

# The Orff Echo

Quarterly Journal  
of the American  
Orff-Schulwerk  
Association

Music and  
Movement Education



Winter 2007

Volume XXXIX

Number 2

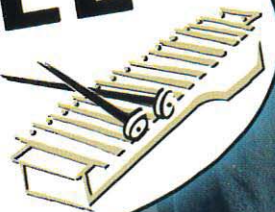


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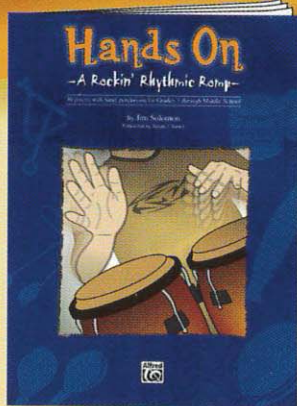
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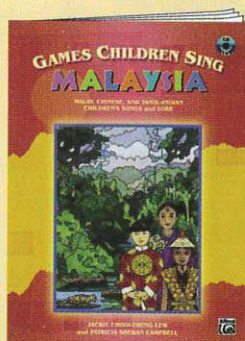


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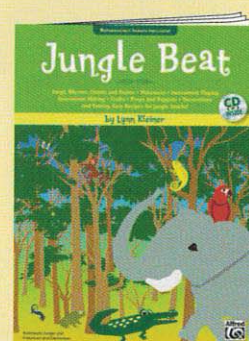


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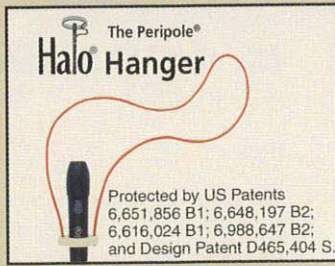
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# The Orff Echo

Published by the American Orff-Schulwerk Association

Features

Coordinator: Pam Hetrick  
and Carol Erion

Focus for this issue:  
International Voices



Orff-Schulwerk Music for Children issues from around the world. Read more about the scores of translations of this seminal book in Pamela Stover's article on page 26 of this issue.

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

#### Our mission is:

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

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### The Orff Echo Editorial Calendar

ISSUE	COORDINATOR	TOPIC	CONTRIBUTOR'S DEADLINE
Summer 2007	Carlos Abril and Martha O'Hehir	Music cultures of the children we teach	Feb. 1, 2007
Fall 2007	Carolyn Beckie and Pam Hetrick	The power of play	May 1, 2007
Winter 2008	Carlos Abril and Carol Erion	Open submission	Aug. 1, 2007
Spring 2008	Alan Spurgeon and Marjie Van Gunten	Orff media: the voice	Oct. 1, 2007
Summer 2008	Martha O'Hehir and David Thaxton	Orff media: the word	Feb. 1, 2008
Fall 2009	Carlos Abril and Marjie Van Gunten	Orff media: instruments	May 1, 2008
Winter 2009	Pam Hetrick and David Thaxton	Orff media: movement	Aug. 1, 2008

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

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

Before submitting manuscripts, please contact the editor for a copy of editorial guidelines. We cannot guarantee the publication of any submitted material.

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*For guidelines or other editorial queries, please contact:*

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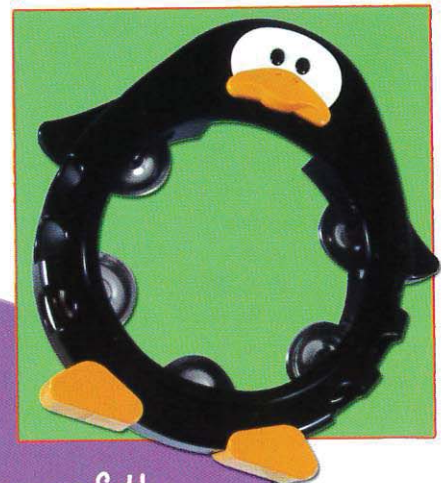
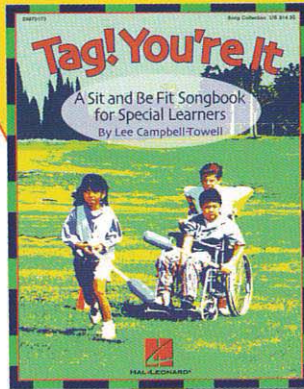
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# The President's page

## Changing Directions

by AOSA President Sue Mueller



Sue Mueller

**You must be the change you wish to see in the world.**

— Mahatma Gandhi

Your school principal has retired. The new principal wants to see your lesson plans in a completely new format, requiring you to change the way you have been writing them for years. How do you react to the change?

The pastor of your church has changed and now the sermons are longer than ever. Your weight changes (hopefully for the better, and yet...). Your age changes and with that change comes wrinkles, graying hair and a few other not-so-welcome differences. The season changes, and it is colder than ever. How do you react to these changes?

Change is inevitable in the lives of individuals and the organizations they create.

The society we live in is ever-changing. In our own lives, whether at work, school or at play, we meet changes large and small, daily. The children and adults we teach have changing needs, and we must address them.

Right now, our organization is going through momentous changes. We are in the process of searching for a new executive director, leadership is changing in your local chapter and there are new expectations around every corner. Are these changes healthy or are do they indicate things are out of control? I hope you can be open-minded with these changes, knowing that everyone in the organization is working collaboratively to make it stronger, healthier and better capable of addressing the needs of members. The road to that change is somewhat bumpy, but be assured that everyone wants only the best outcome.

**To exist is to change, to change is to mature, to mature is to go on creating itself endlessly.**

— Henri Bergson

Change is led through heart and mind. It is a competitive advantage to be embraced. Issues and problems can be addressed proactively when we embrace the change. Even the most longed-

for change leaves behind a part of us. We must let that fall away before we can grow into our new life.

We follow a process that allows change to cycle through the hopeful optimism, emerging skepticism, public and personal resistance before we enter through the door to a satisfied completion. Only through continued engagement can any change come to that satisfied completion.

**If things seem really under control, you're not going fast enough.**

— Mario Andretti

When we are too comfortable and predictable, are we able to move forward? This does not imply that we have to spiral out of control. Through member input, patience and communication we can arrive at our desired destination intact.

It is important to feel the change. Don't rebel immediately, but think and act in a pro-active manner. Trust that the organization's caretakers are taking steps, as you are, to preserve the passion that brings us together. Through heartfelt reflection we listen to our feelings, acquiring new experiences and perspectives. Then, we act in creative and novel ways toward success. We are the change agents, and I see a bright future for AOSA.

### Correction



On page 31 of the Fall 2006 issue of *The Orff Echo*, this photo misidentifies Franz Czuk as Dr. Rösch, director of the Orff Institute. Our apologies to both.

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# International Voices

## *An introduction*

by Pam Hetrick

From the very beginnings of the Schulwerk, Carl Orff was influenced by the music of other cultures and other times. He was fascinated with the dances of Mary Wigman, accompanied by African and Asian percussion instruments and flutes. He fashioned drums and rattles, "exotic models, mostly African"<sup>1</sup> to accompany dance at the Guntherschule in Munich. He interpreted Swedish and Scottish ballads and French chansons. He recalled how "a small Chinese drum was the source of inspiration for a whole scene."<sup>2</sup> He was familiar with Chinese and Javanese shadow puppet theaters, and Indonesian gamelan.

Not only was Orff strongly influenced by the music of other cultures, he wanted to share his work with the world. He was forced to wait until 1953 when Dr. Arnold Walter (from Toronto) and Prof. Haohiro Fukui (from Tokyo) were inspired to take the Schulwerk ideas back to their respective countries. Film, radio and television broadcasts, recordings of Orff-Schulwerk, Volumes I and II in the 1950s, and the establishment of the Orff Institute in 1961, continued to spread the Schulwerk. Today there are more than 40 Orff-Schulwerk associations around the world.

The focus for this issue, "International Voices," highlights the continued growth of Orff Schulwerk, celebrating the successes and examining some of the important concerns for its future. Our "International Scrapbook" begins on page 36 of this issue. The complete Scrapbook is housed on the AOSA Web site\*. It contains information, photos and music sent to us by fellow associations in preparation of this issue.

Orff was able to observe after half a century that "The elemental remains a foundation that is timeless,"<sup>3</sup> Because

of its timelessness, "the elemental finds understanding all over the world." At the 1975 Symposium in Salzburg, Orff commented that it was not just an international gathering, but "a re-finding of one another in mutual understanding."<sup>4</sup> We hope that this issue of the Echo will foster that understanding, and will "awaken the spirit that binds us together."<sup>5</sup>

### References

<sup>1</sup> Carl Orff, *The Schulwerk, Vol. 3 of Carl Orff/Documentation: His Life and Works*, trans. Margaret Murray (Tatzing: Schott, 1976), p. 18.

Orff THE SCHULWERK

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<sup>2</sup> Ibid, p. 88.

<sup>3</sup> Ibid, p. 277.

<sup>4</sup> Ibid, p. 277.

<sup>5</sup> Ibid, p. 277.

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# Sentuhan

## The 27th ISME World Conference spreads universal, healing touch of music

by Judith Cole

*Conference hosts included the Universiti Teknologi MARA, the Ministry of Culture, Arts & Heritage Malaysia, the Ministry of Higher Education, the Ministry of Education and the Malaysian Association for Music Education.*

**K**UALA LAMPUR, Malaysia – If ever there were two organizations whose conferences exude a genuine sense of community and focus on music-making for the betterment of mankind, it would be AOSA and the International Society for Music Education (ISME). The voice of music education globally, ISME was established in 1953 during the post-World War II era defined by hope for peace and understanding among the world's people. The main sources of origin for ISME were the United Nations Educational, Scientific, and Cultural Organization and the International Music Council. Its original aim – to unite our worldwide family through music and to facilitate our becoming more

human through music – is broader in scope than AOSA's mission to demonstrate the value of one particular approach to music education and to promote its widespread use. Nevertheless, both organizations believe that learning about music and through music should be a lifelong process, that all learners deserve opportunities to participate actively in joyous and creative music-making, and that the richness and diversity of our world's music should be celebrated. It is no surprise that certain individuals, including Arnold Walter and Eberhard Preussner, directors in the 1950s of the Royal Conservatory of Music in Toronto and the Mozarteum in Salzburg, respectively, were prominent in both



*Wolfgang Hartman, at left, is executive director of the Carl Orff Foundation. He set in motion the first-ever ISME Orff-Schulwerk strand with a presentation titled "Orff Schulwerk Past and Future: A Pedagogical Concept Gives Answers to a Changing World." With Hartman, from left, are: Susie Davies-Splitter of the Australian National Council of Orff Schulwerk, with AOSA members Judith Cole and Timothy Brophy. Photo by Carlos Abril.*

the beginnings of ISME and early Orff Schulwerk activity.<sup>1</sup>

What better place could there be than Kuala Lumpur, Malaysia, for a gathering of delegates to the 27th Biennial World Conference of ISME held July 16-21, 2006? This booming capital city is set within millennia-old rainforests. It is also home to a kaleidoscope of two million people of diverse traditions and cultures, namely Malays, Indians, Chinese and Europeans living harmoniously side-by-side. Nowhere on earth is the motto, "unity through diversity" more evident. The site for the conference was the world class Kuala Lumpur Convention Center, located in the heart of the business district and adjacent to the Petronas Twin Towers (until recently were the world's tallest buildings). Conference hosts included the Universiti Teknologi MARA, the Ministry of Culture, Arts & Heritage Malaysia, the Ministry of Higher Education, the Ministry of Education and the Malaysian Association for Music Education.

### **Sentuhan, or touch**

More than a dozen AOSA members traveled halfway around the world to participate on the conference program as work-session presenters, symposia panelists, poster session presenters and lecturers. From the first *selamat datang* (welcome) of the opening ceremony, they were captured by the conference's theme of *sentuhan* and touched by the spirit that binds us together and makes us human. *Sentuhan* is a Malay word meaning *touch* and alludes to music's ability to touch individuals from various walks of life. *Sentuhan* also reflects how multi-ethnic Malaysia reaches out in its unique way to touch the world. More than 700 delegates representing more than 70 countries attended the conference. More than 50 performing groups from 20 countries participated in noontime, late afternoon and evening concerts.

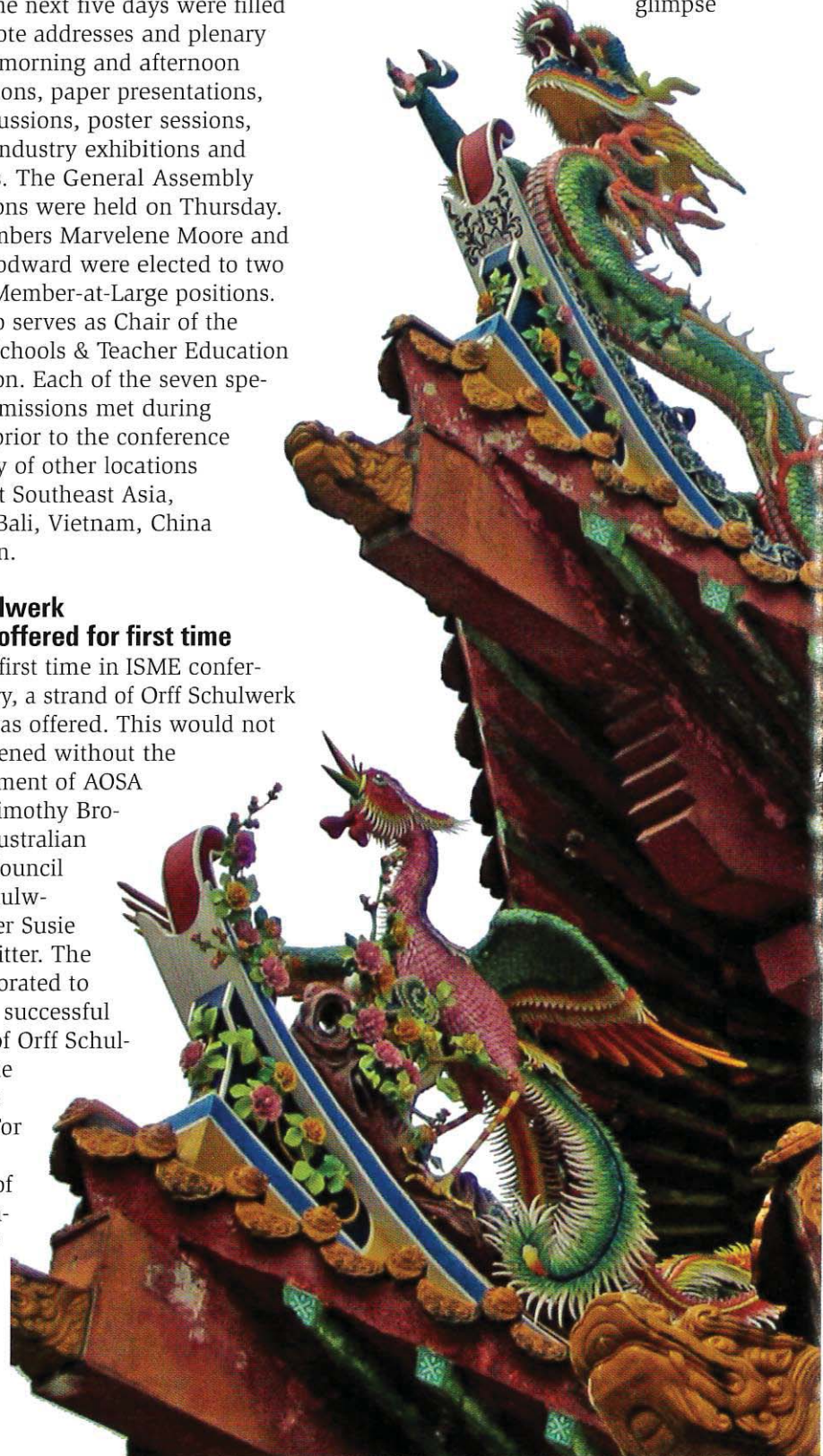
The opening ceremonies on Sunday evening included speeches by the university Vice-Chancellor, ISME President Gary McPherson and the Minister of Culture, Arts & Heritage. Following their speeches was a solo performance

on the traditional Malaysian *sape*, a four-stringed ukulele-type instrument, and a performance of the ISME *Fanfare* by Sultan Alam Shah Secondary School Orchestra. Traditional dancers and musicians entertained during the formal banquet dinner of Malaysian cuisine. The next five days were filled with keynote addresses and plenary speeches, morning and afternoon work-sessions, paper presentations, panel discussions, poster sessions, concerts, industry exhibitions and excursions. The General Assembly and elections were held on Thursday. AOSA members Marvelene Moore and Sheila Woodward were elected to two of the 12 Member-at-Large positions. Moore also serves as Chair of the Music in Schools & Teacher Education Commission. Each of the seven specialty commissions met during the week prior to the conference in a variety of other locations throughout Southeast Asia, including Bali, Vietnam, China and Taiwan.

### **Orff Schulwerk sessions offered for first time**

For the first time in ISME conference history, a strand of Orff Schulwerk sessions was offered. This would not have happened without the encouragement of AOSA member Timothy Brophy and Australian National Council of Orff Schulwerk member Susie Davies-Splitter. The two collaborated to ensure the successful inclusion of Orff Schulwerk on the conference program. For five days, room 405 of the convention center was enlivened with rhythmic speech, singing, moving

and playing instruments the Orff Schulwerk way. Participants crammed into the space and often spilled out into the corridor just to get a glimpse

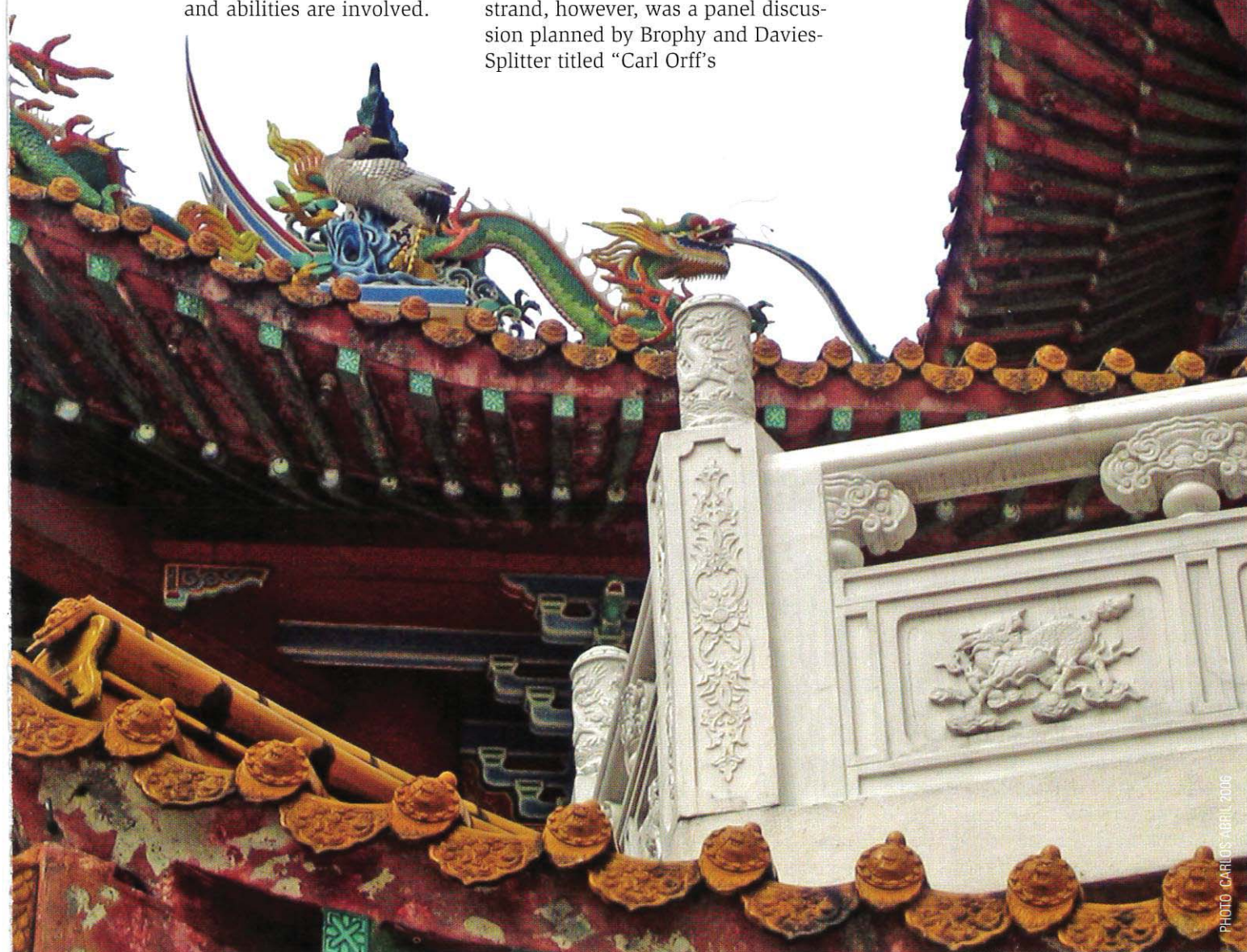


of the excitement. To set the strand in motion, Wolfgang Hartman, executive director of Carl Orff Foundation in Austria, presented a session titled "Orff Schulwerk Past and Future: A Pedagogical Concept Gives Answers to a Changing World." His clear articulation of Orff Schulwerk ideas and the activities to illuminate those ideas were a perfect way to begin.

Hartman emphasized five essential points. First, Orff Schulwerk is not music-centered, but child-centered and we should bring music to the children instead of bringing children to the great art music. Next, Orff Schulwerk is comprehensive and holistic, including dancing, singing, instrument playing, rhythmic speech, poetry, drama and art. Then, instruments appropriate for the child's skills and abilities are involved.

Also, the process is more important than the results, requiring the flexibility of teachers who want to give space to children's ideas and creativity. And last, Orff Schulwerk can be adapted to every culture and every age group. He also brought to awareness the recognition that Orff Schulwerk is not a clearly structured method and therefore can be confusing. The Orff Schulwerk system gives answers to a changing world, he explained. It is never complete, and makes the world more human and available.

Additional sessions in the Orff track were presented by Sarah Brooke, Susie Davies-Splitter, Heather McLaughlin, Anne Power (all four representing Australian National Council of Orff Schulwerk) and Judith Cole (representing AOSA). The centerpiece of the Orff strand, however, was a panel discussion planned by Brophy and Davies-Splitter titled "Carl Orff's



*Sentuhan*: The Schulwerk in the Lives of the World's Children." Three panelists were scheduled to participate: Wolfgang Hartman and Judith Cole, along with Christoph Maubach from Australia. Maubach was unable to participate in person, but shared his ideas via PowerPoint presentation. Four questions were posed:

(1) In what ways does the Schulwerk transcend cultural, racial, and socioeconomic barriers?

(2) What are the universal characteristics of the Schulwerk that cross the world's cultures and continents?

(3) What is the global future of the Schulwerk and how can countries with well-established Orff associations further the Schulwerk across the world?

(4) In reference to teacher training in the Schulwerk, what types of events and courses do you offer your members in your country? How effective are these courses and events?

Following the panelists' responses, audience members were given an opportunity to join the discussion. Their energized comments clearly indicated a need for a discussion forum and an eagerness to continue an Orff strand at future ISME conferences.

To answer the first question and realize the global value of Orff Schulwerk, observe that Orff Schulwerk associations have been established in at least 40 countries. Next, examine the *Orff-Schulwerk Music for Children* volumes adapted and prepared in at least 20 countries to see the threads that are common to all people – use of the vernacular, rhythms of language, songs of child culture, use of layered melodic and percussion instruments and the *ostinato*. Most importantly, the materials in these volumes serve as a catalyst for movement, exploration, improvisation and creativity.

As Carl Orff said:

"In all our many and varied experiments with elemental music, that have lasted for over half a century, nothing has actually become outdated. The elemental remains a foundation that is timeless. ... In its timelessness the elemental finds understanding all over the world. So it was not Schulwerk, about which I have written here in order to record an idea, but the idea itself that went round the world. The



*More than a dozen AOSA members traveled halfway around the world to participate on the ISME conference program as work-session presenters, symposia panelists, poster session presenters and lecturers. "From the first selamat datang (welcome) of the opening ceremony, they were captured by the conference's theme of sentuhan and touched by the spirit that binds us together and makes us human," Cole reports. From left are AOSA members Judith Cole, Judy Bond, an unidentified performer wearing ceremonial dress, and Carlos Abril.*

elemental is always reproductive. I am glad that I was destined to seize the reproductive spark, to accost the elemental in mankind and to awaken the spirit that binds us together."<sup>2</sup>

What are the universal characteristics of the Schulwerk? All panelists identified the elemental nature of the Schulwerk as that which transcends cultural and continental boundaries. The Schulwerk is based on rhythm, is movement-oriented, is transmitted orally and open to change, it provides opportunities for creative expression, and it uses universal instruments having ancient prototypes and an inexhaustible variety of timbres. But perhaps it is because the Schulwerk

is oriented toward ensemble participation that we are drawn to it. It gives us that chance for connecting with one another, becoming one with another and communing with one another in a trance-union state that is difficult to know outside the music ensemble.

What is the global future of the Schulwerk? How can well-established Orff associations further the Schulwerk around the world? Hartman

noted that Orff created the Schulwerk for children in his homeland. It was never intended as pedagogy known the world over, yet it grew like a wildflower from necessity. Although Orff was not interested in marketing the Schulwerk in a missionary manner, he offered it and was supportive when others adapted it to their own cultures and languages. He traveled to Canada and Japan in the 1960s when the need to train teachers arose. The Orff Institute was established at the Mozarteum in Salzburg to educate teachers in elemental music and movement according to Schulwerk principles. The Orff

Forum emerged to support international activities and the Carl Orff Foundation was established to encourage scholarly and artistic study. Several years ago, AOSA established the International Outreach Program to assist with global transmission. The Outreach Committee matches selected teachers with those teaching opportunities and provides limited funding to offset travel expenses. Outreach Committee member Cecilia Wang invited audience members to submit invitations for international teaching opportunities.

The final question centered on teacher training. Hartman spoke about teacher training opportunities

at the Orff Institute. He also mentioned a need to determine guidelines for courses internationally. Such guidelines would not impose a "one-shoe-fits-all" curriculum, but rather would help to illuminate basic concepts inherent in Orff practices which should be common to all courses of study. Cole described current professional development practices and teacher training courses in the United States, while Davies-Splitter described the training system in Australia. Participants noted the contrasts between the American and Australian models. The effectiveness of all training should be measured by the number of children who ultimately benefit and grow through Orff Schulwerk.

Cole's session, titled "Inspiring a Lifetime of Learning through Orff Schulwerk" was followed immediately by an impromptu session to announce the initiation of the *Orff Schulwerk Webliography* designed by Carlos Abril, Daniel Johnson, David Sogin and Cecilia Wang. This new Web-based bibliography is an index of evidence-based research surrounding Orff Schulwerk and has been accepted for posting on the ISME Web site. The authors of this groundbreaking endeavor surveyed prominent research journals and dissertations in the field of music education, determined which articles and studies should be included and compiled a listing that will be accessible by author, title and keywords.

The *Webliography*, a listing of journals surveyed, selection criteria and plans for future expansion should be available soon at the ISME Web site with links to other sites such as those of AOSA and the Orff-Center, Munich.

In addition to announcing the *Orff Schulwerk Webliography*, Abril, Johnson, Sogin and Wang presented a session titled "Cultural Diversity: Implications for Music Teaching and Learning" describing the culturally authentic, school-music experience, collecting and arranging Chinese song materials for use in the Orff classroom, teaching experiences in China and critical thinking. Abril joined with Judy Bond and Herbert Marshall to present "Preparing the Next Generation of Music Teachers:

*(continues on page 14)*



*AOSA member Carlos Abril tries a rhythm on a traditional instrument, with coaching from one of the Malaysian musicians who performed during ceremonies at the ISME conference held in Kuala Lumpur, Malaysia. Photo by Amy Beegle.*

(continued from page 13)

Examining Variations with Four Approaches" which characterizes Orff Schulwerk, Dalcroze Eurhythmics and Gordon Music Learning Theory through activities. Ibrahim Baltagi was unable to attend and present his portion of this session on the Kodály Method.

Other AOSA members who presented work-sessions and papers were: Akosua Addo, Amy Beegle, Timothy Brophy, Lori Custodero, Chet Yeng Loong, Kimberly McCord and Kathy Robinson. Chet Yeng's session, "Children's Repertoire and Music Materials in the Islamic World" is especially worthy of mention. Because she was presenting in her homeland with audience members who knew the songs, the hearts of participants were touched in such a way that there was hardly a dry eye at the session's conclusion.

### Excursions in Malaysia

An interesting feature of the conference was the mid-week break from sessions to go on excursions. Conference planners arranged for transport to a number of off-site locations for half-day, close-up and personal experiences with the music and people of Malaysia. Choices ranged from going to the university for demonstrations and lessons in *gamelan*, *pipa* (Chinese four-string lute), *rebab* (one- or two-string bowed instrument), *kompang* (hand drum), *caklempong* (gong-chime), *Mak Yong* (a form of Malay entertainment that combines singing, dancing, and drama) and Malay traditional dances, as well as opportunities to visit primary and secondary schools. Another choice was to travel away from the city into the rainforest for a visit to an *Orang Asli* (indigenous people) community where participants experienced a welcome ceremony, received traditional headgear, participated in tribal dance performances and enjoyed traditional foods.

After attending and participating in their first AOSA National Conference, many members say they never will miss a future conference, that

the annual Orff family reunion is essential to their personal and professional lives. The same can be said of ISME conferences. Both organizations have become vital movements in music education and both offer participants unparalleled conference experiences. That being the case, I'll see you in Omaha in November and in Bologna, Italy, in 2008!

– Judith Cole

- <sup>1</sup> Marie McCarthy, *Toward a Global Community: The International Society for Music Education 1953-2003* (Nedlands, Australia: ISME, 2004).
- <sup>2</sup> Carl Orff, *The Schulwerk, Vol. 3 of Carl Orff/Documentation: His Life and Works*, trans. Margaret Murray (Tatzing: Schott, 1976), p. 277.



Judith Cole is associate professor of music at Texas A&M University-Kingsville and immediate past president of AOSA.

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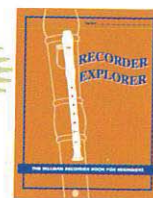
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# My triangular, Orff-Schulwerk journey through Ghana, Salzburg and the United States

by J. S. Kofi Gbolonyo

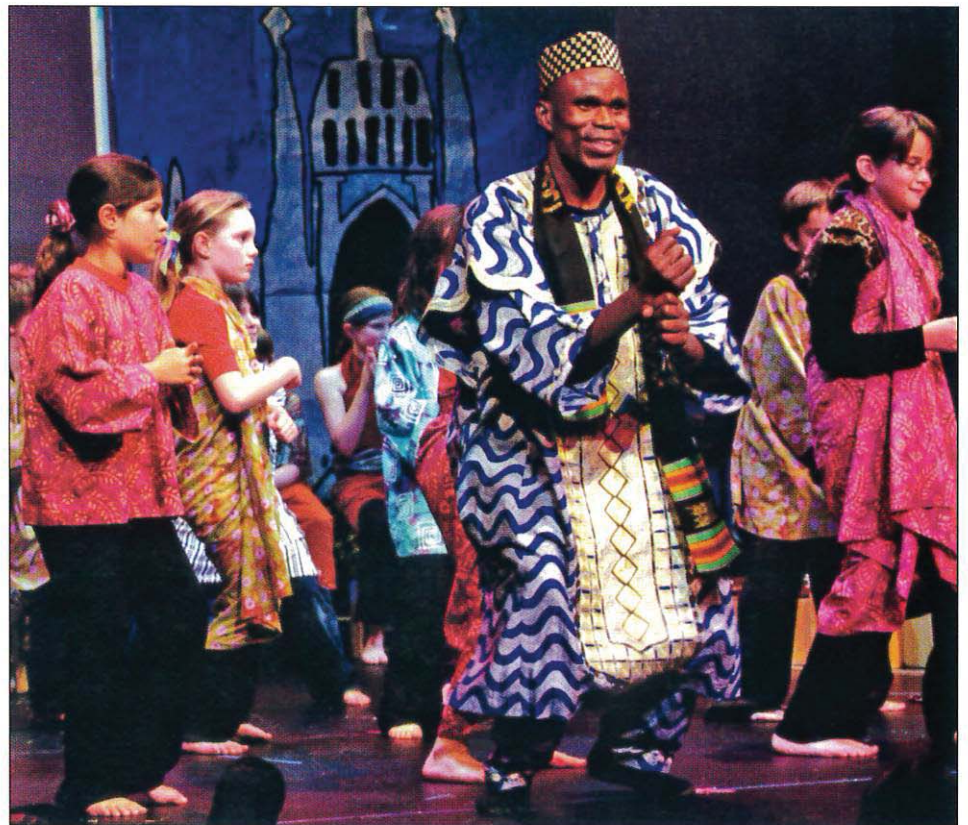
*As in African traditional education, Orff Schulwerk embraces a holistic approach to the transmission, acquisition and preservation of knowledge.*

**A**s I left the shores of Ghana for the Orff Institute in Salzburg in 2003, I knew I was going to study music education, but frankly, I did not know it was going to be the study of how to teach something I thought everybody grew up doing! I told myself that if this is all Orff Schulwerk is about, then I already have it. Earlier, I had met Sofia Lopez-Ibor and Judith Cook Tucker, who introduced me to Orff Schulwerk. With the help of others, including Verena Maschat, Barbara Haselbach, and Sofia's initiative and drive, I received a scholarship from the Orff

Foundation.

Midway through the one-week course in Salzburg my initial perceptions began to change. The course fostered artistic pedagogical work in groups that awakened the creative potential and improvisatory skills in all participants. It gave me the courage, techniques, rationale, and ways to collect, develop, create, adapt, and use traditional materials (music, dance, verbal and visual art forms) and teaching methods to apply in any teaching situation.

Since that time I have taught at an AOSA National Conference, worked



*"Songs, song texts, rhythms and dances are essential to daily life as a means to preserve and transmit knowledge," Gbolonyo explains. "It is ingrained in the minds, the souls, and the hearts of Ewes, and has helped us keep our traditional knowledge, cultural values and philosophy for generations."*

with children in an American Orff-Schulwerk program, and recently completed Level 1. I have discovered that Orff Schulwerk has much in common with African traditional music educational philosophy, and I continue to be inspired by Orff Schulwerk.

### **A childhood immersed in music and dance**

To ask me when I first began musical performance (drumming, singing, dancing, games, etc.) is to ask when I started talking or walking. I was born in Dzodze, an Anlo Ewe town in the Volta Region of Ghana. I spent my youth in the remote villages of Ghana and Togo, fully immersed in the traditional music and cultural heritage. I participated in games and music-making, composition, instrument-making, dance choreography, drama and related activities. Then, as now, they were activities organized and directed solely by children. We participated in adult performances, all the while absorbing a holistic musical and cultural education. Before I was a

teenager, I performed with community and school music, dance and drama groups.

My first experience with Western music was in the church, where we sang hymns with organ and Ewe traditional instrumental accompaniment. I first played Western instruments (bass and snare drums) in elementary school. I also sang in both the choir and school traditional cultural troupe.

Later, my interest in African traditional and Western musical practices, education and scholarship led me to pursue a degree in music and linguistics from the University of Ghana in Legon. Today I am a doctoral candidate in ethnomusicology in the Department of Music at the University of Pittsburgh.

### **Traditional music education in Ghana**

In Ewe and many Sub-Saharan African languages, there is no single word for music. However there are various terms for singing, playing instruments, dancing, drama and oth-

er forms of expressive arts. The lack of a single word for music is not because Ewe language is undeveloped. It is due to Ewe's conceptualization of music as a holistic art form. Music and its practice is an enactment of life, an art of play that goes beyond "art for art's sake." It is an integral part of daily activity.

The musical life of a Ghanaian begins when the infant learns to listen and move to music as he is carried on his mother's back. While the mother sings, claps and dances in a musical performance, the child is perched on high, learning to sing, dance, and interpret music in his own way, even before learning to walk. Musical, historical, moral and cultural education is informally in progress, and the tradition thrives.

Learning music is as fundamental to children as language acquisition. On any given day, take a stroll through any village in Ghana or any African country and you will hear and see children involved in various games in which music, dance and drama play vital roles. A child might sing a



*"We know that Orff believed it natural to begin with children's rhyme and children's songs when working with children," according to Gbolonyo. "Orff Schulwerk, like African tradition, recognizes that improvisation is not only the starting point for elemental music-making, but also a vital skill for the creation and development of any complex art form."*

teasing “insult” song to a cousin or a friend; an older sibling might compose an impromptu song to stop a baby from crying or to put him or her to sleep. Children sit beneath the shade of a tree playing a rock-passing game while accompanying themselves with songs, drums and other musical instruments. Children drum, sing, and play as they bring out musical instruments and help to set up the stage for a community performance, imitating their older siblings and master musicians. A funeral celebration with communal musical performance will last far into the evening. Music permeates the entire life of Ewes, Ghanaians, and Africans in general, and cannot be overemphasized. The music, dance, games and songs are handed down from older children to younger ones. With the exception of some music genres that require special initiation and additional training, African children learn it all through participation, observation or imitation.

### **African traditional music education and Orff Schulwerk**

This Akan proverb-riddle explains how the underlining principles of African traditional education and Orff-Schulwerk intersect:

*Okwan atware asuo, asuo atware okwan: Opani ne hwan?*

(The path has crossed the river; the river has crossed the path: which is the elder?)

*Yeboo okwan no katoo asuo no. Asuo no firi tete.*

(The path was cut to meet the river. The river is of old.)

*Asuo no firi Odomankoma a oboadee.*

(The river is from the creator of the universe.)

Fundamental to both is the concept that music is more than just playing an instrument and/or singing. Orff found a way to develop “the unity of music and dance [that] is still naturally present in the child.”<sup>1</sup> The audience reaction after seeing the first public performance of the Guntherschule ensemble is revealing. “No doubt this was a very unusual



*“As in African traditional education, Orff Schulwerk embraces a holistic approach to the transmission, acquisition and preservation of knowledge,” Gbolonyo writes. “The mind, the body and the spirit must all be engaged.”*

kind of music. It had the appeal of primitive strength, and yet, it was curiously satisfying to modern ears; it didn’t accompany the dance, it created it; and it seemed an ideal medium to teach young people what music was all about – to teach them how to respond to it wholly, with every muscle and nerve, with body and soul.”<sup>2</sup> In 1962, Orff stated: “... Never music alone, but music connected with movement, dance and speech – not only to be listened to, meaningful only in active participation ...”<sup>3</sup> And, as Kwabena Nketia and Komla Amoaku remind us, “for people in Africa, music is not just a thing of ‘beauty’ but a mode of expression regarded as a vital part of community experience.”<sup>4</sup>

As in African traditional education, Orff Schulwerk embraces a holistic approach to the transmission, acquisition and preservation of knowledge. The mind, the body and the spirit must all be engaged. According to African traditional education, knowledge is an integral part of daily life, intimately tied to community, character and creativity. The Ewe concepts of knowledge (*nunya*)

and wisdom (*adanu*) are inclusive. Songs, song texts, rhythms and dances are essential to daily life as a means to preserve and transmit knowledge. It is ingrained in the minds, the souls, and the hearts of Ewes, and has helped us keep our traditional knowledge, cultural values and philosophy for generations.

As with the Schulwerk, African traditions consider music-making and learning as natural and fundamental as language acquisition. The process is as important as the result; beginning at birth, it is based on the child-centered art of play. We know that Orff believed it natural to begin with children’s rhyme and songs when working with children. Orff Schulwerk, like African tradition, recognizes that improvisation is not only the starting point for elemental music making, but also a vital skill for the creation and development of any complex art form. This essential artistic skill is best developed naturally.

### **It begins at home**

In a traditional Ghanaian home, while the mother busies herself in the kitchen, the father or another

family member rocks the baby to music. Often, the baby's response to the music (usually with movements and musical babbling, indicating the baby's happiness) creates a cherished opportunity for improvisation and even instant composition. The baby's babbling sounds become musical themes and form the basis for improvisation or *ostinato* responses on which others may improvise. For the adults, it is time to practice their improvisational skills. It is the genesis of composition to the older children and, apparently, a musical training for the infant. For the mother and other household members (conscious and unconscious "eavesdroppers" and passive or active audience), it is time to enjoy the new piece. Orff in his Schulwerk also sees and treats improvisation in a similar way. He states: "Those who look for a method or a ready-made system are rather uncomfortable with the Schulwerk; people with artistic temperament and a flair for improvisation are fascinated by it."<sup>5</sup>

Orff Schulwerk promotes the idea that children should have access to instruments as well as be encouraged to create their own and perform on them. This is a commonplace experience for any child born and bred in African traditional culture.

African traditional music education and Orff-Schulwerk further agree that musical ideas are applicable to all ages and people. And both emphasize the elemental concept in children's musical practice. They believe elemental music is that which underscores the interconnectedness of all the expressive art forms: the music that is earthy, natural, and almost a physical activity.

### Differing definitions

However, Orff Schulwerk and African traditional music education diverge on the limitations and application of what is elemental. If my understanding is right, Orff limits his definition of elemental to "pre-intellectual, which lacks great form, and contains itself with simple sequential structures, *ostinatos*, and miniature rondos."<sup>6</sup> On the contrary, elemental

music in African cultures can be as complex and intellectual in form, rhythm, texture and structure, as in any adult or professional work. The overly simple rhythms I have encountered in Orff Schulwerk leave me wondering why it should always be that easy and simple? Kudos to Orff teachers who are taking one step at a time, not only to reactivate and nurture rhythm in children, but also to challenge them with patterns from many cultures. Despite this divergence, Orff still leans toward one of the basic principles typical of traditional African culture. Rhythm is no abstract concept; it is life itself, according to Carl Orff.

### Conclusion

Although Orff borrowed from traditional cultures, including Africans, his ideas have developed into an approach that no specific culture or society can lay claim to. Orff's principles are universal and have influenced music education around the world. In Salzburg in 2003, participants came from 23 different countries to study at the Orff Institute, and recently at the Level course I attended in the United States, there were participants and faculty representing 13 countries from five continents. Contributing to the success of its global propagation are its ambassadors who encourage all participants to learn, transfer, and adopt this pedagogy and materials to the specific needs of their own cultures.

Like other Africans I see life as a living rhythmic *ostinato* in many ways. Every day the Sun rises from the East and sets in the West. Night is always followed by Day, setting the natural rhythm for life. Rain, fire, war, joy, birth and death do not stop this natural *ostinato*.

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- i Carl Orff, "The Schulwerk -- Its Origins and Aims," *Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodaly, and Orff*, Beth Landis and Polly Carter, Eds., (Reston: MENC, 1990) p. 141.
- ii Arnold Walters, "Carl Orff's Music for Children 1959: The Instrumen-

talist," *Ibid*, p. 158.

<sup>3</sup> *Ibid.*, p. 142.

<sup>4</sup> William Komla Amoaku, *African Songs and Rhythms for Children: A Selection from Ghana* (London: Schott), p. 7. Used by permission of European American Music Distributors LLC, sole U.S. and Canadian agent for Schott Music.

<sup>5</sup> Landis and Carter, p. 137.

<sup>6</sup> Landis and Carter, p. 142.



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# Confessions of an itinerant Orff teacher

by Doug Goodkin

*"The effort to understand things from another angle is not possible without communicating with people who are brought up in a different cultural background. To understand things just from a self-centered personal or national viewpoint is our weakness, and when we do that we cannot develop our culture in its true sense. When our culture comes to this point, the only way to make it healthy is to participate in cultural activities of various human beings."*

-Shunryu Suzuki<sup>1</sup>

The poet David Whyte was reading recently from his book, *The House of Belonging* and during the question period, I asked him, "As a Russian Jew by birth, Unitarian by upbringing and Zen Buddhist by choice who grew up in New Jersey, lives in San Francisco and plays West African drums, Bulgarian bagpipe and jazz piano, to which house do I belong?" He answered directly, "All of them. Your house is at the crossroads where cultures meet."

When I stepped into my life's work as an Orff Schulwerk teacher in the early 70s, I never dreamed that my delight in these encounters at cultures' crossroads would intersect with my music teaching. But when I had my first taste of international teaching at the 1990 Orff Symposium in Salzburg, I instantly knew I wanted more. I was fascinated by the way in which folks from such different worlds could go off in small groups to create a movement study, invent a body percussion piece or improvise on xylophones and come back with such stunning results. I was equally moved by the International Sharing nights, in which people shared the songs, dances and games of their tradition. If ever there was a model for how diversity could not only be tolerated, but actively welcomed and even necessary, this was surely it.

I already knew I had chosen a path

with heart from my daily encounters with children, but now I was hungry to know what is universal in these experiences, what is particular and what is worthy of further investigation. Sometimes we are fortunate enough to find the world responding to our desires. Thanks to my meetings with wonderful teachers worldwide (and the support of the Orff Foundation and AOSA International Outreach Fund), my love for teaching and my love for travel have joined at the hip and I've had the good fortune to lead Orff courses in countries throughout the world. I've taught *Whoops Johnny!* in Austria, Australia, Brazil, Canada, Canary Islands, China and the Czech Republic, *The Grand March* in Denmark, England, Estonia, Finland, Germany, and Greece, *Funga Alafia* in Hong Kong, Iceland, Indonesia, Italy, Japan, Malaysia, Netherlands and New Zealand and *The C-Jam Blues* in Portugal, Russia, Scotland, Spain, Sweden, Taiwan, Thailand, Turkey and the United States. Each new workshop in each new place both confirms the universal pleasures of this work and reveals the particular genius each culture brings to it.

What follows are some reflections on the challenges and delights of spreading the good news of Orff Schulwerk in international venues. What material is appropriate to share? What is the appropriate tone to take as an outsider to a culture? What particular cultural customs or ways of thinking should one attend to? Without being officially appointed as such, one is in the role of an ambassador and with that comes a responsibility to do this work thoughtfully. I have found it helpful to enter international Orff teaching wearing three different hats, that of teacher, guest and colleague.

**Teacher:** The teacher's primary responsibility is to represent Orff and Keetman's thought and practice and

carry it forward into new times and places. Following Orff's own favorite metaphor of the wildflower, this begins with enough walks into the wild that the seeds will cling to our socks and fall into new soils. That "walk into the wild" means the daily encounter in the classroom with the children, trusting their spontaneous responses and artfully shaping their playful explorations (no small task in our current suffocating atmosphere of mindless testing). I find this the greatest challenge of Orff teaching. As Orff teachers, we can't simply control children's behavior with threats of punishment or rewards of praise without trampling that delicate wildflower seed. In my workshops with teachers, I not only share the wonderful material of the Orff classroom and the processes of developing that material, but also reach for the larger issues behind it all. How can we focus children's abundant enthusiasm and wild energies while simultaneously creating an inviting atmosphere of discovery and play? How can we effect a fundamental change in our relationship with the child as usually defined by schools? The genius of Orff and Keetman was to create both material and a way of working that fits the child's way of thinking, doing and feeling. How that plays out in each cultural and school setting is perhaps the most important conversation Orff teachers worldwide can have.

As an Orff ambassador, I also feel the responsibility to represent some of the ways that the practice has grown in the United States. I greatly admire the structure of our Level training and always take care in courses to give a taste of the sequential structures that actively promote the musical development of children. Progressing from the drones with pentatonic melodies (Volume I of *Music for Children*) to moving drones with modal melodies (Volumes II and IV) to functional har-

mony with diatonic and chromatic melodies (Volumes III and V), I take pleasure in showing how there is an exquisite thinking behind the initial freedom of the Orff approach.

At the same time, I warn of the dangers of mistaking the structure of development for the thing itself, of being so enamored with the thinking that we neglect the music, of creating a lesson to merely prove a point or meet an outside standard. Though the structure provides an important scaffolding for our intuitions, it is the shine on the children's face when they leave the classroom that is at the heart of the matter. That shine comes from classes that activate the body, stimulate the mind, awaken the imagination and open the heart, a worthy challenge in any cultural context.

**Guest:** As the invited guest of the culture I try to keep alert as to how a particular cultural situation will receive and implement these ideas. For example, the above progression from pentatonic to functional harmony indicates a European bias. In China, a parallel five-volume set of music for children might all be in pentatonic with increasing complexities in texture, form, rhythms and melodies. In Iran, it might be five volumes of modal music. In Ghana, the increased complexities of each volume might be based more on rhythm than melody.

I suggest ways that the freely expressive side of elemental music and dance might develop. Wherever I go, I try to go to a local bookstore and find a collection of rhymes in the local language. I particularly look for rhymes that have parallel structures or themes to the ones I already know (and there are many!). With the help of my hosts, I try to learn at least one rhyme before the course is over and having modeled various possibilities of working with speech, send groups off to come up with their own realization of the given rhyme. This helps the participants to connect the ideas modeled in my English rhyme and apply it as appropriate to their own repertoire.

**Colleague:** I come to teach an Orff

workshop not only as an American, but also as a world citizen, drawing from both my armchair travels and my real excursions into the world on the buses with the chickens. Following the model at my own school, I share an international repertoire in my workshops. It is fascinating to teach a Zimbabwe song to teachers in Taiwan, a Finnish rhyme to teachers in Brazil or a gamelan piece to teachers in Turkey. This is simply the way the world is going. In the town of Stornaway on a remote island of the Scottish Outer Hebrides, my workshop host was showing me what instruments were available and opened the door to a complete Brazilian *bateria*. The teachers in my workshop in Stockholm, Sweden, taught children who spoke 60 different languages and themselves came from 10 or 15 different cultures. Since a diverse student body is fast becoming the norm in surprising places, passing on some of the "greatest hits" of children's material from diverse cultures that I have collected over the years seems to be useful for teachers from all places. The teachers, in turn, often generously share their own repertoire, from both their own and other cultures, and a true exchange is made.

Finally, I come to teach not only to represent what we already know from over 50 years of active Orff practice, but also to take part in the next phase of the always-emerging conversation. One of the great characteristics of the Schulwerk that qualifies it to lead such an intercultural conversation is its use of what I call "trans-cultural" material, activities that invite creative response independent of any one cultural grounding. Improvising with the sounds of names, exploring body percussion patterns (and here, Keith Terry's work has been invaluable), discovering the many things one can do with percussion instruments set up in a circle, moving to diverse recorded musics, introducing the essentials of elemental orchestration and guiding improvisations on the Orff instruments—all these are activities that don't depend upon any given language or musical style. Each group will bring its own cultural back-

ground and proclivities to the task and the results are richer for it (I especially love the differences in name games according to the names in different countries).

### **Alike and different**

It has been a privilege to observe how the practice of Orff has taken root in diverse soils and to see firsthand what is common and what is distinct to all cultures. Everywhere there is the same delight in playing, the same pleasure in singing, the same joy in dancing, the same excitement about learning something new, the same refreshment in creating something new, the same shyness about improvising and the same amazement that one can do it—and in front of the group. Though the cuisine may differ and the toasts sound different, the enjoyment of sharing meals together, the generosity in sharing a song or game, the interest in the way our respective schools are structured, the knowing looks as I describe children and their behaviors or school boards and their shortsightedness are the same. I help people load instruments into their car in Estonia, Australia and Spain alike, encounter the same volunteer spirit and grass-roots organization in Russia, Iceland and Brazil, hear the same problems with parents, fellow teachers and administrators, everywhere I go. We indeed are more alike than different.

But viva la différence! To do the same activity in New Zealand, Portugal and Japan and watch how each group responds to it and develops it in unique ways is a marvel to behold. To invite participants to share a song, game or dance from their culture and experience new corners of the human imagination never fails to inspire me. To discuss and delight in all the different quirky perspectives of respective cultures around the dinner table is yet another exercise in "understanding things from a different angle." How poor the world would be if we all sang, danced, played, spoke and thought alike!

Another way to say this is that we are alike in our desires, needs, sorrows, hopes and dreams and differ-

ent in the specific forms and styles we create to express them. And at the same time that we hope to preserve the legacy of traditions honed over centuries – whether it be Bach or gamelan or sitar music – culture is always in a constant state of flux, changing with each new encounter with the other. The Orff model respects the old and invites the new. As Suzuki-Roshi suggests, we improve the health of our culture by participating in cultural activities of others – and then creating new activities together. How to do this respectfully and joyfully is the gift of Orff Schulwerk.

<sup>1</sup> Shunryu Suzuki and Edward Espe Brown, *Not Always So: Practicing the True Spirit of Zen* (New York: Harper, 2003), p. 46



Doug Goodkin is in his 32nd year as music teacher at The San Francisco School. He is the author of six books

and teaches Orff courses throughout the world. He received the Pro Merito Award in 2000.

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goodkindg@aol.com

*If I keep  
a green  
bough in my  
heart, then  
the singing  
bird will  
come.*

–Chinese proverb

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# Serving a worldwide community

## Orff Institute, Orff-Schulwerk Forum, Orff Symposia

by Barbara Haselbach

Carl Orff founded the Orff Institute in the summer of 1961 at the Academy "Mozarteum," known today as the University Mozarteum Salzburg. At the time, none could foresee the influence the department for Music and Dance Pedagogy would have as a place for international exchange, study and research. In the past 45 years, more than 1,000 students have graduated from this institution. Most have returned to their countries and are applying the principles of Orff-Schulwerk within their own cultural contexts.

The first Orff-Schulwerk Summer Course outside Salzburg was held in Toronto in 1962. Instructors included Carl Orff, Gunild Keetman and other teachers from the Orff Institute. It raised great interest among musicians and pedagogues from North and South America. A few years later, groups of teachers began to work together on a regular basis, forming the nucleus of the Orff Schulwerk associations in Europe, America, Australia and Asia. Through this work, culture-specific developments took place in different countries. Adaptations in various languages were published, under the direction of Orff and Keetman. In later years, Hermann Regner, director of the Orff Institute for many years took on the role.

### Orff-Schulwerk Forum Salzburg

In addition to the Institute, Orff created the Orff-Schulwerk Center

(known today as the Orff-Schulwerk Forum Salzburg), to bring together international experiences with music and dance education, and also as a documentation center. The Orff-Schulwerk Forum collects publications (all of which are available in Orff-Schulwerk editions), magazines of the Orff Societies, textbooks related to the Schulwerk, as well as audio-visual publications. In addition, it maintains contact with the 41 Orff associations found worldwide, and it organizes symposia and meetings with themes pertinent to the Schulwerk concept.

### Studying at the Orff Institute

The Orff Institute is the only institution authorized by Orff as a teacher-training center, offering an

being it offers a five-year course leading to a *Magister artium* degree for music and dance pedagogy, as well as several one-year university courses at a post-graduate level for different target groups of teachers. Graduates of the Orff Institute teach in kindergarten, elementary schools, private studios, dance schools, museums, universities, in institutions for people with special capacities, homes for senior citizens, in children's hospitals and other institutions.

### Postgraduate University course

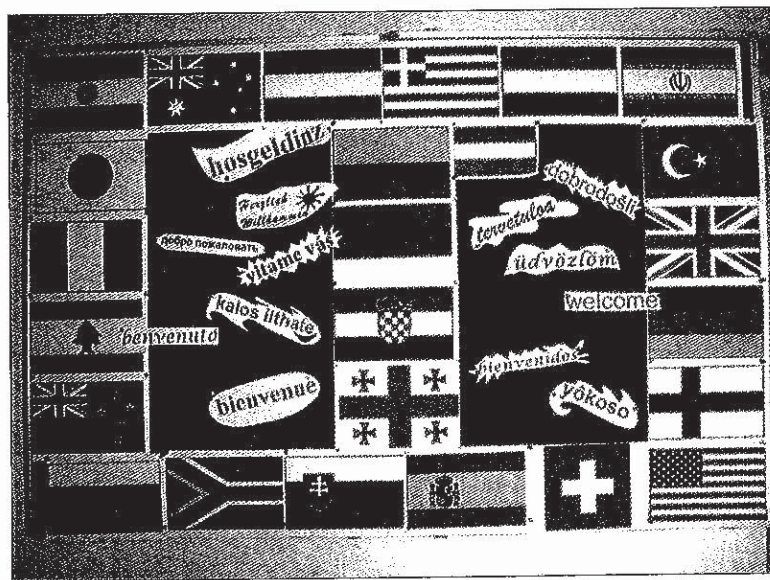
#### Advanced Studies in Music and Dance Education - Orff-Schulwerk

This university course, offered since 1969 for English-speaking students, is offered every other year from October through June. It includes approximately 600 contact hours taught in English with internationally renowned Orff teachers. Participants are music and/or dance teachers who have a minimum of three years' teaching experience. Several hundred music and dance teachers from scores of countries have graduated from the Special Course.

### International symposia

Many former students of the Orff Institute return to Salzburg periodically to maintain contact, exchange experiences and learn about recent developments. To

facilitate opportunities for continuing exchange, the Orff Institute, in collaboration with the Orff-Schulwerk Forum, organizes International Symposia. It has been held every five years since 1975. Each symposium



The bulletin board at the Orff Institute in Salzburg welcomes attendees from the world over. Photo by AOSA member Pamela Stover.

in-depth and broad study course for music and dance pedagogy. As a department of the University of Music, it is bound to the changing curricula given by the Ministry of Education and Culture. For the time

focuses on topics of international interest, with lecturers, presenters and participants attending from all over the world. Lectures and workshops are held in connection with relevant themes, demonstration lessons or presentations with children, young people or other target group. The symposia also showcase artistic contributions, examples from the work of students and teachers of the Orff Institute and visiting groups from other countries. These were themes of the past symposia:

*1995: The Inherent - The Foreign - In Common: Music and Dance Education as a Contribution to Intercultural Pedagogy*

Concern centered on how to remain open toward other cultures without losing our own traditions, about possibilities and difficulties regarding intercultural work with Orff-Schulwerk.

*2000: Changing with the times: 50 Years Music for Children*

The Schulwerk's 50th anniversary offered the opportunity to reflect about its timeless aspect as well as the continuous change and development within our work.

*2006: In Dialogue: Elemental Music and Dance Education in Interdisciplinary Contexts*

At issue was the relationship between music and dance education and other science or art disciplines (i.e., pedagogical sciences, neurobiology, early childhood research, social science, music learning theory, theory of multiple intelligences and aesthetic education). Also addressed were new forms of art education in museums or the pedagogical activities of orchestras to create new audiences working with children, young people and families. After the dialogues, lecturers addressed questions concerning the relevance of these relations for music and dance education, and the possible application to the practical work with Orff-Schulwerk.

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As in former years, many colleagues representing the international Orff-Schulwerk Associations attended the Symposium from July 6-9, 2006. The Carl Orff-Foundation and the Orff-Schulwerk Forum took advantage of this opportunity and invited representatives to participate in meetings and discussions before and after the event.

### **Meeting at the top: Levels courses discussion**

Many countries organize long-term courses to guarantee continuous education for Orff-Schulwerk teachers. The Levels courses have a long tradition in Canada, the United States, Australia and Finland. In other countries, the work was started only recently. The youngest associations are making plans to start in the near future. In an intensive eight-hour meeting, about 40 participants from 18 different countries discussed questions regarding the duration, curriculum, methods, qualifications of teachers, organization, evaluation and certification of training courses. While each country needs to respond to its particular condition, some kind of comparable standards of quality are important. Valuable information was acquired from the discussion, which will be an ongoing effort to develop an international guideline for such programs. The role of the Orff Institute and the function of the Special Course as an intensive, further education program for future coordinators will not be affected.

### **Editors' Meeting**

Most Orff societies produce national, in some cases even regional, magazines. The content varies and includes scientific articles, insight into practical work and concrete examples, reports about events and courses, reviews of books, sheet music, video and audio productions. Some provide employment information or publicity. At the symposium in 2006, editors or their representatives met to report about their concepts, their readers and the mostly difficult personal, financial, technical and organizational

conditions. This first meeting elicited positive feedback and brought forth new ideas and plans for more cooperation.

### **Conclusion**

For 45 years the Orff Institute has made every effort to combine the heritage and tradition of Orff Schulwerk with the pedagogical, social and aesthetic demands of the times. In response to the enormous spreading of the Schulwerk over the past half century, the Orff Schulwerk Forum works not only on distributing but also on concentrating the vital energies of Orff/Schulwerk.

### **Contacts**

#### **Information about Orff Institute and study courses:**

www.moz.ac.at  
Email: sonja.czuk@moz.ac.at

#### **Information about the Special Course:**

Email: specialcourse.oi@moz.ac.at

#### **Information about the Orff-Schulwerk Forum:**

www.orff-schulwerk-forum.org  
Email: orff.forum@nexta.at

#### **Information about Orff-Schulwerk Informationen (biannual magazine of the Orff Institute in collaboration with the Orff Associations of Germany, Austria and Switzerland):**

www.orff-schulwerk-informationen.org



*Barbara Haselbach has directed the Orff-Institute in Salzburg for many years and was, until recently, director of the Special Course. She served as chair of the International Orff-Schulwerk Symposium 1995-2006, and is well-known internationally as a teacher and as a book author. Haselbach edits the Orff-Schulwerk Informationen, the journal of the Orff-Institute and the Orff-Schulwerk Forum.*

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# Orff Schulwerk on five continents

by Verena Maschat

**W**hile the first Orff-Schulwerk associations created in the 1950s have come of age, the youngest member of the family is just a few months old. Last July, former students of the *Orff-Institut* from Iceland founded their Orff society. Why did they take the trouble, in a country with less than 300,000 inhabitants, two-thirds of them living in the capital? What can a small non-profit organization do to increase the knowledge of Orff music and dance education?

## Starting point and difficulties

People living in areas where

education is institutionalized, and art is at least accepted in the curriculum (though we may rightly claim that its presence in society and education is far too scarce) cannot imagine the amount of time and effort colleagues worldwide are investing to provide art in schools and other learning situations. They are confronted with barren ground where no seed has fallen, or no one takes the trouble to water the few little plants there might be.

To understand the diversity of situations with regard to official support or even recognition of Orff music and dance education, we have

to take into consideration historical, political and socio-economic aspects. Some countries do not allow a specific method being named in the context of the curricula. While the aims and contents of Orff-Schulwerk (vocal, instrumental and movement expression, improvisation and composition) might be included, Orff's name is never mentioned. In countries where there is still a resistance toward influences coming from Germany, colleagues promoting the ideas of Orff and Keetman find it difficult to gain acceptance and support. And in places where people are preoccupied with their very survival, education is



In 1996 Kristín Valsdóttir and Elfa Lilja Gísladóttir of Iceland organized the first Orff Schulwerk course held in the country since 1976. The course was attended by 50 teachers. A decade later, the 65-member Icelandic Orff-Schulwerk Association, SOTI, was founded in Iceland, making it the newest Orff-Schulwerk association in the world.

secondary and music education simply not an issue.

## Membership

Some start with only the number of members required by law to found an association, then register as a nonprofit organization with an executive board. They grow slowly and steadily. Others give free membership with the courses they offer, to encourage interest and to gain active members, (though invariably many do not renew membership in the following year). In any case, immense work is contributed by anonymous helpers to facilitate access to the ideas of Orff and Keetman (i.e., compiling information, preparing and distributing publications, organizing courses, sharing sessions and other activities).

## Orff without xylophones?

Another factor to take into consideration is the erroneous opinion that Orff-Schulwerk is synonymous with xylophones, and therefore there can be no Orff-Schulwerk without the instrumentarium. Those of us who work in projects for developing countries are aware of the importance of showing teachers how to develop elemental music and movement education in multiple ways, independently of the instrumentarium. Even if the Orff Association manages to get some instruments for their courses, participants will not be able to apply the instrumental repertoire in their teaching. In some developing countries, there are local instrument makers offering imitations of the original instruments, mostly with poor sound quality and out of tune. In this case it is preferable to expand on the wonderful possibilities of the body as an instrument (voice and body percussion) and use traditional folk instruments to get started.

## Adaptation of the Schulwerk in other cultural environments

It is by now clear that the Orff-Schulwerk *Volumes* should not be merely translated into other languages, but rather adapted to other cultures. In this respect, new associations in regions where there is no such

adapted version yet are working hard to collect folk songs, games and dances, write texts and compositions, make good arrangements and – last but not least – find a publisher willing to take on the project. The idea is to promote Orff-Schulwerk editions with a new concept that can meet the necessities of different cultural identities, not an easy task in countries with several official languages and an immense variety of traditions.

## Courses and seminars

One of the most important activities of international Orff-Schulwerk associations is the organization of courses for teachers. The needs vary; there are weekend courses, regular monthly seminars, working groups, and long-term, in-service training and Levels courses. Representatives from several associations have recently expressed concern about the lack of well-trained clinicians to take over this task in their countries to meet a rising interest in Orff Music and Movement teaching and learning on different educational levels. Some Orff societies have a university or conservatory professor on their boards of directors, increasing their chances of collaboration and bringing consolidation, as well as the possibility of supervision and support for pertinent research projects. However, the associations cannot provide a substitute for deficient teacher training. They must maintain high teaching standards, avoiding dilution and superficiality.

## Journals

Many Orff associations around the world have journals distributed to their members. They contain articles, materials, lesson plans or information about new publications. Such journals are often the only means of staying in touch, considering the difficulty in communication in countries such as China, Russia or Brazil. The Internet has been a great help in building bridges and looking beyond our own borders and limitations.

## The Salzburg connection

Dr. Hermann Regner founded the Orff-Schulwerk Forum Salzburg in

1983 as an independent institution collaborating with the Orff-Institut, the Orff Foundation and all the Orff-Schulwerk societies. Barbara Haselbach, its current director, is giving special emphasis to an intensive contact with all Orff-Schulwerk associations around the world. In its yearly meeting, those representatives who attend express great interest in this kind of exchange. During these past few years, countries newly emerged from behind the iron curtain and already members of the European community, have founded their national Orff Society. They join in meeting the challenge of improving aesthetic education in their rapidly changing society.

## Coda

The existence of an Orff association is vital for the development of music and dance education in countries where former students of the Orff-Institute are active. This helps to establish a solid program of activities, which eventually will gain recognition for its quality, thus reducing the possibilities of private entities with commercial interests. The potential transformation that lies within music and dance – its social and emotional effect on people – can only be developed to its full capacity when a continuous aesthetic education for everyone is guaranteed.



*Verena Maschat is a well-known international Orff presenter. She took classes with Gunild Keetman as a child, studied at the Orff Institute of the University*

*Mozarteum Salzburg and taught there for many years as an assistant professor. She currently teaches at the "Real Conservatorio Superior de Danza" in Madrid/Spain, gives courses regularly throughout Europe and Latin America, organizes International Summer Courses in Spain and at the Orff Institute and writes for various publications about music and dance education. She received the Pro Merito Award 2006 of the Carl Orff-Foundation Diessen.*

# Translated, adapted editions of *Music for Children* spread the Schulwerk internationally

by Pamela Stover

*When you work with Schulwerk abroad, then you must start all over again from the experience of the local children. And the experiences of children in Africa are different from those in Hamburg or Stralsund, and again from those in Paris or Tokyo.*

– Carl Orff  
in an interview with  
Hermann Regner<sup>1</sup>

The original five volumes of *Musik für Kinder* (1950-1954) by Gunild Keetman and Carl Orff are filled with pieces to play, rhymes to say, songs to sing, ideas for improvisation or question and answers, and pieces to dramatize. They originated from music created for the 1948-51 Bavarian Radio broadcasts of *Wir Singen und Musizieren* (*We Sing and Make Music*). As the ideas of the Orff-Schulwerk spread around the world, the need grew for songs and teaching materials translated into other languages or adapted for countries other than Germany. The publication of *Music for Children* in many countries also inspired the creation of audio recordings and films about the Orff-Schulwerk. This article will list some of the international editions of *Music for Children* as books, recordings and films.

## Books

There are hundreds of supplemental Orff-Schulwerk books in scores of languages too numerous to mention. For example, among them is a 10-volume edition of *Musik für Kinder* in Braille. Figure 1 is a listing of some of the Orff-Schulwerk volumes based on the original *Musik für Kinder*<sup>2</sup> from Europe, Asia, North America and South America.

## International publication of *Music for Children*

The original German volumes of *Musik für Kinder* were published between 1950 and 1954. Carl Orff and Gunild Keetman wrote the music, with general editing or help by Gertrud Orff.<sup>3</sup> The song material and sequence in the first few volumes closely follow those used in the radio broadcasts, with the addition of sacred and dramatic pieces. Source material for many songs and rhymes

was the Böhm *Deutsches Kinderlied und Kinderspiel* (*German Children's Songs and Games*) and the Süß *Salzburger Volkslieder* (*Salzburg Folk-songs*). Some lyrics are written in old-German dialects. After volume 1, some pieces from other countries were included, notably French folk-songs such as "Sur le Pont."

After a 1953 UNESCO-sponsored, international music conference in Brussels and Salzburg, Paul Müller, from Studio 49, wrote to Schott about Orff's international plans for the Schulwerk and *Musik für Kinder*. Orff realized that to have acceptance throughout the world, song material from other countries needed to be included and that the original volumes needed to be translated and adapted. Müller also wrote of plans to disperse internationally and market the instruments to make the traditional Orff-Schulwerk improvisations and accompaniments possible.<sup>4</sup>

The Canadian edition by Hall and Walter was the first published in a foreign language. It drew from English, Canadian and American source material in addition to the original German material. Regner calls the "first generation" of *Music for Children*<sup>5</sup> those editions published between 1956 and 1968. They contain much material from the German edition, with local adaptations. The first-generation editions include Canadian, Swedish, English, Latin American, and Japanese publications.<sup>6</sup> They are instantly recognizable as *Music for Children*.

Regner refers to the post-1969 publications as the "second generation," in that they moved away from a direct translation with adaptation. Some of the second-generation editions are not immediately recognizable as *Music for Children*, but most contain some pieces from the German edition. The

emphasis was not on the direct translation of the German or even an adaptation of the German, but on a publication that brings out the essence of the Orff-Schulwerk from the native culture. The 1969 Spanish edition was one of the early publications built on this idea. The work from Bolivia is another example. The first section includes pieces from the German edition, while the bulk of the text is Bolivian folk songs and dances with little, hand-drawn diagrams that depict the dances. Minna Lange-Ronnefeld

added instructions for the teacher and made many other changes in the 1977 Danish edition.

In contrast, the Czech edition is vastly different from the original *Music for Children* and is truly based on Czech culture. The famous organist Petr Eben and Ilja Hurnik arranged four volumes of Czech music in the Schulwerk style. Regner still remembers Orff's reaction concerning the Czech edition: "Orff was in turn critical, skeptical, attentive, amazed," Regner recalled. "His final comment:

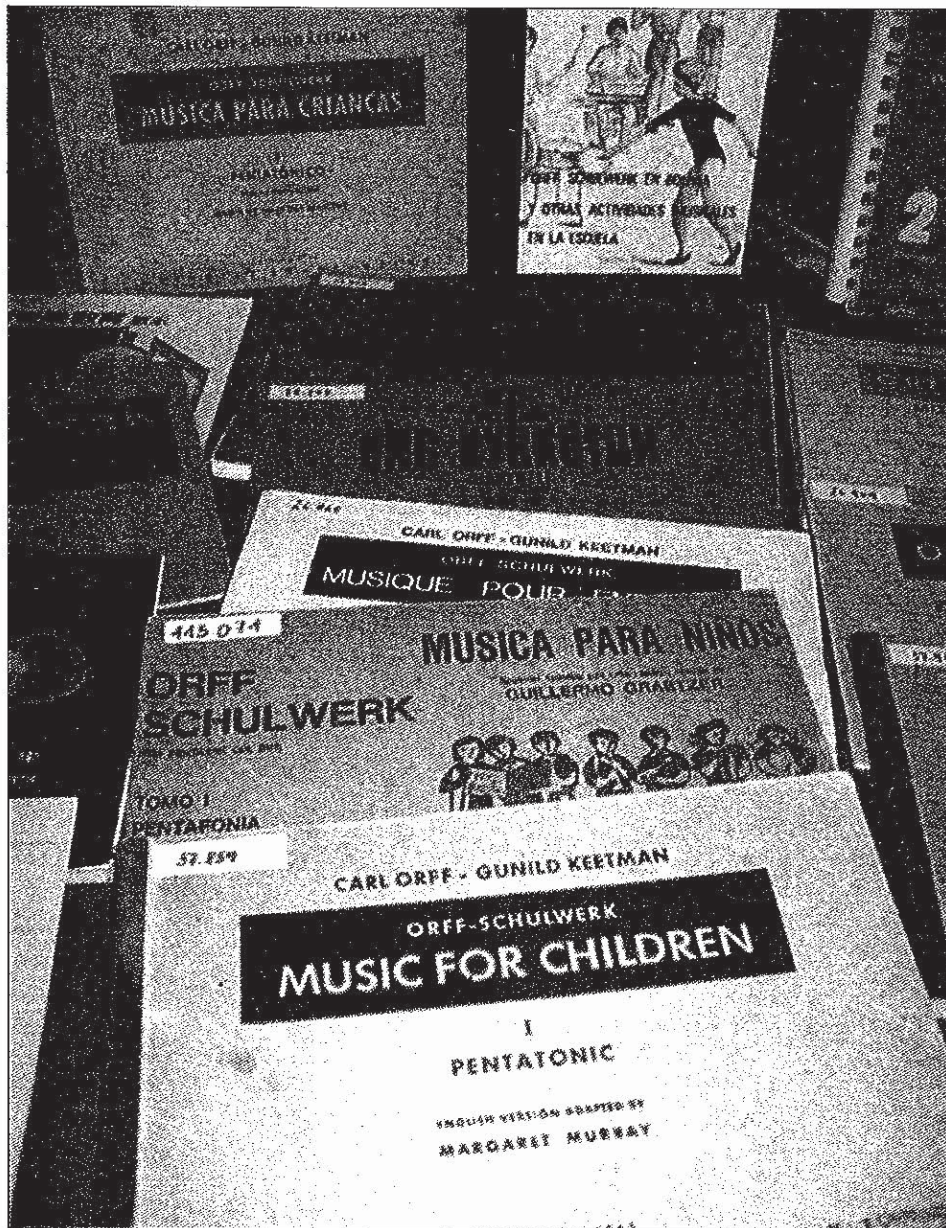
'quite different, but very good.'"<sup>7</sup>

Also a departure is the three-volume American edition of *Music for Children* (1977-82). This adaptation is unique in many aspects. It does not use the original music of the German *Musik für Kinder* and it is organized by elementary grade level, not by musical element. The culmination of work by 22 authors, it includes interesting papers about the Schulwerk, original arrangements and lesson ideas using American sources. Each volume, from preschool through upper-elementary grades uses pentatonic, diatonic and other tonalities. The list of contributors to the American edition is a virtual *Who's Who of AOSA*. It is an invaluable part of the Orff Schulwerk internationally.

### Recordings and films

Many people from many lands lent their talents to create the recordings of *Music for Children*: Africa (Folkways), the Czech Republic (Supraphon), England (Angel, EMI/His Masters Voice, Columbia), France (harmonia mundi France) Germany, (harmonia mundi/BASF, Columbia/Electrola and Dacapo) and Japan (Toshiba). Some recordings were done with the name *Music for Children* and others under the title of *Musica Poetica*. Margaret Murray and her husband, Walter Jellinek, worked with Orff and Keetman on the 1958 LP recordings of the English version of *Music for Children*. Some of these original LP recordings have been re-released as CDs. The original (1963) German recordings of *Musica Poetica* were re-released in 1994 on a six-CD set on the RCA Victor Red Seal label. The English version has been released on three CDs by Schott. In addition, there is a three-volume set of CDs on the Celestial Harmonies label. Volumes one and two are from *Musik für Kinder* (the original German volumes), whereas Volume three contains piano music by Carl Orff. No matter the title, the recordings contain pieces from the Orff-Schulwerk *Music for Children*.

In addition to the instrument playing, singing and improvisation evident



"Orff Schulwerk has spread across the world through publication of *Music for Children* in many editions, adaptations and languages," Stover explains. In many cases, the opportunity to learn about the Schulwerk from a clinician was not always possible, making the many translations of *Music for Children* vital. Photo by author



- <sup>2</sup> This list was compiled from documents found at the library of the Orff-Institute, the Orff-Zentrum München as well as catalogue listings from B. Schott's Söhne and Schott Verlag, 1970s to present. It is not meant to represent the complete list.
- <sup>3</sup> Correspondence between Orff and Schott Verlag describes Orff's wish that his wife, Gertrud, be the general editor or organizer of *Musik für Kinder*. Gertrud Orff's role in *Musik für Kinder* needs further research. An entry in her diary states that "Gunild and I wrote Schulwerk" [translation by the author], and there are pages of structural plans of volumes one through four in Gertrud's handwriting. Whether Gertrud Orff acted as a secretary and organizer or as a composer and arranger is unclear. Source documents from the Orff Estate, Keetman estate and Gertrud Orff diary are held by the Orff-Zentrum München, and used with permission.
- <sup>4</sup> Paul Müller to Schott Verlag, 1953. Publisher's correspondence, Orff Estate, Orff-Zentrum München. Viewed with permission.
- <sup>5</sup> Hermann Regner, "Comments on the Adoption and Adaptation of Orff-Schulwerk in other Countries" *Orff Schulwerk Informationen* 51, Summer 1993, pp. 6-15.
- <sup>6</sup> The Chinese and Korean editions also appear to be based mostly on the German editions.
- <sup>7</sup> Hermann Regner, "Comments on the Adoption and Adaptation of Orff-Schulwerk in other Countries" *Orff Schulwerk Informationen* 51, Summer 1993, p. 13.
- <sup>8</sup> *Orff Schulwerk Informationen*, 30, December, 1982, Lilo Gersdorf, Editor, pp. 35-36.
- <sup>9</sup> Carl Orff, *Carl Orff und sein Werk: Dokumentation, Band III, Schulwerk - Elementare Musik*. Tutzing, 1976, p. 277.

### Figure 1: International publications of *Music for Children*

Author's note: This list was compiled from documents found at the library of the Orff-Institute, the Orff-Zentrum München as well as catalogue listings from B. Schott's Söhne and Schott Verlag, 1970s to present. It is not meant to represent the complete list.

#### Asia

- China: *Hai-tzu-mên tê yin-yüeh*, one volume. Chinese edition edited by Lin Li. Singapore: Hsin-chiap'o (1970).
- Japan: *Kodomo no tame no ongaku*, nine volumes correlated to volumes 1-3 of the German Edition. Edited by Naohiro Fukui. Tokyo: Ongaku-No-Tomo Sha (1961-63). There is also a two-volume Japanese adaptation by Yoshio Hoshino and Tohru Iguchi as well. Tokyo: Schott (1984).
- Korea: *Olp'u kicho umak-ui kiljap'I*, one volume. Translated and adapted by Chung, Chung-sik, and Hwang, Myong-ja. Seoul: Su-mun-dang (1977).

#### Europe

- Czechoslovakia: *Ceská Orffova skola*, four volumes. Orff-Schulwerk Czech edition edited and adapted by Ilja Hurník and Petr Eben. Bratislava: Editio Supraphon Praha (1969-1972).
- England: *Music for children*, five volumes. English version adapted by Margaret Murray. London. Mainz: Schott (1958-1966).
- Denmark: *Musik for børn*, one volume (pentatonic). Danish adaptation by Minna Ronnefeld. Mainz: Schott (1977) and Copenhagen: Musikhøjskolens Forlag Edition Egtved (1977).
- France: *Musique pour enfants*, three volumes. French adaptation by Jos Wuytack and Aline Pendleton-Pelliot. Bruxelles: Schott Frères (1967-69) and Paris: Schott (1967-69).
- Germany: *Musik für Kinder*, five volumes by Carl Orff and Gunild Keetman. Mainz: Schott (1950-54).
- Italy: *Musica per Bambini*, three volumes adapted by Giovanni Piazza. Milano: Suvini Zerboni Musica (1979).
- Netherlands: *Muziek voor kinderen*, four volumes. Translation and adaptation by Marcel Andries (volumes 1 and 2) and Jos Wuytack (volumes 3 and 4). Mainz: Schott (1958-1971).
- Portugal: *Música para Crianças*, two volumes by Maria de Lourdes Martins. Mainz: Schott (1961-69).

*continues on next page*

Spain: *Musica para niños*, one volume (pentatonic). Original version in Spanish based on the work of Carl Orff and Gunild Keetman by Montserrat Sanuy and Luciano González Sarmiento.  
 Madrid: Union Musical Española (1969).  
 Sweden: *Musik för barn*, two volumes. Swedish version by Daniel Helldén. Mainz: Schott (1957-59).  
 Wales: *Music for children Argraffiad cymrae*, one volume (pentatonic). London and Mainz: Schott (1968). (This is Welsh text only, with tunes; needs to be used with the Murray edition.)

**Latin America** *Música para niños*. Volumes adapted for Latin America (Castellana) by Guillermo Graetzer. Buenos Aires: (Barry) Ricordi Americana (4th and 5th editions in the 1960s). Also, *Musica Para Niños*, three volumes adapted in Spanish for Latin America by Guillermo Graetzer. Buenos Aires: Ricordi Americana (1983).

### North America

Canada: *Music for Children*, five volumes, Canadian adaptation in English by Doreen Hall and Arnold Walter. Mainz: Schott (1956-1961).  
 United States: *Music for Children*, three volumes, American Edition with contributions by 22 authors, coordinated by Hermann Regner. Mainz: Schott (1977-82).

### South America

Bolivia: *Schulwerk en Bolivia y otras actividades musicales en la escuela*, one volume with a teacher's manual, adaptation by Prof. Maria Luisa A de Williams. Sucre, Bolivia: Telleres Gráficos "Tupac Katari" (1974).

## ORFF-SCHULWERK

### Musik für Kinder (Blindennotenschriftausgabe)

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Bestell-Nr. N 4135

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Pamela Stover, Ph. D., is assistant professor and coordinator of music education at Southern Illinois University-Carbondale. She earned an Orff Mastery certificate from the University of St. Thomas and studied at the 2002 International Summer Course at the Orff Institute in Salzburg. Stover was awarded the 2003 Research Grant from AOSA for archival work at the Orff-Zentrum in Munich.

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The hundreds of adaptations Music for Children includes this edition, in Braille.  
Photo by author

# The International Body Percussion Project performed in Salzburg

by Annette Bauer

*Each group prepared a short performance piece prior to arriving in Salzburg. For four days of rehearsals, Terry worked with the groups to create transitions between the pieces, as well as a new composition drawing nine people from the various groups for a grand finale.*

In the auspicious year of Mozart's 250th and Carl Orff's 111th birthdays, during the Seventh International Orff-Schulwerk Symposium in Salzburg, five body-percussion groups participated in the first International Body Percussion Project, conceived and directed by body musician Keith Terry.

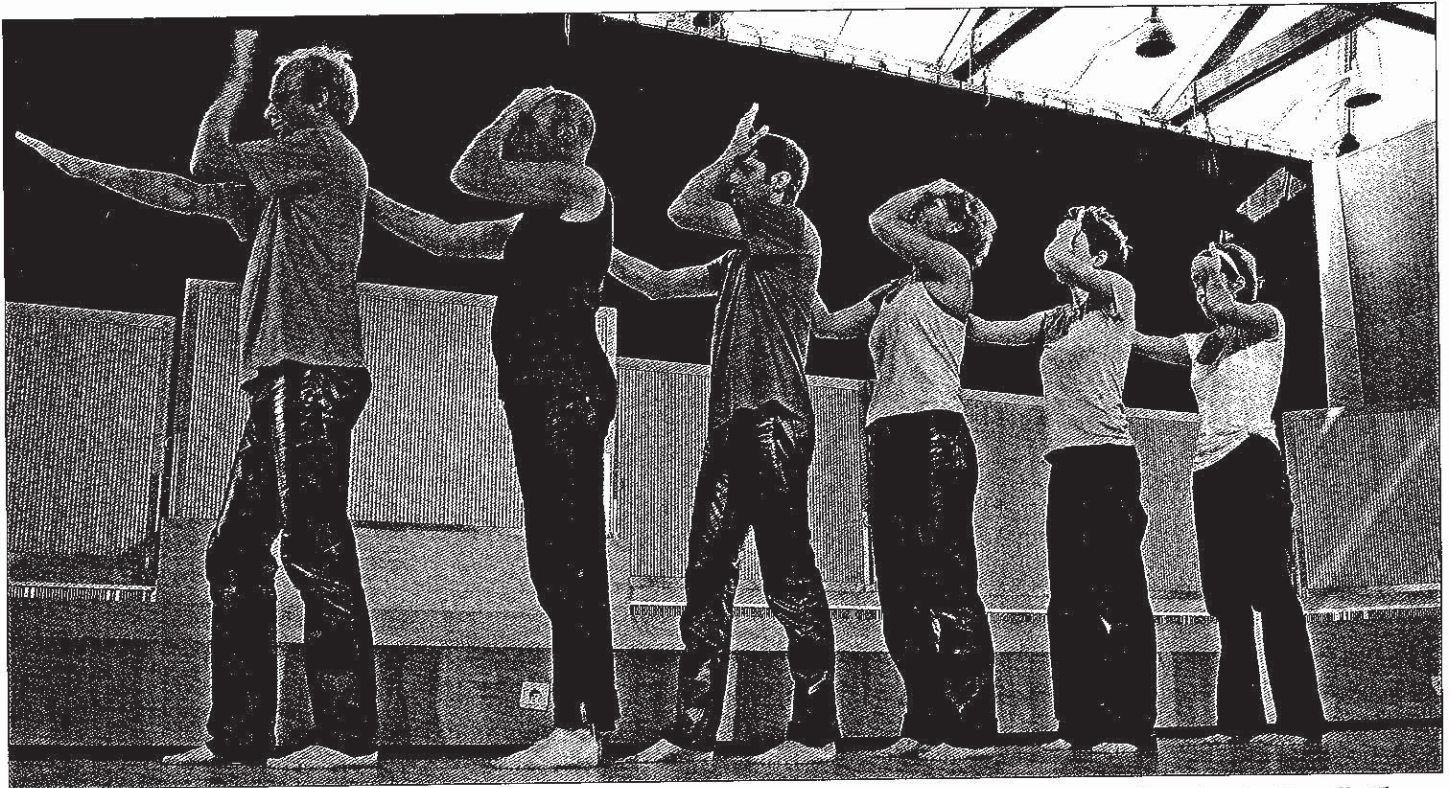
Terry fuses music, dance, theater, and performance into one stunning new art form. He "uses the oldest musical instrument in the world – the human body – as the basis for exploring, blending and bending traditional and contemporary rhythmic, percussive, and movement possibilities."<sup>1</sup>

Different forms of body music exist traditionally around the globe. From

the Bavarian Alps (closest to the birthplace of Orff Schulwerk), come *schuhplatteln*). South Africa contributes *gumboot* dance, from the United States the African-American *hambone*, and from Bali is the *kecak*, to name just a few. Terry draws rhythmic skills from his original training as a percussionist. Also, music forms from around the world influence his work, including Japanese Taiko, Balinese Gamelan, North American rhythm tap and Ethiopian armpit music.<sup>2</sup> He is the creator of kinesthetically integrated body percussion rhythm blocks, using top-down sequences connecting claps via the chest to the legs, the behind, and into the feet.<sup>3</sup> His work is also char-



Members of Kekeça (Turkey): Tugay Basar, Timuçin Gürer. Their performance of "Lank Fahte & Devri Kebir," offered beautiful contrast in terms of energy, pace, and dynamics. They performed classical Turkish rhythms with a wonderful sense of space, elegance, and grace. Their second piece, "Neighbors in 8 and 9," employed the surface of a wooden chair and a music stand to bring out the rhythmic qualities of these traditional Turkish eight- and nine-beat rhythm cycles. Photo © Orff-Schulwerk Symposium 2006



*Members of Body-Gang (Austria) are: Ari Glage, Birgit Grössl, Judith Hirsch, Kurt Lackner, Rainer Kotzian, Angela Nassall. They opened the show with their piece "Schuachicplatt." Their performance featured a harmonized Zwiefacher, which is a type of Austrian folk song in mixed meter. They also incorporated some schuhplatteln technique, an impressive folk dance in 3/4 meter traditionally practiced in Austria and Southern Bavaria. Dancers jump and slap their thighs, legs, knees and soles of their feet. Traditionally only young men performed this dance to impress young women. Photo © Orff-Schulwerk Symposium 2006*

acterized by the idea of phasing (canon), and connecting vocal patterns to body percussion elements. He defines body music as "music/dance created by the sounds the body can produce via clapping, slapping, stepping and vocalizing."<sup>4</sup>

This concept fits naturally with the Schulwerk as an artful extension and virtuosic elaboration of four elemental body percussion levels recognized by Orff and Keetman (snap, clap, pat, and step). In July, 2006, the International Body Percussion Project offered a chance for the various groups using Terry's ideas to come together for the first time in Salzburg, and gave him the opportunity to work directly with some of the people he had inspired from afar.

The international mix of the participating groups is further proof of the universal appeal



*Members of Ocho por Uno (Spain) are Alfonso Alvarez, Marianna di Fonzo, Luis García Vázquez, Sofia Lopez-Ibor, Luz Martín, Águeda Matute, Fernando Palaços. They performed a piece titled, "Mata Moscas," featuring real fly swatters, Spanish nursery rhymes, Flamenco rhythms, and an original Spanish tongue twister, which was performed in a style reminiscent of a medieval cantiga. Photo © Orff-Schulwerk Symposium 2006*

of body percussion: *Body-Gang* (Austria), *Kekeça* (Turkey), *Syrjähyppy* (Finland), *Xephyr* (United States), and *Ocho por Uno* (Spain).

Each group prepared a short performance piece prior to arriving in Salzburg. For four days of rehearsals, Terry worked with the groups to create transitions between the pieces, as well as new composition drawing nine people from the various groups for a grand finale.

It was fascinating to experience and observe the fluid, precise process of Terry's teaching. Students made sense of the movement sequence by analyzing and memorizing it in sections, creating verbal cues, relying on kinesthetic memory to absorb the rhythmic structures. The group dynamic was essential for this process, which meant that any time two or more peo-

ple found themselves in the same place before rehearsals or during a break, an informal review session would start with people filling in each other's memory gaps. Because of the multi-linguistic mix of the group, any verbal direction, question, or clarification would instantly be translated into one or two other languages. Virtually everyone speaks at least two languages fluently, but to enable communication between all sets of language skills, usually one or two translations were necessary (and fun!).

We rehearsed the whole program one day prior to the performance. It was the first time we got to see pieces developed by the other groups, adding to the excitement and enthusiasm. It also gave us a better sense of the larger arc of the performance after having intensely worked on specific details

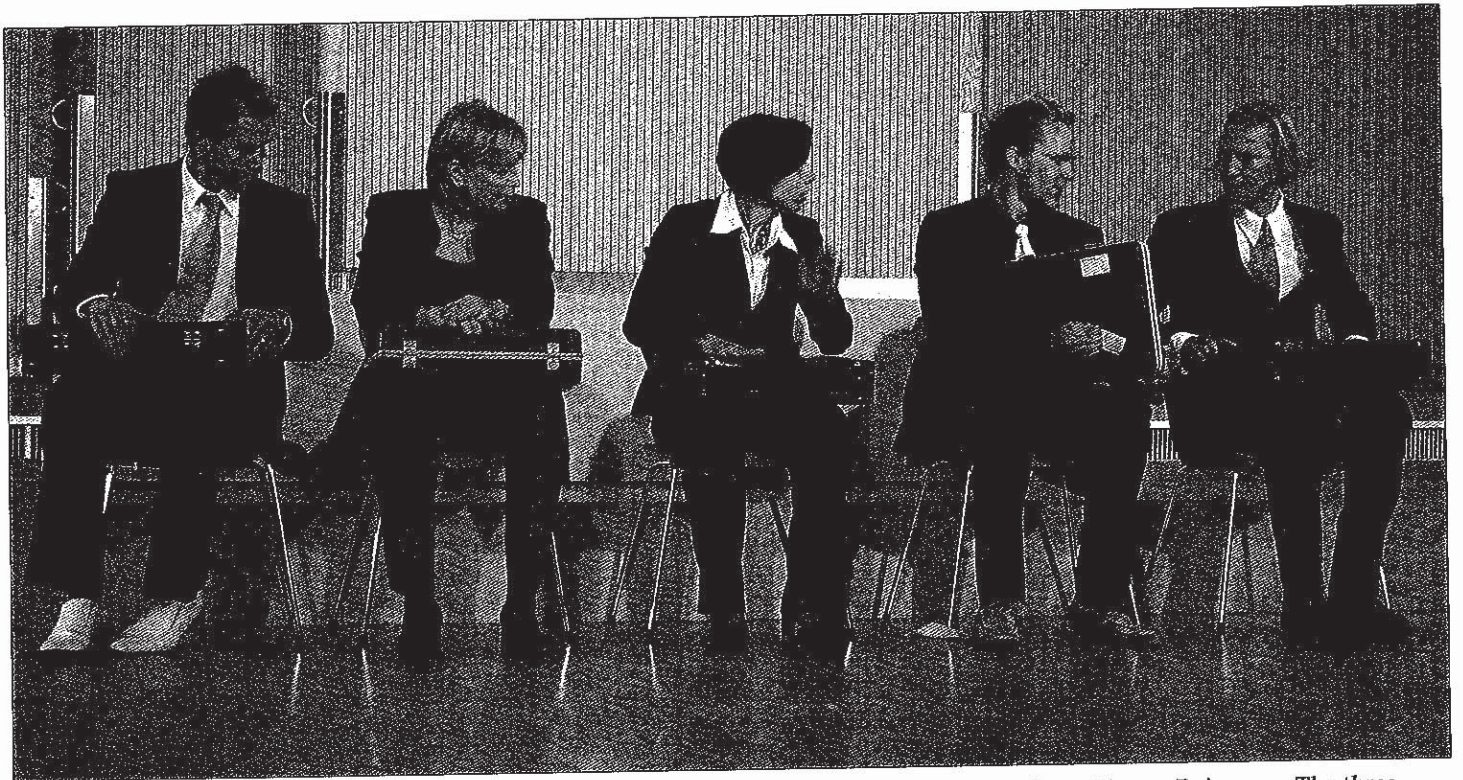
for the past few days. Our Sunday matinee performance on the final day of the symposium lasted just over one hour and was enthusiastically received by the packed audience.

Terry's solo fully engaged the audience with his stunning display of virtuosity, through participatory body percussion and vocalizations. He set up complementary rhythms and ostinato patterns reverberating through the hall. His performance artfully bridged and incorporated the roles of musician, dancer and conductor, and included theatrical elements as well. In comparison, our group pieces seemed quite elemental in technique, yet satisfying and entertaining because of their varied and creative approaches.

The final transition music moved all performers across stage in two lines



*Xephyr members (United States), from left, are: Doug Goodkin, Rachael Bauch, Annette Bauer, Sofía López-Ibor, Sarah Noll and James Harding performed "Shoo, fly," incorporating an African-American, body-percussion sequence called "Steppin'," the rhythm of a children's hand game from Ghana, as well as an original rhythm canon. The elements were tied together by the theme of swatting flies, ending in a short instrumental and vocal performance of "Shoo, fly" with adapted lyrics. Photo © Orff-Schulwerk Symposium 2006*



Members of Syrjähyppy (Finland) are Elina Kivelä, Toni Mäkelä, Anu Penttinen, Mikko Penttinen, Hannu Rainerma. The three male members of the group performed "Echo" with performers on and off-stage echoing the other's sounds. Later, the whole group performed, "The Briefcase," a comical, theatrical piece staged at an imaginary airport gate. Well-dressed business class travelers, who appear bored while waiting to leave, dive into increasingly wild musical quotations using only the sounds of their briefcases, until the plane is finally ready for boarding. Photo © Orff-Schulwerk Symposium 2006

similar to the first transition piece, but divided by gender and with a different traveling step. Mid-stage, a choreographed turn of 360 degrees signaled the beginning of each line vocalizing the hand or the feet of the body percussion pattern respectively.

"Talking Hands, Talking Feet" was the title of Terry's composition for nine performers. It was based in 6/8 meter with polyrhythmic feel in four. It began by individual performers creating a giant, visually connected shape moving in canon. We expressed building and shifting complex rhythmic patterns through body percussion in unison. The spatial choreography worked with constantly shifting geometrical shapes created by the whole group. "Talking Hands, Talking Feet" transitioned seamlessly into the *tutti* circle piece "Jalan Jalan" ("to take a walk") with a simple, traveling step and multi-layered vocal parts, creating a wonderfully enticing finale.

"Gunild Keetman would have been proud," said Barbara Haselbach, as she thanked Terry for the successful project.

#### References

- <sup>1</sup> www.crosspulse.com
- <sup>2</sup> Ibid
- <sup>3</sup> Doug Goodkin, *Play, Sing & Dance* (New York: Schott, 2004) p. 75.
- <sup>4</sup> Keith Terry, "Body Music," *The Orff Echo*, 24, No. 3 (Spring 1992), p. 2.



Annette Bauer, a native of Germany, has completed a master's degree in music and Level III Orff training. She teaches K-3 music at Park Day School in Oakland, Calif., Bauer performs with Istanpitta Early Music Ensemble, the Middle-Eastern-Brazilian fusion group SalaamAxé, and the Brazilian percussion ensemble Bateria Lucha.

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*You  
cannot catch  
a child's  
spirit by  
running after  
it; you must  
stand still  
and for love  
it will soon  
itself return.*

-Arthur Miller

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If you can  
talk you  
can sing.

-Zimbabwean proverb

# International Scrapbook

Compiled by Carol Erion and Pam Hetrick

**Note:** The Orff-Forum is the international clearing-house for all Orff-Schulwerk associations and societies. To find an up-to-date list of all of them, along with contact information, visit the Orff Forum Web site\* at:

[www.orff-schulwerk-forum.org](http://www.orff-schulwerk-forum.org)

- > Select Home
- > Select Partners
- > Select Orff Schulwerk Associations

\*As of press time, some features of the Orff-Forum Web site are not available on some Internet browsers. If you have difficulty locating the list on the Orff-Forum

site, use the "Contact" button on the Orff-Forum Web site to write the staff directly for the list of associations and societies. Because electronic communications are changing so rapidly, only the Orff-Forum site has the staff to constantly update this massive list of e-mail addresses and Web sites for the Orff-Schulwerk community.

## Orff Schulwerk in Argentina: A long-lasting experience

by Dina Poch

**W**hen I was a little child back in 1952, my mother took me to an institute to study music, much against my will, as I was hoping to become a famous dancer. However, it seems that my destiny was already written, since from that very day I became strongly bonded to this institution – Collegium Musicum of Buenos Aires. Today I head the Children's Department, where every year more than 600 children share the same joy and happiness of music making that I did, and still do, mainly, thanks to the greatness of Carl Orff and the Orff Schulwerk.

This is the story. In 1946, the Collegium Musicum of Buenos Aires was founded. It was Guillermo Graetzer's idea<sup>1</sup> to organize an institution dedicated to using updated methodologies to spread a truly musical culture. He invited Ernesto Epstein and Erwin Leuchter, among other colleagues, to join him in this unusual project for that time in Argentina. For two years, all the activities – concerts, conferences, courses – were dedicated mostly to adults and youngsters. But in 1948, the idea to extend the benefit of a musical experience to children was the beginning of a great adventure.

The Collegium Musicum of Buenos Aires is a very important and modern center of music education in Argentina, unique for its integral approach, as it combines artistic and pedagogical aspects. It is a private, nonprofit asso-

ciation, whose purpose is to offer children, teenagers and adults the opportunity to discover the pleasure of a group musical experience, and to extend the musical activity within the family and the community. In this way, the experience contributes to the development of students' sensitivity, creativity and imagination, enriching their inner life.

Since its foundation, the Collegium Musicum has consistently inspired and trained generations of music teachers in Carl Orff's pedagogical ideas. I remember how strongly those first years of my music involvement affected me. They challenged my creativity and enjoyment, while I learned, at the same time, the basics of music. It was no comparison to my music classes at school! I began by learning the recorder, as it was the Collegium Musicum that introduced this instrument to Argentina in 1951. Today it is used in almost every primary school in the country.

It was also at the Collegium where Orff Schulwerk was introduced. I clearly remember how, in 1959, a donation from the German government brought to our classes a new set of instruments unknown to us at the time: xylophones, glockenspiels and percussion instruments. Although I did not know anything about Orff-Schulwerk then, Guillermo Graetzer (Director of the Collegium Musicum and at the time also my music

teacher) was well-acquainted with this approach and convinced of its educational benefits.

By searching the Collegium's archives, I discovered that in 1958, for the first time in a Teacher Training Seminar, one of the leading courses taught by Graetzer was called "The Carl Orff Method." In the many decades since then, in every teacher-training program such a course was included.

In 1960, thanks again to the German government, we finally became acquainted with the complete Orff-Schulwerk collection (45 books); a magnificent work. An exciting journey began. Initially we followed the content of those books, even singing in German. Little by little, other music from around the world, especially Latin American songs and music, became part of our repertoire, recreated according to Orff-Schulwerk ideas. In 1963 Schott published Graetzer's *Indo Amerikanische Tanze*, containing some of the music we played in our classes. And in 1964, the Spanish Orff-Schulwerk version *Música para niño: Adaptación del Orff Schulwerk para Latinoamérica* by Guillermo Graetzer was published in four books.

Even though we are not an Orff Institution (although many believe so), the Orff influence is strong here. We bring children into the musical experience by playing with all those

wonderful instruments, as well as by singing and dancing.

In 1976 a proposal from Germany was made to Graetzer to make a film in Argentina, "*Orff Musik und Bewegungserziehung in aller Welt.*" Activities are included in this film from the Collegium, based mainly on Argentine folk music.

In 1984, for the first time a teacher trained at the Orff Institute, José Posada, came to Buenos Aires for a teacher-training course and brought a different view of Orff applied mainly through musical games.

In 2002, due to the valuable work of the Orff Foundation to spread Orff-Schulwerk ideas around the world, we were rewarded and touched by a magic wand when Verena Maschat came to Buenos Aires for a two-week course. "Music and movement" was more than getting into "the Orff spirit"; it was a way to confirm how those ideas can be contemporary. This feeling was recon-

firmed in 2004 with her second visit for another two-week course.

In 2006 Sofia López-Ibor, an outstanding teacher, led us into the world of music and the music of the world.

At present we have 14 vocal-instrumental ensembles in the Children's Department who are using Orff instruments, following Orff ideas, and playing his music, among others. We also must acknowledge that this achievement has been possible due to the generosity of the German government. Many times during the past 50 years it provided us with all the instruments needed to follow this sound project.

Today, more and more teachers are acquainted with the Orff Schulwerk, although only very few schools are equipped with appropriate instruments. Nevertheless, with or without them, it is still possible to involve children in many different musical experiences based on Orff Schulwerk.

Through the years thousands of

children have enjoyed and learned a great deal from their experiences, just as hundreds of teachers have also enjoyed following this path. Now we will celebrate almost 50 years of Orff in Argentina by establishing the Argentine Orff Association, a dream we hope to realize in the very near future.

<sup>1</sup> Guillermo Graetzer (1914-1993) composer, musicologist and teacher. He studied composition with Pisk and Hindemith. Born in Vienna, he emigrated to Argentina in 1939, where he lived for the remainder of his life. His philosophy was grounded in a humanist belief in the essential role of music in the development of a fully integrated human personality. He undertook important work in music education for the young. His achievements in this area include an adaptation of Orff's Schulwerk for Latin American children.

## Australian Council of Orff Schulwerk

The Australian Council of Orff Schulwerk (ANCOS) has 800 members, which includes the Orff Schulwerk Associations of New

South Wales (OSANSW), Victoria (VOSA), Queensland (QOSA), South Australia (OSASA), Tasmania (TOSA) and Western Australian

(WAOSA). We have been in existence for 30 years.

Contact the Australian Council of Orff Schulwerk at: [www.ancos.org.au](http://www.ancos.org.au)



*Photo taken at the national conference in Brisbane, 2002. With members of Shenanigans. Left to right: Gerard van der Geer (recorder); Christoph Maubach (flute); Sue Buchan (accordion); Jon Madin (accordion); Gary King (guitar, rear view); and Doug Goodkin (tambour).*

*continues*

# Underneath the Mango Tree

© Ian Ross Williams (used by permission)

d min C d min

Un-der-neath the man-go tree were we. Hid-ing in the tree was Tar ni-ki-ni

5  
Look out down be-low from the ripe man-go Rain-ing down be-low from the

8  
ripe man-go. Oh no oh no oh no go man-go man-go

**Note:** "Tarnikini" is an Aboriginal word meaning fruit bat.

The composer Ian Ross Williams lives in Queensland, Australia, PO Box 180, Glass House Mountains, Q 4518; phone: (617) 5493 0758; Email: [ian\\_ross\\_williams@yahoo.com.au](mailto:ian_ross_williams@yahoo.com.au)

## Austrian Orff Association

The Austrian Orff Association, *Gesellschaft Förderer des Orff-Schulwerks*, has approximately 400 members. In existence since the 1960s, it was the first Orff association in the world. It has a long tradition of working closely with the Orff Insti-

tute at the Mozarteum University, the Orff Schulwerk Forum and the Orff Foundation. It co-organized a part of the Symposium "in Dialogue" in Salzburg in June 2006. The main event of the year for the Austrian Orff Association is the annual Course for

Music Educators in Strobl, Austria, in a very beautiful setting at the Wolfgangsee Lake close to Salzburg.

Contact the Austrian Orff Association at:

[www.orff-schulwerk.info](http://www.orff-schulwerk.info)

## Belgium: *Musicerende Jeugd* (Flemish Orff-Association)

by Jan Coeck

Hello from Belgium, and especially from the Flemish Orff-Association *Musicerende Jeugd*. As you know, we are a very small country, so our association has similar dimensions. We have about 200 members (and readers of our magazine, *Muzewijzer*). Our association has existed for 52 years.

I am a professor of music pedagogy at the Lemmens Institute in Leuven, and a composer. The major part of our association staff consists of professional musicians. Since the

real and authentic Orff vision, as a pedagogic method, has increased in importance in our general education program, we pay much more attention to the teacher-training programs in basic schools. We support students and teachers with all kinds of didactic "frames" and models of music education. We present these in our magazine, *Muzewijzer*, where we publish newly composed songs, Orff-[Schulwerk] scores, as well as completely elaborated lessons for teachers.



Jan Coeck, President of *Musicerende Jeugd*, the Flemish Orff association.

Music: See pdf in *International Scrapbook* folder labeled: **flanders\_wablief.pdf**

**About Wablief from *Musicerende Jeugd* (Flemish Orff-Association)**  
"The canon I am sending is something I wrote," Coeck writes. "It is a well-known song, used in nearly all our Orff-schools and music academies

throughout Flanders. Although it doesn't belong to the public domain, please feel free to publish it. In fact, it's a sort of nonsense text; the words nearly mean nothing. But it's fun to sing it up-tempo. Everybody loves it."

## Wablief?

J.Coeck



## Associação ORFF Brasil

Associação ORFF Brasil – Música e Movimento na Educação (ABRAORFF) was established in 2004. It has nearly 30 members.



For more information about Orff Schulwerk in Brazil, read "Boa Viagem: A good journey brings the Schulwerk from Rochester to Recife," by Janet Robbins and Mary Helen Solomon, in the Spring, 2006 issue of *The Orff Echo*.



The Associação ORFF Brasil has almost 30 members.

# Carl Orff Canada

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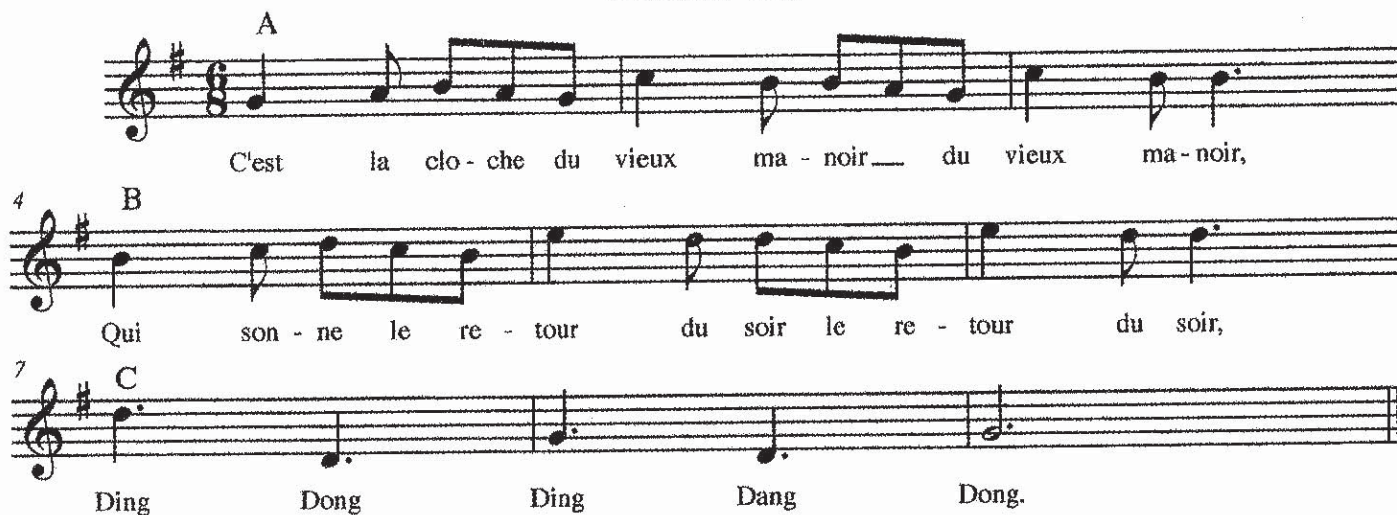
in Toronto. Today it has more than 1,000 members and 11 regional chapters. *Ostinato* is its tri-annual national

publication.  
Contact Carl Orff Canada at:  
[www.orffcanada.ca](http://www.orffcanada.ca)

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Canon à 3 voix

Traditionnel



A  
C'est la cloche du vieux manoir du vieux manoir,

4 B  
Qui sonne le retour du soir le retour du soir,

7 C  
Ding Dong Ding Dang Dong.

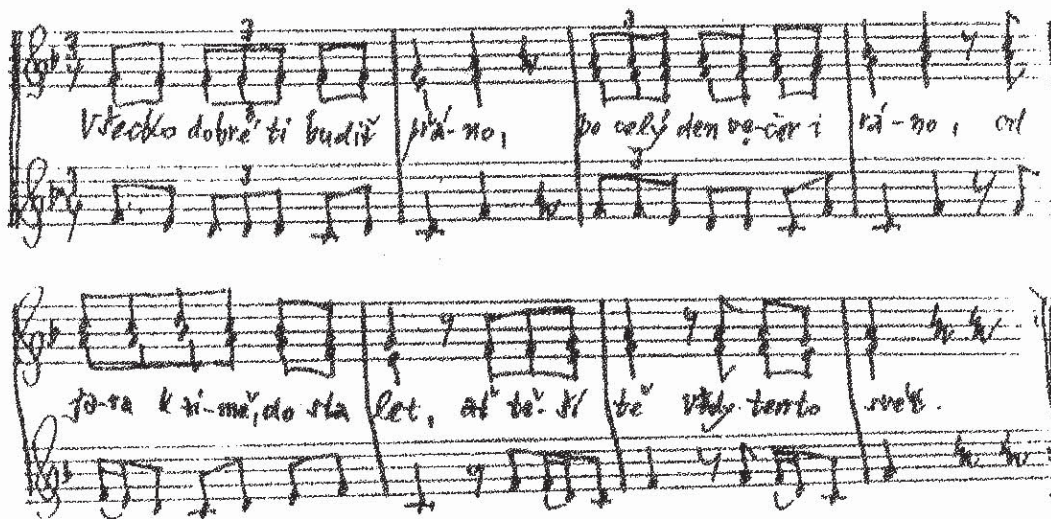
## The Czech Orff Society

The Czech Orff Society, *Ceska Orffova Spolecnost*, was officially founded 11 years ago, after the fall of the communist era. Before that time, Orff-Schulwerk ideas were forced

to live hidden in music pedagogy. Today there are 300 active members. An international course is taught in the town of Slavonice bordering Austria, and it is designed to under-

standing between all nations. The members want to let everyone know that all are welcome to attend the course. Contact the Czech Orff Society at: [www.orff.unas.cz](http://www.orff.unas.cz)

Birthday Melody by Pavel Jurkovic, who studied under Orff and founded the Czech Orff society. Please feel free to create a text in your own language.



Všecko dobré ti bude přá-no, po celý den va-čir i rá-no, od  
jo-ra k si-mě, do sta let, až to-žl be všdy tento ro-č.



*Ceska Orffova Spolecnost (the Czech Orff Society)*



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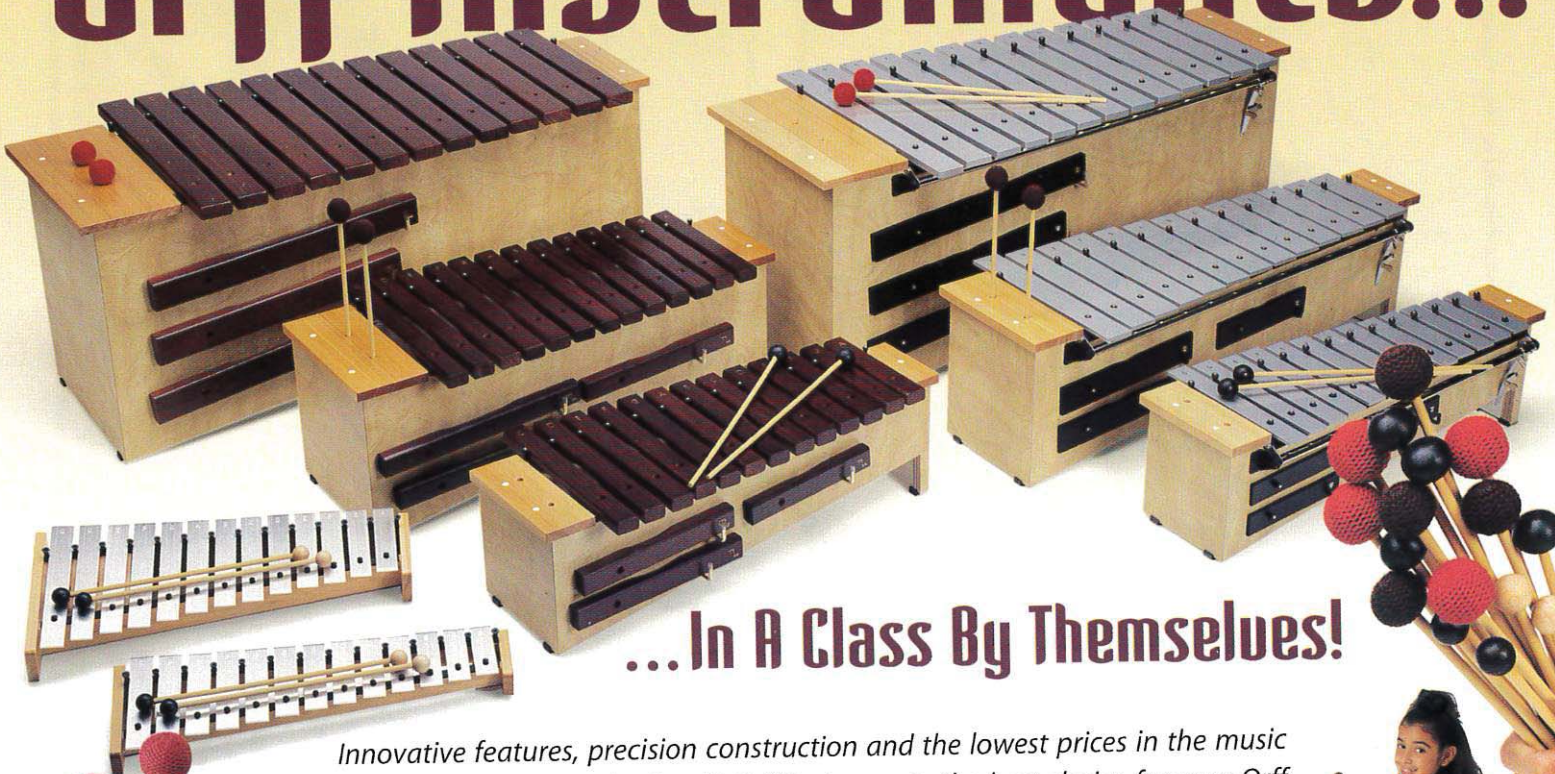
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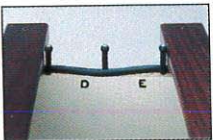
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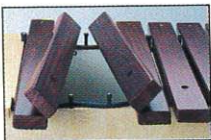
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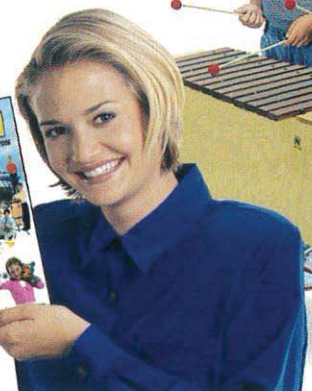
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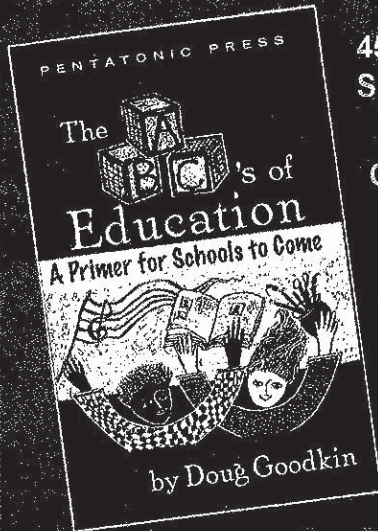
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really in ourselves.*

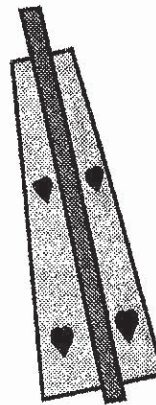
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# Now's the Time: Teaching Jazz to All Ages

by Jane Frazee



Reviewed by  
Jane Frazee

**J**ohn Philip Sousa said, "Jazz will endure, just as long as people hear it through their feet instead of their brains." Doug Goodkin knows the limitations of Sousa's

observation as it applies to his readers: teachers who want to include jazz in their school music programs. If you are in that category, this book is indispensable. If you are not, *Now's the Time* makes a persuasive case for reconsidering your position.

Goodkin wisely offers his eighth-grade jazz curriculum proposals at the end of the book because they have been built on a repertoire of games, speech and body percussion, movement, songs and ensemble pieces documented in previous chapters. Such a collection of participatory activities is familiar territory for the Orff-Schulwerk teacher, but the particular choices offered here have been carefully selected to follow a developmental sequence to encourage success in building skill and understanding in the jazz idiom.

The collection of jazz material is presented in a meticulously sequenced order to prepare students ranging in age from three to 14 to succeed at increasingly challenging tasks. Rhythmic considerations, melodic issues, and form conventions each find a place in classroom-tested activities that lead to competence. Goodkin deserves special commendation for the authenticity of the material presented for study. These are not teacher-made examples that approximate the jazz experience; they are the genuine article.

Supplementing the lesson plans that enrich each chapter, one encounters engagingly written essential background information on jazz history

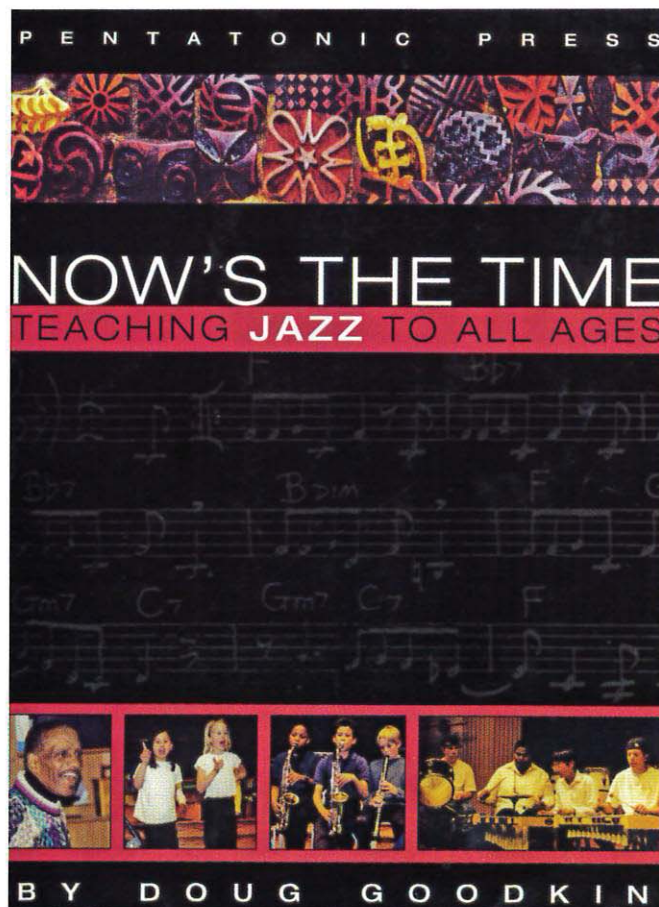
and important insights into the author's way of applying the material he presents with his own students. Invaluable references to recorded examples that illustrate points in the text are provided to enhance the reader's experience.

*Now's the Time* is an intensely personal book. As a result, the author sometimes presses the Orff-Schulwerk model beyond what it can comfortably contain when we confront the two-thirds of the book that is outside the purview of traditional Orff-Schulwerk harmonic practice. For as soon as we enter the realm of tritones in Chapter 5, and continue an exploration of jazz theory through a variety of chord progressions and harmonic structures beyond anything considered in the volumes of *Music for Children*, we are in another musical world altogether.

Yet, in spite of the rich harmonic palette that is offered in Chapters 5 through 9, Goodkin often returns to the pentatonic to inspire melodic improvisation. Acknowledging that improvisation is at the heart of both Orff Schulwerk and jazz, his suggestions are

helpful for any teacher committed to encouraging improvisation in either elemental (traditional Orff) or jazz style.

Goodkin believes that we can find a "way of working that is playful and a way of playing that is serious work." To accomplish this, he brings years of experience and expertise as a teacher and musician fluent in both Orff Schulwerk and jazz to the task of encouraging you to deepen your own knowledge of and appreciation for – America's music. Your musical life – and that of your students – will be greatly enriched by exploring *Now's the Time*. It is a splendid achievement.





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# From the AOSA Video Library Chinese children's songs and singing games

Presented by Chet-Yeng Loong  
AOSA AV Library: 141CC (DVD only)



Reviewed by  
Beth Iafigliola

With an authentic greeting, insights into cultural etiquette, and sensitivity to regional differences, Chet-Yeng Loong immersed participants in this 2006 AOSA National Conference session into Chinese culture.

The journey began with a variation of the familiar game, "Rock, Paper, Scissors." Loong skillfully brought her Chinese heritage, Malaysian childhood experiences and professional travels into the American educational setting by blending the familiar with the new. With a quick introduction, most of the participants indicated they knew the hand-clapping pattern and game rules. Like the young American children she has taught, the participants enthusiastically engaged their partners in the fun, acquiring the language with the repetition of play. The Malaysian-Chinese variation of "Rock, Paper, Scissors" includes numbers one to 10, a dramatization of a telephone ringing, a greeting, and a new ending to the game. The winner reaches around and taps the defeated partner on the back of the head with one finger. The defeated one has to guess which finger the winner uses, giving another opportunity for success.

To those familiar with English, the Chinese words appear to resemble song. Loong used humor to demonstrate how the intonation of the spoken word implies four different meanings. A finger play activity develops finger dexterity, creates drama, and provides rhythmic experiences. As a multicultural experience, though, the chant builds vocabulary and an appreciation of the spoken word. She reviewed the counting words used in the previous game and incorporated

the key words into a poem about animals. (The session notes contain a phonetic spelling of the words, an English translation, and the phrase written in Chinese characters. Thus, the word becomes art.)

With a nod to current educational philosophies, Loong introduced a circle game and a song that work well with Orff Schulwerk instrumental accompaniments. The circle game, "Eat the Peach," involves chant, drama, the selection of a partner and a chase around the circle by the "wolf" of the game. With a nod to the teaching process, she asked the circle participants to practice two *ostinati* patterns. Later, two participants played the patterns on contrasting, percussion instruments.

The "Fishing Song" tells the story about catching a fish with a net, and uses beautiful, dramatic gestures. (The Orff Schulwerk orchestration, arranged by Loong, is in the session notes.) Loong discussed how she adapts these activities for students in Preschool through Grade 2 by focusing on the game for younger children, and by adding instrumental parts for those ready to perform independently. The Chinese lyrics present a challenge for parents during a performance, so Loong suggests asking students to create drawings that tell the story. The song refrain is easy to learn. (Her college students find this piece especially inviting, she said.)

To address early childhood developmental issues, Loong said she employs Dalcroze techniques to tell the story of "Lang Po Po" – the Chinese version of "Little Red Riding Hood." She demonstrated improvisational movement techniques for each of the characters in the story using piano accompaniments. She ended the song by transferring the piano accompaniment to the xylophones, hinting of ways to include

improvisation by student performers.

For older elementary school children, Loong said she uses a culminating activity that celebrates the Chinese New Year. The activity employs *ostinati* patterns that reflect authentic Chinese rhythmic patterns on drums, cymbals and gongs. As part of her demonstration, she continued to use the greetings and numbers she had introduced in the earlier songs and chants, enveloping the participants into a cacophony of sounds.

The participants reported that they appreciated the gift of a multicultural exchange offered by a sensitive and inviting teacher.

## Other AOSA AV Library materials on Chinese culture

98AS MENC: "Teaching the Music of Asian Americans" (VHS only)

22OS Margot Schneider: "Orff Schulwerk in China" (VHS only)

38MB Mary Shamrock: "Multi-Cultural Bridges: A Report from China" (VHS)

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not sing  
because it  
has an answer:  
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because it  
has a song.

–Chinese proverb

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— Norm Goldberg, MMB Music Founder

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# The Teaching of Music in Nine Asian Nations: Comparing Approaches to Music Education

by Cecilia Wang



Reviewed by  
Cecilia Wang

If you like reading about adventures, you'll want to read this book. If you find thrills in exotic places, you will definitely love this book. If you are also a music teacher, you will savor reading this book. *The Teaching of Music in Nine Asian Nations* by Manny Brand is an extraordinary book. While the content can be described as ethnographic or narrative research, you cannot help but read it as a mystery novel, with the music teacher as the hero!

As the title implies, the author traveled to nine different nations in Asia to gather materials for this book. A long-time researcher, he attempted to portray actual characters and events as accurately as possible. His goal was to capture the life of music teachers through conversations and from on-site observation of actual teaching in local settings.

He traveled for two years out of his base in Hong Kong, where he headed the Music Department of the Baptist University of Hong Kong. He collected the life stories of 15 music teachers from China, Laos, Cambodia, Vietnam, Thailand, Indonesia, Myanmar, Singapore and Malaysia. In each locality, he hired a translator and sought music teachers who were willing to share thoughts with him. In this endeavor, he witnessed music teaching not only in large cities, but also in remote, and sometimes dangerous, rural settings. The reader will relate to the author's journey, sharing his joy and frustration and wishing him safety and success.

Brand used a biographical approach in writing this book. He used imagination and creative reflection as techniques, enabling him to enter the lives of the music teachers and understand

their different stories subjectively. Experienced music teachers will identify with the stories; novice music teachers will be inspired.

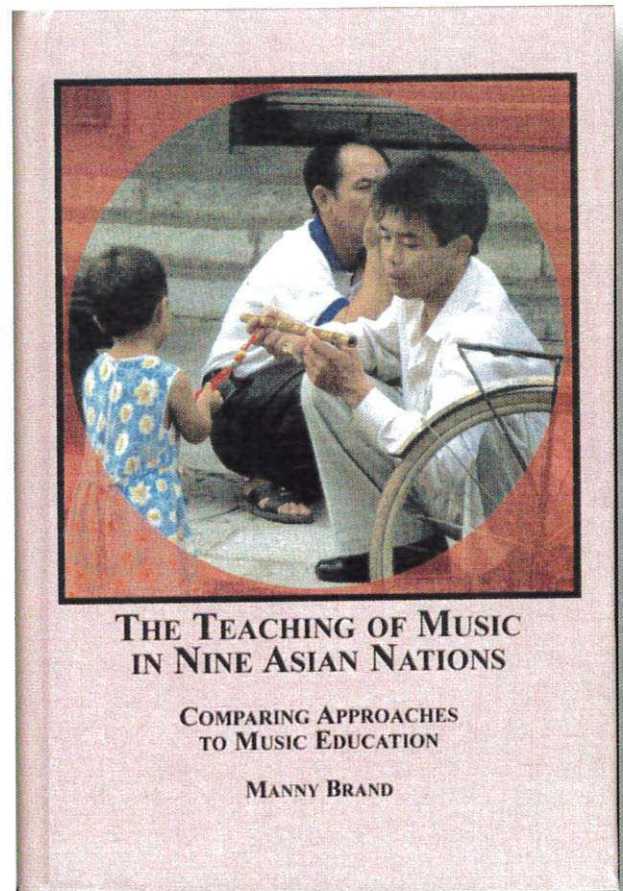
Each of the 15 chapters depicts the life of a different music teacher, along with their respective cultural surroundings, political histories and events that shaped their destinies. The skillful plots thicken quickly and compel you to read on to the end of each chapter. Moreover, each chapter has an interesting title and an introductory line or a paragraph that immediately piques your curiosity.

For example, in the chapter, "My Students Tortured Me," Brand describes the hardship of musicians during China's Cultural Revolution, and how the teaching of music outlived adverse political oppression. Similarly, other chapters beguile with titles such as, "If you Teach Music to My Son, I will Kill You," and introductions like, "The man who greeted me at the door, with his dirty shorts and zipper fly still open, is the piano teacher."

Though you may be inclined to read the book for its vivid adventures, it conveys a far greater significance. Brand does not offer pedagogic prescriptions, musical suggestions or rehearsal techniques, yet you will recognize the presence of exemplary teaching. The book does not preach teaching effectiveness; it's characters demonstrate it, providing real examples from diverse settings. It is about

human experiences, the artistry and daily drama of teaching music, and a devotion to it that has no cultural boundaries. It is about hope, joy, trust, love and belief in the power of music. It is about "the passion and dignity inherent in the teaching of music regardless of the music teaching conditions and challenge," Brand explained.

Having read the book, I cannot help but realize how fortunate we are in our own teaching environment. I have to ask myself questions such as: "Do I have my priorities correct? Have I missed many teachable moments? Do I really know each of my students and have individual goals for them? What if I were to write a biography of ...?"



# Fiddle-I-Fee

by Will Hillenbrand  
Harcourt 2002



Reviewed by  
Mary Johns

**C**reative illustrations, fun-filled animals that come out at night to play their instruments, and a surprise ending all contribute to Will Hillenbrand's fresh interpretation of the familiar folk song, *Fiddle-I-Fee*. He keeps us engaged by giving us two parallel stories of life on a farm.

One story is about a farmer and his wife as they go about their busy days, doing chores on the farm and making preparations for the birth of their new baby. As the months pass by, the animals on their farm seem to be going about their lives as usual, eating and making ordinary animal sounds. However, another story actually is taking place at night as the animals secretly practice their instruments by the light of the moon. The cow plays "strum, strum" on the banjo, the pig plays "griffy, griffy" on the harmonica, the goose plays "hum sum" on the accordion, and of course, the cat plays "fiddle-i-fee." When the book ends, we find that the animals have all been practicing to surprise the farmer and his wife with a musical welcome for their new baby!

The humorous details in Hillenbrand's mixed-media illustrations invite children to return to its pages again and again. With only one reading, it is easy to miss details like the duck that eats "Quakers," the alphabet blocks that spell "cow," and the box of "Pilgrim's Scratch and Peck Chicken Feed" that the chicken eats in November.

The illustrations in this book offer opportunities for children to learn to make predictions; before each animal is introduced, Hillenbrand shows it as a toy in the preceding verse. Children can also observe, anticipate, and discuss seasonal changes in the illustrations. Weather, crops, chores, clothing, and decorations all change in each picture as the months go by. Higher-order thinking skills can be encouraged by comparing and contrasting this version of *Fiddle-I-Fee* with other versions of the same title.\*

Most importantly, this book will inspire children to create their own versions of the song with new instruments, invented sounds, added body percussion, or perhaps a dramatization. This is would be music-making at its best. Children of all ages will return to *Fiddle-I-Fee* for the sheer joy of singing a great folk song from a wonderful book.

## \* Other versions of the same book:

*Fiddle-I-Fee A Farmyard Song for the Very Young* adapted and illustrated by Melissa Sweet; Little, Brown and Company; Boston, New York, Toronto, London; 1992

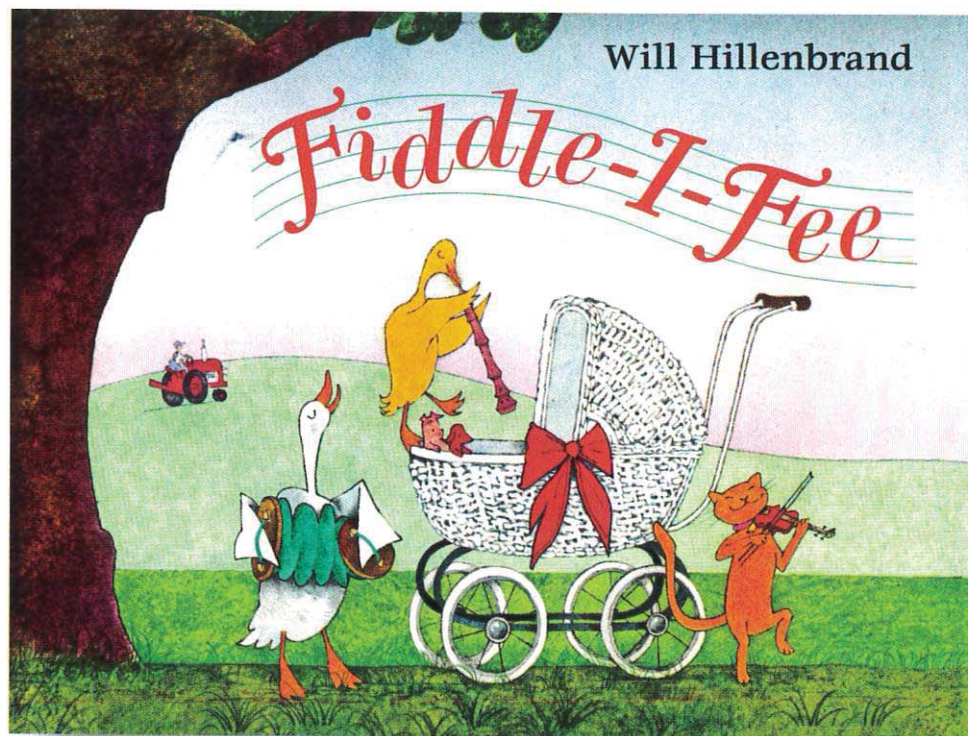
*Cat Goes Fiddle-i-fee* adapted and illustrated by Paul Galdone; Clarion Books; New York; 1985

*Fiddle-i-fee: A Noise Rhyme* illustrated by Jakki Wood; Bradbury Press; New York 1994

*Fiddle-i-fee* illustrated by Santiago Cohen; Blue Apple Books; Maplewood, N.J, Distributed in the U.S. by Chronicle Books; 2003

*A Farmyard Song: an old rhyme with new pictures* illustrated by Christopher Manson; North South Books; New York; 1992

*I Had a Rooster, A Traditional Song* illustrated by Laura Vaccaro Seeger; Viking (a division of Penguin Putnam Books for Young Readers); New York; 2001



# Ethnic Musical Instruments of Malaysia

by Lee Elaine

Selangor Darul Ehsan, Malaysia: Win Publication Sdn. Bhd., 2006



Reviewed by  
Judith Cole

At the time this book was printed, author Lee Elaine was only 16 years old. Despite her young age, she was able to capture the richness and diversity of

Malaysia's ethnic musical instruments and present them in a carefully organized and beautifully illustrated book.

Peninsular Malaysia is separated from the country's states of Sabah and Sarawak on the island of Borneo by the South China Sea. It is bordered on the north by Thailand and on the south by Singapore. To the west, the Strait of Malaka separates the peninsula from Indonesia's largest island of Sumatra. It was that straight that provided an early maritime highway between the Indian Ocean and the Pacific and brought people of diverse ethnicities, cultures and religions to Malaysia. The Portuguese arrived during the 15th century era of discovery and exploration, followed by the Dutch and the British. However, the Indians and Chinese had established trade via this vital link much earlier than the Europeans. Today, Malays comprise about 57 percent of the population, with Chinese and Indians being the next largest ethnic groups. The society reflects its cultural diversity in its music and instruments.

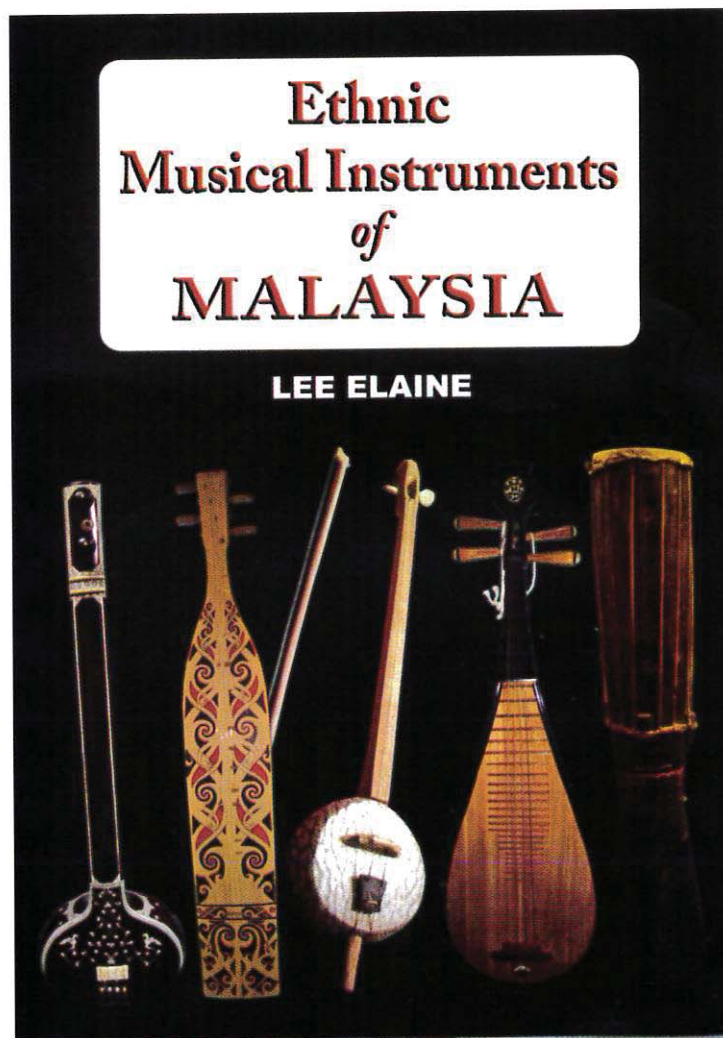
The author divides her book into six sections according to ethnic Malay, Chinese, Indian, Orang Asli (original people), Sabah, and Sarawak musical instruments, with the largest to the smallest number of instruments included in that same order. To begin with, there is a discussion of four broad classification areas for all instruments: aerophone, chordophone, idiophone and mem-

branophone. There are as many as four color photographs per page showing the instruments as well as photos of people holding and playing the instruments. Photo credits indicate the majority of sources are museums, theaters and academies in the capital city of Kuala Lumpur.

The *gambang kayu* is one of the 44 instruments featured in the Malay section. A photograph of a *gambang kayu* is featured, and it is described by broad classification (idiophone), construction, playing method, history and range. The *gambang kayu* is a xylophone that originated in Southeast

Asia and has been popular as a gamelan instrument for centuries. There are 17-21 keys, each with a hole through which a nail holds it to the wooden resonator box. It is played with mallets made of water buffalo horns tipped with felt. The mallets are not shown in the photograph. The range of the instrument is notated showing the tones of the C pentatonic scale over four octaves.

The *saron* is another keyed mallet instrument included in the Malay section. It comes in three sizes, each of which is shown but only the largest is photographed in relation to a per-



former. The *saron* has six wide, metal keys. Notation indicates that each of the three sizes includes the tones of the C pentatonic scale within only one octave and each of the three are pitched an octave apart from one another. Bamboo instruments, bronze gongs and cymbals, drums, and gambas are some of the other instruments included in this section.

In the Chinese instrument section, half of the instruments featured are stringed instruments. One of these is the *guzheng*, or zither. Originally it had 12, 13, 15, or 16 silk strings, but present-day instruments have 21 metal strings, each with its own bridge. The *guzheng* is related to the Japanese *koto* and similar instruments found in Korea and Vietnam. The strings are tuned to the major diatonic scale. The other instruments featured in this section include cymbals and bells, bamboo flutes, temple blocks, a mouth organ consisting of 17 bamboo pipes called the *sheng* and a double-reed wind instrument dating from the third century called the *suona*. It is no surprise that the Indian section includes the *sitar* and *tabla*.

A beautifully decorated *sape* is featured as one of the instruments from the state of Sarawak. Originally it had two rattan-thread strings but today there are four metal strings used. Although it is held and played much like a ukulele, its shape and size differ. The *sape* varies from three and a half to six feet in length. The photos show performers using various sizes.

In the Sarawak, Sabah and Orang Asli sections of the book, one can see greater simplicity in the instruments and a closer relation to the available natural materials. The author associates the instruments with various tribal rituals. The *awar* is described as excellent for accompanying singing, used in entertainment and healing rituals, and traditionally played by women of the Temiar tribes

of the Cameron Highlands. Each player holds a pair of thick bamboo tubes of differing lengths and taps out duple rhythms with them. The *seruling hidung* is a thin bamboo flute about a foot long with four holes at each end. It is held horizontally and blown through the nose instead of the mouth. Men of the Semai tribe play it for recreation and to attract women's attention.

Because Malaysia was inhabited by immigrants from India, China and other parts of Southeast Asia, this

book is really about instruments from a broad geographical area. If you are interested in knowing the names of the traditional Malaysian instruments, seeing excellent photographs of them and reading brief descriptions of their construction and use, this book will serve as a good reference. It is simplistic enough to be accessible by upper-elementary school students. A teacher with a collection of recordings to accompany the book could provide an outstanding aural and visual introduction.

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# Global Voices Series



Reviewed by  
Angela Maniaci

Insert the DVD for Grade Six of the *Global Voices in Song* series and select the “View Song” option for *Thula Sizwe*. A South African choir stands assembled on the steps of a stage. A soloist improvises and the choir begins to sing. The choir sways to the music, and the song with traditional harmonies, continues, slow and intense. Here at last is a way to let students experience almost first-hand the sounds and sights of the music they are learning. What an impact this striking and personal example could have on a choir preparing an arrangement of this piece!

The next example featured on the DVD is a group of six teenagers performing a choreographed dance to a popular song from the Punjabi province of India. It features explanations of the style of music, the dance, the movements and information about the musicians. Similarly, the two other selections (*Kokiriko*, a traditional dance and song from Japan and *Acitron*, a singing game from Mexico) illustrate specific ways young people around the world interact with music, and how the music strengthens or interacts with their culture.

The six DVDs of *Global Voices in Song* are field recordings of 24 folk songs from 16 cultures around the world. There is one DVD for each Grade, Grades One through Six. Each DVD contains four pieces of music performed by members of the featured culture. Each song contains four sections: View Song, Learn Text, Learn Action, and About Song. Included is a pronunciation guide performed by a native speaker. In many instances there are both spoken and sung versions, as well as a translation. Each song features movement, dance or a game, and a description of

how to do them.

For example, on the Grade Two DVD, a group of children at a Maori school perform a welcoming song called “Kia Ora.” Four boys perform with *poi*, a rope with a ball on the end. Included are directions for how to use *poi*, and even how to make a home-made version. The contextual information included is helpful in creating a picture of the people who created the music. In some cases the excerpts create an intimate picture of the students who performed the song and the places where they live.


*Global Voices in Song* was created by Mary Goetze, Ph.D., music education professor, creator and director of the International Vocal Ensemble at Indiana University. Goetze traveled to many of the locations included in the series, and recorded most of the examples herself. Together with her co-producer Jay Fern, they presented the series in this format with the intention that teachers would be able to achieve a higher level of understanding by having access to text spoken or sung by a native speaker, images of people of the culture performing the music, and contextual information. There are also two volumes in CD-ROM format that preceded

by Mary Goetze and Jay Fern

this series: Volume 1: *Four Swazi Songs*, and Volume 2: *Hungarian Folk Songs*. To learn more about the projects, visit the Global Voices Web site:

[www.globalvoicesinsong.com](http://www.globalvoicesinsong.com)

The rich examples and wide variety of musical styles and activities included make this set a valuable resource for music teachers as well as classroom teachers. *Global Voices in Song* allows teachers to feel confident about presenting music of other cultures with integrity. As Goetze suggests, if teachers defer to the native performers about language and movement, we teach our students to respect and honor the way people of many cultures create music.



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## Grade 1

Mary Goetze & Jay Fern

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scripts will then be sent to the AOSA research panel for anonymous editorial review.

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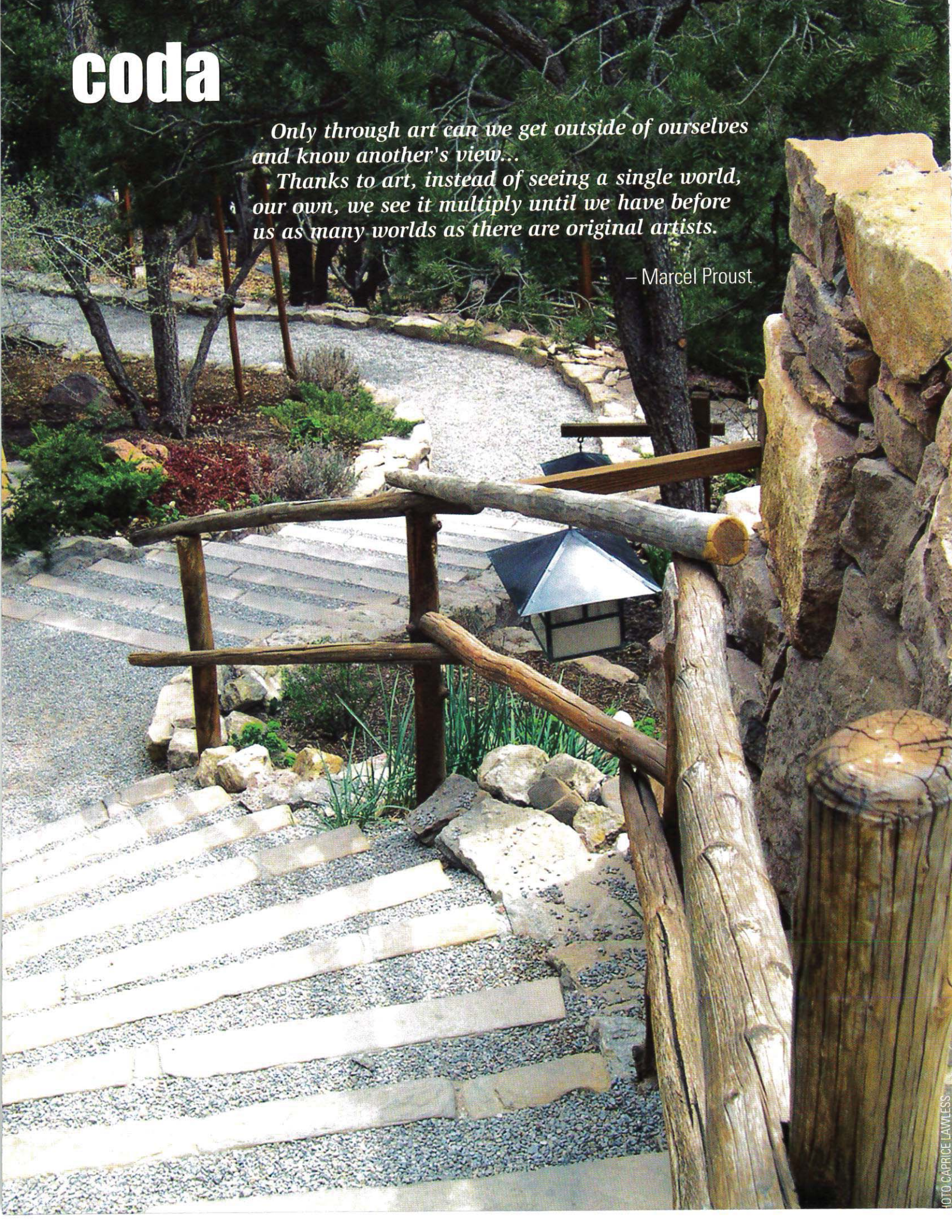
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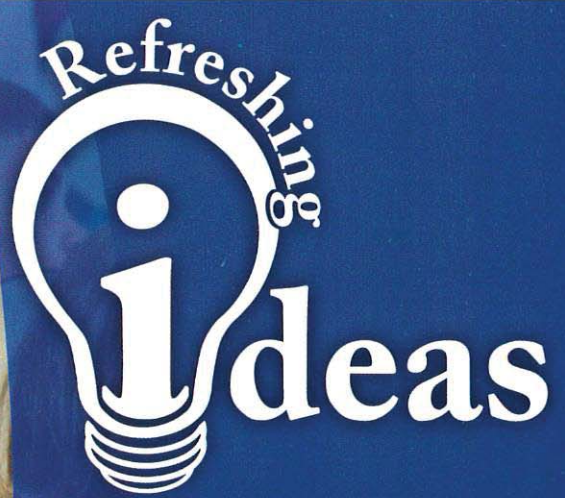
# coda

*Only through art can we get outside of ourselves  
and know another's view...*

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our own, we see it multiply until we have before  
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– Marcel Proust





# Idea #14

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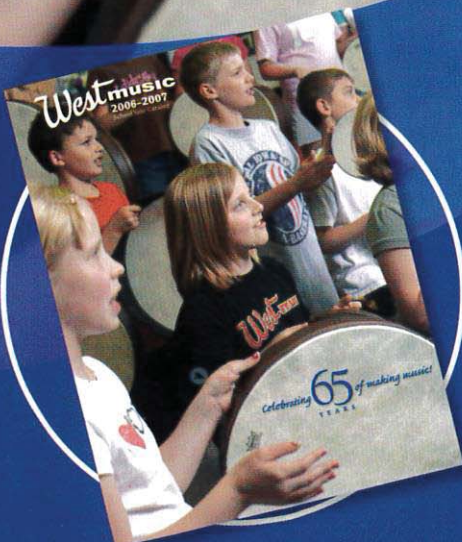
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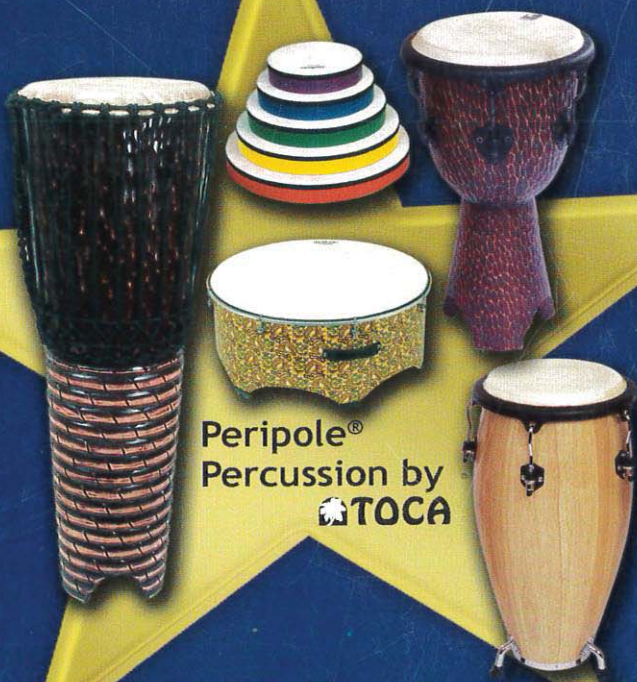


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