribution to the foundation of a contemporary general education and consequently assumes neither special musical talent nor special training. Nor does it restrict genuine talent by imposing limitations. Because of the diversity of individual assignments, Orff-Schulwerk leaves sufficient leeway for proving and confirming talent without sacrificing the common basis of a childlike realm of sound and tone.

Applied correctly, the Schulwerk is able to provide valid tasks for both the skilled and the unskilled, so that nobody has to feel either privileged or rejected. The real purpose of the Schulwerk, however, lies in the joyous and rewarding play of personal and super-personal energies in the ensemble. In this realm the task of creating, performing and listening to music is not spread over different areas of work separated from each other, but offered as one event in the basic, spontaneous experience of all participants.

Orff-Schulwerk is not a method but a direction. Anything methodical which we suggest in the following essay remains coordinated to the above-mentioned principles, and shows only a few among the many possibilities. For this reason, every suggestion has to be changed and adapted to prevailing conditions.

Orff-Schulwerk works predominantly with groups. Although there are individual exercises and assignments in certain pieces, there are no soloists who push all other musicians into the role of accompanying a dominating part. The smallest possible group consists of two musicians who share equally in the improvisational shaping of a piece.

A maximum size for making music with a group cannot be determined, since this depends on the number of instruments available, the spatial conditions and other circumstances. This means that the maximum size is to be limited only in a relative and not in an absolute way.

We shall demonstrate that small groups are just as workable as large ones when the sound effects of a particular arrangement are taken into consideration and corresponding dynamic changes are made.

Overcrowded classrooms, about which our teachers nowadays rightfully complain, are no obstacle for making music the Schulwerk way if this is done in accordance with prevailing conditions. One condition, however, is indispensable; a room which gives sufficient space for clapping, stamping, and playing of instruments and, last but not least, dance movement of the whole group. For this reason, school construction should plan for a special

Letter to the Editor

Dear Mrs. Carley,

The longer I'm back in the States the more I'm convinced that O/S undoubtedly faces the same problems wherever it exists. There seems to be a great deal of self-defeating infighting going on among the many proponents of Schulwerk. Perhaps the very freedom of interpretation is at the heart of the matter. Since it is not a "method," many of us, I think, interpret AND compromise in light of the immediate needs of the children we work with, the school systems within which we work, and in light of our own personalities.

The teacher who has had a week or two of workshops here and there (not to mention those who attend the workshops of the weekend variety) will certainly differ from the teacher who has had more experience with O/S; I don't mean to imply by this that the latter is necessarily better than the former. In our class of 11 last year at the Institute, even with supervision, we, except for more or less superficially similar techniques, had eleven different approaches. Sometimes I wonder if our divisiveness is our worst enemy.

My most frustrating problems are the classes which come to me that know no other discipline than fear—where classroom order is maintained through square desks, square books and square minds. But there is light at the end of the tunnel!

Don Slagel,
Oakland, Maine

music and gymnastics room which meets these requirements in addition to the regular gym facilities. If not available, the gym or a large multi-purpose room should be used or, at least, the classroom should be changed into a make-shift music room by clearing as large a floor space as possible.

To make elementary music is possible at every age; differences depending on age have to be observed only in choosing song texts and instrumental parts, and in considering musical and technical demands.

The series, "Music for Children" with which we are dealing here, is mainly tuned to the world of the 6-14 year olds. It goes without saying that music in the Orff-Schulwerk way can also be made with preschool children and youngsters older than 14 if the form has been appropriately simplified or complicated.

Within the school, grouping according to age results in the fact that every class represents an age group within itself, but outside of school and at home children of different ages will be able to make music together, particularly because of the different levels of difficulty in the various parts.

From my Desk *Continued*

EASTERN REGION

A breakfast for Orff-Schulwerk members and interested friends will be a part of the program of the MENC-Eastern Division Convention. It will be held at conference headquarters, the Haddon Hall Hotel in Atlantic City, N.J. on Monday morning March 1, 1971 at 7:30 A.M. in the Garden Room. Breakfast will be followed by a demonstration by Ruth Hamm in the Derbyshire Room from 9:15—10:00 and again from 10:15—11:00, entitled "Scenes from Orff-Schulwerk: Speech, Rhythm, and Movement." Tickets for the breakfast will be available at the Registration Desk.

NORTH CENTRAL REGION

An AOSA luncheon is scheduled for the Cincinnati MENC meeting on Saturday, March 13, at 12:30 in the Bamboo—B room at the Stouffer-Hilton Hotel. Jake Postl and Ruth Hamm will give their joint demonstration Sunday afternoon from 2:00—3:30 on "The word and the Chant. . . The Rhyme and the Poem"—place to be announced.

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CONVENTION FORETASTE

Ruth Hamm

If you were one of the enthusiastic participants in the initial AOSA conferences I'm sure you will be pleased with our 1971 plans. The program follows much the same format as the previous ones. Mr. Hellden will work with adults in two sessions and with children for one session. Sandra Skyhar will share her talents with us and work with adults and children. Avon Gillespie will show us ways to use black children's games and songs in our classes, thus enriching the humanism of our Orff-Schulwerk. Norman Goldberg will teach us how to care for our precious instruments. Jane Frazee will present a session for those interested in utilizing Orff techniques in higher education. We will be heartened by fine music from the University staff at Memphis. I hope the entire membership will find ways to attend the conference this year and share in the inspiration. Those fortunates in Memphis on April 23, 24 and 25 will be assured of outstanding specialists again.

NAMES in the News

ISABEL SCHACK reports that she was invited to take 15 of her pupils from the Dalton Schools in New York to perform in the Sounds of Children program presented by the White House Conference on Children and the Music Educators National Conference in Washington, D.C. on Dec. 15, 1970. Her small orchestra was billed as "The Renaissance Sound."

JANE FRAZEE, Director of Elementary Music Education, Northrop Collegiate School, Minneapolis and Macalester College, St. Paul has entitled her OASA convention session "Facts and Fancies in Teacher Training: A Game Everyone Can Play."

BRIGITTE WARNER writes: "Last weekend I was in Glen Cove, Long Island, to teach a workshop with Lawrence Wheeler's group. It was lots of fun. I also lectured and demonstrated for an in-service training workshop for music teachers of Prince George's County, Md., and another for music teachers of independent schools in Washington, D.C. Maryland and Virginia.

Starting in February, I'll be teaching an extension course for Peabody Conservatory in Baltimore. So many music teachers in this area who have had a beginner's Schulwerk workshop with me wanted to learn more that they asked Peabody to set up a longer-range sequel. Peabody has agreed. I like the idea of a 15-week workshop. Although the participants won't get more actual class time than in summer, the classes will be more spread out, and more should seep in."

Movement, Rhythm and Dance

Continued from page 1

*Onery, twoery,
Ziccary, Zan
Hollow bone, crack-a-bone,
Ninery, ten,
Spit, Spot,
It must be done,
Twiddlum Twaddlum,
Twenty-one.
against
One, two,
Whatever you do,
Do it well,
And carry it
through.²*

More sophisticated poetry communicates qualities which can be captured in movement.

*An emerald is as green 'as grass;
A ruby, red as blood;
A sapphire shines as blue as heaven;
A flint lies in the mud.*

*A diamond is a brilliant stone,
To catch the world's desire;
An opal holds a fiery spark;
But a flint holds fire.*

Rosetti ³

Dancers do not attempt a literal interpretation—rather the words and tonal accompaniment create a feeling which in turn suggests

The primitive relationship between movement, speech, and song—the cornerstone of Orff's teaching—is evident from infancy on. As the voice develops to a refined instrument of expression and communication, so do movement capabilities grow.

A child's demands are often sung as well as spoken, and the thrust, the jump, and the gallop rush in to dramatize his feelings. Thus calls, rhymes and songs and a youngster's natural urge to action, blend to form elemental experience.

If a child has the opportunity to develop confidence in his growing motor abilities and responses, he will be spontaneous. Soon he will be able to organize his storehouse of movement experiences to create images. In this way, the lullaby with its gentle soothing motion awakens and draws forth a sway, a rock—a simple and direct movement feeling appropriate to *Sleep, Baby, sleep* for instance.

If we look to our own personal responses, we discover that the way we move and the way we feel are so intertwined, we cannot separate the emotion from the behavior which expresses it. When we are elated, our body lifts; when we are depressed, we sink. Movement also releases feeling, such as revulsion, or awe, and evokes it in the onlooker.

We all know that music, too, with its dynamic

surge, its melodic and harmonic qualities makes a direct appeal to the emotions. Because of its primitive association with dance, the tempo, sound quality, and texture of the music have a direct bearing on the specific movement selected.

The dancer translates the sounds he hears back into emotions which will be the material for a composed dance. Joy finds its expression in large, free muscle action. The orderliness of a march can be translated into highly stylized, squared-off movement, percussive in quality, as in the *Expulsion of Winter and Dance* from *Musica Poetica* #6.

We speak, but when does language become poetry? We call out, but when does vocalizing become song? We move, but when does movement become dance?

In the young child there is hardly any difference between communication, expression, and aesthetic experience. As we mature, we have to recapture this unity to approach the art form.

In dance, we rediscover instinctive motor behavior, and we apply the laws of motion to gain freedom and control. We also attend to the feeling and quality of kinesthetic sensations brought in over our nervous system. Then these sensations in turn blend with past, present, and imagined associations, eventually to be transformed and executed as consciously derived dance symbols.

What comes naturally to children, dancers have to approach through hard work. They have to build a strong, flexible and intelligent body instrument, capable of responding to artistic impulses. Technique in dance is dependent on this training of the body and kinesthetic awareness of tension. It is through tensions that we know our impulses and need to act.

We experience tension in many ways—when we reach up for something that is too high, when we hear the interval of a 7th in contrast to an octave. When we breathe there is an ebb and flow of tension . . . inhale, exhale . . . work, rest.

To quote from *Musica Poetica*, "In its relationship to movement, . . . music plays a dual role, on the one hand as an accompaniment, on the other, as a release. It calls forth and fashions the dance . . . by repetition and partnered response, it draws it into a shape."⁴ e.g. *Song for Good Friday* and *Instrumental Piece* from "Music for Children."

No discussion of dance would be complete without reference to Space, the domain of the dancer. Dance is a visual art, as well as kinesthetic, because as the body moves through space, designs are created, and relationships observed. Much of the meaning

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Movement, Continued from page 3

and feeling we perceive from dance is determined by the way space is used.

Music, too, through melody, harmony, pitch, and sonority, can evoke feelings of space: large and full, restreating, advancing—and these feelings can be expressed in movement.

Music of the baroque period, for example, is characterized by extravagance, full and elaborate design. Its exuberance, on-goingness, and gracious gesture—movement forward, backward, around, and out, can all be combined in dance, as for example, in the first movement of Telemann's Concerto in Bb major for 3 oboes and 3 violins.

Young students of dance, when taught through understanding and exploring instead of imitation, develop an individual style of movement. The creative dance experiences derived from the Schulwerk encourage their growing sensory awareness and aesthetic judgment and cultivate spontaneity.

We can be educated to appreciate dance as an independent art form, rather than simply moving to music. The Schulwerk helps us because Orff recognizes the elemental nature of the movement impulse. Orff's music propels the body through space; it expresses action and repose. It inspires dance, and merges with it because the two forms developed from the same roots. The result is an "enhanced total effect."⁵

Eg. "Rundadinella," *Musica Poetica* #4.

¹Thomas, Werner, *Carl Orff's Schulwerk*, B. Schott's Sohne, Mainz.

²Orff, Carl, *The Schulwerk*, its Origin and Aims, Conference on Elementary Music Education, July, 1962, University of Toronto, p. 9.

³H'Doubler, Margaret, *Dance, A Creative Art Experience*, Appleton Century Crofts, Inc., N.Y., 1940, p. 84.

⁴Thomas, *loc. cit.*

⁵H'Doubler, Margaret, *op. cit.*, p. 157.

Notice of Positions Available

The I.E.M.I. Project is an E.S.E.A. Title III Project which seeks to establish an exemplary center for music instruction at the elementary school level. The project is to operate in Columbia, Tennessee, 42 miles southwest of Nashville. Two full-time instructors possessing Orff-Kodaly backgrounds are being sought. Persons interested in additional information should contact:
Mr. Michael Salzman, P.O. Box 435, Middle Tennessee State University, Murfreesboro, Tennessee 37130

Interviews may be scheduled during AOSA Convention in Memphis.

Chapter and Local News

MINNESOTA CHAPTER

The Minnesota Orff-Schulwerk Association, when last heard from, were planning a February session in conjunction with the MNEA Mid-winter clinic at which each member was to come prepared to lead one activity.

GREATER DETROIT CHAPTER

Carolyn Tower, Secretary of the Greater Detroit Chapter, reports an inspiring November workshop presented by George Leshinsky and Don Toms, with listings of some future meetings included: January 28 - exploring materials in Elizabeth Nichols' new "Orff Instrument Source Book", March 20 - an all-day workshop at Brookside School, Cranbrook with Sandy Skyhar from Toronto.

CLEVELAND CHAPTER

More than thirty enthusiastic proponents of Orff-Schulwerk meet on the first Sunday of each month from 2:00—4:00 p.m. at Laurel School in Shaker Heights. Each meeting is super-charged with an exchange of ideas that are discussed and worked out. Some "regulars" drive a round-trip of over 60 miles each month.

At our first meeting last fall three of our members shared their summer experiences, Mrs. Margaret Stone, a doctoral student at Kent State University, reported on the First Kodaly Summer Institute in Hungary. Mrs. Ruthanna Dreisbach, Hiram, who had attended the ISME Conference in Moscow, Russia, shared her experiences with us, and Mrs. Louise Jones, Cleveland told us of her visit to the Orff Institute in Salzburg, Austria.

NAMES in the News

CHRIS KALLSTROM of Grand Prairie, Texas, reports a teachers' meeting for Kindergarten teachers at Mid-Cities Learning Center, Arlington, Texas on March 5 on the use of Orff and Kodaly techniques with young children. The Center has about 90 children from 18 months to 6 years old in modified Montessori classes using both Orff and Laban movement exploration. Chris is Educational Services Director.

ELIZABETH NICHOLS, Ball State University, introduced material from her newly published text, "Orff Instrument Source Book", Vol. I, an adaptation to the music series, "Making Music Your Own" by the Silver Burdett Company, at a two-day workshop at Ashland College, Ashland, Ohio, on January 15 and 16. Sessions were held during Friday with music education classes of Ashland College; Mr. Paul Troxel, resident professor, was coordinator. On Saturday morning Mrs. Nichols worked with visiting members of the Ohio Music Education Association, District VII, at their annual meeting. Response for the new book was enthusiastic.

A variety of other Sunday activities included a reading of the *Christmas Story*; the playing of original adaptations and pieces for classroom use, and a session on improvising accompaniments and movement.

Officers elected to serve this current year are: Mrs. Elaine Shakley, President; Mrs. Gretchen Garnett, Vice President and Program Chairman; Mrs. Grace Benes, Treasurer; and Mrs. B.J. Lahman Secretary. Members pay annual dues of \$1.50 to cover mailing costs.

CHICAGO CHAPTER

The Greater Chicago Chapter has had two meetings thus far this year. On September 23 chapter members met at the Music Center of the North Shore in Winnetka for a workshop meeting dealing with aspects of mixed meter in movement, recorder, and Orff-instrumentarium. Roberta Sweet, Lillian Yaross, Avon Gillespie, and Sister Marcia Lunz worked as a team in the presentation. On February 3 the chapter members gathered at Highland School in Skokie for an evening which began with a movement session conducted by Robert Marcianti. This was followed by an Improvisation Strategy prepared by Pat Hamill, Marion O'Connell, Bea Stribbling, and Vanya Wang. A third meeting will be held in the spring.

MARYLAND AREA

Brigitte Warner reports an area workshop meeting in November with about forty-five participants under Jake Postl's leadership. "Her teaching was superb and was received with great enthusiasm," says Brigitte.

At The Orff Institute

Sixth Orff-Schulwerk Summer Course in English

July 14-23, 1971

at the Orff Institute, 5020 Salzburg Frohnburgweg 55, Austria. Write for registration forms.

One-Year Course in English

Beginning Oct. 4, 1971, the third one-year training course in English will be offered at the Orff Institute to trained music or movement specialists. Registration is limited, so apply early. Fees are approximately \$75 for the entire year. Room and board at Schloss Frohnburg amount to about \$90 a month, though many students live in rented rooms nearby for considerably less. Music, books, and excursions are extra.

THE ORFF ECHO
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