

THE ORFF ECHO

Quarterly Journal of the American Orff-Schulwerk Association

Vol. 43, No. 1 • FALL 2010



**THE
VOLUMES**



WIN a 5-day trip to Germany or a FREE set of Orff Instruments

Take the Sonor Composition & Arrangement Challenge for Orff Instruments and you could be a winner!



Are you an aspiring composer of elemental music in the Orff Schulwerk style? Take the Sonor challenge by submitting your Orff Schulwerk composition or arrangement in the **International Sonor Composition & Arrangement Challenge!**

Submit your best original composition or an adaption of an existing folk/traditional song and you could **win a trip to Germany or a FREE set of Sonor Orff instruments** (3 prizes per category/per country).

Your composition or arrangement needs to be playable by children—include with your submission the age group for which your piece is intended. Each submission will be reviewed anonymously by a panel of esteemed judges experienced in all aspects of Orff Schulwerk compositions, styles and approaches. Winners will be announced by Sonor in February 2011.

Submissions are due December 31, 2010. To request a Challenge brochure, get more details or submit an entry, call 1-800-451-6891 or visit www.sonor-orff.com.

Remember the difference
that special music teacher
made in *your* life?



Macmillan/McGraw-Hill

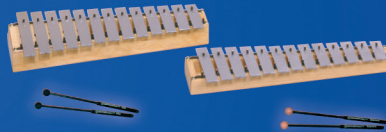
Be remembered

Put your students
Center Stage with
Macmillan/McGraw-Hill's
Spotlight on Music.

The McGraw-Hill Companies
1-800-442-9685
www.macmillanmh.com



Macmillan/McGraw-Hill
Building Brighter Futures



Rainbow® Hand Drums

Key-Tuned Sienta® Djembes



Sienta® Congas

**Peripole-Bergerault, Inc.
Congratulates AOSA on
40 Years of Enriching
Music Education!**

**Our path has paralleled yours
in so many ways! We are
proud of our achievements.**

Founded in 1945 by Music Educators.

**First to Import
Orff Instruments
in the USA.**

**Charter Member
of AOSA.**

**AOSA's Distinguished Industry
Award presented to Company
Founder, Sylvia Perry.**

**Leader in
Multicultural Music
Education.**

**An American
Manufacturer –
Then, and Now!**



Peripole®
Angel Halo®
Recorders



Peripole®
Percussion
by TOCA

Contact us for Special Discounts!

**800-443-3592
www.peripole.com**

**WHEN WE SAY
QUALITY,
WE MEAN
QUALITY!**



Issue Coordinators:

Judith Cole and Carol McDowell

FEATURES

- 10 **The Importance of Studying the Volumes**
By Josh Southard
- 14 **Merging and Emerging: The Path of the Schulwerk**
By Steven Calantropio
- 20 **Volumes of Possibilities**
By Judith Thomas-Solomon and Danai Aspostolidou-Gagne
- 27 **The History of the Orff Schulwerk Murray Edition**
By Margaret Murray
- 30 **The Genesis of the American Edition of *Music for Children***
By Jane Frazee
- 34 **The Volumes as Documentation in Sound**
By Mark Francis

DEPARTMENTS

- 8 **President's Message**
Finding Common Ground through the Volumes
By Julie Scott

IN REVIEW

- 38 **Professional Book Review**
Intery Mintery
Reviewed by David Thaxton
- 39 **Children's Book Review**
The Yellow Umbrella
Reviewed by Sharon Mazon
- 40 **Media Review**
Music for Abraham Lincoln: Campaign Songs, Civil War Tunes, Laments for a President
Reviewed by Michele A. Johnson
- 42 **AOSA AV Library Video Preview**
Exploring World Music through the AOSA AV Library
Previewed by Beth Iafigliola

American Orff-Schulwerk Association

Music and Movement Education P.O. Box 391089, Cleveland, OH 44139-8089
 (440) 543-5366; FAX: (440) 543-2687; E-mail: info@aosa.org
 Web site: <http://www.aosa.org>
 Affiliate of MENC: The National Association for Music Education



The American Orff-Schulwerk Association is a professional organization dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are united by our belief that music and movement—to speak, sing, and play; to listen and understand; to move and create—should be an active and joyful experience.

Our mission is:

- to demonstrate and promote the value of Orff Schulwerk;
- to support professional development opportunities; and
- to align applications of the Orff Schulwerk approach with the changing needs of American society.

AOSA

Executive Committee

President	Julie Scott
Vice President	Karen Benson
Recording Secretary	Kay Lehto
Treasurer	Corbin Trimble

Conference Chairs

2010 National Conference Chair (Spokane)	Sue Mueller
2011 National Conference Chairs (Pittsburgh)	Alice Pratt and Diane Sabourin
2012 National Conference Chairs (St. Louis)	LuAnn Hayes and Joan Stansbury

Regional Representatives

Region I	Judy Sapegin and Dorothy Morrison
Region II	Paula Van Houten and Rhonda Greeson
Region III	Sally Trenfield and Sarah Bobenhouse Fairfield
Region IV	Tiffany English and Jane Hoch
Region V	Wesley Ball and Al Heary
Region VI	Amy Fenton and Lissa Ray
Industry Rep.	Michelle Brady

Editorial Calendar

Issue	Topic	Coordinator(s)	Contributor's Deadline
Spring 2011	Jazz and Blues	David Thaxton	Oct. 15, 2010
Summer 2011	Popular Music	TBD, contact echoeditor@aosa.org	Feb. 1, 2011
Fall 2011	Art Music	Judith Cole	April 1, 2011
Winter 2012	Open Submission	TBD, contact echoeditor@aosa.org	Aug. 1, 2011

Writer's guidelines available through the Editorial Office

We seek articles on these topics as they relate to Orff Schulwerk or to broader areas of teaching and learning. Editing and production is in process for some articles one year ahead of the publication date. If one of these topics appeals to you, please contact the appropriate editorial coordinator soon. Also, articles on topics other than those listed above may be considered at any time. Before submitting manuscripts, please contact the editor for a copy of editorial guidelines. We cannot guarantee the publication of any submitted material. *The Orff Echo* makes every effort to trace ownership of copyrighted materials and to secure permission from copyright holders. If there is a question regarding ownership of any material, we will be pleased to make the necessary corrections in an upcoming issue.

For guidelines or other editorial queries, please contact: echoeditor@aosa.org

Editorial Board



Carlos Abril
 Research Series
c-abril@northwestern.edu



Judith Cole
 Portrait Series
jweloc@aol.com



Carol McDowell
cmcdowell@semo.edu
 Children's Book Reviews



Martha O'Hehir
 From the Classroom,
 Cracking Open
 the Volumes
mawfra@aol.com



Patty Reed
pattyreedplmdsrt@aol.com



David Thaxton
 Professional
 Development Books
yotech@sbcglobal.net



Christopher Tranberg
ctranberg@comcast.net



Nick Wild
nick.wild@comcast.net



Editor
Elaina Loveland
echoeditor@aosa.org

Lyons®

Kid Tested. Teacher Approved.

A Division of
Woodwind & Brasswind

\$ EDUCATOR DISCOUNTS CALL! FOR DETAILS

LOVE OUR PRODUCTS?
Submit a product review on our website!



Great Colors!

"These recorders are all in tune, sturdy, & have held up to the rigorous activity that is a third grade music classroom. Students love the colors, & the price is definitely great!"

-K-6 General Music Teacher, VT



Add us to your preferred vendor list...
you'll be glad you did!



Expert Help

Over 80 Years
Serving Educators & Therapists

Great Prices

Educator Discounts
Available Upon Request

Largest Selection

Over 50,000 Products to Choose From



Great Choice for Tight Budgets!

"Like everywhere else, money is tight in our school's budget. I ordered Lyons Xylophones last year, and I am ordering 2 more this year. I am satisfied with the quality. I have had no problems, and these are the least expensive you will find anywhere!"

-Music Teacher, Alliance, OH



**Request a
FREE CATALOG!**

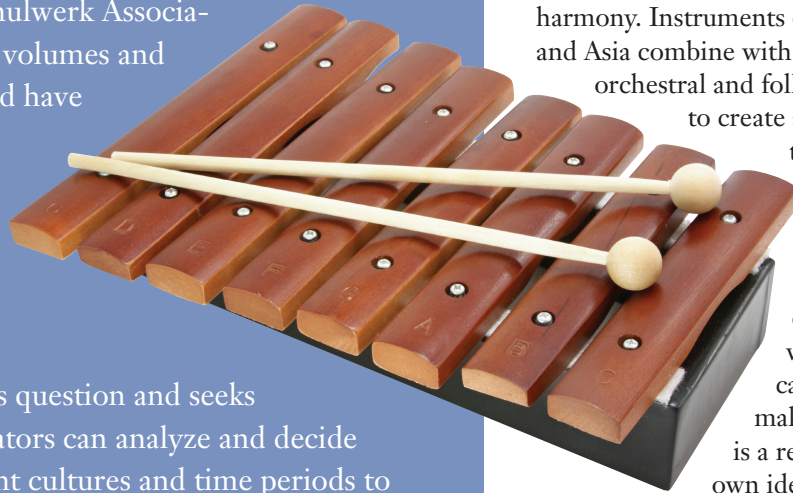


800-292-4955 4LYONS.com

Music We Bring into the Classroom

Music educators are often told to use only the highest quality materials and musical literature for their students. Members of the American Orff-Schulwerk Association know that they can rely on the volumes and the early source material for this and have access to and rubrics for evaluating materials in my preferred genre(s). But how can music educators proceed to find and make good judgments about music from other cultures and time periods?

The Orff Echo seeks to answer this question and seeks submissions about how music educators can analyze and decide which genres of music from different cultures and time periods to include in their classrooms in several issues.



and collaborative music making.

Drawing from elements of speech and movement, this approach has spread across the globe finding root in diverse cultures far from its country of origin.

A hallmark of the approach is the re-conceptualizing of various musical elements. Modal and pentatonic tonalities stretch traditional ideas of Western harmony. Instruments of West Africa and Asia combine with European

orchestral and folk instruments

to create an ensemble

that has a sound like no other.

These ensembles serve as virtual musical laboratories where musicians can freely explore making music that

is a reflection of their own ideas, emotions

and individuality. Of course, such explorations could not exist without the existence of one of the most cherished elements of the approach—improvisation.

The spring 2011 issue of *The Orff Echo* will explore twin sons of different mothers—Orff Schulwerk and jazz.

To inquire about writing for this issue, contact Editorial Board members David Thaxton (yoteech@sbcglobal.net) and Christopher Tranberg (ctranberg@comcast.net). *Deadline for submissions: October 15, 2010*

MUSIC WE BRING INTO THE CLASSROOM: POPULAR MUSIC

Students love popular music. How can we use popular music with Orff Schulwerk in the classroom?

How can we choose which popular music to use? How can different periods of popular music be used?

These questions and others will be explored in the summer 2011 issue on popular music and Orff Schulwerk.

To inquire about writing for this issue, contact Elaina Loveland, editor, at echoeditor@aosa.org. Editorial Board issue coordinators will be announced in late 2010. *Deadline for submissions: February 1, 2011*

In this Issue

MUSIC WE BRING INTO THE CLASSROOM: THE VOLUMES

This issue is the first in a series that focuses on the various genres of music that we share with our students, including folk music, jazz and blues, popular music, and art music. It seems logical for us to begin this series with elemental music and an in-depth look at the primary source material of Orff Schulwerk, namely, the *Music for Children* volumes. We will learn how Margaret Murray's English language adaptation and the American editions came into being. We will examine the volumes' theoretical underpinnings and sequencing. Most importantly, we will discover practical ways to use specific pieces from the volumes with our students.

Judith Cole and Carol McDowell
Editorial Board issue co-coordinators

Future Issues

MUSIC WE BRING INTO THE CLASSROOM: FOLK MUSIC

The second issue in the Music We Bring into the Classroom theme is folk music and Orff Schulwerk, which will be the focus of the winter 2011 issue.

Folk music is a widely used in music education.

What is folk music? Is there an "authentic" folk song? an "inauthentic" one? How is quality folk music selected? How can it enlighten us to appreciate other cultures?

How can folk music be used for music pedagogy? These questions and more will be discussed in the next issue of *The Orff Echo*.

MUSIC WE BRING INTO THE CLASSROOM: JAZZ

Consider a musical approach conceived in the early twentieth century by a handful of pioneers who took existing musical elements and created something new—spontaneous, cooperative,

MUSIC WE BRING INTO THE CLASSROOM: ART MUSIC

Art music is a term frequently used to distinguish certain serious or erudite music from popular music and folk music. The term seems to be used as an umbrella for music that follows scholarly structural and theoretical principles and most often results in a notated manuscript. This music often is referred to as classical music, regardless of the historical style period from which it derives, to indicate that it has withstood the test of time. The seriousness of intent, complexity of construction, difficulty of performance, and demands of its listeners often create an unintended illusion or superiority or elitism in art music.

In this issue, we will focus on the characteristics of art music that distinguish and categorize it as a unique and separate type of music, how art music is introduced to students, and what kinds of classroom experiences lead students to an enhanced apprecia-

tion of art music. Articles for this issue might include the following:

- What is art music?
- What to listen for in art music
- Engaging students in active listening lessons
- Preparing students for concert attendance
- From listening to dance, to drama, to painting, to poetry, to graphic notation
- Movement to art music
- Multi-media creations based on art music
- Art music of non-Western cultures
- Top ten list of musical selections for the classroom

- Elemental music as children's art music
- Exploring the classics through Orff arrangements

To inquire about writing for this issue, contact Editorial Board members Judith Cole (jweloc@aol.com) and Patty Reed (pattyreedplm@srt@aol.com). *Deadline for submissions: April 1, 2011*

For copies of submission guidelines, to submit other articles, or for other general questions about *The Orff Echo*, contact echoeditor@aosa.org. Please note that *The Orff Echo* follows *The Chicago Manual of Style* for manuscript preparation. ■

Reviewers Needed

If you would like to contribute to *The Orff Echo* to write a children's book review, a professional book review, or a media review (of a CD or DVD), please contact echoeditor@aosa.org. The editor will connect you with the Editorial Board members who coordinate these columns. If you have an idea for a book, CD, or DVD that you think should be considered for a review, suggestions are welcome.

Westmusic



Discover Our Brands!

Call one of our
Educational
Consultants and find
out how you can
bring guitars into
your classroom!

WESTWOOD

Educational Classical Guitars

Developed with schools, parents, and students in mind! Westwood guitars were designed with a combination of quality and value to make learning fun and fulfilling. With three sizes available you can play easily at any age.

Tune into your students' needs by introducing an appealing instrument that is affordable, easy to learn, and stimulating to every student!

Guitar is...

- **A lifelong instrument!**
- **Inclusive! Unlock the world of music for all of your students.**
- **Harmonic! In no time, your students will learn enough chord accompaniments to support their voices in song.**
- **Melodic! Explore the treble clef while gaining functional skills.**

Westmusic

www.westmusic.com
800-397-9378

Find Us On Facebook!
 [Facebook.com/WestMusic](https://www.facebook.com/WestMusic)

Finding Common Ground through the Volumes



One of the greatest challenges facing music educators in the twenty-first century is what music to teach. When I began

teaching music to children almost thirty years ago, the answer was fairly clear-cut. We taught “American” folk songs and dances, including African American spirituals and some Hispanic folk songs. Occasionally, we sang a song in another language, such as Spanish, French, German, or even Korean. We listened to and moved with Western art music. Those music choices were representative of most of the ethnic populations present in my classroom.

Things have really changed. The population of the United States is much more diverse. Now, I might walk into a classroom of students who speak ten or more different languages. According to the Dallas ISD Web site, their 160,000 students collectively speak almost seventy different languages in their homes. The days of Appalachian folk songs being relevant to at least half of the students are past. So, what music can we teach to twenty-first century students that has meaning to them all? In my opinion, Appalachian folk songs, African American spirituals, gospel, jazz, Hispanic music, and Western art music are still a good place to start. However, we also need to

What if the music we use in class is really “nobody’s” music in particular? What if the music is novel to everyone, and, therefore, a source of music that is relevant to students of all cultures?



draw upon every resource we can find to teach music that is representative of all of the students in our classrooms. One of the best ways to overcome the challenges of not knowing the language, repertoire, or cultural tradition is to have a musician, teacher, or parent from that culture come to share music and dance of the country. Other good sources for teaching music of other cultures are in the pages of past issues of *Reverberations* and *The Orff Echo*.

Because is it difficult to find music that is relevant for everyone in our twenty-first century classrooms, I’d like to suggest an idea that may sound a little unconventional. What if the mu-

sic we use in class is really “nobody’s” music in particular? What if the music is novel to everyone, and, therefore, a source of music that is relevant to students of all cultures? Enter the Orff Schulwerk *Music for Children* volumes. While the music of the volumes is European (some of it very Bavarian!), much of it, such as the modal pieces in Volume IV, sounds unfamiliar, even to many Westerners.¹ Dorian and Phrygian modes sound new and “hip” to today’s students. Add to those the Mixolydian and Lydian recorder pieces by Miriam “Mimi” Samuelson from Orff Schulwerk *Music for Children*, Volume III (American Edition), and all students will find music that moves them—literally and figuratively.

The rhythmic intensity of the body percussion pieces in *Rhythmische Übung* is completely relevant to today’s multicultural students of all ages. When we transfer those pieces to drums and other unpitched percussion, we get motivation with a capital “M.” Let’s face it—Keetman was cool. It is widely accepted that Carl Orff was a great composer, but Gunild Keetman deserves a place in the annals of music history as well.

The Orff Schulwerk *Music for Children* volumes are our primary source materials. These materials, like most great works of art, are timeless, able to cross cultural barriers, and adaptable to almost any setting or environment that a music educator might encounter. ■

1. I am thinking of *Music for Children*, Volume I, p. 111, #31, which Carol Erion has aptly named “This Is a Great Rondo.”

Everyone's A Star With The Ed Sueta Be A Recorder Star® Curriculum!

Recorders and Patented
Safety Neck Straps in
School Colors

Orders Shipped
Within 48 Hours

- ★ Colorful student method book with music theory pages designed to develop music reading skills
- ★ **Kingsley® Recorder**—soft, pleasing tone quality, guaranteed against breakage, available in 7 colors as well as traditional black
- ★ Play-Along CD with imaginative accompaniments
- ★ Concert CD, Duets and Boomwhacker® arrangements for performance
- ★ Orff Orchestrations and hand-held rhythm instrument accompaniments for songs in the student method book
- ★ Star Reward Program to award students' progress



CALL TODAY FOR YOUR **FREE**
KINGSLEY KOLOR® RECORDER AND PATENTED SAFETY NECK STRAP

MACIE PUBLISHING COMPANY
10 Astro Place, Rockaway, NJ 07866 Toll Free (888) 697-1333 Fax (973) 983-1415
www.maciepublishing.com info@maciepublishing.com

The Importance of Studying the Volumes

BY JOSH SOUTHARD

“Let me say at the very beginning, therefore, that I firmly believe that, unless we acquire an intimate knowledge of the original five-volume Orff-Keetman work, *Music for Children*, we cannot become informed and effective teachers.”¹

Brigitte Warner’s statement means much more than just knowing which pieces are contained in each volume, or knowing that those pieces are to be used as models and not replicated note for note, and even understanding the pedagogical process implied in the volumes. It means much more than just teaching a piece to children. It means that teachers must look past the pieces in the volumes to see their true purpose so that they can pass that purpose and knowledge on to children. Jane Frazee advises:

We are in danger of glorifying the sounds we produce for their own sake, without seeing or hearing where these sounds lead. Without structure and sequence and development there is no art music—and there is no teaching. Just because you reproduce a piece from one of the Schulwerk books, and your children can play all the parts, there is no guarantee that a) they understand anything they have done, b) they can hear anything they have done, or that c) they can take those ideas, and use them in another (creative) way.²

Through the Orff Schulwerk *Music for Children* volumes, we have an opportunity to take our children on a musical journey to ensure that conceptual understanding and skill development are presented in a logical progression. Though it may seem daunting, studying the music of the volumes and

Studying the music of the volumes and their underlying concepts can help us to realize a curricular plan for our students



their underlying concepts can help us to realize a curricular plan for our students in kindergarten through fifth or sixth grade.

Volume I (Murray edition) begins with the simple two-note calls, (*sol-mi*) and then quickly adds *la*. Before completing the pentatonic scale, however, a page containing “Texts for Composition” is included. This inclusion is not as random as it may seem. This “interruption of written music” is included in both the Murray edition and original German editions and is a clear indication that more time should be spent on *la-sol-mi*. Not only does Carl Orff indicate this in his notes at the back of the volume, but Keetman also follows this same pattern in *Erstes Spiel am Xylophon* (First Play at the Xylophone).³ After many songs, games, and activities utilizing these three notes, your children should begin to show an *understanding* of this concept. Now, however, they must take these three-note patterns and use them in other ways. That is the whole idea behind “Texts for Composition,” giving the children the opportunity to be creative with what they have learned at a time when they are not “overloaded” with material. If this simple outline is followed, by the time our children enter (in most cases) the second grade, they are now

ready to add the other two notes with comfort and ease and enter the world of pentatonic.

Although Volume I is limited to C pentatonic, our Orff instrumentarium is not. With F-sharps and B-flats included, five major pentatonic scales are available to use: C, D, F, G, and B-flat. Adding the recorder in third grade at this point would be a logical step. By teaching B-A-G-E-D, G-pentatonic is now accessible on recorders, therefore adding one more possibility of exploration later on in your classroom. Now that the children have completed the pentatonic scale and taken the time to explore it and be creative, they are ready to take it one step further and explore the different modalities of the pentatonic scale, such as *la-* and *mi-*-based pentatonic scales. One clear omission in Volume I is the inclusion of the different modalities. Volume I is strictly *do*-based, and though *la-* and *mi-*-based are implied in the “Melodies to be Completed” section, no mention of it is made anywhere.

The step from major to minor modalities plays an important role in our classrooms as preparation for working with the complete diatonic modes we find in Volume II and Volume IV. Examples of *do-*, *re-*, *mi-*, *sol-*, and *la-*-based are all found in Keetman’s *Spielbuch für Xylophon*, books one, two, and three.⁴ Once the children have demonstrated an understanding of *do*-based pentatonic by being able to discuss it knowledgeably and use it creatively, they are ready to explore the different modalities of pentatonic. The transition from *do*-based pentatonic to those scales having other tonal centers should be fairly seamless for children if they have spent sufficient time exploring, creating, and improvising in pentatonic. Several years’ worth of material could

come from Volume I alone. By the time children enter fourth grade (only an approximate age level), they should be demonstrating that they grasp the idea of the pentatonic and some, if not all, of its modalities. They have experienced it, played with it, improvised to it, and created with it, which should be considered by all a remarkable feat. Remember, they are only nine and ten years old at this point.

Now that they have accomplished all of this, children are ready for the next clear step on our journey: to add the additional tones of the hexatonic and diatonic modes. With these additions, materials in both Volumes II and IV are now accessible. Volume II begins with the addition of the fourth scale degree. This new note, F in C-hexatonic, is utilized as a passing tone, before more importance eventually is placed on it. This demonstrates the importance of the slow transition from pentatonic to hexatonic. This slow transition should take place in the classroom so the children have

sufficient time to absorb the concept. Eventually, the seventh note is added, giving us the complete Ionian mode.

It is important not to become too hasty and take the leap over to functional harmony. Careful study of Volume II shows that the drone accompaniment in the first half stays fixed on the first scale degree. As Doug Goodkin reminds us, "The drone allows for continued linear melodic improvisation free from concerns of vertical harmonic alignment."⁵ In the second half of Volume II, the materials of the "Triads," section allow the triads to move freely away from their drone bass, thus approaching functional harmony. By the time we reach the end of Volume II, the children have experienced triadic shifts of tonic to supertonic (I-II) and tonic to mediant (I-III).

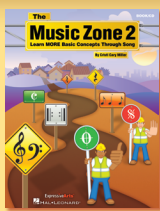
Skipping Volume III and moving to Volume IV will allow the children to understand the other modes, Aeolian, Dorian, and Phrygian, along with the triadic shifts I-II, I-III, I-VI, and I-VII. In the Dorian section, there are even

some implied I-IV shifts. Since the children have already spent time exploring the different modalities of the pentatonic scale, *la*-based in particular, the move to the minor scale will not be without preparation. Learning to improvise and create over moving triads ensures that they will be ready to move on to functional harmony. Again, Doug Goodkin reminds us that "...children are only ready for I-V pieces when they demonstrate that they can improvise over shifting chords."⁶

How do we, as teachers, help our students achieve the wisdom that Jane Frazee refers to in her statement, "Although Orff Schulwerk invites learning by doing, ...there is no wisdom in the doing itself, rather, wisdom is the result of reflection about the doing,"⁷ Replicating pieces out of the volumes is not the answer. Replicating a piece is simply the end result to a divergent activity. The Schulwerk is not about simply learning a piece and playing it, it is about learning concepts and ideas and expanding on them to create new,

HAL LEONARD PROUDLY PRESENTS

The Best New Classroom Resources



The Music Zone 2

By popular demand, here are 12 MORE songs by Cristi Cary Miller to teach, reinforce and assess students on the basics of music, complete with simple actions, extension activities, and teaching objectives linked to the National Standards. Enhanced CD includes P/A audio tracks and songsheet PDFs.

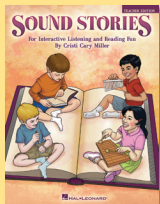
09971446 Book/Enhanced CD\$29.99



Rhythm Read & Play for Christmas

Add a holiday touch to rhythm reading with easy-to-follow read and play instrument parts by Tom Anderson to accompany familiar favorites! More advanced readers play from musical notation, and beginning readers follow instrument pictures. Enhanced CD includes P/A audio tracks and PDFs of all the parts!

09971447 Book/Enhanced CD\$29.99



Sound Stories

This creative collection by Cristi Cary Miller is designed to reinforce reading and listening skills while adding music fun! The 18 stories contain highlighted words attached to musical sounds and rhythms. These instrumental inserts will enhance the story as your children become the "sound effects."

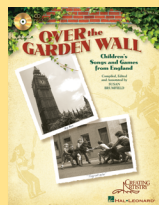
09971399 Teacher Edition\$19.99



A la rueda, rueda

Experience Hispanic-American heritage and traditions with this well-crafted collection of 34 traditional Latin American folk songs for children, compiled and edited by Mirna Cabrera and Martha Esquenazi. Playfully illustrated with original Uruguayan art, each song includes translations, pronunciations, games, and quality demonstration recording.

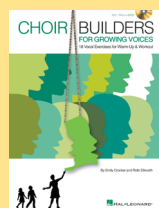
09971338 Book/CD\$29.99



Over the Garden Wall

Following years of research, Susan Brumfield has compiled this valuable collection of traditional children's songs, rhymes and games from England's rich heritage of musical play. Beautifully illustrated with rare archival photos and field recordings from playgrounds in the UK, this historic resource is ideally suited for teaching musical skills.

09971301 Book/CD\$34.99



Choir Builders for Growing Voices

Teach proper vocal technique to young voices with fun and original exercises by Emily Crocker and Rollo Dilworth that will get your students' growing voices on the right track to producing a quality sound. Posture, breathing, flexibility, range of voice and more are all addressed in these wonderful exercises.

09971400 Book/CD\$19.99

ORDER TODAY!

PLEASE VISIT WWW.HALLEONARD.COM/CHORAL OR ANY MUSIC DEALER.



Make a Gift to the AOSA Annual Fund

AMERICAN ORFF-SCHULWERK ASSOCIATION ANNUAL FUND DONATION FORM

Name _____
as you would like to be listed on donor acknowledgements

Address _____

City _____

State, Zip _____

I would like to make my gift

in memory of _____

in honor of _____

in celebration of _____

Enclosed is my gift of \$ _____

My check, payable to AOSA, is enclosed.

Please charge this gift:

Visa MasterCard

American Express Discover

Name as it appears on card _____

Account Number _____

Expiration Date _____

Please mail your tax-deductible donation to:

AOSA
P.O. Box 391089
Cleveland, OH 44139-8089

Donations will be recognized in AOSA publications. If you do not want your name to be included, please indicate that you are making an anonymous gift here.

Thank you for supporting AOSA.

original material generated by our students. It is about taking an elemental concept or idea and reaching a point to where a model or example is established, and then exploring a whole new path from that model to something completely new. The volumes are the models—they are the starting points. That is why it is important for teachers of the Schulwerk to familiarize themselves with the volumes. In conclusion, in the words of Doug Goodkin, “I have found the Schulwerk to be a challenging path, worthy of a lifetime of attention. The joy of discovering the simplicity of music-making is seductive for the newcomer, but behind it all lies a complexity of thought that feels formidable at times.”⁸ ■



Job Southard, president of the AOSA Indiana Chapter, has been teaching for six years and is the music specialist at Smoky Row Elementary School in

Carmel, Indiana. He has completed Level III and courses in composition and curriculum. He has a master's degree from Anderson University in elementary music education with an Orff emphasis.

1. Brigitte Warner, *Orff-Schulwerk: Applications for the Classroom* (Upper Saddle River, New Jersey: Prentice-Hall, 1991).

2. Jane Frazee, *Orff Schulwerk Today: Nurturing Musical Expression and Understanding* (Mainz: Schott Music Corporation, 2006).

3. Gunild Keetman, *Erstes Spiel am Xylophon* (Mainz, Germany: Schott Musik International GmbH & Company, 1969).

4. Carl Orff and Gunild Keetman. *Spielbuch für Xylophon*, Band I. Mainz, Germany: Schott Musik International GmbH & Company, 1965.

5. Doug Goodkin, *Play, Sing, and Dance: An Introduction to Orff Schulwerk* (New York: Schott Music Corporation, 2002).

6. Ibid.

7. Jane Frazee, *Orff Schulwerk Today: Nurturing Musical Expression and Understanding* (Mainz: Schott Music Corporation, 2006).

8. Doug Goodkin, *Play, Sing, and Dance: An Introduction to Orff Schulwerk* (New York: Schott Music Corporation, 2002).

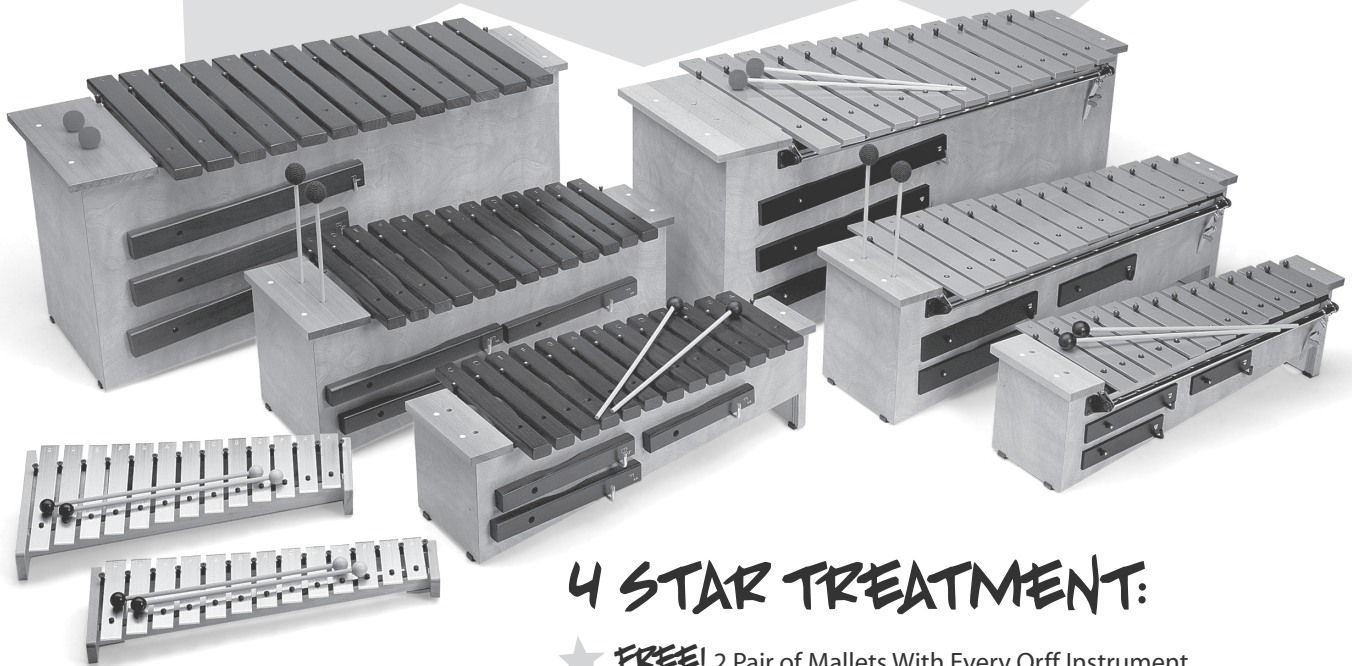
INSTRUMENTAL IN MUSIC EDUCATION



SUZUKI

ORFF INSTRUMENTS

In A Class By Themselves!



4 STAR TREATMENT:

- ★ **FREE!** 2 Pair of Mallets With Every Orff Instrument
- ★ **NEW!** Indestructible Cloth Covered Orff Instrument Tubing
- ★ **EXPAND!** Bass Bars, Chromatic Add-Ons, Accessories & More!
- ★ **GUARANTEED!** 5 Year Instrument Warranty



*New 2011
Catalog!*

DON'T START CLASS WITHOUT ONE!

ORDER ONLINE ANYTIME!

www.suzukimusic.com

1-800-854-1594

New! Sale and
Clearance Center

SEE WEBSITE FOR DETAILS

SUZUKI

The Name You Know

Merging and Emerging: The Path of Orff Schulwerk

BY STEVEN CALANTROPIO

There is such a thing as a “natural” development, an organic unfolding of music in a child; the growth of music must be enacted in the growing human being, the child must be led through the various stages, which man traversed before music reached the level on which we find it now.¹

This proclamation by music educator Arnold Walter (1902–1973) summarizes what we must understand as the underlying justification for Orff Schulwerk teaching. Professor Walter goes on to say, “in biological terms: the ontogenesis repeats the phylogenesis, the individual must pass through all the stages traversed by the species.”² It is important for serious students of the Schulwerk to understand the theoretical flow of elemental music and note the parallels of such music with the developments in Western art music from primitive times to the present. It would follow that conceptual and skill development in a child would flow more smoothly and naturally if material is presented with a chronological sequence of events in mind.

We should keep in mind that Walter was an Austrian national who in 1953 had closely observed the work of Orff and Keetman in Germany and Austria. At the time, he was serving as the director of faculty at the Royal Conservatory of Music in Toronto, Ontario. It was Walter who encouraged a young Doreen Hall to study with Orff and Keetman in Austria. Hall would eventually introduce Orff Schulwerk to North America.

The five *Music for Children* volumes of Carl Orff and Gunild Keetman in the English adaptation by Margaret Murray will serve as the points of reference for this article. Historically, the original German edition was quickly

If we believe that nature rarely makes a mistake, we must accept the fact that major developments in the history of Western art music do represent a natural unfolding of the musical impulses of the human species



followed by the Murray adaptation for Great Britain and the North American version by Arnold Walter and Doreen Hall. All three editions follow a similar sequence and development based on the ideas Walter articulates in his 1958 quotation above.

If we believe that nature rarely makes a mistake, we must accept the fact that major developments in the history of Western art music do represent a natural unfolding of the musical impulses of the human species, at least in the Eurocentric framework from which the original Schulwerk emerged. If Orff Schulwerk were to serve as a mirror of this natural unfolding, it would be necessary to compress 1,100 or more years of Western musical development into a six or seven year music education curriculum. If these assumptions are accurate, we should be able to find common reference points between art

music and elemental style in the five volumes of *Music for Children*.

It may help to see the relationship between traditional Western art music and elemental style by using the analogy of two flowing streams. Both streams have the same source: a larger body of water that gives rise to these tributaries. Both streams are made of the same components: water and a contour of landscape that gives them shape and flow. At times, these imaginary streams flow very near each other and at other times they are far apart. During their journey, both streams at times merge and become one before dividing again. And, as we shall see, one stream eventually continues its journey while the other ends.

COMMON ROOTS

How did music begin? There is only scant physical evidence of the role music played in the earliest of times. However, we can draw some conclusions about the genesis of music by observing the musical impulses of the few remaining aboriginal cultures left on earth. We can also deduce musical environment from artifacts and visual representations of music making as well as from long-standing oral and folk traditions whose origins are lost in time.

From the beginning, music was associated with ritual. It was connected to movement and dance and was performed by the entire social group. Various members of the group had different levels of skill and participated in the “ensemble” to varying degrees. The heightening of speech through pitch variation and syllabic elongation led to rhythmic chant, to singing and the use of simple percussion instruments which reinforced the musical texture. To some degree, the clapping of hands or the rhythmic striking of other body parts seems to be part of every early

culture. Similarly, the use of the breath to produce sounds on primitive wind instruments is fairly universal. The association of music with magic and the supernatural is easy to understand if we let ourselves imagine a time when such singing, dancing, or playing was the only change in the environment of daily life where the sounds of nature were the sole aural texture. Accompaniment was often created through the simplest means: singing or playing one or more unchanging pitches.

It would be hard to mistake the connection between such primal forces in music and the starting points of Schulwerk teaching. These are the speech and rhythm exercises of Volume I that serve as the primary pedagogical elements of the Schulwerk. Drone patterns create static harmonic accompaniments for melodies that use limited tonal sets. The heightening of speech patterns, the creation of rhythmic textures through body percussion and the implied connection between movement and music all are reflections or analogs of the aesthetics of primitive music. Music making in the primary years draws directly from this early pool of common musical vocabulary and context that served humanity for eons during its infancy.

DEVELOPMENT OF MUSICAL LINE

We next move from primitive times to the era we refer to as the Middle Ages



FIGURE 1. A replica of a neolithic bone flute and the flint grinding tool used to create it. The instrument has six finger holes (two on the underside) and a range of about a perfect fourth. (From the collection of the author)

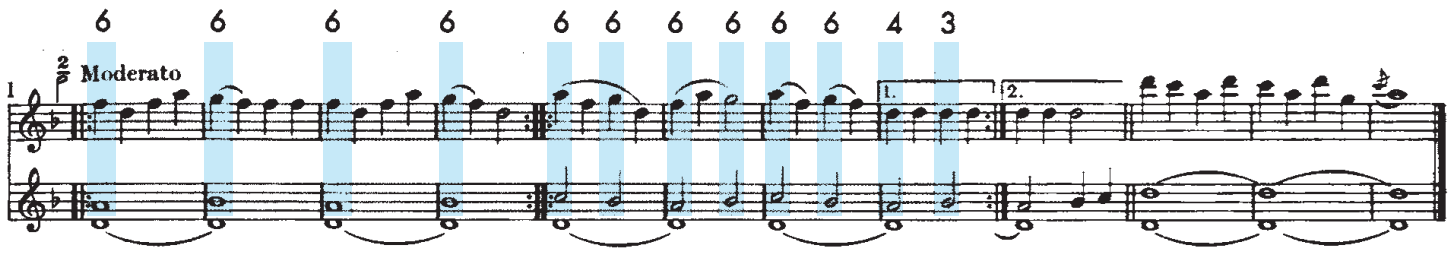
period of Western music. A division between the art music and elemental music streams was beginning, yet both streams were still relatively close together. Art music styles have developed from religious sources as the church dominated much of the thinking in these years. Plainsong and chant evolved into polyphonic styles where simultaneous melodic lines create early polyphony associated with this time. The musical perception was horizontal in nature; the melodic flow of two or more melodies sounding simultaneously were more important than the vertical harmonies created by these lines. At times, the melodies parallel each

other at a constant harmonic interval. Initially, harmonies were limited to perfect intervals of octaves, fifths, and fourths. Later, the harmonic third was introduced and the richer sonorities of this interval, along with its inversion the harmonic sixth, began to dominate musical textures. The various scale combinations of whole and half steps evolved into the church modes.

Knud Jeppesen, in his landmark text, *Counterpoint: The Polyphonic Style of the Sixteenth Century*, points out that early chant and plainsong were primarily derived from pentatonic, noncadential melodies.³ The half steps in the various modes were of less melodic importance than the pentatonic pitches. Volume II of the Schulwerk, along with its companion Volume IV, shows the addition of the half steps into both major and minor pentatonic frameworks. Once six contiguous pitches (hexatonic) and seven pitches (diatonic) have been established, we begin to find the use of parallel thirds and sixths in paraphony. The use of melodic ostinati, small melodic fragments used to accompany longer melodies, can be seen as a reflection of the line over line style of the medieval era. Consider the example below from Volume II. Two melodic ostinati, moving in contrary motion, accompany a hexatonic melody based in C Ionian. The highlighted patterns occurring at the end of certain measures show how converging melodic lines historically

FIGURE 2. Music for Children, Volume II, p. 45, no. 4. In this exercise, two melodic ostinati converge to create what will later be called a Dominant (V) triad.

FIGURE 3. *Music for Children, Volume IV, p. 24, no. 1.*



ORFF-SCHULWERK MUSIC FOR CHILDREN. ENGLISH EDITION ADAPTED BY MARGARET MURRAY. VOL. 4: © SCHOTT & CO., LTD., LONDON. ALL RIGHTS RESERVED. USED BY PERMISSION OF EUROPEAN AMERICAN MUSIC DISTRIBUTORS LLC, SOLE U.S. AND CANADIAN AGENT FOR SCHOTT & CO., LTD. LONDON

create what we later know as chords—in this case, the V or dominant triad.

A direct connection between the two streams of music occurs with the inclusion of “Sumer is Icumen In” as part of Volume II *Music for Children*. This inclusion of one of the first notated canons in Western music connects the elemental stream directly with the stream of art music by emphasizing the importance of melodic line over harmonic considerations. Both Volume II and IV move from drone accompanied models through the development of hexatonic and diatonic modes with nonfunctional triads as the evolving harmonic structure. While there seem to be chords or triads in the music, there is no hint of functionality in these triads, as they are formed through the convergence of melodic lines in consonant intervals on strong beats or parts of beats and not preconceived as a vertical structure.

AN EVOLVING POLYPHONY

Historically, we know that the middle and late Renaissance periods saw the evolution of complex polyphonic styles both vocally and instrumentally.

This inclusion of one of the first notated canons in Western music connects the elemental stream directly with the stream of art music.



It is difficult to connect this intricate and extremely beautiful style with the seemingly simple pieces found in Schulwerk Volumes II and IV. Yet, a subtle connection exists if we look at the structural underpinnings of these elemental works. In the example above (Figure 3), we can see what appears to be a simple moving drone in the Aeolian mode on D accompanying a rather sustained melody for recorders. The lowest voice of the accompaniment is stationary on the tonic note D. The upper voice of the accompaniment moves to its upper neighbor (B-flat)

and back in the first four measures of the example. But in the second four measures, this voice moves up to C, the seventh degree of the mode. An analysis of the intervals created between this moving accompaniment part and the melody (highlighted) finds almost all consonant thirds and sixths.

The next example (Figure 4) is found on the same page of Volume IV. In this example, the upper voice of the accompaniment is completely released from functioning as a part of the drone and has become a separate independent melody, creating consonant intervals with the actual melodic line above it. [Oddly, the arrival at an augmented fourth on the first beat of measure four seems to break Orff’s own admonitions to avoid such a combination.] We have two melodies functioning above a static drone pitch. All that is needed is for the drone pitch to also begin melodic activity and we would have three-part polyphony, the underlying textural model of the middle and late Renaissance.

This type of melodic movement in lowest voice never occurs in the Schulwerk models probably because the elemental style is basically an unsophis-

AmericANDRUM™
Our name says a lot.

When involved in teaching music, pride tickles our senses. You know the feeling, I'm sure. The sensation is the result of effort, knowledge, talent, and passion. Add these together and the sum becomes the driving force that inspires students to want to learn. And the *harvest* of their accomplishments? That's what makes your job worth the endeavor.

At American Drum, we share in your triumphs by offering the highest quality mallets. The fact teachers have chosen American Drum for over 30 years is that our mallets are reasonably priced, longer lasting, and color-coded for easy recognition. We even have little mallets for little hands! What makes all this worth our effort? The words *I can drum* are music to our ears, too!

Made in The USA
shop with us on the web at www.americandrum.com

Call Us Toll Free For Easy Ordering 1-800-476-1776 ★ Fax 804-226-1776 ★ 2800 Seven Hills Blvd. ★ Richmond, VA 23231

Dulcimers Banjos Harps

Students build their own durable, lightweight instruments using our easily-assembled kits.

BackyardMusic.com

Over 30,000 dulcimers sold since 1980
Group Discounts Available

FIGURE 6. Music for Children, Volume III, p. 11, no. 5. These exercises for recorder and timpani mirror the historic music of the early eighteenth century for batterie (percussion) and haut (loud) instruments: trumpets horns, oboes, bassoons.

ORFF-SCHULWERK MUSIC FOR CHILDREN. ENGLISH EDITION ADAPTED BY MARGARET MURRAY. VOL. 3: © SCHOTT & CO., LTD., LONDON. ALL RIGHTS RESERVED. USED BY PERMISSION OF EUROPEAN AMERICAN MUSIC DISTRIBUTORS LLC, SOLE U.S. AND CANADIAN AGENT FOR SCHOTT & CO., LTD. LONDON

makes it unsuitable in elemental style. The rich harmonic vocabulary of the Renaissance is somewhat simplified in the elemental stream. In art music, various triads within a mode would be found both in major and minor configurations due to the temporary raising or lowering of scale degrees to accommodate an ascending or descending melodic line. While such alterations in instrumental and vocal music enriched the harmonic possibilities of various modes in art styles, they are not part of elemental style. Elemental style is characterized solely by the three unaltered major and three minor triads present in each mode.

FUNCTIONAL HARMONY

At some point in the late Renaissance, the thinking of composers and performers underwent a distinct perceptual change regarding the combinations of consonant intervals that were being created by melodic lines. These combinations were now seen as integral structures of their own. This thinking was reinforced by the practice of figured-bass accompaniments. Chords or triads were now considered discreet harmonic components with specific functions within a scale or key. The Schulwerk treats the use of functional triads in Volumes III and V and again a simplified, rudimentary correlation to historical style is present. Elemental music uses only the tonic, subdominant and dominant triads of a scale or key;

three of the previously available six nonfunctional triads. Secondly, while traditional music allows for the functional use of triads in inversions, elemental style employs the triads only in root position. Thirdly, the intentional use of dominant seventh is avoided in elemental style because the addition of the seventh would create dissonance and would require additional considerations. Elemental style struggles to avoid extra harmonic considerations that would require special rules.

Examining the skeletal tonic—dominant works found in the opening pages of Volume III—we see simple melodies based around the pentachord of the Ionian mode accompanied by timpani. These exercises are pedagogic in nature and demonstrate the interlinking of elemental bass lines with melodic creation. They also are a clear sonic reference to the music of the percussion *batterie* and *haut* instruments—heraldic music of the French courts of Louis the XIV, particularly at the palace of Versailles in the early years of the eighteenth century. Period composers wrote similar music for the *haut* or loud instruments using combinations of trumpet, horns, oboes and bassoons. Inevitably, timpani articulated triad roots in this bold style. Once again, a less intricate elemental style parallels a more sophisticated art style where the basic compositional foundations of the music remain the same.

A POINT OF DEPARTURE

In the early decades of the eighteenth century, art music took a direction that would compromise the ability of the elemental stream to move along a parallel path. As music began to include modulation, elemental style lost the ability to remain an unsophisticated cousin. While art music continues to develop through the late Baroque, Classical and Romantic eras, the stream of elemental music ends. It reappears, however, as a fresh wellspring in the early twentieth century when one tributary of art style returns to the original sources of music: expression of speech patterns, extensive use of percussion, rhythm as the primary musical element, and a close association with movement. Elemental style reemerges fully engaged with this new aesthetic in art music and the Schulwerk is born. ■



Steven Calantropio taught music and movement in the River Edge, New Jersey, public schools for thirty-one years. Now retired, he serves as AOSA's education director. Steve continues to teach workshops and conference sessions on Orff-Schulwerk both nationally and internationally. He lives in New Jersey's scenic Sussex County. More information is available at www.scalantropio.com/orff.

1. Arnold Walter. "Elementary Music Education: the European Approach," *The Canadian Music Journal*, spring 1958, reprinted in *Orff-Schulwerk in Canada: A Collection of Articles and Lectures from the Early Years (1954–1962)*. Ed. Doreen Hall (Toronto: Schott Music Publishers Canada Ltd, 1992), 7.

2. Ibid.

3. Knud Jeppesen, *Counterpoint: The Vocal Style of the Sixteenth Century* (New York: Dover Publications, 1992), 69.

4. Carl Orff and Gunild Keetman, *Orff-Schulwerk Music for Children*. Vol. IV. Adapted by Margaret Murray (London: Schott & Co. Ltd, 1966), 141.



*Music is a
universal language.*

Inspire your classroom with **FREE Orff curricula** by Brian Crisp, MMB's Music Education Expert and Orff-Schulwerk Master Teacher. Sign up for our e-newsletter at mmbmusic.com.



Helping children express it is our passion.

Nearly 45 years ago, MMB Music Founder Norm Goldberg brought Carl Orff's visionary teaching philosophy to American classrooms with Studio 49 Orff Instruments. The tradition continues with Mountain Rythm handcrafted percussion instruments and our FREE curricula. Put it all together and making music is more fun than ever!



Carl Orff

MMB MUSIC
Our performance enhances yours

Call us at 800-543-3771 or visit mmbmusic.com

Exclusive U.S. Distributor
STUDIO 49
Orff Instruments

Authorized U.S. Agent
MOUNTAINRYTHM
Handcrafted Percussion Instruments

Volumes of Possibilities

BY JUDITH THOMAS-SOLOMON AND DANAI APOSTOLIDOU-GAGNE

When you open any of the five volumes of *Music for Children* (Murray Edition), you are presented with a stellar array of elemental songs, instrumental and speech pieces, and rhythmic exercises which are harmonically organized and presented in a very straight-forward, compact format. There are brief suggestions of what one can do beyond the printed music at the back of the volumes, but stated so succinctly and in such quiet, small print, that the impact and importance of the words might be missed by a first-time user. This minimal amount of overall explanation for use has caused great misunderstanding about the “whys and hows” of using *Music for Children*.

Orff anticipated problems in putting his improvisatory ideas into fixed music. Forseeing how teachers might regard the examples, Orff was initially reluctant to “fix” the works in notation at the risk of losing the improvisatory and playful beginnings, which were musically essential to him. In his autobiography, *Das Schulwerk*, he admits:

... with the appearance of these volumes a new chapter in the history of Orff Schulwerk was started. I knew that the publication and the attendant fixing in notation form did not correspond to the nature of improvisation, but it was unavoidable for the development and expansion of the work.¹

Furthermore, he states:

Unfortunately, the “Rhythmisch-melodische Übung” offering “sample material” as it did was widely misunderstood since it is possible to practice and perform each piece as it stands. To do this would mean a total failure to recognize the purpose of the book.²

Forseeing how teachers might regard the examples, Orff was initially reluctant to “fix” the works in notation at the risk of losing the improvisatory and playful beginnings.



Orff wanted his volume pieces to be departure points to all kinds of improvisation and new creations. He also wished the borders of the class and music rooms to be blurred, feeling the *Schulwerk* belonged in the “school”:

... the place where it can be the most effective and where there is the possibility of continuous and progressive work, and where its connections to other subjects can be explored, developed, and fully exploited—this place is the school.... “Music for Children” is for the school.³

When experienced teachers speak of using the volumes as models, it means they are not always or generally taking things literally, but instead, are taking these exceptional elemental examples away from the usual or expected versions, and using them as departures to new realms:

- as possibilities for vocal, movement, and instrumental improvisation;
- as speech pieces, borrowing on the rhythms and adding texts;

- for the borrowing of melodies for new accompaniments or forms;
- for giving melody to rhythmic exercises;
- for using a given ostinato as the basis for vocal or instrumental improvisation;
- for creating new elements within the original, such as adding a counter melody, a new accompaniment, another section or changing the orchestration (simplifying or thickening);
- as musical elements in dramas—songs, movements, incidental music, overtures, reprises;
- for original movement choreographies and improvisations; and
- for enhancements to projects and subjects coming from the general classroom.

Following are six specific examples of the many ways we have “put mileage” on selections from the *Music for Children* volumes by regarding Orff and Keetman’s masterful writings as “amorphous” and open for exploration. The selections include:

- “Dance,” No. 31, Volume IV, p. 68–71
- “Rhythmic rondos,” No. 1, Volume I, p. 67
- “Two pieces for dancing,” No. 1, Volume II, pp. 30–31
- “Short pieces for barred instruments,” No. 3, Volume IV, p. 46
- “Allegro,” No. 38, Volume I, pp. 123–127 (nicknamed “Hi-ya”)
- “Rhythms for development,” No. 9, Volume V, p. 75

EXAMPLE 1: “DANCE,” NO. 31, VOLUME IV, P. 68–71

In the first example, “Dance,” the goals and extensions include complementing the classroom study of volcanoes,

FIGURE 1. Rhythmic word chain.

mol-ten la-va, ash, gas, shield, cin-der, stra-to sub-ma-rine sub-gla-cial, su-per vol - CAN-o

employing speech to aid rhythmic learning, reassembling the piece's original form, simplifying the orchestration to fit fourth-grade recorder skills, and giving the fixed "C" section over to improvisation. After listening to and improvising movement to a recording of "Dance" (Schott ED 12380, Orff-Schulwerk *Music for Children*, disc 2, track 25) fourth-grade students were asked to use their new volcano vocabulary from science

studies to create a speech pre-introduction to the piece. They volunteered volcano associated words, and experimented with a rhythmical order, using theatrical inflection, and developed the following:

Listening to the CD once more, they then decided on a new order for the form, using the "D" section as an introduction. Third graders, who were assigned the task of creating a choreography, moved in a snake line to these

graphic words, put the beat in their feet and emphasized the rhythm with small percussion, and ended in a circle, ready for the "A" theme.

The melody of the "A" theme was dropped an octave for fourth-grade soprano recorder players, and the alto line eliminated. The melody was also reinforced by singers on "la." The third graders explored how to work with their piece of cloth "magma" on the B section.

FIGURE 2. "Dance," No. 31, from *Music for Children* Volume IV, p. 69, mm. 41-49.

Wood blocks *ff*

Cymbals *ff*

Tambourine *ff*

Drum *ff*

Bass Drum *ff*

Stamping (all players) *p*

ZOOM 2 3 4 5 e-rupt la-va and ASH 2 3 4 5 e-rupt la-va and ASH 2

3 4 5 6 7 8 9 10 11 12 13 14 15 e RUPT!

(the A theme began on next beat)



Danai Apostolidou-Gagne working with children.

FIGURE 5. “Dance,” No. 31, from *Music for Children Volume IV*, p. 68, mm. 1–4. Speech reinforced the syncopated three-malletted accompaniment:



ORFF-SCHULWERK MUSIC FOR CHILDREN, VOLUME 4. ENGLISH EDITION ADAPTED BY MARGARET MURRAY. ©1966 SCHOTT & CO. LTD., LONDON. ALL RIGHTS RESERVED. USED BY PERMISSION OF EUROPEAN AMERICAN DISTRIBUTORS LLC, SOLE U.S. AND CANADIAN AGENT FOR SCHOTT & CO. LTD., LONDON



Children trying out “magma” effects using a red fabric.

The length of the “C” section was kept the same, but was opened up to improvisation using sixteenth notes, and “spark” percussion sounds were played by soloists. This improvisation changed with each performance. Third-grade student movers learned to tune into the fourth-grade improvisers and follow their rhythmic lead.

The students decided to end the form as they began, performing the “D” section as a coda, again with the ZOOM text and snaking movement used in the introduction. All the variations of the “Dance” on pages 70–71 were omitted and the new final form of their grand volcano piece thus became:

INTRO: “D” A B A C
A B A CODA “D”
Improvisation

Many of the more complex pieces found in the volumes can be tastefully simplified as with “Dance.” Students enjoyed having a strong say in the new formation of this piece, and linking it to their science studies.

EXAMPLE 2: “RHYTHMIC RONDOS” NO. 1, VOLUME I, P. 67

The goals and extensions of the activity include adding meaningful speech relating to the topic of brotherhood, with substitution of improvisation and rhythms involving people who “made a difference on earth” in the contrasting “B” sections. The words below were used as the introduction for the body percussion piece and were created by third-grade students for a program on “brotherhood.”

The students then developed a rhythmical chant for the first “B” section using Martin Luther King’s name and an accompanying body percussion. Contrasting sections were treated to other notable names, such as “Lincoln” and “Kennedy,” as well as improvisation. The rhythms notated for the “B” sections make wonderful reading exercises for third grade and beyond and are also useful in improvisation.

FIGURE 6. Rhythmic speech chant used as the “A” section.

Peo - ple make a diff' rence on this pla - net oh yes they do.
 Speak your mind, love, be kind,
 Peo - ple make a diff' rence on this pla - net oh yes they do.

FIGURE 7. Rhythmic speech chant used as a contrasting “B” section.

Mar-tin Lu-ther King, He told the people they had rights, rights, rights, Talk-in' 'bout e-qual-i-ty,
 Mar-tin Lu-ther King He told the peo-ple they had RIGHTS!

EXAMPLE 3: “TWO PIECES FOR DANCING,” NO. 1, VOLUME II, PP. 30-31.

Because of Orff’s dramatic leanings in all his works, it is not surprising so many of the *Music for Children* pieces can be used charmingly within classic and original student dramas. This “Dance” from Volume II can be used as is, as well as a source for borrowing the formal structure to create an original student piece. The form can be related to symmetrical architecture of the Medieval and Baroque periods, and the later Contemporary period.

In the story of *The Selfish Giant*, he leaves his castle to go visit a friend. While he’s gone, some curious children, who have been banned continu-

ously from going into his beautiful garden, crawl through a hole in his wall and play until they are discovered. The fourth-grade students began their choreography by exploring what games they would stylize into dance movements, solo or teamed, while improvising to the recording “Dance” (Schott ED 12380, *Orff-Schulwerk Music for Children*, disc 1, track 26). The beautiful symmetrical construction of the piece (Introduction, AABAA Coda) gave clear cues for where changes in the movement would occur.

This piece afforded fun learning opportunities: The “A” section gave students an experience at playing in canon, then navigating a frisky melody introduced through singing. The alto

part was learned through dictation. “Dance” has a clear rhythmic structure supporting the “A” section which interlocks in an appealing way beneath the melody and made for good Dalcrozian movement tasks, such as walking the timpani rhythm, while clapping the tambourine part. When students were comfortable, they added singing the soprano and alto melodies.

The “B” section with parallel thirds was the most challenging to play, but has a form within that repeats, making it logical to learn. Fourth-grade students used fragments of this piece as “musical glue” throughout their version of *The Selfish Giant*, turning excerpts into ostinati for use between scenes and as incidental music.

A follow-up lesson borrowed the form of “Dance” and turned it into a percussion piece using student ideas. The piece was correlated to graphic pictures of symmetrical architecture. This continued with the study of *nebulous shaped* contemporary architecture and the task of translating the *visual* into musical expression. The volumes can take you anywhere.

EXAMPLE 4: “SHORT PIECES FOR BARRED INSTRUMENTS,” NO. 3, VOLUME IV, P. 46.

Some ideas for extending this piece include application to Robert Browning’s poem, “The Pied Piper of Hamelin,” adding a composed counter-melody to work with the piece, “What Do I Hear?” and asking students to change the given orchestration to expand playing possibilities. The rich words found in Browning’s poem, edited to a practical length, made for a humorous, playful, terrifying drama. Based on the Medieval tale from the thirteenth century, the story is based on the departure of a great many children from the town of Hamelin, Germany, when a piper (originally hired to lure rats away with his magic pipe and subsequently double-crossed in his payment) takes revenge on the villagers by leading

FIGURE 9. “Two Pieces for Dancing,” No. 1 from Music for Children Volume II, p. 30, mm. 5-8.

Tambourine
 Timpani

ORFF-SCHULWERK MUSIC FOR CHILDREN, VOLUME 2. ENGLISH EDITION ADAPTED BY MARGARET MURRAY. ©1959 SCHOTT & CO. LTD., LONDON. ALL RIGHTS RESERVED. USED BY PERMISSION OF EUROPEAN AMERICAN DISTRIBUTORS LLC, SOLE U.S. AND CANADIAN AGENT FOR SCHOTT & CO. LTD., LONDON

FIGURE 10. “Short Pieces for Barred Instruments,” No. 3, Volume IV, p. 46, mm. 1-8.

4
Fine
D.C. al Fine

ORFF-SCHULWERK MUSIC FOR CHILDREN, VOLUME 4. ENGLISH EDITION ADAPTED BY MARGARET MURRAY. ©1966 SCHOTT & CO. LTD., LONDON. ALL RIGHTS RESERVED. USED BY PERMISSION OF EUROPEAN AMERICAN DISTRIBUTORS LLC, SOLE U.S. AND CANADIAN AGENT FOR SCHOTT & CO. LTD., LONDON

FIGURE 11. Countermelody

J. T. S.

What do I hear? A song so sweet and clear, so sweet and clear, oh,
Why do I fear? this song so sweet and clear, so sweet and clear, oh,
It makes me feel just like I want to fol - low.

Fine
D.C. al Fine

ORFF-SCHULWERK MUSIC FOR CHILDREN, VOLUME 4. ENGLISH EDITION ADAPTED BY MARGARET MURRAY. ©1966 SCHOTT & CO. LTD., LONDON. ALL RIGHTS RESERVED. USED BY PERMISSION OF EUROPEAN AMERICAN DISTRIBUTORS LLC, SOLE U.S. AND CANADIAN AGENT FOR SCHOTT & CO. LTD., LONDON



Curious and puzzled children follow the Pied Piper out of town.

the children away from the town to disappear forever. To this little Volume IV piece, the following counter melody was added and sung by a child who hears the piper’s tune and cannot resist following. Many of these wonderful, small Dorian and Aeolian pieces found in Volume IV are choice for all kinds of uses within dramas.

EXAMPLE 5: “ALLEGRO,” NO. 38, VOLUME I, PP. 123-127.

The selection is lovingly nicknamed “Hi-Ya” from the text and was used “as is” as a form to be discovered by students. The piece was used in a winter scene that focused on sleighs throughout history. Students were invited to create “reindeer” choreography that reflected the piece’s form as an introduction to the program. The piece became the “main

joists” of the program occurring once in the middle with Santa’s arrival at the end.

The following is an outline of the teaching/learning process with graphic representations of the structure.

- A - Learning the piece started as an invitation to read the woodblock rhythm and the xylophone parts from the board, represented by



Students who were not performing on xylophones were given sleigh bells and triangles and asked to play even eighth notes.

- B - The melody was taught spatially with alternate arm movements representing the highs and lows of the melodic pitches: next circle representing the form

HI low low low low low
 HI low HI low low low low
 HI low

These arm movements were then applied to E octave on the xylophone. The next four measures of that section were presented as a reading task, with timpani taught by rote and added last.



- The “A” section returned with the woodblock playing all six measures, then and thereafter.



Children pretending to be reindeer.

- C - The speech section was taught by rote antiphonally between the divided class, with stamps and claps added.



- The whole form was presented to the class who could now follow the symbols as a road map.

EXAMPLE 6: “RHYTHMS FOR DEVELOPMENT,” NO. 9, VOLUME V, P. 75.

The goals for this selection were to fit a text to a given rhythm and to improvise hand drum accompaniment. The all-school Octoberfest carnival provided the overarching theme. Fifth-grade students found words to complement this exuberant rhythm, which were yelled by the carnival barker while accompanying himself on a hand

drum, during the carnival. This is one of hundreds of extremely inventive rhythm ideas found in Volume V, as well as Volume I.

Elementaria by Orff’s collaborator, Gunild Keetman, is the only written pedagogy for the Schulwerk. In the introduction, Werner Thomas underscores the importance of using the Schulwerk in inventive and creative ways:

Freedom is contained in the character of Orff Schulwerk...which is based upon models. For working with Schulwerk does not entail the study and performance of melodies and songs with ready-made accompaniments, but rather a continuous *ars inveniendi*, a spontaneous art of discovery with a hundred ways and a thousand possible structures.⁴

The timeless and comprehensive elemental materials found in Volumes I–V remain as fresh, aesthetically unique, and consummately usable today as when Orff and Keetman col-

FIGURE 15. Road map for formal structure

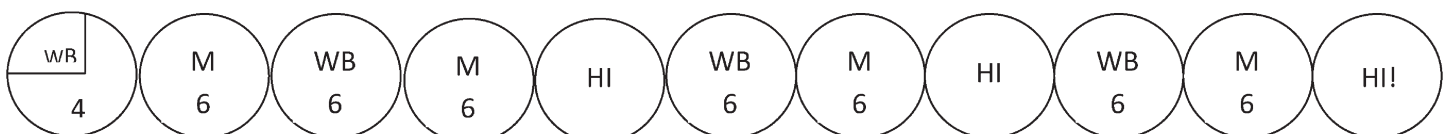


FIGURE 16. "Rhythms for Development," No. 9, Volume V, p. 75 with addition of text.

6

Car - ni-val car - ni-val, come on, it's a car - ni-val, car - ni-val, come in and

Get your ticket now, come take a ride, Car ou sel, Car ou sel, Car ou sel, Come on, get your tick et, now!

ORFF-SCHULWERK MUSIC FOR CHILDREN, VOLUME 5. ENGLISH EDITION ADAPTED BY MARGARET MURRAY. © 1966 SCHOTT & CO. LTD., LONDON. ALL RIGHTS RESERVED. USED BY PERMISSION OF EUROPEAN AMERICAN DISTRIBUTORS LLC, SOLE U.S. AND CANADIAN AGENT FOR SCHOTT & CO. LTD., LONDON

laborated on them over seventy years ago. In our minds, they are the greatest and most helpful gift to the Schulwerk approach, and remain in the forefront of elemental music writing, just as they are. Because of their uniqueness, they are important to know, just as they are. Even more importantly, when the materials are viewed as models from which to depart as Orff and Keetman envisioned, they become an endless

wellspring of ideas. We wish you great joy as you explore and draw inspiration from the possibilities within the *Music for Children* volumes. ■



Judith Thomas-Solomon has been a kindergarten through sixth grade teacher of Orff Schulwerk for over four decades in Nyack, New York, while teaching the

approach in over forty universities and authoring/consulting for Scott Foresman/Pearson "Making Music." Orff Institute trained, she is a well-known clinician for AOSA Chapters and conferences, and as a teacher of Orff Levels and master classes in America and Canada. She holds the Distinguished Service Award from AOSA. Judith currently resides in Saratoga Springs, New York, where she is an active solo pianist.

ANDERSON UNIVERSITY

Academic and Christian Discovery

Orff Schulwerk Certification Program, Levels 1, 2 & 3

July 11-22, 2011

Orff Elective in Technology

June 27-30, 2011



Lisa Sullivan

Cyndee Giebler

Steven Calantropio

Sarah Hassler

Jenny Handshoe

These courses are hosted by the School of Music at Anderson University, Anderson, Indiana. To register, contact the School of Music at (800) 619-3047 or badoub@anderson.edu.

Certification program may be taken for graduate credit that can be applied toward a

Master's Degree in Music Education at Anderson University

For more information about Anderson University, visit the website at www.anderson.edu.

Anderson University

Anderson, Indiana



Danai Apostolidou-Gagne is the director of the Orff Certification program at the Trevor Institute, an extension of the Trevor Day School, where she teaches

music in the elementary division. She has a diploma from the Orff Institute in Salzburg, Austria, and is a direct link to Carl Orff and Gunild Keetman. She combines a strong dance background with a music background and has been a presenter at national Orff conferences, Orff chapters throughout the states, and internationally in Asia, Spain, Austria, and Greece. She is one of the co-founders of the Hong Kong Orff Association, and recipient of the AOSA Distinguished Service Award.

1. Carl Orff. *The Schulwerk*. Vol. 3 of *Carl Orff/DOCUMENTATION, His Life and Works*. Trans. Margaret Murray. New York: Schott Music Corp., 1976, 155.

2. *Ibid*, 131.

3. *Ibid.*, 245.

4. Gunild Keetman. *Elementaria: First acquaintance with Orff-Schulwerk*. London: Schott and Co. Ltd., 1974, 13.

The Orff Schulwerk Murray Edition: How It Came into Being

BY MARGARET MURRAY

Carl Orff was present at the June 1956 Columbia recordings of *Carmina Burana* in Cologne with Wolfgang Sawallisch conducting. He must have given Walter Legge copies of the German Orff Schulwerk volumes some time during that recording. Walter Legge was a producer for EMI (Columbia/Angel/Electrola records) and my husband, Walter Jellinek, was one of his assistants. Walter Legge was very taken with the German Orff Schulwerk volumes and plans were made to record material from the first two with German children and instrumentalists. Having been born in Vienna my husband was obviously fluent in German and he was chosen to take on the responsibilities of Artists' Manager, the person who liaises between artists and recording engineers.

The recordings of material from Volumes I and II took place in Munich in November/December 1956 and January 1957. Orff and Gunild Keetman were in charge with Keetman doing all the conducting. As a performer and teacher on piano and cello, the world of Orff Schulwerk was something totally new to me. I was fascinated with Orff's treatment of language, even more than with the unusual sound of the percussion ensemble. We recorded every morning and afternoon, and Orff, Keetman, my husband and I lunched together at a nearby Gasthof where we talked about the Schulwerk and what was to become of it. Walter Legge visited the recordings in January and was so taken with what he heard that he wanted to make an English version. "We can repeat the instrumental pieces. We only need someone to find equivalent English words for all the speaking and singing." Without referring to me at all my husband instantly said, "My wife will do that!"



PHOTO ELLINGER, SALZBURG

Marjorie Lea, Margaret Murray, and Fran Mathey.

I did not have much time, for the plan was to record in early summer. We were based in Switzerland at the time, but I had the good fortune to find an excellent collection of English nursery rhymes in a Swiss bookshop. This was a start, and when we returned to London, a visit to the British Museum Reading Room in search of folklore was very productive. Then, various groups of children had to be found and coached and we had to collect a group of percussionists. Eventually the recordings were fixed for a period of two weeks in mid June 1957. We invited Keetman to oversee and conduct it all and we imported a set of Studio 49 instruments. There was no photocopying in those days so instrumental parts had to be hand-written. We were visited by Daniel Helldén¹ and Minna Ronnefeld,² who [together] provided the body percussion accompaniment to "My little pony needs new shoes"; I think it was Helldén who played the recorder in one of the Volume II pieces.

It was an enjoyable but critical time, for we were most anxious to get it "right" and we were, therefore, most pleased when Orff expressed his approval on hearing pressings of the recordings in August. It was then that he said that since I had already adapted a large part of both volumes for the recording, why not do the rest of both books and have them printed? Because my maiden name would obviously be more suitable for an English production, the "Murray" edition was launched.

VOLUMES I AND II (PUBLISHED 1958 AND 1959)

I was keen to retain all the purely rhythmic and instrumental material. It was also clear from the beginning that translation should be kept to a minimum, and that original, indigenous material should be used wherever possible, which presented no problems with the speech material, since this consisted largely of proverbs and

sayings. With some of the songs, I was able to use nursery rhyme texts instead of translating and the printed accompaniments remained unaltered. With my limited knowledge, I didn't have the courage to ask, "Why can't we pitch some of these songs in F or G?" Had that been possible, some native songs, particularly Scots pentatonic, could have been included. As it was, none of these songs had their key note at the bottom of the vocal range, so I could not use them. Later of course Orff would say, "But of course I intended that all that C major material could be transposed!"

For Volume II, I was particularly pleased to find poems and words from poets such as William Blake and Sir Walter Scott that fit the German songs in mood and meter. Apart from "Summer is icumen in" (which was already in the German volume), it was not easy to find material that could be harmonized with just tonic and supertonic chords—I was much happier with these same chords in a different relationship in Volume IV.

VOLUME III (PUBLISHED 1963)

In February 1961, Orff wrote that he was going to found a "Zentralstelle" (the beginnings of the Orff Institute) and would be running an initial course in July at the Frohnburg.³ I replied that

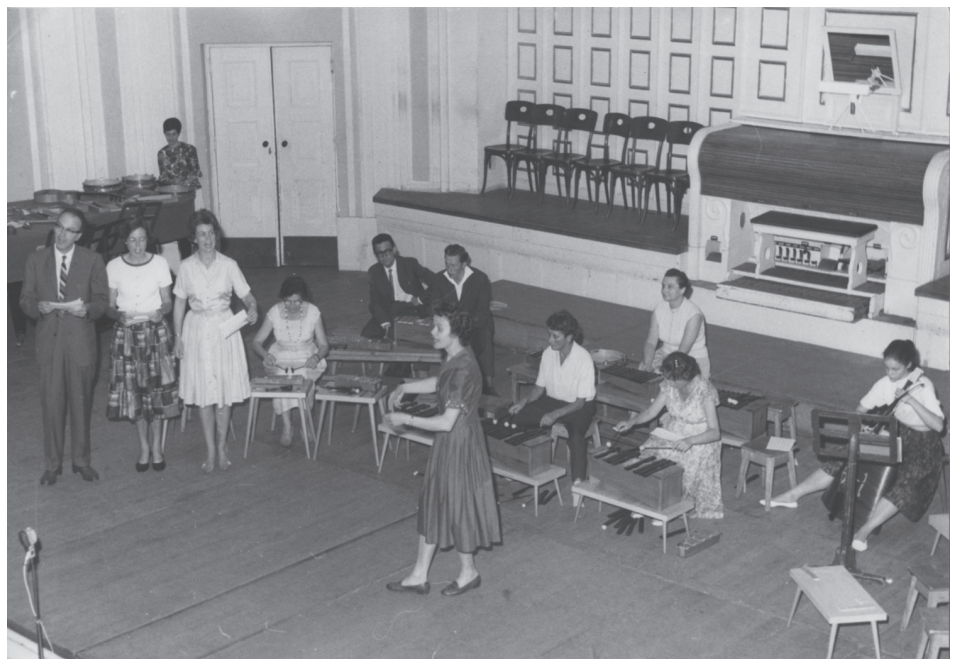


PHOTO ELLINGER, SALZBURG

Performing "Dashing away with the smoothing iron"
From l to r: (standing) Laughton Bird, Jean Nelson, Marjorie Lea, Margaret Murray (seated, front row) Polyxene Mathéy, Gunild Keetman, Kory Shandler, and far right, Barbara Haselbach

I would be there in July, and that following his request to continue adapting the volumes, I was looking for songs that could be included in Volume III and would bring them with me.

The situation at this course, with instruments available and people to play them, was ideal for trying out possible accompaniments to these songs and I remember particularly "Dashing away

with the smoothing iron" and "No, John, no." At first I would meet with Gunild and with a few instruments we would try out various ideas for the bass and one or two accompanying patterns. When we had found what we felt was feasible, we assembled such people as Frau Polyxene Mathéy⁴, Barbara Haselbach⁵ and Kory Shandler (Vancouver) to play the various parts. In the course of trying out the accompaniments, they would add ideas of their own. When we had a satisfying version of each song, we would ask Orff to join us. I always had first to explain to him what the song was about, and then, with me singing and the others playing the accompaniment, Orff would listen and comment. In the main, he was satisfied and I then had to go from player to player to find out exactly what they had been playing so that I could write out a full score. During the second week of the course, there were public lectures at the old Mozarteum in Salzburg and there was a concert at which Keetman worked with two groups of children, and Laughton Bird and Marjorie Lea (Canada) and Jean Nelson (New Zealand) sang our two songs with the accompaniments played by those named above.

Sanna Longden's newest resources for World Dancing!

"Dances of the 7 Continents for Kids & Teachers" Volumes 1 & 2
 DVDs/Videos and corresponding CDs, with accompanying syllabus

Two volumes showing Sanna teaching 30 dances and music games to kids from kindergarten through college, with cultural and teaching tips and, of course, a Penguin Dance!

Check the website for details and for Sanna's complete product line:
www.FolkStyle.com tel 800/894-4378 fax 847/328-5241

VOLUME IV (PUBLISHED 1966)

There were many British songs to choose from here, for we have a wealth of modal folk songs in these islands. The French songs could be left as they were, since in those days French was the most likely foreign language to be on a school curriculum. For some of the German songs Orff wanted to keep, I was able to find original English texts so that translation was kept to a minimum. With regard to the English song accompaniments, the same procedure occurred as for Volume III. I went to the course in Salzburg in July 1963, taking many songs with me, and again Gunild and I started work on them first. This time I remember one particular Orff contribution: I was only able to find one English phrygian song, the beautiful “Evening Prayer” (p. 80). It was collected by Cecil Sharp who acknowledged that it was in the phrygian mode on A and then promptly published it with a piano accompaniment in F major. In our original version, we had four introductory beats on glockenspiel at the beginning of each verse. It was Orff’s suggestion that we change these to six—a typical Orff nudge out of the expected.

VOLUME V (PUBLISHED 1966)

This volume was so obviously at a more advanced level that the general

policy was to leave the German originals that Orff wanted to retain as they were and supply a verse translation in the notes at the back—mostly done by a talented friend of mine, Elizabeth Hankey. There was one new feature: the German original contained Orff’s setting of a chorus from Sophocles’ *Antigone* in the German translation by the poet Friedrich Hölderlin. It was Orff’s idea to ask me to find a good English translation and ask Dr. Regner to make what turned out to be a most impressive setting for it.

Once again it was at a course, in 1964, that the English song accompaniments were put together and I have two particular memories, as described below.

First, that wonderful flow of sixteenth notes in “The loyal lover” (p. 42) is pure Keetman, particularly the bass xylophone part, and not a note was changed. For the second, we produced a very different version of “John Barleycorn” (p. 58) and when Orff heard it he immediately said: “Ach, nein Kinder!” [No, children!] and promptly sat down at the piano, playing the basic ostinato that has been given to the bass xylophone in the book. I’m pretty sure too that it was his idea to have all the other included bar instruments playing a counter cross-rhythm to the bass.

I fear that this volume is hardly ever used, which is such a waste. If you want to challenge a group rhythmically, there is plenty of scope for this in the “Rhythms for Development” (pp.74–94) and in the notes at the back. In my original copy, I find that there are many amusing pencilled texts to help students I must have worked with commit them to memory so that they could play them with freedom. ■



Margaret Murray studied piano and cello at the Royal College of Music in London and then up until 1952 worked as a performer and as a teacher in various schools. She began work on the Orff Schulwerk volumes in the late 1950s. In 1965, she inaugurated and then led the annual English-speaking Orff Schulwerk Summer Course at the Orff Institute until 1977. From 1964 until 1976, she lectured and organized Schulwerk courses in all parts of the United Kingdom and taught at courses at the Orff Institute in Salzburg, and in South Africa, Australia, and the United States. Since 1976, she has translated many books and articles about Orff and Orff Schulwerk from German into English. In 1964, she founded the Orff-Schulwerk Society (now called Orff Society UK) and still holds the post of honorary secretary.

1. Daniel Helldén (1917–1998) Swedish composer and pedagogue, who worked on the first two volumes of the Swedish Orff Schulwerk in 1956–1957. He gave a lecture on the German-speaking Summer Course at the Orff Institute in 1963, bringing his wife and four children with him and making music and improvising with them before a delighted audience. In the end, he did no more of the volumes, preferring to go his own way, writing a series of books for Swedish schools and students.

2. Minna Ronnefeldt trained in Denmark as a pianist and became a music teacher in Copenhagen, trained later at the Mozarteum in Salzburg where she met and studied with Gunild Keetman, and became a teacher there herself as Keetman’s successor from 1955–1959. She was much involved with music education and radio productions in her own country and in Austria and from 1970–1998 she was lecturer and then professor at the Danish College for Teacher Training. Since then she has been involved in many capacities with the Orff Foundation and the Orff Institute. She has produced many publications (including the Orff Schulwerk book of Danish songs) in Danish, German, and English (some of these in collaboration with Keetman). She has visited the United States on a number of occasions.

3. Frohnburg is a palace very near to the Orff Institute. In the 1950s, it was being used as a dormitory for students at the Mozarteum. It also had two good-sized teaching rooms.

4. Polyxene Mathéy (1902–1999) started her musical career as a successful pianist, but somehow found her way to the Güntherschule in Munich (where the Schulwerk started) and got to know Carl Orff and Gunild Keetman. She studied there in the mid 1930s and then went back to Athens where she started her own school for rhythmic and gymnastics. She renewed contact with Orff in the late 1950s and came to the First International Course in Salzburg in 1961 as a student, subsequently teaching every summer after that until 1968. I vividly remember her vital, joyful teaching and the way she instilled the Greek 5/4 and 7/8 dance rhythms into us. She produced two books of Greek dances in the Orff Schulwerk series and worked tirelessly in Athens and the rest of Greece for the promotion of music education.

5. Barbara Haselbach studied German, musicology, and modern dance in Vienna and Bern, became professor of dance didactics at the Orff Institute, and was for a time a director of the Institute. She edits the *Orff-Schulwerk Informationen* and acts as a guest lecturer at conferences worldwide. She has written numerous publications on music and dance education and aesthetic education themes.

From the Old World to the New: The Genesis of the American Edition of *Music for Children*

BY JANE FRAZEE

In 1977, less than a decade after the founding of the American Orff-Schulwerk Association (AOSA) in 1968, American teachers could buy an Orff materials sourcebook specifically created for their students. How did this happen? Surely none of the organization's original founders would have expected such an abundant resource so soon. Nevertheless, the spark that ignited the founders had become a wildfire within the first five years of the existence of AOSA as membership increased 360 percent (from 330 to 1185), a fact that was not lost on Orff's publisher, Schott.

The transference of Orff's European ideas into the American music education scene had begun in earnest in the 1960s, but no collection of American Orff materials existed. While English adaptations of the original German volumes of *Music for Children* had first appeared in 1950 (Doreen Hall) and later in 1957 (Margaret Murray), these publications did not contain American songs, games, folk dances, or rhymes. The logical next step was to produce books that did. The possibilities were limitless, due to the rich resources of the melting pot of American folk traditions that could supply essential raw material for a new version of Orff Schulwerk.

While he gave the effort his blessing, the new American edition of *Music for Children* would not be directed by Carl Orff. The originator of Schulwerk had no interest in controlling the dissemination of it; he believed it was a wildflower that would flourish wherever the soil welcomed the seeds of the ideas. In a 1977 interview, I asked Orff why he had made no attempt to oversee the spread of his pedagogical ideas. He responded that he was convinced that teaching practice was like a river;

if you attempted to dam up the flow of one set of ideas, it would simply find an alternative route.

The river analogy is apt here because from the Orff spring, two strong tributaries made their way to the United States. They included a rhythmic, contrapuntal conception that was promulgated by two women who had been trained at the Orff Institute, Brigitte Warner and Isabel Carley. This design was rooted in elemental music and improvisation. A different point of view was promoted by the charismatic Belgian teacher, Jos Wuytack. He developed a melodic/harmonic system that was typically used to accompany vocal music. Unaware of the future difficulties that this might present for his American followers, Orff gave his blessing to both approaches.

It was clear from the outset that Schott would select a European editor to present a European music approach to American audiences. If this seems ironic, we must remember that Orff Schulwerk in the United

The first levels course in this country was offered only three years before the idea of an American edition was introduced.



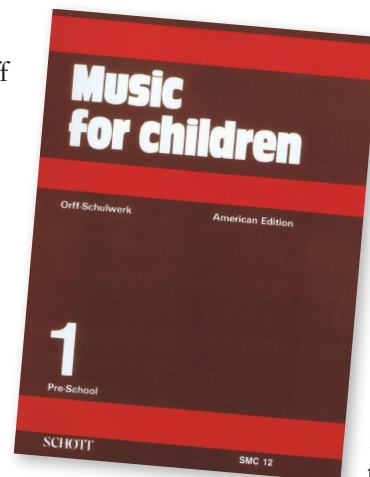
States, though growing fast, was still in its infancy. The first three-level program in this country was offered only three years before the idea of an American edition was introduced. Further, with a variety of strong convictions about materials and approaches abroad in the land, it would have been difficult, if not impossible, for an American to undertake an edition that represented all points of view. The Europeans had more experience and greater prominence in the relatively small world of Orff practitioners at the time, so one of them would be the logical choice to direct the effort.

It took four years to move from conception (1973) to publication (1977) of the first volume of the American Edition of *Music for Children*, but the path to launch the effort was not a direct one. The preliminary framework of

an American Edition was discussed in a meeting held on April 4, 1973, at the Fifth Annual Conference of the American Orff-Schulwerk Association in Minneapolis. Attending the meeting were Peter Hanser-Strecker, Schott chairman, along with Norman Goldberg and Ted Mix of Magna-music-Baton, who were the business representatives. The artistic mem-

bers of the team included the project director, Jos Wuytack, and three of his students selected as contributors: Avon Gillespie, Konnie Koonce (Saliba), and me.

The selection of Jos Wuytack to direct the project was a logical one. His



MUSIC[®] IS ELEMENTARY

"Your Source for Elementary Music Education"

**Dalcroze • Early Childhood • Kodaly
Music Education • Orff Schulwerk • Movement
Music Curriculum & Classroom Resources
Multi-Cultural • Music Therapy • World Percussion**



**MUSIC[®]
IS
ELEMENTARY**

**TO ORDER CALL TOLL FREE
1-800-888-7502**

Order Online: www.musiciselementary.com 2009-2010 CATALOG E-mail Address: music@en.com



Authorized Dealer for:

**Aulos • Boomwhackers • Casio • Hohner • Joia Tubes • Kindermallets
Latin Percussion • Oscar Schmidt • Remo • Rhythm Tech • Rhythm Works
Sonor • Studio 49 • Suzuki • Toca • Tudor • Yamaha • Zildjian**

**(800) 888-7502 Phone
(440) 461-3631 Fax**

order online at

www.musiciselementary.com

**5228 Mayfield Road
Cleveland, OH 44124**



qualifications included three years of successful work with American teachers and an international reputation as an Orff pedagogue. However, Wuytack was a busy man: he had undertaken the French edition of *Music for Children*, he was offering Orff courses around the world, and he was a professor at the Lemmens-Institute at the University of Leuven in Belgium. We students looked forward to working with him on this important new effort, while having our own reservations about planning, communication, and materials. A quote from my November 15, 1973, letter to him indicates my concern about excellence, “Careful groundwork at this time can insure that this will be a book of the highest quality. If we proceed in haste to satisfy the market we may live a long time with a disappointing result. None of us would want the first book to be the last one.” But this caution was unwarranted. Wuytack withdrew from the project early in 1974.

II It seemed that the idea of an American publication was dead on arrival. However, it was resuscitated in August 1974 when Hermann Regner, director of the Orff Institute in Salzburg, invited twenty American teachers to participate in developing a new edition of *Music for Children*. Regner’s invitation was sent to those American teachers whom he was aware were active in the fledgling American Orff Schulwerk movement and to former students of the Orff Institute Special Course whom he knew personally.

The American edition of *Music for Children* was not to be an adaptation of the original Orff/Keetman volumes like the earlier versions by Doreen Hall or Margaret Murray. Instead, this would be a collection of fresh material tried and tested by teachers to represent the variety of Orff activity in the United States. At a January 1975 meeting in Chicago to gather support from potential contributors, I stated my opinion that this effort could not produce a good result. As vice president of AOSA at the time, I was well aware of strong contradictory views held by American Orff teachers, and it

Regner sought a multiplicity of contributions to illustrate the exuberant vitality of Orff Schulwerk in America.



seemed to me unlikely that a synthesis of styles and approaches could be forged for a book on Orff practice in America. What I did not understand initially was that this pluralism was exactly the point. Regner sought a multiplicity of contributions to illustrate the exuberant vitality of Orff Schulwerk in America. In a preface to Volume III he wrote, “We have included the contributions of many authors to represent the size and diversity of the United States with its cultural variety.”¹

With variety, not unity in mind, Regner was able to recruit songs, poems, games, and dances from contributors who represented a wide spectrum of views. Their support of Orff Schulwerk in America and their conviction that a source book of materials would be a worthy contribution to this effort resulted in a collection that has been in general use by music teachers for more than thirty years. In my opinion, Regner’s inclusive approach and respect for each teacher’s contribution is responsible for this accomplishment.

In January 1977, Regner invited me to Salzburg to collaborate with him on aspects of the first of the three American books. My training was different in style and substance from that of the Institute, yet Regner encouraged a healthy exchange of views. He respected my opinions, asked questions that I

sometimes couldn’t answer, and if a difference of opinion occurred, he would offer a gentle reminder, “on the other side...”

A major disagreement about the presentation of the collected material ensued during our working sessions. I was

convinced that American teachers needed a sequential presentation of melodic and rhythmic concepts. Regner had a different arrangement in mind: a three-part presentation of texts and musical examples presented in a sequence “according to the psychological develop-

ment of the children and technical difficulties.”² As the project director, he—of course—prevailed, causing me to smile when I read in his introduction to Volume III, “We have deliberately tried to avoid being ‘schoolteacherish’ in presenting this material, hoping that it will be inspiring and challenging, yet flexible.”³ I was able to present my own schoolteacher approach ten years later in *Discovering Orff*, for which Regner provided a gracious preface.

III Regner initiated the project with Volume II (primary) because he rightly determined that most of American Orff teaching was directed toward that age group. He managed to complete the formidable production of the first volume in less than two years (in 1977). This is especially astounding when we realize that the speedy Internet communication that we take for granted today was unavailable in the 1970s. Volume III (upper elementary) followed in 1980, and pre-school (Volume I) in 1982. Unfortunately, there is no intermediate volume; however, my own classroom experience demonstrated that some primary material from Volume II worked



with older students as well.

Volumes II and III include six essays (seven in Volume I) written by American Orff teachers that address issues relevant to Orff practice. Developing the introductory material was a joint effort; I wrote the introduction to Volume II while Regner provided the foreword to Volume I and the introduction to Volume III. The Volume I foreword is an excellent example of Regner's thinking about music education, developed more fully in his 1988 book, *Musik lieben lernen*. He also provided three editorial examples for Volume III illustrating chord changes. The editorial examples for Volume I included rhymes, musical pieces, and notation sound signs, developed by Verena Maschat and Miriam (Mimi) Samuelson, as well as Regner.

Regner insisted on the title of coordinator, rather than editor, probably because English was not his first language. But the conception, execution, and delivery of the three volumes is his work; he was the project director, and thus ultimately responsible for the organization of all the volumes. As mentioned earlier, he arranged them in three parts, each introduced by a list of the activities to follow. For example, in Volume I, Part I we find (a) Games (to develop attention), (b) Singing (pentatonic songs), (c) Listening (to distinguish pitch, timbre, phrase length), (d) Reading and writing (graphic notation), and (e) Instrumental playing (not expected at this level, but some scores are provided).

Explanatory notes are also offered for the three volumes; however, the information is essentially the same for each. It includes general remarks about the content: (a) The books contain material and suggestions for use by teachers. They are encouraged to adjust the ideas to fit the needs of their students; (b) The pedagogical suggestions have been worked out in classrooms. Again, teachers should freely adapt for their particular situation; (c) Folk songs have many versions. Teachers should feel free to replace the printed version with one that may be more familiar to them; (d) Bass instruments are written in the treble clef for ease in score reading;

and (e) Avoid tone colors (such as electronic instruments) that do not blend well with Orff instruments.

Because he was a composer, Regner urged contributors to extend traditional Orff ideas beyond their usual instrumental and expressive roles into the twentieth century. Each volume contains evidence of his interest in contemporary music, from Sound Signs in Volume I to speech pieces with unpitched accompaniments in Volume II, to five pieces in Volume III by Erik Nielsen, two of which were inspired by the work of George Crumb. It is not clear whether these examples have fostered similar efforts in American classrooms.

The unsung heroines and heroes of this effort are Institute staff members Verena Maschat, a Regner assistant, and Mimi Samuelson, a Special Course member who remained at the Orff Institute as a recorder teacher. Involved in the effort from the outset as contributors and editors, their English language proficiency was crucial in assisting Regner in the production of the American Edition. Further help was provided by Special Course collaborators from 1971–80 including Patricia Brown, Cindy Campbell, Gerald Dyck, Carol Erion, Marcia Lunz, Maureen Kenney (Kennedy), Dorothy Lyons, Erik Nielsen, Sue Ellen Page, Martha Pline, Judith Thomas (Solomon), Carolee Stewart, and Ruth Vickery.

Salzburg participants joined their American counterparts to produce a materials collection that was full of fresh music, ideas, and educational challenges. The result is a kind of musical collage, a compilation of strategies and approaches that invites teachers and their students to join an artistic community. True to Orff's original conception of the purpose of a musical education, it is a collection of material selected to enhance children's lives with examples that inspire them to make and perform their own music and dances.

IV

Shepherding the project to completion produced some very serious moments as well as some amusing ones, accord-

ing to Mimi. Regner asked Americans in the Special Courses to help with proofreading texts of the three volumes. She writes, "One student carried the manuscript over the Hellbrunn bridge on his bike to where he lived in Aigen and managed to drop the whole pile of pages. Some laughter and lots of sighs."

Mimi reflected on her intense involvement in the American Edition this way: "I was challenged and at the same time highly motivated every step of the way—having to compose, proofread, collate, research...and I learned a lot!"

Obviously the result of Regner's inclusive approach resulted in a materials collection that has been a valuable contribution to Orff Schulwerk American practice. The three volumes of the American Edition of *Music for Children* are, like Orff Schulwerk itself, a community effort. It remains a significant milestone in the early dissemination of the many interpretations of Orff Schulwerk in this country; a democratic response to a remarkable musical idea from Europe that was welcomed, and continues to flourish, in the United States. ■

Author's Acknowledgement: The author expresses her appreciation to Sonja Czuk, Verena Maschat, and Mimi Samuelson for their invaluable help in preparing this article.



Jane Frazee is founder and former director of graduate programs in music education at the University of St. Thomas. Her expertise in adapting Orff Schulwerk ideas to American schools has resulted in four textbooks and a forty-year teaching career with students of all ages. A Fulbright professor at the Orff Institute, she has given courses throughout the United States, Australia, and Canada. Her biography appears in the second edition of the Grove Dictionary of American Music.

Editor's Note: Cover images of Music for Children are reprinted with permission from Schott Music Ltd.

The Volumes as a Documentation in Sound

BY MARK FRANCIS

Author's Note: References to the published English volumes of Music for Children adapted by Margaret Murray will be indicated (MM) and, if applicable, followed by the volume and page numbers respectively. Similarly, references to the German edition of Musik für Kinder will be indicated (MK). Long play records (33rpm) will henceforth be referred to as "LP," extended play records (45rpm) as "EP," and compact discs as "CD."

Orff Schulwerk documentation can be deceptive. The printed volumes do not represent instructions for an exact interpretation, but rather establish a musical design and structure. The same applies to the sound recordings of the Schulwerk that have been produced over the years. The audio recordings provide a model of the approach that both references the printed score, and demonstrates the creative possibilities beyond it. They have the ability to draw out desire by demonstrating a starting point for individual creativity and group adaptations. The recorded history of the Schulwerk provides a cross-section of the kaleidoscope variety that makes up the approach. In the words of Carl Orff, the recordings provide "an authentic documentation of Schulwerk in sound."

EINZUG UND REIGEN DER KINDER

The recorded legacy of Orff Schulwerk dates back to 1936 to a 78rpm recording of the *Jugendorchester der Günther-Schule* (The Günther-School Youth Orchestra) under the direction of Gunild Keetman. Two years prior to this recording, Carl Orff received a letter inviting him to compose some of the music for the opening ceremonies of the 1936 Olympic Games to be

held in Berlin, Germany. The authorship of the music composed for the event is widely attributed to Gunild Keetman. However, a large number of drafts and final copies of scores in Orff's hand have led some researchers to believe that Orff may have orchestrated the music. Phonograph records of the Olympic compositions were made so that the approximately 6,000 Berlin school children involved in the opening ceremonies could learn the dances that would accompany the music. Orff charged Keetman with the responsibility of coordinating and directing the rehearsals and the performance in the stadium. The music included *Einzug und Reigen der Kinder und Mädchen* (Procession and Round Dance of the Children and Young Girls) and *Tänze und Spiele der Jugend* (Dances and Games of Youth). The "Procession" will later come to appear in Volume III of the English edition as "Festive procession" (MM, III, p. 70), and in the German edition as "Einzug" (MK, III, p. 78). This earliest, and quite rare, recording of the Schulwerk can be heard in its entirety at: <http://www.youtube.com/watch?v=wVScN8FuwHc>.

GERMAN MUSIK FÜR KINDER RECORDINGS

Over the next twenty years, the Schulwerk slowly evolved into the approach we are familiar with today. A series of broadcasts for Bavarian Radio occurred from 1948–1958, which led to the creation of the five German volumes published 1950–1954. The broadcasts and published volumes paved the way for the first Schulwerk recordings since the XI Olympiad. From 1956–1957 Columbia Records produced and released *Musik für Kinder*, a two-record set that corresponds to the first two published

volumes. The LPs under the Columbia label were each released separately. A later reissue under Columbia's EMI/Electrola label packaged the two records together. An army of choirs and ensembles were employed for the recording project including a children's speech choir and instrumental ensemble under the direction of Keetman and Orff, the Chor der Augsburger Singschule under the direction of Josef Lautenbacher, the *Kinderchor des Trapp'schen Konservatoriums, München* under the direction of Richard Boeck, and the *Münchner Chorbuben* under the direction of Fritz Rothsuh.

True to the developmental approach of the Schulwerk, the pieces featured on the recordings are often extended in terms of form and instrumentation. Orff states in his autobiography that the recordings "were important for the further dissemination of the Schulwerk idea." The accuracy of this statement is certain. Margaret Murray first became acquainted with Schulwerk thanks in part to the *Musik für Kinder* recordings. She would go on to adapt and translate the five German volumes to English, and she and her husband, Walter Jellinek, would work directly with Orff and Keetman on the English *Music for Children* recordings as well. In the spring of 1963, on the other side of the world, Arnold Burkart, a founding member of AOSA and the organization's first president, attended a regional MENC conference where he heard a recording of an Orff ensemble. His intrigue led him to attend the second North American Orff workshop that summer in Toronto. Undeniably, these early Schulwerk recordings came to influence individuals who in turn played a pivotal role in the worldwide spread of the approach.

ENGLISH MUSIC FOR CHILDREN RECORDINGS

The same developmental treatment heard on the *Musik für Kinder* recordings can be heard on the *Music for Children* English edition recordings adapted by Margaret Murray and released in 1958. As with the examples in the volumes, the songs and pieces featured on the recordings were not to be considered parts of a blueprint, to be meticulously followed in every detail, but rather thought of as outline sketches that could be varied, modified or extended. The recordings, which again included material solely from the first two English volumes, were reviewed by *The Gramophone* magazine, once in 1958, and then again in 1972. The 1958 review approaches the recordings as if they were produced with children as the target audience. This is both unfortunate and short sighted as it leads to a less than flattering review.

But then, what is this set of records really for? Is it to make you buy

the music and the instruments, and Do It Yourself? Perhaps it may do the trick with some families; not mine—they were adamant. Is it for children to listen to? Some school teachers may find it good for first music lessons in class: primary school, probably up to six years old, but musical children will find it too simple, and so dull. Is it for grown-ups? Parts are good to listen to, but only parts...

The review from 1972 approaches the recordings more accurately by realizing they are not for children to listen to but rather they are “a demonstration for adults of a course for children to take part in, which is an entirely different thing.” The reviewer confesses that he...

...expected a boring session—four sides of 'teaching music'; but I was happily entertained by such a range of attractive sounds and settings. Everything is very short and items

succeed each other with the quick-fire precision of a well produced variety show. The children sing and play with such evident enjoyment that this in itself is infectious. Some of the song settings, too, are of real beauty, for all their simplicity—often indeed, because of it.

Once again, two LPs were released separately under the Columbia label, only to be packaged together when later reissued under the EMI and Angel labels respectively. Ensembles employed for the English edition recordings included the Chorus of the Children's Opera Group under the direction of Margaret John, the Chorus of the Bancroft School for Boys under the direction of J.G. Wright, and the *Italia Conti* School Speech Ensemble. The instrumental ensemble was directed by Orff, Keetman, and Walter Jellinek.

There is a common misconception that the *Music for Children* three-CD set released by Schott (and currently



Tap, Tap...
(WHO'S THERE?)

You are! Singing, dancing, playing, and making a difference in children's lives—and in your own. Teach our much-loved research-based family and preschool programs, and enjoy the support of our creative and energizing teaching community.

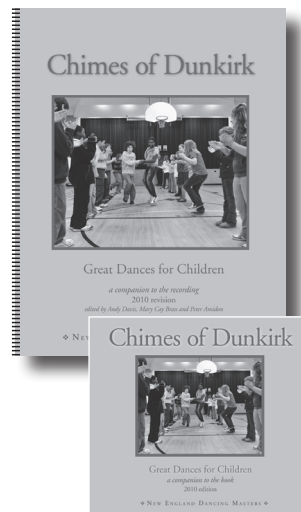
There's a workshop near you.

MUSIC TOGETHER®
THE JOY OF FAMILY MUSIC®

(800) 728-2692 • MUSICTOGETHER.COM

—Just Released—

New 2010 revision of
New England Dancing Masters'
classic book & CD:



Chimes of Dunkirk
Great Dances for Children
2010 revision • book and CD

Edited by Andy Davis,
Mary Cay Brass and
Peter Amidon

All of the same great dances with an updated introduction, improved and clarified instructions, and three re-recorded tracks on the CD.

Order directly from New England Dancing Masters
www.dancingmasters.com

still in print) is a reissue of the original Columbia English pressings. In fact, the recordings are uniquely different. The material featured on the Schott recordings is not restricted to Britain, but also includes songs from Canada and the United States. New ensembles, singers and speakers were also employed. The set includes new material, both in speech and song, that in some cases has not been published in either sound or book form. Comparatively, the Schott CDs feature only eight selections from Volume I (MM), whereas the Columbia recordings feature over thirty selections. Of the eight Volume I selections featured on the Schott CDs, six are re-workings of pieces that were featured on the Columbia pressings as well. They include “Little Tommy Tucker” (MM, I, p. 6); “Wee Willie Winkie” (MM, I, p. 7); “Ding, dong, diggidiggi-dong” (MM, I, p. 24); “Alleluja” (MM, I, p. 28); “Farewell to the Old Year” (MM, I, p. 32); “My little pony” (MM, I, p. 72); and instrumental piece #38 “Allegro (hi-ya)” (MM, I, p. 123). The two remaining Volume I pieces on the CD set that were never featured on the Columbia pressings include “Unk, unk, unk” (MM, I, p. 12) and instrumental piece #34 “Andante” (MM, I, p. 118).

MUSICA POETICA RECORDINGS

While the *Musik für Kinder* and *Music for Children* recordings were an important milestone in the development and spread of Orff Schulwerk, they only represented a fraction of the vast body of literature that ultimately came into being. Orff was once again approached, this time by Alfred Krings and Rudolf Ruby from Harmonia Mundi Records. The outcome of this meeting resulted in ten records being produced in random order from 1963–1975. Each record contained a detailed commentary by Werner Thomas. Orff, again in his autobiography, states that “an internationally understandable title had to be found” for the recordings. “*Musica Poetica*,” he continues, “speaks for itself.” The title of the recorded series draws attention to the meaning of the word, language, and poetry as they are woven together with musical models

The set includes new material, both in speech and song, that in some cases has not been published in either sound or book form.



that invite the student to change and develop them into a personal form.

The *Musica Poetica* recordings began in May 1963, once again under the artistic direction of Gunild Keetman and Carl Orff. The wide array of choirs and ensembles employed this time included the *Tolzer Knabenchor* under the direction of Gerhard Schmidt-Gaden, the *Kammerchor der Staatlichen Hochschule für Musik, München* under the direction of Fritz Schieri, the *Kolner Kinderchor* under the direction of Hans-Gunter Lenders, and the *Stuttgarter Sprecherin* under the direction of Heinz Mende. The instrumental ensemble was prepared by Karl Peinkofer and directed by both Carl Orff and Herman Regner. Godela Orff-Buchtemann fulfilled the role of speaker. These ensembles and artists were involved with the recording process for many years. Their singing style, their expressive presentation of text and music, determined the sound quality of the record series to a great extent.

The contents of the ten records corresponds to the arrangement of select material in the five main Schulwerk volumes, but also includes material from the supplementary volumes and some newly composed vocal, speech, and instrumental pieces. They represent the definitive “documentation of the Schulwerk in sound” as quoted by Orff at the beginning of this article.

- *Pentatonik I / Spiellieder; Rufe; Reime* (Pentatonic I / Game Songs; Calls; and Rhymes)
- *Dur Bordon Stufen / Tanzlieder; Spiele; Sprüche* (Major Drone Levels

/ Dance Songs; Games; and Proverbs)

- *Dur Dominanten / Spiellieder und Tänze* (Major Dominants / Game Songs and Dances)
- *Dur Unterdominanten; Pentatonik II / Lieder; Balladen; Tanzstücke* (Major Subdominant; Pentatonic II / Songs; Ballads; and Dance Pieces)
- *Aolisch “Reines Moll” Bordon / Spielstücke; Lieder; Tänze* (Aeolian “Pure Minor” Drone / Games; Songs; and Dances)
- *Dorisch und Phrygisch Bordon / Tänze; Sprüche; Märchen* (Dorian and Phrygian Drone / Dances; Proverbs; and Tales)
- *Moll Stufen; Dominanten / Klangstücke; Lieder; Tänze* (Minor Levels and Dominants / Sound Pieces; Songs; and Dances)
- *Moll Unterdominanten; Lydisch; Mixolydisch* (Minor Subdominant; Lydian; and Mixolydian)
- *Tanzstücke für Bläser und Schlagwerk* (Dance Pieces for Winds and Percussion)
- *Sprechszenen; Laudi; Balladen* (Speech Pieces; Laments; and Ballads)

The *Musica Poetica* recordings over time were reissued with the music often getting reorganized to fit the theme of a new album. Themes included everything from nature and the seasons, to holidays and folktales. Some pressings are purely instrumental, while others have accompanying picture books. Many of these “reissues” were released again themselves resulting in what seems like an endless number of recordings all with different album cover art work, track listings, and notes. In 1994, the series underwent its first digital transfer with the release of a six-CD set by BMG/Sony containing most of the original music. The selection and compilation was carried out by Hermann Regner, taking into account the layout of the original documentation.

CELESTIAL HARMONIES RECORDINGS

In 1995, Celestial Harmonies released *Orff-Schulwerk*, a three-volume collection containing another wide cross-section of examples from the approach.

All pieces were recorded new for the commemorative set, which features many world premieres. Collectively, CDs one and two of the set include thirty-three selections from the five published volumes. The remaining content on the first two compact discs includes selections from the vast array of supplemental Schulwerk publications. Volume three of the CD collection consists entirely of lesser known Schulwerk piano music. Wilfried Hiller, artistic director of the production, met Orff in 1968 and became his student until the composer's death in 1982. The Karl Peinkofer Percussion Ensemble was employed for the recording project along with a number of notable artists and ensembles including Carl Orff's only child, Godela Orff, as a speaker.

A WORLDWIDE RECORDED LEGACY

To date, over one hundred Orff Schulwerk recordings have been

identified and cataloged. While some of these releases are identical reissues of one another, the majority of them are unique and offer substantial evidence to the widespread growth of the Schulwerk. Many recordings represent the Schulwerk approach within different countries, while other recordings are private, small label, or special edition pressings. Records from Germany, England, France, Belgium, and the Netherlands are numerous, but releases coming from, or representing, Africa (Ghana), Australia, Canada, the Czech Republic, Hungary, Japan, Taiwan, and the United States have also been identified and cataloged. The Schulwerk idea is one that transplants well, founded as it is on the basic elements of language, music, and dance. This proves true for both the published scores as well as the sound recordings. Collectively, these recordings from around the globe provide an important historical and pedagogical documentation of the Orff Schulwerk approach. ■

Editor's Note: This project was supported in part by a research grant from the American Orff-Schulwerk Association. Funding of this research grant does not imply endorsement of a specific method, philosophy, or approach by the American Orff-Schulwerk Association.



Mark Francis teaches lower school music and choir at Seattle's Bush School. He holds a master of arts degree with a concentration in Orff Schulwerk from the

University of St. Thomas, and in 2009 he earned NBPTS certification. Mark currently serves on the AOSA History Committee. He presented past research at the 2008 AOSA National Conference in Charlotte, North Carolina, and most recently was awarded a 2009 AOSA Research Grant for his work with the recorded legacy of Orff Schulwerk.

ORFF PUBLICATIONS FROM SCHOTT

NEW!
I've Got a Song in Baltimore
FOLK SONGS OF NORTH AMERICA AND THE BRITISH ISLES
by Matthew McCoy
49018192 • \$15.95

Playing Together
AN INTRODUCTION TO TEACHING ORFF-INSTRUMENT SKILLS
by Jane Frazee
49017079 • \$14.95

Hello Children
A COLLECTION OF SONGS AND RELATED ACTIVITIES
FOR CHILDREN AGED 4-9
by Shirley Salmon
with original drawings by Helga Wilberg
49016748 • \$15.95

The Raccoon Philosopher
by Danaï Gagne-Apostolidou and
Judith Thomas-Solomon
49012188 • \$14.95

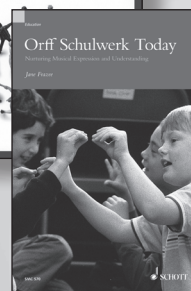
Round the Corner and Away We Go
by David J. Gonzol
49013568 • \$9.95

¡Quien canta su mal espanta!
(Singing Drives Away Sorrow)
SONGS, GAMES AND DANCES FROM LATIN AMERICA
by Sophia Lopez-Ibor and Verena Maschat
49015641 Book/DVD Pack • \$29.95

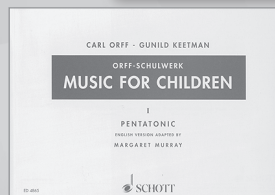
Pieces and Processes
by Steven Calantropio
49013585 • \$17.95



Play, Sing, & Dance
AN INTRODUCTION TO ORFF SCHULWERK
by Doug Goodkin
49012187 • \$26.95



Orff Schulwerk Today
NURTURING MUSICAL EXPRESSION
AND UNDERSTANDING
by Jane Frazee
49015644 Book/CD Pack • \$54.95



Orff-Schulwerk Music for Children
MURRAY EDITION
Volume 1, Pentatonic
49005214 • \$24.95
Volume 2, Major: Drone Bass-Triads
49005215 • \$24.95
Volume 3, Major: Dominant and Subdominant Triads
49005216 • \$24.95
Volume 4, Minor: Drone Bass-Triads
49005217 • \$24.95
Volume 5, Minor: Dominant and Subdominant Triads
49002582 • \$24.95

Music for Children accompanying CDs
49003152 3CDs • \$47.95



Intery Mintery

By Doug Goodkin
Pentatonic Press, 2008

Don't tell the Environmental Protection Agency, but Doug Goodkin has a deep well drilled in the heart of the San Francisco peninsula. While close to ecologically sensitive areas of the Bay and Pacific Ocean, his well poses no threat because its contents are neither crude, nor destructive to the environment. In fact, when it gushes and spills out on the earth, it is occasion for celebration. In his thirty-four plus years teaching at The San Francisco School, Goodkin has tapped into an underground reservoir of raw material that is as old as language and music. In his latest book, *Intery Mintery*, Goodkin has refined some of the most potent raw materials that both classroom and music teachers could ever imagine—nursery rhymes.

Intery Mintery is unlike any nursery rhyme collection, and is eminently suitable for all ages of children. Yes, all ages. Because the author draws upon a vast experience in Orff Schulwerk, the nursery rhyme material is approached from a playful and joy-filled tack, and developed into sublime pieces that to even an adult's ear, is artistic and beautiful. For children, it stirs something deep and ancient.

Being not merely a collection of materials or lesson plans, each rhyme, activity, and arrangement gives not only an outline of meticulously considered sequence and procedure, but leaves plenty of space for exploration, creation, and expansion. Philosophical and pedagogical commentaries fill the pages, and provide a solid base for launching into the truly child-centered world of music, movement and language we call Orff Schulwerk. Teachers with little or no Orff training can, as

Each rhyme, activity, and arrangement gives not only an outline of meticulously considered sequence and procedure, but leaves plenty of space for exploration, creation, and expansion.



the author suggests, simply follow the sequence and get a basic understanding of the approach. Those with a greater depth of experience will find a wealth of invigorating ideas that will surely inspire fresh exploration of materials from this and other sources.

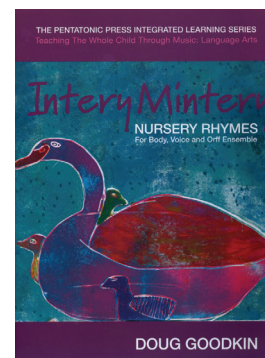
Divided into two sections, *Intery Mintery* provides a well-conceived sequence for classroom and music teachers alike. The first section contains activities that require no instruments: speech, movement, and body percussion. The second provides fully arranged materials for Orff ensemble. Within each section, the activities are carefully sequenced from simple to complex to fit the pedagogical needs and abilities of children across the elementary spectrum.

I'd like to share an experience of my own with a fourth grade student

named Chance. Chance is skeptical of everything, and he typically observes classes with steely eyes and a furrowed brow. If a lesson does not meet his immediate approval, his participation in it comes only begrudgingly, if at all. After watching the beginnings of "Sally Go 'Round the Sun," as outlined in the advanced arrangements section of the book, Chance correctly points out that he remembers doing this song in first grade, folds his arms and scowls. Things are not looking good, but he hasn't shut down entirely. The lesson unfolds with song, movement, recitative, percussion, and a little cosmic ritual of life and death. Chance warms. When it comes time to choose a drummer to play the part of the "bringer of life and death," Chance stands with a softened, but still serious face, and a hand quietly raised in the air. Months later, he still asks if we can "do that Sally song where I play the angel of life and death." Something moved Chance—something older and deeper than either of us.

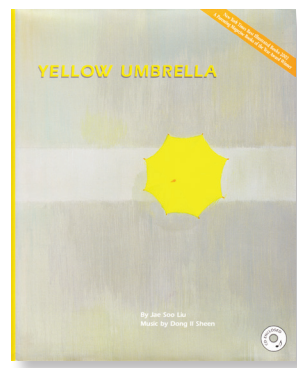
Intery Mintery is "not your father's Oldsmobile." It is not simply another assortment of nursery rhyme arrangements—there is something more going on here. The philosophical notations are worthy of contemplation by students and teachers alike. The pieces are singular examples of endless possibilities. The process of unfolding the materials will be delightfully familiar to Orff practitioners. To non-Orff teachers, it is nothing short of magic. In the ears, bodies, and minds of children, it approaches the sacred. ■

David Thaxton is a member of The Orff Echo Editorial Board.



The Yellow Umbrella

By Jae Soo Liu
Music by Dong Il Sheen
Kane/Miller Book Publishers, 2002



The cover is as somber as a grey rainy day—with the exception of the bright yellow umbrella floating across the page. It is this yellow umbrella that beckons you, like a yellow caution light, to stop and take a closer look at this picture book.

At first, you may think that this is just another rainy day story, but as soon as you begin to turn the pages, you realize this one is quite different. Immediately apparent is the absence of any text. A picture book in the most pure form, a visual rainbow begins to appear as the rain falls and a parade of umbrellas begins.

The lack of text is a freeing experience for the perceptive teacher. As the pages unfold, the ideas begin to splash in one's mind like the first unexpected drops of rain. The illustrations are painted from an aerial view. One cannot see the children in their various shapes and sizes, whether they are boys or girls, or any of the multitudes of variations the human package presents. Instead, it is the canopies of the umbrellas that harmonize the movement and illuminate the journey in which they are participating.

The umbrellas trickle in one by one, starting with a lone yellow umbrella. Then, a friend comes along, adding a blue, then another, with a canopy of red. With each page turn, more umbrellas begin to trickle in to join the parade. Visually this is not unlike building a melody, slowly increasing the pitch set until a larger scale appears. Oh, but wait, perhaps it is not melody that the iconic pictures represent, but the timbres of unpitched percussion adding a new tone color with the hue of each umbrella. Of course, the imagination cannot stop at this point. The rainstorm of ideas begins pouring in. What about the opportunities for movement? Immediately, the vivid circles of color that the umbrellas create arouse the eye. A solo umbrella moves to a duet, which increases additively until the whole ensemble is present. Beyond the splashes of color lie pathways of the street curbs, the gentle arch of the bridge, and the step-like patterns of the brick cobbles. The possibilities seem endless.

As you explore this book, you'll undoubtedly note the accompanying CD affixed inside the back cover. The

CD contains short piano compositions as well as the song "Underneath the Sky." The author worked with musician Dong Il Sheen to provide a musical setting to expand the possibilities within the story. The piano vignettes are a freely formed theme and variations. In the front of the book the author denotes specific directions on how they can be played while sharing the book with students. In contrast, the melody and text for "Underneath the Sky," is notated clearly in the back of the book, but its use within the story is left to the reader's discretion. Although CD material may be helpful to some, the opportunities for students to create their own musical settings and compositions are the real pearls of this book.

"Rain, rain, go away." Not as long as this book is in your library! Whether the ideas trickle in slowly, like the first drops of rain, or come like the torrent of a summer storm, your students will love to play with the possibilities of this wonderful picture book gem. ■

Sharon Mazion teaches lower and middle school music at Breck School in Minneapolis, Minnesota.



NEW from Patrick Ware

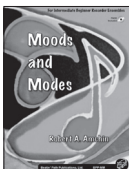
Here's Two - A Jazz Collection for the Orff Classroom Grades 4 - 8. CD Rom includes full scores, student parts, and mp3 files.



MUSIC THAT WORKS!

NEW from Robert Amchin

Moods and Modes For Beginner to Intermediate Recorder Ensembles. Performance Accompaniment CD included.



www.beatinpathpublications.com • beatinpath@mac.com • 540-478-4833

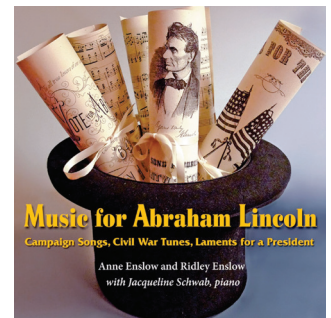
Advertise in

THE ORFF ECHO

Call Steve DiLauro at (440) 238-5577 to discuss advertising in the next issue.

Music for Abraham Lincoln: Campaign Songs, Civil War Tunes, Laments for a President

Enslow Publishers, Inc., CD, 2009
By Anne and Ridley Enslow



In the year 2009, the bicentennial of President Abraham Lincoln's birth, our nation paid homage to one of the country's most influential presidents. School children signed a national birthday card, contests were created, and a campaign for the new President was guided by his remarkable words. Anne and Ridley Enslow III, best known for their educational publishing company, Enslow Publishers, Inc., created a CD of music to help celebrate our common history.

The CD is a seventeen-song collection offering a wealth of American music history organized to give the listener a musical storyline of Lincoln's public life, from his political campaigns to his untimely death. The accompanying CD booklet includes lyrics and a summary of the historical

significance of each song.

In addition to the booklet, there is also a Teacher Resource Guide available on their Web site, www.enslow.com. Although difficult to locate, an e-mail to customer service turned up the direct link. The seven-page guide is organized by curricular content: American history, music, and English. There are many nuggets of little-known facts included in the guide, such as a tale of President Lincoln disguising himself and sneaking into Baltimore at night to thwart assassination attempts. This provoked a lively and comical discussion in my classroom as to how a man of such notable stature was able to sneak anywhere. There is also a link to the Library of Congress where the original sheet music can be viewed. The cover art, which pictured

Lincoln's famous hat upturned and stuffed with sheet music, was inspired research—it also included a quote from Lincoln's law partner that indicated Lincoln used his hat as a "receptacle" when he was not wearing it.

The company directed me to their most popular activity, track fourteen, which asks the teacher to direct students in dancing along with tracks three and fifteen. For teachers not familiar with dance instruction, it would have been helpful to have a schema of the dance steps or a link in their citations for "Further Listening" or "Further Reading."

Most of the tracks are songs that will be new to music teachers. Of the lesser-known tracks, number sixteen, "Do Not Leave Me, Mother Darling," struck me the most. The information in the booklet includes a more personal account of Lincoln as a father of two young boys during the Civil War. The song was written a few years after Lincoln's assassination and dedicated to Mary Todd Lincoln on the occasion of the death of the Lincolns' youngest son. This song, written in Tad's dying voice, honors the deeply personal connection the American public felt with the family. The tenor vocals have an inherent youthful sound that soothes the lament's sting but brings Tad alive in the same breath. The Enslows' attention to historic detail is evident at every turn, from their well researched information, to the instrumentation.

There are two well-known pieces included on the collection. Track five, "Tis the Last Rose of Summer," was included because the tune was on a music box of Mary's. Anne's clear soprano coupled with her dulcimer play-



There are many nuggets of little-known facts included in the guide, such as a tale of President Lincoln disguising himself and sneaking into Baltimore at night to thwart assassination attempts.



ing gives the song appropriate wistfulness. Track six, played by Jacqueline Schwab, pianist for the documentary, *The Civil War*, is an interesting blend of two well-known tunes: “Dixie” and “The Battle Cry of Freedom.” The largo tempo and the clever mixing creates a rendition so unique that one almost doesn’t miss the lyrics. (The lyrics were not included in the Teacher Resource Guide, but can be easily found on the Internet.) This is a very clever pairing, not just musically, but politically, since each song was written with one intended set of lyrics and then adopted by the opposite camp with alternate lyrics. In the case of “Dixie,” the Southern affiliation has lasted to this day, although a sentimental Northerner wrote it in the years before the war. The pairing drives home the realization that this was a nation at war with itself, yet a nation with the same roots and musical tastes.

There is only one area where I disagree with the editors. According to the CD booklet, historical spellings of lyrics were maintained but racial slurs were altered. By changing the lyrics, a teachable moment that music can facilitate with unique sensitivity was lost. Although unacceptable to modern listeners, racial slurs are nevertheless historical fact. It is my opinion that the lyricist’s original intentions should be respected. Students can be provided with the original lyrics, and asked to discuss the alterations.

This opinion stems in part from my last teaching assignment in Durham, North Carolina, a historically black area. In a partnership with the Hayti (pronounced: *hay-tie*) Heritage Center, we discussed similar sensitive issues.

Contrary to popular belief, students were not offended but empowered by understanding their personal histories. However, I understand that the editors wished to create a CD that would appeal to a wide variety of audiences and therefore chose not to include offensive lyrics.

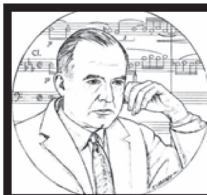
The CD collection was just named

an American Library Association (ALA) Notable Children’s Recording in 2010. It is quite apparent that this project was a labor of love. ■

Michele A. Johnson, a teacher in New York, earned her bachelor’s degree from Hofstra University and her master’s degree from Five Towns College.

TEACHER RESOURCE GUIDE:

www.enslow.com/product_images/worksheets/EducatorsGuide/MusicforAbrahamLincoln.pdf



WEST CHESTER UNIVERSITY
School of Music
College of Visual and Performing Arts
SUMMER 2011



**Earn credit toward NASM accredited
master’s degree and certificate
programs in Orff-Schulwerk taught by
nationally renowned specialists as part
of West Chester University’s
Samuel Barber
Institute for Music Educators**

For information, contact:

J. Bryan Burton, Chair
Department of Music Education
(610) 436-2222
jburton3@wcupa.edu

John Vilella, Associate Dean
School of Music
(610) 436-2495
jvillella@wcupa.edu

Exploring World Music through the AOSA AV Library

Presenters: John Lake, Teachers of Hawaii's Children, Oscar Muñoz, Sofia Lopez-Ibor

“Every morning, a five-year-old boy and his grandmother go down to the beach and continue the tradition that began over four hundred years ago. The boy sings against the rhythm and roar of the ocean waves, in the language of the indigenous people of Hawaii. The boy intuitively knows the importance of the song and obediently absorbs the elements of the lesson out of respect for his grandmother. The songs and dances, once forbidden by the government in 1827, continue to bloom in those who value this legacy.” (*The Orff Echo*, Winter 1999, volume 31, number 2, p. 40)

John Lake's accounting of his youth and his thirty-six years of experience teaching languages to non-native speakers gives him the insight and sensitivity to inspire others to explore cultures beyond their own experience. Through a relaxed teaching style and gentle humor, Lake invites the participants to immerse themselves into the joy of discovery by emphasizing the importance of language as the key to the identity, the thoughts and the music of the people.

AOSA members have the privilege and opportunity to investigate world cultures through first-hand accounts, such as this example by Lake, as recorded from past national conferences contained in the AOSA AV Library. The AOSA AV Library complements these personal stories by providing additional lessons led by experienced music teachers that have developed and tested native materials in their own classrooms.

Four music teachers from Hawaii begin their conference session with the heralding of the conch shell directed to the four winds. The teachers hope to share the joy of their own experience

with children by demonstrating songs, native instruments, a dance, and a story with the conference participants. The session notes include musical transcriptions, vocabulary, and Orff Schulwerk process ready to insert into the classrooms of future music educators.

Organizing the AOSA AV Library World Music holdings into continents, countries, cultures, and styles allows complementary support and cultural comparisons. World music session leaders often weave language, melody, rhythm, tone colors, and timbre into the games and activities, allowing participants the time to joyfully immerse themselves into the play and pattern of another time and place.

Oscar Muñoz shares the songs and games of his Mexican childhood in an elemental style that invites duplication with children in any setting. In contrast, Sofia Lopez-Ibor begins with a Francisco de Goya painting and retraces her Madrid childhood experiences through the study of a specific visual resource featuring Spanish children's games. Teachers interested in studying the nuances of language or just needing a variety of approaches to similar subject matter would enjoy the comparisons seen by viewing these two sessions.

Come explore the cultures of the world through visits of childhood memories or visions of enlightened educators willing to share the joy of discovery. The world music materials are available from AOSA headquarters. Check out the Web site for the PDF listing of AOSA AV Library holdings and come discover for yourself the world anew. ■

AOSA AV LIBRARY:

- 91 HA John Lake. *Native Hawaiian Culture: Its Music, Dance and Chants* (VHS format)
- 132 HC Teachers of Hawaii's Children. *Celebrate the Music of Hawaii's Children* (VHS or DVD format)
- 135 OM Oscar Muñoz. *Songs from a Mexican Childhood*. (VHS or DVD format)
- 122 EP Sofia Lopez-Ibor. *El Pelele: Spanish Games* (VHS or DVD format)

Beth Iafigliola, a member of the Greater Cleveland Chapter of AOSA, teaches music in the North Royalton School District, with past experience in strings, choir, private piano, and preschool music. She has been promoting the AOSA AV Library since 1995.

AOSA AV LIBRARY VIDEO PREVIEW

To borrow this or any of the hundreds of videos from the AOSA AV Library, visit our Web site at www.aosa.org.

Select > Publications & Resources > AOSA AV Library

The list includes session titles and brief descriptions. In addition to videos of interest for the classroom, the library contains many videos of historical value. For questions contact AOSA Headquarters at avlib@aosa.org or call: (440) 543-5366.



American Orff-Schulwerk Association

info@aosa.org/www.aosa.org

Rhythms of the River

flowing from the source

2010

**American Orff-Schulwerk Association
Professional Development Conference**

November 3-6, 2010

Spokane, WA

**Hosted by the Inland Empire Orff Chapter
Assisted by the Evergreen and Idaho Orff Chapters**

Ad Closing Dates

Note: These are not editorial deadlines.

	Order by	Send materials by
Fall (mails late September)	July 15	August 1
Winter (mails mid-December)	October 15	October 31
Spring (mails mid-March)	January 15	January 30
Summer (mails mid-June)	April 15	May 1

Advertising Rates and Sizes

Advertisers in four consecutive issues earn a 10% discount on their advertising in *The Orff Echo* and the AOSA Conference Book.

Ad Size	Width	Height	REGULAR	INDUSTRY
			Rate	MEMBER Rate (5% discount)
Full Page	7 1/2"	10"	\$970	\$922
2/3 Page (vertical)	4 7/8"	10"	\$725	\$689
1/2 Page (island)	4 7/8"	6 7/8"	\$680	\$646
1/2 Page (horizontal)	7 1/2"	4 7/8"	\$585	\$556
1/2 Page (vertical)	3 5/8"	10"	\$585	\$556
1/3 Page (square)	4 7/8"	4 7/8"	\$435	\$413
1/3 Page (vertical)	2 5/16"	10"	\$435	\$413
1/4 Page (vertical)	3 5/8"	4 7/8"	\$325	\$309
1/4 Page (horizontal)	4 7/8"	3 5/8"	\$325	\$309
1/6 Page (vertical)	2 5/16"	4 7/8"	\$250	\$238
1/8 Page (horizontal)	3 5/8"	2 5/16"	\$195	\$185

R.O.P Color Rates (add to space rate above)	REGULAR	INDUSTRY
	Rate	MEMBER Rate (5% discount)
2-Color	\$350	\$333
4-Color	\$520	\$494

Cover Rates (full page; 4-color included)	REGULAR	INDUSTRY
	Rate	MEMBER Rate (5% discount)
Back Cover	\$1,785	\$1,696
Inside Front Cover	\$1,735	\$1,648
Inside Back Cover	\$1,685	\$1,605

For more information contact:

Steve DiLauro
LaRich & Associates, Inc.
15300 Pearl Rd.
Strongsville, OH 44136
(440) 238-5577
sdilauro@larichadv.com.

Advertising Formats for Submittal

In PDF, EPS, TIFF, QuarkXpress, Adobe Illustrator, Adobe Photoshop format. Include all supporting elements (fonts and high resolution images). Files may be transferred by Email or Disk (CD, DVD, ZIP, or JAZZ disk).

Index of Advertisers

American Drum	16
Anderson University	26
Backyard Music	16
Beatin' Path Publications, Ltd.	39
FolkStyle Productions	28
Hal Leonard Publishing Corporation	11
John's Music Center	40
Lyons	5
Macie Publishing Co.	9
Macmillan/McGraw-Hill	1
MMB Music - Studio 49	19
Music is Elementary	31
Music Together LLC	35
New England Dancing Masters	35
Peripole Bergerault ("GOLD STAR")	back cover
Peripole Bergerault ("QUALITY")	2
Schott Music (Hal Leonard)	37
SONOR (HOHNER, Inc.)	inside front cover
Suzuki Musical Instruments	13
West Chester University School of Music	41
West Music	7
Yamaha Corporation of America	inside back cover

Ethics Statement

The American Orff-Schulwerk Association strongly encourages members to be positive and discreet when discussing our organization, specific courses and/or teachers, and the Orff movement. The very nature of the Orff Schulwerk philosophy embodies a broad spectrum of expressions, exploring different paths to arrive at artistic and educational goals. Members are encouraged to recognize and remain open to varied approaches and to celebrate both our differences and our similarities.

American Orff-Schulwerk Association Membership Form

**Associate member of the Music Educators National Conference
July 1, 2010 - June 30, 2011 membership year**

Regular Member: Subscription to *The Orff Echo*, *Reverberations*, access to Member's only section of the AOSA Web site, voting privileges

One-year \$75.....\$75 _____
 Three-year \$193.....\$193 _____

Student Member: Regular privileges for full-time student (Include copy of current ID)\$35 _____

Retired Member: Regular privileges for those 55 or older AND retired \$50 _____

Music Industry Member: Up to three copies of one-year subscription to *The Orff Echo*, *Reverberations*, access to Member's only section of the AOSA Web site, one vote for a collectively elected representative on the AOSA National Board of Trustees.\$105 _____

Institution/Library Subscription: One-year subscription to *The Orff Echo*, no voting or membership privileges included.

1 copy \$45 2 copies \$71 3 copies \$90 _____
Additional charge for mailing outside U.S.A. \$30 _____

If joining after November 11/1/09 U.S.A. members only add \$8 for mailing back issues.....\$8 _____

TOTAL DUE (in U.S. funds)\$ _____

Mail to: AOSA • PO Box 391089 • Cleveland, OH 44139-8089
If paying by credit card, this form may be faxed to:
(440) 543-2687 or join online at www.aosa.org.

- I do not want my name sold to music industry/institutions
- I do not want my profile shown to other members in the online Directory
- I do not want my phone number shown to other members in the online Directory
- I do not want my e-mail address shown to other members in the online Directory

Date _____ Membership # _____

Name _____

Mailing Address _____

City _____ State _____ Zip _____

E-mail _____ Phone _____

Current Chapter Affiliation (if any) _____

Method of payment:

- Check enclosed payable to AOSA
- MasterCard Visa Amex Discover
- Card No. _____ Exp. Date _____

Charge this to my Account as indicated, to be paid accordingly to the current terms of this account.

Signature: _____

I am a

- Classroom Music Teacher Band Director
- Private Music Instructor Choir Director
- Church Musician Orchestra Director
- Music Therapist Student at: _____
- University Professor General Classroom Teacher
- Administrator Other: _____

I work in a Public School Private School

In Reverberations

In the Fall Issue of *Reverberations*:

- Wildflower Legacy focus on member Dick Watt
- Rhythms of the River ~ Flowing from the Source, the 2010 Professional Development Conference in Spokane, Washington
- 2010–2011 Chapter Workshop schedules

reverberations

Contents Copyright 2010 Printed in the USA

Articles are viewpoints of their authors and do not imply endorsement by AOSA.

The Orff Echo Copyright Policy

AOSA members may make up to 50 photocopies of up to two articles from one issue for educational purposes only. *The Orff Echo* requests that the mast-head page (Table of Contents page) also be photocopied and distributed with the article(s). Non-members, or members wishing to make more than 50 copies, must seek permission in writing from the editor. All publications, non-profit or commercial, seeking to reprint material from *The Orff Echo* must request permission by writing to the editor. An exception to the above occurs when authors retain exclusive rights to their work. This is indicated in the byline of the article. In these cases, permission must be granted from both the author and *The Orff Echo*.

Submission Guidelines and Ethical Standards for *The Orff Echo*

AOSA through *The Orff Echo* is always interested in original research and informative, lively articles covering all aspects of Orff Schulwerk. In addition, an editorial focus (published in the Editorial Calendar in each issue) serves as a general guide for topics in a particular upcoming issue.

If you have a good idea, don't hesitate. The editor and editorial board members want to hear from you!

Prior to submission of a manuscript, send the editor or one of the coordinating editors a brief, half-page query letter or e-mail outlining your article idea several months prior to the time you wish to see it published. Many of the issues are in production as much as a year ahead of time. In your letter, list a short biographical sketch (75 words) of yourself in regard to your profession.

To submit manuscripts, follow these guidelines:

1 Familiarize yourself with *The Orff Echo* by reading several back issues.

2 Word length: use 12-point type and double space the manuscript, using wide margins. Feature articles are limited to 2,200 words including (in most cases) references and bibliographies; media reviews and columns are limited to 850 words.

3 Send the manuscript as a Word 97 or later document; Macintosh users may save their files as Word for Windows. Manuscripts cannot be returned.

4 Please send your manuscript via e-mail to: echoeditor@aosa.org. You may also e-mail your manuscript to the issue coordinator(s). (See Editorial Calendar for coordinator.)

5 Quotations: Follow the Chicago Manual of Style, 15th edition (use endnotes rather than in-text references). The concept of "fair use" in copyright law includes the right to quote briefly, for scholarly complete musical examples; for longer quotations, you must obtain written permission from the author or publisher to reprint that material. If you wish to use figures, tables, complete musical examples or longer quotations, you must obtain written permission from the author or publisher to reprint that material. These permissions must be submitted with your manuscript.

6 Ancillary items: Musical examples, charts, graphs and photographs can enhance the meaning of the text. If you cannot submit a high-resolution electronic file, please send the original photograph, table, or musical example and we will scan it on our equipment. If e-mailing it, please attach each item separately. If you cannot attach the ancillary items, mention this in your cover letter and we can make arrangements. Do not imbed items in the manuscript, but rather, insert a note in the text indicating placement (e.g., See Figure 1). Note that acceptance of a manuscript does not automatically imply acceptance of accompanying visuals.

- a. Music: Please submit digital musical examples from Sibelius or Finale in either EPS or PDF file format (Example: `maryhadalittle-lamb.eps`). Please save the file in the highest resolution possible (for music files 600 dpi is good but 1200 dpi is best). If you are unable to do this, contact the editor.
- b. Photographs: Please send either original photos via U.S. mail or e-mail each digital photo as a separate attachment. Do not send scans. Items will be returned promptly after production. For digital photos, set the camera to the highest quality setting (the resolution must be 300 dpi or greater). Shoot with the flash on, even when outdoors, to create a

faster shutter speed to eliminate blur. Do not manipulate or crop digital photos.

- c. Permissions: If an adult gives you his or her photograph to use, permission is implied. However, a permission form, signed by the parent or guardian, specific to the use and the organization, must accompany any photograph in which a child's face is visible. The coordinator or the editor can send you an AOSA Photo Release Form for each subject.

7 In review: Media reviews are assigned by the review editors. If you are interested in writing a review, please submit two unpublished samples of your writing to us for consideration. In your cover note, explain your particular field of expertise. If a reviewer is connected to the author, the author will reveal this in the review. Books, CDs, and other products on the market, or those about to be released, will not be reviewed by the *Echo* if the creator is serving on the editorial board. Reviews will be listed separately in the Table of Contents with the name of the reviewer. Reviews of teaching materials will be allowed.

8 From the Classroom contributions offer readers practical suggestions for the classroom. Any unique idea that you've tried and found successful could be addressed. If your idea is short, please send it anyway; it could be combined with others to make a longer column. *The Orff Echo* does not publish lesson plans or original songs and rhythms.

9 Focus on Research Series publishes research reports that expand and enhance our knowledge of music teaching and learning. Articles may report a single research study or a review of the research literature in ways that enable teachers in the field. These articles may be quantitative or qualitative and must include a discussion of the ways in which this information can be applied in the classroom. Papers should

be double-spaced using type no smaller than 12 points and should not exceed 2,200 words. Submissions should be sent electronically as an MS Word or PDF document to Carlos Abril, at c-abril@northwestern.edu. If electronic submission is not possible, send four copies of the complete paper to Carlos Abril, Echo Focus on Research, Northwestern University School of Music, 711 Elgin Road, Evanston, IL 60201. Manuscripts will then be sent to the AOSA research panel for anonymous editorial review. Editors for the research series are Dr. Carlos Abril of Northwestern University and Dr. Alan Spurgeon of the University of Mississippi.

ACCURACY AND COMPLETENESS

Copy should be accurate. *The Orff Echo* cannot assume responsibility for the accuracy of facts, figures, or names in submitted copy. Before submitting material, verify the spelling of names, titles, countries, and institutions. Use full names of organizations and agencies when first mentioned and provide abbreviations or acronyms in parentheses following. Abbreviate thereafter. Verify titles and quotations from printed sources. Confirm that endnotes are correct and complete.

EDITORIAL POLICIES

All articles submitted to *The Orff Echo* are subject to editing for clarity, grammar, and length. Headlines may be rewritten by the editor.

COPYRIGHT AND PERMISSIONS

Authors published in *The Orff Echo* sign an agreement that grants AOSA, the publisher, permission to publish the work in both print and electronic form. Authors whose material appears in *The Orff Echo* are free to use the material elsewhere. Although *The Orff Echo* is copyrighted, AOSA generally grants requests for permission to reprint material appearing in the magazine and usually does not charge a fee for such permission.

ETHICAL STANDARDS

1. When sending your manuscript, include a statement guaranteeing that the manuscript has not been published or submitted elsewhere, nor is currently under consideration by another publication. If your manuscript has been published elsewhere or is currently under consideration by another publication, please inform us of that in writing with your submittal. On the cover page only, list your name, street address, e-mail address, fax number (if applicable) and telephone numbers (office and home). It is imperative that all identification be removed from the manuscript. However, please type a working title on the top of each page of the manuscript to avoid confusion.
2. Promotion of books, workshops, other publications, instruments, etc. in the manuscript is not permitted. Derogatory statements regarding other professionals or professional organizations are not permitted.

ETHICAL REVIEW POLICIES

The editor and the editorial board adhere to specific policies when reviewing submitted materials.

The Orff Echo cannot guarantee publication of any manuscript. All unsolicited manuscripts, however, are carefully and anonymously reviewed by the editorial board. The board members make recommendations concerning acceptance or rejection.

The editor or the editorial coordinator acknowledges each manuscript received. One will notify the author of acceptance or rejection in a timely manner, no more than six months from the time of receipt.

The editorial coordinator will work with the author to discuss major changes to the article prior to its submittal to the editor for publication.

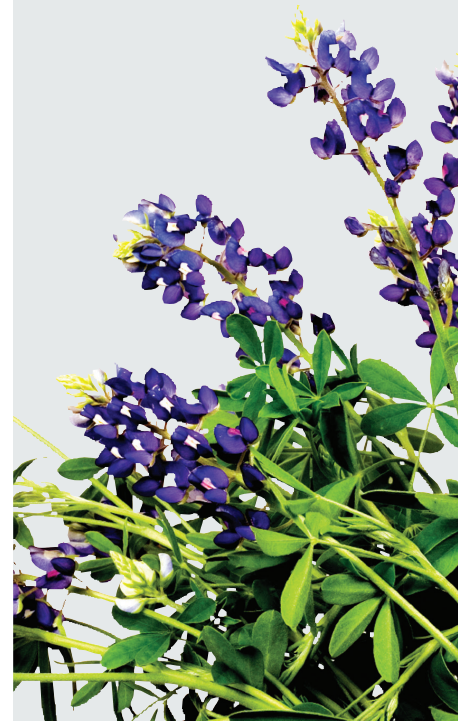
Final editorial decisions rest with the editor.



The Wildflower Legacy recognizes and honors those who include AOSA in their estate plans. It gives us the opportunity to thank people who are planning for AOSA's future with these thoughtful and generous gifts.

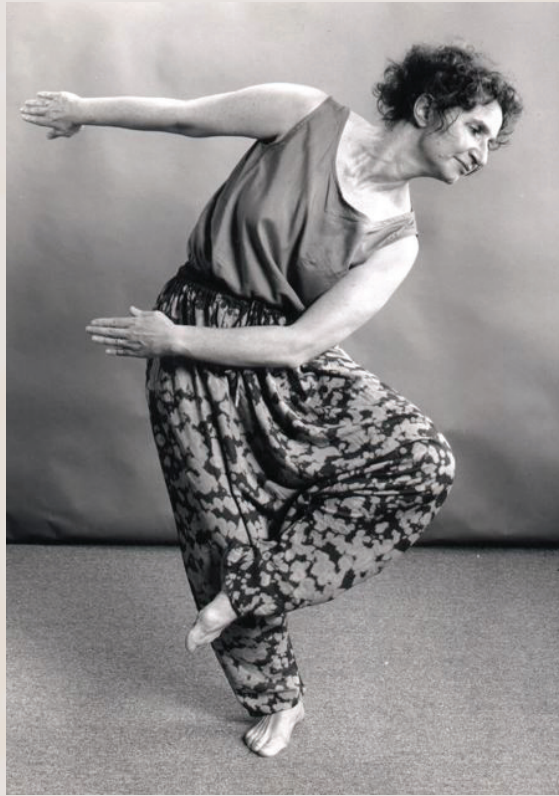
We ask that gifts to the Wildflower Legacy be designated to the AOSA Endowment. The endowment provides AOSA with both flexibility and stability by providing for AOSA's long-term financial health. Our needs in forty years will be different from our needs today, and an unrestricted endowment provides for today's priorities while allowing us to successfully realize new priorities in the future.

AOSA is currently welcoming inaugural members of the Wildflower Legacy. All planned gifts qualify for membership. Please let us know if we should include you in the Wildflower Legacy.



“She could make music with her body and transform music into corporeality. I felt that her dancing was elemental. I, too, was searching for elemental, for elemental music.”

Carl Orff (about modern dancer Mary Wigman)



Danai Apostolidou-Gagne embodies the words of Dorothee Gunther: “Out of movement, music. Out of music, movement.”



Getting to Carnegie Hall has never been easier.

For close to a quarter century, The Weill Music Institute at Carnegie Hall has used recorders to teach students about the fundamentals of music through its LinkUp! program, reaching young musicians throughout the New York City area and across the nation. Now for the first time, Carnegie Hall and Yamaha have partnered to produce the official Carnegie Hall recorder - now every one of your students can reach Carnegie Hall.

Carnegie Hall is delighted to launch this new partnership with Yamaha, a company that shares our belief that people from all walks of life, particularly students, should be inspired to engage with great music, and encouraged to develop their musical abilities to their fullest potential.

Sarah Johnson
Director of The Weill Music Institute at Carnegie Hall



 **The Weill Music Institute
at Carnegie Hall**

 **YAMAHA** | Soprano/Descant
RECORDER BAROQUE YRS-249CH

The Official Carnegie Hall Recorder for the programs of The Weill Music Institute

© 2008 Carnegie Hall Corporation. All Rights Reserved.

 **The Weill Music Institute
at Carnegie Hall**

CARNEGIE HALL



American Orff-Schulwerk Assn.
P.O. Box 391089
Cleveland, OH 44139-8089

Change Service Requested

Non Profit Org.
U.S. Postage
PAID
Cincinnati, OH
Permit No. 1167



PARTNERS IN
MUSIC
EDUCATION[®]

64
YEARS OF

Gold Star
INSTRUMENTS

Contact us for our
complete catalog and
special discounts!

800-443-3592

www.peripolebergerault.com

