



*Keetman
Centenary*

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Orff-Schulwerk
Association

Music and
Movement Education



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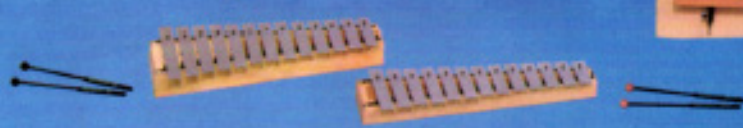
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Keetman Centenary

Coordinators: Carol Erion
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Cover photo of Keetman dated 1977.
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9 Glimpses at genius: Keetman the person, the composer, the improviser

by Esther Gray

Keetman believed in the musical talent in everyone that only needs to be awakened and nurtured. Glimpses of her sense of humor, her love of improvisation and the power in her composition offer a closer view of Keetman the person.

18 Through technical mastery and composition, Keetman re-imagined the recorder

by Ann Sitzman

Keetman contributed to the field of music education and to the recorder repertoire. She gave to teachers a rich array of beautiful music that has a timeless quality. Her ageless music still holds children spellbound and engages them in artistic, human experiences.

22 Keetman employed emerging technology to teach children

by Pam Stover

"From the microphones used in the 1936 Berlin Olympics to the *Schulfunk* radio and television broadcasts, the recordings of *Music for Children* and the Schulwerk films, Keetman's teaching was enhanced by and captured with the technology of the time," writes Stover.

26 Finding Keetman

by Jeff Burns

On a recent trip to Bavaria, music teacher Jeff Burns made a pilgrimage to Keetman's home and gravesite.

Centerfold poster Gunild Keetman: dates of note in a notable life

Archival photographs depict a few of the many highlights in the stellar career of Gunild Keetman.

Keetman remembered, revered by AOSA members

Isabel Carley (see centerfold), Carol Erion (p. 55), Jane Frazee (see centerfold), Danai Gagné (p. 28), Ruth Hamm (see centerfold), Peggy McCreary (p. 54), Wilma Salzman (see centerfold), Judith Thomas (p. 29).

Departments

6 The President's page by AOSA President Judith Cole

30 Index of advertisers

30 AOSA Membership Form

In Review

33 Gunild Keetman: A Life Given to Music and Movement reviewed by Ann Sitzman

34 From the AOSA video library: Televised broadcasts showcase Keetman's teaching reviewed by Beth lafigliola

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Summer 2005	Multiculturalism and Orff Schulwerk	March 1, 2005	Carlos Abril
Fall 2005	Orff Schulwerk and therapy	June 1, 2005	Alan Spurgeon
Winter 2006	Literacy and Orff Schulwerk	September 1, 2005	Carolyn Beckie and Carol Erion

We seek articles on these topics as they relate to Orff Schulwerk or to broader areas of teaching and learning. Editing and production is in process for some articles one year ahead of the publication date. If one of these topics appeals to you, please contact the appropriate Editorial Coordinator soon.

Also, articles on topics other than the above-listed may be considered at any time.

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The President's page

Turning points in lifelong learning and leadership

by AOSA President Judith Cole



Judith Cole

As I reflect on the life and career of Gunild Keetman, I wonder which events and experiences had the most profound effect in shaping the

woman she became. No doubt, the devastating events of war during the early 1940s – the disbanding of the Günther Dance Group to which 15 years of her creative life had been devoted, becoming temporarily homeless, standing among the ruins of the bombed out Güntherschule – were turning points in her life's journey.

Earlier than this, however, there were experiences that must have played transformational roles. Minna Ronnefeld describes a bitter experience at age 5 or 6 that caused Keetman to refuse to return to school.¹ She was subsequently home schooled for several years. In the early 1920s, a series of short-lived and negative educational pursuits propelled her toward the life-altering work at the Güntherschule. What has been described as a painful experience, her writing of *Elementaria*, may have been yet another challenge she had to endure in order to emerge on the other side of the experience a transformed person.

Warren Bennis, professor and founder of the Leadership Institute at the University of Southern California, refers to such challenging life events as crucibles and postulates a theory of leadership based on how these harsh events shape our lives. He says that those who not only survive such experiences but extract wisdom from them can grow into positive and effective leaders.² His theory identifies a process of emergence from life's trials

stronger than before and also galvanized to be one's own learning coach. Crucibles test us as well as force us to make difficult choices. Bennis places these ordeals and tests of belief at the heart of becoming a leader.

One need look no further than our association membership for examples of leaders who found opportunities to adapt adversity into assets. Grace Nash, who survived nearly four years of internment as a prisoner of war in the Philippines and was rescued just hours prior to scheduled extermination, arose from that crucible with optimism and dedication to serve others as a leader and mentor.³ Her own mentor who introduced her to Orff Schulwerk and encouraged her to attend the 1962 course in Toronto, Dr. Herbert Zipper, himself survived imprisonment at Dachau and Buchenwald before journeying to the Philippines to conduct the Manila Symphony Orchestra where, again, he was imprisoned.⁴

What assets do these leaders possess that give them the ability to make lemonade from the most sour lemons? For one thing, there seems to be no distinction between life and work. They are lifelong learners who are persistent even in the face of difficulty. They weigh learning opportunities to determine which ones to accept and which ones to decline. And they waver about deploying a variety of problem-solving approaches. They dwell in possibility and have an enormous capacity for wonder. They employ what British professor of psychology and education Guy Claxton identifies as the "three Rs" of learning:

Resilience (emotional tolerance), *Resourcefulness* (knowing what to do when you don't know what to do), and *Reflection* (taking stock of your own learning – prioritizing, review-

ing, revising, and changing tack if necessary).⁵

Claxton uses the metaphor of a toolkit in describing how we learn how to learn. His collection of tools fits into four main compartments. "First, there is direct immersion in experience and the practical tools of exploration, investigation and experimentation that go with it. ... Then there is imagination, and the skills of fantasy, visualization and story-telling that enable you to create and explore hypothetical worlds. Next come all the intellectual skills of language and reasoning, through which experience can be segmented, analysed and communicated. And finally there is intuition, a general name for the family of softer, more receptive processes whereby creative ideas are germinated and developed."⁶ This sounds a great deal like the step-by-step process associated with Orff Schulwerk that includes learning through imitation of a model, extensions and adaptations of that model, and creative transformations of the model which, of course, can lead right into being able to encode, decode and represent the model through notation.

Whether in Orff teaching and learning processes or in good leadership, one is too small a number for greatness. It was Napoleon Bonaparte who said that there is someone greater than any of us and that is all of us. We must be willing to abandon our ego and hand over the reins to those we teach or serve and let them do the driving. Perhaps it is this sense of responsibility to nurture and inspire great ability in others, the use of adversity as a source of strength, and the development of learning power that distinguishes a great teacher and leader such as Gunild Keetman.

(continues on page 31)

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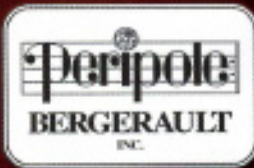
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Glimpses at genius

Keetman the person, the composer, the teacher

By Esther Gray

Many colleagues recalled Keetman as brilliantly talented in music, movement, and pedagogy, yet painfully shy as a public person, as a performer and even in teaching situations

Anyone could learn that in a very short time!" was the humble response of Gunild Keetman when, at age 85, her recorder improvisation was praised in 1989.¹ Throughout her life she believed that there is in everyone a musical talent that only needs to be awakened and nurtured. In recognition of the 100th anniversary of her birth, we recall her lifelong work in music and movement, and her contributions to teaching. Glimpses of her sense of humor, her love of improvisation, and the power in her composition bring us closer to Keetman the person.

Her sense of humor developed early

Keetman grew up in a family that valued and enjoyed music, regularly

attending concerts and performing live music in the home. Keetman herself played cello in the family string quartet. As a child she was taught piano by a Dalcroze-educated piano instructor whose movement activities she did not like, because she found them overly cute and foolish. Even as a young child, Keetman knew what she valued artistically.

She balked, therefore, when her family's idea of a wonderful commemoration of her grandparents' wedding anniversary included a dance performed by all their grandchildren. In the dance, she was to be costumed as a flower that would "awaken" and "grow" when her cousin danced over to "wake her up." Her parents persuaded her to participate in the performance because it would please the



Keetman, shown here with a cart loaded with Orff instruments, had a sense of humor that buoyed spirits at the Güntherschule. It could feel overwhelming to organize the instruments and trust that everything sent would arrive at the appropriate auditorium on a tour. Photo by permission from the collection of Gunild Keetman.

grandparents. However, after agreeing to play a flower, Keetman chose at the party to clown and make fun of her role and the situation.² Her sense of humor became a trusted resource throughout her life.

The Güntherschule opened a world to her

In 1926 she met Orff and his innovative colleagues when she enrolled as a student at the Güntherschule of music, dance, gymnastics and physical therapy in Munich. She was delighted with opportunities to learn music and movement at that institution, since disappointing prior educational experiences had failed to tap her genius.

One of her colleagues at the Güntherschule, Sieglinde Mesirca, recalled that Keetman could laugh when the unexpected arose while the dance ensemble was on tour.

"Kids, today we don't have any money," Keetman had once said, "and we also don't have a hotel. I don't know if they're going to give us credit

or not. Buy yourselves each a newspaper and lie down on a park bench and cover yourselves up with a paper!"

"Of course she was kidding," said Mesirca, who completed her studies at the Güntherschule and then danced with the school's performing troupe for 10 years. It was just one example of Keetman's cheerful jests which were her manner of addressing and coping with the chronic tight financial circumstances of the Günther ensemble during tours.³

Keetman's sense of comedy was a professional asset as well as a personal one, and was valued by the faculty at the Güntherschule. When she graduated from that institution, her diploma was for dance education, and her instructors wrote glowing comments on her report card. Alongside their accolades for her music and dance, they documented and praised her aptitude for humor and her refined talent for convincing comic portrayals.⁴

Keetman's antics were cherished by

her associates. Her ability to see the humor in situations helped her through the challenges she faced as a student, then as a teacher, as a composer, and as an international representative of Orff Schulwerk in Canada and Japan. It also served her as an instructor of the Bavarian Schulfunk (school of the radio) and as a television personality in German Schulfunk broadcasts which she co-anchored with Orff's daughter, Godela, between 1957 and 1960. Many colleagues recalled Keetman as brilliantly talented in music, movement, and pedagogy, yet painfully shy as a public person, as a performer and even in teaching situations.

Godela Orff created a radio documentary about Keetman to commemorate her on her 80th birthday in 1984. After playing music by Keetman and describing her impressive accomplishments as a composer and educator, she said to her radio audience:

"I am going to tell you something



Keetman's aptitude for humor was noted by her instructors on the diploma she received upon graduation from the Güntherschule. Here is Keetman, far left, with some of her associates. Photo (dated 1931) © Orff-Zentrum, Munich.

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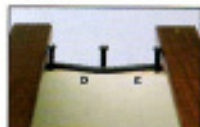
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personal that might touch you. Keetman always had anxiety in the presence of groups of people. She had great fear before teaching. She always feared that she would not be good enough, and yet her lessons were always brilliantly conceptualized. ... I tell you this only for the reason that from my point of view it was an enormous accomplishment for her constantly to conquer her fear. She was truly selfless in her dedication to the work, lifelong, steadfast and loyal in service to the educational ideas of Orff, which she, in particular, helped to bring into reality."⁵

On the pages of Keetman's own personal photo albums, the snapshots that portray her often capture a reserved presence or a set of mischievous, exaggerated grimaces or smirks: the self-protective devices of a woman who was not only shy, but camera-shy as well, throughout her long life. Her humorous nature is revealed in a photo taken during a Günther Ensemble tour in which she posed with her head resting wearily upon one of the large crates of instruments on a push cart, as if she were overwhelmed with having to move them single-handedly for the group's performances. Clowning enriched her life and it got her through challenging experiences.

Keetman the composer

Though we know her as a teacher, Gunild Keetman was known during the 1930s in Germany and in major European cities for her dazzling fervor as a composer. To sample her work, listen to a recording of one of the many compositions Keetman created for the Güntherschule dance ensemble during its fame between 1930 and 1942. The originality and emotional range are impressive: the dashing vitality of her *Bolero* or *Ekstatischer Tanz*, the sweetness and originality of her *Malaguena* or her *Berceuse*, or the evocative mystery of her *Abendlicher Tanz* or *Traumtanz*. In these works we can experience the happy days of her stunning youthful accomplishments.⁶

In *Ekstatischer Tanz* (Dance for chorus of clappers, rattles and percussion) there is a mesmerizing,



Keetman, deep in concentration, searches for just the right sound, comparing the ring of a glockenspiel with the timbre of pitched wine glasses prior to a recording session of *harmonia mundi*, ca. 1963-1975. Photo by Karl Alliger, used with permission.



Liselotte Orff (left) with Gunild Keetman at a performance during the 1985 Orff-Schulwerk Symposium at the Orff Institute of the Mozarteum in Salzburg. Photo from author's collection.

escalating intensity. Keetman created the piece during the Güntherschule days. It can be studied in a set of model "rhythmic and melodic exercises" in *Volume V* of the post-war *Orff-Schulwerk Music for Children* publications.⁷ Her unusually colorful style of composition is evident in the haunting instrumental examples in the Phrygian mode on page 77 in *Volume IV of Orff-Schulwerk: Music for Children*.⁸

When she joined the faculty at the Güntherschule after her graduation, Keetman found a profession that evoked and recognized her many complementary talents. Orff reported that when he tried to select a fitting melody instrument for the rich non-pitched percussion at the school, he ordered a set of recorders. The instruments were rare at that time, and arrived with no instructions. Keetman experimented with them until she had discovered and mastered the fingerings, then began to improvise, compose, and instruct with them.⁹

When friends sent unusual African xylophones to the school, Keetman and Maja Lex created music and dances using them. Orff wrote that watching their pieces convinced him "of the way in which music can evoke movement, and movement, music."¹⁰

Hoping to find a way to get more barred instruments, Orff invited his friend Karl Maendler, a harpsichord builder, to come to the Güntherschule and see an improvised performance with the African samples. One of the instruments had been created with African gourds for resonating chambers. Maendler was concerned that it could not be re-created with materials available in Germany. Keetman brought in a small xylophone built using a simple wooden box for resonance, actu-

ally a box that originally had held nails. With some students Keetman performed an improvised concert. Such demonstrations convinced Maendler to produce small German xylophones similar to the instruments in Orff classrooms today.¹¹

Critical acclaim for the Güntherschule

Between 1926 and 1932, the Güntherschule became respected and renowned, for both the tours of the dance ensemble throughout Europe and for educational workshops. The latter were presented in German cities by Carl Orff and his associates after the earliest *Schulwerk* texts were published in 1931. The work came to the attention of the press at a time when public interest in gymnastics and dance was high. Many glowing reviews were clipped and collected by the Güntherschule personnel, including one that appeared in 1931 in a

in the realm of central European dance. ... The ensemble's own phenomenal percussion orchestra performs. It does not limit itself to the most primitive strokes or noises, but rather, under the influence of Javanese gamelan, conjures nuanced melodies. ... Visually pleasing figures dance to this music with exemplary technique, with fine precision, and with a complexity of form that is attained through playfulness."¹²

In 1930 a *New York Herald* critic wrote:

"Gunild Keetman's attractive music - here is an actual example that shows that percussion music can mean something other than deafening noise..."¹³

Keetman the teacher

Much later, as plans were being made for the establishment of the Orff Institute in Salzburg, Keetman begged Orff to allow her to live a quiet life outside the limelight of international appearances. Orff, who knew that he needed her to demonstrate the *Schulwerk* pedagogy, is said to have replied, "*Niemand kann es wie du!* [No-one can do it as you do!]"¹⁴

Perhaps nobody could do it as Keetman could, and yet her mission in life was to bring what she loved to other teachers and learners so they could do it, too. She worked painstakingly to put together 90 pages of



From 1957 to 1960, Keetman collaborated with Orff's daughter, Godela, in the production of televised Orff *Schulwerk* lessons. If, for example, children in the television studio class were having difficulty with a rhythmic pattern in body percussion, Keetman would spontaneously improvise a text, and thus, the lesson would be mastered with ease. Photo by permission from the collection of Gunild Keetman.

respected dance journal following a command performance in Berlin:

"We must be truly grateful to the Volksbühne [a Berlin theater] for so quickly identifying and introducing us to one of the most valuable representatives of today's dance art. The matinee confirmed in me the impression already won in Munich that this group of the Günther School under the direction of Maja Lex represents a pinnacle that will not be found again

Rhythmic-Melodic Exercises (rhythmic exercises, melodic exercises, and speech exercises) and 70 pages of Elementary Movement Training examples in her guide to *Schulwerk* instruction, the book *Elementaria*.¹⁵ She emphasized that although she had laid out her sample pieces in separate categories for clarity, they should be combined in infinite, original ways by teachers for instruction, according to the abilities and



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needs of the particular children in their classes. Godela Orff recalled in admiration the way that Keetman would spontaneously adapt a task for the children of the television studio classes if they were having a difficult time. Suddenly a rhythmic pattern in body percussion would be mastered with ease when a text by Keetman was offered on the spot to clarify a pattern and make it memorable.¹⁶

A lasting example of Keetman's teaching is available on a videotape of the fifth broadcast of the Bavarian Television Orff-Schulwerk series, available through the AOSA video library. This historic videotape captures her teaching about tempo and dynamics by leading attentive children through an artfully conceptualized sequence of enjoyable activities.¹⁷

Lifelong skill with improvisation

Gunild Keetman's life pulsed with

music, and her music has influenced the learning and musicianship of children around the world. She continued to improvise dramatically on recorder as late as 1989, when, at 85 years of age, she faced debilitating challenges to her health.

Issam El-Mallah played with her then, and described the experience with great respect. He remarked that each time he views the videotape of her improvisation he continues to notice new things about her playing. When he improvised with her a year before her death, he noted that, even then:

"She showed us that she still handled the recorder like a master, not only from a technical point of view but also in what was concerned with the rules of improvisation. Her melodies did not restrict themselves to a small range of notes, but used the full range of two octaves. ... As

soon as she played her eyes were alight with happiness, she laughed like a girl and conveyed her delight in many ways to all who were there."¹⁸

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In 1948 Keetman served as an instructor of the Bavarian Schulfunk (school of the radio). According to Carl Orff's daughter, Godela, Keetman always feared that she would not be good enough as a teacher, and yet her lessons were brilliant in conception and well received by her students. Photo © Orff-Zentrum, Munich.



It was Keetman's skill as a composer and improviser – as well as her sense of humor – that helped her through the challenges she faced throughout her life, first as a student, then as a teacher, a composer, and as an international representative of Orff Schulwerk in Canada and Japan, writes Gray. Pictured with officials involved in the 1962 demonstration tour of Japan, from right are, Keetman, Carl Orff and Lisolette Orff. Photo by permission from the collection of Gunild Keetman.

Rundfunk [Bavarian Radio] broadcast. July, 1984 (English trans., Esther Gray).

⁶ Gunild Keetman, *Gunild Keetman Collection, from "Music for Children" Orff-Schulwerk, rec. 1963-1971*, Salzburg, CD (Freiburg: harmonia mundi, 1991).

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¹⁷ *Orff-Schulwerk: Musik für Children, Volume I*, Television prod. Bavarian Radio, featuring Gunild Keetman and Godela Orff, 1957-1958, (Videotape. AOSA AV Library: 11GK, No. 5).

¹⁸ Regner and Ronnefeld, *op cit.*, p. 140-142.



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Through technical mastery and composition, Keetman re-imagined the recorder

by Ann Sitzman

Keetman was an acclaimed dancer who reportedly never stood still while playing. Hence the movement that the listener feels in the music comes from within.

Author's note: Early in my career, my recorder lessons were based on traditional folk song melodies. Like others, I reasoned that this material would be familiar to children, and that they would be able to relate to it. I quickly discovered, however, that my students either did not know the songs I introduced or, if they did, they had learned them from a children's television show and therefore thought them "too babyish." The other material I found to be readily available was either from the Renaissance, or it was newly composed, expressly for classroom use but lacked artistic integrity and had not withstood the test of time.

Fortunately, at the time I experienced my greatest frustrations, I took a Level I class and was introduced to the music of Gunild Keetman and the style of "elemental" recorder playing. I learned how to make it part of a larger musical expression, and saw the recorder's potential as a medium for improvisation, musical expression and movement accompaniment.

Music educators have many choices when selecting music to use with students who play recorder. Keetman left a great gift in her many fine examples of recorder music in the elemental style. What sets her music apart from other recorder music is its intrinsic beauty. This is why it is important to study elemental recorder playing separately from Medieval, Renaissance, Baroque or folk music.

In 1926, Curt Sachs encouraged Carl Orff to include the recorder in his work at the Güntherschule in Munich. Prior to the introduction of the recorder, the piano and the early xylo-

phones were the only melodic instruments at the disposal of students there. It was Sachs who first pointed out the recorder's use in Western music from the 13th century to the mid-18th century, but Orff was not convinced. He finally persuaded Orff with the simple argument of the universal use of the flute in native music's of different cultures.

"You should use recorders, then you will have what you most need, a melody instrument to your percussion, the pipe to the drum," said Sachs.¹

Thus, Orff ordered a family of recorders, including soprano, alto, tenor and bass, to be made for use at the school.

Keetman encounters the recorder

As soon as they arrived, Keetman derived the fingerings of the instruments (since no fingering charts were available), and discovered the recorder's potential in the work. In percussion instruments sound dissipates quickly, but with the use of the recorder, sustained notes were possible. Keetman also discovered the subtleties that are unique to the instrument. Since the recorder cannot make large or striking contrasts in dynamics, its essence lies in nuance. In addition to the lyrical qualities and expressive tone the instrument possessed, Keetman drew out its rhythmic potential. As Sachs had predicted, the recorder worked naturally with the school's existing percussion instruments and movement. Within weeks, Keetman began teaching recorder to the students at the school.

She found the recorder to be a suitable instrument for melodic accompaniment to movement because

it shared, with the small percussion instruments, the added benefit of being portable. In the Güntherschule dance orchestra led by Keetman and Maja Lex, recorders and small percussion instruments were often played by the dancers as they were moving.² They discovered the recorder could be more than just an instrument to accompany movement; it could be part of the movement. Dancers were able to play the recorder while they danced. Orff urged them: "Don't just play the drum, be the drum."³ This early recorder experience taught any student at the Güntherschule to "be the recorder" also.

Notes in air become notes in books

Jo Ella Hug recently challenged Orff Schulwerk practitioners to explore the so-called "little grey books."⁴ Although Schott Publishing has chosen a glossy white cover for new impressions of the classic *Music for Children, Volumes I-V*, the music within has a timeless beauty and deserves investigation by every Orff teacher.

The pieces were among the first of Keetman's published materials. In 1936, the dance group from the Güntherschule toured successfully all across Europe. Keetman agreed to compile the selections of the dance music for publication. Often in the collaborative setting of this troupe, the choreography by Lex came first and Keetman's instrumentalists composed to fit the dynamics and accents of the movement.⁵ "Drei Tänze" in *Spielbuch für Blockflöten und kleines Schlagwerk* (*Three Dances from Pieces for Recorder and Small Percussion*) is one of the results of this collaboration. Keetman was an acclaimed dancer who reportedly never stood still while playing. Hence the movement that the listener feels

in the music comes from within. It is a mistake to assume that all of Keetman's compositions were for choreography and dance accompaniment; some exist for their own intrinsic beauty and as models for music making. Sadly, because of the turmoil of World War II, and because the

an exciting melody that is built on a simple motif. In its most basic construction, the measures alternate between embellishments of the pitch *mi* and the pitch *do* for a total of eight measures. The *B* section consists of alternating measures of *sol* and *do* before returning to the original motif

at the end. Even beginning recorder players can rhythmically vary a measure of *B* and then a measure of *G*. By using neighbor notes around those two pitches, they can soon add further ornaments to make their own melodies more interesting and challenging.

On initial glance, the "Kleine" canons in the first book of *Stücke für Flöte und Trommel* may look intimidating, but upon closer examination, a subtle beauty and pedagogical masterpiece can be found. Almost all of the melodies are based on three- or four-note patterns, each simply embellished with uncomplicated ornaments: neighbor tones, passing tones, escape tones, appoggiaturas, and repeated pitches.⁶

The "Kleine Kanon #4" is based on the same four-note melodic motif used in the "Chaconne" ground (E², D², C², B¹) found in "Malgueña" (see below) and makes for

an interesting comparison. In the canon, the skeletal pitches are primarily decorated with escape tones (approached by step, left by leap) which help facilitate the canonic imitation. The frequent grace notes in these canons demonstrate Keetman's fluid technique and stylistic understanding of the instrument.

As Dagmar Sedlmayer recalled, Keetman used a recorder with



Gunild Keetman brought forth sophisticated yet accessible music that has beguiled generations of children and their teachers. "Her music still holds children spellbound and engages them in artistic, human experiences," Sitzman writes. Photo © Orff-Zentrum, Munich.

recorder had not yet recovered after its many years of disuse, the publications were not widely distributed.

However, the pieces were republished and received closer attention 20 years later. By then, the intent was to provide a model for teaching music making with children. In *Stücke für Flöte und Trommel* (*Pieces for Recorder and Drum*), "Kleine Kanon (Small canon) #6" is a beautiful example of

German fingering⁷ (as opposed to Baroque)⁸ and some of the flourishes and embellishments on the printed score make much more sense with this knowledge in mind. Also, according to Hermann Regner, Keetman's "Stücke für Flöte und Trommel" books are "a wealth of good, stimulating, movement-inducing music."⁹

The accompanying forces of drones (borduns) and ostinato patterns prevail in Keetman's compositions. From *Stücke für Blockflöten (Pieces for Recorder) 1a and 1b*, the melody in *1a* often occurs over rhythmic patterns in the other recorder voices. In *1b*, #1 is an example of this style of composition. The lowest voice, written for alto recorder, uses only three main pitches (a fourth occurs as a grace note), and the rhythm emphasizes the shifts between duple and triple meters. The middle voice, written for either soprano or alto recorder, parallels the lower voice at a third above. This voice also utilizes a limited range of three pitches and provides continuing rhythmic pulses while the lowest voice sustains occasional pitches. The highest voice, the soprano recorder, provides the melody over these simple structures. The part is *la*-based hexatonic and provides a rhythmically exciting melody over the accompaniment.

Although the lovely pieces can be played as written, the lower voices can be used as a foundation for improvisation just as Keetman often did when she modeled improvisation for her students. A video excerpt of Keetman and a student taking turns with recorder improvisations over tonal bases (on xylophones) is included on the DVD accompanying the newly published book, *Gunild Keetman: A Life Given to Music and Movement*.¹⁰

An elemental concept that speaks Volumes

In the 1950s Keetman and Orff compiled the *Musik für Kinder (Music for Children) Volumes* as models of their work. It is important to remember that in the Schulwerk, the recorder was not intended to be used as a separate unit, or as a

Renaissance-like consort instrument. The recorder was intended as another extension of the music and movement in the elemental style. The recorder music by Keetman available in the *Music for Children Volumes*, especially in *Volumes II-V*, provides models of the various ways the instrument can be used.

One familiar use is the recorder providing a descant over, or doubling the melody line, in many folk song arrangements and instrumental pieces. The timbre of the recorder blends well with children's voices and complements pitched percussion, such as the xylophone. "Yonder Sits a Fair Young Damsel," from *Volume IV, Music for Children* (trans. Murray), is a notable example, as the recorder doubles the vocal line at the unison and at two octaves higher. (Keetman and Murray worked together on the arrangements of the music in *Volumes III, IV* and *V* during the summers of 1961, 1963 and 1964.)

In other sections of these books, the recorder is used as an example of a melodic instrument in harmony exercises where a second player should create the bass line on another instrument. Orff and Keetman established the groundwork for these exercises in *Music for Children, Volume III*, in a piece for recorder and timpani.¹¹ The timpanist provides the changes between the tonic and dominant, and the recorder player provides a melody above. On page 12 of the same text, the timpanist has the task of finding and playing the appropriate changes for the given recorder melodies.

In *Volume IV* the onus is put on the recorder player to improvise within the parameters. "Studies in triads"¹² is the starting point for exercises in which the recorder player must decorate the third of the given triads. These particular triad studies culminate with beautiful and exciting compositions such as the "Malgueña" (or "Chaconne").¹³ The piece begins with a sparse texture, piano dynamics and a simple solo soprano recorder melody that allows inclusion of subtle nuances in articulation and phrasing. As the piece progresses, the texture

thickens and becomes more rhythmic, until the soprano recorders with added soprano and percussion instruments reach an almost frenetic climax at a fortissimo dynamic level. It then quickly ends with sustained recorder pitches and eighth-note rhythms in the percussion. The inclusion of these short harmonic and melodic exercises provide teachers with examples to use in training their students to respond immediately to aural cues. They highlight the importance of improvisation in the Schulwerk and show that reading staff notation accurately is not the only skill that musicians must develop.

A third category of recorder music in the *Music for Children Volumes* is the group of pieces that were composed to accompany dances. These are often titled "Dance" or "Pieces for Dancing." Their inclusion serves to remind that although only the musical notation is provided, dance is an important element of the Schulwerk. The "Dance" of *Volume IV*¹⁴ is an example of a high-energy dance with a melody composed in *aba* form within an overall rondo form. On a smaller scale, *Volume II* contains "Four Little Pieces for Dancing"¹⁵ written for xylophone or recorder. The narrower and lower ranges of these pieces make them more accessible for less experienced players, and with a little adaptation, make them accessible to beginners.

Applications are appealing

In her pedagogical description of the Schulwerk, *Elementaria*, one of Gunild Keetman's specific recorder instructions is that children should walk while playing as early as possible. Walking while playing helps children keep the pulse, experience the phrase, maintain good posture, relax their breathing, and keep from being too self-conscious about making mistakes. The writing of both Orff and Keetman indicate that the published music was provided as models of what is possible and appropriate when making music with children,

continues on page 31

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Keetman employed emerging technology to teach children

by Pam Stover

The XI Olympiad employed several technical innovations in the production of the ceremonies. Microphones amplified sound. Music for the pageant was recorded by the Olympic committee,⁵ and later sold commercially. Two German networks recorded performances, making these the first television transmissions of the Olympics.⁶

Gunild Keetman is well known for her pedagogical work with the Orff Schulwerk. What may be surprising is Keetman's unusual journey as a teacher, and her circuitous route in working with children. She did not begin her career as a classroom teacher in a regular school, but evolved mid-life as a very fine teacher of children through a variety of experiences, using the technology of the day. As evidenced by the microphones used in the 1936 Berlin Olympics, the Schulfunk radio and television broadcasts, the recordings of *Music for Children* and the Schulwerk films, Keetman's teaching was enhanced by and captured with the technology of the time.

1936 Olympics: electronics in the stadium

One of the earliest opportunities for Keetman to work with children came with the multi-media tableaux for the Summer XI Olympiad, held Aug. 1-16 in Berlin. Carl Diem, of the International Olympic Committee, asked Carl Orff and Werner Egk to compose the music for a pageant he had written called "*Olympische Jugend*" (Olympic Youth). The design, costumes and choreography for the tableaux were by Dorothee Günther, with Lola Harding-Irmer staging rehearsals with schoolgirls from Berlin. Orff wrote four pieces of music.⁵ Keetman took charge of rehearsing and directing the musicians.

There were daily rehearsals at the Olympic stadium despite inclement weather for four weeks prior to the Olympics.⁴ The 33-piece orchestra consisted of xylophones, glockenspiels, recorders, drums, glasses, viols, guitar, string bass, two oboes, tympani, cym-

bals, small percussion and a large glass bell that was held close to the microphone. Orchestra members were associated with the Güntherschule.

For the first tableaux, 3,000 young girls were on the field, moving in rings that took the form of an Olympic flag. After a hymn by Egk, 2,000 older girls took the field and performed the second tableaux. (In the Schott music publications, diagrams by Dorothee Günther show where the girls were placed on the field, as well as their choreography and costumes.)

The XI Olympiad employed several technical innovations in the production of the ceremonies. Microphones amplified sound. Music for the pageant was recorded by the Olympic committee,⁵ and later sold commercially. Two German networks recorded performances, making these the first television transmissions of the Olympics.⁶ Film-maker Leni Riefenstahl filmed the Olympics for newsreels. The Hindenburg zeppelin, fitted with cameras to take aerial shots, floated above the Olympic stadium. The broadcasts were recorded, transported to other countries, and would make their way into newsreel footage shown in movie theaters worldwide. This was also the first Olympics in recorded history to feature the torch relay from Greece, and the first to stage opening and closing pageantry on such a large scale.

Radio broadcasts: airwaves become classrooms

During World War II, the Güntherschule was leveled. The instruments, costumes and materials were destroyed. After the war, however, the time was ripe for Keetman's teaching career with children, and for further

employment of emerging technology.

In 1948, Annemarie Schambeck of Radio München⁷ approached Orff to create musical programs in the style of the music used in the Olympic ceremonies for school children via the Schulfunk programming. Keetman worked on the sequencing of the lessons during the summer of 1948. It was perhaps the first documented use of the musical elements of the Orff Schulwerk with children.⁸

Keetman rehearsed the small group of children who were, at first, only singers and clappers for the broadcasts while adult musicians played the instruments. As the first season progressed, the children showed interest in playing the instruments and later were allowed to play.⁹ Keetman's notation about the rehearsals indicate if the children had difficulty with the songs, whether they enjoyed them and if the timing was too long or too short for the broadcast.

The Orff-Keetman broadcasts "*Wir singen und musizieren: Das Orffsche Schulwerk*" (We sing and make music: the Orff-like schoolwork) aired from 1948 to 1951, following the sequence later published in *Musik für Kinder* (Music for Children). The first season included the first broadcast of "The Christmas Story," with music by Keetman, in addition to 14 sequenced broadcasts. The second season included five review broadcasts as well as 10 new broadcasts. There was a composition contest for the children in each of the two seasons. In the third season, there were eight broadcasts. Music, and not movement, was the emphasis of these broadcasts due to the limitations of radio.

There were other Orff-Schulwerk radio broadcasts following the success of the first season. From 1951 to 1952 a 13-part series aired titled, "*Jugendmusik nach dem Orffschen Schulwerk*" (Youth music in the style of the Orff

school work)¹⁰ by Orff, Keetman and Willibald Götze.¹¹ In the fall of 1955 through June 1957, Keetman wrote new music for a series of musical dramas or *singspiels* broadcast on Bavarian Radio. Beginning in 1958, another Schulwerk series of broadcasts were produced by Ludwig Wismeyer in collaboration with Keetman. In the archives at the Orff Center, 23 of the scripts have been found. Keetman's work with radio later translated to television, after she had taught children at the Mozarteum in Salzburg.

Eberhard Preussner, the director of the Mozarteum Academy of Music and Dramatic Art in Salzburg,¹² hired Keetman to teach a children's class from 1949 to 1956. It may have been the first instance where music and movement were taught together to children. The 8- to 10-year-old children had two classes per week in fundamentals of movement and



"One of the earliest opportunities for Keetman to work with children came with the multi-media tableaux for the XI Summer Olympiad, held Aug. 1-16 in Berlin," writes Stover. As part of the presentation, Keetman conducted members associated with the Güntherschule in a 33-piece orchestra of xylophones, glockenspiels, recorders, drums, glasses, viols, guitar, string bass, two oboes, tympani, cymbals, small percussion and a large glass bell that was held close to the microphone. Photo © Orff-Zentrum, Munich.

elemental music.¹³ Orff reports that the children had rhythmic and speech exercises, singing, playing drums, timpani, barred percussion and recorders, as well as exercises in improvisation and conducting. The movement training included movement games with rhythm instruments, rhythmic-gymnastic exercises and small dances.

The music Keetman and Orff created from the radio broadcasts and from the Mozarteum classes was used as the basis for *Musik für Kinder*, published in the early 1950s. Some of the pieces were also published in Keetman's *Erstes Spiel für Xylophon*. The order of presentation in *Musik für Kinder* is also true to the radio broadcast scripts. Some of the larger instrumental pieces in the later volumes were from the circa-1930 Orff Schulwerk publications and, as Orff explains, "extend beyond a child's horizon."¹⁴

For the small screen: *Music for Children*

The scripts from the 1948-1950 radio broadcasts are very similar to the "*Kinder Musizieren, Das Orff-Schulwerk*" (Children make music: The Orff-Schulwerk) television programs that aired from 1958-1961. The programs featured Gunild Keetman teaching the children of the Trapp Conservatory in Munich with Orff's daughter, Godela, as the narrator. Verena Maschat, formerly of the Orff Institute, was one of the children. She talks about her Saturday afternoons with Keetman and the broadcasts in the new Keetman book edited by Ronnefeld and Regner.¹⁵ The same children area featured also on a circa 1957 recording of *Orff-Schulwerk – Musik für Kinder I*.

Maschat recalls she spent one Saturday per month for three years in the Freimann Studio of the Bavarian Television. They rehearsed the

blocking for the cameramen in the morning. After playing outside at noon and having Keetman's assistant, Lotte Flach, put their appearance back in order, and the program was taped, live, in the afternoon. The programs followed a carefully sequenced script that usually included singing, playing instruments, imitation and improvisation. Later, dancers from Suse Böhm's studio were included to bring the instrumental pieces to life through dance or drama.¹⁶

Keetman's teaching of children continued through the "Music for Children" recordings in Germany and England¹⁷ as well as the recordings of "Musica Poetica." She was also involved in the films "Orff-Schulwerk: Musik für Kinder" in 1954, the "Japan-Schulwerk Film" in 1962 and a two-part film "*Musik und Bewegung: Das Orff-Schulwerk-Elementare Musik- und Bewegungserziehung mit dem Studio Suse Böhm, München*" (*Music and Movement: the Orff-Schulwerk Elementary Music and Movement Education with Suse Böhm Studio, Munich*).

Keetman came to teaching children late in life. She was 44 when the first radio broadcasts were produced. She was not a traditional classroom teacher in a school. Because she taught using unconventional means

and emerging technology, her influence is still felt today in Germany, Austria and abroad. Some of her students have gone on to teach in prominent locations and instill some of her approaches with the next generation of teachers. Her use of emerging technology such as the microphone, radio, television, audio recording and film helped further spread and also preserve the wildflower seeds of the Orff Schulwerk.

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¹ Egk was one of Orff's composition students.

² Personal interview with Lola Harding-Irmer (age 90), Nov. 19, 2004, Orff-Zentrum, Munich.

³ Carl Orff, *The Schulwerk: Documentation*, Vol. 3, New York: Schott, 1978, trans. Margaret Murray, p. 204-208.

The authorship of the music for the Olympics is unclear. Orff states that Keetman was "involved in the creation of the music." (p. 206.) In Keetman's new biography, and in an earlier essay in Kugler's history of the Güntherschule, Minna Ronnefeld indicates that Keetman wrote the music, although Ronnefeld had not examined the original autographs. My November 2004 examination of the original autographs of the four pieces for the Olympics found that the orchestra score in draft and final form is in Orff's hand. There is a two-part arrangement for two instruments, later published by Schott in Keetman's hand.

A handwritten copyright renewal shows both Orff and Keetman's names. Further examination of archival materials is needed to authenticate authorship, as Orff and Keetman did collaborate on many pieces. Dr. Thomas Rösch, director of the Orff-Zentrum and author of the Orff article in the MGG, authenticated the compositions and confirmed the handwriting. Due to the large number of drafts and final copies of scores in Orff's hand, Dr. Rösch and I believe that Orff may have orchestrated the music for the Olympiad.

⁴ Personal interviews: Harding-Irmer, Nov. 19, 2004, Munich, and Gretl Burgermeister, a musician in the orchestra, Nov. 20, 2004, Orff-Zentrum, Munich.



Keetman rehearsed and directed the musicians who accompanied a pageant called "*Olympische Jugend*" (*Olympic Youth*), performed at the XI Summer Olympiad in Berlin. The music was composed by Carl Orff and Werner Egk. Costumes and choreography were by Dorothee Günther and Lola Harding-Irmer. Photo © Orff-Zentrum, Munich.

⁵ Orff, op cit. p. 206. Orff states in *Documentation*, Vol. 3, that this was the first time that his music had been recorded, and it that it was necessary to record the music so the dancers could learn and practice their parts.

⁶ "1936 German (Berlin) Olympics" TV History.tv, Nov. 28, 2004 <http://www.tvhistory.tv/1936%20German%20Olympics%20TV%20Program.htm>.

According to a prospectus for the 1936 Olympics featured on this site, it seems the Germans were pioneers in television production and broadcasting as early as 1934. They used two transmitters: one for sound and one for the picture. They began regular broadcasts in 1936 at 180 lines and 25 frames per second, the prospectus reports. For the 1936 Olympics the Germans had some open air broadcasts. There were closed-circuit broadcasts at several locations on the Olympic grounds, at nine public television studios in Berlin and Potsdam and at an undisclosed number of other locations (those receiving the signal had to have a projector receiving set).

⁷ Radio München was the name of the Bayerische Rundfunk during the occupation of the American sector.

⁸ There is a 1948 photograph by Peter Keetman of Gunild Keetman teaching barred instruments to some neighbor children in the Keetman exhibition at the Orff-Zentrum, Munich. There is no additional information about this photograph, but some of the children look like they are the same children in the radio broadcast photographs. The studio children were known to Orff or Keetman since they lived by their homes or the Güntherschule. Some children were related to the adult instrumentalists.

⁹ Notations in Keetman's notebook of radio broadcasts scripts indicate that during the second season, half of the children were *Spielkinder* (playing children) and the others were *Singkinder* (singing children). There is evidence in the scripts that the children gave examples of instrument playing and improvisation in addition to singing.

¹⁰ This series was for older students, approximately for today's middle-school student. The original broadcast was created for 9- to 14-year-old students.

¹¹ Bayerischer Rundfunk, ed. *Carl Orff im Bayerischen Rundfunk: Dokumentation zum 100. Geburtstag von Carl Orff*. Buchendorfer Verlag, 1995. p. 22.

¹² In 1961 the Orff Institute was founded as part of the Mozarteum.

¹³ Orff, op cit., p. 226.

¹⁴ Ibid, p. 227.

¹⁵ Hermann Regner and Minna Ronnefeld, eds., *Gunild Keetman: A Life Given to*

Music and Movement, trans. Margaret Murray (Mainz: Schott, 2004).

¹⁶ Regner, op cit., p. 72-76.

Note: This project was supported in part by a research grant from the American Orff-Schulwerk Association. Funding of this research grant does not imply endorsement of a specific method, philosophy, or approach by the American Orff-Schulwerk Association. This project was done with the kind permission of Frau Liselotte Orff and Dr. Thomas Rösch using primary materials held at the Orff-Zentrum.



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Finding Keetman

by Jeff Burns

In the summer of 1995, I traveled to Germany and Austria to attend the centenary celebrations of Carl Orff's birth. Before leaving home, I recorded several of my favorite pieces from the Schulwerk. I had planned to visit Carl Orff's grave at the Andechs Monastery (and sample the famous Andechs beer) and I wanted to hear his music in that church, even if through the tiny speaker of a cassette player. I also recorded two pieces by Gunild Keetman.

Once at the monastery, I experienced my "Orff moment" in the little chapel adjoining the main sanctuary. The chapel was simple but impressive. I placed some wildflowers beside the floor marker, sat down, and played the tape of his music. The sound of major renovations interrupted the serenity. Then, a group of children came in to the chapel. One child pointed at the floor and said "Musik!" That was a fitting end to my "moment."

Leaving Andechs, I reflected on Orff's high regard for Gunild Keetman and her contributions to the Schulwerk. I felt compelled to visit her home in Breitbrunn and have a "Keetman moment." A beautiful drive with views of the Chiemsee brought me to Frau Frank's guesthouse in Breitbrunn. It was a two-story building with a large herd of dairy cows on the lower level and living quarters on the upper floor.

Once I settled into my room, I headed off in search of Keetman's home, with directions from the baker. After a while, I needed further directions from a nice girl on a bike, and then still more directions from a man in a sports car who told me to turn around because, "The Keetman house is right there!"

I walked up to a nearby *gasthaus* and saw two elderly women sitting in a car. They wouldn't roll down their windows to talk to a stranger, but when I managed to explain through the glass that I was there to visit the home of Gunild Keetman, Frau Grier immediately opened the car door and greeted me with excellent English:

I walked back to Keetman's house, where I took pictures and sat in her garden. I played her music and reflected on her gift to my life and to the lives of many children and fellow teachers.

"You've come to honor the memory of my friend, Gunild Keetman," she said. "You're on a pilgrimage." (I really hadn't thought of it that way, but she

was right. I couldn't have traveled so far to celebrate Orff's 100th birthday and not also remember the work of Gunild Keetman.) She turned to the *gasthaus* and shouted to an open window. An elderly woman stuck her head out the window and the two of them had an animated discussion. Grier reported that no one was living in the Keetman's house. She added that Keetman was not buried in Breitbrunn, but in the main cemetery in Prien am Chiemsee, in the Keetman family tomb.

"Go!" she said in closing. "Open the gate and look around!"

I entered through the blue gate. The house was empty and all the win-

dows were open. I did not presume to enter the house but I did peek in the windows and imagine Keetman's loom clicking and clacking as she sent the shuttle through the threads. I wondered where she had kept her instruments. The flower boxes were empty, but I remember seeing pictures of them with colorful flowers in full bloom. The old water mill must be in the weathered shed. The gardens were growing wild and her roses were blooming. Her watering can was resting inside the fence of what looked like a small vegetable garden.

I decided to drive to Prien that evening to see if I could find the Keetman family tomb. The red, brick-walled cemetery is a square divided in quadrants. Grier had said to enter through the main gate; yet I discovered that each of the sides of the square had a main gate. I picked one. Expecting to find a gothic crypt, I found nothing but rows of headstones and larger memorials lining the red, brick walls. After scouring three of the four quadrants, my eyes rested on an old headstone that read: The Keetman Family: Father, Mother, Sister and Gunild.

I had found her! In the late evening rain, I returned to Breitbrunn, satisfied

knowing I had found the resting place of Gunild Keetman.

The next day, a bovine alarm clock woke me from my sleep. At breakfast, the Franks shared their memories of Keetman. They all knew about the Schulwerk, Carl Orff, the "Christmas Story," the Berlin Olympic music, Keetman's weaving and recorder playing. They brought out a world atlas and pointed to a place called Keetmanshoop, Namibia, in southern Africa. Keetman's grandfather had been a





generous man, and for his support of the missionary efforts in that area, a town was named after him.

Afterward, I walked back to Keetman's house, where I took pictures and sat in her garden. I played her music, reflecting on her gift to my life, to the lives of many children and to fellow teachers. I picked a small wildflower from her yard, pressing it into my journal while Orff's wildflower metaphor swirled in my mind. Then I drove back to Prien and photographed the Keetman family headstone. I made a small bouquet of apple blossoms and some purple flowers growing alongside the road, and placed it by her name. Never did I expect to have such a wonderful two days; I had hoped for a "Keetman moment" and it was a memorable one.

On June 5, 2004, had she lived, Gunild Keetman would have been 100 years old. Orff Schulwerk associations and their members throughout the world have taken time this year to honor, reflect and celebrate the life of this incredible woman.

As Friedrun Gerheuser said, "Keetman is a modest and gentle person who shuns the limelight. Without her, the Schulwerk would be unimaginable. Without her, it would not exist at all. Whoever knows her, her music and her teaching, has a profound and inspiring sense of the meaning and value of the Schulwerk, to which she has devoted her life."¹

¹ Friedrun Gerheuser, "Gunild Keetman's contribution to the Schulwerk," *Orff Re-Echoes, Book 1*, ed. Isabel Carley. (Cleveland: American Orff Schulwerk Association, 1993), p. 10.




Burns made a pilgrimage to the grave of Gunild Keetman.



Jeff Burns lives on Fox Island, Wash., and has taught elementary music in the south Puget Sound area for 21 years. He has recently been appointed to serve on the AOSA History Committee.

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In Salzburg, from 1963 to 1964, Keetman was my teacher. Among the many things I learned from Gurild Keetman's teaching and use to this day, two stand out in my memory. First was her impeccable sense of rhythm, as she led us through a series of rhythmic improvisations involving small percussion – like the ankle bells keeping the beat while the hands would clap one-, two-, or four-measure rhythms. As easy as it seemed when Keetman did it, it took considerable practice on my part before I was able to coordinate hands and feet.

My second vivid memory of Keetman was her dynamic and passionate conducting. She was an intuitive teacher, leading our class with gut feeling and innate logic, not with carefully worked out lesson plans. It was simply magical to watch Keetman conduct a percussion ensemble that would follow her as she constantly invented rhythmic patterns to be played by a variety of instruments. The first time I saw her do what I came to call "improvised conducting," I was blown away. She had an affinity for metric changes, which she would interweave into the instrumental improvisations. Keetman had a special fondness for hemiolas. The improvisation would begin with a thin texture that would gradually build up to a thick tapestry of sound and end with a hemiola of volcanic strength. Such big energy and temperament in such a small body frame was something to behold! If I could have taped all of her classes during that year, I could have come up with another volume beyond *Paralipomena* that would be called *Hyperparalipomena*!

— Danai Gagné
AOSA member since 1977

As Keetman developed rhythms from the sounds made at her loom, she explored many examples of pattern and form. In this weaving in wool, a simple A-B-A-C-A-B-A pattern, used musically in some of her compositions, is clearly visible. She also spun wool for some of her weavings using fur she collected from Carl Orff's dog. Weaving pictured is a gift from Keetman to AOSA member Peggy McCreary



I had the pleasure of two visits with Gunild Keetman in conjunction with symposia going on at the Orff Institute, traveling with Mary Shamrock and Danaí Gagné to Gunild's "mill home" near Chiemsee, Germany. On both occasions we went to pay homage and bring greetings from AOSA in the 1980s. With Danaí's visit, we were reminded of the superb musical acuity Keetman retained right to the end of her life.

She had been spinning wool on her wheel when we met her, sitting outside on her terrace, and we noticed she was rubbing her shoulder from the activity. Danaí offered to give her a shoulder-rub, which she happily accepted, and they both went inside the house.

I was left on the terrace with her neighbor/companion who had recently begun soprano recorder. She suggested we play together, and opened the then-new Minna Ronnefeld Christmas book. Most of the ensembles had only one recorder part, so I began piecing complementary melodies together from bits of the orchestration mixed with some improvising in order to play a duet. Came Gunild's gently teasing voice from deep inside the house, "You're not playing what is written!" She was ever the young woman when it came to awareness of music and the ability to play and discern, and this beautiful talent mercifully stayed with her to the end of her life.

During the time when Mary Shamrock and I visited her, we had tea and saw photographs from her personal albums. She invited us outside to make music on the lawn. We'd been alerted that this was her habit with visitors. It was a lovely gesture on many levels: she wouldn't labor in English, nor I in German, and we could just fall into the language of music, easiest for all ... or so I thought. As we settled on the grass by her little brook, with Mary on a huge drum, Keetman on alto xylophone, and me on recorder, she asked what key would we like to improvise in. While I was mentally ticking off those keys in which I could play the most impressively, she suddenly chimed gleefully, "How about E flat?" In the nanosecond before I realized she was only teasing, I had a very bleak recorder moment.

—Judith Thomas-Solomon
AOSA member since 1969

Keetman generously gave to friends and relatives the weavings she created in her mill in the Bavarian village of Breitbrunn. Pictured are some of the weavings she gave as gifts to AOSA member Peggy McCreary.

Index of Advertisers

AOSA Conference	80
American Drum	63
arts education IDEAS	58
Backyard Music	60
BeatIt! Path Publications	63
Benchmark Press	62
Bourne Marimbas	59
Carl Orff Canada	25
General Music Store	5
Honny Center for Research & Development	39
Jim Tinter Productions	61
John's Music Center	62
Lyons	12
Macmillan/McGraw-Hill	7
MMB Music Inc.	53
Music Is Elementary	57
Music Publishers' Association	37
Music Together LLC	58
Musigarten	56
New England Dancing Masters	58
Perceplo Bergesault, Inc. (Dreams)	2
Perceplo Bergesault, Inc. (Recorders)	21
Perceplo Bergesault, Inc. (Sienta)	8
Pro-Mark Corporation	60
Rhythm Band, Inc. (Aulos Recorders)	35
Rhythm Band, Inc. (Orff Instruments)	15
Schott Music Corp.	32
SONOR (Hohner, Inc. HSS)	1FC
Suzuki Musical Instruments	11
Sweet Pipes, Inc.	59
Ted Brown Music Company	61
Trophy Music	57
Village Heartbeat/TaKaTINA	58
Warner Brothers Publications	1
West Music	10C
Yamaha Corporation of America	38

Summer Study	
Anderson University	42
Belmont University	43
Buffalo State College (SUNY)	50
California State University Los Angeles	45
Carnegie Mellon School of Music	52
Central Connecticut State University	47
Cleveland State University	49
Creative Motion Alliance	42
DePaul University School of Music	52

Eastman School of Music	46
George Mason	40
Hofstra University	49
Ithaca College	50
James Madison University	50
Jazz Course	51
Mills College	44
New York University	48
Rocky Mountain Chapter AOSA	47
Seattle Pacific University	51
Southern Methodist University	45
University of Kentucky	46
University of Memphis	51
University of Oregon	45
University of South Florida	43
University of St. Thomas	41
Webster University	43
West Chester University	48

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Editors for the research series are Dr. Carlos Abril of Northwestern University and Dr. Alan Spurgeon of the University of Mississippi.

Correction:

In reference to the *Portrait* series article, "Norman Goldberg and the power of music," published in the winter issue of *The Orff Echo*, lifelong friends Goldberg and Margaret Murray concur that the changes he suggested to her concerned Barbara Haselbach's book, *Imprisonment Dance Movement*, not Carl Orff's autobiography, *The Schulwerk*.

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Keetman re-imagined recorder

continued from page 20

and also that elemental music requires interactions between two or more musicians.

For example, if a particular instrumental or recorder part is too difficult for a student, a teacher may call on his or her own musicianship or that of the student to create a new recorder part that better matches the skill of the student. If the "Pieces for Dancing" are too difficult for students to play on the recorder, the teacher may play for them while they dance, modeling good tone, technique and phrasing. Another possibility is to play recordings of some of the dances for the children and have them create dance-like pieces appropriate and meaningful to them. In each teaching situation, children who can play a limited number of pitches on the recorder can still create music to accompany movement, focusing on reading the dancers rather than notes on a page.

Music has timeless quality

Keetman was a true master in playing the recorder, and the recorder was an important aspect in her everyday life. She contributed to the field of music education and to the recorder repertoire. Her published works contain numerous examples of ostinato, drones (borduns), elemental forms and counterpoint. The pieces can be played as they appear or can be used as models for new arrangements and compositions. Teachers can choreograph dances for the music or have the children improvise movement while they hear, sing or play the pieces. The pieces can be taught by rote, through reading, or through a teacher's own creative processes.

Keetman did not insist on a sequence to introduce the notes on the recorder. Nor did she give teachers a book of inane songs and exercises that demean the musicianship and intelligence of children. Rather, she gave to teachers a rich array of beautiful music that has a timeless quality. Though more than 50 years old, this music still holds children spellbound and engages them in artistic, human experiences.

The Orff Echo - Spring 2005

Compositions for recorder by Gunild Keetman

1932: *Spielstücke für Blockflöten und kleines Schlagwerk*

1951: *Spielstücke für Blockflöten, Book A*

1951: *Spielstücke für Blockflöten, Book B*

1956: *Stücke für Flöte und Trommel I*

1950-1954: *Orff-Schulwerk: Musik für Kinder, Volumes I-V*

1958-1966: *Orff-Schulwerk: Music for Children, Volumes I-V* translated and adapted by Margaret Murray

1973: *Stücke für Flöte und Trommel II*

1980: *Elemental Recorder Playing with Instructions for Ensemble Playing and Improvisation* (with Minna Ronnefeld) translated and adapted by Mary Shamrock in 1999

1991: *Country Dances. From the English Dancing Master, by John Playford* (with Minna Ronnefeld)

1991: *Old French Dances in Simple Settings for 2-3 Recorders (SSA), and Small Percussion* (with Minna Ronnefeld) in French and German.

References

¹ Carl Orff, *The Schulwerk: Vol. 3 of Carl Orff Documentation, His Life and Works*, trans. Margaret Murray (New York: Schott), 1978, p. 96.

² *Ibid.*, p. 109.

³ An often-used quote that Barbara Haselbach and others attributed to Orff when I was studying at the Orff Institute. I have never seen it in print, however.

⁴ Jo Ella Hug, "What do you know about the LGB?" *Reverberations*, 4, No. 1, 2004, p. 11.

⁵ Orff, op cit., p. 152.

⁶ Gunild Keetman, *Stücke für Flöte und Trommel* (Mainz: Schott), 1956, p. 14-23.

⁷ Hermann Regner and Minna Ronnefeld, Eds., *Gunild Keetman: A Life Given to Music and Movement* (Mainz: Schott) 2004, p. 82.

⁸ German system soprano recorders finger F with only the first finger (index finger) of the right hand. Baroque system soprano recorders require a forked fingering: using the first, third and fourth fingers of the right hand in the lowest octave and the first and third in the second octave. The grace notes figures of E-F-E in Canon #12 would be easier to

play on a German system recorder.

⁹ Regner, op cit., p. 162.

¹⁰ Regner, op cit.

¹¹ Carl Orff and Gunild Keetman, *Music for Children, Volume III* (Mainz: Schott), 1968-1966, p. 10.

¹² Carl Orff and Gunild Keetman, *Ibid., Volume IV* (Mainz: Schott), 1958-1966, p. 117.

¹³ *Ibid.*, p. 124.

¹⁴ *Ibid.*, p. 68.

¹⁵ Carl Orff and Gunild Keetman, *Ibid., Volume II* (Mainz: Schott), 1958-1966, p. 88.



Ann Sitzman currently teaches Grades 1 to 4 music at Good Shepherd Episcopal School in Dallas, Texas. She studied recorder privately with Cléa Galhano and Mimi Samuelson, and earned a certificate from the Orff Institute's Special Course in 1999. She has taught recorder in Orff Schulwerk training courses since 2001.

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President's page

(continued from page 6)

¹ Hermann Regner and Minna Ronnefeld, *Gunild Keetman: A Life Given to Music and Movement*, trans. Margaret Murray, Mainz: Schott, 2004, p. 18.

² Warren G. Bennis and Robert J. Thomas, *Geeks and Geezers: How Era, Values, and Defining Moments Shape Leaders*, Cambridge: Harvard Business School Press, 2002.

³ Grace C. Nash, *That We Might Live: A Story of Human Triumph During World War II*, Scotsdale: Shano Publishers, 1984.

⁴ Paul Cummins, *Dachau Song: The Twentieth-century Odyssey of Herbert Zipper*, New York: Peter Lang, 1992.

⁵ Guy Claxton, *Wise Up: The Challenge of Lifelong Learning*, New York: Bloomsbury, 1999, p. 6.

⁶ *Ibid.*, p. 11

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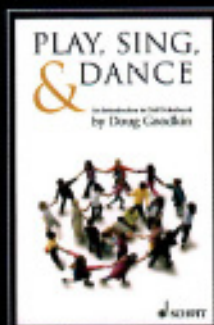
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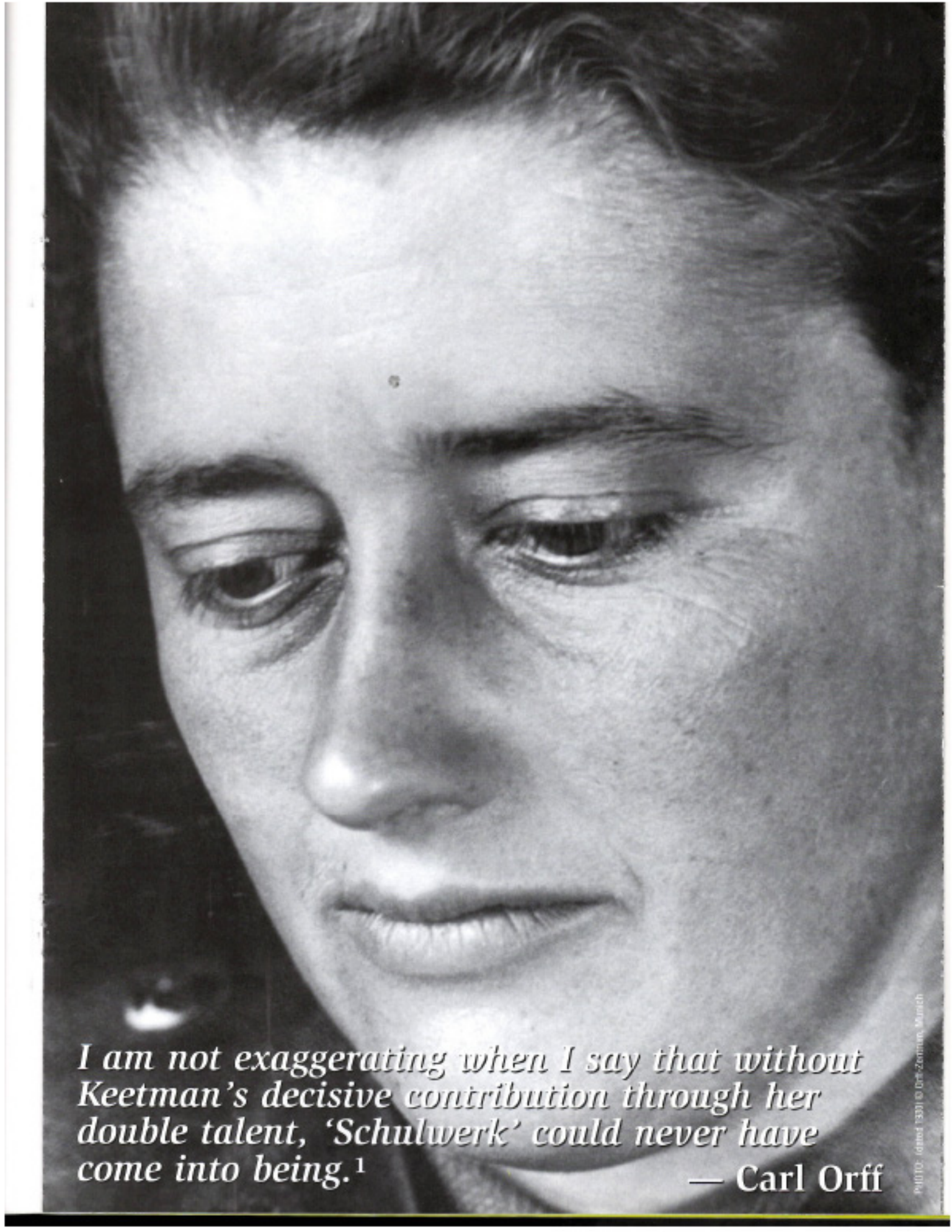
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I am not exaggerating when I say that without Keetman's decisive contribution through her double talent, 'Schulwerk' could never have come into being.¹

— Carl Orff



Keetman, right, teaches a movement exercise.

Dates of note in a notable life

Gunild Keetman



1904
Gunild Keetman is born in Elberfeld, in Bavaria. She dislikes her school, refuses to attend, and so is schooled at home during the primary years.

All six Keetman children play musical instruments and chamber music is a part of family life.
Photo © Orff-Zentrum, Munich.



1923 Her end-of-studies examinations at the Studienanstalt in Unterbarmen finished, Keetman enrolls in the Women's School for Home Economics in Thüringen.
Photo © Orff-Zentrum, Munich.

1924
In spring, she leaves the school and enrolls at the University of Bonn, studying Art and Music History.

1925
For one semester, Keetman studies at the College of Physical Education in Berlin.

1926
Keetman discovers what she is searching for - a study of movement and music together - and enrolls in the Güntherschule. She meets Dorothee Günther, Carl Orff and Maja Lex. By 1928, she is a tutor at the Güntherschule, a position she is to hold until 1944.



The Günther dance group. Keetman named the group after her mother.

Photo © Orff-Zentrum, Munich.

1934
Keetman receives her diploma in Berlin.
Photo © Orff-Zentrum, Munich.



1929
Upon receiving her diploma, Keetman is qualified as a dance teacher at the Güntherschule. She composes the first dance pieces choreographed and performed by Maja Lex.
Photo (dated 1928) © Orff-Zentrum, Munich.

1930
Their first widely acclaimed success, at the German Dance Congress in Munich, is the *Barbaric Suite*, with Keetman as composer, and Maja Lex, choreographer.

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of the books with the Orff-Schulwerk running title, *Elemental Music Practice: Russian*. Between 1932 and 1934 she produces six more books in this series, first in Florence. In Paris, at *Grand Concours International de la Danse, et de la Musique Miniatures*. Gunild Keetman is composer, Maja Lex, the choreographer. Keetman is prominent in Germany and abroad, and attracted much attention. In addition there are other factors that contributed significantly to the spreading of the Schulwerk idea.¹⁴

1932

1930
Güntherschule
orchestra.
now 24
years old, is
both com-
and musical
ector of the
orchestra.
(dated 1928)
Orff-Zentrum,
Munich.



1937
The Günther Dance Group represents Germany at the International Gala Evening at the World Fair in Paris, where later they also receive the *Grand Prix for Dances to the Honour of Day and Night*. Gunild Keetman, composer, Maja Lex, choreographer.

Pictured is the Duetsche Haus, German Pavilion, Paris International Exhibition, 1937, view across the Seine River. Photo courtesy of U.S. Library of Congress LC-USZ62-94223.

1944
When her apartment is bombed on April 24, she finds refuge briefly in Carl Orff's apartment. In August, government officials assign her to work in a hospital. The Güntherschule is impounded by the Gestapo in October.

That same year, Keetman moves into the renovated mill in Brietbrunn. The rustic, country home will be her permanent home the rest of her life.

1945
May 7 is V-E Day (Victory in Europe).

The Güntherschule merges with the Trümpyschule in Munich and is named the Günther-Schule-Munich. Keetman now teaches in both cities. (dated 1932) ©Orff-Zentrum, Munich.



1945 In January, the Güntherschule is destroyed in an Allied bombing raid. The final push by the Allies leaves many scenes like this one across Germany. Keetman, now 41, goes with a colleague to see what is left of their beloved institution, but they discover only rubble.

According to Keetman, "We had our recorders with us; we could not do anything but make music together. In that moment we played out our entire misery and sadness. I believe that when we finally stopped playing, we had played ourselves a little courage."¹⁵

Photo courtesy the U.S. National Archives and Records Administration (208-A-A-2071-1)



1936:
For the Eleventh Olympic Summer Games in Berlin, Keetman composes *Procession and Round Dance* and directs the orchestra. In this photo (dated 1936) Keetman rehearses with the ensemble in the Olympic Stadium. Photo © Orff-Zentrum, Munich.

1938
While still keeping her apartment in Munich, renovations begin on an old mill, part of her brother Abel's farm, in Brietbrunn near the Chiemsee, in the mountains of Bavaria.

1939
War begins with the German invasion of Poland in September.

1943
The Günther Dance Group takes its last tour in January, and is then disbanded.



1948
Keetman and Orff begin the Orff Schulwerk broadcasts on Bavarian Radio. Photo © Orff-Zentrum, Munich.

1950 - 1954

Orff and Keetman collaborate to produce the five volumes of *Orff-Schulwerk, Music for Children*. The publisher is Schott in Mainz, Germany.

1956 - 1957

Columbia/Electrola produces the first audio recordings of *Orff-Schulwerk: Music for Children*, under the direction of Keetman and Orff.

1961:

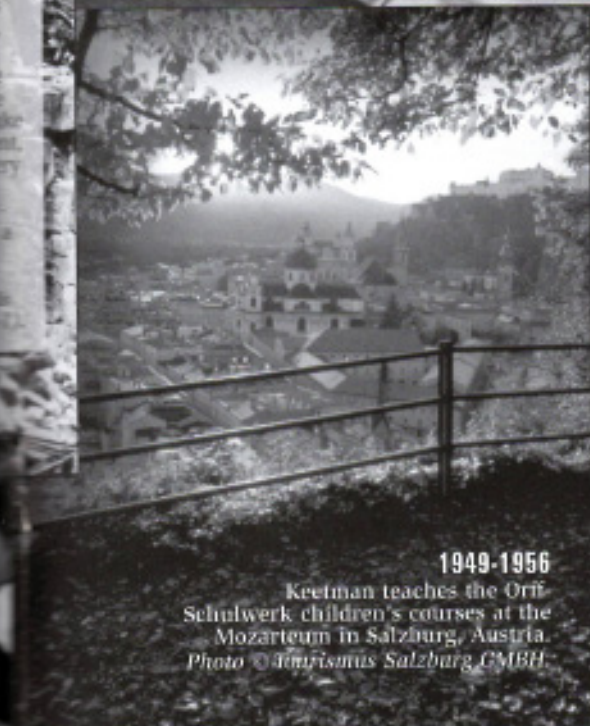
The Orff Institute is founded. It offers the first International Summer Course.

Cop

In 197



1948: The first Orff Schulwerk film, *Music for Children*, is made in Salzburg. The director is Heniz Tichawsky of the New Cultural Film Society. The script is by Paul Müller and the musical direction is by Keetman. Photo © Orff-Zentrum, Munich.



1949-1956

Keetman teaches the Orff-Schulwerk children's courses at the Mozarteum in Salzburg, Austria. Photo © Amisimus Salzburg GMBH



1958

Keetman teaches guest courses in Orff Schulwerk in Belgium, Switzerland and Italy. Photo (dated 1958) © Orff-Zentrum, Munich.



1961 - 1966:

Keetman teaches at the Orff Institute, sharing directorship of the Institute with Carl Orff and Wilhelm Keller. *Dr. Eberhard Preussner, the director of the newly established Orff Institute, invited Gunild Keetman to join the staff as teacher for Schulwerk. In the autumn of 1951 she started children's classes there [the Mozarteum] and was now able to include movement, which had not been possible in the broadcasts. For the first time Schulwerk could be taught in its fullest as we had always visualized it,"⁶⁶ Orff later recalled. Photo (dated 1962) © Orff-Zentrum, Munich.

1957-1958

The Bayerischen Runkfunk produces television broadcasts of Orff Schulwerk with Keetman and Carl Orff's daughter, Godela Orff.

1957

English recordings of *Orff-Schulwerk, Volumes I and II* are made in London, under the direction of Keetman, Orff and Walter Jellinek. The recordings are produced by Columbia.

The Royal Conservatory of Music in Toronto that introduces Orff Schulwerk to North America. Keetman in the Canadian city are Barbara and Wilhelm Keller. Several future Association members are in attendance, Sarah Goldstein, Barbara Grenoble, Ruth Grace Nash, Jacobeth Postl, Mimi Samue

1972

Keetman travels to southern Spain with Minna Ronnefeld.

1972 - 1980

Keetman makes three trips to enhance to visit and collaborate with Minna Ronnefeld. In 1977, they visit Israel.



1984

Bavarian Radio broadcasts a tribute to Keetman on the occasion of her 80th birthday.

1962:

Keetman travels to Japan with Orff and his wife, Liselotte, for a lecture and demonstration tour. Keetman directs television recordings in several Japanese cities. Photo © Orff-Zentrum, Munich.



1964:

A new series of Orff Schulwerk broadcasts at Bavarian Radio begins, under the direction of Hermann Regner, with Keetman's involvement. Photo (dated 1965) © Orff-Zentrum, Munich.

1987

On May 29, Keetman is presented the Carl Orff Medal for Special Services to the Singing and Music Schools in Bavaria, with the tribute given by Mayor Josef HÖB.



1963 - 1975:

The recording firm harmonia mundi produces 10 LP recordings of music of the Schulwerk, titled *Musica Poetica*. Keetman and Orff jointly co-direct the recordings. Photo (dated 1965) © Orff-Zentrum, Munich

1971

Keetman directs the French Orff Schulwerk recordings in Château de Trept, produced by harmonia mundi.



1990

On December 14, Keetman dies in Brethbrunn, Chiemsee. She is buried in Prien on the Chiemsee. Photo © Jeff Barris, Washington.

1962

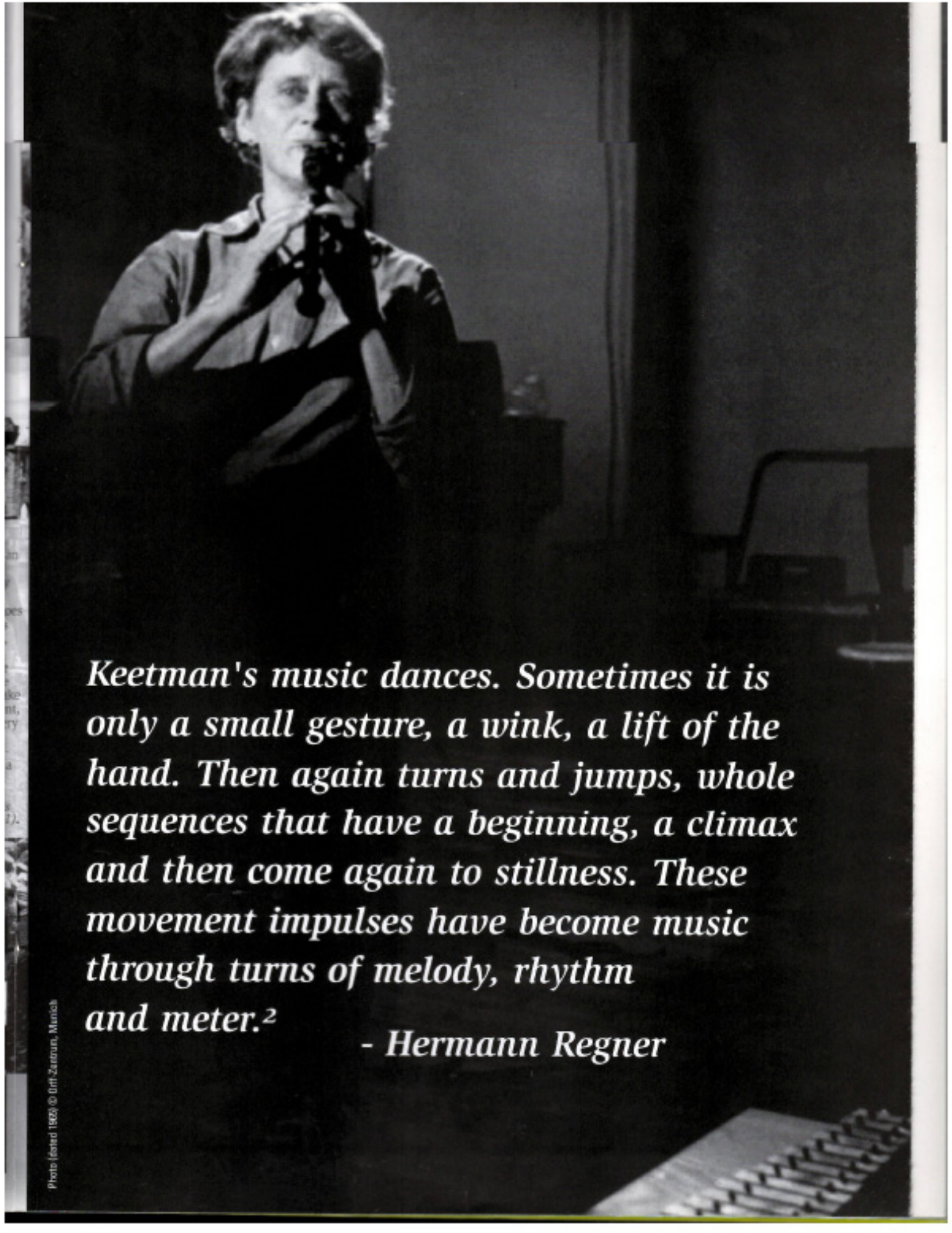
Keetman hosts a conference in America. Joining Orff and Haselbach, Lotte Flachner, American Orff-Schulwerk including Isabel Carley, Hamm, Joe Matthesius, Larson and Lillian Yaross.

1966

Keetman travels with Carl and Liselotte Orff to Senegal and Egypt.

1980 - 1986

In collaboration with Minna Ronnefeld, Keetman writes eight books, published by Schott. (An additional six books from this collaboration are published posthumously.)



Keetman's music dances. Sometimes it is only a small gesture, a wink, a lift of the hand. Then again turns and jumps, whole sequences that have a beginning, a climax and then come again to stillness. These movement impulses have become music through turns of melody, rhythm and meter.²

- Hermann Regner

Keetman remembered, revered by AOSA members

What do I remember of Keetman from that first workshop in Toronto in 1962? Well, first of all, I remember how shy she was. Keetman had a very limited English vocabulary so she taught mostly by gesture. Fortunately, there were quite a few German-speaking participants in the workshop who could translate when necessary. But really, she was just very shy. She was a wonderful teacher, but quite introspective. During breaks she would leave the building and sit under a tree, gathering the smells of summer and feeling the warmth of the summer sun.

I remember her working with the participants, trying to get them to improvise. Most of them had not done their homework. They had not looked at the Volumes so they had no sense of elemental form. From studying them, I knew that improvisations, even though they were not prescribed or supposed to fit a formula, should have a sense of form. As Keetman went down the line listening to us novice improvisers, most were playing just a nervous jumble of sounds. When it was my turn, I played a little something with a clear form, and she smiled at me! She never said anything; she just smiled and went on to the next person. When Orff came into the room, she demonstrated what we had learned and called on me to improvise.

— Ruth Hamm
AOSA member since 1968

I had the good fortune to be a student at the Orff Institute in 1963-64, the year the new building opened. One of the highlights of that year was the bi-weekly classes with Orff and Keetman.

Keetman led the group in wonderful sessions that included playing pieces from the Volumes, drumming (she was amazing with a drum!) and moving. With her recorder she would inspire us to move through the room. She was a fabulous recorder player. Although she was petite she became a giant when she would rise up on her toes to give the downbeat. There was so much energy in that small body! She was the absolute personification of a master teacher.

Keetman had sparkling eyes and a radiant smile. She was particularly kind to me when she recognized that my German was almost non-existent. I always felt she related this to her own shyness about using English.

In my own teaching career, I tried as best as I could to emulate her obvious love for the Schulwerk and all that it embraced. Her influence was always my inspiration.

— Wilma Salzman
AOSA member since 1968

References

- 1 Carl Orff: *The Schulwerk*, Volume 3 of *Carl Orff/DOCUMENTATION, His Life and Works*, trans. Margaret Murray (Tutzing: Schott, 1976), p. 67.
- 2 Hermann Regner and Minna Ronnefeld, eds., *Gunild Keetman: A Life Given to Music and Movement*, trans. Margaret Murray (Mainz: Schott, 2004), p. 176.
- 3 Timeline extracted, in part, from the chronology, *Gunild Keetman: A Life Given to Music and Movement*, Hermann Regner and Minna Ronnefeld, eds., trans. Margaret Murray (Mainz: Schott, 2004), p. 200-211.
- 4 Carl Orff "Orff-Schulwerk: Past and Future," *Supplement to the Orff Echo*, No. 1, 1973, (from speech given by Carl Orff at the opening of the Orff Institute in Salzburg on 25 Oct. 1963), *Orff Institute Jahrbuch 1963*, translation by Margaret Murray (Mainz: Schott, 1963). Reprinted in *Orff Re-Echoes, Book 1*, Isabel McNeill Carley, ed. (Cleveland: American Orff-Schulwerk Association, 1977, 2004), p. 5.
- 5 Jane Frazee, *Discovering Keetman* (New York: Schott), 1998, p. x.
- 6 Carl Orff, *Op. cit.*, p. 7.

I did not know Gunild Keetman as a teacher, but only as a kind, generous person. I met her first in 1977 at Orff's home in Dlessen. The director of the Orff Institute, Dr. Hermann Regner, had arranged a visit for me to meet Orff for an interview. Keetman was the official hostess for that visit because Frau Orff was in the hospital at the time.

I learned a little about Gunild Keetman as a person and musician on my visit to Orff's home. She was shy, apologizing for her English to this mute American who couldn't speak to her in her own language, and very respectful of Orff. She gave me an unmistakable "don't go there" look when I was bold enough to ask Orff if he viewed his pedagogical work as important as his compositions.

On that 1977 visit, she was in charge of the tour of Orff's studio. The stairway that ascends to the workroom itself was hung with Japanese cymbals that she invited me to play. I did, and then asked her to do the same. She declined, saying she was out of practice. Unfortunately, I had never been in practice!

My second encounter with her was in 1981, when I was teaching at the Orff Institute. Mimi Samuelson and I joined Keetman for a concert in Munich to hear *The Christmas Story*. Incredibly, it was the first time she had ever seen a live performance of the piece that she had written so many years before. Also amazing to this American so used to hopping into a car, was the fact that we met her at a train station enroute to Munich, and how she left us at that same station after the concert, making her way home, alone and in the dark.

She asked about my work on the train trip. When I told her I was working on a curriculum for Orff teachers (this was to become *Discovering Orff*), she said she didn't like to think that way about teaching. Rather, she liked to make lessons inspired by the talents and needs of her students; long-range curriculum planning was not interesting to her. She respected my approach, just made it clear that hers was very different.

After Schott sent her the publication of my 12 Folk Carols for Christmas, she took the trouble to write me about her favorite setting. Years – and much study – later, I came to understand her choice. It was the most contrapuntal, the most rhythmically charged and the most energetic piece of the collection.

We are all enriched by Keetman's work. Her legacy involves proficiency, purpose and passion. She had them all in abundance. We would all do well to emulate her example.

— Jane Frazee
AOSA member since 1969

Gunild Keetman

A Life Given to Music and Movement

Edited by Hermann Regner and Minna Ronnefeld, (trans. by Margaret Murray) © 2004, Schott Musik International



Reviewed by
Ann Sitzman

Throughout the history of the Schulwerk, Gunild Keetman's contributions often have been understated. In this new publication, many of her personal endeavors are unveiled. It is a

bilingual publication: Margaret Murray's reliable, English translation appears directly opposite the text in German. The numerous photographs of Keetman's expressive face draw the reader in, as well.

The book is a compilation of memories written by an array of people, each of whom knew this great musician in a different capacity. Editors Minna Ronnefeld and Hermann Regner write about the Keetman they knew professionally and personally. Ronnefeld includes her own remembrances, gathered information and photos from the Keetman family to introduce us to Gunild in the pre-Orff years. Regner contributes a thorough piece titled, "A wealth of good, stimulating, movement-inducing music." The segment explains the collaborative efforts of Orff and Keetman on many pieces, and underscores the mystery why many of the Schulwerk pieces cannot be attributed to either Orff or to Keetman. Knowing that Keetman composed the recorder pieces alone, Regner delves into the pieces and discusses her compositional techniques.

Many others contributed stories as well. Barbara Haselbach gives some lovely insights into Keetman's professional and personal life. When she began her teaching career in 1961 as a movement instructor at the newly created Orff Institute in Salzburg, Haselbach was dependent upon

Keetman's guidance in matters of Elemental Music and teaching. Esa Keetman – at different times Keetman's student, fellow performer and sister-in-law – offers a unique perspective on the many sides of Keetman's life and work. Verena Maschat describes Keetman from the viewpoint of a student on the "Musik für Kinder" television broadcasts in 1957. Liselotte Orff tells of Keetman's trip to Japan and her terrifying stage fright before performances. One of the most touching entries was a thank-you letter written by Gunild's niece, Regine, who describes an aunt with whom she swam, cycled and built sandcastles.

These stories combine to present a rounded portrait of someone who shunned the limelight, yet who contributed greatly to the Schulwerk. Keetman was a very shy and humble person who loved her family, all of whom called her by the name "Dini." She led a quiet life in an old mill on her family's farm, and she helped with farm chores. The main focus inside the mill was her loom, where she worked almost every day. She wove presents for her friends and family, even when her health deteriorated

as she slid into advanced stages of Alzheimer's disease.

The book describes how the recorder had a special part in her life, and how she was rarely without one. She improvised freely and proficiently, always invoking movement, often expressing her feelings in music rather than words. She played the recorder at the bombed-out ruins of the Güntherschule during World War II, later with friends who visited the mill, and later still, to play "conversations" with those who came to visit after she had lost her power of speech to Alzheimer's.

(continues on page 36)



From the AOSA Video Library

Televised broadcasts showcase Keetman's teaching

AOSA AV Library – 11GK (No. 1, 2, 3, 4, 5, 9 and 16)



Reviewed by
Beth Lafigliola

As the *sol-mi* bell tones play like a cuckoo-clock chime, on the screen the book magically opens to the page of the lesson, and the adventure of music begins for the children of

Germany. The joyful narrator, dressed in heels and a pencil-thin skirt, welcomes observers. The television set is a classroom featuring wooden platform risers equipped with child-size tables. On the tables are the enticing instruments that charm the children with their delicate tones. In the background overlooking the set is a window and a

tree, the perfect symbol for an exploration of the roots and branches of Orff Schulwerk.

The AOSA AV Library is fortunate to have a sample of the German television broadcasts¹ featuring Gunild Keetman that were recorded in the 1950s. The focus of each film is the text, *Orff-Schulwerk: Musik für Children, Volume I*. The videotapes do not come with session notes. Yet, by using a copy of the same text that was adapted in English by Margaret Murray, the viewer can easily follow the instrumental lessons and arrangements. (We thank Jens Bargmann, upon the request of Martha O'Hehir, for the recent translation of the dialog contained in videotape #9.)

The first five videotapes use the

original television sound stage. The children in the demonstration, so deferential in demeanor, could not be more charming. They wear traditional German dress: the boys in *lederhosen* (leather shorts), and the girls, with their hair braided, in *dirndls* (full skirts). Keetman, clearly in charge, is dressed in a full skirt and sensible shoes, and stands with her arms akimbo.

The last two videotapes in the series (No. 9 and No. 16) show how the program was modified for a more modern audience: Keetman, now more fashionably dressed, no longer stands with her hands on her hips, but artistically folds them in front of her as the children perform.

(continues on page 36)



Keetman typically began her lessons with a simple demonstration, using a single instrument or a child's solo voice. Photo (dated 1947) ©Orff-Zentrum, Munich.

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The purpose of the videotapes is to present concise models. Yet in spite of television taping time limits and pacing, Keetman reveals points of process to the astute viewer. The lesson outline and teacher tools are good for every classroom.

Throughout the programs, Keetman begins with a simple demonstration, using a single instrument or a child's solo voice. The students identify the tone patterns and a child writes it on a chalkboard staff. Exploration comes through repetitions carefully combined with something new. Through the words of the narrator and brief examples shown on camera, Keetman encourages further exploration and improvisation in the viewer's world beyond the camera. The narrator invites children to write their own improvised examples on staff paper and mail in their work, which they discuss in later productions of the show. The last component of the featured lesson is a performance by the children.

Sometimes Keetman herself, sometimes one of the students, acts as conductor, commanding the attention of the class with the word, "Achtung!" The seated children lift their arms, mimicking the arms of the conductor. The downbeat quickly follows as the group moves right to the action required in the making of music. The pacing of the videotapes is intense and practiced, yet in the interplay of the narrator and Keetman, and in the mistakes of the children, the viewer sees the patience and warmth of the teacher needed for each child's display of confidence and freedom of expression. Keetman is kind.

Musical moments are always part of the process. Keetman incorporates contrast as the main teaching tool in each repetition of the material. Vocal qualities contrast as shouting or singing voice, speech or song. Keetman uses speech first in longer song examples, insisting on clear diction and precise rhythmic imitation. The body accompanies the voice with clapping and stamping patterns that distinguish and uplift the rhythm of the words. The children clap and stamp with the imprint of a dancer and music maker. The children use one hand as the

instrument and the other to clap from above. Later on, instrumental techniques are taught with equally graceful ease and poise, first through large body movements, then through fine motor precision. Other creative movement is added, as the focus and staging of the lesson allow.

Keetman uses other musical elements to enrich the building process of song repetition. She includes dynamics as contrasting loud- and soft-phrase repetitions; timbre as alternating presentations of glockenspiel or alto xylophone; and texture by changing from solo to ensemble in singing and playing examples. The children perform the piece with each of these elements as one interpretation of the material.

For those researching the basics of Orff Schulwerk - what a treasure these recordings are!

Listed below are brief summaries of each of the videotapes

Video no. 1 - Staff notation: E and G, (Margaret Murray's English adaptation of "Cuckoo"), introducing glockenspiel, alto xylophone, wine glasses (containing colored water), viola da gamba drone, using loud/ soft phrases, exploring vocal qualities, layering of parts

Video no. 2 - Staff notation: E, G, A (Murray's adaptation of "Bobby Shaftoe"), contrasting quarter and eighth notes in body and instrumental playing, downbeat accents, and off-beats, changing tempo, using introduction and coda, introducing small percussion and double mallet technique, improvising using Keetman's suggestions for students

Video no. 3 - (Murray's adaptation of "Bye, Baby Bunting"), exploring question-answer phrases, introducing clapping, hand drum and ankle bell technique, using rondo form

Video no. 4 - Staff notation: E, G, A, C, D, (Murray's adaptation of "Tommy's Fallen in the Pond" and "Unk, Unk, Unk"), introducing bordun and bordun accompaniments on alto xylophone, viola da gamba and alto metallophone, introducing glissando mallet technique, performing a song dramatization

Video no. 5 - Staff notation: C pentatonic scale, (Murray's adaptation of "My Little Pony"), following tempo changes, using an ostinato with song form, introducing more small percussion technique, improvising on glockenspiel

Video no. 9 - (Murray's adaptation of "Ding, Dong, Diggidiggidong"), introducing to canonic form, using canon with recorder, speech, hand drum and movement, comments on rondo and pentatonic student work

Video no. 16 - Comments on student works using poems and melodies using Key of C, using cross-over mallet technique, introducing ABAC phrase form

¹ *Orff-Schulwerk: Musik für Children, Volume I*, Television prod. Bavarian Radio, featuring Gunild Keetman and Godela Orff, 1957-1958, (Videotape, AOSA AV Library: 11GK, No. 1, 2, 3, 4, 5, 9 and 16).

A Life Given

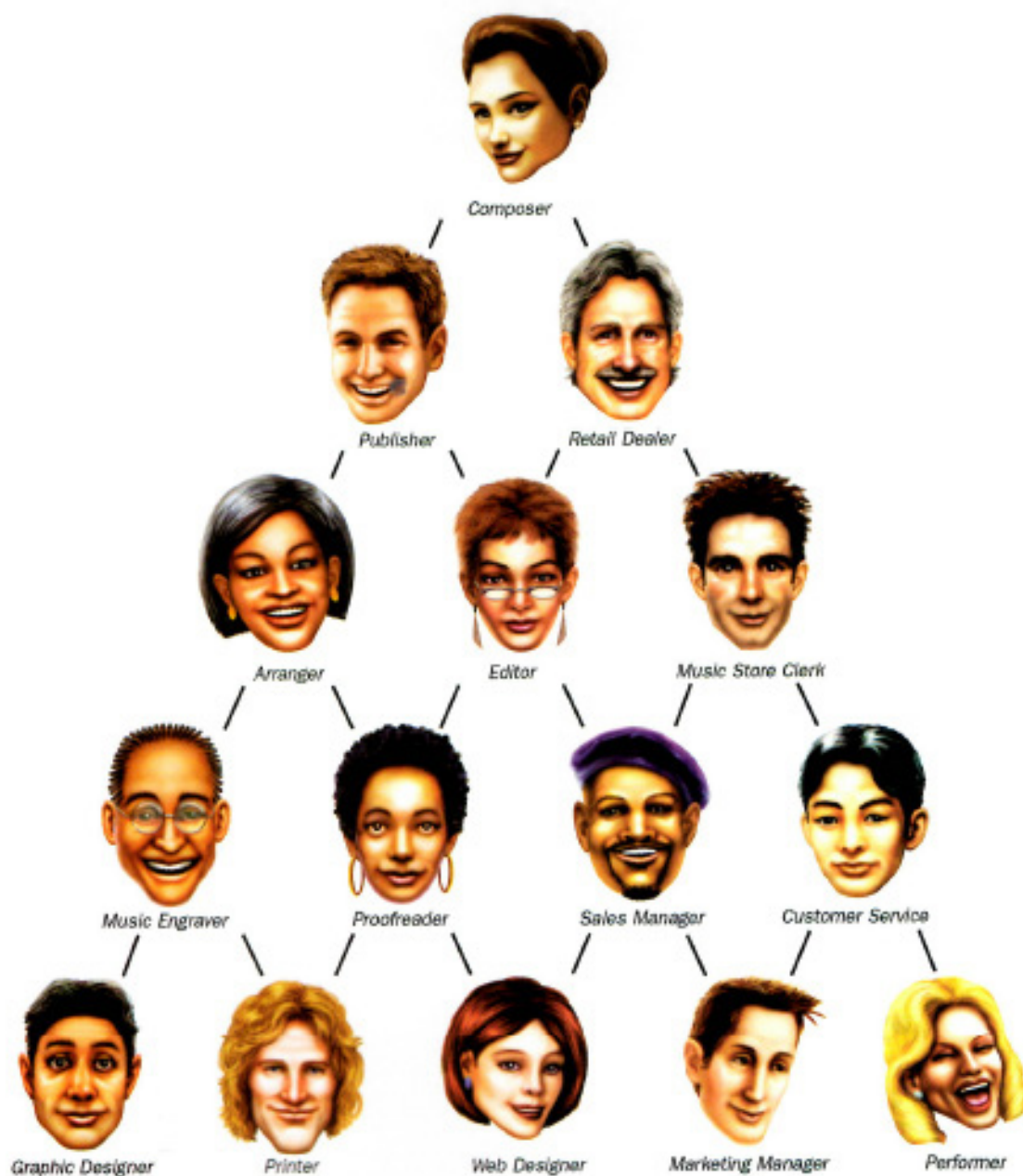
(continued from page 33)

after she had lost her power of speech to Alzheimer's.

Included with the book is a DVD that includes audio examples of her compositions in the volumes of *Music for Children* as well as the many *Spielbücher*. Two talented children are featured on the DVD, from a performance of some of Keetman's "Pieces for Flute and Drum" at the 2000 Orff Schulwerk Symposium in Traunwalchen, Germany. The DVD also contains excerpts of Keetman teaching at the Orff Institute in Salzburg, a conversation with Barbara Haselbach (in German), segments of the television broadcasts (1957-1959), and scenes from a 1995 performance of "The Christmas Story."

This book/ DVD set is a celebration of the life that gave us so much beautiful music. It clearly illustrates how indebted we are for Keetman's many contributions, not only to the Schulwerk, but to music education as a whole. Hers truly was a life given to music and movement.

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I decided ... that I wanted to go to the Orff Institute to study with Gunild Keetman, with Wilhelm Keller and Carl Orff.

"... Of all the classes I had - in Movement, Composition, Orff Repertoire and Theory - I remember most vividly Keetman's one lesson, on hand drum technique, in which she introduced to us the three basic techniques she had used in the Günther Schule days

... "I've delighted in using these techniques ever since.

"... On some of her visits to the [Orff] Institute, Gunild Keetman would observe the teaching of Lotte Flach or Barbara Haselbach and Dagmar Bauz, sitting quietly on the sidelines, but saying not a word in our hearing.

"... Gunild Keetman was obviously the born teacher without whose devoted life work the Orff movement could never have come into being."

— Isabel Carley¹

AOSA member since 1968

¹ Hermann Regner and Minna Ronnefeld, eds., *Gunild Keetman: A Life Given to Music and Movement*, trans. Margaret Murray (Mainz: Schott, 2004), p. 107-108.

Weaving by Gunild Keetman. From the collection of Peggy McCreary.



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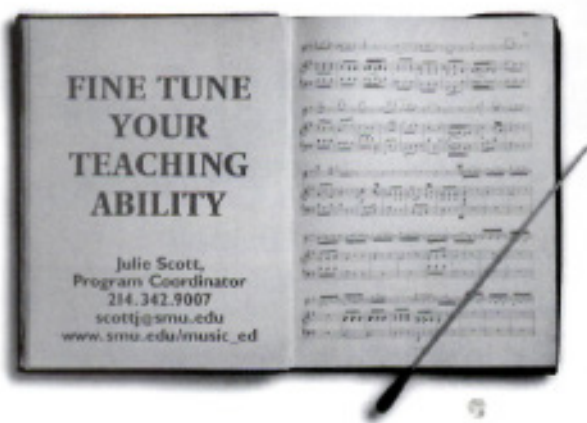
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For Orff-Schulwerk information:

Ann McFarland
Music Education Department
West Chester University
West Chester, PA 19383
(610) 436-3030
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For Graduate Program Information:

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 Fee: \$106.80 for Graduate Credit, \$275.00 for 1.6 CEU Credit

This musical mini-course helps answer the questions, What Do I Teach? When Do I Teach It? Music objectives, standards, and curriculum are the focus. Learn how to create sequential lesson plans and incorporate differentiated instruction. Experiment with movement, speech, singing, drama, dance, puppetry, recorders, and percussion instruments. Explore areas of composition and arranging music. This course is designed for music teachers of Grades K-8. Requirement: You must know how to read music.

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Date: August 15 - 18, 2005, 8:00 a.m. To 12:00 p.m.
 Location: Heritage Heights Elementary School, Amherst, New York
 Fee: \$106.80 for Graduate Credit, \$275.00 for 1.6 CEU Credit

Submerge yourself in a week of xylophone jazz. Break up your skills and improve your xylophone technique. In this class you will... discover the possibilities of instrumental bubble class up your sticking patterns, sweep through a flurry of improvisations, and more. Also, learn to teach the basics of unpitched percussion instruments. At the end of this class you will have a collection of lessons usable in Grades K-8. You will learn how to sequence percussion lessons to teach music to children, and you will create your own activities using unpitched percussion and barred instruments. This course is designed for music teachers of grade K-8. Requirement: You must know how to read music.

The Instructor:

Deborah A. Inafo-Schriver has a Bachelor Degree in Music Education and Applied Percussion for the Eastman School of Music as well as the Performer's Certificate. She has a Master of Arts in Music Education with an Orff-Schulwerk concentration from the University of St. Thomas in St. Paul, Minnesota. The Schott Music Corporation has recently published Deborah's book, "The Animal Cuckler Satz and Other Poems".

For further information and to register, please contact:

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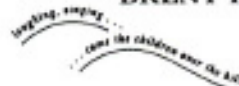


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July 25 - 29, 2005

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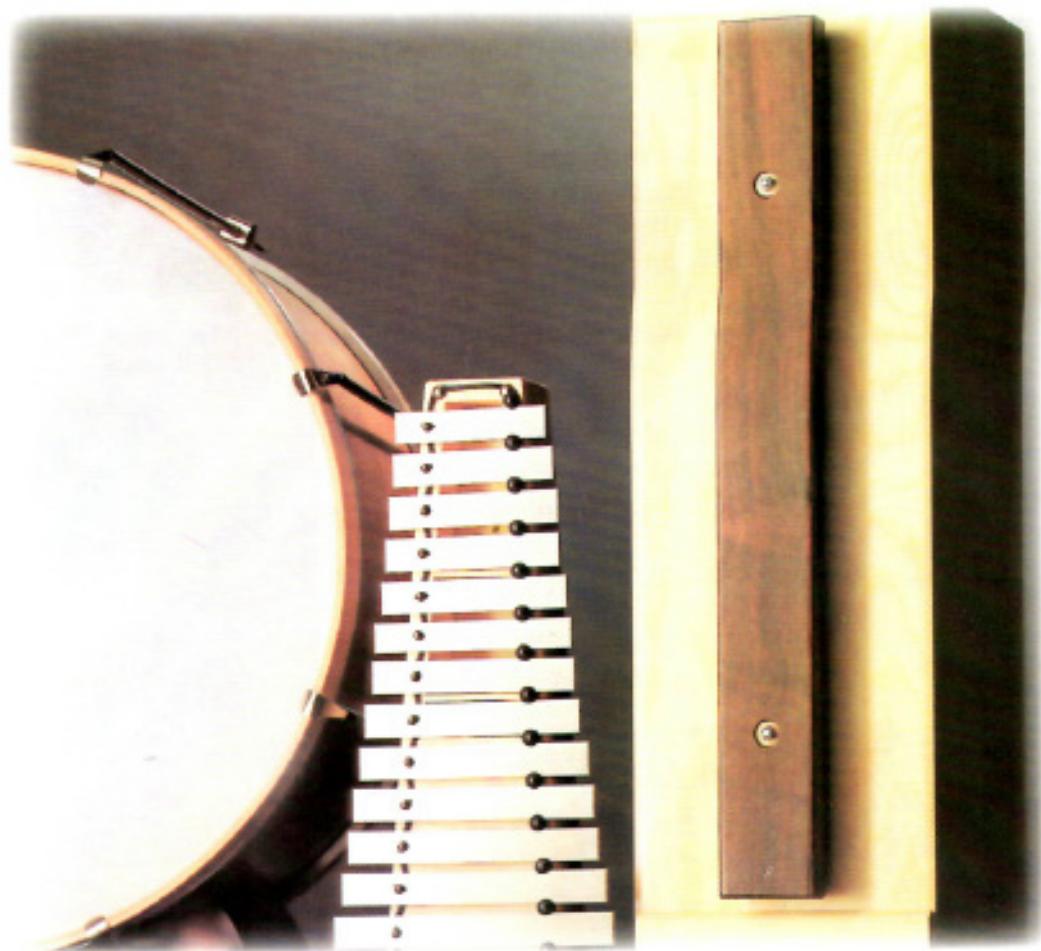
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My association with Gunild Keetman began during my Level I course when Isabel Carley introduced me to some strange little grey books. These contained pieces for recorders, percussion, tonebar, and my favorite – timpani. The books were not only examples of the many possibilities for the instrumentarium, but they also represented for me a new adventure in my own personal musical experiences.

Over the years, as I have played and taught the wonderful literature that Frau Keetman has given to us, my admiration for her has grown and grown.


One summer, while attending the International Course in Salzburg at the Orff Institute, Barbara Grenoble and I went to her home town of Chiemsee for a visit. With the help of shopkeepers and neighbors we finally arrived at the mill in which she lived, and there she came around the corner smiling and waving a welcome to us, as if we had known each other for years.

It was a joyful day of talking about the “old days;” she inquiring if improvisation was being taught in the U.S.; talking about puppetry; she talking about the importance of improvisation; skipping stones on the lake; she talking about the importance of improvisation; having lunch at the inn; she talking about the importance of improvisation; looking at her loom and weavings and pictures, but finally she not talking about improvisation any more, but engaging us in ensembles with improvisations.

This was a day we will always remember, the day we shared with this composer, teacher and friend.

— Peggy McCreary
AOSA member since 1974

Weaving by Gunild Keetman. From the collection of Peggy McCreary.



In the late 70s, I was a Special Course student at the Orff Institute. I had taken sabbatical leave from my students at school but not from my own two children! They had come with me to Salzburg and were enrolled in several of the after-school children's classes at the Orff Institute. One afternoon after their children's chorus rehearsal, they came into a rehearsal of a Special Course ensemble to wait for me. Mimi Samuelson, instructor for the Special Course, put them to work. Elizabeth, age 10, was already a competent recorder player. Paul, age 8, could handle percussion instruments quite well, so he was handed a tambourine.

In the middle of a piece, we heard the door in the back of the room open and close. We heard quiet footsteps. In our peripheral vision we saw the movement of two visitors. As often happens when suddenly there is an audience, our playing changed in subtle ways. We were more attentive, listened better to the ensemble, and were conscious of correct instrumental technique. But it was more than that. There was strangely palpable electricity in the room!

One of the visitors came over to Paul, and with a smile, adjusted his tambourine grip and the angle of his playing arm. Miming the holding of a recorder, the visitor showed Elizabeth very slight movements left and right that accented the dance rhythm of the piece. When the piece ended, the visitor said, "Bravo" very quietly, patted both Paul and Elizabeth on the back, and left the room with her friend.

"Who was that?" Everyone wanted to know. "Ladies and gentleman – that was Gunild Keetman," Mimi said.

"I don't get how that worked," said my son. "I mean, how come I played the rhythm better when she just touched my elbow?" None of the adults had an answer. It just did.

—Carol Erion
AOSA member since 1972

Keetman employed pattern in all of her creations, whether it was music, movement, or a weaving. Pictured are weavings from the collection of Peggy McCreary.



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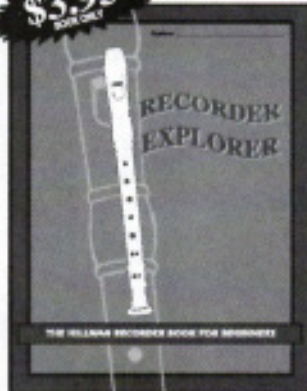
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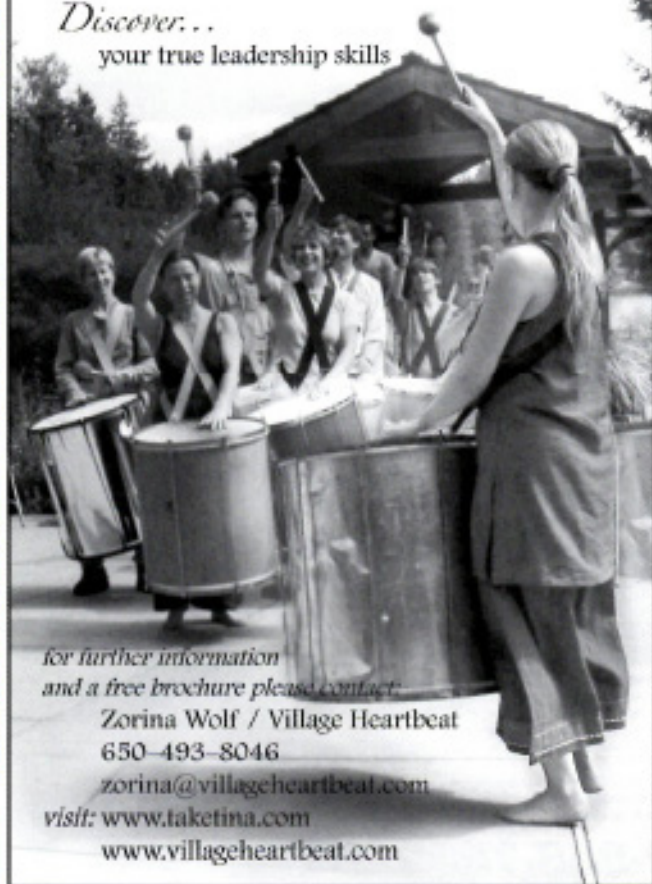
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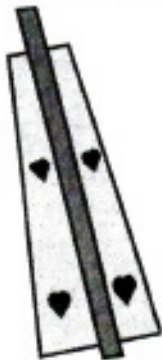
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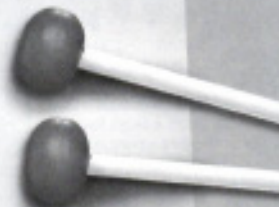
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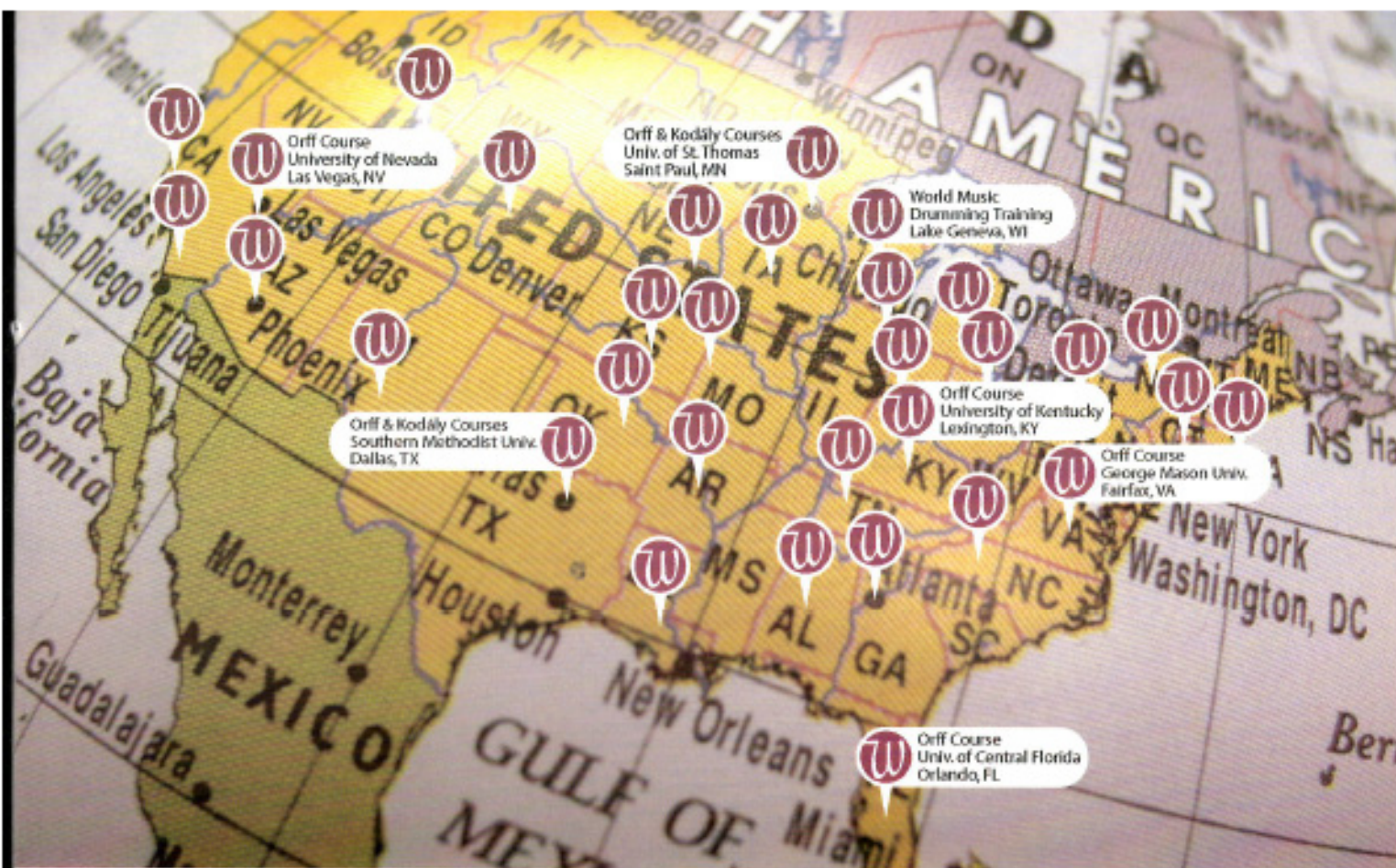
coda

*I come, know not from where,
I am and know not who,
I live, know not how long,
I die and know not when,
I go and travel there,
I wonder that I'm so cheerful.*

— A verse Keetman favored, attributed to 17th-century German mystic Angelus Silesius, aka Johannes Scheffler

Sunset on the Chiemsee, near Keetman's mill in Breitbrunn. Photo ©Steffen Hauser, Berlin.

Hermann Regner and Minna Runnefeld, eds., *Günther Keetman: A Life Given to Music and Movement*, trans. Margaret Murray (Mainz: Schott, 2004), p. 128.



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