

OSTINATO

Music for Children - Carl Orff, Canada - Musique pour enfants

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EDITOR'S NOTE

Here is a wish to you all for a Happy New Year, and for lots of energy to keep on top of things at the most strenuous time of the school year. By now everyone has settled into the new grade and work habits and we all know how much can be accomplished at this time of year.

All of you have had the springboard of a holiday behind you, and some of you may have had an extra fillip of inspiration from attending a conference recently. I had the privilege of taking part in the American Orff-Schulwerk National Conference in Minneapolis in November, along with about 35 other Canadians. What an occasion such a huge conference is! There were about 1800 delegates from all over the continent, and it was really difficult to run into particular friends one hoped to meet -- you might pass each other on an escalator going in opposite directions, but then try to find each other again in the crowd! On the other hand, all the people, with their friendliness and enthusiasm, generated such an exciting atmosphere, that one almost envied the clinicians who had such keen and receptive participants in their sessions.

Two huge hotels were taken up with session rooms and delegate accommodation, with overflow in a number of others. A number of concerts took place in a nearby church, and several excursions had also been planned. At a Canadian conference I am disappointed at missing three simultaneous sessions while I attended a fourth, but in Minneapolis there was no hope of catching everything one would like to see, with as many as eleven sessions operating simultaneously. With such a wealth of offerings, one could only choose the most enticing, and try to discuss other sessions with people who had attended them.

The theme of the conference was "Exploring Sources and New Directions." There were clinicians from the U. S., from Austria, Canada, Australia, and England, giving sessions on Black Dance, Moods and Modes, Andean Pan Pipes, Classroom Composition, new music and new methods for recorder study, Schulwerk history, jazz, klezmer, story and music integration, finding new ideas in old music, and a great deal of emphasis on 20th century music.

Drumming was represented by presentations for congas and

frame drums, with a glorious drum evening with 50 congas for all to try, in turn naturally, while we learned drum music from around the world. Social occasions included a banquet with a "Rollin' on the River" theme, where all diners found crocheted stars decorating their napkins, as keepsakes, and several evenings of folk dance that were guaranteed to make you twenty new friends.

Perhaps most delightful of all was the Sunday morning finale, at which we learned to perform excerpts from Carl Orff's *Carmina Burana* with participants divided into an Orff orchestra, a dancing group and singers. Here we had a chance to understand how our students must feel when they successfully put together the same forces with music at their level. Perhaps I was not the only one who felt, "Let's do it again!" Many thanks to our American friends for making Canadians so welcome at "Northland Voyage" in Minneapolis.

All this really primes one for our next conference in Toronto in 1994, or the CMEA conference in Waterloo next May, about which you will find notices in this issue.

We are also privileged to print an article on improvisation by Brigitte Warner in which she pinpoints the very problems we encounter when trying to take improvisation beyond the first stages, and outlines succeeding steps. Jos Wuytack too, in his article, stresses improvisation, along with numerous contributions to the promotion of Orff teaching.

I must thank all contributors who are sending information and articles for *OSTINATO*. If you are sending a workshop review, please try to include some actual material and the process used by the clinician. This enables the readers to benefit from the workshop as well. In addition, send along a picture of the clinician or participants in action; black and white prints are best, but colour prints are fine if they are distinct and without too much background interference.

And finally, congratulations to Ottawa Chapter for their fine, reorganized newsletter, *TAMBOUR*. I appreciate all the newsletters sent from the various chapters; keep them coming!

Helen Neufeld

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Traduction par Marcelle Corneille, C.N.D.

I am writing this letter surrounded by the splendour of our autumn reds and golds, and you will be reading it in the shimmering white of winter. This precipitates some thoughts on how colour affects us and our work in the "Fine Arts".

It has been said that "music is a game of colours". Let's take a moment to reflect on that and determine just how dramatically colour affects what we do in the Orff philosophy.

The first thing that comes to my mind is the many different colours of the faces that greet me in my classes each day. This conglomerate of browns, blacks, reds, etc. reinforces the role that multiculturalism is playing in our Canadian education system. We as Orff teachers are fortunate that Orff himself recognized the inherent musical value in a multi-cultural approach. How musically rich we and our students become when we are exposed to music from all six continents. This multi-cultural approach in the Orff classroom capitalises on these differences of colour and nationality using them as a means of uniting the children in a common goal of music-making.

Music listening becomes a colourful experience when it is enhanced by the visual representation that is provided by musicograms.¹ What the ear hears is also seen, adding yet another dimension to the listening experience. These coloured "scores" help to heighten the child's awareness of what is happening in the music.

Children are fascinated with the colour or timbre of the Orff instruments. They are drawn to a favourite instrument with its unique sound. These instruments provide a special accompaniment to the children's singing or they can be used as a vehicle for self-expression. We as teachers can mold these creations into colourful, vibrant performances or calm, pastel carpets of sound.

The Orff philosophy is a many-coloured holistic approach to music education which allows children to express themselves through a variety of media. It provides opportunities for all children to experiment with melody, harmony, movement and sound colours, which can result in exciting, colourful creations.

As you continue your work this year, reflect on the idea that you may be offering the children experiences which will forever colour their attitude toward music. How lucky they are to have you as their teachers!

1. Invented by Jos Wuytack and available in Books 1 and 2 of Musicalia, Musicograms.

Judy Sills



En vous adressant cette lettre dans le splendide environnement des rouges et des ors du coloris automnal, je réalise soudainement que vous ne la lirez que dans la blancheur frissonnante de l'hiver. Cette prise de conscience oriente ma réflexion sur l'influence des couleurs dans notre vie et dans notre travail artistique.

On dit que "la musique était un jeu de couleurs". Arrêtons-nous un moment sur cette idée et scrutons à quel point la couleur marque effectivement toute réalisation selon la philosophie Orff.

La première chose qui me vient à l'esprit, ce sont les différentes couleurs des visages qui m'accueillent chaque jour, dans mes classes. Cette agglomération de bruns, de noirs, de rouges, etc. renforce la place du multiculturalisme dans notre système canadien d'éducation. Nous, en tant que professeurs Orff, nous sommes favorisés car Orff lui-même a reconnu la valeur musicale inhérente à une approche multiculturelle. Quelle richesse musicale que celle qui reflète les harmonies des six continents! Cette approche multiculturelle dans une classe Orff additionne les différences de couleur et les utilise comme moyens d'unifier les enfants dans un objectif commun de faire de la musique.

L'audition musicale devient une expérience très colorée lorsqu'elle est enrichie par la représentation visuelle que procurent les musicogrammes.¹ Ce que l'oreille perçoit est également vu, ajoutant ainsi une autre dimension à l'expérience de l'écoute. Des partitions colorées aident l'enfant à percevoir ce qui se passe dans la musique, c'est-à-dire à saisir l'événement musical.

Les enfants sont fascinés par la couleur du timbre des instruments Orff. Ils sont attirés vers l'instrument préféré à cause de sa sonorité unique. Ces instruments permettent d'ajouter un accompagnement spécial au chant des enfants et peuvent être utilisés comme moyen d'expression personnelle. En tant que professeurs, nous pouvons orienter ces créations vers des exécutions colorées et enlevantes ou par ailleurs, calmes, donnant l'impression d'un tapis aux teintes de pastel.

La philosophie Orff représente pour l'éducation musicale, une approche globale multicolore qui permet aux enfants de s'exprimer par le truchement de divers media. Elle donne l'occasion à tous les enfants d'expérimenter la mélodie, l'harmonie, le mouvement et la couleur sonore, expériences riches qui deviennent des créations génératrices d'enthousiasme.

Tout en poursuivant votre travail au cours de l'année, réfléchissez sur l'idée que vous pouvez offrir aux jeunes des expériences qui nuanceront, pour la vie, leur attitude envers la musique. Qu'ils sont chanceux ces élèves de vous avoir comme professeurs!

1. Inventés par Jos Wuytack et disponibles dans les volumes 1 et 2 de Musicalia Musicograms.

UPDATING CARL ORFF'S EDUCATIONAL IDEAS?

by **JOS WUYTACK**

This question could be answered by a saying of the pedagogue himself: "That which is not up to date cannot become out of date." And, indeed, he conceived his Schulwerk through and through from the basic elemental nature of a child's world and according to artistic standards and aims.

For some people today, traditional nursery rhymes and children's songs are like digging up the outdated. But are these old sayings really obsolete? Fairy tales, rhymes and chants are powerful. They grew from magic roots and involve treatment of universal and archetypal characters. Therefore they are for all time. The essence of the "elemental" is absolutely human; namely that everybody is born out of pain and that they must die, but at the same time they can feel joy at the sight of the beauty of nature: flowers, animals and other human beings.

A quotation from Romano Guardini clarifies this statement:

"Images are ideas that arise through the encounter with a certain object or event whose meaning, however, extends through the whole being. They illuminate existence. They express ways within which man can find his way. They belong to the deviation of consciousness. Deep within the human spirit lies the readiness to produce them and only few encounters with the forms of the world are necessary for this to happen. They are part of the stuff of poetry, wisdom and art and form a tradition that is everywhere effective."

The "timeless" character of the Schulwerk lies in its quality of being elemental and pre-artistic. For Carl Orff the "models" in his five volumes make an inexhaustible 'arsenal' of elementary musical and speech forms. And certainly, the resulting system is a well-planned progression. The type and

nature of the models are determined by sensing the state of the child's awareness and the stages of his mental growth.

But this timeless power does not exclude the possibility of a free and creative adaptation for the present day. Exactly the opposite is true. The model character of Schulwerk demands as a principle that the examples be constantly reworked in improvisation and in re-creation!

We cannot escape from our world of today; a world very different from the one when Orff's ideas were being put into practice by Gunild Keetman. Then the experience was Germano-centric.

Now in 1992, the world is a much smaller place; we are informed about everything happening on this planet. Wars, famine, political changes, ethnic consciousness, economic survival have all constituted an unbelievable shift in the world populations. All over the planet there is a polyglot population, anxious to be heard and understood; a population where each individual is holding on to his own identity and culture. No longer is the world Euro-centric, but really cosmopolitan!

Here the Schulwerk has an important role to play. Because of its elemental nature, its taking hold of primary principles and its inclusion of other art forms, it can provide a way in which all cultures can participate and yet maintain their individual differences.

Schulwerk still is "in statu nascendi". The adaptation by other countries and cultures does not mean a literal and complete take-over of the German original, but rather each country has to reconstitute the ideas according to its own specific mentality, its characteristics and tradition. That was my task in developing the French and the Flemish adaptations, with the approval of Carl Orff himself. It was a very demanding but enriching experience to transpose Orff's ideas to

other circumstances and other countries, especially with the actual school situation in mind.

The Orff Schulwerk is wide-spread in all parts of the world and there has been a continuous, practical and theoretical involvement with its ideas. People have frequently asked me, "What is the real Schulwerk? Where can we find the "orthodox" way? What to think about the different directions? What did you change in the Schulwerk and are you still changing yourself?"

In the following paragraphs I shall try to explain in what manner I have adapted some of the original ideas of the Schulwerk.

I began a thorough study of the Schulwerk in 1958 at the Lemmens Institute, Leuven, Belgium under Professor Marcel Andries, who introduced Orff Schulwerk in Belgium. I experimented with these new ideas with children in a classroom situation, with youngsters in the youth movement and with theology students in the liturgy. Everywhere it worked wonderfully. It was active, creative and social. Everybody could be involved in a democratic way. Music education became an open door for every child. Both Marcel Andries and I were interested to see how Orff's ideas were put into practice at the Orff Institute in Salzburg. We had fruitful experiences working with Gunild Keetman, Polyxene Mathéy, Hermann Regner and Barbara Haselbach. We were especially impressed by the rhythmic-verbal ability of Carl Orff himself.

We devised a series of lesson plans, where the "official program" was presented with the achievements of the Schulwerk. Our ambition was to create a training programme for teachers using the Schulwerk ideas. We organized workshops and courses all over Flanders which were extremely successful. From this moment on, I used all my energy to guide teachers in

the use of the Schulwerk. Because there was not a pedagogical explanation in the original five volumes, I established a pedagogical outline explaining how to teach the proper techniques. Thus began my contribution to the Schulwerk!

I

In the Schulwerk the melodic training is based on regional children's songs, folk songs and dance tunes. However there is opportunity for inclusion of folklore from other countries. Indeed there is a logical progression in the five German volumes:

I. Pentatonic

II and III. Major Hexatonic and Heptatonic

IV and V. Minor Modality

It stretches from the immediate stage as far as the horizons of great art.

I added a few steps to Orff's melodic progression so that the logical sequence consists of the assimilation of one new note each time. I proposed the nomenclature: ontogenesis of the melody; bitonic (so-mi); tritonic (so-la-so-mi); tetratonic (so-la-so-mi-do); folkloric (mi-re-do); pentatonic (so-la-so-mi-re-do); hexatonic (so-la-so-fa-mi-re-do); heptatonic (so-la-so-fa-mi-re-do-ti-do).

Although the first volume is entitled "Pentatonic" there is no explanation of the pentatonic system. Therefore I studied pentatonic scales in different cultures collecting hundreds of songs. By comparing them, I extracted the definition of pentatonic, deciding upon the following nomenclature: hemipentatonic (with half steps); anhemipentatonic (without half steps) and modal pentatonic.

As the years progressed I gathered more pentatonic songs from all over the world. This brings the children from the four corners of the world together, helping them to better understand each other's differences.

Because of my thirty years' experience teaching Gregorianic at the priest seminary in Gent, I was particularly drawn to the traditional modes as used in Volume IV. I emphasized the emotional potential, the varying characteristics and the ethics of

each mode. I also introduced Lydian and Mixolydian, which are not used explicitly in Volume IV, because they cannot be placed with the minor modes. However, they need a place in our teaching because of their specific feelings! Orff was aware of this and in the records "Musica poetica" he added some pieces in Lydian and Mixolydian modes from manuscript!

II

In the Schulwerk the most basic of all the elements is rhythm. At the beginning of all musical practice comes speech exercise: Speech-patterns make it possible for a child to grasp all types of meter without too many difficulties.



Jos in action at a workshop

Rhythmical formulas are experienced through snapping, clapping, patsching and stamping.

The volumes contain many fantastic and exciting examples, but there are no instructions to guide the teacher in passing these techniques on to the children. The human body with its urge for expression and its sphere of activity is the child's basic instrument. Through my experiences, I discovered that for the children a measure of 4/4 felt too long. Psychologically it is easier to use four measures of 2/4 than two measures of 4/4. When looking for elementally structured songs and dances, I almost always found four measures of the 2/4 or 6/8 (active measures), always with arsis-thesis, tension-relaxation!

Since there is nothing more important for a teacher than to find ways

and means of stimulating creativity, the insistence on the "perfect" structure of four measures becomes important.

We do not learn the "Praecepta" by rote, we are not commanded by *deduction*. Rather it is by *induction* that active music making is experienced. But because teachers must help, there must be clear and useful recommendations.

I insisted on ear training by combining the body percussion with different pitches and colours: snap = soprano; clap = alto; patsch = tenor; stamp = bass.

After many experiences I devised recommendations for the different rhythmic techniques of imitation, rhythmic canon, question-answer, rondo. Further, I developed, extended and organized the ostinato technique (*Musica Viva II, Leduc, Paris, 1982*). However, rhythmic education may not limit itself to perception, imitation and creation. Notation is also very important: not only from sound to symbol but also from symbol to sound. We may not only pay attention to the development of practical abilities and skills but also to the transmitting of cognitive knowledge. Every teacher must strive to achieve a balance between the pragmatic, the emotional and the cognitive aspects. To facilitate this teaching I created many games for training in rhythmic reading at all levels.

III

The resources for the settings are the basic forms which have evolved throughout music history. A child must be led through the various stages - from the most primitive to the more complex - which man traversed before music reached the level at which we now find it. The five volumes are an inexhaustible 'arsenal' of elemental accompaniment techniques such as sustaining note (tonic accompaniment), simple bordun, moving bordun, triads and functional harmony.

The problem here again was a lack of explanation. Not every teacher is able to understand elemental harmony merely by looking at the score or by playing the pieces with the children.

It was Orff's suggestion that every

teacher should find in this "sound compendium" enough elements and techniques to make variations, to transmute the pieces over and over again and in this way create new pieces.

But without understanding the elemental techniques, a music teacher will not be able to lead a class into a creative experience, where quality is required.

It was for this reason that I took Orff's examples and tried to find his internal logic. Drones of open fifths he calls *borduns*. If one or both of the constituents of the open fifth are set in motion, we use what Orff calls "moving *borduns*". I set myself the task of clarifying the way in which this elemental harmony should be used by every music teacher working with children. I catalogued Orff's examples of simple *borduns* into four groups proposing the terminology: chordal *bordun*, broken-chord *bordun*, level *bordun*, cross-over *bordun*. I also categorized the moving *bordun* showing a logical distinction: a single moving *bordun*, where only one voice uses neighbouring tones, and a double moving *bordun*, where both, tonic and dominant use "embroidery".

Moving *borduns* lead to the parallel motion of triads. Following this appears functional elemental harmony, where worn-out commonplaces such as the dominant seventh are carefully avoided. Here also I insisted on writing techniques.

Paraphony, harmonic parallelism, and diaphony are used over and over in the *Schulwerk*. I made them accessible to the music teacher, showing how to use these techniques to produce a better musical quality!

IV

One of Carl Orff's brilliant ideas was the instrumental dimension. He took folkloric instruments, including barred percussion instruments, drums and pipes or recorders from all over the world. From these he evolved instruments that are easy to play using elemental technique, that are accurately tuned and make a beautiful ensemble with balanced tone quality.

I have always been and still am a great exponent of the Orff

instrumentarium. I believe that these instruments present a fantastic opportunity to develop awareness in the areas of discovering music, making music in groups, creating new forms and becoming conscious of the different elements of music. It is important that every music educator is cognizant of the range, the tessitura and the typical characteristics of each instrument. To facilitate this I undertook an intensive study of the instruments and their technique (*Musica Viva I, Leduc, Paris, 1970*). Further, I invented hieroglyphic symbols for the unpitched percussion instruments and catalogued them in soprano, alto, tenor, bass! I also developed an instrumental orchestration technique of: "per additionem" or "per contrastem".

V

The primary purpose of music education, as Carl Orff saw it, is the development of a child's creative faculty, which manifests itself in the ability to improvise. The child will be more "music-minded" when he succeeds in taking part in the shaping of a melody, in the invention of an accompaniment or in the creation of a simple musical dialogue with the group.

This improvisation covers a wide field: playing and singing melodies over a drone bass or a harmonic ground, the completion and extension of melodies, the adding of basses or accompaniments, etc.

As a result of my dedication to the concept of teaching music in groups, I developed the didactics of how to *guide* a group improvisation. The teacher has the difficult task of guiding the communicative interaction; he has to participate, to suggest, to help and to encourage. I myself spent a great deal of time and effort working on different manners of dealing with improvisation: starting the improvisation with a poem; building up a piece based on a rhythm; working out elemental song forms; creating rondos; using question-answer techniques, etc.

I experimented not only in the elemental style, but tried to *actualize* music education by using Orff techniques, improvising serial music as well as aleatoric music. Also

Latin-American style and pop music were incorporated. These experiments inspired my book *Kreatief Musiceren (Creative Music-Making, New Sound, Amsterdam, 1969.)*

In this way, using improvisation leads to emotional and cognitive understanding and brings to life an open attitude that determines the entire personality.

VI

The power of elemental music lies in its expression of simple, transparent, small but essential forms. Carl Orff used a style in which archaic elements are curiously blended with contemporary ones. The Volumes make use of pentatonic and diatonic melodies, based on *borduns* and *ostinati* in repetitive patterns, resulting in song forms, rondos and canons. Elemental should be "a foundation for all subsequent music-making and interpretation" and should provide "a true understanding of musical language and expression" (Introduction Volume I of the *Schulwerk*). My help consisted in clarifying the didactics: making good imitation, introducing a rondo refrain, working out rhythmic and melodic canons.

Although variation technique and bi-thematic form are used only sporadically, they do need to be added explicitly to the elemental field. A number of recommendations indicate how to create variations.

VII

Orff *Schulwerk* emphasizes unity of verbal, musical and corporal expression. I have to confess that in the beginning, we in Belgium, were more attracted by the musical aspects - language, songs and instruments, than by the movement. Also the workshops and courses given in order to introduce the teachers to the *Schulwerk*, were presented by both a music specialist and a movement specialist. But increasingly I became convinced that movement, particularly in a real class situation, could have a great impact. Through my courses in different continents, I collected songs and dances, stories and *épopées* from many varied cultures. I became very enthusiastic to discover that children are

really fans of folk dancing. As I was frequently confronted with classroom situations where tables and furniture prevented the use of a big space, I began to search for new possibilities that could be adapted to the needs of the classroom.

a) Songs with gestures

This substitution game is fun, develops coordination, activates concentration, underlines the form and is a perfect group activity. Each individual is integrated into the community, learns discipline, but also has an opportunity for improvisation between every verse. Music education is a training involving much repetition, but always with little differences because of successive substitutions. The child becomes aware of the total expression: rhythm, melody, harmony, timbre and form.

b) Miming little scenes

A substitution song game can further develop with the addition of mime and the use of masks, into a little dramatic scene in which soloists and the group equally share the integrated elements of movement, music and speech.

c) Fascination with the Orff

instrumentarium very often leads to the neglect of the voice. To avoid this I worked out a personal way for intensive vocal training, closely tied with motion, gestures and dance. I am absolutely convinced that children understand and feel the music better when the whole personality, spirit and body, is involved. A vocal canon becomes *visual* when the groups, while singing, act out the same movement, using the space (forwards, backwards, right and left, high and low, turn) one after another. A lullaby in 6/8 will sound sweeter when the children add a swaying motion. A folk-type tune based upon articulation exercises (words such as Njetche, Njetche, Njetchevitch) becomes more dynamic and authentic when the group executes a typical dance step. Elemental settings of cumulative songs also need cumulative gestures and motions. It's "fun-tastic"!

VIII

In spite of skepticism, there is,

indeed, in the original five volumes a logical and pedagogical progression. The first volume is major pentatonic, using borduns and ostinati. The second volume continues melodically to major heptatonic, using borduns, ostinati and triads. The third volume uses major tonalities but with functional harmony, called Dominants. The fourth volume is analogous to the second volume, treating the minor modes, the aeolian, dorian and phrygian, accompanied by borduns, ostinati and triads. The fifth volume, analogous to Volume Three, uses minor tonalities with or without the leading tone and with functional harmony.

It was my idea to structure the teacher training in North America based on the levels used in 1969 at the University of Toronto. At that time Level I was based on Book I of the German Schulwerk. Level II was based on Volumes II and III, and Level III on Volume IV. As well as teaching Level III, I worked with everybody together alternating choral singing and movement with group improvisation! Because of the presence of specialists to teach movement (Traude Schrattecker) and recorder (Mimi Samuelson), I continued to count on them. Out of these courses grew the structure of the actual levels courses.

Level I: Introductory.

This became a general information course based on Volumes I and II: melodically the ontogenesis of the melody; rhythmically using measures of 2/4, 4/4, 6/8, 3/4, to work out imitation, question and answer technique, rondo, ostinato (active as well as creative); harmonically, only the simple bordun; as timbre, the knowledge of pitched and unpitched percussion and their basic technique; finally, form is thought through motive, phrase, song forms, rondo and canon.

Level II: Intermediate.

This level creates special excitement because of the inclusions of the very familiar functional harmony. It is based on Volume III of the German edition. Rhythmically there is the review of the simple metres, the study of the compound ones; melodically the accent is placed on major diatonic scales. The

richness of folklore, the specific sounds of classical accompaniments, the development of instrumental techniques brings every teacher an unforgettable experience.

Level III: Teachers' Class.

This level, which covers Volumes IV and V of the original Schulwerk, has two main thrusts: the study of all the modes and familiarization with elemental style. It is essential that emphasis be placed upon the students' practice and teaching ability. Special attention is also given to the didactics: the ABC's of the Orff pedagogy.

IX

It was Orff's idea to include in his fundamental education the social element of making music through singing, playing and listening together. However, in the Schulwerk there is no bridge to music appreciation.

Just as in learning the mother tongue, a child starts with imitation, speaks before reading and writing, memorizes poems and stories, writes a paper and contacts the literature, so music education follows the same progression: a child plays, sings, dances, claps, acts and reacts, basing everything on imitation. Starting in the primary grades, the child learns to read and write and to sing by rote; pragmatic and cognitive aspects become balanced. But singing, playing and dancing actively and creatively are not enough; a child has curiosity and a desire to discover other "compositions" of the literature.

Music appreciation is an essential part of music education. In order to include this aspect, I invented an *active music listening* pedagogy, expanding on Orff's ideas of group communicative interaction, activity, use of verbal, musical or corporal expression.

I developed the MUSICOGRAM, a visual reproduction of the dynamic outline of a composition. It shows the architecture of sound colours. A Musicogram is a visualization of what one can hear. It is made with geometrical figures, colours and symbols. It is a score for children, who can actively indicate with their finger the pulse, the different themes and the structure.

Before one can recognize the themes,

however, one has to know them. The themes must be assimilated before listening and it is here that Orff techniques bring the listeners to life. The themes can be assimilated through singing by imitation or by rote, through playing them on the Orff instruments, through verbal expression using the rhythm of a theme or of the whole piece in a speech-choir, or through movement by dancing the form of the piece. (Actief Muziekbeluisteren, De Sikkel, Malle 1973).

X

In 1963 Carl Orff quoted:

"Every phase of Schulwerk will always provide stimulation for new

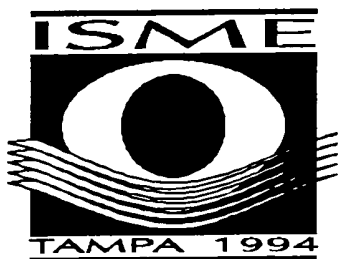
independent growth; therefore it is never conclusive and settled, but always developing, always growing, always flowing."

In spite of this statement, Carl Orff consciously decided to keep the Schulwerk clear of everything topical and of every fashionable trend.

I was more open-minded. Not only do I incorporate the "old gold" of the folk rhymes, the basic motifs of human existence, ballads and fairy-tales, but also the humorous, naive versifying of action-songs, exploration of universal topics of concern (ecology, world peace, racial injustice) and poetry, songs, drama of the world of today (muppets, teenaged turtles, computers).

While remaining loyal to Orff's elemental style, I elaborated his principles to include an extension to jazz music, rock, pop music, serial structures, electronic creations and repetitive music. For more than thirty years I have used the typical Orff techniques, such as ostinato, canon, ritual rhythms in order to create new "models".

When visiting the Orff Institute in Salzburg last December (1991), I was very happy to assist with some classes and to watch a rehearsal with pieces in the typical Orff style, in jazz style and in aleatoric and repetitive styles. It made me feel good because it reaffirmed that what I was doing, was not an extravaganza but a logical evolution, updating the outdated.



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