



# The Orff Echo

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The American Orff-Schulwerk Association is a non-profit professional organization of music and movement educators dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are joined by our belief that learning about music – learning to sing and play, to hear and understand, to move and create – should be an active and joyful experience. Our mission is:

- To demonstrate the value of Orff Schulwerk and promote its widespread use.
- To support the professional development of our members.
- To provide a forum for the continued growth and understanding of Orff Schulwerk that reflects the diversity in contemporary American society.

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**On Our Cover:** Self portrait by Jack Devaney, Grade 1,  
 Somerset Elementary School, Bellevue, WA — Student of Ms. Gavin Wissler

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## From the Editor

Who wouldn't be charmed by the self portrait that appears on the cover of this issue of *The Orff Echo*? I certainly was — the moment I saw it in the children's art display at the Seattle/Bellevue conference. Jake Devaney, who was a first-grader when he made his collage self portrait, just completed the second grade at Eastgate Elementary School in Bellevue. "I was smiling because I was happy and having fun making my portrait," he says. "Any activity related to art makes me happy — it's my favorite class. I'm just a happy boy." Many thanks to Jack and his mother, Brenda, for allowing us to bring his art to teachers and libraries across the country.

Thanks are also due to Laurel Lisez, Chairperson of the Children's Art

Committee, and her fellow members for putting together such a wonderful display. Laurel was most helpful in putting me in touch with two young artists. Look for another cover from the Seattle/Bellevue display when you receive the next issue of *The Orff Echo*.

This issue's focus section, coordinated by Editorial Board member Liz Gilpatrick, is devoted to the Orff instrumentarium, with articles that range from Carl Orff's own story about their development, to classroom applications, to practical tips on how to maintain your instruments and make simple repairs. Of related interest is Susan Wheatley's article for the "Focus on Research" column, which takes a fascinating look at the early instrumentarium as used by

Gunild Keetman in her compositions from the days of the Güntherschule.

We also bring you a feature article by Claire Levine about her work at the Detroit Psychiatric Institute, a story of both heartbreak and hope. What wonderful work Claire has done for children whom, in many cases, our society has "written off."

Whatever your plans for the summer — whether you'll be studying, teaching or preparing for the next school year — don't forget to take time to relax. You deserve it! See you next fall.

-Donna Marchetti

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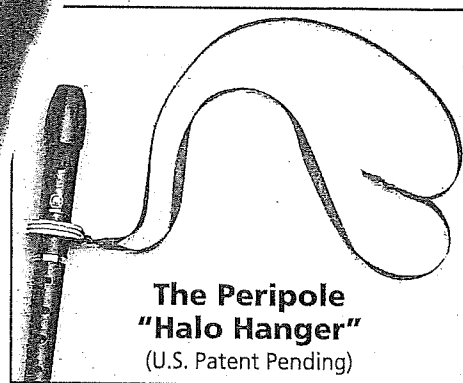
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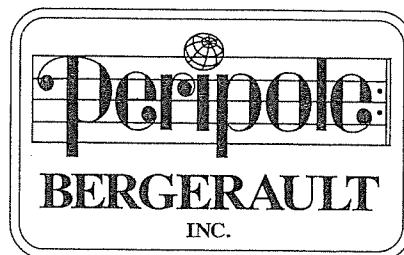


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## President's Message

### Jack Neill, AOSA President

Picture this: Ten-year-old Jeffrey had always been disruptive in music class. It wasn't that he didn't like music, he just "didn't get it." He couldn't sing well, he couldn't dance at all, and his frustrations usually resulted in behavior problems. He had even tried playing the trumpet, but he couldn't make sense of the notation. Then his school received a set of barred instruments. Jeffrey was immediately attracted to their appealing sound quality, first learning simple patterns, progressing to more difficult ones, developing accompaniments with classmates, then improvising and composing tunes. Just this week he learned how to write one of his tunes in real music notation. He's not sure how it happened, but his singing has improved — and he almost enjoys dancing these days!

Another snapshot: Seven-year-old Rosa slumps passively in her chair as her classmates write diligently in their journals. Like many of her peers learning English as a second language, she has difficulty expressing herself with paper and pencil. But when Rosa's class visits the Music Room, she becomes animated and tells her story with graceful dance movements. Her self-esteem is heightened and her motivation to learn is strengthened.

The pictures are real and they are vivid. They were made possible by you and by other AOSA members. By renewing your membership each year, you help spread the word about the Orff approach to teachers, administrators and school communities across the United States.

Your membership in AOSA demonstrates your support for our shared belief that learning about music — learning to sing and play, to hear and understand, to move and create — should be an active and joyful experience. It affords AOSA the opportunity to nurture the growth of its local chapters; to present exciting, inspiring, exhilarating National Conferences annually; to invite distinguished and influential educators to these

conferences; to make funds available for study, research and special projects; to administer a teacher training program that is a model for other organizations; to publish one of the most prestigious journals in the field of arts education; and to develop, produce and distribute media materials that help sustain our mission. The ultimate beneficiaries of these and a myriad of other programs are the children whose lives are enriched by creative, active, joyful learning through music, movement and language.

Occasionally I receive messages from members who are frustrated by a policy or a decision of the National Board of Trustees, or disappointed by something they read in *The Orff Echo* or saw at a conference. This is a good thing; I need to hear all perspectives and I welcome your views and opinions on all aspects of AOSA (e-mail me at: [jneill@pen.k12.va.us](mailto:jneill@pen.k12.va.us)). The problem comes with those infrequent instances when a member cites opposition to a particular policy or event as reason to withhold all support from the organization — in effect, to hold AOSA, as a whole, hostage over a single discrete issue.

Because we feel a sense of ownership, we are bound to be disappointed when something in our association seems to go contrary to our wishes. No one can possibly agree with every single thing that happens in this organization. The question is not whether AOSA is perfect in all respects but whether, on balance, it is serving children, teachers and society well. Whether we can say "Bravo!" to the organization as a whole and not just celebrate or criticize subordinate parts. Perhaps the proper test of our allegiance and support should be to ask if AOSA fulfills its stated mission: "To demonstrate the value of Orff Schulwerk and promote its widespread use; To support the professional development of our members; To provide a forum for the continued growth and development of Orff Schulwerk that reflects the diversity

in contemporary American society." I believe virtually all of us would answer with a resounding "Yes!"

The personal benefits that AOSA offers its members are impressive. But more significant are the benefits to American education as a whole. Carl Orff once said, "Anyone who has worked with children or young people in the spirit of Schulwerk will have discovered that it has a humanizing influence which transcends its musical function." There's an extraordinary feeling of "connectedness" in the Orff Schulwerk classroom; one generally sees more solidarity, more tolerance, more respect, more communication, than in many other classrooms. Continued membership growth enables AOSA to bring this uniquely humanizing approach to an ever increasing number of children.

We each have a role in sustaining AOSA and furthering the cause of Orff Schulwerk in this country. Even if distance makes your attendance at conference impossible this year, the support you show by your continued membership helps increase our organization's influence within the education community: the larger and stronger our membership, the louder our voice when dealing with advocacy issues. And, as Frank Zappa once said, "When we talk about artistic freedom in this country we sometime lose sight of the fact that freedom is often dependent on adequate financing." Membership growth insures the financial resources necessary to implement new programs and to develop new materials.

By renewing your commitment to AOSA you continue your alliance with a unique group of individuals who support the growth of Orff Schulwerk. On behalf of Jeffrey, Rosa, and thousands of others, thank you for your membership.

## The Instrumentarium

When new students and their parents come to take their first tour of Coal Creek Elementary School, a highlight of their visit is a stop in the larger of two music rooms, where the instrumentarium is housed. If they are fortunate enough to be there on a day when the instruments are in use, they are treated to the sights and sounds of children making music together with mallets, drums, voices and recorders. This experience alone is often enough to persuade families to make their new home within our attendance area, for what child, young or old, can resist the allure of the Orff ensemble?

Orff Schulwerk practitioners know that the true Schulwerk experience is a grand synthesis of many elements both tangible and intangible, but there is perhaps no symbol so universally understood by us all than a xylophone and a set of mallets. Few learning tools are as fascinating and compelling to the child as this instrument. Thousands of music teachers pledge large portions of small budgets to acquire one new xylophone or even a single glockenspiel, choosing them over other often badly needed tools and materials. Why? Because we know our students can accompany song, drama or dance using these tools; that they can create improvisations and accompaniments that reflect their own experience and aesthetic judgments; that we can share with them a body of music literature so unique and joyful that it speaks immediately to all who listen; that the instruments are quite simply enormous fun to play.

In this issue we look closely at the instrumentarium, beginning with the

history of its development in Margaret Murray's condensed translation of an article by Orff which first appeared in an Orff Institute publication. We see that both the Balinese gamelon orchestra and the African form of the xylophone were important antecedents to the Schulwerk models, and we can glimpse the fascination those instruments held for Carl Orff.

In our quest to achieve sounds on mallet percussion, we can sometimes overlook the movement effort required. Judith Cole leads us to a clearer understanding of the preparation of motor skills necessary for successful mallet playing. Judith's list of materials useful for motor skill development is both pocketbook-

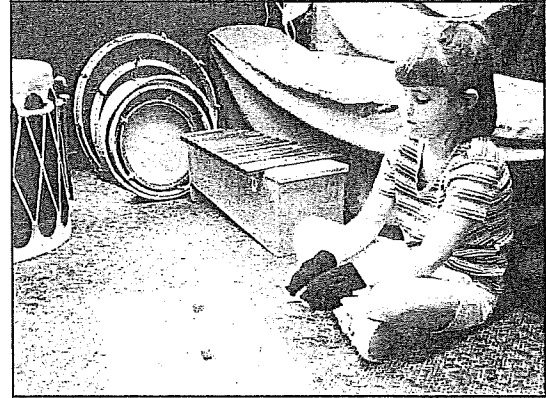


PHOTO: Judith Cole

friendly and easy to obtain, and the bibliography, while not intended to be comprehensive, provides titles of a few of the most helpful books and articles you may find on the subject.

Giovanni Piazza urges us to help students take a fresh look — literally — at our barred percussion by re-arranging its bars and therefore its potential for creating patterns in sound. Dr. Piazza helps us look and listen in new ways to help students understand structure and pattern in melody and harmony.

Two completely practical articles are included to help teachers and students prolong the lives of their instruments. Dr. Dennis Rogers offers good advice and directions for re-wrapping worn mallets. With valuable contributions from experienced colleagues from around the country, I assembled an article on instrument care and repair.

This issue may be one you'll want to keep close at hand for quick reference. I hope you enjoy it.

-Liz Gilpatrick



PHOTO: Judith Cole

# How the Orff Instruments Came Into Being

Carl Orff

*Translated and condensed by Margaret Murray*

*Editor's note: The article below is a condensation in reported speech, by Margaret Murray, of an article by Orff that appeared in German in the Orff-Institut publication, Orff-Schulwerk Infomationen, 18. It was originally from the third volume of Orff's memoirs, subtitled "Schulwerk-Elementare Musik," and published by Hans Schneider, Tutzing, Germany. Because of the condensation, it is no longer, strictly speaking, in Orff's words. It is for this reason that it appears here in the third person. This condensed version was printed previously in The Orff Echo and in Orff Re-Echoes, Book II.*

In the autumn of 1926 Orff was introduced to two Swedish sisters who worked with puppets and who had heard, through a mutual friend, of his experiments with percussion improvisation with the students at the Güntherschule in Munich. They visited the school and in turn invited him to visit them in the Wagnerstrasse in the Schwabing district of Munich. There, in a large, tumble-down studio, they had built a theater, and everything, from the hand-carved puppets to the way the scenery was arranged, was absolutely novel, full of imagination, and in its way convincing. The only essential thing that was lacking was suitable music, and this they had not yet found. A friend's attempts at an improvised accompaniment on a violin were touching but somewhat helpless. Now that the sisters had heard and seen the percussion ensemble at the Güntherschule they were filled with new plans, and Orff felt that some work with them would produce interesting results.

After an improvised performance of a legend and a fairy tale, a long discussion ensued in which Orff discovered that the sisters had traveled far. They had witnessed Chinese as well as Japanese shadow plays, with their unusual small orchestra, and had several photographs to show. They were also able to talk about gamelan orchestras, and felt that the xylophone was particularly appropriate for the puppet theater. This reminded Orff of his earlier childhood experiments when he enacted Maeterlinck's "Death of Tintagiles," and of how a small Chinese

drum was the source of inspiration for the whole scene. Orff finally left the studio promising to come again, perhaps next time with a small percussion group from the school; and the sisters in their turn promised him that through their Oriental connections they would try to procure for him a gamelan xylophone.

After some weeks, Orff received a parcel. To his amazement it contained a large African xylophone, a marimba such as those he had seen in collections but had never had the opportunity to play, let alone possess. The only clue to the sender was a note inside: "Greetings from Africa. Lycka Till!" (Swedish for "Good Luck!"). Orff's attempts to contact the Swedish sisters and thank them proved fruitless. He heard from the friend who introduced them that because of a severe illness that had overcome the older sister, they had returned to Sweden and had left no forwarding address. He never heard from them again.

Orff was fascinated by this new world of sound and spent long hours experimenting and improvising on his new African xylophone, using various types of beaters in all possible ways: long, quiet tremolos, using two beaters in each hand, single and double glissandi. All at once he had found the instrument he needed for further extension of his educational ideas and for his dance orchestra. It would supply those resonances that had previously been missing, and upon it melodies and ostinati of all kinds could be built. As he looked back at the earlier percussion experiments they

seemed like skeleton sketches that would only now have some meaning.

The xylophone is one of the oldest melody instruments and was widespread throughout Asia and Africa, whence it traveled to South America, primitive forms giving way to those with box-resonators. Some of the primitive forms probably found their way to Europe in the sixteenth century, through wandering musicians. In contrast to the non-European xylophone, its development in Europe was limited, and not until the nineteenth century, in a version called a four-row xylophone did it make a temporary appearance as an orchestral instrument.<sup>1</sup> In more recent times the American model has appeared, with its piano keyboard arrangement and amplification by means of resonators, and with it the development of the Western form of the xylophone has reached a conclusive stage, for the time being.

In 1889 Debussy came into contact with the music of the Far East through the World Exhibition in Paris. To this exhibition came theaters and exotic orchestras from China, India and Java. Debussy is known to have been fascinated by these sounds, and particularly by the gamelan orchestra. According to Heinrich Strobel, Debussy considered that in comparison with the refined and blended sound of this orchestra, the percussion instruments of the cultured European orchestra only produced the barbaric noise of a circus.

*continued...*

## Focus on The Instrumentarium

The gamelan music of Indonesia, with its polyrhythms and polyphony, can be considered as the peak of achievement for a non-European music culture, and is from a certain viewpoint an equal counterpart to Western art music, looking back as it does over hundreds of years' history. Even when only considered visually, this orchestra from the East, with its instruments that have a cultish and magical meaning, leaves behind an overwhelming impression.

In spite of the profound and directional influence of the sound of the gamelan orchestra upon Debussy, he never used such an instrument in any of his works. For Orff, an experience no less weighty for him was intended. It was the sound of one single instrument, the marimba. This African xylophone not only initiated a new stage in his educational work, but also provided an important point of departure for all his subsequent compositions.

He asked Gunild Keetman to familiarize herself with the technique of the marimba, whose tuning contained intervals that were smaller than a semi-tone and that would be difficult to combine with our Western tuning. Then he and Keetman would play together on it after school hours until late at night. They preferred playing on it "four-handed," not knowing that this was quite usual in its home country.

More and more students came to listen and brought with them a variety of small percussion instruments — maracas, jingles and drums. Out of the first tentative improvisation experiments they soon achieved a real ensemble.

Maja Lex was also drawn into these evening music sessions, and her delight in the new sounds inspired her to compose a dance study, "Stäbetanz."<sup>2</sup>

Attractive as all these experiments with the marimba were, it was clear that an instrument that fit into our Western tuning would have to be made. When Orff turned to Curt Sachs for counsel he was advised against trying to build a series of instruments based on the

African model. Sachs argued that the construction was of purely African origin, the materials (the right kind of wood for the bars and the calabash resonators) were not available, and even if one had success with the making of one instrument, the making of a series was unthinkable. Sachs suggested instead that he should make use of recorders.

Orff knew these instruments from amateur circles that gave themselves to the playing of baroque music, and he had heard of Arnold Dolmetsch in Haslemere, England, who was making new copies of

different blowing technique. When, finally, Sachs told him that some old forms of recorders (bone flutes) that could be dated as having belonged to the Stone Age had been found in North Europe, Orff felt freed of all misgivings at the idea of including an avowed baroque art instrument in his elemental ensemble.

Sachs advised Orff to approach Peter Harlan, who had a workshop in Markneukirchen where he made his lutes, viols, and most of all, recorders. Orff was fascinated with the idea of including a quartet of recorders — descant (soprano), treble (alto), tenor and bass — in his instrumental ensemble, and the fact that they were not too difficult to play was certainly an advantage. The excitement over the prospect of the inclusion of recorders and the opportunity to learn to play them helped to veil the disappointment that everyone felt at Sachs' negative response to the feasibility of building further marimbas — especially since the final result of Maja Lex's "Stäbetanz" could not have shown more convincingly how movement evokes music, and music, movement; and the marimba played four-handed had created a minor sensation with the way it fit in with the small ensemble of glockenspiel, tom-tom, tambourine and jingles, in spite of its different tuning.

While Orff was waiting for the recorders, a crate arrived at the school from Hamburg. It had been sent by a student from the school and contained a "Kaffir piano" that had been sold privately by a sailor who had just come back from Cameroon. The resonance box of this "Kaffir piano," a crude name for a simple African xylophone, consisted of an ordinary wooden box that had once contained 10,000 builders' nails and still bore the burnt on German lettering, "10,000 Bretterstifte." The only African things about this xylophone were the wooden bars, strung by means of laces across the open side of the box, and this provided an example of a primitive form of box or rough xylophone without any



Karl Mändler 1938 — out of the book: Carl Orff. A Report in Words and Pictures. Published by Schott Musik International, Mainz

old instruments for the performance of baroque music. In spite of a high esteem for the outstanding musicological research that established a style of playing, Orff was following other paths. He also did not wish to appear to have any parallel relationship to Fritz Jöde's efforts at introducing the recorder to the youth movement in the Germany of the early twenties.

Sachs understood Orff's objections, but was able to refute them historically by suggesting that the baroque way of playing recorders had by no means exhausted all possibilities and that other sound qualities could be produced with a

kind of resonator. When struck with suitable beaters this xylophone produced a beautiful, full tone similar to the marimba, and its tuning was nearer to the European pitch and could therefore be used immediately. Keetman had soon written a book with some pieces for this xylophone in combination with other percussion instruments. Parts were copied out and passed from hand to hand. Hourly, daily and for half the night the instrument was used for practice, rehearsal and play, both two-handed and four-handed.

Curt Sachs' misgivings about the reproduction of xylophones in large numbers could not apply to this African model of unsurpassed simplicity, and it should be possible to produce such a simple box xylophone without resonators.

For this purpose, Orff turned to Mändler, a then well-known restorer and maker of harpsichords. Mändler had felt hardly able to tackle the African marimba, but when he heard Keetman play solos and pieces with other percussion on the "Kaffir piano" he did feel that he could build such an instrument provided that it was given another name. He called the first one he made an "alto xylophone" that would give a higher pitch range. Later the bars on the alto and soprano xylophones were secured by means of nails so that notes could be interchanged and other keys formed, increasing the range of usefulness of the instrument.

The building of a chromatic xylophone with twenty-five notes further enriched the possibilities of tone quality. This time there was a noticeable relationship with Eastern forms. Mändler made two models, one where the notes were suspended by means of laces over a cradle-shaped box and the other where the notes were held in place by nails on a more rectangular box, and he called this new instrument a "tenor xylophone." Only on this instrument, with its adjacent semitones, was it possible to play glissandi that had a magical effect. Hard and soft beaters or even bamboo sticks were used.

Meanwhile, the recorders had arrived but without any kind of fingering chart, and at that time Hotteterre's famous "Traité de la Flûte à bec" had not yet been reprinted. Through a friend who

## Focus on The Instrumentarium

"Medias in res" once more. They happily had their recorders and had taken the trouble to master the early stages of playing them. At the same time they used their meager beginners' resources to improvise for movement, for dance. Two recorders started with drone and melody, and an accompaniment on a double-skinned drum joined them: this inspired the dance, which further stimulated the musicians.

<sup>1</sup>James Blades describes the four-row xylophone on pages 307-308 of his *Percussion Instruments and Their History*: "To effect an economy of space the bars are arranged ladder-wise in four rows indented into each other, with the diatonic scale of C lying midway in the ladders. The notes C natural, F natural and C sharp are duplicated to the right and left, rendering the instrument, because of the consequent choice of 'fingering,' extremely agile. (This style of instrument is occasionally seen today in the Continental orchestra.)"

<sup>2</sup>Stäbetanz: literally "bar dance" but here it is the bars or notes on the marimba that are being referred to.

The Orff Echo would like to thank Margaret Murray for permission to reprint this article.




Stäbetanz —Dance of the xylophone bars — out of the book: Carl Orff. A Report in Words and Pictures. Published by Schott Musik International, Mainz

knew of a group of four eccentric, elderly men who played old music with enthusiasm on old inherited instruments, and would teach Orff, and through Keetman, who said, "Give me a recorder and I will find out how it works," lessons began.

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# Playing Mallet Instruments: Some Motor Skill Development Considerations

Judith Cole

Playing musical instruments can be a satisfying way for children to gain experience with sound vibrations, timbre, beat, rhythmic patterns, pitch, tonal relationships, melodic patterns and harmonic progressions. Music teachers are educated to understand the complexities of these musical elements, as well as accepted methods for teaching the various concepts to their students. While most music teachers have some theoretical knowledge of the child's intellectual development, many are limited in their understanding of the body's neurophysiologic system as it relates specifically to playing musical instruments.

Why? Although research focusing on motor skill learning had begun by the end of the nineteenth century, it took the world wars of the first half of the twentieth century to arouse investigators' interest in the acquisition of motor skills. Those investigations were primarily for military and industrial purposes. By mid-century, physical educators had laid the foundation for the scientific study of skill development in relation to sports performance. As we near the end of the century, the study of motor system physiology has begun to impact our understanding of playing instruments. It is an exciting time for music educators to respond by applying this information and providing the building block experiences necessary for good instrument playing.

Jacob is a spirited preschooler learning about his environment through his senses. His mother knows the value of traditional fingerplays and action verses, and frequently uses them to engage Jacob's imagination. There is little doubt that these activities serve to stimulate sensory awareness of the body's spatial dimensions and abilities. One of Jacob's current favorites is "Chop, chop, choppity chop, cut off the bottom, cut off the top..." which requires the arm to bend at the elbow and perform

chopping motions as if the edge of the hand were a knife blade. Jacob takes pleasure in performing the upward and downward motions of the arm, an action usually mastered by the age of three. Rehearsing this motion with both arms simultaneously, with both arms alternately and with one arm in opposition to the other arm just might lay the sensory motor groundwork for later use in playing musical instruments. Jacob's mother encourages the mapping and integration of sensory experience through



PHOTOS: Judith Cole

Melissa Peña and son Jacob playing "Chop, chop, choppity chop."

this natural play.

On a typical spring day at Magee Elementary School in Corpus Christi, Texas, where Becky Hageman is the music teacher, kindergarten students are busy learning about their environment by planting seeds and observing their growth. In a rudimentary way, their learning is extended to include the notion of pollination of plants by insects and the harvesting of plants for food. This classroom lesson serves as a springboard for Becky's music and movement lesson. She teaches the students to chant the traditional verse "A Swarm of Bees in May" and guides them in creative

movement imitating the bee's journey from one flowering plant to another.

Mallets are used to simulate the bee's antennae. After performing locomotor movement, the children sit on the floor and pretend that their hands are bees buzzing and flying from place to place. The students then transfer the busy non-locomotor movement of the hands to tonebar instruments for exploration. With little craft bumblebees attached to the shaft near the head of each mallet, the students hold their "antennae" in position

---

## Some possibilities . . .

### Non-tonal target objects

- geometrical shapes cut from colored posterboard
- laminated posterboard strips, 2" x 15" (approximate size of largest bass xylophone bar)
- wooden paint stirrers, 1" x 12" (approximate size of largest alto xylophone bar)
- craft sticks, 3/4" x 6" (approximate size of largest alto glockenspiel bar)
- paper plates, 6", 7" or 9" diameter
- tabletop replicas of tonebar instruments drawn on posterboard
- tonebar instrument bars removed from instrument resonator boxes and placed on carpet

### strikers

- 1" diameter wooden dowels, 12" long
  - 3/4" diameter wooden dowels, 12" long
  - sticks cut from bamboo
  - cardboard tubes from laminating film, fax paper rolls, etc.
  - chopsticks
  - plastic recorder cleaning rods
  - plastic straws
-



Classroom activity

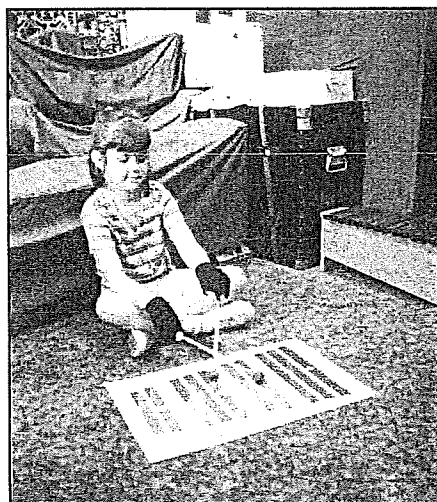
while speaking each line of the verse. At the end of each line, the students create buzzing sounds on the tonebar instruments by playing rapid glissandos using both hands in contrary motion.

What motor skills are needed for this activity? Certainly, eye-hand coordination for using mallets on tonebar instruments comes to mind. Consider also that such play requires motor planning, starting and stopping, balance, using tools, strength to grip those tools, contrary motion between hands and arms — all of which should be in place by age seven.

Many rhymes and verses offer opportunity for exploring the geography of the tonebar instruments while “orchestrating” story sequences and practicing motor skills. Dennis Lee’s poem “The Kitty Ran Up the Tree” provides a delightful opportunity for playing long glissandos to orchestrate the kitty’s ascent and descent up and down the tree. Exploration can include varying the tempo and dynamics. “Hickory Dickory Dock” is another mini-story suitable for orchestration. The ticking of the clock might be performed on a two-tone woodblock, the striking of the clock on a triangle, and the ascending and descending movement of the mouse on tonebar instruments.

As the child’s maturation and experience permit, one might focus attention on more refined mallet grip. Students in Lindslee Rogers Kerr’s music class at San Antonio, Texas, are sure to benefit from her wise use of gloves that have had

their thumbs and index fingers cut off, thus exposing the “worker” fingers and allowing the “helpers” to be masked inside the remaining fingers of the gloves. The tactile stimulation provided by wearing the specially fashioned



Wearing special gloves to hold mallets.

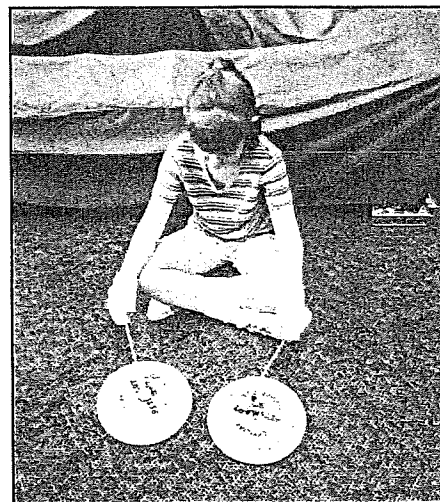
gloves is remarkable for developing recall of which fingers are involved in the primary task of grasping the mallet shaft and which fingers are needed only for assistance.

The primary grades are prime time for practicing the motor skills needed for playing mallet instruments. Instead of using the actual tonebar instruments, however, students need to organize and practice the motor patterns using objects which do not provide tonal response. Suggested objects might include large disks such as Frisbees,

## Focus on The Instrumentarium

laminated poster board shapes, wooden paint stirrers from the paint store or wooden craft sticks. Use larger targets for younger students and gradually diminish the size with age and experience. Students will enjoy tapping the beat on these objects while listening to recorded musical selections, singing familiar songs, chanting familiar verses or reviewing academic information such as alphabet and number sequences.

Mallets are extensions of the arms. Striking a target away from the body requires more concentration and skill than making contact with the body. To prepare students for playing mallet instruments, first use the hands to practice the patterns on the body. Next, take the patterns off the body and practice them on the floor or table surface using the hands. Following this, add extensions to the arms in the form of rhythm sticks, chopsticks, unsharpened pencils or recorder



Practicing using target objects.

cleaning rods. Now the students are ready to practice striking target objects which will not offer tonal feedback. Motor rehearsal activities such as these should prepare the students for the satisfactory playing of patterns on tonebar instruments.

Some of the more challenging patterns students are asked to perform on tonebar instruments require hands to play in a coordinated bi-manual manner with the movement of each limb considerably different from the

*continued ...*

## Focus on The Instrumentarium

other. Let's consider motor skill development in relation to the types of patterns we ask our students to perform. Scientific studies seem to support what most music teachers have learned through observation: motor skills gradually improve with maturation and practice. The chopping motion successfully performed by Jacob develops by age three. Alternately tapping the hands seems to be in place by age five and can be performed more rapidly than using both hands simultaneously. Tempo is a factor in successful performance of motor skills. Hand dominance can influence motoric activity. Gender does not seem to play a role in motor skill development, while child-rearing practices do influence such development. Five-year-olds have a sense of laterality and can be taught to label right and left, but the ability to make right-left discriminations may not occur fully until as late as age ten. Performing tasks which require a limb to cross the midline improves during the elementary school years, between ages four and ten.

The astute music teacher will use these observations and emerging research findings to determine appropriateness of instrumental parts for various students. Young children may play an octave pedal point more readily than the bordun simply because the octave is more aligned with the width of the shoulders than is the interval of a fifth. Certainly, larger instruments provide larger targets for striking than do smaller instruments. Tempo will determine whether a simple bordun or broken bordun is easier to perform. Playing the bordun in changing registers, as well as arpeggiating borduns, necessitates crossing the midline. Moving the arms in a parallel manner, as with a moving bordun, is far easier than performing skills requiring the two sides to move independently of one another but develops later than moving the arms in contrary motion. Synchronous use of mallets, i.e., movement having the same time interval between pulsations, seems to be easier to perform than

rhythmic patterns which require memory as well as motor skill.

A child's life that is rich with movement experiences encourages the mapping and integration of sensory information which will lay the foundation for playing musical instruments. A teacher's understanding of motor skill development and careful planning of motor skill activities will permit a student to enjoy a lifetime of success in playing musical instruments.

*Judith Cole is Associate Professor of Music at Texas A&M University-Kingsville. Her curiosity about motor skill acquisition began when she was as an undergraduate piano major and was in relation to piano playing. As an elementary music teacher during the 1980s, her study with Phyllis Weikart served to fuel further inquiry.*

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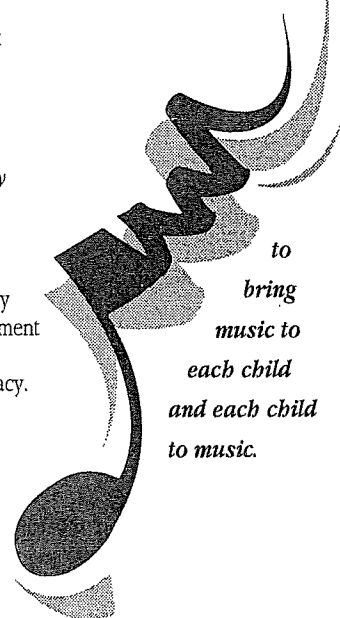
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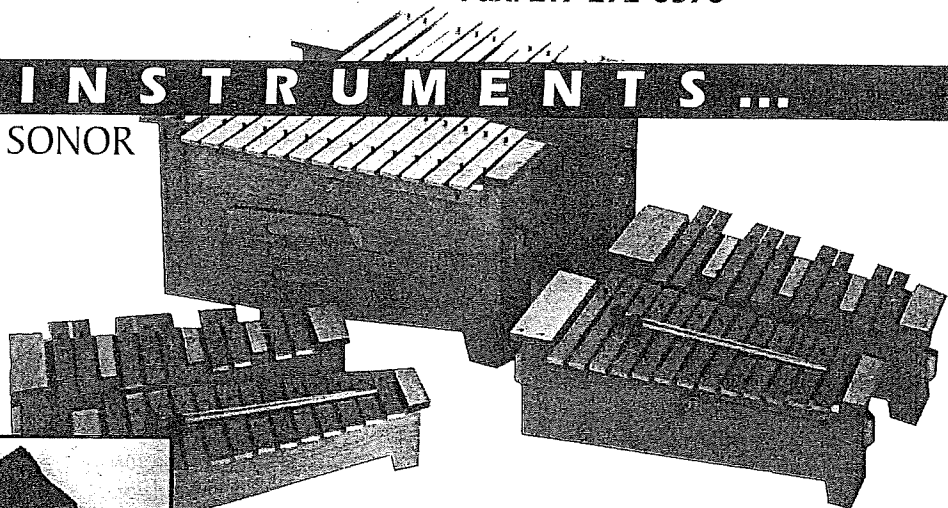
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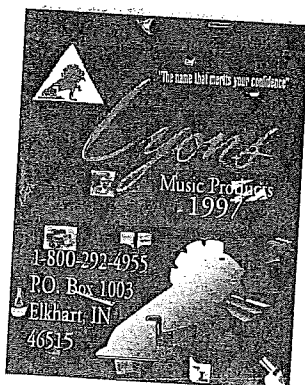
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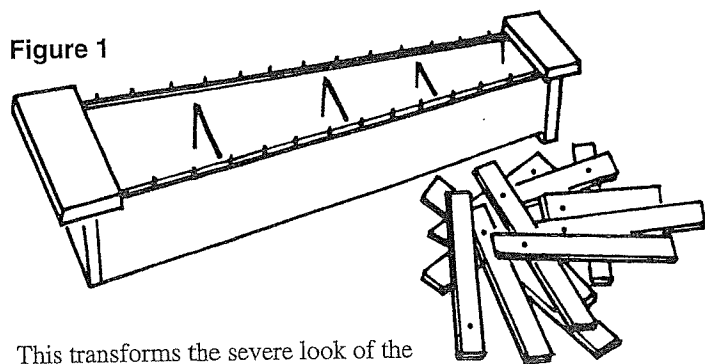
Giovanni Piazza

In recent years the music education field in Italy has witnessed a widening methodological divide between the approach to the musical experience in general and the approach to the traditional music system.

While the first of these two instructional areas is increasingly directed toward creative games, the second has generally been unable to free itself from substantially academic techniques. It's as if to say: Children, creativity is like playing a game, but Music with a capital "M" is hard work.<sup>1</sup> The following examples demonstrate the possibility of venturing into the traditional area in a purely game form using "manipulation" of Orff instruments, legitimate vehicles of formalized musical experience. These procedures not only offer tactile familiarity with the notes, but also lead to recognition, in a very concrete, empirical way, of some of the basic structures of our music system.

## The re-invented instrument

We all know it's not easy for a child to relate to an established instrument, *as it should be*. With this in mind, we present Orff instruments *as they should not be* or rather, dismantled.<sup>2</sup> (Figure 1)



This transforms the severe look of the scale into the more friendly looking components of a kit spread out on the floor, like Lego pieces ready to be assembled creatively. The results can be quite unexpected: (Figure 2)

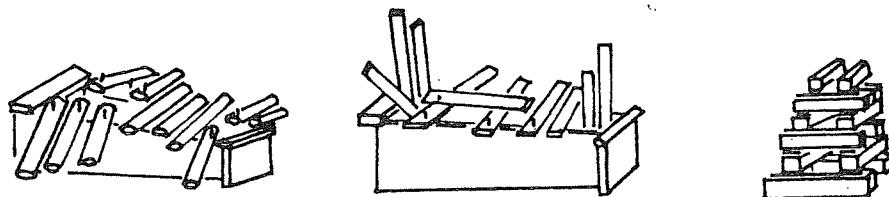


Figure 2

Now the children improvise short pieces on these invented instruments, preferably in pairs. Having two children per instrument helps overcome shyness and stimulates mutual creativity. What happens at this stage deserves close attention. It's not musical intuition which guides these improvised explorations in unknown territory. Instead, it's the eye which guides the child's hand to the instrument's most striking and unusual configurations. Rhythmic intuition supports and scans the beat of the mallet. The ear listens. The sense of aesthetics evaluates the resulting sounds and encourages repetition or further exploration. The repetition of the eye-hand-ear cycle not only builds experience but also

produces recognizable musical and structural elements, all implicit in the instrument's acquired visual appearance and much more evident than they would be by using the conventional undifferentiated scale arrangement of the bars.

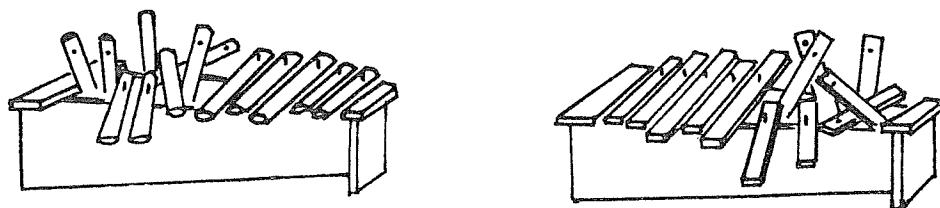
This is the methodological starting-point of our experimental journey: to encourage the child to discover what sounds can be produced by the different "mute" shapes he or she creates on the resonator.

Since a short article cannot take into account all the recreational and creative stages in the entire process (not to mention those stimulated by the curiosity and inventiveness of individual teachers), I will illustrate only those I consider essential.

## "Rhythmic" and "Melodic" sections

In some cases, as the two children improvise, they assume spontaneously the roles of "solo" and "accompaniment." We highlight these two roles by setting up the instrument in "Rhythmic" and "Melodic" sections. (Figure 3)

Figure 3





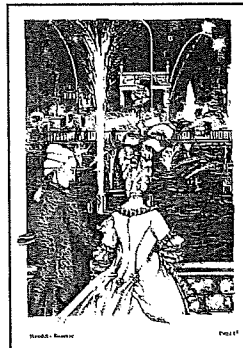
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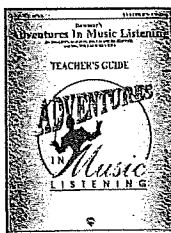
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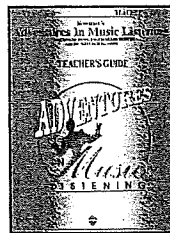
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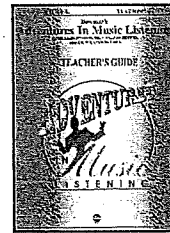
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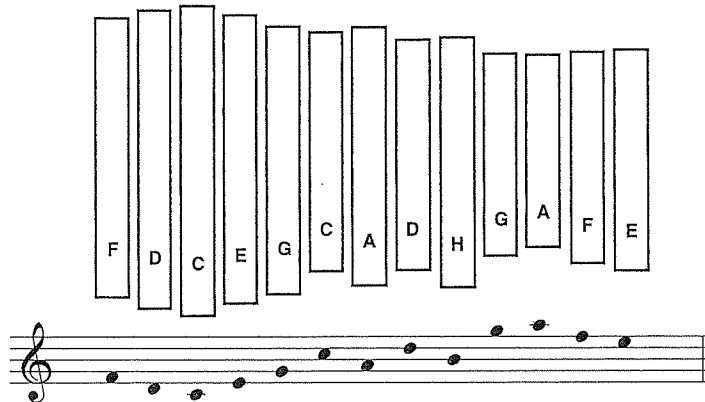
## Focus on The Instrumentarium

Now each player is more focused on his chosen role and has the opportunity to experiment more consciously.

### Scales and strange melodies<sup>3</sup>

Once the concept of melody has been introduced, each child is encouraged to try to play a familiar one by ear after the instrument has been re-assembled *as it should be*. It doesn't take long to discover how difficult this is. And so, let's try another way, placing the bars at random on the resonator, making sure that each one is supported at both ends.<sup>4</sup> (Figure 4)

Figure 4



Each child plays his or her sequence "as if it were a scale" (from left to right or vice-versa, with whichever hand he or she prefers and without skipping a note), using an individual sense of timing and expression. This results in strange melodies which help to clarify what is missing to obtain real melodies: rhythm, the immediate or spaced out repetition of specific notes, etc.

The next step is to use these strange melodies to create equally strange counterpoints by superimposing two at a time, after the small C bar is placed at the right end of the instrument to give a sense of conclusion to the sequence. A series of thirteen nonsense syllables (a popular Italian counting rhyme), as many as the instrument's bars, is used to sustain the synchronism of the two players. It's not impossible for coincidence to produce *bicinia* that are almost "scholastically correct." (Figure 5)

A - LA MA - LA PU - TU - GA - LA CIU - RU - ME - LA PUF!

Figure 5

This may lead to elementary A-B-A forms consisting of the sequence from left to right, from right to left and again from left to right, suitable for accompanying a short dance or a simple mime. (Figure 6)

Figure 6

Obviously, the experiment can be extended by including the superimposition of three or more instruments and by using four A-B-A sections in succession, playing first on xylophones, then on metallophones, then on glockenspiels and finally all together.

### Double-time perception and octaves

From this point on, the arrangement of the bars evolves more specifically, produced either in an approximate or in a systematic way. In the first case, the arrangement requires the bars on the resonator to be placed according to a random long-short order. (Figure 7)

Playing this sequence from left to right results in a rather primitive melodic profile in well-defined binary meter, which can be transformed into a comic march by playing all the instruments in rhythm and completing the structure with some additional rhythmic elements. (Figure 8)

Figure 7

Figure 8

### Focus on The Instrumentarium

In the second case, the instrument's shape is made more tidy, more geometric, by pairing up bars of the same name in order of scale: C-c, D-d etc., with the H on its own at the end. (Figure 9)

We play the sequence again and our original ragtag and bobtail march becomes, as if by magic, a stirring march for proud Hussars, allowing the child to discover and practice the octave.

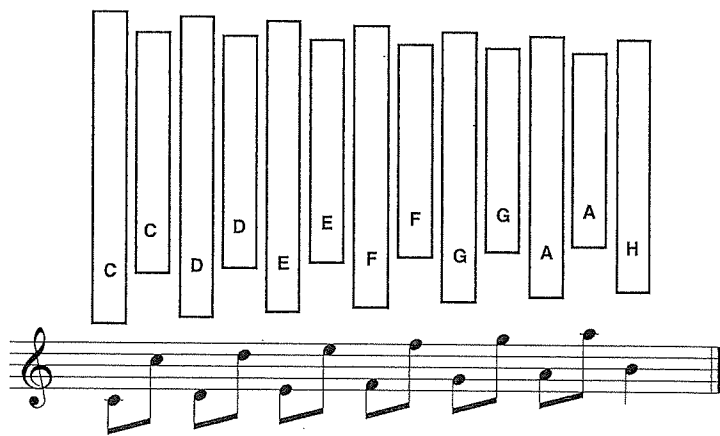
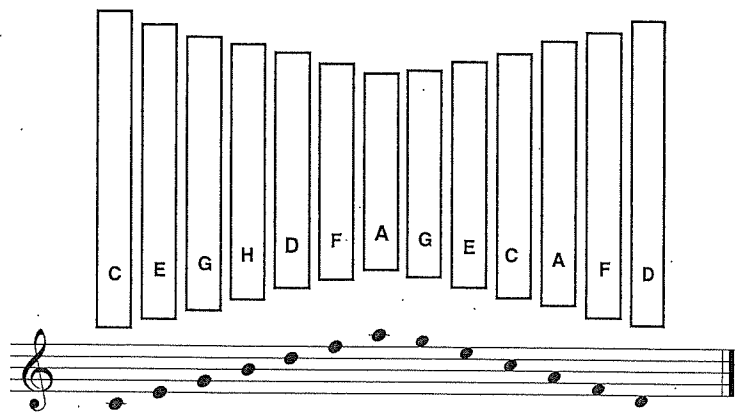
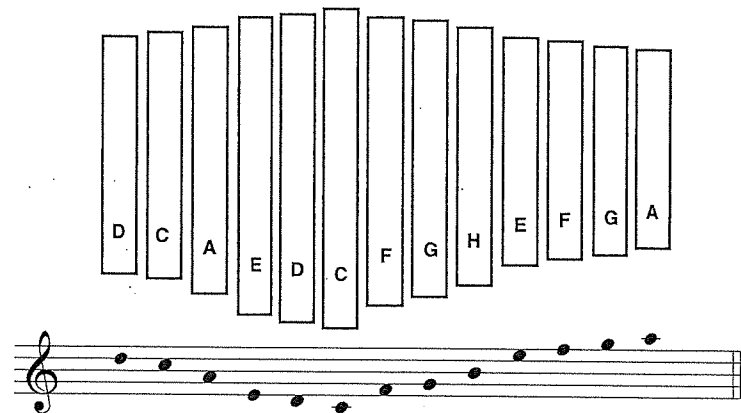


Figure 9

### Sound and visual waves

Another approach is to set up the bars to produce a convex or concave shape that, once again, can be either approximate or, as in the bottom diagram, geometric. (Figures 10/10a)

A collective performance of these sequences with optional timing and delicate dynamic nuances creates a liquid, flowing musical base, unless its wave motion is disturbed by sudden increases in intensity and speed (glissando).



Figures 10 / 10a

**Triple-time perception and triads**

The sequence of long-short bars evolves into a long-medium-short sequence, resembling a pipe organ layout. (Figure 11)

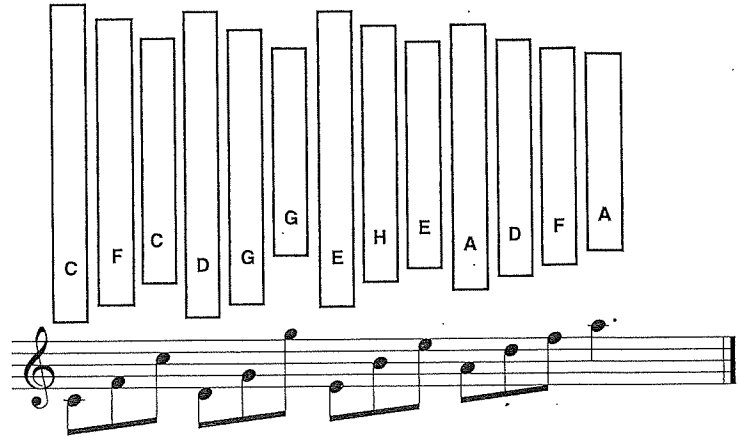


Figure 11

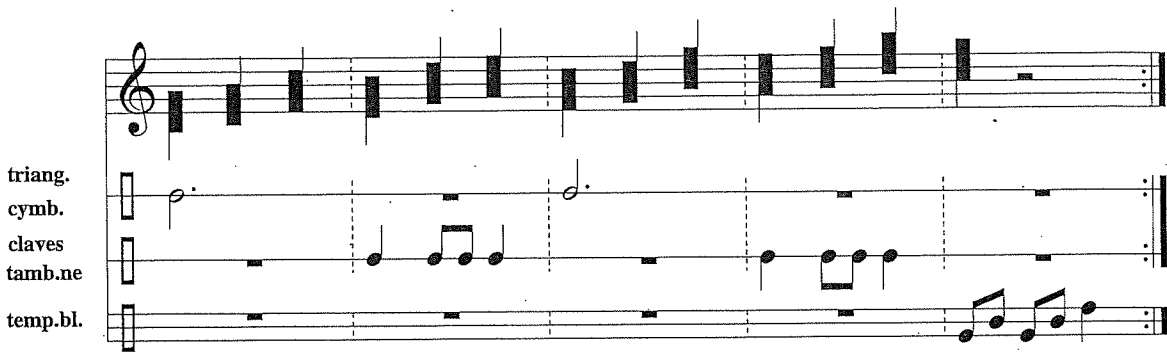


Figure 12

It's now evident that this sequence of bars will produce a triple-time effect: five ternary measures of clusters — a rousing carillon, ideal for accompanying simple improvised dances. (Figure 12)

It's difficult for children to discover on their own the geometrical logic of this arrangement and so it's up to the teacher to point it out, at the same time taking the opportunity to introduce the subject of triads. (Figure 13)

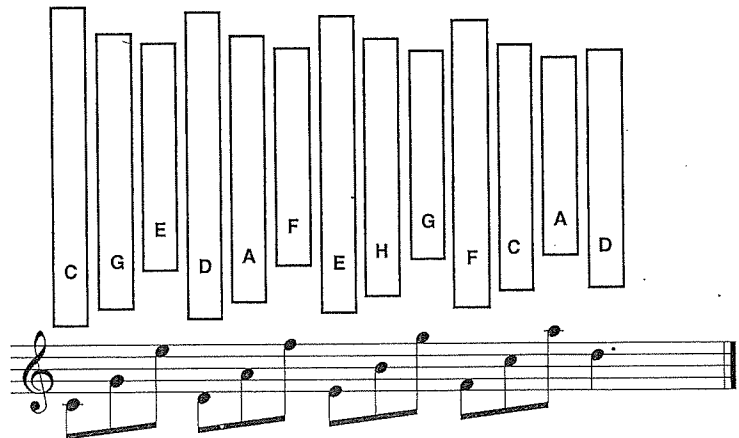


Figure 13

## Focus on The Instrumentarium

We use the arrangement below to create a vocal and instrumental structure, with three grades of choral difficulty: one, two or three voices, experimenting the superimposition of triple-time instrumental arpeggios played with simultaneous vocal triads. (Figure 14)

The effect reflects not only typical Orff Schulwerk procedures, but also the use of parallel harmonies so familiar in modern everyday music.

## Conclusion

The game does not end here. In fact, the principle of transforming mute shapes into sound structures develops with our playing gestures, whose variations determine modifications in the musical form. The last stage is the introduction of pentaphonic scales<sup>5</sup> as a reference profile, first in a purely exploratory manner, then with a more rational approach.

There is always time for theory. It will be the instrument itself that will supply theoretical support and teach how it works. Exploration brings a gradual awareness of the structure of Western music, while progressively honing playing ability without resorting to a series of uninspiring exercises. It is not unreasonable to say that after using our notes for what they are, or rather pieces of wood and iron which resonate, the first obstacles to the necessary logical deductions are largely overcome.

*Giovanni Piazza is Professor of Composition at the S. Cecilia Conservatory in Rome. An author, composer and a former music consultant to the Rome Opera House and RAI-TV, Prof. Piazza is the director of an ongoing two-year Orff Schulwerk course in Rome.*

Figure 14

## Notes

<sup>1</sup>Italian is perhaps the only language in the world in which the same word is not used for playing musical instruments (*suonare*) and playing games (*giocare*).

<sup>2</sup>Most of the illustrations are taken from "Music at School with Orff Instruments, Vol. 2." by G. Piazza, published by Amadeus, Mozzecane (VR) 1991.

<sup>3</sup>From this point until the assembly of the Orff instruments in their conventional appearance, activity is only possible on instruments with bars (thirteen, if possible) that have only one socket.

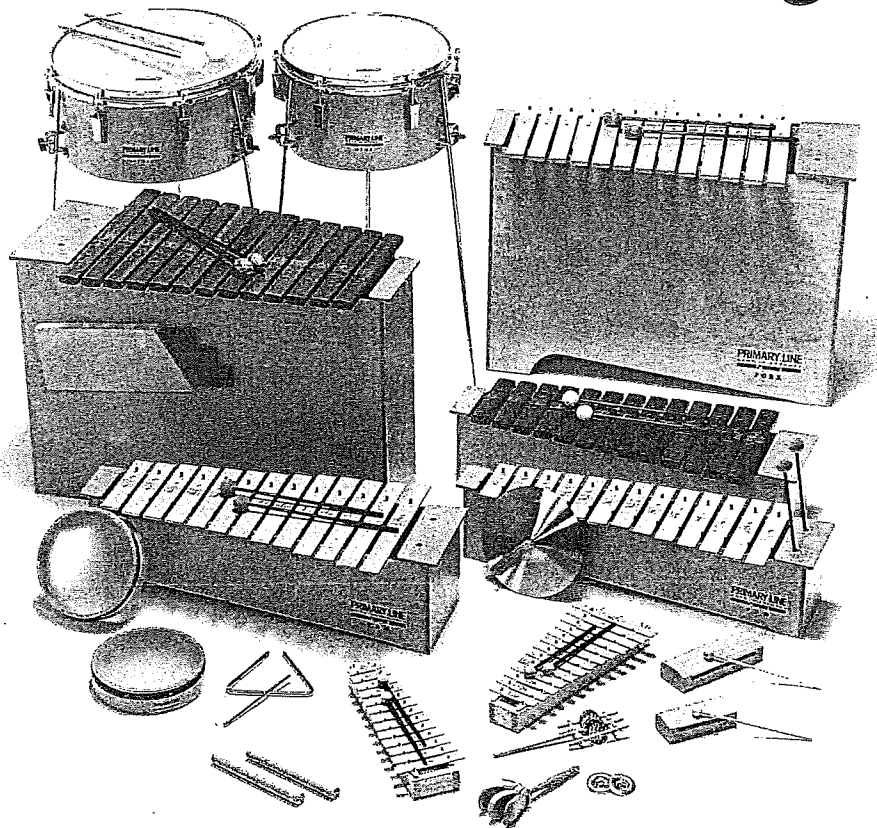
<sup>4</sup>Some bars resonate less than others because they are not in the right place on the resonator, but this will not concern us at this stage, as we limit ourselves to noting the children's comments.

<sup>5</sup>For some time now, I have adopted the following three basic pentaphonic schemes which can be used collectively without any risk of harmonic saturation:

*Editor's notes: This article was originally published in a different version in JaSeSoi Journal 1996 (the magazine of the Orff-Schulwerk Association of Finland) and in Rhythmoi 1997 (the magazine of the Hellenic Orff-Schulwerk Association).*

*In this article, the note "B" is indicated as "H," as customary in many European sources.*

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# Wrappin' in the Summer (and we're not talkin' speech ensemble)

*Dennis G. Rogers*

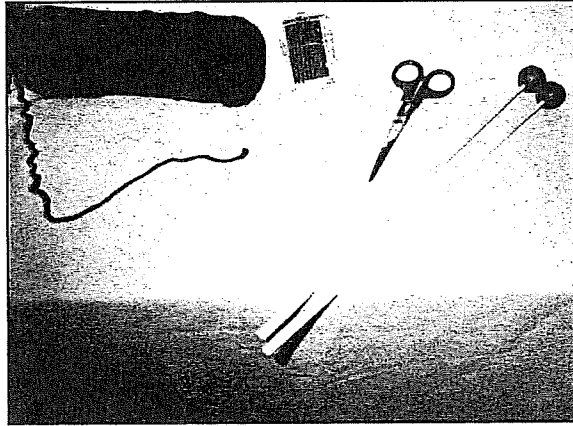


Figure 1. Assemble the following materials: 100% nylon yarn, large tapestry needle, scissors and mallets.

Music educators who use mallet percussion in their instructional methodology are faced with static operating budgets while the cost of mallets continues to escalate. What's a person to do? I say, be proactive and keep a positive attitude! Now, as you begin to sing Porgy and Bess's "Summertime and the livin' is easy..." start planning on making this summer a time to experiment with re-wrapping your worn out keyboard mallets.

I have been a college percussion instructor for twenty-seven years and readily understand that college students cannot afford to purchase new mallets every time a pair wears out. My answer to them is simple: Learn to re-wrap your own mallets. Many are now experimenting with making mallets from scratch. Materials are cheap and labor is even cheaper. When I see students in the halls with Hobby Lobby, Walmart or Kmart bags, I know they have been out purchasing dowel rods, assortments of wood and rubber balls and different kinds of yarn and thread as they attempt to create their own mallets. Of course, the quality cannot compete with professionally made mallets, but we can make some very good mallets to add to our purchase of professional ones.

There are different ways to wrap mallets, just as there are different ways to stitch materials. Since a picture is worth a million words, here is a pictorial journey of one way to re-wrap a mallet:

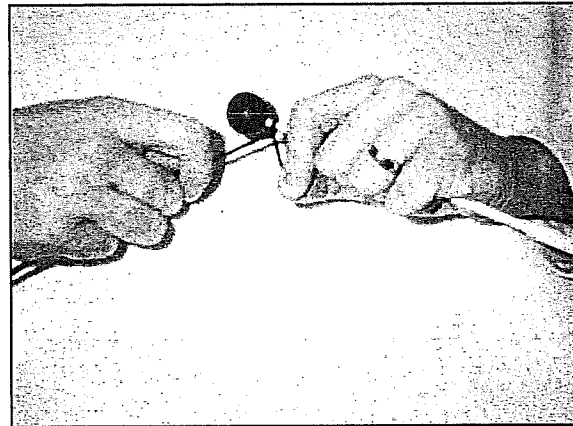


Figure 2. Tie the yarn to the mallet handle under the ball.

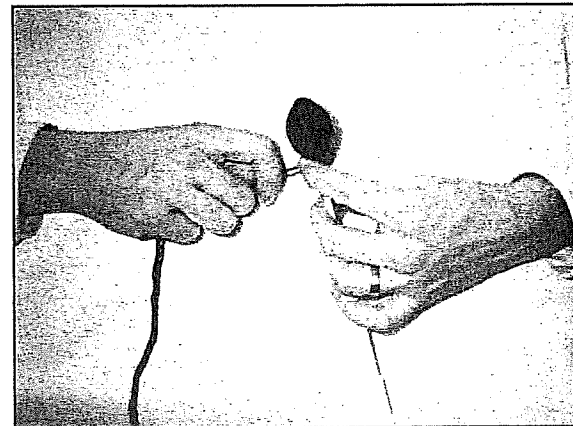


Figure 3. Wrap the head by winding yarn up an over the ball, turning slightly to achieve an even wrap — approximately 40 - 60 wraps (use a firm wrap). Remember, fewer wraps equal a harder sound, and more wraps result in a softer sound.

## Focus on The Instrumentarium

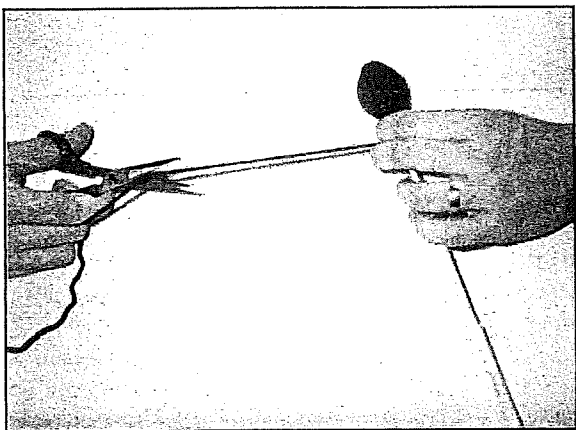
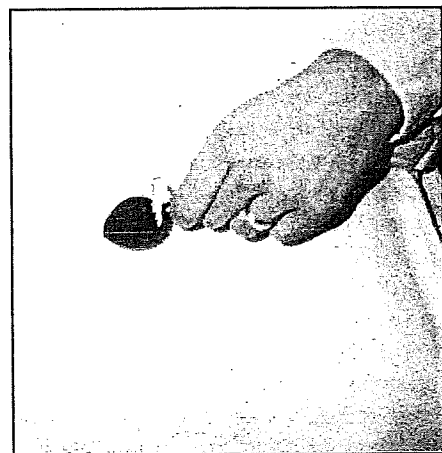
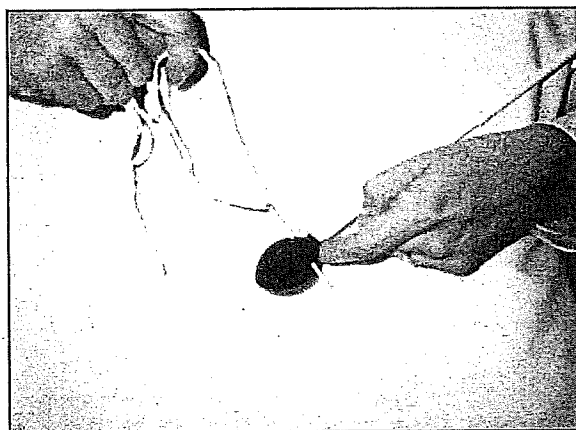
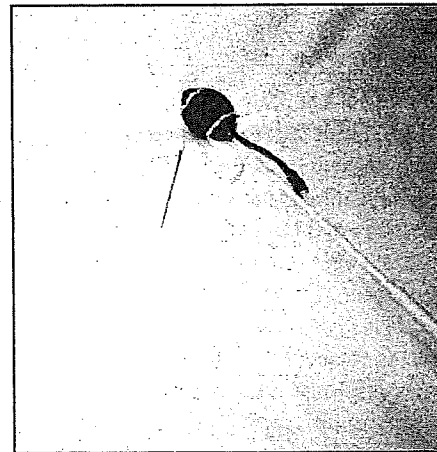
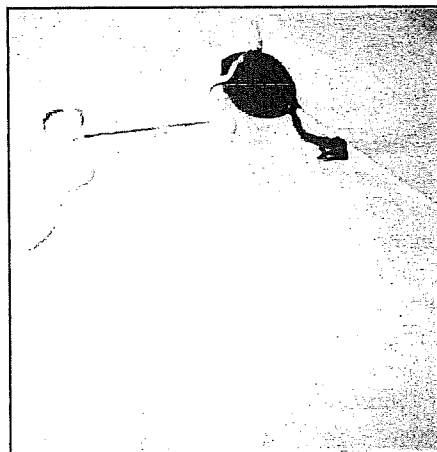


Figure 4. Cut the yarn and use the tapestry needle to tie off the end (use a tie knot).



Figures 5 and 6. Use a whip stitch (i.e. in, out and over) around bottom of wrap. A different color yarn adds a nice contrast.



Figures 7 and 8. Use a whip stitch around top of wrap using the same color of yarn as used on the bottom.

I suggest that you sew the very top or “crown” of the mallet with a circular whip-type stitch. This ends up looking somewhat like a wreath or crown on top of the wrap. I also suggest you consider sewing a similar stitch near the base of the wrap. This will help keep the mallets from unraveling.

Be prepared to start over several times. The good thing about being a musician is that we all understand the value of practice. Just keep practicing!

*Dennis Rogers is Professor of Music and Director of Percussion at Missouri Western State College in Saint Joseph, Missouri. Dr. Rogers works with elementary music teachers throughout the United States concerning proper percussion performance practices and their application in Orff Schulwerk*

Author’s note: I would like to thank my Senior Percussion Assistant Eddie Owen for his “modeling” help with the photographs of the mallet wrapping process.

Photos by Dennis G. Rogers

## Fix, Fiddle and Make Do

Liz Gilpatrick

**R**epair and upkeep of tonebar instruments takes a little attention, but timely intervention when those first strange sounds are heard can save both money and aggravation in the long run. Thanks to Orff Schulwerk teachers from around the country, this article contains what we hope are useful tips for common problems, a few cautions (learned from hard experience in the classroom), and perhaps some new ideas.

### Have tools on hand

Randy Edinger advises all Orff teachers to assemble a special set of tools including screwdrivers, a small hammer, carpenter's glue, needle-nose pliers, regular pliers, soft cloths and cleaning agents for various types of bars. My tool kit would also include a hot glue gun (to be used sparingly and never when water-soluble wood glue will suffice), thick felt strips, old clean panty hose to cut and cover heads of vulnerable mallets, and a few materials described later. Saving part of the precious music budget for repair and replacement of parts is an absolute must. If your own fix-it skills are not what you'd like them to be, Donna Poppe suggests being extra kind to school custodians.

### Fine Tuning

When a spanking new instrument arrives, put it together right away and listen to the intonation. A quick but careful listening survey of the octaves and fifths will tell you if the bars arrived in tune. Orff instruments are not temper-tuned like a piano, so you can listen for the "beats" of out-of-tune bars easily. Send faulty bars back immediately for tuning. In some climates, bars slide in and out of tune during the school year, but if you think yours are consistently out-of-tune, send them back to the dealer or manufacturer quickly.

Bars from older instruments can often be tuned with good results, so if you end up with that new job in a school full of out-of-tune instruments, don't be discouraged. Having the bars tuned is a lot less expensive than buying all new instruments! In his excellent book *Making Simple Musical Instruments* (Lark Books; ISBN 0-937274-80-1), author Bart Hopkin provides a thorough and easy-to-understand discussion of the physics of bar-making and tuning.

### Mallets

Tossi Aaron suggests labeling mallets for the instruments for which they were designed and keeping special-use mallets in a less convenient place. While Orff Schulwerk teachers are always encouraging young musicians to listen beyond the common, pitches emanating from instruments will be distorted when the mallet choice is inappropriate.

Think carefully about the best way to stash mallets during short transition times in class. Children are remarkably creative about finding the most clever way of jamming mallets into the instrument somewhere. And most of these little spaces cause untold wear and tear on both instruments and mallets. Encourage the kids to lay mallets gently across the bars. Period.

### Those annoying buzzes

Except for fingernails scraping across a chalkboard, nothing sets teeth on edge like a "buzzing" bar on a bass metallophone. Xylophones, too, can suffer from this malady, but luckily, the solutions to the problems are alike for both instruments.

#### Try this first:

Clean out all the dust accumulated in the instrument, taking special care to clean along the wooden joints. (Make it a

habit to keep your instruments clean.) Randy Edinger suggests a small portable vacuum cleaner with a long nozzle attachment for this job. These joints are often the site of the problems, for even a tiny open crack where wood meets wood can vibrate wildly. Remove the bars and run a bead of water-soluble wood glue along all the interior joints of the instrument. Wet your finger and run it along the line of glue, gently smoothing it down like caulking along a bath tub. Allow the glue to dry for a few hours before playing the instrument again. You may have to repeat this procedure every few years. Tossi Aaron cautions us to use only this type of glue because it is "flexible, and vibration- and humidity-responsive."

#### Try this second:

Isolate the bar whose vibration seems to cause the "buzz." Check the nail that holds the bar to see if it is bent askew. The best solution to this problem is to replace the nail immediately instead of trying to bend the old one back into place. Failed attempts at bending can be disastrous for the resonating box. But replacement is not always possible, so if you must bend, use pliers — not your fingers! Using pliers allows you to grasp the nail anywhere it needs to be grasped and to bend with a sure, gentle, guided pressure, while doing this job with fingers tends just to hurt. Bend the nail slowly and gently. If it balks at straightening, remove it vertically and replace it, leaving only the original hole for the new nail.

#### Try this next:

On instruments whose bars are held in place by metal nails covered with rubber sleeves, irritating sounds result when bars rub against old rubber that has dried and become hard. If you have the time to wait and the money in your budget to spend, order new rubber sleeves for the nails, or

*continued on page 25 ...*

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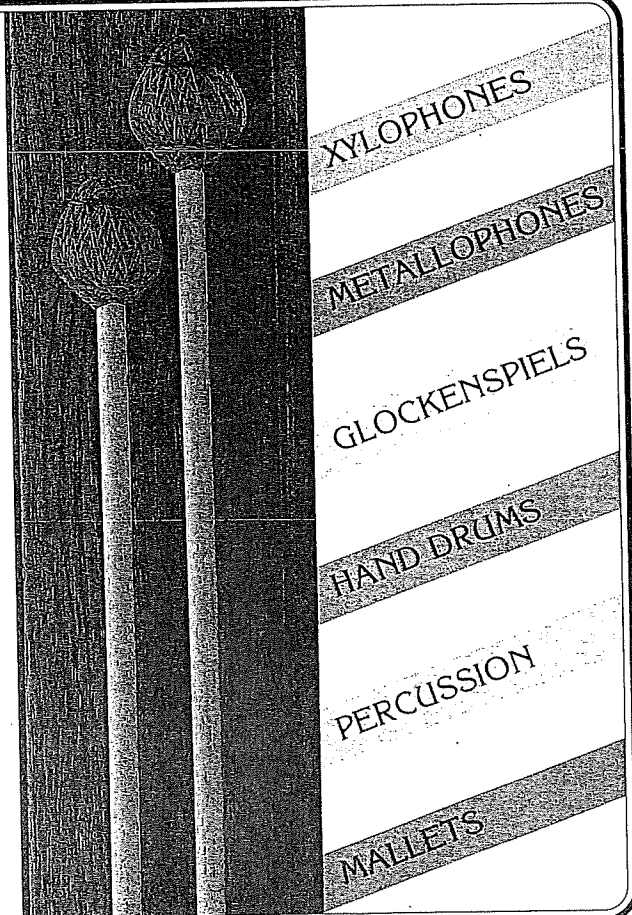
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## Focus on The Instrumentarium

better yet, keep such supplies on hand for all instruments. But if you need a quick fix, go to a big hardware store and look for fuel line tubing for airplanes, or to a medical supply store for surgical tubing. Buy a few yards of the stuff and keep the surplus tightly wrapped in plastic to prevent drying. Snip off the old rubber sleeves and cover the nails with short pieces of the new tubing. I have been using this material for years in the dry Colorado air and it has served me well.

## Caring for wood

Some Orff teachers like to oil rosewood bars once a year, and many suggest a light furniture oil. Tossi Aaron suggests cleaning fine wood bars twice a year with a “nearly dry damp soapy cloth.” She also recommends that this process be done with a soap intended for hardwood floors, not furniture polish, for “commercial oils can seal the wood at the cost of resonance.” Avoid using sticky oils designed for picking up dust. Randy Edinger reminds us that the goal is NOT to have our instruments smelling of lemon, but to keep them sounding beautiful. Wash your metallophone and glockenspiel bars once a year to remove the build-up of oils and acids deposited through normal wear and tear, or use a tiny bit of flute polish to remove tarnish.

Rosewood bars are glorious in both sound and appearance, but remember: wood is a living substance which responds to changes in humidity and temperature. Store your barred instruments away from direct sunlight and cover them with old bed sheets. Stash them neither high up where the room temperature is too warm, nor too low where winter weekends without heat in your classroom can cause wood to contract. If at all possible, avoid stacking your instruments for long periods of time. The considerable weight crushes the rubber linings that hold the bars and puts undue strain on wooden tops. Besides, if they can come crashing down, they will.

If you live in a very dry climate, consider purchasing instruments with fiberglass bars. Be careful using a humidifier, for unless you keep the moisture content consistent year-round, you may cause more damage than you prevent.

If you place new rubber sleeves around nails and the bars refuse to fit properly, they can begin to sound dead. If you know someone with woodworking skill who has a drill press, perhaps that individual would drill some slightly larger holes in the bars. If done with care, this process won't affect the tuning.

## Glue and rubber bands to the rescue

Some readers own Orff instruments with resonating chambers made of a man-made substance. Perhaps you have had the experience of watching a youngster remove a soprano xylophone bar too energetically, thus causing one of the nails to pop through the inside of the box. With a hot glue gun, replace the broken section and clean off the excess glue. To add extra strength to the resonating chamber, glue quarter-inch-thick strips of wood to both the inside and the outside of the chamber where nails are most likely to break through the side. Add a small screw, washer and nut at each end of the wood strip for added stability. Pre-drill the screw holes and use small diameter screws. A tiny amount of resonance may be lost, but it won't be noticeable.

In emergencies, rubber bands can stretch between nails on glockenspiels to control bouncy bars. Stretch a long rubber band across the nail side of the bars from the first to the last nail to help keep bars in place. Remember, this is a temporary fix! Allowing your instruments to stay this way sends a message that you don't really care.

## Carting your instruments

Build small rolling carts for bass metallophones and xylophones. The less these instruments are lifted and lugged, the longer they will last. Use a good quality caster, especially if instruments travel over carpet. Three-quarter-inch plywood cut to the size of the instrument, sanded and coated with polyurethane can rest on four four-inch-high blocks of 4x4 redwood, also sanded and coated. Attach these stumpy little “legs” to the plywood with four long wood screws and wood glue. Last of all, screw on the casters. Hardware and office supply stores carry a rubber material that has a bumpy surface,

which, when stapled to the flat wooden surface of the cart, is perfect for gripping the instrument to keep it from slipping. (This material is available in large sheets and can be placed under contrabass bars which have lost their little stapled-on feet. When contrabass bars are used on a hard surface, the extra nubby layer underneath prevents unwanted vibration.) I have found my carts to be the right playing height for most of my students when they are seated in a standard-sized folding chair, but if your bass instruments are extra-tall, adjust the height of the legs accordingly.

While the carts cost a bit to build at the outset, remember they need only be built once for an entire career, and they will save not only the instrument, but your lower back as well. I also use my carts to move those big contrabass bars around at concert time.

## Think before you do

Try to avoid drilling, punching or pounding holes in your instruments for any reason, for today's brainstorm may become tomorrow's unwanted vibration. If you find it useful to place stickers on the bars for instructional purposes, remove them as soon as you can — before you can't. Remove the glue, too!

Long strips of felt, when woven over and under the nail-end of metallophone bars, can dampen the bars just enough to render them useful for practicing parts better suited to xylophones. This technique saves bars and wood, and is an inexpensive way to adapt metallophones to other uses. The ends of the felt strips can be secured by tape or clothespins. The putty-like adhesive used to fasten school papers to walls can also be used for this purpose, but is more difficult to remove. Be careful where you place this material, for incorrect placement will affect the intonation of the bar.

## Instilling respect

The best way to care for instruments is to train the players to show respect for them and to enforce natural consequences for transgressors. Tossi Aaron suggests that the oldest children in your school can have the task of cleaning up

*continued...*

# “DOUGH, RE, MI...”

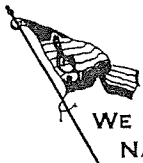
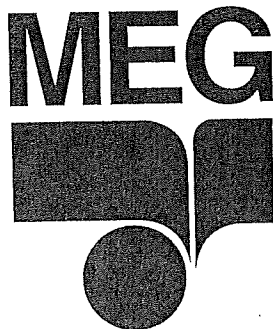
It's an old familiar song. "Funds for music education aren't available. Funds have been cut. Sorry, not in the budget."

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## Focus on The Instrumentarium

the instruments for the children coming after them as an end-of-year ritual. This day could become a rewarding time for teacher and students to work together. Play some wonderful, positive music while you work, perhaps one of the new compact discs of Schulwerk music.

Judith Cole, in her article on motor preparation for mallet playing (see page 10), suggests using surrogate bars made of paper strips or paint stirrers for mallet practice. Let those same materials be the training tools for teaching young players to remove and replace bars. Children enjoy learning such discipline and displaying their new-found responsibilities for others.

I am not ashamed to indulge in some pretending by encouraging young children to give various instruments beautiful and unusual names like Boris, Ahmed, Clive, Rosario, Bernadette or others of their choice. Ask them what the instrument would tell them about each player if it could speak. Each student or small team can be "in charge" of a particular instrument for a semester, checking it often for needed repairs. Such pretending can be a powerful reminder to children young and old that instruments, like people, can be a source of wonder and joy when cared for and loved.

Adult musicians care for their instruments with deep respect, not only for financial reasons, but because instruments are a source of personal pride and joy, for they are tools for expressing the inexpressible. Children, too, have that aesthetic sense and if by modeling and teaching we help them tap into a tradition of care and respect, we give them a great gift.

*Liz Gilpatrick recently retired as music specialist in the Boulder Valley School District of Boulder, Colorado. She is an instructor and Staff Director for the Colorado State University Summer Orff Schulwerk Training programs. A frequent presenter at conferences and workshops in the United States and Canada, Liz is also author of several books, including her latest, 'Round the Seasons. She serves on the AOSA Editorial Board.*

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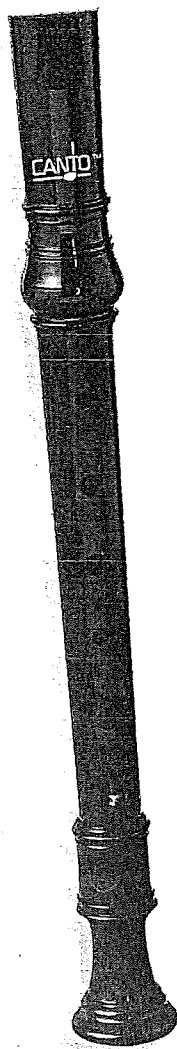
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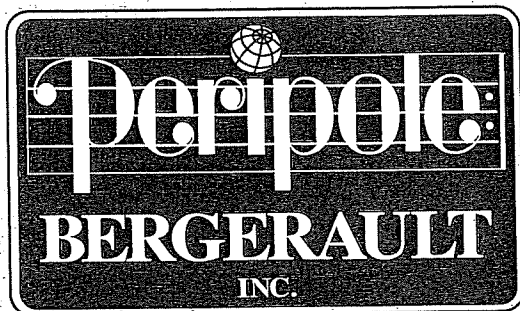


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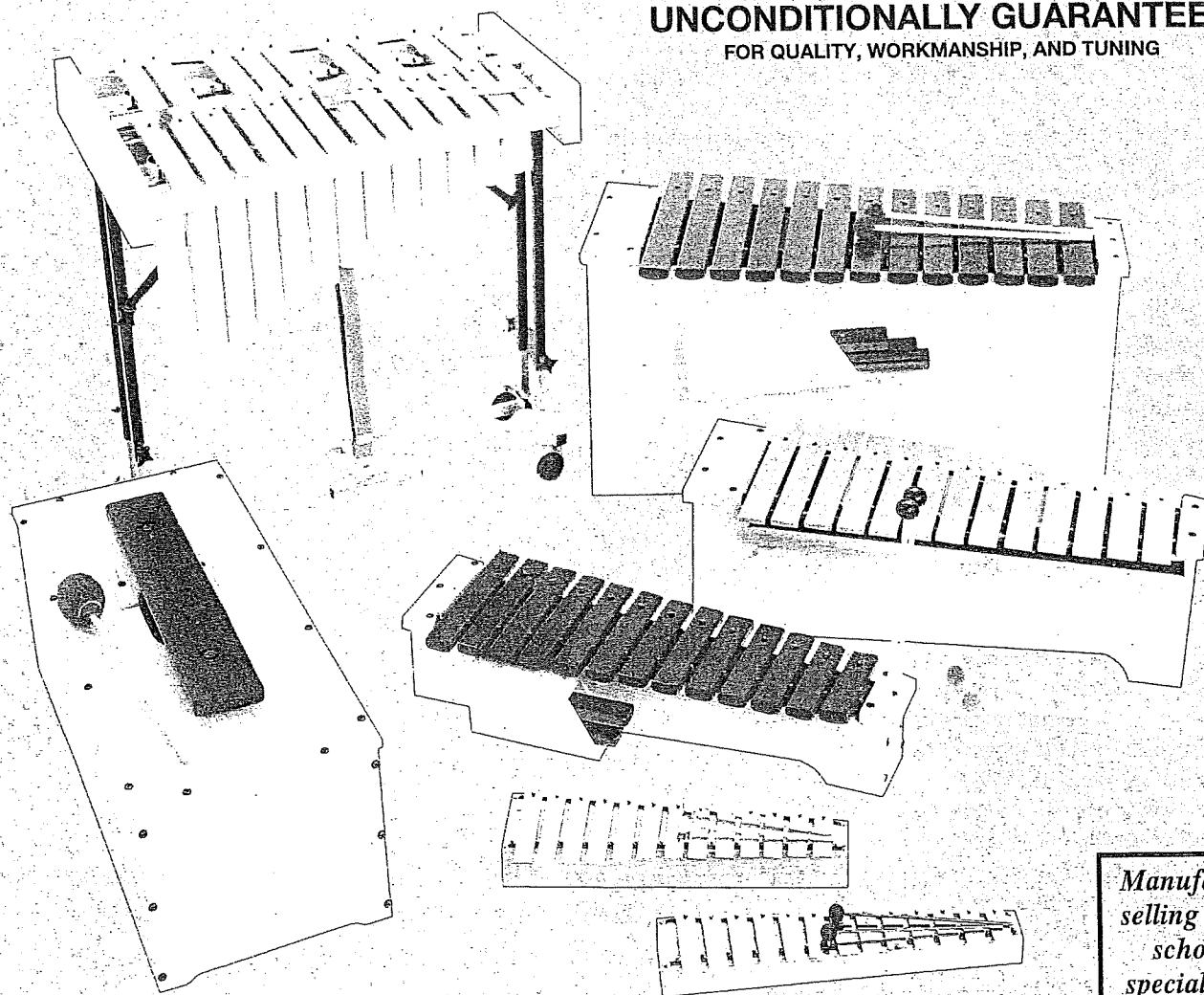
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# Reminiscences: Orff Schulwerk at the Detroit Psychiatric Institute

Claire Levine

*Give sorrow words, the grief that does not speak  
whispers the o'er fraught heart and bids it break.*

Macbeth, Act IV

Shakespeare's Malcolm knew the importance of giving vent to feelings as do today's mental health professionals. Harboring repressed feelings can lead to a breakdown. This is one reason art therapy is often used as an adjunct to psychotherapy, as inner feelings are revealed in the process of creating and in the artwork itself. Then these feelings can be dealt with or managed. The art of dance uses movement as its medium and "movement never lies."<sup>1</sup> Why not engage patients in dance and small movement dramas to help them reveal inner feeling states?

These thoughts were our guide in 1948 when a group of graduate students at the University of Wisconsin began to explore dance therapy. As co-workers in a project designed to develop psychomovement-drama at Mendota State Hospital, we designed weekly experiences for patients that extended their range of movement and expression. Carefully structured mini-dramas and role playing were incorporated into our sessions, and with the supervision of the resident psychiatrist, our movement techniques became important in the patients' therapy program.<sup>2</sup> This work was documented and came under additional scrutiny over several years in the dance department workshops and seminars.

I realized then what a profound effect dance could have on emotional expression and personal growth as well as in the diagnosis and healing of disturbed people. I thought this might be my life's work, but my career took a turn away from the psychological aspects of dance into dance education, performance and eventually Orff Schulwerk.

During my many years as a dance educator I have encountered students with a variety of disabilities, both mental and physical, and have discovered that the love and need for movement is universal. After my Orff Schulwerk training, additional approaches to personal and creative expression were open to me, as well as new opportunities to bring movement, dance and music to different populations.

Eleven years ago a friend, who was an intern at the Detroit Psychiatric Institute, encouraged me to approach the administrators and discuss what I could do for their children. The school principal saw the potential of Orff Schulwerk and secured "entitlement money" from the state to cover a small salary for me. With a budget for instruments and the cooperation of the teachers and ward staff, I began. My trips to Detroit's inner city on Friday mornings to teach in a tiny room of an old building became a mainstay in my life.

kitchen, dining room, TV lounge and small recreation room make up their "home." School consists of two classrooms on the ward. A small library and a crafts room are nearby. Children's drawings, written work and photos decorate the plaster walls.

Youngsters are placed in this state hospital due to the most unfortunate circumstances. Their case histories disclose unspeakable horrors. Some have been abandoned or orphaned, others are wards of the court or are committed by relatives. The youngest child is sometimes four or five and the oldest, twelve. There are more boys than girls, and African Americans out-number whites. Generally bright and eager, almost all of them exhibit either obstructive behavior, aggressiveness or depression at some time. It is understandable. They have been highly traumatized.

What can I do for them? It is amazing! The simplest experiences make a difference. Clarence, a tall young man of

---

*They live along a narrow corridor between locked doors.  
Their rooms are small and furnished with bare necessities. A  
few stuffed animals decorate the beds. A kitchen, dining  
room, TV lounge and small recreation room make up their  
"home."*

---

DPI is a state-operated institution which houses fourteen children who are victims of severe abuse and neglect. They live along a narrow corridor between locked doors. Their rooms are small and furnished with bare necessities. A few stuffed animals decorate the beds. A

twelve ("going on sixteen") comes into my class encased behind a rigid wall. I tell him to find a personal space. With the first stretch, the wall begins to crumble. The movement makes him feel good. A smile spreads over his face and he is ready for a reach or a twist.

*Oliver twist, twist, twist... he can do this, this, this...* Actions match words, hands clap three times, touch the nose, toes, and around we go. We add movements in the head, shoulders, arms, knees and feet. We perform them in double time, slow motion, forward, backward, very big and very small. It is easy for students to develop confidence in this activity. It's repetitious and requires no special technique. It is fun and always a little different.

I ask for volunteers to lead the class. Clarence jumps to it. He is excited by what he can do and ready to model the language, the sequence, the rhythm and the movement. After three weeks at DPI, he bounds into the room with those long legs, exclaiming, "What have you got for us today, Mrs. Levine?"

I prepare the boys and girls to move with awareness of pulse by clapping and listening for the beginning and end of a phrase. We pat, stamp, walk, run, jump and hop to the sound of a drum beat. They stop on cue and make a statue — high, low, alone or with another child. Locomotion punctuated with a surprise is a good warm-up and invigorating for big kids as well as little ones.

Flavio, an aggressive twelve-year-old, is a hulk of a kid. He enters the room on his first day ready to tear it apart. He punches the air, leaps up, "shoots a basket" and throws himself against the wall, ignoring me. But within two sessions he responds to the sound and silence of the drum, masters walking and running to the beat, and is able to apply his energy and strength to great leaps and jumps. I was almost ready to claim victory when I discovered one Friday that he had also applied his force to the locked doors and had attempted escape. So much for my movement therapy.

I have three groups of children separated according to age. Peter was four when he came to the hospital. He had no preschool in his background, only numerous foster homes. We had to start with the basics. His teacher told me they were working on numbers. We sang *Hop on one foot, Nanny goat...* Peter, who could not hop unsupported, pressed his hand against the wall. *Jump on two feet* — no problem. But *dance on three feet and four feet* were serious issues at first.

"He's little, but he's smart," the aide said. After a few lessons Peter found a solution to three, four and even five feet.

To kinesthetic and musical experiences I add word recognition — three- or four-letter words of numbers and locomotor forms. Content to practice hopping, jumping and skipping endlessly, children soon read, sing and dance *Jump along Josie, Skip to my Lou, Run, children run*. A chord bordun, when possible, is our accompaniment. This work substitutes for years of play deprivation for children like Peter who need to explore and discover pleasure in the use of their bodies. As a bonus, it provides integration of thoughts, feelings and actions.

*Down in the meadow, hop-a-doodle, hop-a-doodle* suggests variations on a skip — too hard for Louis, seven, who can't organize the words of the song, the rhythm, and the locomotion. He is able to participate by miming the *pig that danced*. On another day, he will be able to accompany the song on an instrument. Alternate ways of expression, intrinsic to Orff Schulwerk, are a must for children at DPI because a child's profile can alter from one session to the next.

When I use rhythmic speech to initiate a musical experience, I frequently have to settle for less than accurate imitation. Rhythms change when children translate speech exercises into their habitual language patterns. Jonathan, nine, does not echo me. I tell him to listen and clap my words and then give him a hand drum. We play *Chitty, chitty, bang, bang sitting on a fence, trying to make a dollar out of fifteen cents*. I show him how to use fingers, thumb and palm to achieve articulation and dynamics, and hope that making and hearing differentiated sounds on the drum will help him define and produce more precise sounds with his lips, tongue and breath. (Significant improvements in this area require a great investment.)

To pull children out of their limited worlds, I stimulate several sensory modalities. Every spring I bring in a branch from my pussy willow tree. The children feel the little soft furry pods with their fingers. Tactile experience creates a magical atmosphere. They ask, in disbelief, "Do you really grow those in your yard, Mrs. Levine?" I play and sing *I had a little kitten, He had a furry tail* on

the xylophone. The voice moves up the scale with the song and down with the *mew, mew*, and the children move accordingly through levels in space matching their singing to the movement. Even Polly, who puts every other song on one note, finds the cue to melody in the movement of her body. Her entire persona communicates the pleasure of this relationship which she discovers herself.

Mike, a little boy of seven, is extremely tense. When the class begins, I ask him to walk and he marches like a stiff soldier with tight shoulders and neck. But after one cycle of "Circle 'round the Zero," he is a new boy. The anticipation of being Zero is overwhelming. He can hardly contain himself when the hands of a classmate touch his shoulders. An immediate transformation takes place. He dances around the circle, FREED. As the children line up to leave, Mike announces that he has a song. Can we listen? A truly unique oratorio follows like nothing you have ever heard before (or ever will again). Mike leaves the class relaxed, satisfied, fulfilled.

Enter the older boys. Today I get Belvin, ten years old — talented but unpredictable. He only comes when he is not in trouble on the ward (which is most of the time). I put them to work on the criss-cross foot pattern for "Pizza Pizza Daddy-o." Set to syncopated speech, this chant easily turns to song, and those who have sung nothing else give this a try. Belvin wants to be the leader. "*Georgia has a boyfriend...*" He gets through about three calls before confusion sets in and he falls apart. Anger erupts and Belvin has to be taken out. I never know when I will have him again. At least he had a few moments in the limelight.

Other street games, such as "Zudio," strike a familiar chord but often provoke suggestive actions during the improvisational episodes. These can precipitate a breakdown in the game. So I ask: What new movements can we use here? How can we use our movement vocabulary to discover our own style?

A chart to assess the children is a helpful record for me. I have four categories: movement, rhythm, musical responses and social. On a scale of one

*continued...*

to four, I record responses and report to classroom teachers and social workers. While there is no way to judge the actual effect of my work on the children's emotional growth, the staff is always interested in my observations. A modest performance, attended by the institute staff, as well as the children's family members, is a high point each spring.

A teacher of psychiatric students must be flexible. Sessions do not always go smoothly, and one must be ready to switch gears. Children may act out, irritate each other, refuse to respond to

in the inner city, where most of the families live, so parents visit easily and children go home on passes.

Psychologists and social workers work with families in the hope that children can return to their natural homes. They also pursue adoptions and/or foster care. Some children move to a residency for adolescents. Group living in cottages and public schools may be an option. Placements are done with utmost care and attention to the child's needs, growth and progress.

Orff Schulwerk and other creative arts

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***Orff Schulwerk and other creative arts are an important component at DPI because the arts offer a childlike and happy way to learn to behave with responsibility and imagination.***

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directions, stare out of the window. A member of the ward staff is always present and inappropriate behavior is cause for removal. The aides are strict, but generous in their compliments. They partner the children, accompany the movement, and encourage the kids to participate with energy.

Sadly, there are times when a child on the ward is not allowed to come to Orff Schulwerk class. Deep issues emerge and unruly behavior results from internalized resentment, hostility and confusion. Backgrounds include drug-addicted parents, molestation, isolation in closets, psychosis, over-medication. Some have even witnessed murder in their families! These children need penetrating and long term help to work through experiences.

DPI provides complete psychiatric services, regular therapy sessions, medical and dental checkups. Teachers, music and recreation therapists, artists-in-residence and child care workers cooperate to help the youngsters achieve grade level in their academic work and self-esteem in their personal lives. The staff emphasizes good grooming and stylish, attractive clothes. Special costumes and gifts mark holiday celebrations on the ward. The facility is located

are an important component at DPI because the arts offer a childlike and happy way to learn to behave with responsibility and imagination. The exercises, games, songs and dances lead the children toward artistic expression and an ordered world and help them build an integrated personality. Though it may not be therapy *per se*, it is definitely therapeutic.

It is no small consequence that I am constantly reminded that these children are as capable as privileged youngsters of performing unique and beautiful work. When Nan, ten, first came to my class, her range of movement was extremely limited. Her body showed no expression and her gaze was inward. Gradually she began to open up. Before her discharge, she performed a dance interpretation of *Dreams* by Langston Hughes as beautiful as any I have seen outside this psychiatric institute.

What keeps me coming back to DPI year after year to introduce elementary materials to new kids? It is not to make dancers or musicians, but to assure these children that I believe in them, that I know they are worthwhile people who deserve a chance. It is my good fortune that I can do that through music and

dance. The tight hugs I get at the end of each class tell me that they know my mission.

I may go into that little room tired and self absorbed, but that is not the way I leave. I give to the children and receive back from them. Sometimes, I am discouraged when I have been unable to motivate a child. But I know that if only one child finds an instant of self-realization and control, it has been worthwhile. When these boys and girls respond, I feel as if I have reached way down into a chasm and kindled a flame. And that lights a flame in me — a flame that was originally lit as a graduate student in dance at the University of Wisconsin.

An Addendum: Sadly, DPI closed in October 1997 due to cuts in mental health services in the State of Michigan. It is hard to believe. I doubt that the children will get similar care elsewhere. I miss those Friday mornings. And I think the children miss Orff Schulwerk.

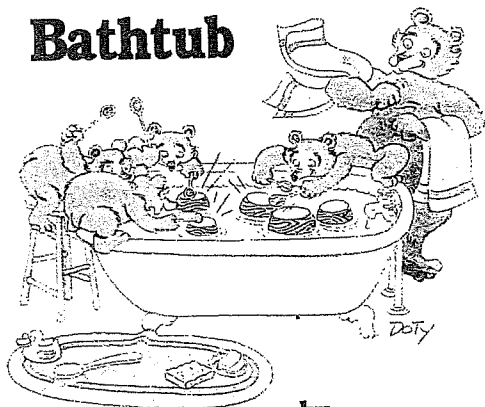
*Claire Levine holds a M.S. in Dance from the University of Wisconsin and Orff certification from Oakland University in Rochester, Michigan. She currently teaches creative dance and Orff Schulwerk to students at the Academy of the Sacred Heart in Bloomfield Hills, Michigan. She has taught movement in teacher training courses across the United States and has been a frequent presenter at AOSA national conferences. She has served on the AOSA National Board of Trustees.*

#### Notes

<sup>1</sup>Martha Graham

<sup>2</sup>MOMENTUM, University of Wisconsin-Madison Dance Program Newsletter, Fall 1997; No. 5, p.61.

# Bears Beat Bowls in the Bathtub



by  
**Kathy Teck**  
illustrated by  
**Roy Doty**

## Bears Beat Bowls in the Bathtub

Picture book & activity guide  
Text by Kathy Teck  
Illustrated by Roy Doty



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--Don DuPont, Founding President,  
Hudson Valley Chapter, American Orff Society

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-School Library Journal



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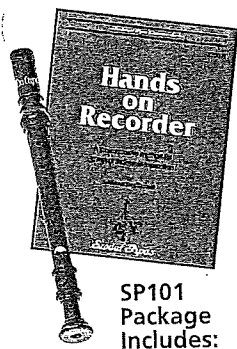
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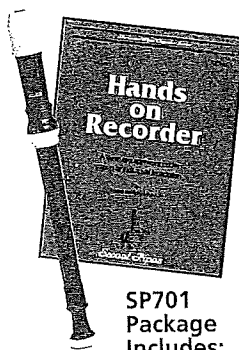
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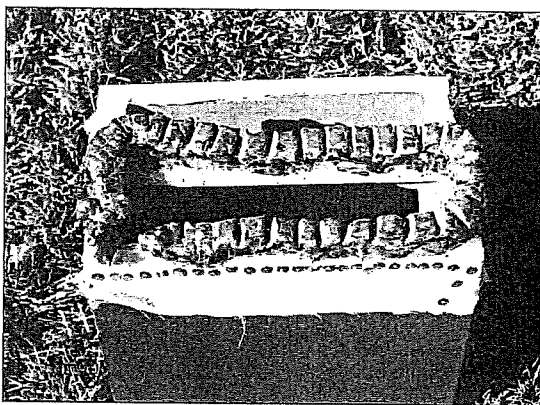
## Rasping Around the World, or, Music to Set Your Teeth on Edge

Kathy Teck

Students always seem to laugh if I single out “Teeth!” as a shared characteristic of all human beings. When asked how teeth can be used to make music, children click their molars together: nice private castanets. But what if you were to run a thumbnail across the front your teeth? Ahhh! What have we here? Something with cracks or bumps — an interrupted surface! There you have it: the essence of rasps or grating instruments that are enjoyed in many manifestations around the world.

There is a second characteristic of rasps that is important, and to demonstrate this I ask a student to scrape a stout stick across a tree branch that has been notched. The student then places the notched branch across a wooden flower box and plays. The amazed looks that result indicate that the principle of the sound box has just been discovered anew. I introduce the thought that people all over the world have always used whatever materials they have at hand to make scraping instruments — with or without sound boxes.

“What could we use?” I ask. It is exciting then to take out a diverse assortment of everyday objects. Wide craft sticks serve as good all-purpose



- large dried pine cones
- scallop shells or other species of grooved seashells

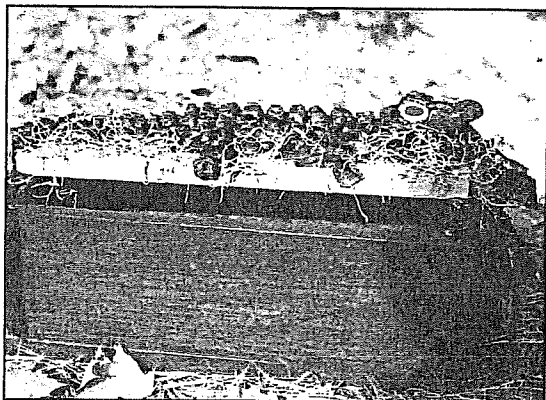
Even very young children are quick to pick up on the characteristics of interrupted surfaces and sound boxes. They soon realize that things can *look* or *sound* different, yet still function according to some common acoustic principles. At this point I like to show pictures of rasps and

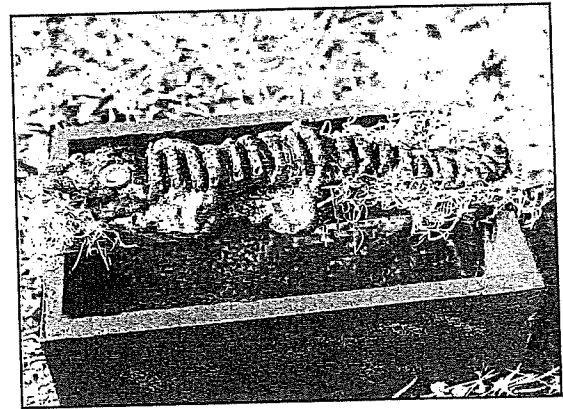
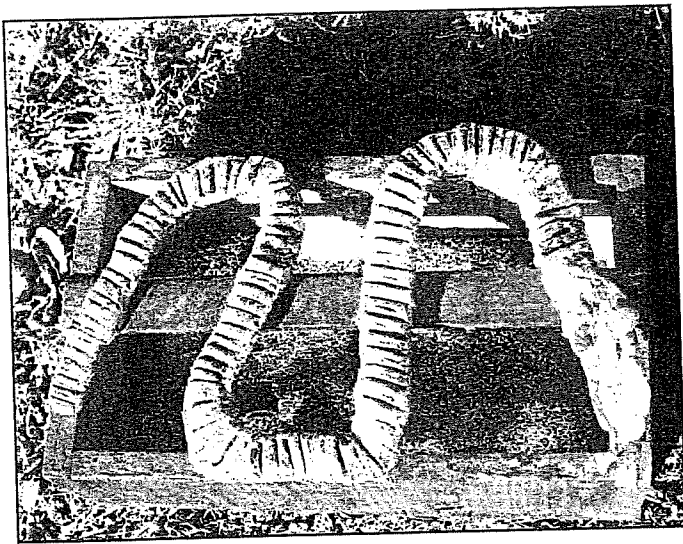
scrapers. For the rasps themselves there are:

- washboards
- shutters
- tin cans with grooved sides
- pleated lampshades
- removable bottoms of cake pans
- rounded clothespins sawed to different lengths and glued upside-down on a thin board
- different sized large nails pounded into a small board
- door springs mounted on a box of some sort
- small outdoor tables
- bamboo garden stakes with cracks carefully sawed (so as not to split the hollow wood)
- corrugated cardboard carpet-tacked onto a Styrofoam box liner or glued onto small papier mache boxes
- the wire spirals of notebooks
- several kinds of baskets
- plastic carriers (of the “milk box” variety)
- threaded lengths of plumbing pipe
- metal bolts

actual instruments from around the world, and this in turn can lead to expansive explorations of differing natural and urban environments, the properties of various raw materials, decorative and symbolic styles, regional musical styles, and of how rasping instruments are used in various ways for dance, religious observance, theater, art music, folk music and personal amusement.

To encourage hands-on music making, I suggest that students look around during their daily lives and bring in other objects that can be used as rasps. Children quickly discover that the physical gestures of their hands and arms create distinct patterns of sound. They can scrape back and forth, or always in one direction. They can keep up a sound continuously, or add silences to make various rhythmic patterns. After a little experimentation, children are usually pleased to try some group improvisation, making use of call and response, imitation, layering techniques, or strong metric pulsation to help keep their efforts related.





After such experimentation, it is a natural inclination to want to build your own instruments. Inspired by the variety of teeth in the animal world, I constructed a five-foot-long alligator of papier mache and burlap, with rows of sharp plastic-kerneled corncob holders growing out of its jaws. Scraped, this is truly music to set your teeth on edge. To take advantage of the sound box principle, I created alligators from clay and mounted them across wooden boxes. Next came a whole family of snakes — and that is a project that turned out to be both easy and quick for young children. Here is my recipe:

### Clay Snake Rasps

Each child will need:

- about 2 tablespoons' worth of

self-hardening clay

- one thin craft stick and two wide craft sticks
- one small wood teabox or clay flower saucer, 4" in diameter

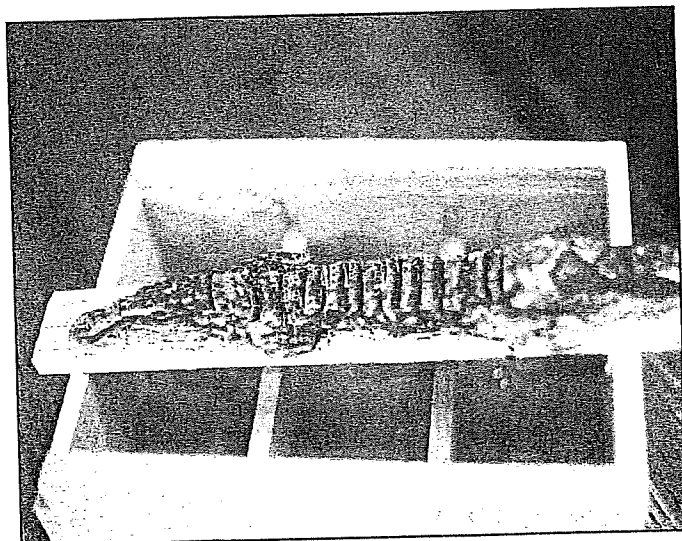
Simply roll a snake shape with your hands. It should be a size that will fit nicely on the wide craft stick with an inch or so of space at each end. Place the snake on the wide craft stick. With the thin edge of a craft stick, press along the length of the snake to make grooves that go about halfway down its thickness. Add eyes and a forked tongue. Allow to dry until hard. This may take several days. Meanwhile, children can paint and decorate their sound boxes and leave them to dry until another day as well. Usually the hardened snake will adhere to the craft stick, but if it

doesn't, glue the snake to the stick, then glue the stick in two places so that it rests across the middle of the teabox or clay saucer. Allow to dry. A wide craft stick can be used for a scraper, and the sounds should be grrrrreat!

What makes these snakes even more irresistible is to paint them with bright colors of acrylic paint mixed with shiny gloss. Sprinkle some glitter onto the snake while the paint is still wet. A bit of Spanish moss glued around the snake adds a nice touch and doesn't interfere with the sound.

Once completed, the rasps can be used for improvised music making in combination with other types of homemade instruments — and with professionally manufactured Orff equipment as well.

*Kathy Teck is a member of the Hudson Valley Orff Chapter and author of four books, including her latest, Bears Beat Bowls in the Bath-tub.*



# Reviews

## *Ruth Hamm and Marina Gorny, Editors*

*The opinions stated are those of the reviewer and not of the editors or the American Orff-Schulwerk Association. The editors wish to thank those publishers and members of industry who graciously donate copies of books and material for review.*

### **THE TROPICAL RECORDER**

**by Jim Solomon and Mary Helen Solomon**

**Memphis Musicraft Publications. \$13.50 (Includes one student book. Additional student books, four for \$8.95.)**

Orff Schulwerk teachers have a new resource for recorder materials with a Caribbean flavor. Jim Solomon and Mary Helen Solomon have collaborated to publish a collection of graded pieces that can be performed with notated parts for barred instruments and optional unpitched percussion or with piano accompaniment. Another feature of the publication is a student recorder book containing only the recorder parts.

Most of the twelve settings are original melodies with the inclusion of one Chilean folk song and one Jamaican folk song. Some of the arrangements have multiple soprano recorder parts and one includes a part for alto or tenor recorder. The teaching suggestions provide a format for teaching recorder within the Orff Schulwerk context. One may choose to work from standard notation, but the rhythm is the critical component to most of these pieces. The teacher is encouraged to "get the rhythm into students' bodies before they play..." Also helpful are the well-defined suggestions for structuring improvisation and including improvisation as part of the learning and/or performing experience. And finally, a succinct half-page of directions for playing conga is provided for the teacher and student.

The pieces are graded and the note set expands from "Rainforest Song" (E, G, A, B) with new notes in additional selections. After "Rainforest Song," note introduction continues with C', D, F, D', C, F#, E'. It is quite clear that these pieces have been constructed by very experienced pedagogues. The location of

each new note carefully insures the success of the learner. After the initial use of the new note, it moves into a fuller role as a member of the note vocabulary. These settings should be considered as supplementary material used in conjunction with other selections that reinforce the expanding note vocabulary.

As one should expect, these pieces are highly rhythmic and include syncopation in many instances. Some of the syncopated figures are quite simple and present that "zip" students long for. Others are complex and (as suggested by the Solomons) need to be approached through kinesthetic experience that allows mastery of the rhythm before transfer to the recorder is considered. Student success with the complex rhythms will depend on training and preparation to receive the information.

These pieces have been constructed to further the musicianship of students and help them learn to perform their own parts in a larger ensemble. As a resource for the teacher in grades four and up, this book serves the very real purpose of continuing to expand the horizon and push the boundaries. Mary Helen Solomon and Jim Solomon have shared pieces written or arranged by them for their students. By providing piano accompaniments as well as instrumentarium settings, they offer the teacher a multitude of possibilities in this resource.

*-Jo Ella Hug, Montana*

### **A SEASONAL KALEIDOSCOPE**

**by Joyce Coffey, Danai Gagne and Laura Koulish**

**Schott. \$12.95.**

This supplement to the American edition of *Orff Schulwerk Music for Children* consists of a collection of original songs, dances, dramatic play and music, all arranged around the seasons of the year. This in itself is a most valuable endeavor because it heightens the children's consciousness of, and sensitivity to, nature's changes.

The book is presented in the form of lesson plans based on the principles of Orff Schulwerk. According to the authors, these plans were written as an extension of their own experiences in the classroom, and they capture the children's excitement in the creative process.

Each piece in the book offers a well-rounded artistic and musical experience. There are speech pieces and stories, as well as songs and dances with instrumental accompaniment, all developed in carefully designed steps which allow the children to contribute their own ideas. At the same time they are led through a variety of activities which deepen and expand their own experiences of the seasons. New rhythmic or musical concepts are introduced along the way and incorporated in song, dance and instrumental play. The authors emphasize that there are many ways to develop and expand a lesson.

Six selections focus on fall, four on winter, five on spring, and four on summer. Several age levels are recommended, which is very helpful, especially for the less experienced teacher. Of course, for the given goals to be reached, much depends on the age at which music

classes are begun and on the frequency with which they occur. Ultimately, the question of the children's readiness to understand certain rhythmic or musical concepts must be solved by the teacher.

Nevertheless, ways can always be found to simplify without losing the lesson's basic thrust and intent. Compound meter, as for instance in "Wintery, Wintery Day," (suggested for grades one and two) in which the eighth note gets the count, thereby changing the other note values, is difficult for a young child to grasp. But it can be explained in terms of a fast 3/4 time, which even first graders would be familiar with.

Sometimes, it seems to me, the natural speech rhythm is not retained, as for instance in "Winter, Spring, Summer, Fall." Although the deviation from a natural speech rhythm in favor of a more interesting rendering is appropriate for fifth and sixth graders, third and fourth graders — in my opinion — need to be held to a more natural flow of speech.

There is one small matter which seems worth mentioning because it involves terminology. In the preliminary activities for the song "The Colors of Autumn," the children are asked to improvise on glockenspiels in D pentatonic. The notes given are D F G A C. This is actually a *La*-pattern transposed to D. Untransposed pentatonic on D would have the notes D E G A C.

Last but not least, I would like to mention "Pirpiritsa," a lovely play-song from Greece translated by Margie Barab. According to Danai Gagne, the song is still sung and the accompanying activities enacted by the farmers of Thessaly when nature endangers their crops. The new concept, 5/8 time, is carefully developed and certainly appropriate for the suggested age levels.

The appendix contains examples of children's original poetry as well as excellent suggestions to help them find their own expression. Again and again I am surprised at the depth of the children's observations.

My own feelings are expressed in the words of the authors, who say in the "Closure":

"The cycle of life reflects the ever-present constancy within nature's changes. An awareness and appreciation

of our natural environment will help preserve its equilibrium; we hope that it will insure that the cycle of seasons is not interrupted. Encouraging sensitivity and respect towards our environment will instill in the children the notion that we are part of nature and are affected by its changes."

To this I can only add a heartfelt "Amen."

-Brigitte Warner, Maryland

**VOICES OF THE WIND**  
**Native American Flute Songs**  
**Book and CD or cassette**  
**by Bryan Burton & Maria**  
**Pondish Kreiter**  
**World Music Press. \$20.95.**

Whenever I open a book by Bryan Burton I know that I'm in for a treat. A small book, *Voices of the Wind*, accompanied by a CD or cassette, contains an enormous amount of valuable information, carefully and delicately presented. The book includes eleven traditional Native American flute pieces with cultural background for each and a map of North America showing where they originated. There is a chapter with playing tips, typical ornaments and embellishments, as well as information about flute makers and a selected discography. The reader will find very interesting historical facts regarding the traditional Native American flutes, with their unique scales, textures and designs. Lyrics, provided for pieces that were originally sung, will allow you to present a song in any format — singing, playing or combination of both. There are also listening lessons with excerpts from works of two Native American composers, R. Carlos Nakai and Robert Tree Cody, along with lesson plans created by Maria Pondish Kreiter, a music specialist from Pennsylvania.

Pieces in the collection are notated for a six-hole Plains-style flute, as its system matches the notation on the soprano recorder.

The book is available with a CD or cassette, where each song is performed twice: once on a traditional wood flute, followed by a soprano recorder version,

enabling you to know how "the real thing" sounds and to play along on your own instrument.

The songs in the collection are beautiful, easy to play, and transcribed in keys appropriate for a student of recorder or flute, elementary grades and above.

-Marina Gorny, Massachusetts

**KIDS MAKE MUSIC TOO!**  
**Video. Produced and directed**  
**by Lynn Kleiner.**  
**Music Rhapsody. \$14.95.**

Intended for children ages three through eight, "Kids Make Music Too!" provides parents and teachers with excellent, age-appropriate material for successful musical experiences both at home and in the classroom or group setting. Stylistically, the presentations are very colorful, complete with puppets and adventurous excursions, such as a journey on a train, a spin on a carousel, and trips to a park and a farm. The video is well-paced with plenty of repetition, enabling the observer ample time to integrate new rhythms and verse. Most importantly, this video can be used to enhance the development of the whole child, emotionally, cognitively and physically through involvement with music.

In "Kids Make Music Too!" the integration of movement and the usage of percussion instruments play key roles throughout. A musical instrument bag containing a hand drum, scarves, a tone block and mallet, shaker eggs and finger cymbals is central to each child's creative interaction with the music.

The introductory song, "As I was walking down the street," includes one musician at a time in a parade until each member of the group is participating with an instrument. The children march until they get to a "rick-a-tic-tic" chorus when they skip; thus a movement pattern has been established. An easy transition from home to the classroom is created by the visual setting of this song, with Ms. Kleiner meeting each child at their home, and everyone ending up in a classroom.

*continued on page 39 . . .*

## Video Preview

# Gloria Fuoco-Lawson: "With a Boink and a Bonk and a Rat-a-Tat-Tat: Creating Music with Found Objects"

*Beth lafigliola*

As the title comes on the screen, the steady-beat sound of an unidentified drum source is joined by the chanted words from the session title "\_with a boink and a bonk and a rat-a-tat-tat." The session begins with a buzz of excitement as the participants comment about the array of objects placed throughout the room. This will be an interesting and fun encounter with the common junk of America, or in the words of Gloria Fuoco-Lawson — found objects.

Ms. Fuoco-Lawson sets the stage for the session by giving a brief outline, supported by detailed session notes. Just like the middle school students in her new school, the participants bring a variety of experiences, and are unified through the imitation and exploration of ostinati patterns. Six patterns are modeled by Ms. Fuoco-Lawson and imitated by the group. The body sound gestures and rhythmic patterns vary in timbre and complexity, proceeding from the simplest clap-stamp, quarter- and eighth-note pattern to triplets and dotted rhythms that use the whole range of body sound gestures. Ms. Fuoco-Lawson states that imitating body sound gestures gives the students rhythmic ideas from which they can draw when improvising their own patterns.

One obstacle in this crowded session is that some demonstrated patterns are initially blocked by participants. However, soon all are involved in the movement and the demonstration becomes very clear. A poem is added and the rondo form gives the expectant participants another frame of reference as they build skills in anticipation of using the objects in the room.

With a few suggested ways to play each found object, Ms. Fuoco-Lawson transfers the body sound gesture patterns to the instruments. Students are encouraged to extend the exercise by discovering new ways to play each object and make their own rhythmic patterns. So as not to give it all away, ideas for drums, shakers, novel sounds, and click sounds are given through demonstration and session notes. The list is quite imaginative!

As the participants begin to form their own patterns, Ms. Fuoco-Lawson reveals the next goal of the session. She suggests ways to organize the new sounds into an ensemble by layering the entrance of the patterns and build on the solid sound of one simple ostinato pattern. Canonic form and question-answer phrases are also ways to structure the piece. These skills are practiced while participants begin to become comfortable with each new object. An agogo bell gives a cutting

signal for silence when instructions need to be added.

An original song, "Make a Rhythm," written by Ms. Fuoco-Lawson, establishes the structure needed for improvisation. The song lyrics leave open a place to "play a rhythm." Participants are given several chances to experiment and hear the unique timbre of each group of objects.

After each instrumental group is heard, the participants are asked to form groups of six and find complementing timbres and rhythmic patterns using the forms practiced throughout the session. The participants enthusiastically organize their contributions, and then share their improvisations with the group within the structure of the song. A four-beat rhythmic pattern, played on a water jug, indicates the end of each improvisation and the start of a song verse. This use of rondo form makes it possible to share the

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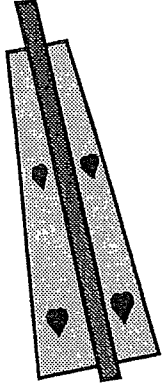
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The session ends with a videocassette of the school performance by Ms. Fuoco-Lawson's students. A simple shadow screen, made from a stretched bed sheet, is used for the stage backdrop. The rhythmic patterns for each found object group are projected onto the front of the screen while students use the found objects to build the layered rhythms of the rondo. This finale reinforces the purpose of the session and makes the presented ideas an exciting possibility for the participants. (AOSA A/V Library: Tape 97FO)



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## Reviews ... continued from page 37

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Lynn Kleiner also produced a CD called "Kids Make Music, Babies Make Music Too!" (Music Rhapsody, \$14.95), which has recordings made with the Orff instrumentarium of all the pieces on the video, as well as the pieces from two

*The Orff Echo* – Summer 1998

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other Kleiner videos, "Kids Make Music" and "Babies Make Music."

Recently, a song and activity transcription book, *Kids Make Music, Babies Make Music Too!*, has been published (Warner Bros., \$19.95). This book notates and explains all the musical

lessons and applications seen in "Kids Make Music Too!" and the other two videos mentioned above. This songbook is an invaluable aid to the teacher or parent when teaching or preparing lessons for groups of children.

-Laurel Johnson, Massachusetts

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*Intermediate Improvisation*
- 4 RE *Rhythm and Elemental Music*
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*Developing African Materials*
- 8 IC Richard Gill  
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- 9 NB Orff Schulwerk for Preschool
- 10 BR Lynne Jessup  
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- 10 PM Pacific Music Beyond Hawaii
- 11 GK1 — 11GK16 (incomplete)
- 11 GK16 Gunild Keetman  
*Films from German TV*
- 12 SR Helen Kemp  
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- 12 BM Body, Mind, Spirit, Voice: Developing the Young Singer
- 13 RD1 John Langstaff  
*Ritual Dance, Morris/Sword Dance*
- 13 RD2
- 14 CO Peggy McCreary  
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- 15 IS1 Beth Miller  
*Introduction to Schulwerk*
- 15 IS2 15IS3
- 16 SP Konnie Saliba  
*Singing, Playing, and Moving: Theory, Activity, Creativity*
- 16 PL A Process Lesson
- 17 YL Marcelyn Smale  
*Young Learner, Active Learner*
- 17 LS Developing Listening Skills in Preschool
- 18 LA Jim Solomon  
*Latin and African Rhythm Ensemble for the Elementary School*
- 18 SB South of the Border
- 20 CC Jos Wuytack  
*Orff Schulwerk Process; Chicago, 1987*
- 20 TO Travelling Through Orff with Jos
- 21 PD Lillian Yaross  
*Prop Up the Day*
- 21 NB Near the Beginning
- 24 AF Margaret duGard  
*Afro-American Culture*
- 26 AA Pat Hamill  
*Arts Alive*
- 28 AE Sue Snyder  
*Educating Administrators*
- 29 WH Grace Nash  
*Winter Holidays*
- 30 FS Bob deFrece  
*From Song to Movement*
- 30 HB Handbells: Another Voice for the Instrumentarium
- 33 LS Lois Birkenshaw-Fleming  
*Everybody, Let's Sing*
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# Keetman's Compositions and the Original Instrumentarium

Susan Wheatley

Exploring the Schulwerk in the early years can give us a better understanding of its historical context. Was the primary thrust of the Schulwerk — as its name suggests — to design a new teaching process? Or was the overriding goal to develop a unique performance genre inspired by the elemental music and dance philosophies of Carl Orff and Dorothea Günther? A look at the original instrumentarium and Gunild Keetman's early dance compositions may clarify the intended direction of the Schulwerk in those early days, and thereby give us a clearer picture of its importance.

## Keetman's Schulwerk begins

Gunild began her creative exploration at the Güntherschule. She had read about *Monteverdi-Orfeo*, a stage work produced in Munich by Orff with libretto by Günther in September 1924. What caught her eye was that Orff and Günther had just opened a school for music, dance and gymnastics. She had become disenchanted with the creative aspects of university programs in Cologne and Berlin, and thought that perhaps the Güntherschule could offer an opportunity for her to combine her love of both music and gymnastics. There were already seventeen women in an evening course, and an expansion to a full program was planned for the following year. Keetman found a way to enroll in the new school by 1926. By that time Maja Lex had been a Güntherschule student for a year and was well on her way to establishing work as a choreographer under Günther's guidance.

Gunild became immersed in the study of composition with Orff by improvising on the piano and with some very exotic-looking percussion instruments, which she found intriguing. Orff was determined to find a way to use elemental timbres. In his biography he mused, "In spite of the profound and directional

influence of the sound of the Gamelan orchestra upon Debussy, he never used such an instrument in his works."<sup>1</sup> At first, they experimented with an African xylophone that Orff had acquired with bars arranged chromatically in a row. Then Karl Mändler fashioned other barred instruments to Orff's specifications. Orff turned them over to Gunild along with a family of hand-made recorders. Thus, she was the first to be entrusted with discovering the many possibilities of using them for dance and musical improvisation.

## Keetman composes with the early instruments

Keetman, in collaboration with Lex, created dozens of dance pieces for the professional dance ensemble Tanzgruppe Günther during the twenty-year life-span of the school. It was through this collaboration of Gunild Keetman as composer and Maja Lex as choreographer that the ideas of elemental music and dance were developed into a legitimate performance medium and were elevated to the level of the professional artist.

It is certainly true that the original Schulwerk concept of improvisation through music and movement began at the Güntherschule. But the instruments that were created by Mändler between the years 1925-32 were obviously not made for children, and Keetman's pieces were not designed for pedagogical use. This came later, after 1948 when Studio 49 remade the instruments which had been lost during the war. The new instruments were mainly diatonic, based on C, which is clearly exemplified by studying the five volumes, *Orff Schulwerk Music for Children*, compiled in the 1950s by Orff and Keetman. But the scope of both the music and movement as well as the use of the instrumentarium which was showcased in

1950s and '60s does not represent well the depth of creativity that was generated at the Güntherschule. The reason for this lies partly in Orff's decision at that later time to target the development of the Schulwerk toward the education of children instead of as a requisite for conservatory training and professional performance, as had been the immediate goal of the Güntherschule.

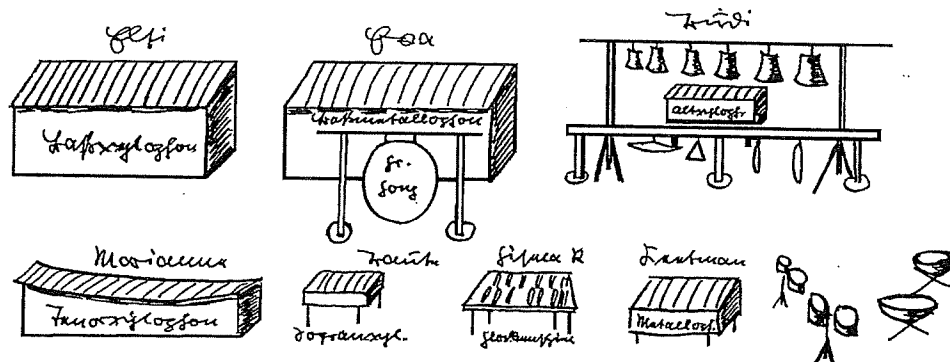
Of course, Keetman also wrote exercises for the instruments, as did Bergese, and Orff, in the first Schulwerk volumes published by Schott during the '30s. But her performance compositions — there are over fifty that we now know about — are extended into larger forms and often combined into suites. Gunild said in her essay about the Güntherschule that this process usually began with Lex's dance improvisations which she would then set to music. Sometimes they worked together, Keetman improvising on the recorder as Lex danced.<sup>2</sup> The Tanzgruppe Günther staged performances throughout Europe until 1944, when the school was closed. Many of the original instruments, costumes and manuscripts were destroyed by bombing later in the war.

## Keetman's use of chromatics

What happened to these pieces? Fifty years later, most of the original manuscripts lie buried in archives. A few can be found in *Orff Schulwerk Music for Children*. "In terms of the pieces that Keetman wrote during the Güntherschule years," Wilhelm Keller stated in a 1995 interview, "it is my opinion that Orff took all of these things into the Schulwerk."<sup>3</sup> On the other hand, Hermann Regner, present director of the Orff Forum in Salzburg, claims that the pieces would have to be transposed in order to fit today's instrumentarium.<sup>4</sup> Regner was

continued...

referring to Orff's description that the instruments were diatonic and centered around D (with F# and C#).<sup>5</sup> Consider the well-known *Ekstatischer Tanz*, which Keetman composed for the dance group. This piece was published in 1932 by Schott in one of the original volumes (J III, No. 3). All of the parts are for unpitched percussion except the timpani which use notes F# and C#; when it was placed later in Volume V, these pitches were transposed to E and B. Whereas it was possible to adapt *Ekstatischer*, composed largely for unpitched instruments, other pieces cannot be altered in this way because of their greater harmonic complexity.



A sketch from *Tanz der Sonne*. Original performers in this suite include Maja Lex, Gunild Keetman, Heide Lüder, Seglinda Müller-Ellmau, Margot Bloch, Ehrengard Büttner, Rose Daiber, Erika Nein, Trudy Nägeli, Ruth Opitz, Gisela Scheidt, Elsie Girshausen (Keetman), Gisela Reiners, Inge Schmidt and Marianna Simon.

All rights reserved. The original sketch is preserved in the Archives of the Orff Schulwerk Forum, Salzburg.

## Dances to Honor the Day and Night, 1935

As an example, *Tänze zu ehren von Tag und Nacht*, a 45-minute dance suite, was composed in 1935 and performed on tour throughout Europe in 1936.<sup>6</sup> It modulates upward through three basic tonal centers — C, D, E — and each of the six movements contains a variety of modal scales ornamented by numerous accidental embellishments. Even if some of the instruments had F#s and C#s, it would still be necessary to use quite a few fully chromatic keyboard percussion instruments to perform this suite. Moreover, transposing the suite down one whole step would put the first piece in the key of B-flat, so it is doubtful in any case that the suite could be performed on the reconstructed Studio 49 instrumentarium.

An analysis of the manuscript offers a glimpse of the possibilities inherent in the original instrumentarium. Each of the six pieces in this suite includes a hand-sketched illustration of the instruments. Note that in the sketch from *Tanz der Sonne*, there are six small tunable timpani, a typical number of timpani used, judging from the other piece sketches. On close inspection, the name of the performer has been written on the drawing. For example, the cradle xylophone, referred to as the tenor xylophone in the manuscript, is marked with "Marianna" (Simon). This was a chromatic instrument (arranged bar-by-bar), as was the glockenspiel which shows the chromatic board attached, exactly like today's orchestra bells.

One of Keetman's primary compositional devices in this suite is her use of

changing modes along with clashing accidentals, particularly in the metal instruments, which suggests a reference to the musical sounds of the Indonesian gamelan. This is made possible by the melodic vocabulary of the instruments as outlined in the analysis below.

I. *Dem Morgen* (Morning), a dance trio, opens with Keetman's morning theme which is woven throughout the entire suite. A contrasting middle section in 5/4 gives the dance a jaunty flavor which serves to lift the dancers on the triple part of the measure. This piece is in C major, ending in A minor; thus the progression to different key centers does not begin until the next dance. Of the six pieces in this suite, individual parts written out in Keetman's hand were found for this one.

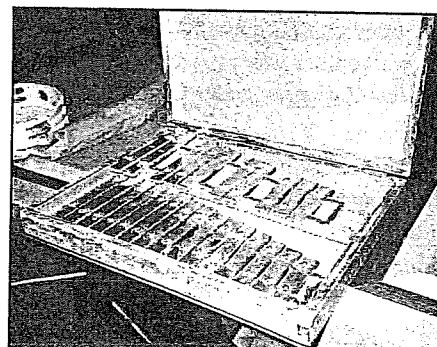
## Mänaden der dreissßiger Jahre (Nymphs of the 1930s)



Original dancers of the Güntherschule, Mänaden der drei'iger Jahre.

In March 1998 a reunion of the *Güntherschulerin* was hosted by the Orff Foundation in Munich which is housed in the building where the dance school was in the '30s. These nymphs of the '30s, now in their eighties, remembered that after the dance and music were created by Keetman and Lex, there was no improvisation from that point on. Keetman taught them the music, usually by rote, while Lex worked out the

choreography with the dancers. Manuela Widmer brought some of the original instruments from the Orff Institute for display at the reunion: a chromatic cradle xylophone, glockenspiel with chromatics, a tunable timpani, and a set of Gunild's own recorders and hand percussion. The photo of the glockenspiel shows clearly that the range of the glockenspiel matches the present-day orchestra bells — two octaves from C to C.



Chromatic glockenspiel; two octave range from C - C.

PHOTOS: Susan Wheatley

II. *Tanz der Sonne* (Dance to the Sun) begins with the introductory theme heard in *Morgen*, but the tonal center of the piece moves up to D, and Keetman's process of shifting modes begins. Contrasting sections are improvisatory and highly varied — like sunbursts — with a lengthy *accelerando* and then a gradual slowing down to the end. Although the form can be loosely described as a rondo, it is more or less a through-composed piece and does not at all fit the simpler paradigm of the layered-repetition pieces found in the five volumes.

Because of shifting tonalities, it is necessary to have a full chromatic range on both the glockenspiel and tenor xylophone. At one point the harmony shifts to the relative minor, B, and then modulates briefly to B-major.

Excerpt from *Some*

Glock.  
Tenor Xylo.  
Bass Xylo.

B minor                      B major

III. *Tanz der Dämmerung* (Dance to the Dawn) is a dance solo performed originally by Maja Lex. It is a slow moving and gently flowing dance structured over an eight-measure passacaglia which repeats eleven times. Soprano, alto and tenor recorders play interwoven melodies over beautiful layered textures and altered harmonies.

Keetman again mixes several modalities centered around D, beginning in the Mixolydian mode. This results in bursts of sound as various scale degrees are lowered or raised simultaneously in alternate instruments. The most surprising event occurs as an F# major chord in the glockenspiel accompanies a plaintive D-minor recorder melody. This shimmer of sound creates an exquisite sensation.

Excerpt from *Dämmerung*

Sop. Rec.  
Glock.

IV. *Stunde der Auflehnung* (Hour of Rebellion) is an ensemble dance set to the sounds of field drums, snares, bass drum, and a variety of small pitched drums. The recorder melody signals the entrance of dance soloist, Maja Lex. Here the tonal center is elevated to E. This time the melody itself is chromatic in nature, four ascending semi-tones played by recorders and xylophones.

V. *Der Nacht der schwebenden Gedanken* (Night of Floating Thoughts) is in a repeating binary form with a very intuitive, floating character. The dancers sing an E-minor melody while moving in flowing and legato patterns. Esa Girshausen (Keetman), Gunild's sister-in-law, claims, "My favorite group dance was *Der Nacht*... I played the xylophone part and Gunild played the glockenspiel." Its haunting, ethereal quality is enhanced by colorful percussion, such as tuned glasses, and crossing accidentals between the glockenspiel (D-natural) and metallophone (D#). Ruth Opitz, a member of the dance group, claims that the choreography was built on circles. Perhaps the circling of the dancers is matched by the swirling pattern of constantly changing accidentals in the instruments.

Excerpt from *Nacht*

Glock.  
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VI. *Dem kämpferischen Tag* (Day of the Struggle). The suite ends with a triumphal march alternating between the E-Dorian and E-major modes. The melody is carried by recorders and is accentuated by guitar strums. Keetman's morning theme returns again, thus forming a coda for the suite as a whole. Originally, the dancers were donned in red, carrying swords to suggest a sense of triumph.

### Keetman: musician and composer

All of this evidence found in the music itself, through an analysis of the original manuscripts, points to a rich pitch vocabulary which would have been possible only by using instruments with a full complement of pitch classes. Such was not the case when the instruments were re-invented after 1948 to be used as a vehicle for the primary music education of children. It is interesting to note that Orff's wildflower, nipped in the bud as it may have been in the '50s, has indeed grown since in breadth and complexity. Perhaps it is time to reopen the conservatories to performance through Schulwerk training.

Imagine music theory classes chucking Schenkerian analysis in favor of a Schulwerk practicum — music departments favoring hear/move/play/compose exercises over more traditional methods. Sounds improbable. Actually, it sounds like what did happen to Keetman as she blossomed into musician and composer as a result of her training at the Güntherschule and her exploration with Orff in this unique musical genre.

*Susan Wheatley holds a Ph.D. from The University of Michigan. She is an associate professor of music at Indiana University of Pennsylvania, where her research focuses on the music of women composers. In 1995, she was awarded a Fulbright-Hays grant in Austria to study the compositions of Gunild Keetman. Wheatley is also director of the Festival of Women Composers International, hosted biannually on the IUP campus.*

#### Notes

<sup>1</sup>Carl Orff, *The Schulwerk*, Volume 3 of *Documentation, His Life and Works*, trans. Margaret Murray (NY: Schott Music Corp., 1978): 92.

<sup>2</sup>"Gunild Keetman, Reminiscences of the Güntherschule" trans. Rosemarie Kelisheck and Isabel Carley, *Orff Echoes*, Book II (AOSA, 1985): 6.

<sup>3</sup>Susan Wheatley, Interview with Wilhelm Keller, Salzburg (November 25, 1995).

<sup>4</sup>\_\_\_\_\_, Interview with Hermann Regner, Salzburg (October 23, 1995).

<sup>5</sup>Orff: 104.

<sup>6</sup>This suite was recreated recently by Indiana University of Pennsylvania students and performed at the AOSA Seattle/Bellevue conference (November 1997).

<sup>7</sup>Susan Wheatley, Interview with Esa Keetman, Marquartstein, Germany (December 19, 1995).

Excerpts from "Tänze zu ehren von Tag und Nacht": all rights reserved. The original manuscript is preserved in the Archives of the Orff Schulwerk Forum, Salzburg.

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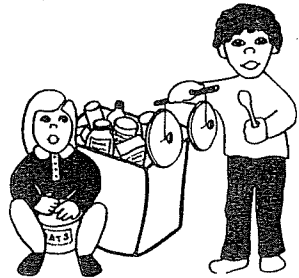
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Issue	Focus	Submission Deadline
Winter 1999	Movement	September 1, 1998
Spring 1999	The Word	December 1, 1998
Summer 1999	Upper Elementary	March 1, 1999
Fall 1999	Games	June 1, 1999

*The Orff Echo* is seeking articles on these topics as they relate to Orff Schulwerk or to broader areas of teaching and learning. In addition, articles on other relevant topics are welcomed at any time. Please send queries and submissions to the Editor, 3105 Lincoln Blvd., Cleveland, OH 44118. *The Orff Echo* cannot guarantee publication of submitted articles. Writers' guidelines are available.

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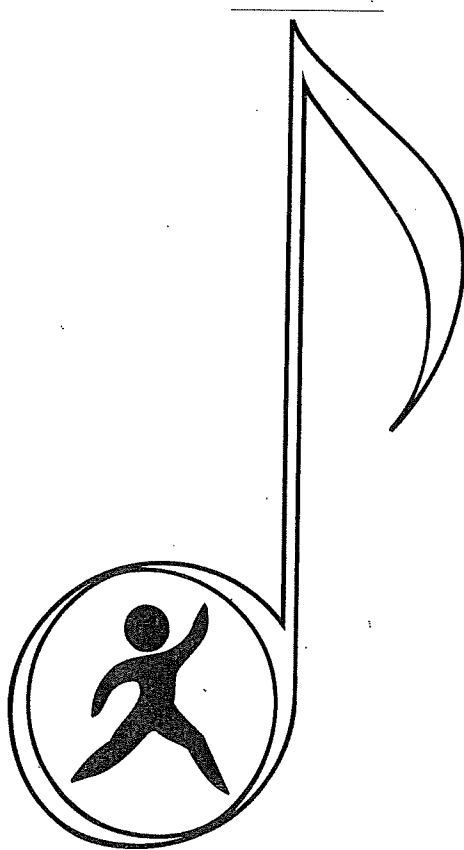
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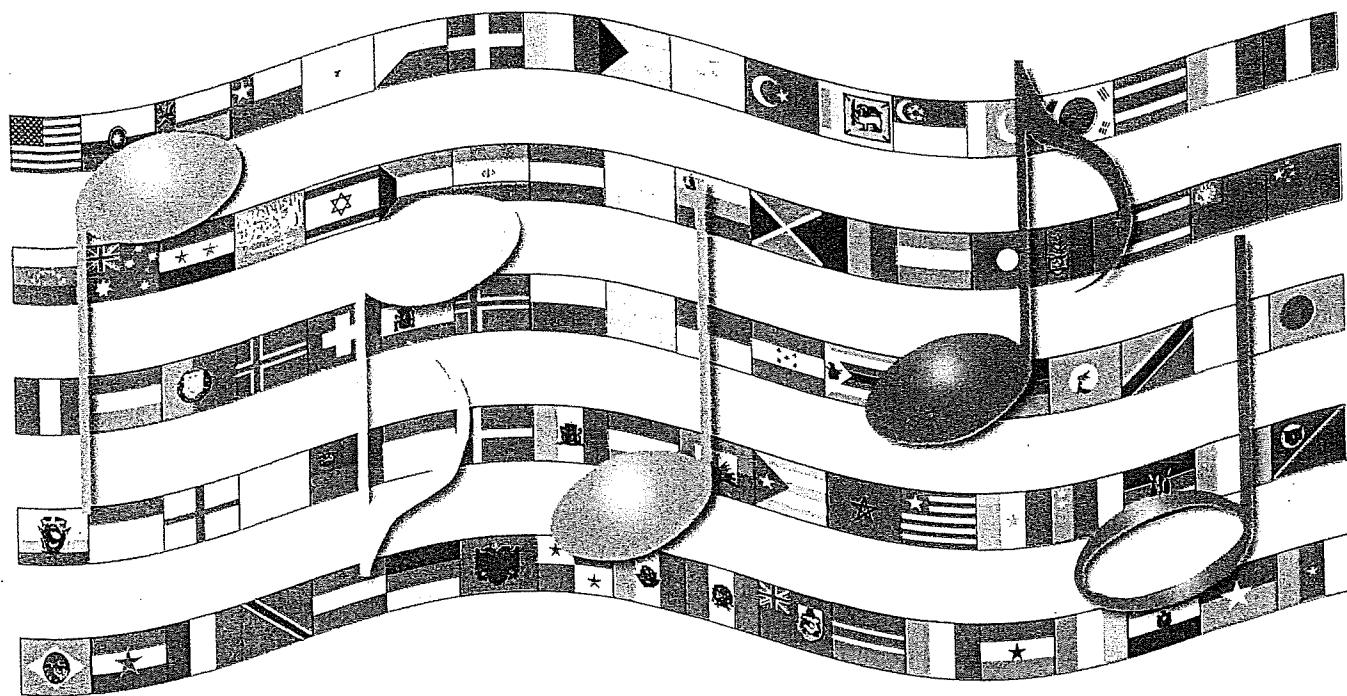
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