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THE Orff ECHO

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on the cover

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issue coordinators

Chet-Yeng Loong and Patty Reed

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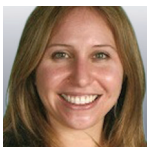
By Patrick Ware



American Orff-Schulwerk Association

147 Bell Street, Suite #300, Chagrin Falls, OH 44022
(440) 600-7329; FAX: (440) 600-7332
Web site: www.aosa.org; E-mail: info@aosa.org

editorial board



Donna Gallo
donnagallo78@gmail.com



Kelly Jackson
jackson.kelly@mail.fcboe.org



Chet-Yeng Loong
chetyeng@hawaii.edu



Carol McDowell
mcdowellcarolj@gmail.com

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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.

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ad inquiries

Carrie Barnette
Executive Director
American Orff-Schulwerk Association
147 Bell Street, Suite #300
Chagrin Falls, OH 44022
(440) 600-7329 phone
(440) 600-7332 fax
execdir@aosa.org

mission statement

The American Orff-Schulwerk Association is a professional organization of educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman.

OUR MISSION:

- Demonstrate the value of Orff Schulwerk and promote its widespread use
- Support the professional development of our members
- Inspire and advocate for the creative potential of all learners



**Michelle Fella
Przybylowski**
musarch@aol.com



Patty Reed
pattyreedplmidsrt@aol.com



Steve Taranto
astaranto@olemiss.edu



Nick Wild
nick.wild@comcast.net



Editor-in-Chief
Laurie Sain
echoeditor@aosa.org

PRESIDENT'S MESSAGE

By Chris Judah-Lauder



Our Mission

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The American Orff-Schulwerk Association is a professional organization of educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman. Our mission is to

- demonstrate the value of Orff Schulwerk and promote its widespread use;
- support the professional development of our members; and
- inspire and advocate for the creative potential of all learners.

Ever mindful of the mission to guide our decisions, we have adopted technology as an important component of how AOSA promotes Orff Schulwerk. Although blending technology with Orff was initially a subject of concern, we are united in our desire to engage students to their fullest potential through active music making and to extend to them the opportunity to experience the pure joy that passion for the art of music kindles. We continue to integrate twenty-first century learning while encouraging the next generation to be creative, cooperative, and collaborative in their expressive work.

With the mission as our compass and technology as our tool, we have welcomed the challenge of identifying ways to promote the widespread use of Orff Schulwerk. AOSA launched a new website with a refreshed image that is professional, informative, and engaging. It provides a

platform for both members and non-members with resources that truly support the mission of demonstrating the value of Orff Schulwerk, providing professional development, and inspiring and advocating for all learners. With many resources throughout the site, a personal favorite is the *members only* Teaching Resources tab, which offers a plethora of applicable, useful information that makes me better at my daily work.

AOSA is proud to have more than 3,500 members and 4,100 active and engaged followers on our Facebook page, and we have recently launched the AOSA Twitter page: @AOSA1968. With the addition of these platforms, we have established a Social Media (SMS) Standing Subcommittee tasked to enhance AOSA presence on social media through day-to-day upkeep of our social networking sites: Facebook, Twitter, Instagram, and LinkedIn. This committee will also be proactive in posting events, activities, and AOSA programs.

We have updated *What is Orff Schulwerk?* This tri-fold brochure now features a new, refreshed look and three additional inserts that include *Why Join AOSA...* as well as two targeted advocacy cards. To view and print this brochure and inserts, go to: <http://aosa.org/about/about-aosa/> and click on the links for each item at the bottom of the page.

Finally, in order to support the professional development of our members, our many subcommittees have been working enthusiastically on behalf of AOSA. Each year they update job descriptions and timelines with a focus on facilitating clearer communication between the various committees and our members. These subcommittees, as well as the NBT committees and two editorial boards, strive to identify ways to deliver their work most effectively, with technology as a key component of their product development.

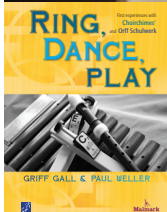
The future is bright as Joan Stansbury steps into the role of president with the ongoing support of the NBT. Executive Director Carrie Barnette is our strongest advocate for AOSA, providing strategic guidance and resources for

our non-profit organization. AOSA's values and its rich history will always guide and inspire the organization's servant leaders as they work to further the mission of growing Orff Schulwerk in the United States and around the world.

Thank you again for the opportunity to serve AOSA as your 29th president. It has been a great honor and an enriching experience. ■

AOSA President **CHRIS JUDAH-LAUDER** teaches fifth- through eighth-grade music as the fine arts director at Good Shepherd Episcopal School in Dallas, TX. She directs a Praise Band and Orff, Recorder, and Drum Ensembles, conducts AOSA teacher-education courses, and is an active clinician nationally. Chris has served as national and local co-chair for AOSA Professional Development Conferences, and was a regional representative on AOSA's National Board of Trustees. She has authored and co-authored numerous articles and books on music education.

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By Linda Hines, interim editor, with Chet-Yeng Loong and Patty Reed

Orff Un-Barred

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Recent issues of *The Orff Echo* have demonstrated the breadth, depth, and promise that are fundamental to the Orff Schulwerk approach. In this issue we continue the journey by examining how music educators, in the absence of barred instruments, use other Orff media to facilitate student understanding and encourage music making.

This journey began with Carl Orff and Gunild Keetman but we, as English-speakers, owe a debt of gratitude to Margaret Murray for making it possible for us to be a part of it. Her English translations of the Schulwerk allow us to understand and bring Orff Schulwerk to our students. Though she passed away in January, her enduring legacy continues through her translations. In remembrance of her contributions, we begin with “Reminders from Margaret Murray,” a reprint of an article that appeared in the first issue of *The Orff Echo* in November 1968.

In her article, “Schulwerk: Before the Bars,” Martha O’Hehir demonstrates the independence and interrelatedness of the musical elements the Orff Schulwerk approach encompasses. Within this framework, barred instruments are just one medium in what Orff imagined as a vast web of human expression. As music educators, we often concentrate on using select components of the Schulwerk to reach our musical goals. O’Hehir reminds us that visionaries such as

Warner, Nash, and Burkhardt demonstrated that the complete Schulwerk is effective across the curriculum and beyond.

In “Yes, But Is It Orff?” Maggie Hoffee explores the roots of Orff to examine whether the approach’s application transcends the bounds of barred instruments. She uses student scenarios incorporating movement and musical elements to demonstrate that the essence of Orff Schulwerk goes far deeper than the instrumentarium. Hoffee describes how physical involvement in the response to and creation of music develops participants’ sensitivity to the musical elements, promotes interest in music, and stimulates a desire to create music. The barred instruments can certainly enhance this experience but are not essential to the Schulwerk.

As Orff educators know, instruments can be scarce in or absent from the classroom. In “Music of the Body,” Patrick Ware reminds readers that the human body was the first instrument. He describes the versatility of body percussion and shares the many ways his students use it, from a self-accompanying tool for moving through space to approximating the melodic contour of harmony. Just as Orff considered exploration and improvisation to be essential components of his Schulwerk, Ware suggests teachers return to these roots and use body percussion for improvisation, for self-expression, and for the sheer joy it brings to participants.

Continuing this point, in her article, “No Orff Instruments? Well, Then...” Vivian Caputo further expands on an Orff un-barred approach when she shares methods for using speech—specifically poems for children and children’s literature—as a base for building musical activities and developing music understanding in her students. Her use of public domain material will inspire readers to create their own activities, while her references include sources for high-quality poetry anthologies that resonate with children. Throughout Caputo’s article runs a vein of the infectious joy this Orff Schulwerk teacher brings to her students.

In “The Orff-Schulwerk: A Method for Adults?” Annabell Opelt traces how Orff’s Schulwerk emerged, in part, as a response to the social and cultural climate of the 1920s and 1930s. Her research shows development of the Schulwerk as a way to reawaken the creative spirit in adults in that era is as germane today as it was then. Although currently the Schulwerk is most often used with children, Opelt believes Orff Schulwerk for adults, with its emphasis on active ensemble participation in creating art, can counteract the social isolation and alienation of today’s society.

Continuing this issue’s focus in “Teach Your Children Bluegrass: Mining Wonderland Avenue School’s Laurel Canyon Roots for Repertoire,” Richard Lawton further challenges the dynamics of Orff Schulwerk by asking, “Can the Orff approach be adapted to teach bluegrass?” To answer the question, he guides Wonderland Avenue School’s newly formed Coyote String Band through an exploration of the genre’s roots and a step-by-step application of the Orff Schulwerk process to create a unique bluegrass sound. Orff practitioners will recognize his use of body percussion to teach rhythm, the incorporation of the drone and ostinato, and the choice of pentatonic music for the Coyote String Band. The sequencing of skills is applied differently, however, to fit the bluegrass style and the needs of his beginning guitar, banjo, and Dobro students. Lawton’s leap of faith reminds us that one of the strengths of the Schulwerk is its applicability to folk traditions of all cultures.

In our last feature article, “Teaching Choral Music as an OS Instructor,” Julie Scott describes choral singing as part of the Orff legacy. Julie presents five strategies—garnered through interviews with eight AOSA-approved Orff Schulwerk teacher educators—that establish the basis for using the Orff Schulwerk process to teach choral music. Her article distills the

research in her doctoral thesis and makes it accessible and relevant for all Orff Schulwerk teachers, not just those who have choir programs. Her findings give insight into the effectiveness of process teaching in singing and in a specialized choral setting.

Lawton’s leap of faith reminds us that one of the strengths of the Schulwerk is its applicability to folk traditions of all cultures.

And finally, who can resist a good story, especially one told by a skilled raconteur? In this issue we challenge you to move out of your comfort zone, find a story you love, practice telling it with embellishments in words and vocal timbre, and then share it with your students without the book in your hand. Improvise, and then mesmerize them with your rendition. In B.J. Whitehouse’s piece, “Storytelling in the General Music Classroom,” he demonstrates his ability as an engaging storyteller—and in the telling he highlights the rewards to both students and teachers. We think you will find, as B.J. does, students of all ages responding to your tale and thereafter imploring you to “Tell us a story!”

The vision of Carl Orff and Gunild Keetman continues to endure and stimulate musical imagining and innovation. We hope the Orff un-barred methods in this issue inspire you to challenge boundaries, embrace creativity, and indulge your passion for music as you strive each day to instill in your students the joy that music appreciation brings. ■

LINDA HINES is interim editor of *The Orff Echo* while **LAURIE SAIN**, editor-in-chief, is on medical leave. Issue coordinators **CHET-YENG LOONG** and **PATTY REED** collaborated on this piece. Both are active Orff teachers and enthusiasts, and members of *The Orff Echo* editorial board.

Reminders from Margaret Murray

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MARGARET MURRAY (1921–2015) studied piano and cello at the Royal College of Music in London, and then worked as a performer and teacher in various schools. She began work on the Orff Schulwerk volumes in the late 1950s. She inaugurated and then led the annual English-speaking Orff Schulwerk Summer Course at the Orff Institute until 1977. She lectured and organized Schulwerk courses in the United Kingdom and taught at the Orff Institute in Salzburg, South Africa, Australia, and the United States. She has translated books and articles about Orff and Orff Schulwerk into English. In 1964, she founded the Orff-Schulwerk Society (Orff Society UK). In July 2014, the Queen awarded Margaret the Member of the Most Excellent Order of the British Empire.

ABSTRACT

Margaret Murray worked personally with Orff and Keetman, and she offers a unique perspective of the Orff Schulwerk approach. Early on she encouraged stimulating learning by borrowing from other media such as dance, mime, and choral speech. Her “Reminders” about the Schulwerk’s essential elements of creativity and invention provide a glimpse of its intrinsic potential and are as timely today as they were in 1968 when this article was first published.

By Margaret Murray

One of the principal aims of Orff-Schulwerk is to provide every child with opportunities for really becoming acquainted with what music is about by handling the materials of the language of music for himself. Where there are only a few instruments to go round it requires vigilance on the part of the teacher to see that everyone has a turn. Once the initial excitement in the novelty of the instruments has relaxed and they have become accepted as part of the classroom equipment, there is the danger that instrumental parts will be taken only by those children who can do them well. The teacher may have been very fair at first, but gradually the less able get crowded out. Though Tom may play the drum better than Robin, giving Robin a chance to play badly this week but much better next week may give him just that sense of achievement and confidence that he needed. It may even help him to contribute more fully in this and other ways to the life of the school, and thus to develop as a person more naturally.

In some schools I hear too many “faithful” performances of the Orff pieces and songs as they appear in the published books. Delightful as many of these may be, if they are the only instrumental activity of this kind they leave no scope for the children to contribute creatively. Many of the Orff songs can be accompanied in different ways; they can be lengthened by inventing new verses;

interludes can be improvised spontaneously in the form of questions and answers between teacher and child or between child and child. Melodic pieces can always have purely rhythmic interludes and the reverse also applies. Some of this work can be done with the class as a whole and some can be done in smaller groups where conditions permit.

Once sufficient practice has been acquired using Orff material as an original stimulus then it will be even more satisfactory to find your own stimuli, and for these you will be able to borrow from other subjects. I have heard most interesting versions of well-known stories being retold by children in their own way, which included choral speech, songs with instrumental accompaniment, instrumental interludes, and dance and mime. Don't forget that Orff belongs essentially to the theatre, and that for him music includes all the arts presided over by the nine muses as it did for the Greeks of long ago. Also possible is the invention of pieces on geographical, historical, nature and even political subjects. Now that French is being introduced to many Primary schools why not look out [sic] some French songs, several of which are pentatonic?

Are there still teachers that have been to Orff courses who think that the only pentatonic scale the Orff instruments can use is CDEGA? Do they still think that because Volume I uses only these notes Orff means that no other pitches for the pentatonic scale can be explored? Once they have learned the relationship within the CDEGA scale let the children find out by trial and error where the other possibilities exist. This is also the ideal moment to identify the semitones. Once the scales FGACD and GABDE have been discovered it will be possible to transpose pieces already known (and using a small compass of notes) into the new position. Now new pieces can also be invented making use of this new range of notes where the key note now lies in the middle instead of being the lowest note. If you will also think of these scales sometimes as ACDEGA, DFGACD and EGABDE, thus using the "minor" pentatonic you will have the added interest of finally filling in the semitones in both major and minor keys. ■

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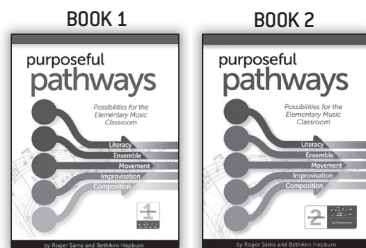
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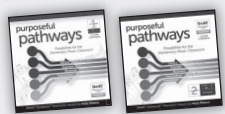
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Schulwerk: Before the Bars

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MARTHA O'HEHIR holds a MEd from Shenandoah Conservatory and a MEd in school administration from Johns Hopkins. She is currently teaching fifth grade in Anne Arundel County (MD), experimentally applying the Schulwerk to general education, in particular to mathematics instruction, through Project Based Learning. She taught music for over twenty years and gifted education for three years. She served on the editorial board of *The Orff Echo* for nine years, has presented at AOSA's Professional Development Conventions, and is a column editor for *Reverberations*.

ABSTRACT

The Orff Schulwerk design transcends subject areas. This article examines how the Schulwerk can integrate whole program studies or act as a supporting strategy, with or without barred instruments. From its conception as a music and dance pedagogy to its evolution into an approach embracing music, movement, speech, and drama, Orff Schulwerk nurtures the creative human spirit.

By Marth O'Hehir © 2015

As originally conceived, Orff Schulwerk (OS) is a huge reservoir of related arts, each with a scope and sequence of content, skills, and applications, only one of which is related to barred instruments. Initially, many AOSA founders began the work of the Schulwerk without access to barred instruments. What we find is that the true inspiration for the Schulwerk actually lies in classic texts, in language arts, in drama. Our founders wrote some notable early resources that teach us the incredible value that text and speech held in the original Schulwerk vision, not just for educating children but for developing the individual through the creation of what Orff called “world theater.” One excellent resource that defines “world theater” and demonstrates the primacy of classic text—for Orff’s mission and for the Schulwerk—is Brigitte Warner’s *Orff-Schulwerk: Applications for the Classroom* (1991), Chapter 10, “Word and Language in Orff-Schulwerk,” in which Warner explains:

All the “*theatrum mundi*” plays (by Orff) are symbolic representations in which the world is seen as a stage and the people in it as actors. Humanity appears in its spirituality and its vulgarity, in its frailties and its humor, and we see ourselves as in a mirror. This of course was Orff’s intent as a pedagogue.

Figure 1. Bordun With Bow and Mallet.



SOURCE: MARTHA MOULTON O'HEHIR.

The smaller forms in the Schulwerk—the sayings, proverbs, riddles, as well as the folk- and fairy-tales—represent the same basic themes and concerns and serve the same purpose of instruction. (p.246, 1991)

Clearly, this intention is not reliant on barred instruments. They are tools, just one medium, used in a much loftier project.

The Schulwerk began as a music and dance pedagogy in the Güntherschule of the 1920s and evolved into a music-movement-speech (and -drama) curriculum when it was revamped for schools. Originally, students in the Güntherschule learned music by playing four-handed

piano pieces Orff composed and by using unpitched percussion to accompany their dances. The barred instruments were eventually developed, but they were not always central. In fact, some of the bass instruments were not designed until much later, and before that borduns were played upright or flat, tuned in fifths much like a dulcimer, and played with a cello bow or padded mallet (see Figure 1).

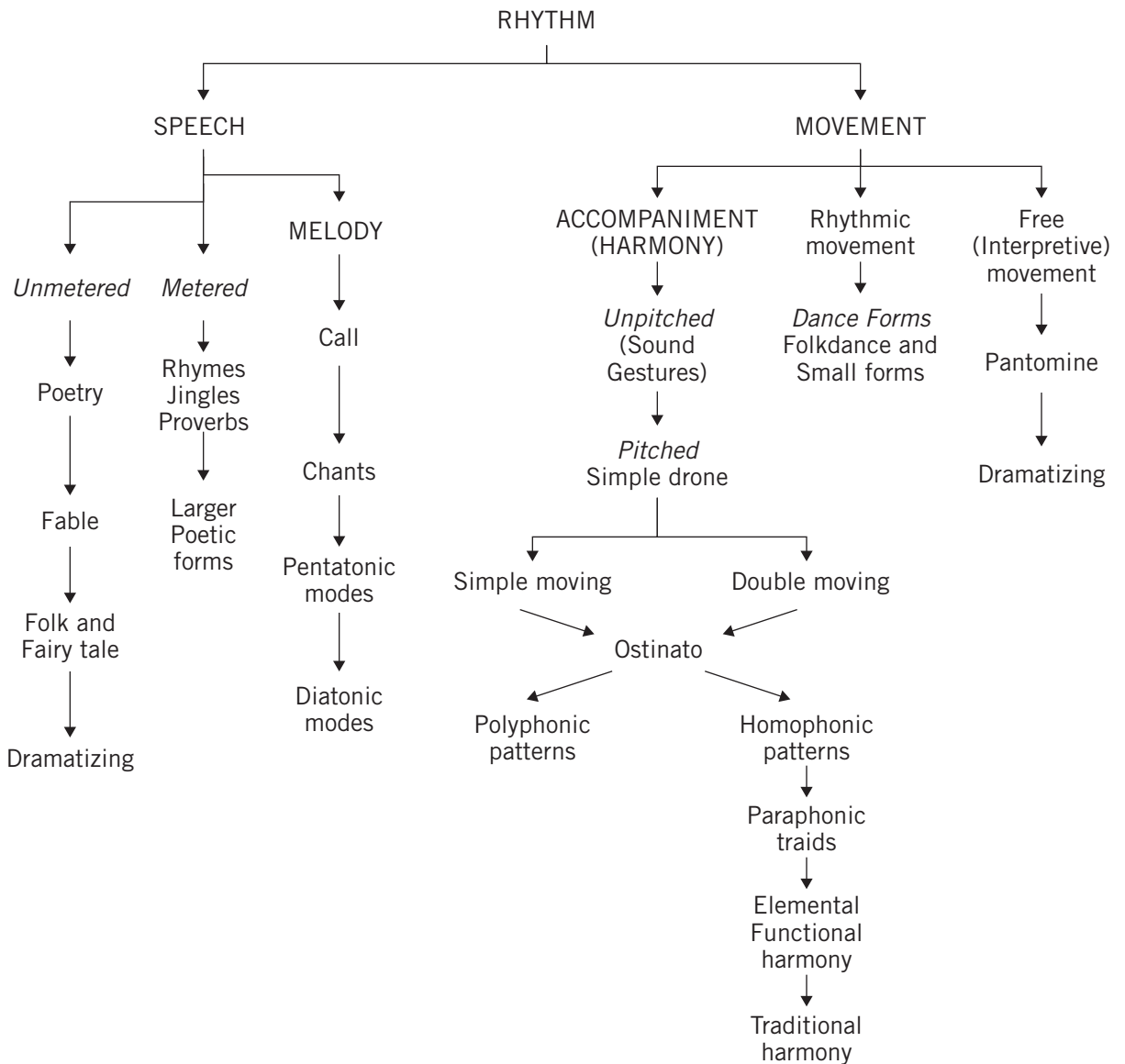
The complete Orff Schulwerk design has a wide breadth and depth across subject areas. It can serve as an integrator of a whole program of studies or it can be the supportive strategy for learning other subjects. Each media component (speech and drama, music, and movement) requires independent and interrelating objectives of concepts, skills, and values. Therefore, OS might rarely have been used to its full potential as an integrator of the wider curriculum and as the means for self-expression stemming from any subject area. Yet, Warner (1991) developed a unique and comprehensive OS program at the Key School in Annapolis, MD, where music was offered daily. Her program involved speech and drama, music, and movement. She stated, “The following chart illustrates this development of the musical concepts. It also includes other aspects

that are an integral part of elemental music and cannot be separated from it” (p. 9).

Warner’s (1991) chart, reproduced in Figure 2 (see page 12), is a flow chart of the components of a complete OS, or elemental music, program. Through capital letters, Warner denotes the five main strands of instruction: rhythm, speech, movement, melody, and accompaniment. The italicized words denote subdivisions of the main strands. For instance, speech (texts) can be metered or unmetered, accompaniments can be pitched or unpitched, and movement can be dance forms or free and interpretive dance. Arrows indicate the increase in complexity in each strand. The chart

shows how in OS melody arises from speech, and every component originates from rhythm. It shows movement as basic to accompaniment. Note how the left two columns are both sequences of literature; the left-most column is “unmetered” literature ranging from free verse to dramatization. The second column pertains to metered literature, beginning with simple forms like proverbs and jingles and evolving into larger poetic forms, even including Greek drama. Both of these arise from speech. Looking to the far right, to the fifth and sixth columns, arising from rhythm is movement, which can be metered, as in folk dances, or unmetered, as in “free” dance, evolving into gesture, pantomime, and dramatization. A fascinating observation is the center two columns, which are devoted to the musical components of the Schulwerk. In column three, melody derives from speech and develops from calls (so-mi), to chants (so-la mi) to the pentatonic modes (e.g., so-la-do-re-mi), and to the diatonic modes of Western harmony. Accompaniment arises from movement and passes through unpitched body percussion and instruments to pitched instruments, using simple drones, ostinti, more complex patterns, and traditional harmony.

Figure 2. Warner's Conceptualization of a Complete Elemental Music Program (1991, p. 9).



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Granted, pitched instruments provide a laboratory to learn harmony, an important element of music, but it is a relatively small portion of the Schulwerk. In Figure 2, Warner illustrates both the interrelation of all the OS components and also how some might be emphasized over others. When general educators concentrate on teaching language arts, their curriculum includes the concepts, skills, and values that contribute to growth in language arts, speech, and drama, using materials from the left two columns. They might use music and movement to support their instructional goals for reading, writing, and speaking.

Likewise, when a music educator practices OS, the components of speech and movement (columns

1, 2, 5, and 6) may be treated as handmaidens to musical goals, and the emphasis of these teachers would be on the components in the center two columns (3 and 4), sequencing melody and accompaniment. A dance teacher may choose to emphasize the right two columns (5 and 6), which are dedicated to movement, using the music and language components as servants to their movement goals. Warner would argue that a complete OS program involves all components on the chart.

Historically in the United States, OS has been adopted primarily by music educators, and consequently its conceptualization has been delimited to its musical concepts, skills, and values, with

speech, drama, and movement acting as servants to musical objectives. It is easy to see why we, as music teachers, might think that without a full instrumentarium, we cannot “deliver the goods.” Not so. We simply need to appreciate the full spectrum of the Schulwerk and find other instrumental possibilities to create the laboratory experience for accessing harmony insights and outcomes.

In our time, we might look to our founders for their expertise on using speech and language to develop musical skill. In one of the earliest introductions of the Schulwerk in the United States, the 1968 Bellflower Project, classroom studies (general education) were reinforced and creativity was taught by means of OS (Bellflower Symposium, 1968). Along this vein, Grace Nash influenced classroom teachers to incorporate Schulwerk pedagogical strategies. Her classic, *Creative Approaches to Child Development With Music, Language, and Movement: Incorporating the Philosophies and Techniques of Orff, Kodaly and Laban* (1974), is a window on how musical strands of OS could serve the classroom teacher and make learning joyful and creative.

In the 1970s, Arnold Burkart published *Keeping Up With Orff-Schulwerk in the Classroom*, a periodical of Schulwerk philosophy, pedagogy, and materials that was chock full of what Warner (1991) called “the smaller forms” from American folklore. The publication comprised a myriad of lesson seeds that would help create world theater for people—especially children—in the United States, presented in the improvisational and creative approach we typically see today demonstrated with movement and instruments. In 2005, Burkart republished the “best of the best” in a book called *Orff-Schulwerk Handbook*, a rich resource of American folk texts and techniques for

developing them. His instruction on how to bring a folktale to the stage is a pearl of great value.

Jos Wuytack’s *Musica Activa: An Approach to Music Education* (1994) is a classic pedagogical text on Schulwerk practice. Wuytack illustrates in detail how to teach and develop texts and speech in clever ways. He is a master of using vocabularies and invented languages as media, equal with body percussion, unpitched percussion, or pitched percussion, for musical improvisation. His book follows and delineates Part 2 of Volume I, *Musica for Children* (Orff and Keetman, 1952), treating verbal expression, speech choir (similar to Greek drama), imitation, canon, question and answer techniques, rondo, and ostinato with varied media, emanating from speech. Each of Wuytack’s chapters develops one of these Schulwerk compositional “strategies” with a definition, a description of how to teach it, and a rationale for when to choose it. His chapter for developing speech choir begins with a quote by Orff: “The origin of all musical exercise, whether it be melodic or rhythmic, is the exercise of speech.’ Carl Orff thus indicated the essential orientation of elemental style” (p. 9).

Orff Schulwerk is a vast web of human expression in multiple media. Its main purpose is to enlarge and enrich the human spirit. Through story, drama, speech, poetry, movement, and music, communities of enactors create a statement of who they are, in time and space, for and with each other, with all their greatness, mystery, and foibles. This is what “world theater” is. By means of the Schulwerk, in the process of this work of creation, a sense of “community” is forged and the individuals within it find belonging and insight. With or without barred instruments, this is “The Schulwerk.” ■

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Yes, but Is it Orff?

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MAGGIE HOFFEE teaches music and movement at Greenacres Elementary School in Scarsdale, NY. She has served as a clinician at American Orff-Schulwerk Association workshops, as a presenter at AOSA conferences, and as a movement instructor at several Orff certification courses. Ms. Hoffee coordinated the movement component of Silver Burdett's 2002 Making Music series. She holds a master's degree in music education from the University of St. Thomas and a certificate of advanced studies from the Orff Institute in Salzburg, Austria.

ABSTRACT

Those unfamiliar with the Orff Schulwerk approach may misinterpret the presence of barred instruments as defining the work. This article presents three student scenarios featuring exploration and improvisation without the use of barred instruments. The author then examines the Schulwerk's essence and roots through a historical lens and shows not only can the approach exist in the absence of pitched percussion, but also it can thrive and flourish.

By Maggie Hoffee

"Elementary music, word and movement, play, everything that awakens and develops the powers of the spirit, this is the humus of the spirit..."

Carl Orff (1978, p. 245)

I invite you to visualize the following scenarios...

Scenario 1

A class of second graders is preparing to attend choreographer Paul Taylor's *Profiles* (Radzynski, 1979), which the Taylor Two Dance Company will perform. The children are looking at figures on Greek vases, and their hands fly up to volunteer to contort their bodies into the shapes of the figures. Their excitement builds as they jockey for space, prancing, spinning, and wriggling their chosen shapes across the dance floor. As the project continues, evocative questioning encourages them to add dips and leaps to their movement and to vary gestures and tempo. After the performance, they will develop pairs dances set to the Radzynski composition that reflect the images they saw onstage. The musical excerpts will include clear examples of ascending/descending melody, contrasts of tempo, and intervals of silence. Their kinesthetic experience

facilitates the children's next steps—improvising and creating their own vocal accompaniments to the movement vignettes they develop.

Scenario 2

During a workshop video, music teachers study the growth of a banyan tree in Hawaii. They are focusing on the details of changes in height and breadth of the tree and on increases in the number of shoots extending from its branches. The leader prompts discussion with open questions regarding line, shape, height, and direction, after which participants move about the room, applying concepts from the discussion and creating movement phrases to accompany the musical phrase, “You da rock and me da rock and under Banyan Tree” (Schram, 2006). Next, after viewing pictures of various trees, each participant composes a short tree poem. As a group, they select key words from the poems and sequence them into sentences capturing the essence in movement accompanied by vocal improvisations and unpitched percussion.

Scenario 3

Fifth graders preparing for a Halloween performance are creating a movement piece using scarves to represent a bridge and the troll under it from the song, *The Troll* (Olson, 1987). Each small group enjoys exploring movement possibilities for the four phrases of the song and eventually creates a dance to perform in canon as part of the performance.

Returning to Orff's Roots

Can we call this Orff Schulwerk, when no xylophones, metallophones, or glockenspiels were involved? Do we associate this kind of teaching with Orff Schulwerk? Are these scenarios examples of elemental music and movement? I propose that the essence of Orff Schulwerk goes deeper than the barred instruments. Although these instruments play a unique role and can be tremendously valuable aesthetic tools for teaching students of any age, I believe the roots and branches of the Schulwerk “tree” could survive quite beautifully and even flourish, though differently, without them.

Brigitte Warner (1991), in *Orff-Schulwerk: Applications for the Classroom*, wrote:

Orff emphasized body sounds and gestures for rhythm, and he used the voice as the first and most natural of instruments. He added rattles

and other primary “dance” percussion which were built from exotic models by students and teachers themselves. He gave great importance to the drum in all its variations of size, shape, and sound. (p. 3)

The barred instruments as well as other “dance” percussion instruments were developed to further Orff's educational goals and add another dimension to the musical experience. If we return to the roots of the tree, however, we find the source is the human body. Learning by doing, singing, playing, speaking, and moving from the source—our bodies—is the heart of Orff Schulwerk. I see the nurturing of the whole person—body, mind, and spirit; the child as mover, thinker, and feeler—as key to this work. This is where we begin, with rhythms and gestures and language. From there we add instruments that can easily extend from the body. These first instruments, which we refer to generally as non-pitched or unpitched percussion, can move with the body and, in terms of technique, are not difficult to master. Adding the recorder offers melodic possibilities.

Underlying the Learning Activity

Hermann Regner, founder of the Orff-Schulwerk Forum, when pondering the major influence Orff Schulwerk has had on music education, asked, “Is it caused by the fascinating tone quality of the instruments?” He determined (2011):

I maintain that it is the validity of Carl Orff's fundamental education ideas that is responsible for the intensity and for the wide spread of Orff Schulwerk's influence in all parts of the world and also for the fact that over the last twenty-five years there has been a continuous, practical and theoretical involvement with these ideas. (p. 168)

Regner acknowledges that it is not just beautifully resonant pitched percussion that defines Orff, but rather Orff's basic educational ideas. He then goes on to outline Orff's “fundamental educational ideas” into five areas of learning activity (p. 168):

1. “Turning towards music” (Motivation) ... “to achieve interest in and a turning towards music.”
2. “Discovering music” (Exploration) ... “to release interest, curiosity, desire to invent and to discover.”

3. “Perceiving and experiencing music” (Sensitization) ... “to perceive music with attention, discrimination and comparison, training the musical memory and establishing and developing sensitivity and the ability to enjoy music.”
4. “Making music” (Psycho-motoric techniques) ... “the active acquaintance with the elements of music, and the development of the psycho-motoric techniques necessary for the reproduction of music.”
5. “Understanding music” (Structuring) ... “Music should be understood in the principles of structure of all its components.”

Embodying the Five Areas of Learning Activity

Consider the three unbarred scenarios at the beginning of this article in light of Regner’s five areas of learning activity:

The second grader who is embodying visual art, and through choice making and problem solving is creating an artful experience, is “developing sensitivity and the ability to enjoy music” (Sensitization). In responding to the music of Radzynski, the student is having an “active acquaintance with the elements of music” (Psycho-motoric techniques), and is achieving “interest in and a turning towards music” (Motivation).

The music teacher creating dances based on movement elicited from seeing a “live” banyan tree in a video is releasing “interest, curiosity, desire to invent and to discover” (Exploration). In using the phrase structure of the song to create the dance form, the teacher demonstrates understanding “the principles of structure” (Structuring).

The fifth grader who has learned to sing a four-phrase round, and then creates movement patterns

to accompany singing the round, is learning and embodying “Understanding music” ... “in the principles of structure of all its components” (Structuring). He is also experiencing an “active acquaintance with the elements of music” (Psycho-motoric techniques).

To me, this is the essence of Orff Schulwerk. It is the moving and making music simultaneously that begins with our bodies and voices and connects us to ourselves and to others around us. It provides a supportive environment that offers opportunities for risk taking, improvisation, and discovery. It engages our hearts, minds, and bodies in creating aesthetically satisfying experiences.

Do we need barred instruments for this to happen? There are endless alternatives available to us in the form of creative movement, unpitched percussion, recorders, student-made instruments, found sounds, and vocal sounds that are melodic, rhythmic, harmonic, or exploratory. I once worked in a school where the children made music with chopsticks and coffee cans, and at a recent Orff conference I watched clinician Lenka Pospisilova create absolute magic when she transformed small bottle caps into percussion instruments.

Conclusion

Can Orff Schulwerk be unbarred? Not long ago I asked Sonja Stibi, a teacher from the Orff Institute, “Do you think the barred instruments are necessary to the Schulwerk?” Her response was simple. “All you really need is your body and your voice.” This says it all. Once music making with our students is firmly rooted in the body and voice, adding the lovely sounds of xylophones is simply one part of a whole realm of possibility for musical, emotional, and spiritual growth in Orff Schulwerk. ■

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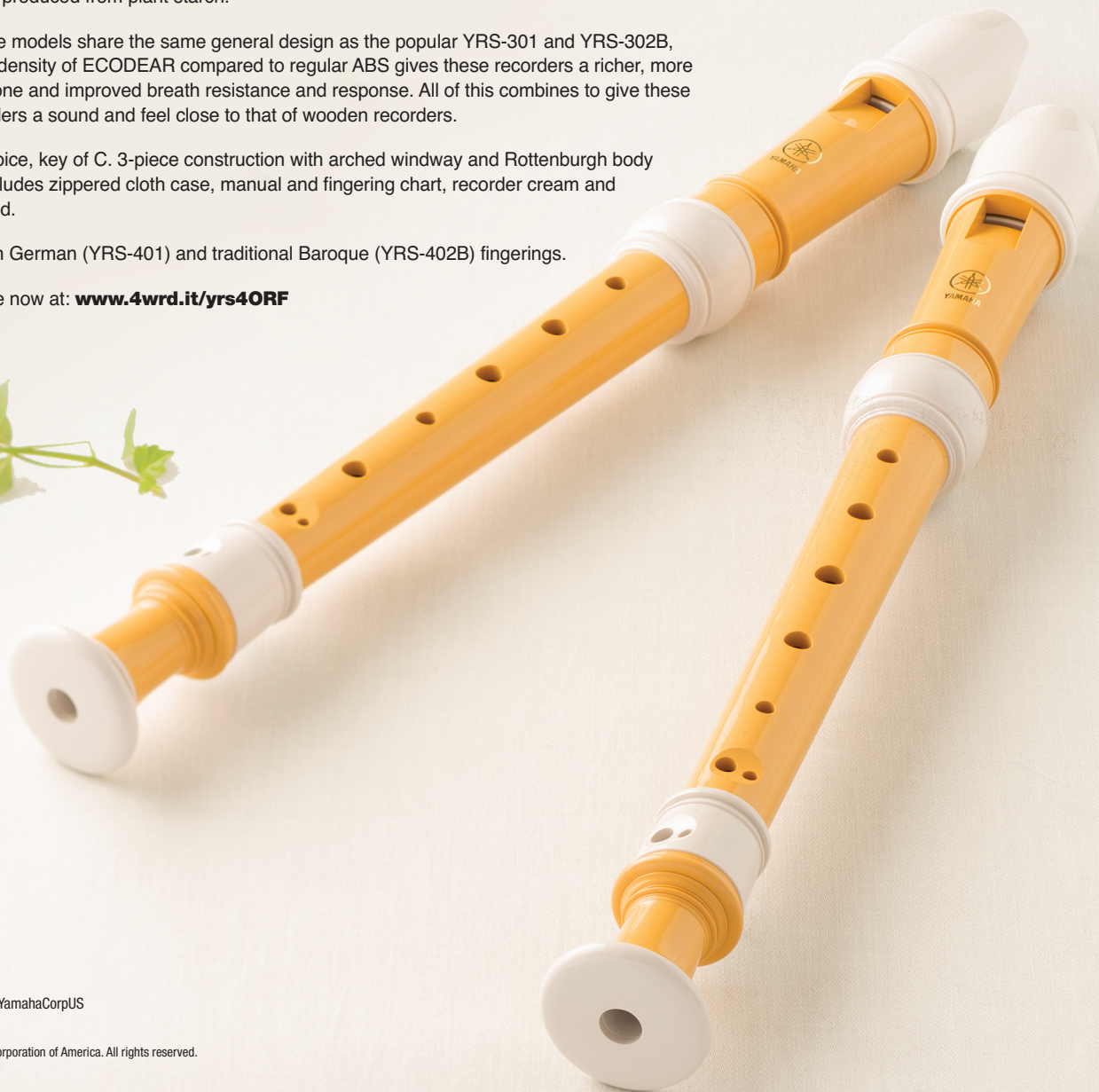
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Music of the Body

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DR. PATRICK WARE holds degrees from Westfield State University, Radford University, and Shenandoah Conservatory. He has been an instructor for movement and recorder for various Orff certification programs. Patrick teaches K-5 elementary music in Prince William County, VA. Works by Dr. Ware are published through Beatin' Path Publications.

ABSTRACT

Body percussion was integral to the exploration and improvisation Carl Orff envisioned. It has been part of the Schulwerk since the Güntherschule opened in 1924. This article examines body percussion's role in improvisation and its versatility in all aspects of music making—beyond simply keeping the pulse. The author discusses specific ways in which Orff Schulwerk teachers can guide their students to composition by encouraging improvisation and exploration through body percussion.

By Patrick Ware

If asked to name the first musical instrument, most people likely would not respond, “Our bodies.” Yet, the body was our first instrument. Our voices introduced us to the world just shortly after we took our initial breaths. Sighs, coos, yawns, and screams informed the world around us when we were happy, when we were sad, or when we were simply seeking attention. Within months of birth, we discovered our hands and our feet. Soon enough we associated the sound of our hands hitting each other, hitting our legs, hitting anything, as a purposeful gesture. Thus began our exploration of body percussion.

We often take body percussion for granted, even though it is a basic component of music making. Whether tapping a foot while playing a melody, or clapping our hands while singing a song, body percussion is integral to maintaining the beat and conveying our internal pulse. As musicians and music professionals, we are constantly creating and perceiving music in this manner.

Body percussion is so much more than a way to maintain pulse. We can enjoy it and use it anytime, anywhere—on the playground, in houses of worship, at sporting events. Even when we cannot find or purchase external instruments,

body percussion is available. A classroom may not have enough drums or xylophones, but we always have the instrument we were born with—our bodies.

The Origins of Body Percussion

Body percussion has been a part of the Schulwerk since the opening of the Güntherschule in 1924. In Volume 3 of *The Schulwerk*, Orff wrote, “We began with hand-clapping, finger-snapping and stamping in forms and combinations that ranged from simple to difficult...” (Orff, 1978, p. 17). Body percussion was integral to the exploration and improvisation that Carl Orff envisioned. “[O]ver an ostinato of several bars length given by rattles worn on the ankles someone would start to clap, then another, and then more and more, coming in one after the other, each with their own rhythm...” (p. 22). During these sessions, the music that students created using their hands and feet was an end in and of itself.

In other sources (Hall, 1960; Keetman, 1974; Orff and Keetman, 1952; Warner, 1991), body percussion is a means to an end. We use it to accompany movement such as traveling through shared space, to maintain a pulse during a song or game, or to learn the rhythmic aspects of an unpitched accompaniment or a barred instrument part yet to come.

Body percussion is prevalent throughout the exercises in the *Music for Children (MFC)* volumes. As Orff and Keetman (1952) transcribed exercises from the Güntherschule, they wrote out some of them as performable models, whereas they purposefully wrote others as incomplete improvisation starters. Volume III alone lacks specific writing for body percussion. Orff’s note in the preface explains this deficiency: “The rhythmic exercises in volume one should now be further exploited” (Orff and Keetman, 1952, p. 2).

Other writings on this subject present mixed messages about the role of body percussion in Orff Schulwerk (Hall, 1960; Keetman, 1974; Orff and Keetman, 1952; Warner, 1991). In *Elementaria*, Keetman (1974) does not write of body percussion as important in and of itself, listing it instead as a component of “sound gestures” (p. 125). Keetman also gives no real mention of body percussion as a specific source of musical expression. She shows it as subservient to a larger movement or as an accompaniment having no musical value other than to maintain pulse or to accompany a melody.

Figure 1. Second Grade Students Add a Body Percussion Ostinato to a Speech Rondo.



SOURCE: PATRICK WARE.

Incorporating Body Percussion

Volume I of *MFC* (1952) contains a wonderful set of body percussion examples (starting on page 53) and exercises (starting on page 67) featuring body percussion. A skilled mover could traverse the space while performing these pieces, but more likely they represent examples of body percussion as non-locomotor musical expression. The authors note that they present these pieces as opportunities to practice improvisation and solo performance within a given form, using the body as the primary instrument of choice.

Warner (1991) provides a good deal of insight into the role of body percussion in Orff Schulwerk in her chapter, “Development of the Basic Rhythmic Concepts in Orff Schulwerk.” The author writes: “The very best literature for this purpose [pulse used as accompaniment] is found among the many counting-out and rope-jumping rhymes, the handclap and finger games, and the childhood chants and songs” (p. 39). Warner recognizes the abundance of opportunities for children to be exposed to and perform body percussion. She maintains it is a means to an end—that of accompaniment and, ultimately, transference to an external instrument.

In her *Teacher’s Manual*, Hall (1960) dedicates only one page to the subject of body percussion, where she describes the necessary motions to display clapping, patschen, stamping, and finger snapping (p. 12). The technique is stoic and literally one-sided. She goes on to explain in the following chapter how to

use body percussion to accompany and maintain the pulse when preparing a selection of speech patterns.

Music Making With Body Percussion

In *Play, Sing & Dance: An Introduction to Orff Schulwerk*, Goodkin (2004) presents body percussion not only as a natural step in preparing students to play an external instrument, but also as a means of musical expression that exists in cultures around the world. Goodkin proposes that it is a vibrant part of music making in many societies. “[T]he innate orchestra of the human body, each part with its own particular resonance, has been exploited by musicians throughout the centuries and across borders” (p. 67). In his writings, the author gives many examples of using body percussion as preparation for music making, as accompaniment to music making, and as the music itself (see Figure 1, page 19).

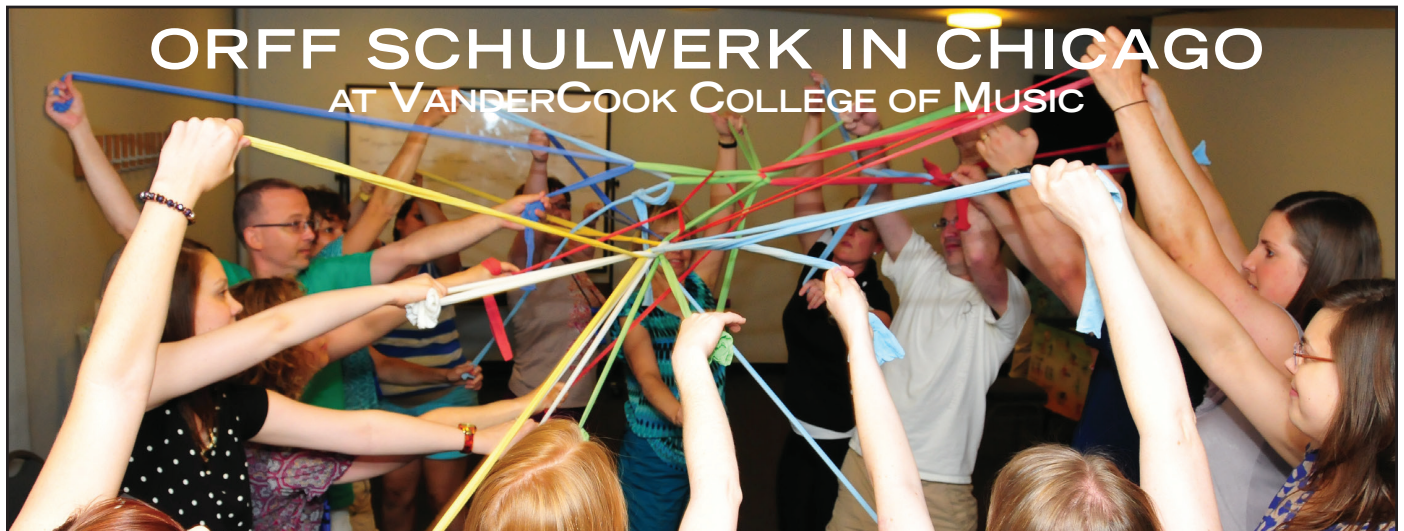
In an Orff Schulwerk classroom, body percussion can be all of these things and more. It is the perfect self-accompanying tool for moving through shared space. Following a clap with an expansion of the arms to show the lilt of 6/8 meter while gliding

across the floor can be satisfying to the performer and aesthetically pleasing to watch. It solidifies the feel of compound duple meter in the performer and the viewer, and in this instance body percussion is completely acceptable as part of both the movement and the accompanying pulse.

Teaching the harmonic progression of *Street Song*, using patschen for C, claps for F, and snaps for G, allows students to approximate the melodic contour of the harmony in much the same way as does using Curwen hand signs. In addition, students are able to approximate pitch and internalize the rhythmic ostinato that is the basis of the piece, before approaching the instrumentarium. Thus, through body percussion they learn two elements at the same time, thereby increasing their chances of success.

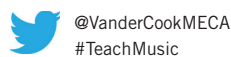
Rondo 38 Allegro, in Volume I of *MFC* (1952), would not be a rondo without the energetic body percussion sections that propel the piece and sustain its forward momentum. Using sound gestures along with the instrumentarium provides for an impressive performance piece and an interesting juxtaposition of timbres.

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Challenging Your Students

At every opportunity, it is important to return to the beginning experimentations that led to the Schulwerk—improvisation through body percussion. Improvisation is the natural predecessor to composition. Challenge your students to improvise by layering one ostinato on top of another and then another. You, as teacher, begin the improvisation by collecting student-suggested ostinato, and then guiding them through the process of building the piece. Work sequentially to create a platform from which your students can spring:

- Compose a class A section, utilizing as many levels of body percussion as appropriate for the group. Invite them to improvise a solo section. Make this jam session a regular warmup.
- Compose a body percussion piece using a jazz form. Have students perform an A section, a B section, and then add an improvisational section over the top of body percussion background figures.

Your students' body percussion can be so much more than just "pat-clap." Invite them to improvise. Dare them to explore (see Figure 2).

Conclusion

Whether revisiting the initial works of Orff, Keetman, Bergese, and Twittenhoff presented in *Elemental Music Exercises*, delving into the academics of

Figure 2. Kindergarten Students Exploring Body Percussion.



SOURCE: PATRICK WARE.

Warner's *Orff-Schulwerk: Applications for the Classroom*, or exploring the possibilities of the body through the work of Crosspulse founder Keith Terry, we cannot help but acknowledge body percussion, the common denominator. Body percussion brings forth clarity of rhythm and the joy of expression. It allows students of all levels to express themselves in an elemental way. As we explore its versatility and promise, we explore the potential of the Schulwerk. ■

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No Orff Instruments? Well, Then...

22



VIVIAN MURRAY CAPUTO has taught in public and private schools. She has presented workshops for AOSA chapters and for NafME and AOSA National Conferences, and is an instructor for Levels I, II, and III Orff Schulwerk Teacher Education. She served on the AOSA National Board of Trustees and as co-chair of the 2005 AOSA National Conference in Birmingham. She was co-chair of the 2000 International Orff Symposium and was an instructor for IAJE Teacher Training Institutes. She sings with various jazz ensembles and has performed and recorded with Phil Woods and the Gregory Caputo Big Band.

ABSTRACT

The Orff Schulwerk approach comprises a variety of media, in addition to the instrumentarium, for music making and achieving musical understanding. This article focuses on using speech to inspire students' creativity, improvisation, and participation in musical experiences. The author examines ways to incorporate poems and children's literature to explore the musical elements and to develop students' appreciation and understanding of these elements in the absence of Orff instruments.

By Vivian M. Caputo

What can an Orff teacher do without glockenspiels, xylophones, or metallophones? The Orff Schulwerk approach to music education actively involves students in the process of learning, creating, and making music. In addition to the instrumentarium, the Orff approach uses speech, song, movement, body percussion, unpitched percussion, and recorder to guide students to musical understanding and inspire them to participate in music making. I will focus on speech as a beginning point and suggest ways to enhance it with the other Orff media.

Using Speech to Explore Musical Elements

Speech offers opportunities for creativity, improvisation, and musical experiences. Most children come to the music room with some degree of verbal fluency, making speech an excellent means for providing a concrete foundation upon which to build. Those who are having language difficulties may improve with the imitation and repetition that are a natural part of good teaching processes. Reluctant singers and children who are still discovering their singing voices can

experiment with vocal timbres and indefinite pitch while participating successfully in a music activity.

Poetry provides an ideal environment in which to build musical activities and explore and develop music elements. Choose quality content from the works of the many talented poets who write for children. Matsuo Basho (Poetry Foundation, 2015) is a highly respected haiku poet, as are contemporary haiku poets James Kirkup (Fleet, 2010) and James W. Hackett (Bender, 2015). Books by Shel Silverstein, Jack Prelutsky, Dennis Lee, Paul Fleischman, and Douglas Florian are excellent resources for poems that resonate with children, as are collections such as *Sing a Song of Popcorn* (Schenk de Regniers, B., et al., 1988) and, of course, Mother Goose nursery rhymes. (See References for other recommended poetry collections.) Speech also holds many possibilities for exploring musical elements such as vocal timbre, pitch, dynamics, tempo, rhythm, form, and canon. So how can we use speech to develop students' understanding of these elements?

Vocal Timbre

Use poetry when playing with vocal timbre. Halloween poems are particularly rich in possibilities, but you can use any poem, including well-known nursery rhymes. For example:

Jack be nimble, Jack be quick.
Jack jump over the candle stick.
Jump it lively, jump it quick
But don't knock over that candle stick.

Anonymous

A teacher's open-ended questioning can inspire students to imagine a variety of vocal timbres: "How would you say this poem if your voice needed oiling?" "What if you were terrified and needed to warn Jack?" "What if you were scolding Jack?" "What if you were a ghost, a robot, a rock star?" Encourage them to suggest different voices.

Another vocal timbre activity is to make up a story using different voices for each character. The teacher suggests a plot line and characters. The students improvise the story by passing it around the circle, using each character's unique vocal timbre. The teacher may cue the passing of the story from child to child with an unpitched percussion instrument, if desired.

Pitch

Begin to explore pitch using the familiar "high" and "low." Have students echo speech using a high-pitched voice then a low-pitched voice. The statements can be as simple as: "It's a beautiful day," or "It's very cold outside," or "The dog ate my homework." Have fun playing with opposites. For example, if the teacher says something in a high voice, the students echo back with a low voice. Consider using a short poem for this such as:

I eat my peas with honey.
I've done it all my life.
It makes the peas taste funny,
But it keeps them on my knife.

Anonymous

The class decides which phrases or parts of phrases to say in a high or low voice, and then chooses symbols, such as arrows, to indicate how to say the poem. When they are clear about speaking in a high or low voice, use their symbols to create a visual, adding mid-range, ascending, and descending voice options. Then have the students form small groups and create their own pitch variations for the poem. Make sure they include at least one pitch change and notate their plan with symbols of their choice. After each small group presents, the class will try to identify what they did.

Dynamics

Explore dynamics with a poem similar to the one you used for pitch. Let students help choose different dynamics for each line and include *crescendo* and *decrescendo*. This is also a good time to introduce traditional designations for dynamics, such as *piano*, *mezzo forte*, *forte*, and their symbols—*p*, *mf*, *f*.

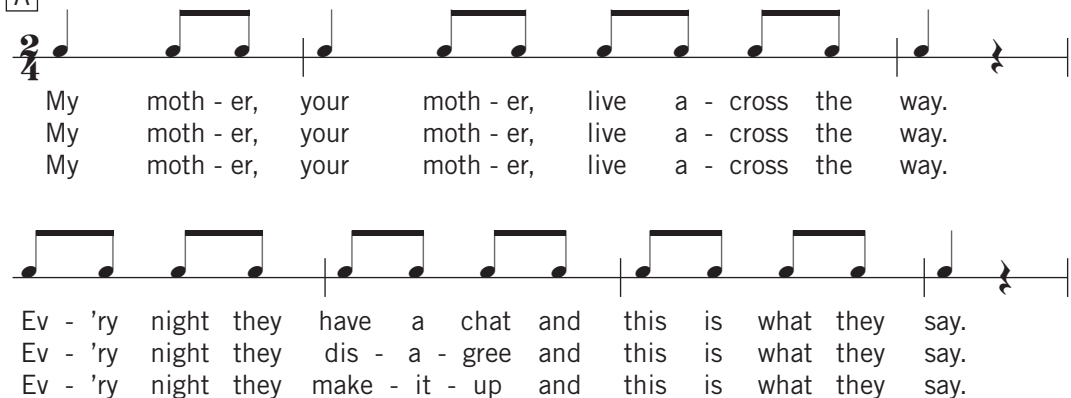
Nonsense syllables are fun to play with because there is no need to create coherent thoughts or worry about grammar. Let the students have a "conversation" using nonsense syllables in a quiet voice and then a loud voice. Try using *crescendo* and *decrescendo*. Ask questions such as: "What if you were angry?" "What if you were sorry?" "What if things were heating up, cooling off?" The activity in Figure 1 (see page 24) is an example of one that works well for dynamic exploration.

In the A section, all students speak the chant, playing the hand clap game with a partner. Create B sections by having Partner 1 improvise two measures

Figure 1. Questions and Answers With Nonsense Syllables.

Chant adapted by V.M. Caputo

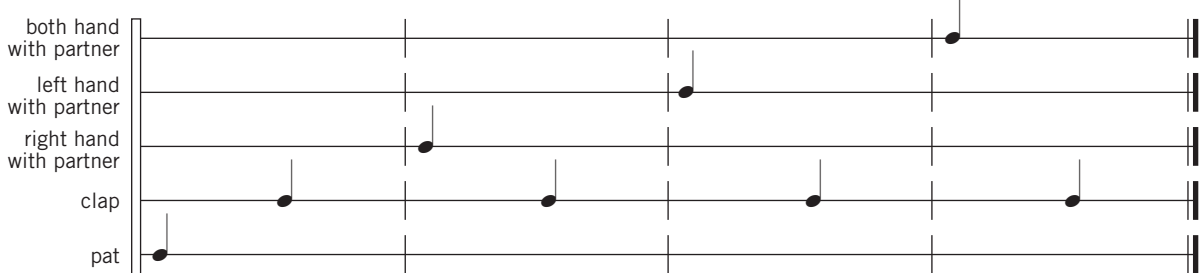
A



My moth - er, your moth - er, live a - cross the way.
 My moth - er, your moth - er, live a - cross the way.
 My moth - er, your moth - er, live a - cross the way.

Ev - 'ry night they have a chat and this is what they say.
 Ev - 'ry night they dis - a - gree and this is what they say.
 Ev - 'ry night they make - it - up and this is what they say.

Hand Clap Game for A Section



both hand with partner
 left hand with partner
 right hand with partner
 clap
 pat

SOURCE: VIVIAN M. CAPUTO.

using nonsense syllables, and then have Partner 2 answer for two measures. Repeat, having Partner 2 go first. Encourage students to emphasize dynamics to reflect each verse’s mood. Create a coda, if desired, such as waving goodbye.

Tempo

Recite poetry using different tempi. Say the poem slowly. Say it quickly. Begin slowly and gradually increase the tempo. Then try the reverse: Begin with a fast tempo and gradually slow down. My students loved the poem, “Rules,” by Karla Kuskin (2015). It lists rather silly things that one ought not to do such as, “Do not ask a snake’s advice.” We began reciting “Rules” very sternly and deliberately, with a great deal of expression, as if we were speaking to a miscreant child. We tried various characterizations and settled on speaking as we imagined an old-fashioned, very proper British schoolteacher might do. As we went through the list of rules, we gradually increased the tempo until we were speaking as rapidly as we could and still be understood. We inserted a grand pause before the last two

words of the poem, and then declared them with great severity—“Do not!” My students devised an introduction for “Rules” by creating ostinati based on things that others had said to them such as “I said no!” We layered them in, made a crescendo, stopped abruptly, and then began the poem.

Rhythm

Speech is a valuable, fun-to-use tool for developing an understanding of beat and beat division. Decide on a category (for this example, fruit) and ask for a one-, two-, and four-syllable fruit name, the latter two having an accent on the first syllable. These might be “pear,” “apple,” and “watermelon” to represent quarter, eighth, and sixteenth notes. Cue “pear” by gesturing the beat with one hand, “apple” with the other hand, and “watermelon” with your foot. (Yes, it could be dangerous.) Once the fruit names and cues are established, have the class form three groups and cue them with your hands and a foot. Move fruit names from group to group by moving your foot so it points to the next group, crossing your arms as need be (no, not your eyes), and doing your best not

Figure 2. Rhythm of *Ding Dong Diggidiggi Dong* Using Fruit Names.

Pear, pear, wa - ter - mel - on, pear Wa-ter-mel-on, ap - ple, ap - ple, pear

Pear, pear, wa - ter - mel - on, pear Wa-ter-mel-on, ap - ple, pear (sh)

SOURCE: VIVIAN M. CAPUTO.

Figure 3. “Certainly, Carrie, Cut the Cake” With Ostinato.

Developed by V.M. Caputo

Sticks
Cer-tain-ly, Car-rie, cut the cake.

Finger Cymbals

Hand Drum

SOURCE: VIVIAN M. CAPUTO.

to lose your balance! This is a good time to present cards with each rhythmic value noted.

Once the rhythmic building blocks are established, have students form three groups again and assign each group one of the three fruit names. Each group will say their word only when the director points to them, as in the sequence of the rhythm of *Ding Dong Diggidiggi Dong* from Volume I of *Music for Children* (Orff and Keetman, 1952). At any point in the process encourage students to be the directors.

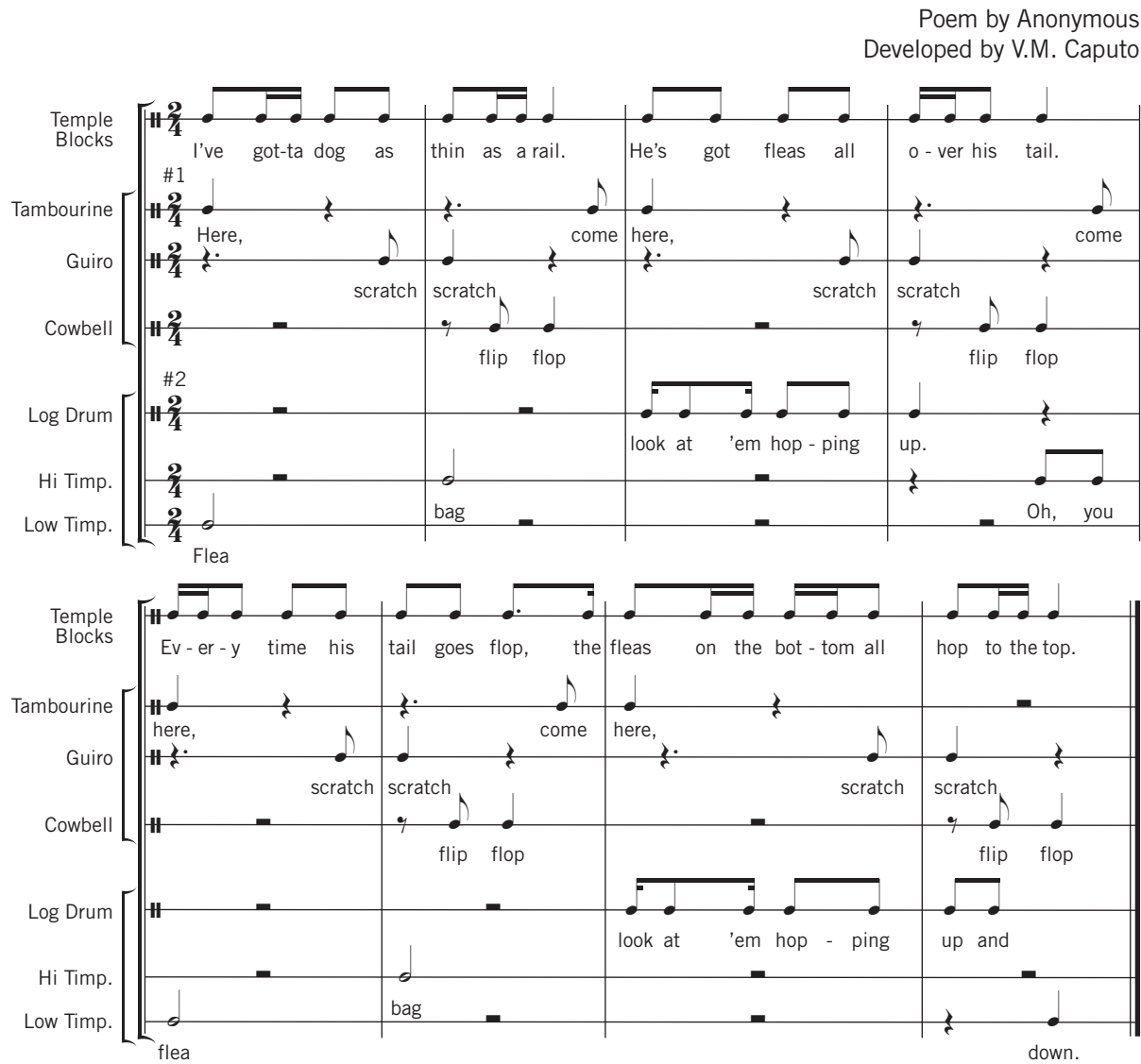
Using cards with the rhythmic building blocks you have developed, derive the notation of the song. Say it with fruit names or your preferred rhythm syllables. For the quarter rest at the end, I place a finger over my lips as if saying “sh” (see Figure 2).

Form

We focus on same and different when developing an understanding of form. Speech, rather than melodic motives or sections, helps students identify the differences more easily. For a focus on form, begin with a poem for the A section and create a B section. The B section can be a word chain, a group of ostinati related to the poem, or a new poem as a response to the main poem. A poem I like to use is “Certainly, Carrie, Cut the Cake” by Margaret R. Moore (1971). I add an ostinato, “Mm mm, finger lickin’ goodness,” that I have divided over two levels (see Figure 3). The students create a B section with a word chain of their favorite chocolate treats. After they offer their suggestions, I ask if they would like to change the

Figure 6. Example of a Short Poem With Multiple Ostinati.

Poem by Anonymous
Developed by V.M. Caputo



The musical score is written in 2/4 time and consists of two systems of staves. The first system includes Temple Blocks, Tambourine #1, Guiro, Cowbell, Log Drum #2, Hi Timp., and Low Timp. The second system includes Temple Blocks, Tambourine, Guiro, Cowbell, Log Drum, Hi Timp., and Low Timp. The lyrics are: "I've got-ta dog as thin as a rail. He's got fleas all o-ver his tail. Here, come here, come. scratch scratch scratch scratch. flip flop flip flop. look at 'em hop-ping up. Oh, you Flea Ev-er-y time his tail goes flop, the fleas on the bot-tom all hop to the top. here, come here, scratch scratch scratch scratch. flip flop flip flop. look at 'em hop-ping up and flea down."

SOURCE: ANONYMOUS. DEVELOPED BY VIVIAN M. CAPUTO.

body percussion for each phrase to help students hear and feel the phrasing.

Creating a form for the way you say or play the poem also helps students understand phrasing. For example, you might decide to pat the beat on the first and third phrases and snap the beat on the second and fourth. The form of the body percussion would then be ABAB. Mix it up and derive the form. You can quickly evaluate students' understanding by asking questions such as: "Are there any phrases that are alike?" "How can you say or play the poem to reflect this?" A good example of AABA form is *Hot Cross Buns*.

Canon

Speech is an easy way to begin experiencing canon because it is concrete and does not require specific pitch. Choose a poem and teach it by rote, using different dynamics, vocal timbres, and/or pitch changes for the phrases so everyone can hear each group when in canon. Divide into two groups and say it in canon. The poem in Figure 4 (see page 26) works well with middle and upper elementary students.

Once the students can do this confidently, try transferring the rhythm of the words to body percussion. For the example in Figure 5 (see page 26),

Figure 7. Story Characters With Ostinati.

Developed by V.M. Caputo

Guiro: Rock rock | rock rock

Piccolo Block: Mash up the ta - ters, | mash em' up good.

Cowbell: One nail, two nails, | one, two, three nails

Temple Blocks: Look - ey here. | See what I'm mak - in'

Alto Xylophone: Up down, | coo - chy, coo - chy coo - chy coo.

Clatterpillar: Fish - in', fish - in', | fish - in', pole.

Hand Drum: Scratch-in', scratch-in', scratch-in', scratch-in', | scratch-in', scratch-in', scratch-in', scratch-in',

Cabasa: Sniff, sniff, sniff, sniff, | hah sfft!

SOURCE: VIVIAN M. CAPUTO.

first pat all the words in unison and then in canon. Add the stomps next, then the claps, followed by the snaps. Play the poem in unison on body percussion and then in canon.

Using Speech to Perform in Parts

When more than one part is happening simultaneously, many students have trouble focusing on their own part and tend to get lost. Speech increases the odds of success. Even if you transfer the rhythm of the words to body percussion or unpitched percussion, speech provides a solid anchor, particularly when the words are different for each part.

You can use speech in many ways to develop the ability to maintain an independent part. One way is to add a speech ostinato related to a short poem such as "Fleas." Say the poem and one ostinato in two groups. Once the poem and the ostinato are secure, try adding a second ostinato. Having fewer students in the ostinato groups will help keep them from

overpowering the main poem. Transfer the rhythm of the speech to body percussion and then to unpitched percussion, if available (see Figure 6, page 27).

You can find a wealth of literature for children to use as a springboard for musical development. When choosing a book, I look for those that make me laugh or touch me somehow. Repeated phrases in the story invite participation. One of my favorite books is *Possum Come A-knockin'* by Nancy Van Laan (1990). I encourage students to add movement to the ostinati, and I use a visual to reinforce the rhythmic notation of the speech.

Figure 7 shows an ostinato for each character in the story. The students can speak the ostinati or transfer it to unpitched percussion. Many children's books are appropriate for this type of musical exploration.

Conclusion

Speech provides a jumping-off point for creating, developing musical elements, and exploring musical

experiences. Enhance your musical goal with body percussion, unpitched percussion, locomotor or non-locomotor movement, or add a melodic component with song or recorder. As in all we do, it is very important to insist upon musicality. Encourage students to speak expressively by modeling the desired result. If their speech is flat, I often repeat what I'm hearing in an exaggerated way. That is usually all it takes to elicit animated speech.

At times in my teaching career, I have enjoyed rooms with abundant space for movement, a full Orff instrumentarium, lots of unpitched percussion, and a good piano. I have also carried a guitar, sticks, triangles, and a few hand drums from room to room.

You can find a wealth of literature for children to use as a springboard for musical development. When choosing a book, I look for those that make me laugh or touch me somehow.

We would all choose the former situation, I am sure. But Orff Schulwerk offers so many possibilities for creating, improvising, group building, music making, and musical understanding, that even if we have no Orff instruments, we can still bring the magic of the Schulwerk to our students and provide them with quality music education. ■

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The Orff-Schulwerk: A Method for Adults?

30



ANNABELL OPELT studied music and dance education at the Orff-Institute, Mozarteum University of Salzburg, and recorder with Professor Dorothee Oberlinger, Mozarteum University of Salzburg. She continues her studies in recorder at the University of Music and Performing Arts, Vienna with Professor Carsten Eckert. Ms. Opelt participates in the TCI (Theme-Centered Interaction) training program at the Ruth Cohn Institute. She is a concert performer and is part of the management team at the Orff-Schulwerk Association Germany, where she also teaches.

ABSTRACT

Although Orff and Günther's approach to music education was artistic in nature, their goal for its use by non-professional adults was not exclusively artistic. This article covers the early days of the Orff-Schulwerk and highlights its juxtaposition with the dynamic environment of the 1920s. The author explores Orff and Günther's use of music and movement in elevating the human condition, and showcases its continuing relevance in our world today.

By Annabell Opelt

I often asked myself this question while browsing through the yellowed pages of the Orff-Schulwerk music for children volumes published in the 1950s. That is, until I found an even more yellowed book with the title *Orff-Schulwerk – Einführung in Grundlagen und Aufbau (Orff-Schulwerk: Introduction to Fundamentals and Structure)*, written by Wilhelm Twittenhoff in 1935, well before the German publication of the Orff-Schulwerk for children volumes. As strange as it may sound, Orff-Schulwerk existed before the Orff-Schulwerk. Few people realize that the Orff-Schulwerk for children, and the resulting precious and well-disseminated pedagogical work, would not exist if it were not for Orff and for Günther's work with students at the Günther School in Munich (1924-1944), which resulted in the first version of the Orff-Schulwerk. My research led me straight into the Roaring Twenties, a thrilling time characterized by innovation, contradiction, and reorientation.

Historical Events: Preconditions for a New Approach to Music and Dance Education for Non-Professionals

Orff and Günther's first Orff-Schulwerk for adults emerged without any prior structural planning (Haselbach, 2002, p. 64). Their actions were practical and

mindful of current social developments, including individuals' increasing lack of physical movement due to industrialization and the influence of recorded music, while direct involvement with music and art in general decreased. Through her work, Günther tried to counteract these tendencies to shift the focus of industrialized labor from the physical to the cognitive. In her "definition of physical education [Günther] suggests that the body and soul of a person form a unit that can be shaped..." (2002, p. 55). She aimed for physical education to be equal to cognitive education, and to include physical sensations and experiences (p. 56).

During this period, social and cultural structures began to change, as demonstrated through emerging emancipation and waning class structure in society. Uncertainty and a desire for reinvention affected society, the economy, and politics. Art and culture also began to depart from archaic principles. In art, music, and dance, the trend was to use less stylized means of expression (cf. Mary Wigman, Dorothee Günther, Stockhausen, Stravinsky). In this context, a new focus on music and dance education for non-professional adults evolved.

What did Orff mean by music for non-professionals? He wrote that "musical education...for non-professionals has both different requirements and different goals...than art music" (Orff, 2002, p. 173). From his point of view, music for non-professionals is not to be confused with "amateurishly recited art music" (p. 173). Therefore, it is only natural to take existing knowledge and skills and develop them further. The individual focus with non-professional music is not simply reproducing music, but also playing, experiencing, and creating music.

Orff's approach to music education is primarily ensemble-based; individuals learn by doing. The desired goal of this approach was better understanding and interpretation of contemporary art, thus encouraging dialogue between art and society. The difference between professional and non-professional music, according to Orff, was not understood at the time, leading to misapprehension in pedagogical settings (2002, p. 173).

In her essay, *The Rhythmic Person and Their Education* (1932), Günther also wrote about the relationship between non-professional education and art reception. The joy of expression through body and language—and music—should be taken to its extreme (Haselbach, 2002, p. 56) by adopting

various expressive possibilities to help overcome personal limitations and to gain a new perspective. This experience fosters an understanding for "otherness" in art. Günther assumed individuals could progressively distinguish between learned technique and interpretation (2002, pp. 57-58) by experiencing it. She hoped through such experience and individual interest, a non-professional art would supersede amateur art, and the recipient could confront professional art not only critically and sensitively, but also with specialized knowledge (2002, pp. 58-59).

Günther thought art to be an essential part of human education, especially relative to the development of mass media. She strongly criticized her own time, saying that "people in our time are so unused to expression that they react to an individual's natural variety of expression as a special gift and thereby undervalue their own powers" (Günther, 2011, p. 84). Her goal was to nurture a discriminating consumer who did not ignorantly adore an idol (Günther, 2002, p. 150).

Only those totally strange to being creatively active (today the vast majority of the audience) confuse technique with interpretation and thereby encourage a one-sided world of experts (with purely technical skills), an artistic operation without any significance, a world of artists without humanity. (Günther, 2011, p. 92)

A Box of Tricks Full of Results

Many Orff-Schulwerk volumes for adults exist. Although these cover a range of topics, they do not correlate to one another and are not ordered systematically, most likely due to hastened writing and publishing and the results of experimentation, improvisation, and elaboration. This means the musical scores within are simply an accumulated collection to be used as models for possible results. The goal of using this material is not to reproduce the original, but to modify, further develop, or create something new using an interactive process characterized by the tension between music and dance (Twittenhoff, 1935, p. 13). The resulting methodologies are not only person- and activity-oriented, but also experience-oriented (Haselbach, 2002, p. 64).

At the time, Mary Wigman's expressive dance strongly influenced Orff's artistic actions (Kugler, 2002, p. 13-14). Her innovative use of percussive accompaniment impressed Orff. This interest led

him to an intense examination of percussion instruments, and to close cooperation with dancers like Dorothee Günther. The idea was to compose in cooperation with the dancer, rather than simply composing for the dancer.

This concept also governed the methodology for the Orff-Schulwerk. The idea of exchanging leader and follower was one of the most distinctive techniques in this new theory. This first version of the Orff-Schulwerk is the work of a musician and an artist, rather than the work of a teacher, and it is important that educators understand, interpret, and teach with this in mind. The dialectic between dancer and musician is a necessary part of improvisation, with both taking turns leading, following, and inspiring one another (Liess, 1977, p. 20). The Orff-Schulwerk contains no choreographic notations or instructions, even though dance played a central role in its development. Similarly, the title does not hint at Günther's involvement. However, music and dance should always be practiced together when working in accordance with the Orff-Schulwerk.

“I think that something of an artist lives in everyone...” (Orff)

Orff, like Günther, emphasized not only musical education when working with adults, but also general education (Orff, 1964, p. 19). He later expressed his opinion about this:

I think that something of an artist lives in everyone. This “something” can be buried or trained. My educational goal has always been to search for and to awaken this secret artist in people. And that is why I see in our educational work not only a humane but also an artistic mission. (Haselbach & Grüner, 2011, p. 146)

This statement is closely related to Günther's ideas in *The Rhythmic Person*. In her work, Günther describes a humanistic and holistic approach to education, which aims to educate people in all their various facets:

If we look at the goal...we see the rhythmic person as someone who is lively, reactive, sensitive and also able to take charge, the person who can equally receive and deliver flexibly stimuli that are both physical and psychological, who is not subject to the almost traditional inhibitions that

arise at the idea of self-expression in movement, language and music, but who in these situations is not only impelled to express themselves but also to be formally creative. (Günther, 2011, p. 78)

In writing this, Günther connects education through dance and music to social skills and self-confidence that flow through many different aspects of life. This self-confidence assists in personal decision making; artistic expression enhances everyday life (Haselbach, 2002, p. 144). The reawakening of the original expressive and interpretive potential of the individual, often lost through socialization, is a challenging task, especially when working with non-professional adults. There are fears that must be dealt with: fear of the unfamiliar and new as well as fear of pressure, failure, and humiliation.

Simple reproduction is often not suitable for dance and music. Not only can the inability to reproduce the original cause frustration, but also there would be no opportunity to explore and improvise freely outside of the fixed structure (Haselbach, 2002, p. 16). An experimental approach is essential for increasing perception and raising awareness. This development is crucial for understanding Günther's intention to see her educational method as a counterpoint to industrial mass production and as an incentive to creating “for self-expression and creative activity” (Günther, 2011, p. 78). Günther also placed special emphasis on developing resilience. (This term is not actually used by Günther; it is a term defined by modern developments in pedagogy and psychology.)

For adults, the creative source is freed again. How and whether it develops further depends upon each individual's disposition, desire, and determination. What is essential is that they are once again able to engage in self-expression, which they previously lacked, often to the point of isolation (Günther, 2011, p. 90). This demonstrates clearly that both Orff and Günther took an artistic approach but were not aiming exclusively for artistic goals.

The Orff-Schulwerk: A Relic of Ancient Times?

Orff once termed the Orff-Schulwerk as a “wild growth” (Orff, 1964, p. 13). As a consequence, he revised it after World War II for several reasons. He found that the historical points of reference had disappeared. The views and opinions that existed

before the war, and which the Orff-Schulwerk had opposed, were no longer applicable and he could see no reason to hold on to an approach that was both influenced by and created for another time. New challenges and developments would lead to a new era. But much of his previous material would carry into the Orff-Schulwerk for children.

In children's education, the Orff-Schulwerk has been developed continuously from the 1960s to the present day. It is used in both therapy and social work. Due to demographic changes, several institutions are exploring new fields for application, such as with the elderly. The pedagogical aspects of the Orff-Schulwerk have been greatly expanded, while the purely artistic components relating to composers, conductors, instrumentalists, and dancers have diminished somewhat. Although the Orff-Schulwerk is well known throughout the world, its use is mostly restricted to elementary school children. With Orff and Günther's original ideas

in mind, an equivalent counterpart for other age groups and intensified artistic education are not only desirable, but urgently needed.

Conclusion

We live in an increasingly interconnected world in which mass media produces more information in less time. Tradition and identity increasingly merge into one another. Isolation and alienation from natural means of expression and communication continue to increase. We may search for a sense of belonging, recognition, and identity in online forums, but will never find what we can experience while working with the Orff-Schulwerk—the power of direct contact and of unreservedly exploring our potential to express and create. “I can accept that we live as individuals in this world, and still know that bridges, ferries, and airplanes bring us closer to each other—and even more so: songs, words, a smile, or a caress” (Cohn, 2001, p. 16). ■

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Teach Your Children Bluegrass: Mining Wonderland Avenue School's Laurel Canyon Roots for Repertoire

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RICHARD LAWTON teaches general music—including Coyote String Band, now in its second year—at Wonderland Avenue School, a public K-5 school in Los Angeles, CA. He is also the general music representative for the California Music Educators Association. Richard received his master's degree in music from California State University, Los Angeles, where he also obtained a multiple subject teaching credential and Orff Levels certification. Contact: richard@richardlawtonmusic.com.

ABSTRACT

Carl Orff recognized that young learners are more engaged in music making when the connections to rhythm and movement are accessible, creating an atmosphere where learning is not only elemental, but also fun. This article explores a Wonderland Avenue School program that was designed to apply the Orff approach to the highly structured genre of bluegrass. In the process, the author and his students also delved into the cultural connection between bluegrass and the Los Angeles neighborhood where Wonderland is located.

By Richard Lawton

Like many inspired additions to Wonderland Avenue School's music program, this one began at the intersection of existing resources and a free period. Our banjo-playing principal, Donald Wilson, was giving lessons to a couple of students and asked if I could work with him to develop a bluegrass jam band. Wonderland already offered chorus, percussion ensemble, and recorder ensemble as electives for third, fourth, and fifth graders. Why not add a bluegrass option? Given the challenges of playing bluegrass, I was expecting to attract two or three fledgling pickers. Instead, 22 children showed up that first day, and the Coyote String Band was born—although Coyote String Orchestra would be more accurate (see Figure 1, page 35).

In hindsight, the popularity of bluegrass should not have been a surprise. The Los Angeles neighborhood of Laurel Canyon, where Wonderland is located, has a longstanding history of embracing American roots music. Ray Manzarek of The Doors once observed there were only two places for musicians to live in L.A.—the beach and Laurel Canyon—and Laurel Canyon was where one went to get in touch with the earth and the sky (Kubernik, 2009). Located in the hills that separate L.A. from the San Fernando Valley, and ten minutes from

Sunset Strip and its famous rock venues, Laurel Canyon is a slice of bucolic solitude. Streets meander up side canyons and disappear, and deer, hawks, and coyotes abound in the midst of one of the most densely populated regions of the United States.

The Canyon grew from an arts mecca to folk rock's epicenter when pop music took an introspective turn in the 1960s and 1970s (see Figure 2). Crosby, Stills, and Nash, Joni Mitchell, The Byrds, Buffalo Springfield, The Mamas and the Papas, and later, Jackson Browne, Carole King, and the Eagles were among the artists that contributed to the Laurel Canyon mystique by living and making music here (Walker, 2006).

Many of Laurel Canyon's earliest stars, musicians such as Stephen Stills, John Phillips, and Roger McGuinn and Chris Hillman of The Byrds, had come of age during the folk era and brought with them a deep appreciation for old timey music and musicians (Brewer, 2009). Among folk music forms, bluegrass is connoisseur's stuff—the jazz of country music, sophisticated yet brimming with earthy authenticity. Bluegrass is also highly structured, with fixed repertoire and conventions about soloing and unison playing (Rosenberg, 1985). As Laurel Canyon's growing reputation drew musicians to Southern California, these conventions were used to start many musical conversations. In the process, the timbres of bluegrass became part of the Laurel Canyon “sound.”

Also during the 1960s, educators began to argue that public schools needed to be more culturally responsive. They proposed that instruction validating students' heritage had a better chance of stimulating learning (Gay, 2010). This philosophy is now widely accepted, particularly in arts education, but Carl Orff had come to a similar conclusion decades earlier, albeit for a more practical reason. Orff recognized that music study needed to begin with rhythm and movement, and students were more likely to be engaged in making music when the connections to these elements were more accessible, as they are in folk and dance forms (Orff & Murray, 1978).

Is it possible to adapt the Orff approach, which is predicated on accessibility and immediacy, to bluegrass, where successful musicianship can be slow to develop? Over the course of the school year I found that it is. It would take more space than I have here to discuss every aspect of the process,

Figure 1. Wonderland School's Coyote String Band Prepares to Rock the Multipurpose Room.



SOURCE: JORGE DALINGER.

Figure 2. Legendary Canyon Country Store, the Commercial Center of Laurel Canyon for Almost 100 Years.



SOURCE: RICHARD LAWTON.

but the broad strokes are worth reviewing, particularly for those who want to infuse their Orff with a bit of twang.

Teaching Rhythm First

Teaching rhythm first might seem a particular challenge in a genre that does not use drums. Like barred instruments, however, the chordophones associated with bluegrass (guitar, fiddle, banjo, mandolin, Dobro, and upright bass) provide both the sense of propulsion and the pitch sequence to the extent that they can also be considered melodic percussion. As in Orff class, before the Coyote String Band did any-

Figure 4. *Little Birdie* Using G and D Chords.

Traditional/ar. Lawton

Lit-tle bir-die, lit-tle bir-die, come and give me your song.

I've a short time for to

stay here, and a long time to be gone.

2. Rather be in some dark hollow
Where the sun don't ever shine
Than for you to be another man's darling
And to know that you'd never be mine

3. Little birdie, little birdie
What makes you fly so high
When you know that my true lover
Is a-waiting in the sky

4. I'm a long way from old Dixie
And my old Kentucky home
Got no father or mother
No place to call my home

Guitar

Mandolin

Banjo

SOURCE: RICHARD LAWTON.

were all we needed to play any traditional bluegrass or bluegrass-flavored folk songs. Two chords were often enough, as in the case of the song, *Little Birdie* (see Figure 4).

Although the Orff oeuvre contains limited music in keys that work best for bluegrass (G, D, and A), many pentatonic folk tunes children learn in Orff classes, such as *Pretty Saro* and *Old Joe Clarke*, work wonderfully in those keys, as do the songs of Neil Young, Stephen Stills, and other Canyon legends.

Finger-picking individual notes came later. During the first year of the Coyote String Band, I relied heavily on children with existing skills to play solo breaks, but we also made progress teaching every-

body to improvise in precisely the same way we do in Orff: We removed dissonance from the equation. Doug Goodkin (2002) observed that the spatial/visual patterns of the barred instruments play a significant role in their accessibility. In a similar way, pentatonic scales on the fretboards are also easy to decipher, once one knows the patterns (see Figure 5, page 38 and Figure 6, page 39).

Ostinati, Drones, and Borduns

The rhythmic, melodic, and harmonic components of Orff can be adapted to all bluegrass instruments, but certain correlations are particularly apt. For example, the roll, a repeating sequence of picking

Figure 5. Pentatonic Scales for Guitar.

D

Key of D (Bm)

Do = D
 Re = E
 Mi = F#
 So = A
 La = B

Bm

G

Key of G (Em)

Do = G
 Re = A
 Mi = B
 So = D
 La = E

Em

SOURCE: RICHARD LAWTON.

with the thumb, index, and middle finger that is a particular feature of banjo and Dobro playing, is essentially a melodic ostinato.

In more advanced banjo technique, a lead line is woven into the rolling patterns, but my group is content (and I am content for them) to roll on chords. One feature of notation here that is familiar to Orff teachers is the use of *ti-ti* to indicate eighth notes and *ta* to indicate quarters. This tablature is often used in bluegrass for guitar and mandolin as well, but all my students have been talking about *ti-ti* and *ta* since first grade, so they pick it up quickly.

Droning is well suited to fiddle. The fiddle is tuned in fifths, meaning the G, D, and A strings can be accompanied by a fifth above, and the D, A, and E strings can be accompanied by a fourth below.

Playing drones on fourths and fifths (or octaves) is a departure for young violin students, who generally focus on playing one string at a time. *Wayfaring Stranger* works well for this. What goes for fiddle also goes for mandolin, because the instruments are tuned the same.

As in Orff, the bass keeps time, almost always in the form of a broken bordun. Upright bass, like

Wayfaring Stranger

The arrangement of *Wayfaring Stranger* mentioned in this article is at Echo Extensions at www.aosa.org under "Publications: The Orff Echo."

Figure 6. Pentatonic Scales for Mandolin.

D

Do So Re

So Re La Mi

La Mi

Do So

Key of D (Bm)

Do = D
Re = E
Mi = F#
So = A
La = B

Bm

G

Do So Re La

Re La Mi

Do

Mi

Do So Re

Key of G (Em)

Do = G
Re = A
Mi = B
So = D
La = E

Em

SOURCE: RICHARD LAWTON.

the bass xylophone, is one of the most popular instruments, probably for the same reason: Children adore large instruments.

Singing

Traditional folk tunes often have pentatonic melodies of less than an octave that are easy to learn and sing. The hallmark of bluegrass vocals, however, is to sing in two-, three-, or even four-part harmony, which is very challenging, especially for children attempting to accompany themselves on guitars, banjos, and mandolins.

Bluegrass vocals call for the melody to be wedged between a high harmony part, referred to as “high lonesome,” and a baritone part (Rosenberg, 1985). It would have been difficult for the group to pull

this off (for one thing, Wonderland doesn’t have any baritones), but they were able to recognize basic intervallic relationships. I applied solfège here, having everybody sing the bass line on *do* and *so*, followed with singing the words on *do* and *so* alongside the melody, which produced the desired two-part harmony.

As for the “high lonesome,” our early focus on triads allowed the children to develop an appreciation for the relationship between the tonic and mediant, and between the mediant and dominant. This enabled them, with lots of practice, to sing in parallel thirds. By year’s end we were able to produce three-part vocal harmony consisting of a parallel third above the melody and lower “baritone” line on the tonic and dominant. It’s not exactly

Crosby, Stills, and Nash or the Stanley Brothers, but it is a sweet sound nevertheless.

Putting It All Together

Bluegrass performances are organized around trade-offs between verses and instrumental solo breaks of equal length. Every Coyote String Band member picks and sings, though certain players quickly showed an aptitude for one or another instrument—including voice. As a result, the children were often the ones to suggest that “so-and-so” take the solo or that a particular blending of voices was best. The discussions about who didn’t get a turn became fewer, and a real interest in and commitment to making the band sound right evolved.

Conclusion

Especially wonderful was the chance my young bluegrass pickers had to jam with their elders. Laurel Canyon retains something of a music scene, and our parent community is filled with talented musicians. At the end of the year, as a farewell to Don Wilson, who was leaving Wonderland Avenue School, the Coyote String Band and the Canyon Family Band joined together on stage for a VSOP—very special one-time performance—of *Here Today*, a tune by

bay area “newgrass” fiddler Laurie Lewis (Lewis & Huffman, 2005).

*We’re here today, and then we’re gone,
This life will end, just like a song.
We only have this little time,
So come and let our voices twine.*

The performance was a magic moment that highlighted a very Orff-like feature of our year making bluegrass—the authenticity of the experience. Musicologists often talk about authenticity in discussing folkloric genres, specifically focusing on the elements of form and technique, and even using the term “fakelore” for that which does not measure up. Our version of bluegrass might not be authentic by that measure, but that is beside the point. The connection of musicians to music and to one another is powerful and rudimentary. How much of this connection is tied to a sense of cultural heritage is hard to measure, but clearly it is community-affirming and community-sustaining. That’s reason enough to celebrate. ■

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Teaching Choral Music as an Orff Schulwerk Instructor

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JULIE SCOTT teaches at Southern Methodist University in Dallas, TX. Her practice as a college professor is informed by over 30 years of teaching music to children and presenting over 200 workshops at the local, state, national, and international levels.

ABSTRACT

Music educators often describe Orff Schulwerk as an approach to teaching music to children through singing, speaking, moving, and playing instruments. Orff Schulwerk is not usually considered an approach to teaching choral music, however. In this article, the author describes the five ways Orff Schulwerk teacher educators in her study, “Orff Schulwerk Teacher Educators’ Beliefs about Singing,” reported they use the Orff Schulwerk process in the choral setting. She provides practical examples of the five strategies and draws comparisons between the ways Orff Schulwerk teacher educators use choral singing now and the ways Carl Orff incorporated choral singing into the lessons at the Güntherschule in the 1920s.

By Julie K. Scott

What’s the first thing you think of when you think of “Orff Schulwerk?” Maybe you thought, “creativity,” or “Orff instruments,” or “movement.” Maybe you thought, “singing, speaking, moving, and playing instruments.” However, it is likely that the first thing you thought of was *not* choir. Yet in fact, choir was one of the components of the dance and music training for students at the Güntherschule, the birthplace of Orff Schulwerk.

Choral Music at the Güntherschule

The Güntherschule was a collaborative project between Dorothee Günther and Carl Orff, who were seeking new approaches to dance and music education, respectively. According to Carl Orff (1978), Günther:

...imagined a school where various kinds of modern physical education and dance training could be offered. A specially designed course for every kind of talent. She was considering three branches of study—gymnastics, rhythmic dance, and expressive dance—preceded by a basic training taken by everyone. (p. 12)

For his part, Orff believed that music education in the schools was “deficient or out of date” (1978, p.14). He envisioned a school where “the music teaching should go hand in hand with the movement teaching” to become *Elemental Music Practice* (1978, p. 12). Together, Günther and Orff conceived plans to found a school based on these premises. That school—the *Güntherschule*—opened in 1924 with seventeen female students aged 18 to 22.

Classes at the *Güntherschule* began with rhythmic instruction and piano lessons. The students used speech pieces and pantomime with improvised accompaniment on body percussion, rattles, jingles, and tambourines. Due to its prominent position in Western music, piano instruction was also added. Unlike conventional piano lessons, this instruction consisted of improvisations over drone and ostinato accompaniments, which later became the prototype for Orff instrument instruction (1978, p. 28).

A short time later, choral singing was added to the instructional schedule. According to Orff (1978), “We were soon able to form a choir with the ever-growing number of students. Choral singing was included in my plan for music education as an essential element” (1978, p. 63).

The types of choral music used included three-part treble pieces, which were sometimes performed in conjunction with movement. In some performances, the choir served the role of onlookers, similar to the function of a chorus in ancient Greek plays (p. 65). In addition, the choirs improvised. Orff wrote, “It was part of my plan to give improvisational tasks to the newly formed choirs as well. Pentatonic scales without semitones that can form no dissonances also proved themselves particularly suitable for the beginning” (1978, p. 66).

Choral Music in Orff Schulwerk in the United States Today

In the United States, choir continues to be a component of some Orff Schulwerk teacher education

courses. In addition, many Orff Schulwerk teachers direct choirs in their schools.

In the study, “Orff Schulwerk Teacher Educators’ Beliefs about Singing” (Scott, 2010), eight AOSA-approved Orff Schulwerk teacher educators from the United States were interviewed to discuss the topic of singing in Orff Schulwerk. Overall findings of the study revealed five themes:

1. Pedagogical Beliefs about Singing;
2. Curricular Priority Beliefs about Singing;
3. Self-Concept Beliefs about Singing;
4. Efficacy Beliefs about Singing; and
5. Larger Belief Systems.

Among the responses that comprised the first theme, Pedagogical Beliefs about Singing, was participants’ description of sometimes teaching singing as a “separate thing” from the regular Orff Schulwerk curriculum. They discussed this in two different contexts: folk songs and choral ensembles, explaining that their choral ensembles sing canons, part-songs, and octavos.

Several participants reported that their school choirs met before or after school. In other cases, a time during the school day was designated as “choir.” These segregated times prompted the teachers to report that choir was separated from the rest of the music curriculum.

Peter: Third grade is when we start choir. So those are the kids that are coming for extra singing—at seven o’clock in the morning.

Julian: I have a fifth grade “choir,” we call it, which is basically all the fifth graders come to music at the same time, but because we call it “choir,” they’re willing to be subjected to more of the things that are just vocal. So we have a period once a week where what we do is primarily about singing.

Other participants from the study explained how the Orff Schulwerk teacher education courses in which they were students, or in which they now teach, incorporate choir or vocal techniques at the end of the day.

Joanna: For a long while, we had a separate choral hour with a choral teacher. They believed it to be so important that it should be its own thing.

Janet: And when I did Level I, that particular team of teachers also had a focus on singing. So [teacher

Figure 1. *Where Go the Boats?* Verse 1.

Robert Louis Stevenson

Roger Sams

mp

Dark brown is the ri - ver, Gol - den is the sand. It
flows a - long for ev - er, With trees on ei - ther hand.
Green leaves a - float - ing, Cast - les on the form.
Boats of mine a - boat - ting, Where will all come home?

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name] did an hour a day of vocal technique and Orff Schulwerk application of vocal techniques—but very much focused on good singing.

Even though they view choral singing as a separate thing, participants noted that they use the Orff Schulwerk process in teaching any type of singing:

Libby: You don't have to have the [barred] instruments for it to be an Orff process, even if it's a traditional folk song or a piece of choral music. So I still consider myself an Orff teacher in the way I teach those folk songs and choral pieces.

Janet: I love teaching choral music and having it emerge from a kind of wide range of activities, and so in that way it's more convergent.

Further inquiry regarding teaching choral music using the Orff Schulwerk process led to the question, "How does your teaching of a choral piece differ from that of a teacher who hasn't taken Orff Schulwerk classes?" The subjects of this study (Scott, 2010) listed the following strategies:

1. All of the students learn all of the parts.
2. Students analyze the melody to discover its elemental form.
3. Students read the melodic outline of a piece,

followed by subsequent versions, which evolve into the final product.

4. Students learn choral music via other Orff Schulwerk media.
5. Where appropriate, students add an improvised section to the piece.

Some of the strategies are reminiscent of choral instruction at the Güntherschule and establish the basis for using the Orff Schulwerk process to teach choral music.

Teaching Choral Music Using the Orff Schulwerk Process

All of the students learn all of the parts.

The first strategy is common to teachers of Orff Schulwerk. When teaching pieces for Orff instruments, Orff Schulwerk teachers often have all of the students learn all of the parts, so no one is idle and they better understand how all parts interact musically. Choral music can be taught the same way. Often a piece of choral music for children has only one, two, or even three parts, making it possible and beneficial for the entire choir to learn each part. In addition, because music for children's choirs is frequently written for equal parts, and the parts often exchange the melody or other parts between voices, it is efficient for everyone to learn the parts.

Figure 2. Melodic Outline of *Shady Grove*.



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Students analyze the melody to discover its elemental form.

Although analyzing the form may not be unique to Orff Schulwerk, the teacher educators cited form analysis as an important step in learning choral music. Almost any setting of a folk song or quality composed melody will follow one of the elemental phrase forms teachers learn in Orff Schulwerk courses (aaab, abab, abac, abba, aaba). One such example is *Where Go the Boats?* by Roger Sams (2011) (see Figure 1, page 44). Following is a possible sequence for introducing the melody in a first rehearsal:

1. Warm up by echo-singing pitches in *do* pentatonic on G.
2. After giving a starting pitch, use hand signs to generate patterns, which the students will audiate then sing with hand signs.
3. Present the melody of the song to students on the staff in four separate 4-measure phrases, projecting each phrase on the board. Have the students read and sing each phrase on solfège.
4. Have the students look at the entire melody on the board and discover the form: abab'.
5. Have the students sing the entire 16-measure melody.
6. Have the students open their music and discover that the patterns they have just sung are the first verse of the song.
7. Ask for volunteers to read the text of the first verse.
8. Have the students sing the first verse of the piece with the accompaniment.

Students read the melodic outline of a piece, followed by subsequent versions, which evolve into the final product.

A participant in the study (Scott, 2010), spoke about teaching choral music in an organic way to

make it more accessible to her students.

Janet: [I]f I think something is a little too hard for the kids, I might find a way to reduce the vocal content of the line to something that they can play on the barred instruments, and then go back and give a more complex version to them, as they begin to sing chorally.

This evolutionary approach to teaching a melody is common to teaching Orff Schulwerk. The process usually begins with a melodic outline that the students can sight-sing. The teacher adds notes in subsequent steps, making the melody gradually more difficult, until the final product is complete. *Shady Grove*, arranged by Shirley McRae (2003), lends itself to this approach.

A possible introductory lesson might follow this structure:

1. Sing solfège patterns on *do, re, mi, so, la*, and high *do*.
2. Establish *re* as the tonal center.
3. Ask the students, "What is the home tone of this piece?" (*re*)
4. Read and sing the outline of the melody on solfège from the staff (see Figure 2).
5. Teacher will sing the first verse, as students listen (see Figure 3, page 46).
6. Students echo-sing the first verse of the piece on the text.
7. Teacher will demonstrate the clapping pattern in the introduction (mm. 1-8). Students will learn the pattern through echo imitation. Add stamps on the downbeats to help with accuracy, if needed (see Figure 3, page 46).
8. Students perform the piece with accompaniment from the beginning through measure 16.

Figure 3. *Shady Grove*, Verse 1.

(3-Part Treble Voices, Accompanied, with Spoons* *ad. lib.*)

Southern Appalachian Folk Song
arranged by Shirley W. McRae

Lively ♩ = 112

1 L.H. *mf* bright and detached

2 3 4

5 Clap

6 7 8

9 *mf* Unis.

10 11 12

Sha - dy Grove, my, lit - tle love, Sha - dy Grove I know,

13 14 15 16

Sha - dy Grove, my lit - tle love, I'm bound for Sha - dy Grove.

mp

*Spoons are mountain instruments often found at craft fairs. Performers may improvise when indicated.

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Students learn choral music via other Orff Schulwerk media.

Sometimes a choral piece has a musical characteristic that makes the preparation more effective if we begin instruction with an Orff Schulwerk medium such as speech, movement, or body percussion.

Antonio by Jay Broeker (2009), for example, is a piece in 6/8 meter—a meter that sometimes is new and less familiar to choir students. For such a piece, beginning with movement to establish the feel of the meter can be very effective. Here is a possible sequence for introducing *Antonio*:

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Figure 4. *Antonio*, Introduction and Verse 1.

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1. Invite the students to perform a pat-clap pattern on the beat while speaking “Hickory, dickory, dock” (in the traditional 6/8 meter).
2. Ask, “How many beats are there in each pat-clap pattern?” (two)
3. Have the students say the rhyme again, this time putting the beat in their feet and swaying as they speak.
4. Ask, “How many sounds are there on each beat when we say ‘Hickory, dickory?’” (three)
5. Ask, “Does anyone know what the meter is when there are three eighth notes on each beat, instead of two?” (6/8, or compound meter)
6. Explain that 6/8 sounds like skipping or galloping and that’s appropriate for this next song because there is some horse riding that happens in the song (see Figure 4).
7. Say, “Keep the beat in your feet and move through the space as I sing a new song for you. Listen to the words, and see if you can tell me what’s going on.”
8. Sing the first verse of *Antonio* for the students as they move to the beat.
9. Ask, “What is this song about? Who are the characters?”
10. Teach the first verse of the song to the students, phrase by phrase, using the text.
11. Sing the first verse from the beginning with the accompaniment.

Where appropriate, students add an improvised section to the piece.

Some choral music pieces are appropriate for adding an improvised section. One such piece is *Yonder*

Come Day, a traditional Georgia Sea Islands song, arranged by Judith Cook Tucker (1985) (see Figure 5, page 49). Once the students have learned the piece as written, an improvised section might be added that follows the chordal structure of the piece. After the improvisation, the students would sing one more refrain.

An approach to teaching the improvised section might follow this sequence:

1. Lead the students to discover where the “I” chords and the “V” chords occur in the melody by letting them sing the roots of the chords: *do* and *so*.
2. Write or project the harmonic progression on the board (see Figure 6, page 49).
3. Divide into two groups to check the harmony. One group will sing the melody (see Figure 5, page 49) while the other group sings *do* and *so* (I and V) (see Figure 6, page 49).
4. “Is it correct?” “Yes!”
5. Switch parts, and sing the two parts together again. Continue the sequence in subsequent lessons with the steps that follow.
6. Review and sing melody and roots of the chords for *Yonder Come Day* (see Figures 5 and 6, page 49). Switch parts and sing it again.
7. Sing each of the three new accompaniment parts separately (see Figure 7, page 50). All of the students will practice singing *do* to *ti* for the lower part; *mi* to *fa* for the middle part; and *so* to *so* (or 1, 3, 5) for the higher part. If you feel it is appropriate, explain to the students that the chord is called “V7” because of the added seventh chord.

Figure 5. *Yonder Come Day* “A” Section Melody.

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Figure 6. Roots of the Chords to Accompany *Yonder Come Day*.

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8. Divide the class into three groups. One group will begin on the root, one on the third, and one on the fifth of the chord (see Figure 7, page 50). Sing the three parts simultaneously.
9. The students may now add passing tones and neighboring tones, staying on notes from the chord on strong beats (see Figure 8, page 50). Rather than serving as an accompaniment for the song, the I-V choral structure now becomes an improvised section.
10. Ask for trios, duos, or solos to sing their improvisations.
11. The final form of the piece might be:
 - A “Yonder come day...”
 - B “Trees are green...”
 - A “Yonder come day...”
 - C Improvisations using the I-V harmonic structure
 - A “Yonder come day...”

so did the eight Orff Schulwerk teacher educators who were interviewed for the study cited here (Scott, 2010). They indicated, although choir is “a separate thing” from their regular classroom activities, they still use Orff Schulwerk techniques and processes when teaching choral music.

Regardless of what comes to mind when you think of Orff Schulwerk, choral singing is part of the legacy. Choral singing is powerful for audience members, but it can be even more fulfilling for the singers themselves, regardless of ability level. Describing Güntherschule students’ choral singing experiences and performances, Carl Orff wrote:

The results that often developed, particularly through several repetitions, seemed to create a kind of magical effect that communicated itself to the audience, when one was present, and had its effect upon them. This technique produced such a strong desire to imitate it that at the end of a school performance I was also able to direct a group choral improvisation with the audience. (1978, p. 66)

Conclusion

Just as Carl Orff considered choir to be an essential element of instruction at the Güntherschule,

Figure 7. Harmony Parts of the Chords to Accompany *Yonder Come Day*.

The image shows two staves of musical notation in G major (one sharp) and 4/4 time. The first staff contains eight measures of chords: I, I, I, I, I, I, V7, and V7. The second staff contains eight measures of chords: I, I, I, I, I, I, V7, and I. The chords are represented by block letters below the notes on the staff.

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Figure 8. Example of an Improvisation Beginning on *Do*.

The image shows two staves of musical notation in G major (one sharp) and 4/4 time. The first staff contains a melodic line starting on G4 (Do) and moving through various intervals and rhythms. The second staff continues the melodic line, ending with a final note on G4. The notes are represented by stems and flags on the staff.

SOURCE: JULIE SCOTT.

Choral singing is a human activity—something everyone is entitled to do—and the voice is the instrument we take with us everywhere we go. Just as students in the Orff Schulwerk classroom have opportunities to sing songs, perform spoken rhythmic pieces, move and dance, and play instru-

ments, they can have the opportunity to sing in a choir. Orff Schulwerk teachers do not have to abandon their philosophies, teaching styles, or processes to be choral directors. Go forth, embrace the magic, and teach choral singing in the spirit of Orff Schulwerk! ■

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Storytelling in the General Music Classroom

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B. J. WHITEHOUSE

teaches general and choral music, grades K-8, in Little Compton, RI. He has been an AOSA member for 30 years.

By B. J. Whitehouse

Rhode Island storyteller Marc Joel Leavitt once told me a story that went something like this:

In a small village in Africa some years ago, anthropologists were interested in the impact of modern society on a remote tribe of people. The researchers decided to place a TV in the middle of the village and study the tribe's reactions to it.

The researchers observed the amazed villagers watching the TV almost all day and night. After a few weeks, though, the crowd became smaller and smaller until, after a month, hardly anyone stopped to watch the TV shows.

When a researcher asked one of the villagers about it, the villager replied, "Oh, we like it just fine, but we'd rather listen to the village storyteller."

"But," replied the researcher, "the TV has lots of stories from all over the world."

"Yes, that's true."

"Then why would you want to listen to the storyteller rather than watch the stories?"

The villager didn't hesitate in her reply: "Because the storyteller is talking to me."

If I can't go to the ballpark, I'd rather listen to the radio than watch the game on TV. Every Saturday for the last 30 years I have tuned into NPR to listen to Garrison Keillor. And I tell a *lot* of stories in my music classroom.

I start with kindergarteners. "Charlie Over the Water" is a safe way for a big guy like me to settle their apprehensions. The children are immediately woven into the story rather than missing their moms on their first day of school. By the time we reach the end, they are engaged in the class and know the song because they have heard me sing it many times as part of the story.

Stories are an ideal means for pre-teaching musical concepts. Whether it involves pre-teaching a game or teaching *White Coral Bells* to first graders by telling them of a “fairy tree,” my students know the drill: We turn out the lights, the class gets comfortable, and every story begins with, “There was this kid....”

Stories communicate so well because of the wonderful human qualities of compassion and empathy. We can’t help but put ourselves into a good story. This is why fables, parables, and oral traditions are so effective.

Recently, on their last day of school, my eighth graders—a class of urbane teenagers—wanted to hear another story. I mentioned that they had heard all of my stories, but they insisted. So, I began, “There was this kid....” One of the girls said “Wait!” and she turned out the lights. The class got comfortable, and I related a story about a ninth grader who discovered that aliens had taken over her classmates. Their K-8 career ended with a story

Stories communicate so well because of the wonderful human qualities of compassion and empathy. We can’t help but put ourselves into a good story.

that had begun with “Charlie Over the Water” nine years earlier—a beautiful moment for me.

It’s all about communication, entertainment, and learning. Stories create a safe, neutral setting for storyteller and listener to share. In that setting we can begin to teach before our students even know they are learning. And they embody the learning because they have already done it in the story. ■

Storytelling in the General Music Classroom

The complete version of this article is at Echo Extensions at www.aosa.org under “Publications: The Orff Echo.”

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THE ORFF ECHO EDITORIAL CALENDAR

The Orff Echo looks for and publishes articles about any subject in every issue. Feature topics summarize the focus of only a few articles in a specific issue.

Issue	Feature Topic	Coordinator(s)	Contributor's Deadline
Fall 2015	Orff in Urban Environments	Donna Gallo Kelly Jackson	February 15, 2015
Winter 2016	Creative Movement	Carol McDowell Nick Wild	May 15, 2015
Spring 2016	Open Submission	Steve Taranto Michelle Przybylowski	August 15, 2015
Summer 2016	TBD	TBD	November 15, 2015



Marjorie Lea,
Margaret Murray,
and Fran Mathey.

PHOTO ELLINGER, SALZBURG

In memory of Margaret Murray (1921-2015)...

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I loved a lot of things about Margaret, but her being a marvelous raconteur will remain high on the list. After the Munich Keetman Symposium about five years ago, Danai, Margaret, and I shared a cab to the airport and we were convulsed with her telling of a production she had seen of an opera produced on a raked stage where, in rehearsal, the singers were inadvertently sliding downstage as they sang—so lemon juice was added to the floor for friction, which the cleaning lady that night unknowingly polished off, leaving the unsuspecting actors in performance all frantically clinging to trees and each other as they entered singing, and sliding to their doom. Margaret had one of the brightest wits I've ever known.

Judith Thomas

We all should be grateful for what Margaret Murray did. She was one of the first to present a sequential way to teach both rhythm and melody. These pedagogical ideas were, and continue to be, the foundation of our Level I training courses in Orff Schulwerk.

Konnie Saliba

Margaret Murray introduced the world of Orff Schulwerk to Americans eager for a holistic approach to teaching music. She taught me how the music sounded in the Music for Children

recordings, how musical style unfolded in the Music for Children volumes, and how it might be taught in her translation of Keetman's *Elementaria*. Her work made my own possible; for that I'm eternally grateful.

Jane Frazee

It is always painful to hear of the departure of a very much loved and appreciated colleague and friend, regardless of age.

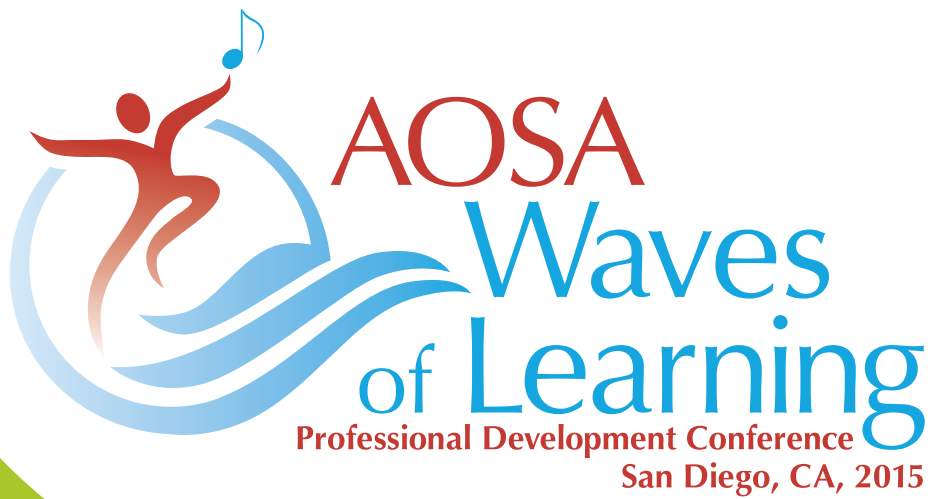
Margaret will always be alive through the voluminous legacy she has left us. Her translations alone will live throughout the years...

I know her soul is singing up there with Carl Orff, Gunild Keetman, and all the pioneers of this wonderful music approach to children.

Danai Gagne

Margaret Murray, founder of Orff Society UK and translator of the Orff Schulwerk volumes into English, was a remarkable and talented woman with a generous heart. She inspired many young musicians and adults through her spirit and her determination to demand high standards for all music educators and students. Her legacy of the Schulwerk will be remembered for generations to come. We are forever grateful for her many contributions to music education.

Chris Judah-Lauder



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