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Music and Movement Education

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

Our mission is:

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

Editorial Office:

41 Atlantic Ave. Apt. 3
 Rochester, NY 14607
 Phone: (585)473-5515
 Fax: (585)473-5515

12 Knollwood Dr
 Pittsburgh, PA 15215
 Phone: (412)784-0758

E-mail: dofin1@mindspring.com
 Writers guidelines are available from the Editorial Office

Table of Contents

Features

Focus on <i>Roots</i>	
Introduction	9
A Reflection: Orff Schulwerk as the Phoenix of Music Education	10
<i>Martha O'Hehir</i>	
Trying out a new way of teaching music: The Origins of Carl Orff's Schulwerk	12
<i>Esther Gray</i>	
Tanzgruppe Günther: The Legacy of Keetman and Lex	22
<i>Susan Wheatley</i>	
"What She Undertook To Do, She Has Brought To Pass"	
A Portrait of Doreen Hall	28
<i>Shirley Peters</i>	

Columns

From the Editor	3
President's Message	5
Your Say	7
Focus on Research	
A Composing Community: Portrait of an Orff Classroom	35
<i>Janet Robbins</i>	
Reviews	39
Video Preview	45

On our cover: *Roots* artists : Daniel Sheenan (blue), Megan Reichstein (green), Eliza Brennan (violet), Amanda Fendrick (red), Sara Van Dore (gold with three blooms), Kevan Beall (gold with two blooms). All are fifth grade students at Coal Creek Elementary School in Louisville, CO, and are students of Randy Cummings.

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From the Editor

Liz Gilpatrick

Many of the fascinating stories in this issue are accompanied by equally engaging historical photographs. Some of them are credited, but, alas, I am not able to properly credit the photographer in each instance. My special thanks to Mr. Karl Alliger, with whose kind permission many of the photos appear. I suspect a few of the photos without credits are also his, and I thank him doubly for his generosity. The historical record of Orff Schulwerk will be greatly enriched by compelling stories and pictures.

Collaborating with editorial board member Carol Erion on this issue brought me back in contact with Carl Orff's own words (ably translated by Margaret Murray). Many years and two teaching careers later, those words have a depth of meaning not accessible to me in 1976 when as a Schulwerk neophyte, I began my studies. Like many facing the initial encounter with Orff Schulwerk, I wrestled with my learning, trying to fit its endless possibilities into the confines of a school schedule and the limited perspectives of an immature teacher. And, like many a retiree, I have often thought, "If only I knew then what I know now."

Lately, I have been reflecting on words Orff spoke that I believe relate to the role played by the *Echo* in the continuing

education of a teacher. Every so many years a crop of members new to AOSA begins reading (or shelving) the *Echo*, and someone always asks the Big Question: Why doesn't the *Echo* print more lesson plans? In the President's column, Carol Huffman points out that some members look to AOSA to meet their immediate curricular needs, one of those being the infusion of new ideas—preferably made directly and immediately into their classrooms. Some may see this support as a transfusion of ideas, bringing up images of plasma bags and a network of tubes and needles. Many of us need a transfusion now and then, but the noun *infusion* is, I think, closer to the mark in describing the mission of the *Echo*. A quick look in my little desktop dictionary yielded this definition for "infusion": "To give an animating or motivating impulse to."

Janet Robbins, whose final column as editor of *Focus on Research* appears in this issue, was apparently moved by the same words spoken by Orff that caught my attention: "Everything up to date, *conditioned by time*, becomes out of date." The emphasis is mine, and the thought it conveys is central to my message: It is the mission of the *Echo* to select and print writing that serves as an animating or motivating impulse to members to help enlarge and deepen their understanding—whether they read it now or twenty years from now. This means, of course, that those articles must be timely over

the long haul; they must touch upon those areas of our musical practice that remain constant in the lives of children. By their nature, single arrangements and lesson plans are products of their time and place, and the motivating energy behind them belongs mainly to the creator.

Members looking for specific support are invited to take advantage of a vastly under-used resource: the Audio-Visual library. By simply pushing a "play" button, AOSA members can observe a master teacher illuminating concepts and content with a specificity and clarity no written lesson plan can convey. The AOSA website is another potential source for materials. We are well served by a music industry whose role in the growth and success of the Schulwerk we acknowledge, appreciate, and applaud. Teachers will find material in abundance in the thousands of publications available for sale. And, just as we would not ask the music industry to tell our story for us, it is neither advisable nor appropriate for AOSA to undertake the publishing of specific lesson materials in a journal whose role is primarily that of gathering and telling stories not "conditioned by time."

With the publication of this issue, my short term as Interim Editor ends. My sincere thanks to colleagues around the nation whose support and encouragement helped make what once seemed a monumental and often terrifying task a deeply satisfying one.

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President's Message Carol Huffman, AOSA President

What is Your Vision for AOSA?

Every member of the American Orff-Schulwerk Association National Board of Trustees has a sincere and passionate desire to move AOSA forward to better serve the needs of its members, and to bring the benefits and joy of Orff Schulwerk to all children. The question is how this might best be accomplished. I believe the answer is through UNIFIED NATIONAL AND CHAPTER MEMBERSHIP. We have all heard these sayings: "United we stand" and "There is strength in unity." Most of us would probably agree with the sentiments of those aphorisms, yet AOSA is not united on the national level. The idea of uniting all members both local and national into one body is not a new one. It has been the subject of thought and discussion at our national board meetings for years, and I believe it is time to deal with this pressing issue. This past year a professional research company was hired to assess our members' needs and opinions on this and other issues. The following paragraphs summarize their findings.

The majority of our members pay their own dues, and three-quarters feel that the benefits of membership are equal to, or exceed the cost. A plurality of members (49 percent) opposed required local and national membership, 41 percent supported, and 10 percent were undecided. However, 61 percent, agreed that the strength of the movement will increase if all members belonged to the national association.

AOSA's website, *The Orff Echo* and *Reverberations* were well received. Most wished AOSA would provide professional development and training closer to their homes, and would like AOSA to communicate to its membership in a more timely manner. This same group requested that AOSA increase its communication with the general public. Many thought AOSA could do more to spread the association's message to colleges and universities, provide more clinics at MENC

gatherings, and encourage more undergraduate training. Help with professional development, classroom resources, teacher mentors and advocacy resources for school personnel were regular requests from respondents. Those same people generally found that National AOSA Conferences were worthwhile, but wished they could attend more regularly, naming travel and registration costs and the difficulty of being absent from school as reasons for not attending more often. Some would like to see more scholarships available to help pay for attendance.

Respondents who are local members were very happy with their chapters, though many that answered did not belong to a local chapter. Lack of communication was named as a primary reason many do not belong to their local chapters. Training, professional development and sharing ideas with peers were perceived as primary benefits of membership in a local chapter. More than half of members (51%) felt that the value received from their local chapter was enhanced by services, programs and activities provided by AOSA at the national level. Nearly three-fifths of local members thought AOSA should help local chapters provide continuing education and professional development to members, especially to support reaching out into areas without local chapters.

We know what you want and we are listening to you! We know you need help with advocacy to talk to administrators, PTAs, school boards and politicians. We know you want mentors to help with classroom planning and management. We know you want resources for the classroom, half-day professional development seminars in your locality and scholarships to attend our national conferences. AOSA wants to provide these and other services to all of you. But if we are to extend more opportunities and resources, we will need a significant increase in our own resources—the monies that AOSA

receives through membership dues. I believe unified national membership is the key.

In a videotape entitled *Discovering the Future: The Power of Vision*, Joel Arthur Baker states, "Vision without action is merely a dream. Action without vision just passes the time. Vision with action can change the world."^{*} Our thoughts are powerful and what we think about can often occur. Growth always involves risk. The decision to unify local and national membership involves an issue I believe we must face and a risk that I hope we will take. A united membership task force is currently at work researching and exploring all facets of this issue and will present its findings to the National Board of Trustees in September of 2002. Following our discussion, the Board will decide whether to take no action or to place the question to the membership in a national election to be held in January of 2003. I hope you will consider all sides of this debate before you cast your ballot.

My vision for AOSA is that of an organization united at the local and national levels. With a unified membership, I believe that AOSA can offer the services and resources to better prepare you to face the issues that are relevant to your music classes. With a unified membership, I believe you will gain access to even more resources and opportunities to grow professionally. With a unified membership, I foresee more children having access to the joyful music-making that is Orff Schulwerk.

* "Plungers, Followers, Joiners, and Wailers: A Lesson From Nature" by Terri Vandercook, Charlene Bell, and Jennifer York from *Strategies for Change*. Inclusive Education Programs, Institute on Community Integration, University of Minnesota

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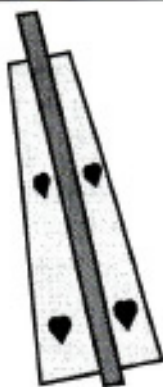
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Your Say

May 9, 2002

Dear AOSA friends:

After reading the Winter 2002 issue of *The Orff Echo*, I feel an obligation to respond to the following statements made by Judith Cole and Timothy Brophy. I quote:

In this issue you will not find a "how to" guide for advocating music as a quick fix, or even a slow fix, for low achievement. Articles about how music instruction improves visual and spatial processing resulting in higher test scores in math and reading are omitted. Instead of focusing on evidence that links music and academic achievement, we have chosen to avoid articles which attempt to create enthusiasm for music on the basis of its benefit to the rest of the curriculum and feature those that illuminate the power of music in and of itself. (p. 9)

I would agree that *The Orff Echo* ought not undertake the publication of research results. On the other hand, there are reasons other than advocacy to talk about current research that shows music instruction causes cognitive benefits in other symbol systems. The best reason is that research conducted by credible researchers helps us better understand how children learn and how pedagogical approaches can enhance children's learning.

It should be noted that the researchers who conduct research published in top-tier journals in music education are not advocates. Researchers trained in research-oriented programs in music education are taught to conduct our research without bias toward a predetermined outcome. We are taught to be careful in our sample selection and data gathering, meticulous in our statistical analyses, and cautious in our conclusions. In 2000, Lois Hetland, a doctoral student of Howard Gardner at Harvard University, published a sophisticated meta-analysis of all the research about how music instruction improves spatial reasoning. Her results showed that the effect of music on spatial reasoning is genuine. Researchers do not wish to suppress such a finding and practitioners need not be threatened by the finding. When such a finding is

replicated and supported in meta-analyses such as Hetland's, researchers grow more curious. We wonder about the ways that active music making, aural perception of sound patterns, and production of whole sound structures might cause cognitive benefits, that is, permanent changes in cognitive processes such as observation, interpretation, and memory. We wonder if movement through space and memory for temporal sequence of sound patterns might cause students to develop spatial-temporal reasoning as well as musical intelligence.

I want my students to be musically intelligent. I want them to be able to "think in sound." By employing strategies that I have learned in Orff Schulwerk workshops, I am finding that students learn and remember sophisticated Orff arrangements with ease. As a researcher, I am interested in the cognitive benefits to children when they learn to think in sound by singing, playing, moving, improvising, and composing music.

I still use Orff-inspired techniques with the three percussion ensembles I currently conduct in three university-affiliated field sites (two of them with students from urban areas). Since September, 2001, I have been teaching daily in an urban junior high school 25 miles north of my university. The 8th grade students the principal selected for my percussion ensemble had *not* been selected for band, chorus, orchestra, or handbell choir. A glance at their academic and attendance records suggested they were not learning in school and they did not like attending. When we started learning the body rondos composed by Jim Solomon, the students seemed to lack strategies for remembering even brief musical patterns. Whereas they thought they were not readers, they did find the French rhythmic solfege to be logical and helpful and they liked chanting the body rondos from the notation in Jim's books. In order to reduce the teacher-student ratio, I asked for volunteers from undergraduates in music education and I increased my teaching team from two to six. Working in small groups, the 8th graders learned to sing in tonal solfege and paint the melody vertically in the air, translate the melody from tonal solfege

into letter-names while painting vertically, chant the rhythms in French solfege, tap out the patterns on paper xylophones while singing letter-names, and transfer these multiple representations of musical sound to their Orff instruments. The social problems within the classroom diminished. Attendance improved. Now in our seventh month of daily music, the students are fluent readers. They have performed five concerts, all by memory. Last week, these 8th graders who were turned away from school music because of poor academic and attendance records performed a flawless concert of works by Jos Wuytack ("Magic Box" and "Contrasts" from his *Colores* suite), Carl Orff (Canon #46 and Rondo #48 from Volume 1, *Music for Children*), and the "Orffin" Blues" by Laurie Zentz (as it appears in *General Music Today*). Members of our teaching team improvised alongside the students – Nathan on his trumpet and Dan on the string bass.

My motivation in developing a field site at an urban junior high school was purely musical. I wanted to give the gift of music to students who had been deprived of the opportunity for one reason or another. I did *not* undertake the project specifically to boost the academic achievement of the students, improve the attendance records of the students, teach them to respect one another and adults, improve their ability to read, enhance their ability to mentally rotate musical melodies from a vertical plane to a horizontal plane, improve their physical coordination and grace, or expand their memory for tonal and rhythmic patterns from one 4-measure pattern to five masterworks extending over 20 minutes of playing time. I wanted only to give them the gift of music and my teaching team and I have succeeded. They have experienced music. In addition, the cognitive and social benefits are unmistakable and profoundly transforming—and well worth talking about.

Sincerely,

Joyce Eastlund Gromko
Professor and Chair
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time and about the quality of the learning materials we bring to them. We can be advocates for children, for active and joyful music-making, and for the celebration of the human spirit.

This issue contains two feature articles. The first, by Esther Gray, describes the development of the Schulwerk from Carl Orff's perspective. The second, by Susan Wheatley, tells the history of Güntherschule

dance group and how it shaped Keetman as a composer and later as a pedagogue. Gray and Wheatley are writing about the same time period, the same people, and the same work. It is natural that their stories would

intersect at many points. These intersections are instructive rather than duplicative. The two stories work together to give us a more complete picture—they are two lenses from two perspectives on the same moments in time. You will find the words of Carl Orff, taken from *The Schulwerk*, throughout this issue, contained within the articles and set off in text boxes. I hope their inclusion gives you food for reflection. For more information about the volume, see Doug Goodkin's review in this issue.

Shirley Peters has crafted a portrait of Doreen Hall, describing her contributions to the flowering of Orff Schulwerk in North America. Also included in this issue is a thought-provoking essay, *Orff Schulwerk: The Phoenix of Music Education*, by Martha O'Hehir.

Dive in...explore...take hold of your roots!

- Carol Erion

There are many reasons to look for your roots. Exploring roots helps you understand who you are and why you do what you do. Having strong, identifiable roots gives you grounding, ties you to places, times, people and ideas, and gives you resources to hold off threats to your person or your psyche.

To music and dance educators practicing Orff Schulwerk, knowledge of our roots can be a valuable resource. If we understand the How, When, Where and Why of the Schulwerk's development, we can speak with authority and purpose against the cookie cutter curriculums imposed in the name of standards-based reform. We can make thoughtful choices about the way we use children's precious learning

***The Schulwerk
was not my
discovery.
It had been
with us-in the air,
so to speak-all
along***

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A Reflection: Orff Schulwerk as the Phoenix of Music Education

Martha O'Hehir

Elementary music, word and movement, play, everything that awakens and develops the powers of the spirit, this is the "humus" of the spirit, the humus without which we face the danger of spiritual erosion.

In Greek mythology, the Phoenix, a bird that rises from its own ashes to live again and again, is a symbol of immortality, spiritual rebirth, and hope arising from loss. It is a story that helps us believe that unimaginable good can rise out of great suffering and loss. Recently, I found myself looking back, picturing the ashes of immolation of the Günterschule. In my mind's eye, I saw the pain of the Günterschule's teachers and students when they found their school in ashes. Years of music-making, collaboration and creativity, along with the dance spaces and most of the original instruments, were gone. For some, a life's work was destroyed. Recalling the history, I could easily imagine the Phoenix rising from those ashes, bringing a good so great that it arose in spite of the utter devastation all around it.

Orff and Keetman were raised in the old, pre-electronic world, enjoying a German childhood filled with puppet

shows, and community and church sponsored drama and music productions. As individuals, Orff and Keetman were called to careers in music and dance, for which they received formal training, but their early years were nurtured by community and family music-making. When they worked with the Güntherschule students, they understood that these young dancers and musicians drew upon similar backgrounds based on rich artistic experiences they enjoyed in childhood in their own communities. Keetman and Orff were able to formulate their music and dance pedagogy based on this common background of shared musical and cultural knowledge.

After World War II, the need for the reconstruction of musical life and culture in Germany was pervasive, and Orff and Keetman were uniquely suited to the task. For Orff, the loss meant more than the disappearance of music-making: it signaled the danger of spiritual erosion. Orff believed music, word, dance, and play developed the powers of the human spirit; the humus from which the spirit takes nourishment and grows. Orff intended the Schulwerk not primarily as a music education tool, but as a spiritual training ground to stimulate the imagination, the ability to feel, and the power to control the expression of that feeling.

PHOTO: Orff Center Munich



Carl Orff, 1898 age three

The Schulwerk was the Phoenix that rose from those ashes, meeting the needs of that age and time. But the miracle is the great, wide wings of that Phoenix reach into our own time and place. The musical solutions and philosophy we find in Schulwerk Volumes can lift us to a new celebration of the human spirit even today.

Consider this: In some ways, our culture today is no better off musically and culturally than post-war Germany. By our own hands, we have all but destroyed our community music-making with TV, MTV, invasive radio stations, and a thousand little choices we've made to cut music from our lives and from the budgets of schools everywhere. In one generation, we have lost a large measure of our humanity—the spiritual act of making music in community. We have given up our right to make music ourselves, leaving it to professionals to perform in concerts attended and supported largely by a wealthy elite. We note our loss when we see a "DJ" at a wedding reception or dance instead of a local band, when we cannot find an organist for our church, or when we learn that another symphony, chorus or dance troupe has folded under financial pressure. We have made live music-making in our homes and communities

The Schulwerk avoids introducing, prematurely, concepts and notions into a child's play world which are derived from the contemporary level of our mechanical civilization. It is dangerous to imagine that the child's world has changed, that we are dealing with "the modern child." This "modern child" just does not exist. The world of technology and causality that surrounds us reaches only as far as rationally measureable relationships are concerned: spiritually, artistically it is sterile. It is, therefore, pedagogically senseless and of scant interest to introduce its imagery into the play world of children.

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Focus on the Roots of Orff Schulwerk

nearly an historical phenomenon. These are the indicators of spiritual erosion and of a nation whose rich musical and cultural life is also eroding.

Recent studies tell us of the importance of music in the life of every person—young and old, healthy and ill. There is a call for rebuilding our musical life, but who among us remembers what it was like before? Who has first-hand knowledge of a nursery rich with language and song? Who remembers a hearth around which people share stories, songs, and poetry? Who among us grew up with families of instruments and families who played them in consort? Few of us remember this life.

In this context, Orff Schulwerk offers a structure that can replace, repair, and heal our lost humanity, and its humble gesture is an important one for us to heed in our time. We've heard it said often that the Schulwerk is a model. Through many examples of orchestrations and exercises, the Schulwerk demonstrates a 'Musica Poetica,' the rules of music-making for the commoner. The Schulwerk volumes were reconstructed from actual music-making and laid out both from memory and from a sense of vision.

Through the sequenced pedagogy of the Schulwerk, our children can become musical beings. Through the choice of traditional texts, our children can hear and understand the age-old truths and proverbs of their heritage and learn to set them to music and to use them as impetus for improvisation. By playing drums and mallet instruments gathered from around the world, our children can appreciate the human community and learn to embrace whatever is good and noble in a culture. Through movement—rhythmic, patterned and interpretive—our children learn to incarnate a worthy message with their whole being. Music-making can once again become a spiritual training ground of humanity.

Some say the Schulwerk has no rules, no structure; it is not a method. But a close look reveals a distinct and well-thought-out sequence of musical growth. Some might say the Schulwerk is an approach to music education that has not flowered, even yet. If this is true, perhaps it is because we do not realize

how thoroughly destroyed our musical culture is. We have not yet lived long enough without live, acoustic music in our lives. The current generation of children, though, will probably see it. We have become so accustomed to recorded sound that we do not know that live music is our birthright and our legacy. When we finally realize how impoverished our lives are becoming without collective participation in the live musical arts, we will see the need for Musica Poetica and reach out for the nourishment it offers our souls. We will find the treasure we are seeking in the collected pedagogical works of Orff and Keetman's Music for Children. We will understand the Phoenix metaphor and know how to begin the rebuilding process.

The flowering of the Schulwerk will take place when many more of us apply its philosophy, tools, sequencing, and pedagogical insights to ever-wider audiences of participants. The Schulwerk gives us the foundation and blueprint for music-making. It gives wings to the spiritual longings, insights, and emotions of humankind. Like Orff and Keetman, we are uniquely suited to the task of rebuilding our musical and artistic culture and yes, the human spirit—by means of the Schulwerk. Viva la Musica!

Martha O'Hehir, CMP, teaches Pre-K through Grade 8 Music at St. Martin's Lutheran School in Annapolis, Maryland. She serves on the Board of the Middle Atlantic Chapter of AOSA, and completed Orff certification and Master Class at the University of St. Thomas. She is a contributor and teacher of Module Three: Music as a Language and How Music Heals, a fifteen hour segment for the Music for Healing and Transition Program, a certification course for Music Practitioners.

Trying out a new way of teaching music: The Origins of Carl Orff's Schulwerk

By Esther Gray

"As a musician I was interested in trying out a new way of teaching music." These were the words Carl Orff used in 1976, when he wrote about his part in founding the Güntherschule (Günther School) where the Orff Schulwerk, his approach to music education, originated. He continued, "Without considering in any way what had previously been accomplished in this field I wanted to tackle the problem in my way. This meant that the starting point was an artistic rather than a purely educational one."¹

Orff did not share the popular attitude of many music educators of his day who believed in starting music education with didactic lessons in which learners were taught how to reproduce the simplest works by Bach or Mozart. Through the experience of teaching young women at an innovative school for gymnastics and dance, he developed an approach to music education that was active and learner-centered. Guiding his students through activities with early music forms, melody, harmony, and speech, he engaged them, from their very first lessons, in improvisation

exercises and original composition.

Orff began the teaching that led to his Schulwerk when his friend and colleague Dorothee Günther opened her school in

Munich in September, 1924. Housed in a worn, old building, the school boasted just 17 professional gymnastics and dance students ranging from 18 to 22 years of age, over a hundred lay students who came to night classes, and a faculty of five for the various courses in gymnastic and dance movement as well as anatomy, theory, and music.² The five teachers included Carl Orff, 29 years of age, who directed and instructed the school's music program. In eight short years the school became a respected and prize-winning institution. We will examine the work of those years which established the theory and practices of Orff's Schulwerk. In 1933 a second Günther School was founded in Berlin. The Munich school outgrew its original humble site and moved in 1936 to 16 Kaulbach Street,³ the same building in Munich which today houses the Orff Center. The school was destroyed by fire during World War II, and Orff Schulwerk for children grew out

of the needs and enthusiasm of post-war educators.

Orff before the Schulwerk

When Orff was drafted into World War I at age 22 just after graduating from Munich's music conservatory, he was forced to leave his first professional cabaret and theater work. In combat he suffered injuries so serious that an army physician cautioned him to give up his dream of a career in music. Unfit for the army, he returned to civilian life and slowly healed, then found success as a theater conductor and composer in Mannheim, Germany. In 1919 he left the security of employment in Mannheim to return to Munich, where he set up housekeeping in the "Mailinger Street Apartment" which became a legendary studio for a collective of young musicians in which Orff was both teacher and collaborator. Here Orff transformed himself to a music teacher and composer of serious works. Friends who cherished memories of those studio days related that the ashtrays overflowed while the animated talk and music rang into the night. Thick volumes of Bach, Buxtehude, Pachelbel, Krieger, Hassler and Lasso lay about on the grand piano that filled Orff's room.⁴

Orff and Günther in collaboration

Orff became well acquainted with the talents and artistic interests of a new acquaintance, Dorothee Günther, when he invited her to collaborate with him in 1923 on his modernization of Monteverdi's *Orfeo* (Orpheus).⁵ They respected one another. Orff chose Günther as librettist for *Orfeo*, and she shared with him her dream of opening an original school for gymnastics and dance. When the school became a reality, she chose Orff to head the music department.⁶

Why did Dorothee Günther, choose Orff for her faculty? In her words,

The word [elemental] in its Latin form *elementarius* means: pertaining to the elements, primeval, rudimentary, treating of first principles. Elementary music is never music alone but forms a unity with movement, dance, and speech. It is music that one makes oneself, in which one takes part not as a listener but as a participant. It is unsophisticated, employs no big forms and no big architectural structures, and it uses small sequence forms, ostinato and rondo....Elementary music is near the earth, natural, suitable for the child.

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continued on page 15...

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PHOTO: from Gunild Keetman

Carl Orff and Dorothee Günther

"When I founded the Günther School in 1924, it was my goal to find a means for restoring the natural union between music and movement—music and dance. I sought a method which was not only appropriate for a few intuitive artists, but also an educational approach which would awaken rhythmic sensitivity and capability, as well as a hunger for dance and music, in all people."⁷

Like other innovative artists of her time, Günther believed that classical ballet compositions and concert works were an inadequate impetus for meaningful expressive movement, and felt that even folk music was too rigid and confining for true movement art. Drums, gongs and rattles were effective and would be added to the piano, or would replace it. She praised Orff: "His unique artistic personality, his musical and conducting styles...and his commitment to the goal to make an elemental musicianship once again possible...led me to take on the development of the musical-rhythmic work of the Günther School jointly with him."⁸

Maja Lex, who came to study at the Günther School in 1925 at the age of 19 and after graduation served as the school's primary dance instructor, characterized Günther as formidable. "She was disciplined, and she expected that of her students. She always dressed in gray and she was strict!...On the other hand, she was warm-hearted and generous and ready to help...She was a

trusted advisor to Orff and she had good aesthetic judgement." According to Lex, Günther was astonishingly multi-faceted: "She could teach gymnastics, she was an artist, she was a businesswoman, she painted theater sets, carved ivory, did public speaking, offered recitations, and trained us in elocution. She sewed her own clothes, and the only thing she didn't do was play musical instruments and sing!"⁹

Like Lex, Gunild Keetman, who after graduation served as Orff's colleague in the school's music department, and who conducted and performed with the school's music and dance ensemble, came to the Günther School as a student. She arrived at age 21, a year later than Lex. Keetman characterized Günther by comparing her teaching style with that of Orff. She found Günther highly organized and quite formal in her notions of education. In contrast, Keetman found Orff very person-centered. He seemed to view the students not merely as pupils to train, but rather as whole persons whose particular personal abilities and life experiences had a bearing on how they would meaningfully learn about and make music.¹⁰

Lex recalled, "I had Orff [as a teacher] at the Günther School...for my musical-rhythmic training. That was fascinating. For me it was not at all a difficult transition. From early music [which I had already learned] to Orff, that was no great adjustment. We learned to accompany ourselves [on keyboard] to play the bass for a passacaglia, or just an ostinato on bass and then to improvise over that in the right hand. It was no problem to me....One can learn to improvise."¹¹

Some days in the school's music classroom the improvisation and learning flowed. Some days it did not. Keetman recalled, "It's a good thing Frau Günther didn't know how much we talked in there. She would have come in and said, 'Where is the lesson?!' Sometimes Orff would decide we weren't getting anywhere and we would [leave class and] go to the café at the train station to continue talking about something."¹²

The Orff Instrumentarium

It is significant that Orff began the educational work at the Günther School without the "Orff Instruments" which today in many minds distinguish the Schulwerk. The Orff Schulwerk is not an

Focus on the Roots of Orff Schulwerk

approach that uses xylophones and non-tuned percussion instruments to teach music, but, rather, a process of education in which learners explore musical concepts through collaborative, generative activities. It is possible to improvise, compose and learn musical concepts effectively without Orff xylophones, metallophones, and glockenspiels. In the beginning Orff and his students used the piano keyboard, the human voice, body percussion, and many unusual exotic instruments which Orff's good friend Oskar Lang discovered at flea markets and shops selling used curiosities: "unusual rattles, little bells, and on one occasion a larger African slit drum."¹³ Drawn to the pitch and timbre of non-European instruments and music, Orff had avidly studied compositions that Debussy had created after experiencing a Javanese gamelan ensemble at the 1889 Paris World's Fair, and had examined the instruments in Munich's ethnographic museum, the Völkerkundemuseum.¹⁴

In the beginning, students at the Günther School created drones or borduns on one of the school's pianos and improvised melodies on the other. Duets, trios, or quartets of students would improvise on two grand pianos at school performances. The group drew upon forms such as Berceuse, Bolero, Habanera, and Siciliana for rhythm and form.¹⁵ Still, the classical European keyboard and the "drums, gongs, and rattles," to which Günther referred in praising Orff's approach to music education at the Günther School were limiting. Orff, Lex, Keetman, and their associates longed for instruments that could enable them to develop melodic and harmonic improvisations and compositions that could be used effectively with the non-tuned percussion instruments they were already using.¹⁶

At that time, the recorder was not a commonly available instrument; recorders were employed by rather rare amateur Renaissance and Baroque enthusiasts. When the musicians of the Günther School ordered that a quartet of recorders be built for them, the instruments arrived with no instructions for fingering or technique. Keetman spent days experimenting and developed an original style of playing, improvising,

continued on page 17...



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composing and teaching with the recorders after discovering the fingerings she needed. The barred instruments American children play today were inspired by Javanese gamelan instruments and xylophones from Africa. In 1928 Orff persuaded harpsichord-builder Karl Maendler to create xylophones based on the structure of a small African-built xylophone that had been sent to the school by a Günther School student. After Maendler produced xylophones that pleased the Günther School colleagues, at Orff's request, he produced metallophones in 1932.¹⁷

Günther School Renown: Performance and Pedagogy

Before Lex and Keetman had completed their studies and become instructors at their Alma Mater, the Günther School had begun to perform for the public. Successful, original appearances brought attention to the school at a time when there were many dance ensembles and gymnastics schools in Munich and throughout Germany.

While the dance ensemble became recognized, Orff became known for dramatic and critically acclaimed lectures and short courses in cities around Germany. Journalists covered music and music education topics extensively at that time in Germany, and many archived newspaper articles describe the demonstrations and instruction Orff facilitated in the workshops and courses he and his Günther School associates carried out in 1931 and 1932 in Freiburg, Frankfurt an der Oder, Stuttgart, and Berlin.¹⁸

Journalist Hans Redlich praised Orff and his colleagues for a music seminar in Freiburg which he reported under the title "Musical education for lay musicians."¹⁹ Redlich observed, "Orff's basic maxim, in short, is 'Music is movement; movement produces music.'" Like other music journalists of the day, Redlich attempted to capture in words the unusual manner in which Orff shared his discoveries about music education and the practices he used to support learning: "The inner cohesion of this improvisatory collective was astounding. Still more astounding was the pedagogical effectiveness of Orff, who understood how to gradually intensify

the unusual creative tension [of the demonstration] as he made extemporaneous commentary. Orff also held a colorful and engaging lecture with a very instructive slide show about the necessity of lay music education. In this talk he emphasized the importance of having children learn the basic principles of music-making by playing actively and learning by ear."²⁰

In addition to the personal appearances on behalf of his teaching approach, Orff wrote serious articles that were published in Germany's respected music journals. In July, 1931, Orff's article, "Movement Education and Music Education as an Inseparable Whole" ("Bewegungs- und Musikerziehung als Einheit") appeared in *Die Musik*. Here he boldly argued, "Music education can come only from movement and rhythm," and "It is no coincidence that for our models we in Europe must...turn to other cultures...where these connections still are alive." He proclaimed, "Instruction in all its elements should flow out of improvisation in which rhythmic forms provide the foundation, and fixed keys or written music notation [are not a starting point, but] may follow as an outcome."²¹

This article was followed in June 1932 by another in *Die Musik*, "Reflections on Music with Children and Lay Persons," in which Orff offered the implications for music education with children which he had developed from his work with the young women at the Günther School. Orff asserted, "The music instruction of a child does not begin in a music class but rather during play. One should not lead the child to

music, but, rather, music should arise out of the child. The important thing is that the child should be allowed to play naturally, bringing outward what is within, and that this activity should be protected from external distractions. Words or pitches must develop spontaneously through improvisation out of rhythmic play."²²

No longer a purist who claimed to draw all his educational principles from his own learning and teaching experiences, Orff, by the time he wrote this article had become a participant in forging professional discourse on educational thought in music. He now read and cited other music educators. In this 1932 article, he affirmed insights he attributed to Fritz Brechmer: "Music, above all, melody, is for a young child an authentic, elemental statement of his or her feelings and personal life. It is captured through words, gesture and rhythmic movement, combined with dance and play."²³

The Orff-Schulwerk Volumes

In 1930, Orff attempted to sell his original concept for music education books to a publisher friend, Willy Strecker, who had often visited the Günther School, and who had taken an interest in the new music education there. Strecker responded somewhat skeptically: "I find your ideas very interesting and well thought out...I well understand that you need...published material. But are you not expecting rather a lot of your publisher? I should publish music for instruments that do not

continued on page 18...



PHOTO: from Gunild Keetman

Carl Orff and
Gunild Keetman
ca. 1931

Focus on the Roots of Orff Schulwerk

exist—except for your few experimental and sample versions; I should propagate an approach to education for which there are no teachers—apart from some of your students, and for which there is certainly very little understanding, and that will certainly meet much resistance from established professional groups.” Surely he must have smiled as he added, “I must admit that your idea is so fantastic that I will risk a couple of trial volumes.” Over breakfast the two contracted that Strecker would publish “educational work” which Orff would supply, and which would carry the title, “Orff-Schulwerk - Elementare Musikübung.”²⁴

Thrilled with the contract, Orff hastened to assemble a first volume to demonstrate the fundamentals he had been teaching over the years. This opportunity brought with it the possibility of having his work known and understood, but also the danger of making it misunderstood. Once written down, the improvisational exercises took on the appearance of compositions. In a culture that sees music notation as pieces to be interpreted and presented (Germany in the 1930's as well as the U.S. up to the present) the model rhythmic, melodic and harmonic explorations published as *Orff-Schulwerk* have been misunderstood by many as works intended to be learned and performed.

Orff himself saw this contradiction. “With the appearance of these volumes a new chapter in the history of Orff Schulwerk was started. I knew that the publication and the attendant fixing in notation form did not correspond to the nature of improvisation, but it was unavoidable for the development and expansion of the work.”²⁵ Over the next 52 years, Orff and Gunild Keetman created over 40 publications of examples for music educators to study and draw upon in their teaching. These models illustrate how they used meters, rhythms,

and modes in their sequential work with learners. Many other specialty *Orff Schulwerk* publications were created by Orff educators around the world.²⁶

While Orff developed his concepts through research, creative work, presentations, and publications, the dance and music ensemble of the Günther School performed widely in Europe. The troupe distinguished itself



Carl Orff

PHOTO: Orff Center Munich



PHOTO: Orff Center Munich



PHOTO: from Gunild Keetman

Gunild Keetman posing with the crated instruments during a tour ca. 1931



PHOTO: Orff Center Munich

Schulwerk Bavarian Radio broadcasts. (both photos)

in international competitions, earning a gold medal in Florence, Italy in 1931, and a bronze medal in Paris, France, in 1932.²⁷

Difficult years for the Schulwerk

After he began to develop the Orff Schulwerk at the Günther School in 1924, Orff nurtured it and watched its growth for the remaining 57 years of his life. Twelve of these years were overshadowed by the political control of

life, education and the arts during the National Socialist (Nazi) Era of Germany, 1933-1945. After Adolf Hitler became Chancellor of Germany in 1933, the Günther School, like all other German schools, was regulated by National Socialist education officials. Like everyone else who lived in Munich the time, when they needed to leave town for performance tours, Günther School performers each had to receive travel permission from National Socialist

bureaucrats. They were subject to ideological pressures of the National Socialist regime.

Soon after Hitler took office as Chancellor, two years before the Nuremberg Laws that enacted racist policies throughout Germany, Günther saw it as a pragmatic strategy that she and her fellow faculty should join the National Socialist Party (NSDP, National Socialist Workers Party). Who expected

it to last? In 15 years since World War I no less than twelve different men had held the office of Chancellor. Günther encouraged her students, for now, to cease using the Bavarian greeting, "Gruss Gott!" and instead use the new, so-called "German greeting," "Heil Hitler!" upon meeting people.²⁶ At that time the greeting felt patriotic and positive to those who hoped Hitler would have answers to Germany's grave problems of inflation and unemployment. Sobering to many, the greeting, nevertheless, did not carry an association with the unimaginable atrocities of the Holocaust, which was brought about years later.

Of course Günther could not control the behavior of her faculty or her young students. Some of them did not see eye to eye with her. National Socialist Party membership records confirm Orff's failure to ever become a member of the National Socialist Party.²⁷ After working with Günther, Keetman, and Lex in developing the Festival of Youth for the opening of the 1936 Olympics in Berlin,



Carl Orff and Gunild Keetman consulting during recording of Schulwerk Volumes

Orff distanced himself from the rich collaborations he had valued at the Günther School.²⁸

Following the beginning of World War II in 1939, politically-related pressures and problems became worse than before. According to Maja Lex, already beginning in 1940 the performing group had been unable to transport their instruments for tours. The ensemble ceased touring in 1942 because the trains were filled with soldiers and the ensemble had to stand in unheated areas at the ends of train cars to ride. By spring of 1944 persons in Munich lived in dread of the next air attack from U.S. or British bombers. Parents took their

daughters out of the school. Günther School personnel dug a trench around their building, naively hoping to protect themselves.²¹ Gunild Keetman had to vacate four different apartments as each was destroyed by bombs during the war.³² In July, 1944, a time when fewer and fewer Munich structures were left standing, National Socialist officials confiscated the sturdy Günther School building. In January of 1945 the school building suffered devastating fires during a bombing raid. The Günther School closed forever.³³

After World War II

The robust roots of the Schulwerk lay dormant until the war was over. In the terrible conditions of rubble and scarcity at the war's end, an old recording of

Focus on the Roots of Orff Schulwerk

Schulwerk music from 1936 was introduced to the head of Bavarian educational radio, Annemarie Schambeck. She became enthusiastic about the idea of making this kind of music available to German children in a series of broadcasts. Orff and Keetman agreed to work with the radio studio in developing programs which taught songs, poems, and instrumental techniques to school children.³⁴ Those young listeners, many of them in worn clothing and damaged school buildings, looked forward to the days when their teachers turned on the radios that brought them the singing and clapping of the children in the Bavarian radio studio. The listeners wrote heartfelt letters to the "Sing Uncle" on the air and participated enthusiastically in the broadcast activities.³⁵

The gift of generative music education that Orff had hoped to

Then there came to unexpectedly, improbably, a new call...in 1948, verbally, in the form of a telephone request from the Bavarian Radio. The question I was asked was: 'Can you write music of this kind for children that children could play themselves? We believe that this kind of music appeals especially to them and we are thinking of a series of broadcasts.'

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Carl Orff outside his studio in Diessen, Germany

promote in Berlin schools sixteen years earlier began to gain a life of its own around Bavaria in 1948 through the radio broadcasts. In the early 1960's the concept of the radio series was expanded, as Bavarian Television aired 18 television programs hosted by Gunild Keetman and Godela Orff (Orff's daughter) with a studio school of

continued on page 20...

Focus on the Roots of Orff Schulwerk

enthusiastic children who demonstrated Orff Schulwerk activities.

Between 1950 and 1954 Keetman and Orff produced the five *Orff-Schulwerk: Music for Children* volumes of model rhythmic and melodic pieces on which Margaret Murray based her translated editions. Following this in 1970, Gunild Keetman published *Elementaria*, in which she described processes for fostering Orff Schulwerk with children.

In 1963 the Music Conservatory Mozarteum in Salzburg, Austria, founded the Orff Institute for continuation of the musical and pedagogical traditions of the Orff Schulwerk. Carl Orff and Gunild Keetman taught there along with enthusiastic new colleagues.

Carl Orff remained impassioned about his Schulwerk. Late in his life when he was no longer well, a professor from the Shanghai Conservatory, Naixiong Liao, traveled from China to Germany in hopes of meeting the composer of *Carmina Burana*. Liao was surprised that it was not the vast body of concert and theater compositions, but rather the Schulwerk "Music for Children" that Carl Orff wanted to tell him about. Orff implored Liao to take

the Schulwerk educational approach to China.²⁶ The future of music was in the hands of teachers and children who would make meaning by exploring, inventing, improvising and composing together!

It still is. Orff Schulwerk can take us there.

Endnotes

- ¹ Carl Orff, *The Schulwerk*, trans. Margaret Murray (New York: Schott, 1978), 13. (Originally *Das Schulwerk*, vol. 3 of *Carl Orff und Sein Werk: Dokumentation* [Tutzing: Schneider, 1976]).
- ² *Ibid.*, 15.
- ³ *Ibid.*, 209.
- ⁴ Carl Orff, *Frühzeit*, vol. 1 of *Carl Orff und Sein Werk: Dokumentation* (Tutzing: Schneider, 1975) 61-62, 65-66; Karl Marx, "Erinnerungen an Carl Orff" in *Carl Orff: Ein Gedenkbuch*, ed. Horst Leuchtmann (Tutzing: Schneider, 1985), 21. This Karl Marx was a 20th century composer and colleague of Orff. He is not to be confused with the famous German 19th century political and social philosopher. [The author takes responsibility for all translations from German except Murray's translations of Orff's *Schulwerk*.]

- ⁵ Orff, *Schulwerk*, 10.
- ⁶ *Ibid.*, 13-15.
- ⁷ Dorothee Günther, "Das Orff-Schulwerk als elementare Musikübung für Gymnastiker und Tänzer," in *Orff-Schulwerk: Einführung in Grundlagen und Aufbau*, ed. Wilhelm Twittenhoff (Mainz: Schott, 1935), 32-34.
- ⁸ *Ibid.*, 32-35.
- ⁹ Maja Lex, interview by author, tape recording, April 26, 1985.
- ¹⁰ Gunild Keetman, interview by author, November 15, 1984.
- ¹¹ Lex interview, April, 1985.
- ¹² Keetman interview, November, 1984.
- ¹³ Orff, *Schulwerk*, 73.
- ¹⁴ Orff, *Frühzeit*, 45-46; Orff, *Schulwerk*, 92.
- ¹⁵ Orff, *Schulwerk*, 29-30.
- ¹⁶ *Ibid.*, 96.
- ¹⁷ *Ibid.*, 87-107, 135.
- ¹⁸ *Ibid.*, 199; archived newspaper articles, Orff Center, Munich, Germany, previously in Orff Archive, Diessen/Ammersee.
- ¹⁹ Hans Redlich, "Musikalische Laienschulung: Im Freiburger Musikseminar," (n.p., n.d.) newspaper article archived in Orff Center, Munich, previously in Orff Archive, Diessen/Ammersee.
- ²⁰ *Ibid.*
- ²¹ Carl Orff, "Bewegungs- und Musikerziehung als Einheit," *Die Musik* (July, 1931) 732-734.
- ²² Orff, "Gedanken über Musik mit Kindern und Laien," *Die Musik* (June, 1932) 668-673.
- ²³ Fritz Brehmer, *Melodieauffassung und melodische Begabung des Kindes*, Beiheft der Zeitschrift für angewandte Psychologie (Leipzig: Johann Ambrosius Barth, 1925), cited in Orff, "Gedanken," 1932.
- ²⁴ Orff, *Schulwerk*, 114.
- ²⁵ *Ibid.*, 115.
- ²⁶ *Ibid.*, 285-293.
- ²⁷ Anke Abraham and Koni Hanft, *Maja Lex: Ein Portrait der Tänzerin, Choreographin und Pädagogin*, (Cologne, Germany: n.p., 1986).
- ²⁸ Interviews with eight former students of the Günther School who attended during these difficult years.
- ²⁹ Former Party records housed at the United States Mission, Berlin; Berlin Document Center. Repeated inquiries filed with the National Socialist Party questioned Carl Orff's loyalty to the

The nearly constructed "trough" xylophones had nothing to do with the orchestral type of xylophone, but were based on the highly developed Indonesian models....It was clear that for this ensemble new music would have to be written.... The art of creating music for this ensemble came directly from playing the instruments themselves.

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Two xylophones
by C. Maendler
1930 in Javanese
form



PHOTO: Karl Alliger

National Socialist cause during World War II. The investigations resulted in repeated documentation that he never joined the Party.

³⁰ Orff, *Schulwerk*, 209; Letter from Orff to Heinrich Sutermeister September 13, 1936, archived in Handschriftenabteilung, Bavarian State Library, Munich.

³¹ Lex interview, April, 1985.

³² Keetman interview, November, 1984.

³³ Orff, *Schulwerk*, 210-211.

³⁴ *Ibid.*, 216.

³⁵ Student and teacher letters archived at Orff Center, Munich.

³⁶ Naixiong Liao, conversation with author, spring 1985; Liselotte Orff, interview with author, spring 1985.

Esther Gray is an Assistant Professor of Reading in Western Michigan University's Teaching Learning and Leadership Department. Her doctoral studies at Indiana University examined ways that multiple literacies including verbal language, mathematics, music, movement, and visual representation enhance students' learning across the curriculum. She studied elemental music education with Edith Gross and Michael Kugler in Germany, and earned Orff Schulwerk certification at Denver University. She served eight years on the Echo editorial board. She has taught music to students K-8 and works with teachers who use music, movement, poetry and drama to enhance literacy development. Esther is writing a book about the history of Orff Schulwerk.

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Tanzgruppe Günther: The Legacy of Keetman and Lex

By Susan Wheatley

The drum induces dance. Dance has the closest relationship to music. My idea and the task that I had set myself was a regeneration of music through movement, through dance.

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In September 1924, Gunild Keetman read about *Monteverdi-Orfeo*, a stage work produced in Munich by Carl Orff with a libretto by Dorothee Günther. In the same article she also read about a course offered at a school founded by the two artists. The Güntherschule was advertised as a school for music, dance, and gymnastics. Gunild had just turned 20, and, searching for a career that would combine her love of both music and creative movement, she wondered if this program at the Güntherschule could do just that. At that same time in another city, Maja Lex, an eighteen-year old dancer was wondering the same thing. The two young women would later become composer and choreographer respectively, forming a unique dance company that would win first place in the Third German Dance Congress in just six years.

Gunild Keetman's Musical Background

Gunild Keetman was born into a musical family in the town of Elberfeld on Bismarckstrasse just north of Cologne. Gunild's mother, Kathe Simons

Keetman, made sure that all five of the children had a strong musical foundation. Their father Alfred, a banker and music lover, organized a family string quartet. Gunild's brother and sister, Peter and Doris, were first and second violins, their father played viola, and Gunild was the cellist. According to Peter, they played frequently in their home the works of Beethoven and Mozart.¹ After graduation from high school in 1923, Gunild enrolled in an art and music history program for one semester at the University of Bonn, but found she was not motivated to a purely theoretical study of the arts. This had also been her response to early piano and cello lessons at home. "I must admit, unfortunately, that the teachers were average and at times boring representatives of their subjects who could neither trigger the enthusiasm nor the desire to go any farther than pushed."² She tried physical education in Berlin at the *Hochschule für Leibesübungen*, but again left in search of a more creative program offered in a smaller setting. That's when she read about the Güntherschule.

Keetman enrolled in the school in 1926 and at last found an intimate environment through which to blossom as a musician and composer. "The most exciting thing during my education was that Orff was constantly looking for new sounds and was overflowing with ideas. He always brought us new instruments to try....The school became our home. We were either trying out something new, inventing our own improvisations, or rehearsing our own compositions, and this often lasted well into the night."

Maja Lex, the Dancer

Maja Lex had attended a non-academic secondary school in Kaufbeuren where she registered for a dance course that she found to be terribly constricting. While walking home from her first dance class, she happened to notice an advertisement

which described the dance courses offered by a gymnastics teacher named Marie Müller-Grunn at the academic high school. Maja decided to enroll and loved the course right away. "I knew from the beginning: it was not just the music; but it was also the movement. So, I remained in this course and kept my legs moving with the greatest enthusiasm...."³ Her teacher recognized her talent and encouraged her to continue her studies at the Güntherschule in Munich. The 19-year old Maja Lex enrolled in the Güntherschule in 1925 where she met the two teachers who would become the deciding influences on her artistic development—Dorothee Günther and Carl Orff. And, within a year, she met the person whose music would bring her dances alive—Gunild Keetman.

In the beginning, was the drum.

- Curt Sachs

Lex and Keetman Assume Teaching Positions

Orff's musical experiments introduced Keetman and Lex to a new world of sound shaped by improvisation on primitive rhythmic and melodic instruments which they found fascinating and exciting. Günther offered Lex a job upon her graduation. Lex hesitated because she was considering an audition with Mary Wigman. Günther convinced her to stay and give it a try, with the provision that she would make arrangements for Lex to study for one month with Mary Wigman in order to get a feel for that branch of modern dance. Lex said, "And so I stayed on, this time as faculty....Not even a half a year had passed before I felt very familiar with my new surroundings—so happy and so willing to try new things, wanting only to create and vary new movements into thousands of possibilities."

In the meantime, the Güntherschule added a voluntary third year of education

in which the requirements for students in music and dance were more demanding. Keetman chose this option commenting that more artistic subjects were offered, such as mime, dance, dance history, make-up and costuming. Keetman stated that after she had completed this third year, "Orff was looking for colleagues who could elaborate on putting his ideas into practice, and therefore, asked me if I would stay at the school. I accepted with pleasure, never dreaming for one minute that this would be the beginning of a lifetime of work and collaboration together."

The Schulwerk develops the imagination and directs it towards the archetypes in nature and creation; the child is in contact with positive forces that are ordering relaxing and healing.

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Keetman and Lex Expand the Elemental Philosophies

When Lex and Keetman first started teaching, the curriculum consisted of requirements in two areas: movement and music. The first included such classes as: physical fitness, gymnastics, basic movement, drumming techniques, anatomy, physiology, pedagogy, movement drawing, and art history. In music there were classes in: piano, conducting, improvisation, theory, chorus, and instrumental techniques. As the instrumentarium gradually grew the girls studied timpani, barred instruments, small percussion, and recorder. The final exam consisted of three creative projects: 1) a group choreography to one's own music for at least three

players; 2) a solo movement etude set to music of one's own choice; and 3) the preparation of an instrumental score in a chosen musical form (i.e. Pavane, Sarabande, Gaillarde, Gigue Berceuse, Passacaglia, or Rondo). There were also written exams, oral exams, and practicums in all other subjects.

Keetman soon developed her own methods and teaching style. "I did not always teach...in the same manner as I had been taught because in almost every subject we forced ourselves to elaborate and to look for different possibilities." This was especially true in the movement class. Keetman also was a key player in the development of the pedagogy of elemental music during this time. Between the years of 1930 to 1934, over a dozen volumes of the "Elemental Music Exercises" worked out by the efforts of Keetman and Lex were written by Keetman, Carl Orff, and the school's accompanist, Hans Bergese. Eight of them were written by Keetman. These were published by Schott in 1934 under the name of "Orff-Schulwerk." Thus, the school and dance group held the name of Günther and Orff's name was associated with subsequent pedagogy materials as the founder of the music philosophy.

The unity of music and movement...is quite natural to a child. This fact gave me the key for my new educational work....Now the call, the rhyme, the word, the song were the decisive factors, for with children it could not have been otherwise. Movement, singing and playing became a unity.

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Collaborating as Choreographer and Composer

When Lex assumed the position as dance instructor at the Güntherschule, she placed her best pupils in a separate dance class where she developed her own movement style, marked by heavy accents, driving motion, and a highly imaginative use of space. This soon led to the formation of the dance ensemble *Münchner Kammeranzbühne* (Munich Chamber Theatre Dancers) in 1926 and later the *Tanzgruppe Günther* (Günther Dance Group) in 1930.

The reputation of the first dance group soon attracted a growing number of pupils, and it became necessary for Keetman to form a separate dance orchestra in this class, whose members could be used to play the musical accompaniment as well as participate in some dances. At this point, Keetman began to compose all of the music for the dances created by Lex. Keetman stated that, "I had some anxieties. What I had done before, mostly pleasant tunes in small contexts, had come to me more or less effortlessly. But what approached me now demanded much larger forms, more instruments...but I wanted to take a chance and try." The students that were especially gifted in music became her assistants and played the most difficult parts. In addition, any dancers who were not used throughout the entire dance were also used as musicians. Keetman demanded perfection from the players. "I always had enough players in solo dances, but in group dances I sometimes had to fight for every individual....In spite of this, it was always an ideal ensemble because every player whether she was a musician or a dancer reacted naturally and with the greatest sensibility to every nuance of the dance, especially in tempo and dynamic changes."

Lex and Keetman worked together, usually beginning with a dance idea from Lex. Mostly, there were five or six dances in a suite with various solos, duets, trios, and large group dances. Keetman said that, "In most cases the title itself suggested movement ideas....Lex often sang melodies which I could partly include into the music." Keetman then involved all of the musicians in the choice of the

continued on page 24...

instrumentation. Most important to Keetman was that the melody and the accompanying rhythms were coordinated with the dance in every way. After many suggestions, the musicians would try the piece with the dancers, and then edit again and again until it worked to their satisfaction. Keetman worked differently for Lex's dance solos. Sometimes she preferred the music to be written down beforehand. Her instructions were more about a mood that she wanted to express rather than a particular form.

The Tanzgruppe Günther at the 3RD German Dance Congress

Dance companies in the late 1920s and early 30s were attempting to imitate the expressionist dance philosophies, such as that of Mary Wigman, whose well-known work was characterized by much experimentation. By 1930, Lex and Keetman were formalizing their own efforts, with Lex's *Tanzgruppe Günther* and Keetman's *Tanz Orchester*. No longer a student group, this company was a professional group made up of Günther School graduates. Lex got the idea of competing in the Third German Dance Congress because of an arrangement Günther had made with Mary Wigman, who had agreed to dance the leading role in *Totenmal* by Albert Talhoff at the congress. Wigman contacted Günther about borrowing Lex and her dancers for the performance, claiming that her own group was too small for such a large work. But the rehearsals did not go well; Talhoff and Wigman argued constantly about the choreography. Lex reported that Wigman finally turned to her and said, "Ah, children, you can go outside in the sunshine, we're not going to be done for a while...."

So, it was during these breaks that Lex conceived the ideas for *Barbarischen Suite* and Keetman composed the music. They rehearsed in the evenings from six until eleven or twelve before adjourning. There were five movements to the Barbaric Suite: *Treibende Rhythmen* (Driving Rhythm); *Stäbetanz* (Dance of the

Sticks); *Paukentanz* (Tympani Dance); *Kanon* (Canon); and *Springtanz* (Leaping Dance). Lex stated, "I had five dances...some elemental sounding things. I went to the stage with Keetman's music...and, it was a success which I cannot describe...the audience rushed after us.... 'Where do all of you come from? Where did you get such ability... the dances were incredible....' We were beside ourselves, because... we had no idea that we were going to be the hit of the Dance Congress. As a result of that afternoon we received many, many offers, and so began my dancing career."

As it turns out, the critics denounced Talhoff's *Totenmal* as "meaningless," but gave their highest praises to the *Tanzgruppe Günther*. "It is an honor for the city of Munich, that such high esteem from an especially critical audience was awarded to...the Güntherschule...its *Barbarischen Suite* has presented us with an excellent creation of pure dance—musical, modern, and full of movement."²⁴ Because of the rave reviews from the national and international press, the *Barbarischen Suite* under the musical direction of Gunild Keetman with choreography by Maja Lex was then and still remains the only piece that was asked to be repeated at future dance congresses.

Many years of intensive work in dance, choreography, and pedagogy followed, years which gave the *Tanzgruppe Günther*, along with Maja Lex and Gunild Keetman, a highly distinguished reputation and international acclaim. The *Tanzgruppe Günther* would perform the dance suites created by Lex and Keetman for the next 15 years. From 1928 to 1943, Keetman and Lex composed and choreographed fourteen solo compositions, fifteen ensemble dances, and four large dance suites which were performed at over 240 evenings of dance, matinees, and guest performance tours both in Germany and abroad in countries such as Italy, France, Holland, Belgium, Austria, the former Czechoslovakia and Switzerland.

Collaborating as Composer and Choreographer

The *Barbarischen Suite* which signified their international breakthrough, was the result of many intensive years of searching and experimenting on their own with the elemental music and dance philosophies in a dynamic and creative partnership. Many of the compositions originated during late night experimentations; Lex sketched the dances and Keetman the music. It was a collaboration of true brilliance. Both were excellent musicians and dancers, and each could take on the other's role. That is why they understood each other so well. Maja Lex described how this collaboration worked in practice: "Okay, I started with the opening and then I turned to her [Keetman] and said, 'Take a look at this. I have such and such ideas and I imagine this and that, and I need a specific kind of music.... you know, in this direction.... or maybe I better not say anything. Just take a look and then you'll know.'... The next morning she would stop by and ask me, 'Do you have a few minutes for me?... just take a short listen'....Each time it was exactly what I needed. It was a success for both of us. She played it for me only on the piano at first. Then later, she orchestrated it for the total instrumentation. It was grandiose!" This intimate relationship between music and movement was also observable in the dances themselves. Members of the dance troupe were both musicians and dancers often incorporating instruments and singing into their choreography.

The War Years

Surrounding this time period were the events which led to World War II, and there were subsequently many poignant stories about its effect on the Güntherschule. When the Social Democrats came into power in 1933, the school was forced to conform to the Ministry of Propaganda's rules specified by Goebbels as a condition for continuing their operation. Therefore, when the school moved to its new quarters on Kaulbachstrasse in 1936, the name of the school was



Indiana University of Pennsylvania's reconstruction of "Day and the Night" (1936). Performed at the Seattle AOSA Conference in 1997, by the IUP Dance Theatre Ensemble, Holly Boda, Director.

changed to Deutscher Güntherschule, reflecting the requirement that all arts institutions should serve to support and reflect the German national heritage. Application requirements included a certificate of good health, a birth certificate, a curriculum vita, three passport-sized photos, and an *Abstammungsnachweis*, proof of ancestry." This last requirement was imposed by the Third Reich; the proof of ancestry contained information which spanned three generations of family lineage, and was designed by the government to keep those of undesirable heritage from enrolling in all state institutions. One of the dancers, Ruth Opitz, suggests, "In those days everyone, including the young women, had to do some kind of service for the war effort whether they were members of the party or not. While they were in school they were somewhat exempt, but not after completing their courses. So Günther protected all of us from this by claiming that she needed us as performers in the *Tanzgruppe*." In some cases, she may have helped hide their identity. For example, Carl Diem and his wife Liselotte Diem were key players in the life of the *Tanzgruppe*

Günther. Liselotte was hired by Günther to arrange the performances and to accompany the girls on the tours. According to Ruth Opitz, Günther offered her this position in order to protect her from governmental scrutiny because one of her parents was of Jewish heritage. This favor ended up benefiting Lex after the war when Carl Diem, director of the Sporthochschule in Cologne offered her a job there in 1954.

Carl Diem also helped to organize the 1936 World Olympics in Berlin. He invited Orff and Günther to arrange some music for an opening procession. Although Orff was not listed as a regular teacher during this time, he was frequently involved in special projects and summer courses. Keetman and Lex composed and choreographed the dance piece, and "Round Dances for Children" was performed with dancers from the Güntherschule and hundreds of school children from Berlin. Opitz recalls, "That was the first time the Schulwerk instrumental ensemble with the xylophones and percussion instruments was heard worldwide. It was also the first time we used water glasses as instruments." Orff was there for all

of the rehearsals in the stadium. He and Keetman moved around in the whole stadium trying to figure out the best place for us to play in terms of the acoustics of the place. Orff spent a lot of time in rehearsal figuring out how to amplify the instruments for the large auditorium.

"I remember that often it was raining during our rehearsals in the stadium, which was, of course, out of doors. We were there from May through the fall." The Güntherschule actually moved its operation from Munich to Berlin for six months in order to prepare for the event and subsequently, Orff and Günther set up a satellite school in Berlin.

The *Tanzgruppe* performances and tours were immensely popular with the German audience, and this popularity continued during the years that led up to World War II as well as the war years themselves. But the students recall that this time was dangerous for them. Opitz explained that, "The *Tanzgruppe Günther* was well known inside and outside of Germany....Even Goebbels showed interest in the group when he realized we were so popular. He wanted us to perform for him in

continued on page 26...

Focus on the Roots of Orff Schulwerk

Berlin and asked that we send pictures and programs of our work. But when he saw the costumes, he decided he did not want us after all. He said we wore too many clothes; he wanted girls who were scantily clad. We were actually very relieved. None of us wanted to dance for him and were dreading being forced to do the concert. So we were glad we didn't have to do it."

Ruth Opitz also recalled that military guards would sometimes complain of their late night rehearsals. Once, they knocked on the door of the school during one of Keetman's night rehearsals shouting at her with racial and ethnic obscenities to cut out that music played on the percussion instruments of African and Indonesian origin. Opitz claims that

at these times Keetman would explain that they were rehearsing for a tour sponsored by the government, and then they were allowed to continue.

The Tanzgruppe Disbands

It is well known that the school on Kaulbachstrasse was eventually confiscated by the government in 1944 on the pretense that they needed the building for the military, and although it was never occupied, it was bombed in 1945 by Allied troops, destroying all of the original percussion instruments. This experience of the school having been drawn into the politics of the day affected Keetman negatively enough that she resolved after the school closed to avoid any future musical life or any

association with her former role there. Keetman was well aware of the devastation of the times, even extending to possible suggestions about her involvement in the German politics through ties with the Güntherschule, though such speculations Keetman herself knew were unfounded.

Even though Lex and Keetman never again collaborated professionally, they remained life-long friends, visiting frequently, especially during summers at the Orffs' residence. They also attended each other's performances. When Lex was able to gain a position at the *Sporthochschule* in Cologne, she continued her work as choreographer of elemental dance passing on this legacy to Graziela Padilla who currently directs the program. However, she

One Evening

Let's allow ourselves in the dressing
rooms to wander
So that we may understand a little of the
somber,
Of what goes on behind the scenes
How it happens; in reality, not in dreams -

Everywhere trunks and cases so tall
Rolled here and there, and out in the hall.
They're opened and everyone hurries
about
As all the costumes are given out.

"I've lost my 'Schwebenden' belt among
other stuff!"
"Just be patient; you'll find them soon
enough.
I've just found the ribbons for 'Zorn'! and
don't doubt -
If you don't hold your tongue, I'll throw
you out!"

"Don't worry about 'Sonne', you're
becoming a mess!"
"Get away from me please, you're too
much stress!"
"My sword, my flower for 'Morgen' -
where can it be?
As usual, everything is going wrong, I
see!"

And finally it's close; we're nearing that
time,
A quick touch of make-up and everything's
fine,
Into the costume; the mirror awaits!
"I'm out of tissue, and it's getting too late."

You solve the problem in your own special
way
Leaping and turning and pretending to play
Then with quick sticky fingers you fetch
yourself
A tissue or two from your neighbor's shelf,
"You lazy bum!" you hear her whine,
Only to find her stealing from you next time.

The stage is lit as the curtain rises
One drums and leaps all full of surprises,
But soon forgotten is each little sound of the
crowd.
We return to the packing, it's the end of the
bows.

Packing time is here and we're all out of
breath
Beat from exhaustion - it was a huge success
Happiness is seen in everyone's face
And all fourteen of us share an embrace.

Then all at once, "Dear Ruth, what did you
do?"

I laughed over the way that you leaped,
yes it's true!"
"As for Trudy, did all have the pleasure to
see
How she made her entrance smiling so
craftily?"
"And, Rose, in 'Kampf,' I don't mind
saying
I came within an inch of my life from
your sword's big swaying!"

Then in comes Lex; she reads from her
list
All the mistakes that she noticed—the sum
and the gist—
The fast spin must be practiced with
much more flair—
I'll be in front and Heidi is over there.
"In the 'Schwebenden,' children, I must
address
The sloppiness and the dragging was a
terrible mess.
As for you, Musicians, it was wonderful
today—
I was overjoyed with how 'Die Sonne'
was played!"

Heide Lüder, 1936, from *Maja Lex: Ein Portrait der Tänzerin Choreographin und Pädagogin*, p 26.

Translation; Susan Wheatley

never again collaborated with a composer. Instead, students danced to Lex's own improvisations on the piano – she was an excellent pianist – and later choreographed with a variety of recorded music.

Keetman also abandoned her work as a dance composer. On the surface, this was because Orff chose her to carry on as the missionary of the *Schulwerk* in the educational arena, a role that she was by nature much less comfortable with than that of dance composer. It has been reported by many of Keetman's associates that she was reticent and very modest about her abilities, and that this is the reason why she chose not to persist in her development as a composer. But the bulk of the evidence surrounding her interactions with students during both her early and later years at the Güntherschule refutes this theory. Whereas shyness may be endemic in Keetman's overall personality, lack of assertiveness on musical issues was not. Clearly, once the compositions started flowing during the Güntherschule years she seemed to have no problem in continuing with a fairly prolific output of works. Moreover, Elsie Girschausen Keetman, a key musician in the *Tanzgruppe* states that Keetman would negotiate strongly with Lex in order to assign the most competent musicians as players for the performance of her compositions.

Preserving the Legacy

Güntherschule students still carry vivid memories of the *Tanzgruppe* performances. Ruth Opitz still remembers the choreography, "Rose [Daiber] and I were dancers [in Paukentanz]....Trude Nägli and Gisela Reiner played the timpani." Esa Keetman, née Elsie Girschausen, saved her jingle bells that she used at the Güntherschule and gave them to her granddaughter, "They were tied around our ankles with leather laces. We used them in our rhythm lessons."⁶ Erika Nein remembers that Girschausen had a lovely voice and sang the melody for the piece, *Night of the Floating Thoughts*.⁷ And, Heide Lüder, who unfortunately passed away in the war during a bombing attack, wrote many rapturous

poems about her experiences in the *Tanzgruppe*.

When one finally understands the unique artistic collaboration of Keetman as composer and Lex as choreographer of the *Tanzgruppe Günther*, the legacy of the Güntherschule comes into sharp focus. Their work still serves as the best example of the development of artistic excellence through the *Schulwerk* philosophies which stemmed from Günther and Orff. In this respect the compositions of Keetman and Lex represent the best fruits of their efforts.

Susan Wheatley, Professor at Indiana University of Pennsylvania, was awarded a Fulbright-Hays research grant on the life and works of Gunild Keetman. She edited a previously lost dance suite by Keetman performed by the IUP Percussion and Dance Ensemble at the 1997 AOSA conference in Seattle. Wheatley directs IUP's prestigious Festival of Women Composers series and serves on the board of the International Association for Women in Music.

Notes:

1. Wheatley, Interview with Peter Keetman. Marquartstein: December 19, 1995
2. All of the Keetman quotes can be found in Keetman, Gunild: *Erinnerungen an die Günther-Schule*, in: Orff-Schulwerk. Exhibition Catalog of the Bavarian National Library, Munich,
3. All of the Lex quotes can be found in: Anke Abraham and Koni Hanft, Editors, *Maja Lex: Ein Portrait der Tänzerin Choreographin und Pädagogin* (Düsseldorf: Stohrer-Druck BmbH Hurth-Hermülheim, 1986). English translations of quotes by Wheatley.
4. *Münchener Neuste Nachrichten*, 23 June, 1930
5. Wheatley, Interview with Ruth Opitz. Cologne: December 19, 1995. All quotes by Opitz refer to this interview. Translation of interview by Wheatley.

6. Wheatley, Interview with Esa (Elsie Girschausen) Keetman. Marquartstein: December 19, 1995
7. Wheatley, Interview with Erika Nein. Munich: March 11, 1998

(Footnotes)

- ¹ Wheatley, Interview with Peter Keetman. Marquartstein: December 19, 1995.
- ² All of the Keetman quotes can be found in Keetman, Gunild: *Erinnerungen an die Günther-Schule* in: Orff-Schulwerk. Exhibition Catalog of the Bavarian National Library, Munich.
- ³ All of the Lex quotes can be found in: Anke Abraham and Koni Hanft, Editors, *Maja Lex: Ein Portrait der Tänzerin Choreographin und Pädagogin* (Düsseldorf: Stohrer-Druck GmbH Hurth-Hermülheim, 1986). English translations of quotes by Wheatley.
- ⁴ *Neuesten Münchener Nachrichten*, 23 June, 1930
- ⁵ Wheatley, Interview with Ruth Opitz. Cologne: December 19, 1995. All quotes by Opitz refer to this interview. Translation of interview by Wheatley.
- ⁶ Wheatley, Interview with Esa (Elsie Girschausen) Keetman. Marquartstein: December 19, 1995
- ⁷ Wheatley, Interview with Erika Nein. Munich: March 11, 1998.

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Doreen Hall

“What She Undertook To Do, She Has Brought To Pass”⁽¹⁾

by Shirley Peters

For my early training and becoming a member of Carl Orff Canada, I owe my heartfelt thanks to Doreen Hall. Our first meeting was in 1980, when I enrolled in her Teachers' Course at a branch of the Royal Conservatory of Music. We were few in number and I soon became aware of her high expectations and the excellence of her teaching. She did not suffer inattention lightly nor incompetence from lack of practice (and body percussion was NOT my forte!).

Later, our paths would cross at various workshops and conferences. But it was while I was editor of *Ostinato* from 1996-2000 and had more contact with Doreen, that I fully realized the remarkable achievements of this accomplished, elegant lady. Her determination, perseverance and perception are leavened with a delightful, and sometimes wicked sense of humor, well known to her intimates. She has always been guided by good taste and a strong belief that children deserve the best of teaching and high quality material.

Doreen insisted that recognition be given in this article to those who worked with her and played major roles in the growth of Schulwerk in North America. That which follows is partly their story as well as hers.

Born in County Down, Northern Ireland, Doreen Hall came to Canada as an infant and grew up in a small town in Ontario. Books, music and good conversation were an integral part of her closely-knit family. She and her three sisters were encouraged to be analytical in thought, to reason and to be individuals.



Doreen Hall

Her musical ability was evident at an early age when she entered and won violin competitions held at the Canadian National Exhibition and the Stratford Music Festival, in Ontario. There she came to the attention of Elie Spivak, concertmaster of the Toronto Symphony Orchestra, who accepted her as a student.

Dr. Harvey Robb, head of music at the University of Western Ontario, recognized her potential when Doreen, with her sister Alix at the piano, gave performances of chamber music in London, Ontario. He took an interest in her and suggested her for a teaching position at Alma College, a private school for girls in nearby St. Thomas. Three years later, she was appointed head of the string department at Mount Allison University, in Sackville, New Brunswick, where she gave solo performances throughout the Maritimes, developed a very large class and nurtured a fine orchestra.

In 1951, intending to study in England, Doreen asked for a year's leave of absence from Mount Allison University. Instead, urged by her former violin teacher, Elie Spivak, she auditioned for the Senior School of the Royal Conservatory of Music and was accepted. The next three years were spent as a scholarship student at the Faculty of Music, University of Toronto. While developing as a soloist and chamber

music performer, she also played in the RCM orchestra and recalls Opera School performances for which the Conservatory orchestra was augmented by musicians from the Toronto Symphony. On stage were future stars Jon Vickers, James Milligan and Teresa Stratas. Hours of rehearsal and performances in the pit of the Royal Alexandra Theatre confirmed Doreen's belief that her future lay in teaching, and she successfully petitioned to enroll in the LRCM teaching program concurrent with the Artist Diploma of the Senior School.

At that time, the Director of the Faculty of Music, University of Toronto, was Dr. Arnold Walter, distinguished musicologist, composer, educator, writer and administrator. Trained in Europe, he knew Carl Orff in the early 1930s and respected his work at the Güntherschule in Munich. In 1953, Dr. Walter attended an international conference for music school directors at the Mozarteum Academy in Salzburg, during which Gunild Keetman and her young students presented an Orff Schulwerk demonstration. Dr. Walter was thoroughly convinced of the soundness of the pedagogy he had observed.

Doreen remembers the day when Dr. Walter stopped her in the corridor and talked enthusiastically about a European method of elementary music education called *Das Schulwerk*. Would she be willing to go to Europe for a year to study with its originators? She was given three weeks in which to make a decision and only upon her acceptance did Dr. Walter inform her that she had to learn German because neither Orff nor Keetman spoke English!

Arnold Walter's choice of Doreen Hall proved an excellent one. Aside from being an outstanding musician and dedicated worker, he knew that she would not capitulate if difficulties arose. As the only student of Schulwerk at the Mozarteum, she worked privately with Gunild Keetman, a remarkably sensitive and creative artist. Keetman's approach to teaching was through organic growth and Doreen absorbed the method by observing her weekly classes for children.

Characteristically, Doreen felt the need to analyze the Orff philosophy and define pedagogical guidelines in order to transmit the precepts accurately to

teachers in North America. Her greatest challenge was to find comparable material in English, and such resources were non-existent in Salzburg. Songs, rhymes and rhythmic games had to be recalled from her childhood. Difficulties arose when she tried to formulate English phrases and verses to match German speech exercises, some of which centered around almanac proverbs and names of flowers. She remembers, "Night after night I went to sleep repeating a litany of half-finished phrases." After receiving seed catalogues from her parents, progress was a little faster. Anxious to try out her material while experts were at hand to advise her, she taught a group of children from the American Occupation Forces, at the Mozarteum.



PHOTO used by permission of Mr. Peter Keetman

Doreen Hall, Gunild Keetman and Carl Orff, June 1, 1955

The Schulwerk does not tamper with traditional texts nor does it invent new ones (except in the case of improvisation). All the pretty little verses for small fry, the artificial horrors of kindergarten poetry are excluded. Our texts are taken from folklore, or else from recognized poets, both lyrical and epic.

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Working on English material with Gunild Keetman in Salzburg and commuting to meet with Carl Orff in Munich, Doreen Hall completed her English adaptation of *Orff-Schulwerk* Volume I, which was approved by Orff during the spring of 1955. His initial reaction had been that her orchestrations were too simple. Doreen, however, insisted that while possibilities from the composer's viewpoint are endless, young children's capabilities are limited. When she arrived back in Toronto, Dr. Walter wrote the Introduction and Volume I was then sent to B. Schott's Söhne in Mainz. The remaining four volumes of the Hall-Walter Edition were prepared in Canada and submitted to Orff and Keetman for approval when Doreen made subsequent trips to Europe. Other publications in the early 1960s were a Teachers' Manual, a collection of Nursery Rhymes and Songs and another with Singing Games and Songs, both with Doreen's arrangements.

In the fall of 1955, the RCM offered pre-instrumental classes, Music for Children Carl Orff, to students aged six to twelve years. In the following months, Doreen addressed parents, teachers and school boards at every opportunity, always giving a demonstration with children to prove her point. Keith Bissell, Music Coordinator for the Scarborough Board of Education from 1955 to 1976, recalled the earliest children's demonstration: "I well remember the excitement generated by the first demonstration of Schulwerk which Doreen Hall presented...in the summer of 1956. It was an occasion of instant

conversion for me, and I left that demonstration with visions of vast new music horizons."¹

Eager to have Schulwerk taught in Scarborough schools, Keith Bissell organized an in-service training program and invited Doreen to teach a Music for Children course during the fall and winter of 1958. Scarborough was the first school board in Canada to incorporate Orff Schulwerk in its music curriculum, with Joan Sunderland the first teacher to apply Orff pedagogy in a public school classroom. In the following years, all major boards of education in Toronto initiated similar programs and educators from the United States and overseas visited schools in the city to observe Orff classes in action.

As early as 1957 the RCM had established two one-week summer sessions for teachers. The following year, in 1958, Americans were introduced to Schulwerk at the Music Educators' National Conference (Eastern Division) in Buffalo, NY. Doreen remembers, "The reaction to my children's demonstration was overwhelming. So many were turned away for lack of space that we were invited to give a repeat performance in the ballroom. The direct result of this enthusiasm was an invitation to give my first American course at Ohio State University in Columbus, Ohio that same summer."²

In February 1960, Dr. Herbert Zipper, Director of Music at the Music Center of the North Shore in Winnetka, Illinois, and

continued on page 30...

the Assistant Director, Grace Nash, observed Doreen Hall conducting a demonstration in Toronto at the conference of the National Guild of Community Music Schools, of which Dr. Zipper was president. Their enthusiasm prompted an invitation to Doreen to give a "Special Teachers' Training Course in Carl Orff's Method of Music for Children" in Winnetka in June 1961. Enrolled in this course were Ruth Pollock Hamm, Jacobeth Postl and Lillian Yaross, all of whom became presidents of the AOSA.

A highlight in Doreen Hall's long involvement with the Orff movement was the historic International Orff Schulwerk Conference held at the newly-built Edward Johnson Building, University of Toronto, in the summer of 1962. The conference, a landmark, was made especially memorable by the presence of Carl Orff, Gunild Keetman and instructors from Europe and Canada. "Undoubtedly this was one of the most successful courses ever given in elementary music education in North America," she says, "There was that air of infectious enthusiasm and promise which has become the hallmark of Orff conferences throughout the world."³

In 1966 Doreen Hall, as Director of Orff Studies at the RCM, initiated a three-week session in a three-year sequence (Introductory, Intermediate and Teachers'), increasing the length of the course from four to six hours daily and adding seminars and choral training to the curriculum. Each level contained Basic Orff, comprising a study of Orff materials, rhythmic and melodic development, instrumental techniques, improvisation, lesson planning, movement and recorder. Seminars featuring outstanding musicians such as R. Murray Schafer, special lectures, films and demonstrations on a variety of topics were an integral part of the curriculum. The structure proved so effective that it was later used as a model for similar programs of instruction elsewhere.

In those early years, Doreen visited Europe almost every summer, searching for teachers of ability and quality, who were then contracted to teach the summer course offered by the RCM. In this way, she was to influence directly the standard and development of courses, as well as guide the training of music education teachers, who would eventually form the nucleus of a Canadian Orff association.

The oldest and simplest (elemental) forms of musical structure are best suited to a child's mentality-pedal points (in upper bass parts), drones, borduns, ostinati. It is no accident that they all play a part in the earliest development of polyphony.

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Among the prominent international Orff exponents invited to teach in Toronto were Polyxene Mathéy, Daniel Helldén, Jos Wuytack, Traude Schrattecker and Minna Ronnefeld.

Through the years, Doreen had established a network of teachers and musicians across Canada whom she invited to form the Orff-Schulwerk Society of Canada. The inaugural meeting was held on April 20, 1974 and an interim executive elected. Immediately, Doreen projected the need for a Canadian conference. On June 29, 1974, at the home of Hermann Regner in Salzburg, she met with Carl Orff, Gunild Keetman, Liselotte Orff, Barbara Haselbach and Karl Alliger, President of the German Orff Association, to discuss plans for the First National Orff Conference.

Exactly seven months later, Doreen read greetings from Carl Orff to 136 teachers and musicians from across North America registered for this historic conference, held from January 23-26, 1975 in the Edward Johnson Building. Orff's greeting in part, reads:

Dear Canadian friends, ... The work here in Canada has become the instrument for the spreading of Schulwerk on the North American continent and in many English-speaking lands.

Thanks to your initiative and hard work, Schulwerk in Canada has deep roots...I personally feel closely tied to all the Schulwerk initiators and in particular want to think about my unforgettable friend, Arnold Walter, who made the first move and worked so hard with such wisdom and foresight. My wish is that you will take back home a view of past achievements, and at the same time, receive new impulse and inspiration.

During this conference, the first General Meeting of the Orff-Schulwerk Society of Canada took place. Founder and President Doreen Hall headed an executive and advisory board of musicians and music educators from across Canada, making the organization truly national in scope. To acknowledge Canada's bilingualism, the membership unanimously decided to change the organization's name to Music for Children - Carl Orff Canada - Musique pour enfants.

Doreen encouraged the formation of regional and provincial chapters, and her planning is evidence of her well-ordered, practical mind. In her address on the tenth anniversary of Carl Orff Canada, she states:

We have continued to grow and flourish, always following the same pattern.

First, the approach by, or to, a highly motivated key person with whom I have worked over the years. Then the suggestion to form a regional chapter.

Immediately upon organization of this new cell, plans for a national conference in the province, followed by summer school sessions at a local university or school board. Gradually and carefully we have established a network across Canada, a strong foundation on which to continue building.⁴

Doreen started a bi-annual newsletter in 1975, which helped to knit the organization together. It grew into a larger Bulletin and is now the tri-annual publication *Ostinato*, a unifying link and vital source of communication for membership.

Throughout the years, Doreen Hall has received many tributes and awards in recognition of her work:

1962 - Gold Key Award, Chatelaine Magazine

1967 - Canada Council Grant

1974 - Faculty Fellow, University of Toronto



First International Conference in 1962

- 1977 - Service Award, American Orff-Schulwerk Association
- 1981 - Honored by Carl Orff Canada at 6th National Conference, Toronto
- 1986 - Professor Emeritus, University of Toronto, upon retirement
- 1986 - Doreen Hall Scholarship established at Faculty of Music by Carl Orff Canada
- 1990 - Canadian Music Council Medal
- 1990 - Pro Merito Award by Carl Orff Foundation, Munich
- 1997 - Endowment of Doreen Hall seat, Royal Conservatory of Music Concert Hall, by members and friends of Carl Orff Canada
- 1998 - Fellow of the Royal Conservatory of Music, Honoris Causa

She is appreciative of all these tributes and awards, and finds those from her colleagues particularly meaningful. One of these is the AOSA's Service Award, presented at the 11th National Conference in Washington, D.C. in 1977. AOSA President Jane Frazee, in her citation address, said of Doreen: "The roots of our organization can in truth be found in her work."

Keith Bissell's "Tribute to Doreen Hall" at the 6th National Conference, held in Toronto in January, 1981 is well remembered by Professor Hall:

I shall strive valiantly, and I assure you, sincerely, to express our appreciation of the remarkable achievement of Doreen Hall in establishing Carl Orff's Music for Children as

a vital force in music education on this continent.

Although its music-educational significance is today universally acknowledged, it is important to remember that its present position did not come about by chance.

It came about in Canada and the United States largely through the dedication, the inspired teaching, the patience, persistence, and, if you will, the sheer obstinacy of Doreen... In essence, then, it can be said of Doreen Hall's contribution to Music for Children in Canada, that "What she undertook to do, she has brought to pass."¹

One award she cherishes is the 1989 Canadian Music Council Medal which was presented to her on March 30, 1990 during the 11th National Conference in Ottawa. Timothy Maloney, then chief of the music division at the National Library of Canada, awarded the medal with these words:

The reason for my presence here is indeed a happy one. The Canadian Music Council, which was established in 1944, has, since 1971, annually awarded a medal, its highest honor, to individuals who have made outstanding contributions to music in Canada. The medal was designed by Montreal sculptor Charles Daudelin.

The list of past winners includes R. Murray Schafer, Sir Ernest MacMillan, Yehudi Menuhin, Maureen Forrester and Glenn Gould, to name but a few.

The 1989 medal is to be awarded here today. This year's recipient is a person who has worked on behalf of music education in Canada for many years, having introduced Orff Schulwerk to

Canada (and North America) in 1955, at the Royal Conservatory of Music in Toronto and subsequently at the University of Toronto's Faculty of Music. As a result of her pioneering efforts and many years of teaching the Orff method to children and adults alike, it is taught today in public schools, conservatories and universities across Canada and the United States by classroom teachers, professors, music supervisors and consultants who have attended her courses. She has lectured at numerous North American universities, has been a consultant, director and producer for televised school broadcasts, she adapted and translated Orff's *Music for Children* in collaboration with Dr. Arnold Walter and is now Professor Emeritus at the University of Toronto.

In 2002, a performance of *Carmine Burana* in honor of Professor Emeritus, Doreen Hall, took place on Saturday, April 6, forty years after the first International Orff Conference. University of Toronto choirs were joined by leading Ontario school choirs and the University of Toronto Symphony Orchestra.

Doreen believes that the Orff approach should play an integral role in the curriculum of universities and colleges. She stresses the need for research programs to collect and preserve the wealth of folk material in Canada and other countries, and for an increase in university courses devoted to the training of children's voices and suitable repertoire for children's choirs. In the January, 1989 issue of *Ostinato* she wrote:

continued on page 32...

It is a healthy sign that so many of our young leaders question direction, goals and the future of Orff Schulwerk, for it signifies an awareness of the ephemeral nature of success. If I were asked for advice I would stipulate a return to our roots, to the musical legacy of Carl Orff—those five volumes of *Das Schulwerk*—models of excellence in composition. Were these to be analyzed, studied in their entirety and discussed in historical context, our students would have a clearer knowledge and understanding of basic precepts and we would set standards that all departments could understand and accept.... We stand on the threshold of the 21st century, with time and technology hurtling us forward at an alarming rate.

Even as the world progresses, we should never forget that each child starts at the beginning and must be exposed to the epochs of world culture. We who work in Schulwerk are fortunate in having the tools at hand, for Orff lends itself philosophically and ideologically to the development and molding of man.⁵

References:

¹ A Tribute to Doreen Hall - Speech by Keith Bissell, January 24, 1981 at the Sixth National Conference, Music for Children—Carl Orff Canada—Musique pour enfants in Toronto, Ontario.

Papers written and presented by Doreen Hall:

² The Schulwerk in Retrospect—paper presented at AOSA National Conference on November 4, 1983 in Cleveland, Ohio.

³ Music for Children - Past, Present, Future.—paper presented at the Orff Institute, Salzburg, Austria at Symposium Orff Schulwerk 1975 in honor of Carl Orff's 80th birthday.

⁴ Ten Years in Retrospect—speech presented at celebration of 10th Anniversary of Carl Orff Canada, February 26, 1984 at Edward Johnson Building, University of Toronto.

⁵ "Commentary" column, *Ostinato*, Bulletin No.41, January, 1989.

Acknowledgment:

My sincere thanks are due to Senta Ross of Waterloo, Ontario, for allowing me to draw generously from her article entitled "Doreen Hall: Her Contribution to the Growth of Carl Orff's Music for Children in North America," published in *Ostinato* Volume 17, Nos. 1, 2 & 3, 1990-1991. Shirley Peters taught Orff classes in

Toronto Board of education elementary schools for eleven years before her early retirement in 1992. During this time she held various positions on the Ontario Chapter executive, including that of president. Appointed as archivist on the

National Executive of Carl Orff Canada in 1992, she served for four years in this position, followed by four as editor of *Ostinato*.

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A Composing Community: Portrait of an Orff Classroom

Janet Robbins

It all started in the summer of 1991, when I met Mary Helen Solomon at the Orff Teacher Training Course at Eastman. One of my roles that first summer was to be a participant-observer, listening and learning from my perch on the boundary of the class. Two weeks came and went; the class was over in the blink of an eye. One question popped up repeatedly: What happens when teachers return to their classrooms to try out new ideas? During the course, much time was devoted to involving teachers as active participants in the "process" and in honing musicianship. Daily experiences emphasized technique, orchestration, improvisation and pedagogy, with artist-teachers modeling innovative lessons intended to inspire. And inspire they did! But, something told me that many would discover bumps along the way in the journey from summer course to autumn classroom, and I was curious to learn how the wonderful experiences from the course would play out with children in varied contexts.

Conversations with teachers revealed that one of the toughest parts of that journey involved digging into the creative process that lies at the heart of Orff Schulwerk (Robbins, 1994). The very thing that was an essential part of the teaching and learning process in Orff classrooms seemed also the most elusive. For Orff teachers, creating a community of children-as-composers would be no easy

task, and I was learning that much depended on the teacher's sensitivity to the musical ideas children brought to the table. I wondered: could such sensitivity be taught? And if so, how?

Questions began to tumble out: What does the process look like, feel like, and sound like with children? What kinds of invitations elicit the musical imaginations of children? What is the teacher's role within the composing community? What seemed to be missing were images of children and teachers working together. Then the idea struck. What if images of children *could* be included in the course? My thinking was that video vignettes of children-as-composers would help teachers see beyond the course to their own work with children. And so the journey began.

On Portraiture

During the winter and spring of 2001, I made three separate one-week visits to Mary Helen's school in Jacksonville, Florida to observe and videotape music classes. The initial visit lasted three days, during which time I videotaped classes and rehearsals. Subsequent visits in March and April allowed for follow-up observations as well as time to talk about the emerging portrait of children composing. My primary goal was to capture the essence of the composing community within her Orff classroom and to portray the ways an Orff Schulwerk teacher cultivates children-as-composers. Initial questions asked included: 1) What kinds of compositional tasks exist in Orff Schulwerk classrooms? 2) What are the many solutions children find when creating rhythm, body percussion, movement, melodies, and accompaniments? 3) How do children work collaboratively in small groups? 4) How does the teacher set up creative tasks? 5) What is the teacher's role as a co-creator of compositions?

The "portraiture" project was launched out of my career-long interest in using qualitative research to study Orff Schulwerk (Zimmerman, 1983).

"Portraiture" is the term coined by Sara Lawrence Lightfoot to describe a genre of qualitative inquiry intended to portray "goodness"—the "complicated, multifaceted definition of school effectiveness" (1986, p. 13). Portraiture relies on typical fieldwork strategies of observations, interviews, reviewing school documents, and "hanging out" in both the schools and the surrounding community (1986, p. 15). Through interviews, dialogue, and informal conversations, the researcher listens for a story. What is unique about portraiture is the combining of empirical and aesthetic dimensions. Lawrence-Lightfoot writes: "My methods...[include] the careful, meticulous work of any conscientious fieldworker and the craft of a storyteller..." (1986, p. 16).

The research method of "portraiture" continues to appeal to me for several compelling reasons, the foremost of which is the use of literary elements of narrative and storytelling. The collaborative nature of portraiture also fascinates me. Portraits are created as a result of a dialogue between the researcher and teacher. Both the "portraitist" (researcher) and the "subject" (teacher) are involved in "drawing the image." By reaching beyond the walls of the academy, portraiture attempts to resonate with teachers in the "real world" (Lawrence-Lightfoot & Davis, 1997, p. 9). The researcher also brings her life story and experiences to the research project, and it has been important for me to realize that my history would enhance rather than reduce the quality of the research.

Finally, one of the main purposes of portraiture is to give voice to practitioners and to deepen the conversation about teaching and learning. This purpose had always been at the center of my thinking about teacher training, and I was convinced that portraiture would be one way to capture the richness, complexity, and multi-dimensional nature of Orff Schulwerk teaching and learning.

continued on page 36...

**Everything up to
date, conditioned
by time, becomes
out of date.**

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A Story in the Making

Since that first summer, I have come to view the course as a laboratory of learning for teachers to pose questions and puzzle out solutions. In 1997, we added a reflective practice component to the course that included daily journal assignments. The journals became a springboard for conversation about pedagogy. By asking participants to step back and reflect on their daily experiences, we were encouraging an intentional study of the "process" of Orff Schulwerk teaching and learning. I wanted teachers to "learn to love the questions" (Hubbard & Power, 1993) as they looked ahead to their work with children. Those journals and conversations became useful tools for digging into practice more deeply.

In the summer of 2001, we decided to use video vignettes from the portraiture project during the daily reflection time as a way to make issues of implementation even more central to our daily conversations. Our hope was that seeing the children in action would provide teachers with a bird's-eye view of children-as-composers and would lead to a greater understanding.

The first step was to find excerpts from the classroom that had been captured on video. The sifting and sorting began, as we searched for ways to frame the composing community in the Orff classroom. Once the videos were transcribed, I shared them with Mary Helen. Together, we identified excerpts for use in the summer course. All of the excerpts that were selected included the varied uses of Keetman's model words that played out in Mary Helen's classroom. Vignettes that included children creating body percussion accompaniments, movement ostinati, rhythmic pieces, and melodies would become the starting points for daily reflection.

What we have found is that the videos opened up conversations about the pieces of pedagogy underpinning the creative process. In particular, the role of the teacher-as-guide and facilitator rose to the surface of everyone's consciousness in new ways, as videos were shared and discussed. We were able to look in on the kind of spontaneous teaching that Orff envisioned, and the artistry in Orff Schulwerk teaching that so often fades from memory once the workshop ends, became more immediate and tangible.

Beyond the use of video to portray the creative process of Orff Schulwerk, another portrait is presently in the making. Three primary elements that are emerging include the children-as-composers, the role of the teacher, and the many faces of model words. As I continue to search for ways to share the stories of the composing community in one Orff classroom, I am encouraged by the growing use of alternative forms of data representation such as video, narrative, poetry, and theater (Eisner, 1997) in educational research. Eisner urges us to explore the "edges of

methodological inquiry." He is not the first to do this, nor will he be the last. For those of us who search for ways to share the dynamic nature of Orff Schulwerk, much work remains. "If we want education to be artful...beautiful, not merely pretty; creative, not merely competent; discovery, not merely mimicry, then we have to find ways of envisioning and recording the experience (Lawrence Lightfoot & Davis, 1997, p. 6)." What follows are short poetic sketches I share with you that represent the artistry in teaching I witnessed in one composing community.

The many faces of model words

A single model word...*seed, embryo, sunflower*...grows and dies as an accompaniment for movement exploration.

Two model words...*sunflower, solar system*...are combined for body percussion ostinati accompaniment.

Students take turns leading, first focusing, then breathing (not counting) to begin.

Model words are expressed in movement... *dogwood, wildflower, roses, azaleas*...

before settling onto barred instruments where original melodies are born.

"Who's got a pattern?"

More combinations of model words, more patterns, more melodies emerge.

It takes time.

"Let's start when Patrick starts."

From simple beginnings, words grow and transform into larger forms.

Whitman's *Dazzle of the Day* takes on a life of its own with each new class.

Processing children's compositional work.

Practicing, revising, performing.

"The End"

Portrait of an artist-teacher

Starting points and invitations to create; small, yet significant, tasks.

Passionate about musical solutions, and tuned into children's ideas, ability levels, and discipline.

Balancing exploratory and directive paths. Deciding *where to leave it open; where to close it up*...

Listening, listening, listening to the children.

Taking cues from children, and honoring their ideas:

"Let's remember that idea."

"Can you play it two times in a row?"

"I love it!"

Intuition.

Teacher-in-community with children.

Children-as-composers

Playful interaction everywhere.

Students-as-leaders and decision-makers.

Engaged and enjoying each other's ideas.

Inquisitive and curious; committed and concentrating.

Silly and serious; wildly funny and intense;

raw, yet real.

Working toward a common goal.

Together.

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- Janet Robbins is associate professor of music education at West Virginia University where she teaches undergraduate and graduate classes.

She was co-chair of the 1995 National AOSA Conference celebrating the Carl Orff Centenary and recently finished her term on the editorial board of *The Orff Echo* as the Focus on Research column editor.

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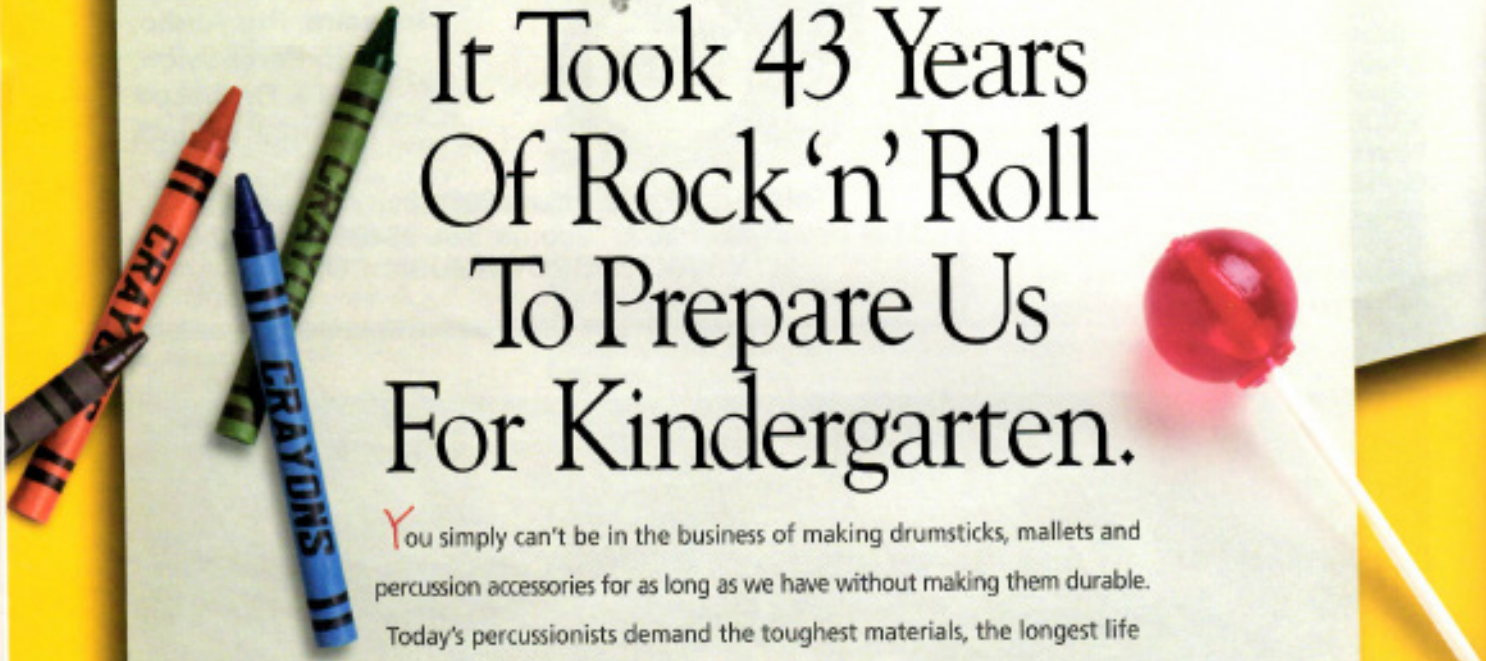
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Reviews

Carol Erion and Marjie Van Gunten, Editors

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

THE SCHULWERK: Vol. Three of his eight volume autobiography, Carl Orff/ DOCUMENTATION: His Life and Works)

*To understand what Schulwerk is and what its aims are, we should perhaps see how it came into being suggested Carl Orff and for those interested in heeding his advice, there is no finer source than Volume Three of his autobiography, *The Schulwerk*. Affectionately known as "the blue book," it is the definitive story of "what Schulwerk is" told by the man who created it. One would imagine that this book would be on the shelf of every Orff teacher nationwide—and yet, strangely, this is not the case. When I asked a prominent vendor of Orff materials how many of these books were purchased last year, the reply was, "About three." This review hopes to turn the reader towards this neglected source material and give a taste of the riches that await.*

The book opens *In the first decades of this century it seemed to me as if a spring storm were sweeping through the city of Munich*, beginning the story with an image that sets the tone for all that follows. The air is charged with possibility, and this atmosphere permeates the story of the Schulwerk's unfolding. Far from today's academic atmosphere of assessment, standards and tests, Orff and his colleagues experiment, question, search, and seek to bring ideas into form, following the play of their imaginations and improvising their way towards an elemental aesthetic.

Time and again, Orff proves to be the right person in the right place at the right time and his work becomes the magnetic center of the storm, attracting a host of like-minded visionaries who contribute decisively to its development. Here we trace back to the people who helped

bring to life all the various components of the Schulwerk we enjoy today — Dorothee Günther, Gunild Keetman, Maja Lex, Curt Sachs, the Swedish sisters, Karl Maendler, Eberhard Preussner, Walter Panofsky, Klaus Becker, Arnold Walter, Doreen Hall, Margaret Murray and more. It seems that Orff's meeting with each of them is "meant to be," and it is fascinating to reflect that had even one of those meetings not occurred, the Schulwerk as we know it would not be as we know it. Orff's artful storytelling (translated by Margaret Murray) makes it a delight and pleasure to meet these people, whose stories we ought to know.

In addition to this engaging narrative, what can the reader expect from these 300 pages?

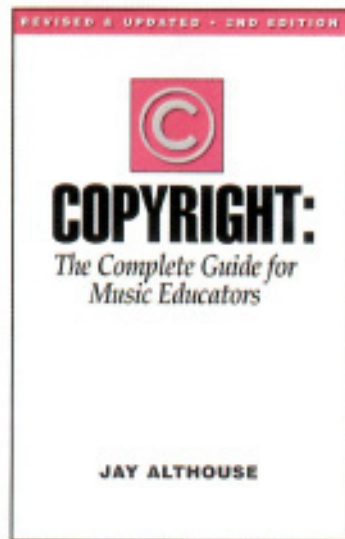
- Marvelous archival photos of Güntherschule dancers, instruments and more.
- Early musical scores not found in the *Music for Children* Volumes that illustrate the emerging elemental style of composition.
- Orff's speeches and comments that comprise the bulk of his original statements about the aims of the Schulwerk. (Virtually all quotes one may have seen elsewhere can be found between these two covers).

Orff's ideas have both passed through generations and traveled across cultural borders, and there is always the danger that we can lose the meaning of his original intent.

This book serves as a beacon to guide us in our practice, shining its light back to "how it came into being" and forward to "what it yet might be." Orff himself was well aware that his work required a perpetual new beginning, but was equally aware that the "reproductive spark" could flicker out and die if moved too far from the hearth of its inception. This marvelous book, replete with its mythic story, poetic images, vibrant ideas, stirring photos and exquisite

musical examples, is a testimony to the breadth and depth of elemental art. It is time for the blue book to take its place amongst the brown ones in the home of every Orff teacher!

- Doug Goodkin





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GUIDE FOR MUSIC
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Disclaimer: This is not a book review.
This is a personal testimony.

When I was first given this book to consider for review in *The Orff Echo*, I had time only to scan it quickly. My immediate impression was that it seemed fairly comprehensive and easy to read, and I put it in the "To Review" pile. After taking a closer look, I decided to test the book's applicability to the work of Orff teachers by seeing

continued on page 41 ...

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whether I could use it to answer a few questions: Can I photocopy this song (this poem, these song lyrics) and use it in my fourth grade class today? Can I make an audio-or videotape of our concert and sell tapes to school families later as a fundraiser? Can I use this poem to compose a song and create an Orff arrangement? I started out using the book as a reference, skipping here and there to find the answers to my questions. To research one of the questions I read an entire section in order to get the complete answer. An hour or so later, I realized that I had read the whole book from cover to cover—not because it was necessary to read every chapter to find answers to my three test questions—but because it was interesting and compelling!

The book gives an overview of the principle of copyright and a short history of copyright law. The main body of the book describes how the law works in all those situations familiar to music teachers. The last section of the book contains a glossary of terms, sample letters to publishers and copyright owners that can be easily adapted to your circumstances, and a list of publisher web sites useful for finding copyright owners.

After spending this short time with the book, it was obvious to me that every music teacher ought to own it. Then, in a kind of "duh" experience, I realized that since I was in a position to do so, I should buy this little volume for all the music teachers in my district and I did. Early in this school year, a middle school drama teacher called with a question about copyright while putting together a Broadway Revue. I bought copies of the book for all our drama teachers. (Art teachers are beginning to have copyright issues as well, and I am in search of a book for them that is as well-written as this one.) If you cannot persuade your

school or school district to buy a copy of *Copyright: the Complete Guide for Music Educators* for your school, I suggest you purchase one for yourself. It could be the best investment of your own money you've ever made. In our current litigious society, author Jay Althouse may have just saved your job!

- Carol Erion

(Editor's note: I happen to know that Carol did indeed set out to craft a review, but just as she said, a funny thing happened on the way.)

continued on page 42...

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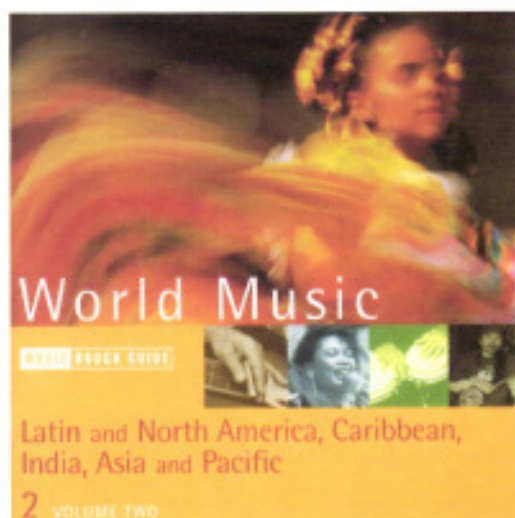
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The Rough Guide to *World Music* is a comprehensive reference book in two volumes, with two accompanying CD's. This fully revised and expanded edition contains articles, biographies, historical accounts, photographs, discographies, interviews with artists and comments by ethnomusicologists. Think of it as a field guide or an encyclopedia, because although the writing is engaging and conversational, there is more information packed into these 1435 pages than can possibly be absorbed in a lifetime of study.

The book is divided into large world regions, includes a map for each section, then organized alphabetically by country. Each chapter is divided into various music categories that exist within a country and ends with a discography. The last section contains directories of record labels, shops, and contributor

information. The index is extensive, although there is no information provided for some smaller countries such as Abkhazia or Chechnya.

The article about Tibet, entitled, "Raising the Roof" begins with comments about the ancient civilization and religion. Both ritual and secular music are discussed in detail. Tibetans in exile are experimenting with modern idioms to create "new directions and new sounds" and now in Lhasa there is such a thing as *nangma* music bars, a Tibetan version of karaoke, using the traditional dance and poetry. There is a discussion of how Tibetan ritual music has influenced such Western composers such as Philip Glass and French musician Alain Presencer. Mickey Hart, from the Grateful Dead, has been influential in the New Age music by promoting recordings of Tibetan bells. The discography includes ritual and folk recordings, compilations, contemporary artists, and chants from the Gyūto Monks.

The music of the United States is divided into eight chapters: folk, bluegrass and old-time, cajun and zydeco, gospel, klezmer, Native American, TexMex/Conjunto, and world music/fusion. Sidebars are devoted to a single artist (such as Aretha Franklin or Bill Monroe), festivals (like the famous Telluride Bluegrass Festival), or dance halls and radio stations devoted to Zydeco or Cajun music. Occasionally the sidebar contains lyrics, such as the classic spiritual "Gospel Train." The caption notes that this song was popularized by the Fisk Jubilee Singers in the 1870s, and was collected in the Smithsonian's Volume I of *Wade in the Water*.

Klezmer Music is not necessarily specific to a single country or ethnic region, so I was curious how to locate it. It is both in the Table of Contents and the Index. The chapter devoted to Klezmer music is under "USA" and is written by Simon Broughton, editor of

the series, and assisted by Joel Rubin and Henry Sapoznik, two major names in the American Klezmer revival. History, traditions, trends, significant performers and special influences (such as Hungarian, Romanian, and gypsy musician) are discussed, as well as Klezmer music in Israel and Europe. There is another larger section on Gypsy music found in many parts of the world, and yet another section on the music of Hungary.

There are two companion compact discs included with *The Rough Guide*. From this reviewer's perspective, the performances are disappointing even though they are varied, energetic, and authentic. The emphasis is on fusion, upbeat, popular, heavily orchestrated tracks rather than a *capella*, ceremonial, traditional, folk, sacred music or field recordings. While it might be interesting to junior high and high school students to hear what their counterparts all over the world are listening to, it would be beneficial to hear the origins, the acoustical and ethnic roots of these performances. An additional problem is a lack of diversity—there are several tracks from one country, and other countries are not represented at all. The extensive discography can help the reader/listener balance out the selections but it might take a little footwork.

The Rough Guide's strength lies in the beautifully laid-out, wellspring of information contained in the books. The CD music is merely a teaser.

-Terry Boyarsky, Cleveland, Ohio

Early American Roots



EARLY AMERICAN ROOTS
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Hymns (CD)
Hesperus
Maggie's Music, MMCD216

When it comes to beautiful recordings of English and American dance tunes, my motto is: "More is never too much." So, when *Early American Roots* was put into my hands I couldn't wait to listen to this wonderfully familiar music and begin a rigadon, pousette, or sashay in my living room with friends.

Hesperus is comprised of amazingly talented musicians who are as at home on the hammered dulcimer as they are on the viola da gamba. Each cut on this CD is carefully arranged to showcase different combinations of instruments making it useful when you need a short listening example for your students. "Captain Kidd/Nashville" and "Rockbridge/The Garden Hymn" provide lovely examples of recorder ensemble playing with instruments so well balanced that the listener can easily hear the low recorder part. The "Bobbing Joe Medley" demonstrates counter-melodies and harmony while "Childgrove" provides an example of accelerando. And don't pass up the

chance to listen to the viola da gamba playing in "The Spirit of Gambo."

My rhapsodizing about the beautiful playing is offered with a word of caution. If you are looking for recorded music to use for actual dancing, this CD may not be for you. The cuts are either much too short or the chosen tempi wrong for dancing. For example, "Daphne" is a beautiful country dance tune and it is lusciously played here—but much too slowly for dancing! Other tunes for dances done in sets of two, three, or four couples are not quite long enough to be danced all the way through. ("Argeers," "Scotch Cap," "The Merry Milkmaids.")

These short cuts may be intended to allow the listener to experience as

many tunes as possible, but they only left me wanting more. Ten of the twenty-two cuts are under two minutes and one is only 1:26 in length. I found myself disappointed that the tunes were over so quickly and would like to have heard some of them repeated often enough to help me feel comfortable humming this gem as I left the room. Listening examples? Yes. Danceable music? Not really. Fine playing? Unquestionably. Worth a listen to make up your own mind? Definitely. Enjoy!

- Jody McGeen

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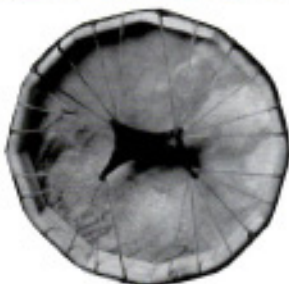
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Let's Start at the Beginning: Teaching Recorder in the Orff Schulwerk Classroom By Julie Scott

Beth lafigliola

"Pease porridge hot, pease porridge cold," recorder play, Orff Schulwerk way, is anything but old! With the skill and purpose of a master Orff Schulwerk teacher, Julie Scott opens this 2002 AOSA Conference session with a familiar poem, speech, song, and movement. The stage is set for a natural introduction to the soprano recorder. Ms. Scott introduces a thought-provoking approach to note order, offers helpful techniques for playing low pitches, and includes a graduated recorder resource list. The participants echo the poem, "Pease Porridge Hot," as speech, chant, and movement. The sound gesture pattern becomes a group mixer with Orff Schulwerk instrumentarium accompaniment. Within a moment, a favorite rhyme of early childhood has become the vehicle for a new level of learning—the introduction of the soprano recorder. Ms. Scott asks the participants to manipulate one of their hands by touching individual fingers to thumb. This innocent exercise becomes the driving force behind Ms. Scott's choice of note order. The group discovers that the first and second fingers next to the thumb are easiest to move.

Picking up the recorder with the left hand and positioning these two fingers and thumb on the upper holes, Ms. Scott offers relaxed and natural suggestions on holding the instrument. She instructs the group to flatten the fingers and seal the holes with the pads of the fingers. Ms. Scott models a gentle breath, and advises the group not to use the word 'blow' when introducing sound production. The group whispers "tooo" as Ms. Scott introduces echoed rhythmic patterns as an introduction to tonguing. Ms. Scott transfers the tonguing patterns to the recorder. The first note played on the

recorder is "A." With this careful groundwork in technique set in place, Ms. Scott immediately adds a second pitch to the repertoire. She demonstrates lifting the top, or index finger. The group echoes rhythmic patterns using this new sound, 'C.' With a natural ease, the two notes are included in echo patterns, sounding the familiar sol-mi call that is the basis for early childhood chant and song. The chant, "Pease Porridge Hot," becomes a rote song, easily echoed by the group. The voice, recorder, instruments, and movement combine to bring this poem to a challenging level of performance. The calls of early childhood are now ready for exploration with recorder. Ms. Scott states that the goal is to play a piece on the recorder first 'by ear.' Ms. Scott encourages the participants to review other calling chants as a way to practice the difficult techniques of

tonguing, breath control, and traditional staff reading. In a classroom, the students would learn to improvise with these two sounds and notate the pitches on a traditional staff, explains Ms. Scott.

The third pitch introduced on the recorder follows the natural order of song. Ms. Scott instructs the class to put the recorder on their chin and uncover the back thumbhole. This is the most unstable note on the recorder, states Ms. Scott. Insist that the group play the note 'in tune' from the beginning, she says, because the pitch can vary as much as a half step. Ms. Scott prepares the song, "Bobby Shaftoe," using echo patterns of sol, mi, and la. In the classroom, all the students learn each part in this transposed Orff Schulwerk, volume one, arrangement. Ms. Scott adds an improvised 'B' section using the poem, "One, two, three, four, five, Once I

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caught a fish alive." Her helpful suggestions on using the rhythm of the words for introducing improvisation are worth viewing. As Ms. Scott adds 'G' to the list of sounds, the placement of the right thumb under the recorder takes new importance. With the 'G' comes low 'E.' Ms. Scott uses several interesting analogies and mimes to demonstrate ways to make this new combination a challenge and a pleasure to play. The group notices the improved sound, and eagerly works to include this technique in the song.

With each new note or technique, Ms. Scott offers song suggestions and instrumental arrangements. The note order and technical challenges fall into a natural hierarchy of skills. Improvisation is part of the creativity and technical practice at every level. The recorder becomes an important part of the musical expression of the group. With the emphasis on recorder technique and note order, this videotape is a great

addition to the AOSA AV Library. (AOSA AV Library: 119 JS)

Additional AOSA AV Library videotapes featuring recorder: 80IR Jo Ella Hug "Integrating Recorder Pedagogy in Upper Elementary" Other new videotapes available in the AOSA AV Library:

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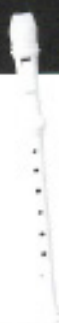


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