Orff-Schulwerk Information

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[aus den Beilagen zur Schallplattenserie »musica poetica«
bei harmonia mundi]
The Orff-Institute in Salzburg

The Orff-Institute of the Mozarteum Academy for Music and Dramatic Art was opened on 10th July, 1961, as the Training College for Education in Fundamental Music and Movement, and as the International Headquarters for Orff-Schulwerk. By 1963 the new building, situated on the southern outskirts of Salzburg and alongside Schloss Frohnburg, was ready for use. At the present time a further extension is being built to make it possible to take more students.

At the inauguration ceremony for the new building Carl Orff said: «All my ideas, the ideas for an elemental music education, yes, a fundamental general education, are not new. I was only destined and allowed to express and to realise again these old, imperishable ideas in a new way. I do not feel that I am the creator of something new, but rather someone who passes on the good things of the past, like a relay runner who kindles his torch in the fires of the past and brings it into the present. This destiny will also fall upon my successors; for if an idea remain alive it will not come to an end with the life of its generator. Remaining alive, however, means changing, changing with the times and through time. Therein lies that which gives hope and continual stimulus.»

Organisation, curriculum content, research and work at the Orff Institute is constantly adapting itself to professional demands. For the year 1969/70 there are 76 full-time students from 20 countries on the register. In addition to this an ever increasing number of part-time students and visitors is taken care of. In the Institute children's classes 300 children aged between four and ten years are taught, and further demonstration lessons are given in the town in nursery schools, elementary schools and special schools. In the current year there are 15 full-time lecturers, three guest lecturers and two assistants.

There are three possible courses of study:

A: Professional training as a teacher of Music and Movement. Qualifying diploma awarded.
B: Further education course for those already qualified as teachers or artists. Qualifying diploma awarded.
C: Further education course for qualified teachers and others who are interested. Qualifying certificate awarded.

Length of study is adjustable according to circumstances. Usually the A diploma takes 3 years, the B diploma 2, and the C certificate at least one year.

Each student attends all compulsory subjects (except the C course) and must pass in each at least 2 grades (C), 4 grades (B) or 6 grades (A). Exact details of what is required for each grade are given in the curriculum plan.


Optional subjects are studied according to inclination, interest and need. For the B diploma a satisfactory standard must be reached in at least three, and for the A diploma at least five.

Special Study-groups: In each semester the Institute offers a selection of special themes that are worked out in study-groups.

Progress is measured usually at the end of each semester. In the work groups this is done through the unanimous decision of a committee of three lecturers, as to whether the students have reached the desired level of achievement.

The language of instruction is German. The winter semester runs from October to February. After a week’s holiday the summer semester runs from February to the end of June. Candidates can only enrol in the winter semester.

During the year 1969/70 a special course with English as the language of instruction has been arranged. This has been adjusted to meet the needs of specialist teachers in music or movement.

The Orff-Institute aims to provide a correct introduction to the means and method of Fundamental Music and Movement Education in the nursery school (pre-school), in social and medical training, in general schools and in further education, and in the professional training of musicians, music teachers, and movement teachers. This introduction is based upon Orff-Schulwerk whose pedagogical foundation and definitive artistic qualities provide working principles that are operative at many different levels of educational activity, and in many cultural fields. Of course the Orff Institute concerns itself with all important international systems and forms of music and dance education, and with the guidance of psychological and educational research.

Many factors are responsible for the special atmosphere at the Orff Institute. Certainly the unique character of Salzburg itself, open to the world, full of culture and with its beautiful scenery, has an important part to play. Other factors include the international make-up of the students, the direct connection with the practice of teaching through the many students who are fully trained and have already had teaching experience, and the acute tension that springs from the changing relationships between artistic impetus and pedagogical reality. The Institute carries international status through the educational work, the constant professional control, and the fatherly solicitude of Carl Orff.

Hermann Regner
Professor Dr. Eberhard Preussner
22. 5. 1899 - 15. 8. 1964

On 22nd May, 1969, the Mozarteum Academy held a commemorative day in honour of what would have been the 70th birthday of Professor Preussner, late President of the Mozarteum.

Professor Dr. h. c. Carl Orff gave the address.

He recalled the occasion in 1930 when he and Dr. Preussner met for the first time. The Stuttgart Musikhochschule had invited Orff to give a week of sessions on Orff-Schulwerk and had asked Dr. Preussner to be his co-lecturer. This was a decisive course for Orff in which his Schulwerk (still very young) was to play an important rôle. The two men had only heard of each other and Orff viewed their coming meeting with some trepidation since he had no idea of what Dr. Preussner's attitude to Schulwerk would be. To sound out the terrain he met Preussner's train from Berlin. Over lunch their immediate mutual understanding of one another was established. The course was a success and both professionally and personally Orff had experienced an invaluable asset.

Preussner took his ideas about Orff-Schulwerk to his head of department in Berlin, Leo Kestenberg, who had done so much to reform German musical education. Kestenberg decided to adopt Orff-Schulwerk and plans were laid to make a start in Berlin schools. This hopeful beginning all came to nothing when Leo Kestenberg was removed from office in 1933.

Preussner's 50th birthday was celebrated in 1949. He was then Director of the Mozarteum and had already installed Orff-Schulwerk there in classes taken by Gunild Keetman. By chance, at an international conference, Arnold Walter, (a former colleague of Kestenberg and then Director of the Toronto School of Music) and Professor Fukui, (Director of the Musashino Academy in Tokyo) became acquainted with the new developments of Schulwerk. Both were so impressed that they started to lay the foundations for Orff-Schulwerk in their own countries, and this was the beginning of the spreading of these ideas in the wider world.

With Preussner's 60th birthday in 1959 came the invitation to Orff to take a composition class at the Mozarteum, to which Orff gave the counter-suggestion that an International Training Centre for Orff-Schulwerk should be established. Preussner agreed at once and set things moving quickly, finding the right kind of support in the Austrian Government in the persons of Dr. Drimmel and Dr. Thalhammer in the Ministry of Education, and Dr. Klaus from the Ministry of Finance, and by 1963 the building of the Orff-Institute was available for use. They never dared to think then that it would be necessary to extend the building, but this extension was a confirmation of Preussner's acumen and planning. How sad it was that he could not be there to celebrate this day with them.

At the Mozarteum, documents give witness to their unforgettable, unique and happy collaboration. Orff's ever impetuous temperament and Preussner's clever, well-
considered deliberations, tempered with a shot of enlivening irony, accorded well together.

The last photograph to show Preussner among the teachers and students of the Orff Institute was taken in May 1964 after an open air performance there of Orff's Astutuli. With champagne glass held high in the right hand it was a typical Preussner attitude of unbroken optimism and compelling charm. Who could have believed that this was at the same time a farewell greeting?
A new Factory for Studio 49

Studio 49 was founded in 1949. On 11th April 1969 Carl Orff made the speech at the celebration of their 20th anniversary. Between these two dates lie the following milestones: 1963 - enlarging the premises; 1966 - acquisition of a new plot of land; 1967 - the beginning of the new building; January 1968 - production in the new building begins; May 1968 - the administration and stores move into the new building.

How did this factory, where the authentic Orff instruments are made, first come into being?

Twenty years ago the Bavarian Broadcasting Company started the first Orff-Schulwerk programmes. The music was there but no instruments. At this time Klaus Becker-Ehmck (founder and present director of the Studio 49 factory) was working at a book called »Instruments that one can make oneself.« It was designed for teachers who wanted to make such instruments with their children. But these «do it yourself» methods were inadequate for the ever increasing demand for instruments, and so Studio 49 was founded.

The tremendous progress made in the last two decades was quite unforeseen. In Western Germany about ten firms make barred percussion instruments. To their total export production Studio 49 contributes 65 %. They export to all parts of Europe and to U.S.A., Canada, Chile, Uruguay, Australia, Japan and Brazil. With Brazil there is a special relationship for this is where the xylophone wood comes from, and they have their own buyer there to be sure of continuous supplies. Two thirds of their total production goes in export and it is not unusual for them to despatch several tons of Orff-Instruments a week. They have been known to fill a complete fleet of lorries and a complete freight train. As well as making Orff instruments they make a whole series of orchestral instruments for the professional player and are in constant consultation with musicians which guarantees the production of instruments of the best quality.

They are also always working at the further development and improvement of the Schulwerk instruments. In Studio 49 they take the trouble to set a standard of quality that one would expect from a professional instrument.

In this large, modern factory, where xylophones, glockenspiels, metallophones and many different percussion instruments are made, everything is geared to a smooth production and a conveyor belt takes the packaged instruments right to the lorries that carry them by road. Everything made of wood has to be primed at least once, polished by hand and lacquered. Tuning is done with electronic equipment in sound proof rooms. In the metalwork rooms the bars for the metal instruments are made by a special secret process. (Quality of tone is dependent on the kind of alloy and the shape of the outline)

Their ninety or so employees, amongst whom are several from foreign countries, are also well provided with changing rooms, shower bath facilities and a modern canteen.

C. Carsten
Meditation on Method

"Method" is a Greek word: it means «a way (Hodos) of doing anything», doing it according to a regular plan. There is no reason why teaching procedures should not be called methods, as indeed they are. It is nevertheless true that the word is rarely restricted to its original and abstract meaning: it signifies a great deal more. A method, (as the term is widely understood) is a book that can be taken off the shelf and used without further ado, without undue exertion on the part of the teacher. The material to be covered is presented in logical order; page follows page in the manner of frames in teaching machines. Progress is a matter of mechanical progression from one chapter to the next. Simplification is the watchword: a plain and easy introduction, whatever the subject, lightens the task of the teacher. The learning process is an entirely conscious one; the student is urged to use his intelligence, to persevere in efforts which have little to do with his inborn capacities.

Yet there are subjects which tolerate no simplification, where an entirely conscious approach gives very meagre results. Language is a case in point. We all have natural or spontaneous capacities for acquiring speech. They are active in children, latent in adults, but they do exist in every human being. Children assimilate their own as well as foreign languages with ease. Adolescents and adults are rarely so fortunate; to learn a foreign language is difficult for them, often impossible. For very simple reasons: they are asked to follow a «method», to rely on their intelligence, to memorize rules, to read and write before they can speak, to use their eyes before their ears; which leads them to attempt to construct sentences out of single words and prefixes and suffixes according to the grammatical schemata — to proceed analytically. It is obvious that the usual methods (there are hundreds of them on the market) are not only useless but actually harmful: they interfere with the natural, unconscious process of assimilation. It follows that most of our language teaching, particularly in high schools, is ineffective and damaging. Yet we persist in it — partly because we have not learned yet to trust our latent capacities; partly also because the study of grammar is so much easier on the teacher than the acquisition of fluency in a language which he knows how to read and write but not to speak.

Music is often likened to language. The somewhat platitudinous comparison has little value; music lacks the propositional elements so prominent in speech. There is, however, a marked similarity between learning languages and studying music. Here again we discover spontaneous capacities (active in children, latent in adults) and the need for unconscious assimilation that takes precedence over all conscious efforts — be they reading, writing, analysis or theory in any shape or form. Here again we find a multitude of methods interfering with natural processes — methods that are supposed to be helpful to the teacher but often enough are harmful to his pupils.

We have, as yet, no clear picture of the origin and development of language. How emotionally charged utterances (chants for all we know) were turned into names which paved the way for propositional language — that problem has remained unsolved. Nor do we fully understand how it is possible for a child learning to speak to accomplish a task that no adult can ever perform in the same way or as well. We must assume that unconscious forces are at work, that the total absence of conscious interference (so strongly felt in adult life) quickens the learning process; that the child has an innate
hereditary capacity to recapitulate the development of language in an amazingly short time.

When it comes to music children react in precisely the same way. The biogenetic law is at work here too: the individual recapitulates the development of the species. There exists, then, a natural way of assimilating music. However ignorant we are of its origin we do know that it was closely associated with speech and intimately related to movement; that it was based on improvisation; that rhythm was its most powerful element to be slowly and gradually tamed by melody; that harmony came into the picture late. It is highly significant that the instinctive behaviour of small children follows the historical pattern: they will move to music, combine it with emotionally charged speech, they will endlessly improvise and turn every utensil they can lay hands on into a percussion instrument. Melody shapes (mostly pentatonic) will appear later; while harmony has to wait until it is taught.

If there is a natural way of assimilating music—why should educators remain ignorant of it? Already thirty years ago Ernst Ferand (»Die Improvisation in der Musik«) asked that a definite sequence be observed in a child's musical education: he mentions movement and music, use of primitive instruments, growing awareness of basic elements such as rhythm, melody and form. At that time (1938) Orff's »Schulwerk« had long been in existence but addressed itself to the young dancers of the Guentherschule in Munich which disappeared in Hitler times. It was only after the War that Orff proceeded to teach children in basically the same way in which he had taught those dancers. In the new Schulwerk (now called »Music for Children«) the accent is once more on movement, speech, improvisation, on rhythm and pentatonic melody, on ostinatos and a slow and cautious approach to harmony.

If this is all psychologically sound and according to nature, more basic, more fundamental and therefore more effective than any other way of teaching children—how is it that the world went along without it before Carl Orff appeared on the scene? The question admits of several answers. One is that only too many youngsters were taught badly and were lost to music; another that the unconscious assimilation discussed earlier had previously been achieved by music-making in the family whose lamentable decline and disappearance is a matter of record. There is no doubt that highly gifted children (always a minority of those we undertake to teach) needed little help to traverse the path phylogenetically prescribed; it is the other, the average children we have chiefly in mind.

Orff's approach is certainly a method in the Greek sense of the word; it is a way of doing things—a new and challenging way. But if we use the term as it is currently understood, then Schulwerk is not a method book at all. Everything put down there is meant exempli gratia with the injunction to go and do likewise. And that is a difficult assignment. An Orff teacher must not only be able to sing, to move and to dance, to play recorder, to handle xylophones or gambas and a variety of drums, before anything else he must be able to improvise. A feeling for language is necessary, an intimate knowledge of children's songs, folksongs, poetry (it would of course be best if the teacher recreated in his own vernacular what Orff has done in his by drawing on the rich resources of Central European lore). These elements, moreover, must be integrated to form an amalgam corresponding to what the Greeks called musiké, an intermingling of poetry and dance and music which fired the imagination of men like Gluck and Wagner.

Nothing is left that could be done mechanically, nothing that is pre-digested, ready
to be applied. The teacher is on his own. «Creative» is a sadly ill-used term but that's precisely what he has to be – creative.

His most difficult task is to remain consistent. He might be tempted to neglect movement, to concentrate on playing to the detriment of singing, to use printed pieces rather than to improvise. He might underestimate the value of pentatonic training – ending up by playing 18th century minuets on glockenspiels or xylophones; might even proceed to reading and writing, putting the eyes once more before the ears. Such picking and choosing, adding and subtracting would only prove that he has not understood what Orff is driving at; he might just as well start with middle C at the piano and leave it at that.*

Schulwerk does not teach all about music. On the contrary, it leaves a great deal out to lay a firm foundation for studies yet to come, be they vocal, instrumental or theoretical. But what it does teach hangs together, is interrelated and integrated. It all derives from the conviction that there is a natural way of bringing music and children together. If that premise is false, Schulwerk has obviously little value. If the premise is true, then it is of the utmost importance to keep the pedagogical framework intact.

Schulwerk is not easy to teach; it cannot be taught mechanically. It involves more than the conscious intellect; it activates a child's spontaneous capacities. It is not a method among other methods; it is not a primer building on a language already learned; it assists in the growth and unfolding of that language itself.

Arnold Walter

* This important remark must not be misunderstood. Musical notation is incorporated in more advanced work. (See preface to Volume I of Orff-Schulwerk [Music for Children]) The reading and writing of notation are not starting-points, but the recording of a previous musical activity. – EDITOR
Fun with Language
Speech Exercises with Orff-Schulwerk in Bellflower, California.

Speech exercises in Orff-Schulwerk should never be considered as exercises in themselves. Together with speech we have gestures, sound gestures, pantomime and dramatic expression. The «exercise» must be regarded especially in terms of sound and expression in order really to understand and represent that which is specific to this proverb or sentence we choose to play with. We will describe with language as A. W. Schlegel states: «Language was originally mimetic and even at its highest stage of development it should still be descriptive.»

We have to reflect on two basic problems: 1) What kind of language should we use? 2) How should we describe?

1) The language treasured in our culture such as verses, rhymes, riddles and charms; modern poetry such as Carl Sandburg and e. e. cummings; personal thoughts developing from such good models and the expression of personal observation or contemplation forms our material. It should be in accordance with the six criteria given by Dr. Dean Flower in the Orff Institute Jahrbuch III (page 252) which are: Originality, Brevity, Movement, Immediacy, Declamation, Magic. Not every sequence of ideas or any line of words is good just because it follows a certain rhythm. The rhythm may be alive and correct in itself, but if the words are just squeezed in they have no movement, nor do they create excitement and emotion as they have neither capacity nor volume to penetrate and reach something »beyond«, and they are without any transparency.

The Annotated Mother Goose** for example, gives us material in abundance. The more we explore it the more it reveals its qualities. It contains material of the greatest possible density of sense and sound: In April I open my bill. Such concentrated nurture is not in vain and stimulates personal expression.

Here are some examples of second grade class – A rainy day:
The trees are slowly swishing

As I watch the rain go splashing.

Spring

Spring is here,

Oh, I like spring most anywhere.

Why?

The trees are green,
The grass is green,
And that is why
I like Spring.

The ball

I know a ball,

That's all,

A ball.

It's a little spring kitten

A white spring kitten with bright blue eyes,

I like it and want it to be mine.

Looking and contemplating result in the two onomatopoeic lines. The monotonous, calm three-beat rhythm is slightly interrupted by the syncopated »swishing» and »splashing».

The affirmative repetition of »Spring is here« in the first poem makes the Spring
«anywhere», from here to all around, from me to the universe by assonance. »Why?« follows this exclamation, some reasons are given (they could be continued further) and then back to the exclamation.

In three short lines we hear in the second poem the bouncing of a ball, lessened and decreasing. It could be used as a rondo theme, this play with words: ball ... all ... ball. Again reflection in the second part describing a little spring kitten, a kind of B part in this Rondo lightly and gently spoken, unfigured in rhythm. Then back again to the accentuated, dotted: I know a ball, that’s all, a ball.

2) Speech exercises in Orff-Schulwerk are an acoustic and oral experience. The visual one gained by reading is complemented so to speak by gesture or movement that accompany the speech, and so transpose the spoken word into the dimension of space. We write in symbols and the older the sign the more we recognise the symbol's representation. The »description« of speech in Orff-Schulwerk, the movement and the expressions which go along with the spoken word should have this same elemental character, should touch and reach this sphere, should be like signs and should also correspond to the criteria stated for speech. They should be original [initiated not conventional], significant and evident [carried to an optimal figurative expression and for this reason appropriate for repetition — ostinato], obvious and intuitive [catching, striking] magic [on the track of the inherent mystery].

We have to discern whether we are dealing with »meditative« speech or with merely rhythmic speech. Meditative speech is freer in rhythm, usually not quick, with rubato, with reflection. Rhythmic speech is strictly accentuated in a rhythmic flow, usually not slow, the meaning can be less significant or even nonsensical. The example about rain would be considered as meditative speech and the rest after the syncopated »swishing« and »splashing« could be lengthened into a pause. In spite of this it can be recited in a group as unaccentuated speech in two phrases, clearly articulated in its consonants.

We have the same meditative speech in the first poem, it is not composed in a measured rhythm, the rhythm rather extends over the whole as one phrase. The second poem is in its beginning strictly rhythmic: we ourselves bounce with the ball. The middle part, however, is spoken in a free manner, returning to the the accentuated beginning.

It is our concern always to question and to understand whether the material should be realised just in speech (including the gestures) or interpreted, coloured or accentuated with instruments, or whether the verse or rhyme should be elevated into melody, and, if so, of what kind. There are some rules, precepts and directions for this but they go beyond the extent of this report.

Speech is a phenomenon in sense and sound. I should like to focus on one of the abundant resources of the English language. Every language has individual idiosyncrasies. A characteristic of the English language is the accumulation of homonyms (Webster counts more than 2000): words that sound alike but are spelled differently and have different meanings. This is one reason that makes »spelling« so difficult. Orff-Schulwerk can provide ways of recognising and mastering such problems by playing with sound and rhythm. To illustrate this we used the following Mother Goose verse with a fourth grade class:

Whether it’s cold, or whether it’s hot,
There’s going to be weather, whether or not.**

*We played with this verse for a long time. First we spoke it rhythmically, then we
emphasised »whether« and »weather« with a special sound each. We used »whether« as a rhythmical pattern for a prelude and during the verse and we expressed »cold« and »hot« with gestures. The rhythm of the verse simplified (this time without words) helped us to continue our game: we let it pass as time in four slow beats. Two beats for the first line sounded on claves and then two beats for the second line mimed by the claves but making no sound (e. g. making claves touch left and right knees). During the two silent beats there is time, one by one round the circle, to express with gestures any weather we have in mind, rain, snow, wind, storm and so on. The improvisation is free in rhythm and can be done in rubato, but is interrupted by the two sounding beats. The silent beats help us to keep the continuation and the form. The circulating weather, which can be interpreted also with sound instruments, should be a continuous flow, not interrupted by any verbal commentary. The game can be continued in many different ways.

Interest in this speech anomaly was awakened and in consequence many examples were brought in to school, such as: flower-flour; do - dew (U. S. only!); bee - be; rain - reign. They were nicely presented with original drawings and all of them were dramatised.

Examples:

- We won, we won,
- Not one to one,
- But one to two.

He knows,
He knows,
That my nose is red.

The sun is bright!
But not so bright
As your son!

To find and act new homonyms was a game for weeks. It helped the spelling; it was fun with language.

Gertrud Orff

** The Annotated Mother Goose, Clarson N. Potter, Inc./New York, pp. 185 and 200.
AFRICA

A musical Safari

Jos Wuytack, a Fleming, was invited by the German Cultural Institute to give lectures in French to audiences in North and Central Africa! His subject matter was to be «The revival of music education on the basis of Orff-Schulwerk.»

His first stop was Tunisia. Everyone who visits this country is charmed by the simplicity and friendliness of the people and by the laughing, sunny scenery. The tendency is to think of Africa as all jungle, forgetting that the northern parts are on the edge of the Sahara where Arabian culture is still alive, though mixed with Roman and Andalusian elements. It is wrong here to talk of African music, for that belongs entirely to the Negro.

Through the visit of the President of the Ivory Coast Jos Wuytack had an excellent opportunity to hear much of the native Arabian music, for each folklore group presented their own welcome greeting. Their music is monophonic with a rich use of melisma over a limited range of notes. The melody is supported by a rhythmic accompaniment on a drum. In improvisation the flute player will give his imagination free rein, playing and dancing as the spirit moves him, a real feast for the eye and ear. The children in the streets play and dance and use counting-out rhymes like children all the world over. All this native activity formed the basis for Jos Wuytack's talks. Here were all the elements of an elemental education; all that was missing was some kind of order. The audiences he spoke to listened with great enthusiasm to the few basic principles that he gave them and they sang and improvised rhythmic exercises together.

The many contacts he made brought him to the lonely shepherd playing melancholy tunes on his Arabian flute; to the marvellous violin teacher who, to a zither accompaniment, improvised on old remembered gipsy tunes; to the professors at the Conservatorium who complained that their pupils did not know how to value Western music and wanted only to play their own Arabian folk music; to the secondary school teacher who did not know where to begin with education in the arts in his school. In practice it is indeed difficult to follow cultural trends without losing contact with one's own native soil.

The second stage, Algeria, was a marked contrast to Tunisia. Here the people were withdrawn, poor and unfriendly. Not a healthy climate in which culture could prosper. Western civilisation prevails and one seldom hears genuine Arabian music.

One day in Medina he saw a boy of about 14 years, with oriental, exaggerated gestures and with a torrent of words, encouraging passers-by to come to have their shoes cleaned. He accompanied his chatter with a real percussion effect using his shoe brushes on his stool. A practical use for Orff-Schulwerk!

In Rabat, a wonderful town on the Atlantic coast, one can almost feel one is in the world of an oriental fairy story. The markets were most impressive — the people calling out their wares and prices in song and gesticulation. The few notes they used
are also the basis of their folk melodies. Here also the talks Jos Wuytack gave bore fruit, and one experienced the joy of making one's own music together.

In Tangier there was an unforgettable concert given by Conservatorium professors on their interesting collection of authentic old instruments. Here genuine Andalusian music is cultivated. The song starts with the voice sounding veiled and nasal, accompanied by guitar, violin and tambourine. Instrumental interludes alternate with octave singing, all supported by the sparkling tambourine rhythm. It was noticeable that this kind of music was still alive amongst the people and called them to dance. The songs were also emphasised by physical movement and expression.

The journey then led through Senegal and the Ivory Coast to Cameroon, the heart of Africa. Here one was in a completely different culture. In black Africa music belongs essentially to life. It is a musical life. On a journey to a small village in the bush this was made very clear. The visit was made known to everyone through the tam-tam. Everyone came running and immediately improvised a greeting. Everyone clapped, their feet and their whole bodies started to move ... a dance was born. With an amazing facility these people played, danced and experienced the most complicated rhythmic patterns. Their whole beings vibrated with the current that pulsed through their melodies.

Rhythm and dance are the expression of ordered movement. The Negro loves the dance: as formative physical culture, as enlivenment of feeling and spirit, and as a release in play for the whole personality.

If the African man has a lively rhythmic nature one must not forget that his melodic nature is just as original. He loves best the psalmodic form with refrain, together with responsorial and antiphonal psalmody, and repetition with variation. The pentatonic is the strongest framework for his clear, characteristic, «unfinished» melodies. Many instruments have in fact only five notes. This does not mean that he does not know the heptatonic scale. On the contrary, the Negro does not consider the melodic material he uses — he «plays and sings.» The use of our Gregorian modes is often noticeable and in some dances one can notice a polymodality. Polyphony, however, is not to be found. One hears singing in octaves, and parallel fourths and fifths, but these have only a colour function and belong to the sphere of paraphony. Besides the horizontal linearity one does nevertheless find a vertical homophony that provides a harmonic support. Very noticeable also is the bustling background sound created by the many rhythm instruments.

Jos Wuytack had seldom found such musical gifts as he found in Douala. For more than an hour he made music with more than one hundred boys and girls, who, in a blistering heat, gave an ever more enthusiastic response. He had asked them all to bring instruments. As he arrived, his welcoming music was already ringing out. A musical cocktail with the most assorted kinds of instruments: xylophones, harps, zithers, flutes and a great collection of unpitched percussion instruments.

He used Orff principles with these children and discovered that the most beautiful results could be achieved. Verbal expressiveness, versatility in improvisation, pentatonic melody, rhythmic gifts and physical agility were all elements with which their joy in life, their range of ideas, and their emotions could be expressed.

There was much more that could have been said about Africa, but Jos Wuytack hopes these few lines will show how good it is sometimes to seek new sources, and not forever to be enclosed in one's own small world.

He closes his article with: Ma dsa tau — I greet you.
AUSTRALIA

Keith Smith wrote a letter to Orff in which he outlined some of the Orff-Schulwerk activity in Queensland. Together with Mr. Geen he took seminars on Orff-Schulwerk at Kelvin Grove and Kedron Park Teachers’ Colleges in June and July, 1968. Keith Smith was then asked by the Education Department to give a series of lectures at Townsville University College summer course, and again at Queensland University in December 1968. 192 teachers registered for these courses.

Keith Smith believes himself to be the first teacher to introduce Orff-Schulwerk into Queensland schools. Later, as a lecturer at Kedron Park College he had the opportunity of working with students.

When the Orff-Schulwerk Association was founded he became its secretary and Mr. Geen (of Kelvin Grove) became its president. This was a wonderful experience and he gained permission to work twice a week with two classes aged 7–8 and 10–11 years.

Now they are trying to include Orff-Schulwerk in the school music programme, and it is to be his job to show how this is to be done. He will start at the very beginning with the youngest class in their first school year. His solving of any difficulties that may arise will help to smooth the path for his colleagues. He is very happy to be working again with children.

Orff-Schulwerk’s greatest strength lies in the freedom it gives to each cultural region to make their own individual realisation of Orff’s basic principles.

Orff’s «wild flower» can, through sensitive cultivation, become a native of Australia. There it will acquire characteristics that are Australian and natural to the Australian child. They do feel, however, that they are very far from the centre of things, but all those associated with Orff-Schulwerk seem to be characteristically generous with help and Margaret Murray (Great Britain), Martha Maybury Wampler (California, U.S.A.) and Doreen Hall (Canada) have all sent literature and information.

In working with teachers they are thrilled to discover the joy of being involved in making music together and Keith Smith hopes they will take this enthusiasm back with them into the classroom.

This is a good time to be introducing Orff-Schulwerk into Australian schools, for the whole education system is in the process of changing. There is an increasing interest in creative activity with growing understanding of the way it helps a child to learn. Here Orff-Schulwerk has a vital rôle to play with its considerable influence on the education of the child as a whole.

He was extremely interested to hear of the «Special Course for English-speaking People» and hopes to be able to attend.

Keith Smith finishes his letter by thanking Orff for his idea (Schulwerk) that brings fulfilment to so many children.

For the nineteenth year in succession the »Pro Arte Brazil«, under its indefatigable Director, Theodor Heuberger, has organised international summer courses for the advancement of art education in the field of music, movement and sculpture. For years Orff-Schulwerk introductory and follow-up courses have formed a part of this activity. In 1968 the Schulwerk course was taken by Gilda Giusti-Latino, a teacher trained in Salzburg at the Orff Institute, with which for several years there has been the closest co-operation. In 1969 Dr. Hermann Regner and Barbara Haselbach were again invited to take the two week course.

Of the 35 who came (music teachers, students, primary school teachers, repetiteurs, music therapists) some had been to previous courses, so that a progressive range of work could be undertaken. The following subjects were studied: in instrumental and movement work – technique, improvisation, introduction to notation, teaching method; and in addition – the setting of Brazilian songs, instrumental ensemble and conducting, dance forms and accompaniments.

On the last day a demonstration was given by the participants. Children’s songs were sung and danced, instrumental settings and dances were performed, and the many who came from Rio gained an insight into the work accomplished. Particularly encouraging were the reports of those who had been to previous courses. The examples of work they brought with them was impressive and convincing in the way they demonstrated what could be achieved through Schulwerk. It was stressed again and again that for the further training of teachers a long period of intensive study was absolutely necessary. Many were most interested in the work at the Orff Institute and were hoping to go there. For the more gifted ones some financial assistance would be most valuable and would have a considerable influence on the music educational work in Brazil.

In July 1969 at Toronto University there was a three week course on »Music for Children« taken by Doreen Hall and attended by 120 participants from Canada and U.S.A. Tutors were: Doreen Hall, Traude Schrattenecker (Salzburg), Jos Wuytack (Belgium), Miriam Samuelson, Saundra Skyhar and Joan Sumberland (Canada). Seminars with the following themes were held: »Music for Children« (Doreen Hall); »Basic lessons in movement« (Traude Schrattenecker); »Why use Orff-instruments in music education?« and »Music Creativity« (Jos Wuytack).

Professor Jos Wuytack, in addition to his posts at the Lemmen Institute in Leuven/Belgium, and at the Conservatoire in Tilburg/Netherlands has given many Orff-Schulwerk courses in 1969 that are summarised as follows: May 8/10 – ISME Congress in Paris; May 15/18 – Marseille; June 26/July 4 – Paris; July 7/26 – Toronto (Canada); September 1/6 – Paris; September 8/13 – Paris; September 17/21 – Strasbourg; September 24/28 – Mulhouse; November 8/11 – Chambéry.
CZECHOSLOVAKIA

1968

In the last four years Orff-Schulwerk has spread almost like an avalanche in Czechoslovakia. Through the founding of the Society for Music Education Orff-Schulwerk has acquired an official character. Within the framework of this society Professor Poš has gathered round him an enthusiastic team of colleagues from all parts of the country to form an Orff-Schulwerk study-group.

Two years ago there were a few lectures being given but now these are frequent and widespread. There is hardly any region where the schools, at all age levels, are not "Orffing" as they like to call it.

Libuše Kurková has given many seminars and has frequently broadcast on the subject of early musical education. Other lecturers include: Prof. V. Poš, Prof. Viskupová, Dr. Pavlovská, Dr. Daniel, J. Neoralová, P. Jurkovič, V. and K. Alliger and others.

Books have been published including "A musical ABC" by V. and K. Alliger. The first two volumes of the four-part Czech edition of Orff-Schulwerk should be on sale by Autumn 1969. The adaptation has been made by Petr Eben and Ilya Hurnik. Instrument makers are also interested and many prototypes have been developed, particularly of tuned percussion.

1969

A seminar for teachers was given from 24–29 August in Trenčín by the Slovakian Society for Music Education, together with the Pedagogical Research Institute. The course was directed by Dr. Olga Pavlovská. Other tutors were: Prof. W. Keller (Salzburg), Jarmila Neoralová (Director of the Music School in Olomouc), and Bouzena Wiskupová (Prague) who taught movement. Professor Kantor Stefan taught recorder, and together with Dr. Olga Pavlovská gave demonstration lessons with children.

GHANA

Music is almost the least important subject in education in Ghana. This is probably because there are no qualified music teachers in either schools or colleges. Most time is devoted to singing and anyone who wants to make other kinds of music runs into difficulties. Since independence, eleven years ago, many experiments have been made, some of which have been successful.

It was most significant that Prof. Nketia, Director of the Institute of African Studies, after his return from Germany and Salzburg where he visited the Orff-Institute with some of his students, decided to rescue the musical education of this land before it collapsed utterly, by introducing Orff-Schulwerk to the schools in Ghana. Prof. Nketia is known internationally as a musicologist whose intensive research has discovered many sources of African music. It is thanks to him and Dr. E. Amu that folk music in schools is recognised as music that expresses the feelings of the people.

After a successful beginning with a few Studio 49 xylophones, and the composition of songs with drum, tambourine and sand rattle accompaniments, more instruments were ordered and William Komla Amoaku was invited to carry the work further. He was then a music student at Ghana University and is now Senior Research Assistant for Music in the Institute for African Studies. He studied for a year at the Orff-Insti-
tute in Salzburg and on his return to Ghana he started work with a class of children aged 7–10 years, who had had no basic musical training. They could not sing folk-songs, let alone English songs which are mostly taught in the schools. After some work with these children they were able to sing folk songs in three parts with accompaniments consisting of clapping, bells, tambourine and some Orff instruments. The children became fascinated and could never have enough of this kind of music making. Thanks to Prof. Nketia a demonstration was given with most successful results. This start encourages the belief that Orff-Schulwerk will advance the musical education of Ghana and bring them nearer to the realisation of music as an art.

GREECE

The first Orff-Schulwerk course in Greece took place from April 15–20, 1969, in the most suitably appointed German School in Athens, and was organised by the Goethe Institute there and by the Mathéy School. Altogether 76 people enrolled, coming from all fields of music teaching and some also from the field of dance. The teaching staff included: Polyxene Mathéy, Trude Hauff, Zouzou Nikoloudi and Jos Wuytack. In addition to the daily six-hour programme the following events took place: a lecture by Mme. Mathéy with a demonstration given by children from her school; an evening of films and Musica Poetica records after which a reception was held at which Erich Husch, of the Cultural Department of the German Embassy, presented Mme. Mathéy with a set of Orff instruments in recognition of her work for Orff-Schulwerk in Greece. On the last evening Mme. Nikoloudi’s group “Chorika” gave a performance of choral pieces (song and dance) from Aeschylus and Aristophanes. The course participants were thrilled with Orff-Schulwerk and the new perspectives that it offered. They asked for this course to be repeated next year.

NETHERLANDS

More and more Dutch teachers are using Orff-Schulwerk in many different kinds of schools. The working group »Orff-Werkgroep-Nederland« and in particular Pierre van Hauwe have organised many courses. The publication »Wegwijzer in het Orff-Schulwerk« reaches about 3500 teachers and the Netherlands radio and television give regular reports on Orff-Schulwerk. In December 1968 two hundred participants attended the 5th Orff-Schulwerk Course in Delft. It was organised by Jos Wuytack and Pierre van Hauwe and the tutors included: Wilhelm Keller (Salzburg), Heidrun Herzog (Graz), Gábor Friss (Budapest), Heidi Weidlich (Leicester) and other Dutch colleagues. The daily programme included three hours theory and two hours practical work. The latter included the Orff-Schulwerk approach to singing, recorder teaching, instrumental technique, song accompaniments, the teaching of composition, improvisation, fidel teaching, lesson planning in kindergarten, elementary and secondary schools. It was again a most successful course and there are further plans for next year.
The third national Orff-Schulwerk course, organised by the Ministry of Education, took place in Barcelona from April 9–16, 1969. The tutors were: Wilhelm Keller (Salzburg), Helder Parente-Pessoa (Salzburg), Carlos A. Castro (Valladolid), and José Maria Martín Porras (Madrid). Lectures were given by: Dr. José Manuel Blecua (Barcelona University), Dr. Miguel Querol Gavalda (Spanish Institute of Musicology, Barcelona), Dr. José Romeu Figueras (from the same Institute), Luis Lopez Anglada (National Prize-winner for Literature, Madrid), Prof. Juan Pich Santosusana (Director of the Music School of Barcelona) and Prof. José Peris Lacasa. These lectures covered questions of musical education, the Spanish and Catalan languages and their educational possibilities. The course was attended by 100 teachers from all parts of Spain. Parts of the opening and the final session were relayed by Spanish television and showed the participants dancing and making music through a pavane, and through Spanish and Catalan folk songs in settings using Orff instruments.

Officials of the Ministry of Education and Cultural Institute were present and promised support in the form of instruments for the schools.

The enthusiasm of the participants was the greatest reward for the tutors and organisers, and especially for the indefatigable initiator and director of the course Prof. José Peris Lacasa and his course secretary Maria Cateura.

U.S.A.

1968

The first »Orff-Schulwerk Institute for Teachers« took place at the University of Southern California, Los Angeles from June 24–July 26. The connection with USC was taken up by Mrs. Wampler in response to the need for continuation courses for teachers resulting from the interest in Orff-Schulwerk created by the Bellflower project.

The course was valued at six Graduate Units. Tutors were: Margit Cronmüller-Smith, Gertrud Orff and Martha Maybury Wampler. The seminar was under the care of Dr. James Hanshumaker, Department of Performing Arts and Music Education.

The theme for this Institute was: »The development of sensitive musicality through the experience of the changing relationships of sound, word, and movement; the demonstration of techniques for improvisation, composition and movement in an elemental style; the observation and discovery of the natural creative processes in the child in relevant working groups and through the active participation of those attending the course.«

It was the particular concern of the seminar to transmit the acquired insight and tested techniques gained during the Bellflower project in the use of Orff-Schulwerk in American schools.

An unprepared group of children was available for giving examples of teaching processes and for teaching practice. A relevant and comprehensive literature and discography was also made accessible to the students. Lectures from well-known Californian professors of Literature and Psychology, Dr. Dean Flower and Dr. N. S. Metfessel, broadened the horizons of such concentrated work.

The course cost each of the 23 participants 360 dollars. They constituted teachers from elementary schools, music specialists from Junior and Senior High schools, and
Music Supervisors from different parts of the United States. For the first two weeks they were divided into three groups, and for the remaining three weeks they were divided according to their choice of special themes and their ability.

All participants had to work out an examination theme of their own choice in consultation with the tutors, and to give a teaching demonstration with children or with the other participants.

The »Institute« will be repeated in 1969 at the same place, from June 23 to August 1 and offers a six week introductory course worth six Graduate Units and a special course of two weeks worth two Units with the following themes: Theoretical instruction (M. Wampler); Movement (M. Smith); Improvisation (G. Orff).

1969

The seventh summer course took place at Ball State University in Muncie, Indiana. The tutors were Lotte Flach, Helder Parente-Pessôa and John Kelsey, all from the Orff-Institute in Salzburg.

Fifty-five music and elementary school teachers attended the first two-week course for beginners starting on July 28th. Sixty teachers attended the second two-week course for beginners and more advanced starting on August 11th.

There was one »General Session« every day in which all participants came together for teaching demonstrations with groups of children, for seeing and listening to films and records, or for making music together such as Keeman »Spielstücke für Blockflöten« (recorder pieces), Orff »Geigenübung« (exercises for violin), and Regner »Bläserübung« (pieces for brass). Each course was worth four quarter hours of Graduate or Undergraduate Credits.

At the same time as the above course Arnold Burkart gave a four-week seminar (two hours daily) that was worth four quarter hours of Graduate Credit.

Symposium in Los Angeles

The Third International Symposium on Orff-Schulwerk in the United States took place at the University of Southern California from June 20–22. A packed schedule offered a variety of lectures, demonstrations with classes of children, video tapes, discussions and practical sessions.

Orff-Schulwerk in California has always had close ties with Europe and this was supported by the lectures. For Europe Gertrud Orff gave a talk called »Orff-Schulwerk in Europe and U.S.A. — comparison and contrast«, and Margaret Murray spoke about Orff-Schulwerk in England with recorded illustrations of children's work. For America Arnold Burkart described the formation of the Orff-Schulwerk Association of the Midwest, while Martha Maybury Wampler, chairman of the Symposium and initiator of all the Orff-Schulwerk activity in California, reviewed the year's work in the area. (For further background information on Orff-Schulwerk in California readers should refer to the English Information Nos. 3, 4 and 5/6.)

A most entertaining demonstration was given with a kindergarten class taken by Bettye Davis, who showed a way in which rhythmic activity could help in the early stages of learning the sound and meaning of words. Margaret Murray also gave a demonstration with a class aged 8–ro years from a school in Santa Monica. They were most responsive.
Video tapes taken of work in the class room showed how valuable this kind of equipment can be in the study of ways of teaching. A kindergarten class, taken by Mary Ann Erman, were shown making up simple rhythms on drums and transferring these into stepping patterns on the floor. The classes of teenage Negro children taken by Bettye Davis showed tremendous involvement. Particularly interesting was the effect upon their improvisations of a visit to one class by an African Negro who had talked to the children about his own native culture.

The discussions arising from what had been seen and heard of children's work were valuable. Everyone agreed about the beneficial effect of creative activity upon the development and personality of the child; all agreed that we are concerned with total involvement, and with the child finding a means of expression that is his own.

The symposium began and ended with practical activity. On the first morning it was possible to visit three out of five workshops whose themes covered the use of Orff-Schulwerk in early childhood and in music education, in improvisation and instrumental ensemble, and in its use in the fields of language and movement. The lecturers for these workshops were: Margit Cronmüller-Smith, Bettye Davis, Mary Ann Erman, Ruth Hamm, Prentiss Jo McMa s ters, Gertrud Orff, Mara Sanders, Dr. Charlotte Stevenson. During the final session the participants, who came from all over the United States, were split into nine groups, each group taking a verse of the poem »A little now town« by e. e. cummings. After suitable preparation the final results were performed in the sequence of the poem. Inventiveness and considerable sensitivity were shown and this final performance was a most stimulating and fitting conclusion to the symposium.

Mansfield – Pennsylvania

For the first six weeks of the Autumn term at State College, Mansfield, Lilo Gersdorf of the Orff Institute was invited as Temporary Assistant Professor to give harpsichord lessons and lectures on »Keyboard music before J. S. Bach«. In addition she gave four weekly sessions of information about Orff-Schulwerk. These sessions were enriched by the use of films, records and by a lecture on »Orff-Schulwerk as a stimulus for piano teaching«. They were addressed to former students of the College who had qualified as Elementary school teachers with Music Education as their main study.

WESTERN GERMANY

Twenty years of Schulwerk at the Bavarian Radio

At a special event at the Bavarian Radio in Munich, at which the first performance of a film portrait of Orff was to be given, and that had been preceded some days previously by the showing of the films made by the Bavarian Radio in collaboration with the Orff Institute, »The instruments«, »Improvisation«, »Music and Movement« I and II, Carl Orff gave the following talk:

Twenty years of Schulwerk at the Bavarian Radio — a long time when placed in relation to the shortness of a human life; a short time for the realisation of something so complex as establishing a new educational idea.
If I am speaking here it is really as deputy for that man, who would most of all be fitted to be the speaker on this occasion. Walter Panofsky, who is no longer with us, was at the Bavarian Radio at the very beginning of this pedagogical undertaking. It is better not to think how Schulwerk might, after an imposed rest of fifteen years, have been revived and further developed without his decisive initiative. Let us think of him particularly, who had an almost exceptionally developed flair for the genuine and the forward-looking, and let us convey to him our gratitude.

In the early summer of 1948 he brought me a long out-of-date gramophone record from the time of the Güntherschule that had somehow come into his hands. The record contained music for children and young people to dance to, played on the kind of instrumental ensemble that had then been newly developed by me. He told me that he had played this music to Annemarie Schambeck, director of school programmes. Whereupon she had asked of me: «Can you write music of this kind for children that the children themselves could play? We believe that this music appeals particularly to children. We are thinking of a series of broadcasts.» Not without some hesitation, but nevertheless with conviction I accepted this offer that presented entirely new problems. I was not interested in writing some kind of children’s pieces for the radio, but the possibility of continuing my interrupted experiments at building a new kind of music education suitable for children fascinated me. This seemed a unique opportunity to develop my educational ideas on a broader foundation and with a relatively wider influence. Already in 1931 I had the idea of making use of the experience gained in the musical training of young people at the Güntherschule and of applying it to the musical education of children as «elemental music teaching.» So there appeared in 1932 a preliminary announcement from Schott the publisher — «Orff-Schulwerk — Music for Children, Music by children.» These planned books could never be published. I had been compelled to turn away from educational work and it was Panofsky who gave me the first decisive impetus to start again, and thus he stands at the beginning of the recent development of Schulwerk.

In August 1948 the first test recordings were made. I took care of the provision of the musical material together with Gunild Keetman without whose collaboration Schulwerk would never have come into existence. She also undertook all the preparation of the children, while Rudolf Kiermeyer, the third in the team, spoke the connecting explanatory texts.

Walter Panofsky has described this beginning: «On September 15th, 1948, the first Schulwerk programmes for children were broadcast over the air from Munich. No one had any idea of the kind of echo they might arouse. Only a few Bavarian schools were able to listen to the Schulwerk programmes. They were sent out therefore into a wide open, almost echoless space. Today, looking back from a distance, that first programme appears as an extraordinary feat of pioneer work, as a thrust into a new educational land. The programmes that came into being under Orff’s direction avoided long theoretical instructions. Children made music for children and with children. The example that came over the loudspeaker had only to be copied, and then later developed further. The old children’s rhyme »ich und du« (me and you) that was the centrepiece of the first programme had, unintentionally, something very symbolic about it.

Annemarie Schambeck had accepted fourteen programmes proposed by Orff, she had decided to abide by them even if there was no echo, or perhaps even strong opposition from the schools. It showed how crucial it was that an independent, non-
school institution made Schulwerk its own. Had it been started by a single school it would have taken a long time to reach the outside world; through the radio it could spread over the whole region. The echo was, from the beginning, surprisingly large, and it increased with every programme.«

So it came about that it did not finish with this first series, but in subsequent years was continually further developed. These programmes were the foundation of the five volumes — Orff-Schulwerk (Music for Children) that are essential to all work with Schulwerk up to the present day.

During the course of the twenty years came the series of programmes made by the unforgettable Ludwig Wismeyer, and, up to the present day by Hermann Regner.

But to go back to the beginning — Schulwerk did not only spread quickly through Bavarian schools; other radio stations asked to borrow the recorded tapes. Soon other countries both near and far became interested. In the course of this development the foreign editions of Orff-Schulwerk came into being (so far in a dozen languages) to which new ones are constantly being added. In 1967 the Orff Institute was founded as a part of the »Mozarteum« Academy, to act as an international information centre and as a training college for teachers from all over the world. Orff-Schulwerk is at present practised in the following countries with either government or local authority support:

Western Germany, Austria, Switzerland, Belgium, Netherlands, Luxembourg, Great Britain, France, Italy, Spain, Portugal, Denmark, Sweden, Norway, Finland, Iceland, Greece, Yugoslavia, Czechoslovakia, Hungary, Poland, Russia, Turkey, Israel, Egypt, Ghana, South Africa, Formosa, Hong Kong, Japan, Indonesia, Korea, Australia, Canada, U.S.A., Mexico, Brazil, Argentina, Chile, Peru, Bolivia, Colombia.

So it was destined that Annemarie Schambeck, through her intuitive, dear and conscious decision as director of the school radio programmes, should release an educational ripple that was to go round the world.

The Christmas Story that grew out of the Schulwerk programmes and that has been performed over the radio every Christmas since 1948, and belongs to the traditionally permanent Christmas programmes, can be thought of as a final vignette to this part of the story.

The first educational ripple, released from the radio, was followed by two further ones through television that had meanwhile also become involved. Again it was the television programme of Bavarian Radio that sent out, the first programmes, a series submitted by Dr. Simmerding that gave examples of school lessons over a period of three years. The programmes were planned and directed by Gunild Keetman with assistance from Godela Orff.

Some years later Dr. Oeller, director of television, commissioned a series of films about various aspects of Orff-Schulwerk. Under the special care of Dr. Feldhütter and under the direction of Rainer Gais these various themes were realised with a team of Schulwerk specialists. Thus Suse Böhm, with the collaboration of Gunild Keetman, brought the films »Music and Movement« into being — extracts from her excellent work with children along Schulwerk lines. The medium of film is particularly useful for showing the most important movement side of Schulwerk.

Hermann Regner is responsible for further aspects such as »Instruments« and »Improvisation« and a film about the Orff Institute. Again a widely extended programme to which, in future years, more will be added.

There are today a multitude of methods and instructions by which one can quickly
and successfully teach children music. With regret I must confirm that many misunderstood versions of Schulwerk promote their mischief within this multitude. What Schulwerk is all about is still far from being understood. Schulwerk is not only concerned with acquiring musical skills, but has more, far more to it than that. I would like here to quote my friend Eberhard Preussner, who was all his life concerned with musical education above all things, and who was one of the greatest stimulators and protectors of Orff-Schulwerk:

»Music, through Orff, was not taken as a subject but was at last ,elementalised', that is to say taken back to its elements. This is no intentional simplification, and most certainly no materialisation, but rather a turning towards the inner process of music and movement in human beings, in physical manifestation, in manual skills, in handicraft and in the wonderful hidden depths of the human spirit. Even the term usually used nowadays »Arts« education does not suffice to explain the fundamental process. Through Orff-Schulwerk it is certainly not possible to guarantee the formation of personality in the harmonious sense; more will happen that is both more important and simpler. The human being will be reared according to the ideals of Pestalozzi and those of our own time. He will go beyond being a useful member of the music profession, and will become, quite simply, a capable and worthy member of the society in which he finds himself.«

Pledged to humanism through origin and upbringing, all that I have created, consequently also my Schulwerk, comes under this heading. How far these sustaining ideas are necessary for any coming age that may already have started, I cannot say. The atmosphere of radical change and revolution hangs over our times. Never before today has so much been written and discussed about educational forms and reforms, and on the most different levels. While knowledge, clearly and decisively laid down by Montessori half a century ago, is being propagated as new ideas, on the other hand research that offers new foundations for the whole educational field is being undertaken.

Perhaps the time for humanist ideas in education is over, perhaps in this respect Schulwerk is a final manifestation. It will remain as history even if time passes it over. Should humanism really come to an end, and that I will not and cannot believe, then Western mankind would have lost much that could never be restored.

How the Schulwerk idea will develop in the countries outside Europe lies on another page. Here it will be a question of a spiritual decision for western civilisation and cultures that are pledged to it. Big words – but there are no new ones. They are »after-thoughts« newly formulated. Orff-Schulwerk brings nothing new, it brings something old, very old, in a new form. It has only to be discussed and presented in a new way. This is what I have tried to do.

Every man's work and life have both an aim and a goal. Work and life do not usually go together in unison. In my work I have undertaken rather a lot, therefore it lies in the nature of this undertaking that I cannot complete it myself, or to be more modest, that I cannot bring it to full fruition. Everyone who works with Schulwerk knows that its aims last beyond the span of one human life, and that decades will pass before it can show its real successes.
The seventh Cologne Orff-Week

This took place from May 18-23, 1969. Sponsored by Das Jugend- und Schulmusikwerk of the city of Cologne and the West German Radio, the course was directed by Prof. Hugo W. Schmidt. The following lecturers took part: Prof. Wilhelm Keller and Lotte Flach (Orff Institute), Prof. Hermann Handerer (Regensburg), Heidrun Johnston-Herzog (Graz), Dagmar Emmig (Cologne) and Ludolf Lützen (Cologne). The practical work was complemented by films: »Carl Orff - a portrait« — »The Orff Institute«, and by a concert given by Cologne school children.

Children from local secondary schools sang Carmina Burana in Gürzenich on May 21 and the week was brought to a close with a performance of Carmina Catulli and Trionfo di Afrodite given by the Radio Chorus and Orchestra conducted by Ferdinand Leitner.

YUGOSLAVIA

Pavle Kalan reports that the return of his colleague Tea Budna-Marn to Yugoslavia, after studying at the Orff Institute, has given fresh life to Orff-Schulwerk in Slovenia and in Ljubljana in particular. They have both given lectures and practical demonstrations and are preparing some settings for a series of records called: »The school song«. The two-day course held on August 27 and 28, during which they studied various pieces from the Schulwerk volumes with the 36 participants, was particularly successful.
News from the Orff Institute

The death of Ludwig Wismeyer is reported with regret. He was an important figure in the world of Orff-Schulwerk and his courses at the Cologne Orff-week, at the Hochschule für Musik in Karlsruhe and at the Orff Institute in Salzburg reflected his special relationship to young people. He will be gratefully remembered as man and teacher by all who knew him.

Wilhelm Keller, Director of the Information Centre for Orff-Schulwerk, through a resolution of the Bundespräsident of August 1969, has been raised to the rank of Professor of the »Mozarteum« Academy of Music and Dramatic Art.

Wilhelm Keller, as successor to Ludwig Wismeyer, is now guest lecturer for Orff-Schulwerk at the Badische Hochschule für Musik in Karlsruhe. In each term he will take courses for the school music and music education departments. The first course was on April 21 and 22, 1969.

Professor Dr. Hermann Regner was invited by the Institute for Cultural Relations in Budapest to visit Hungary for study purposes.

In addition to their teaching at the Orff Institute the following courses were given by lecturers at the Institute:

**10. November 1968**

German Musicians' Association, Stuttgart (W. Germany)
Orff-Schulwerk – lectures and practical work.
Prof. Dr. H. Regner, Barbara Haselbach.

**11.–13. November 1968**

Pädagogische Hochschule, Reutlingen (W. Germany)
Orff-Schulwerk – lectures and practical work.
Prof. Dr. H. Regner, Barbara Haselbach.

**10.–15. February 1969**

Association for helping mentally handicapped, Wiesbaden, (W. Germany) Orff-Schulwerk Course.
Prof. W. Keller, Gabriele König.


Music Education week in Graz (Austria)
Work group – »Elemental Music Education«.
Prof. W. Keller.

**29. April/6., 15. May 1969**

Pädagogische Arbeitsstätte, Munich (W. Germany)
Orff-Schulwerk in Film – Presentation and Discussion
Prof. Dr. H. Regner.

**22. May 1969**

Convention for teachers in »Arts« educational field together with principal lecturers at the Orff Institute. A contribution to Music and Movement education for children [lecture with examples on film].
Prof. Dr. H. Regner.

**Further courses**

**August 1969**

Reykjavik (Iceland)
Course for teachers in every kind of school including nursery schools.
Margarete Daub, Jon Askelsson, Njall Sigurdson.
October 1969  
Loccum (Lower Saxony)  
Course for lecturers at further education establishments.  
»Orff-Schulwerk as stimulus for the musical training of young people and adults.«  
Prof. Dr. H. Regner.

November 1969  
Kiel (W. Germany)  
Part of a conference on school music.  
Seminar introducing Orff-Schulwerk.  
Frauke Schultz.

New tutors at the Institute

Helder Parente Pessôa, has been teaching physical training, movement, recorder and children’s classes at the Orff Institute since October 1969. He was born in Fortaleza/Brazil, and studied sociology there. Holding a scholarship from the American Recorder Society and from CAMMAC (Canadian Amateur Musicians – Musiciens Amateurs du Canada) he studied at the Orff Institute from 1967 to 1969.

Vladimir Poš has been teaching elemental composition, study of form, aural training and pianoforte at the Orff Institute since October 1969. He has a History degree from Karls University, Prague. He studied at Prague Conservatoire (Piano main study) and at Karls University (Musicology). He was formerly employed as editor for the music publishers Supraphon, and as lecturer in music theory and aural training at the Prague Conservatoire. Since 1964 he has given lectures and seminars in the field of Orff-Schulwerk in Czechoslovakia.

Orff-Schulwerk Documentation

In Munich the Goethe Institute, together with the Orff Institute in Salzburg, has prepared a documentation of Orff-Schulwerk describing its expansion and the ways in which it can be used.

Before this documentation started on its journey through the world it was shown to Carl Orff on 20. June, 1969 at the Orff Institute in the company of a group of invited guests.

Meanwhile, enriched through films, gramophone records, recorded tapes and books it is now on its way through India. It has formed part of the Seminar »Western and Eastern music and dance education« in December 69 / January 70 in Poona. Later it is to be shown at the Goethe Institutes in Bombay, Calcutta, Madras, Bangalore, Hyderabad and New Dehli. The exhibition is accompanied and explained by Lilo Gersdorf and Heinz Trenczak (graduated this year at the Orff Institute).

Prof. Dr. Carl Orff gave the exhibition a greeting that will encourage discussion:

»Music for children, music for all children.  
Seeking that which unites, understanding that which divides.«

Film available in different languages

The film »The Orff Institute« produced by the Bavarian Radio and Television is now available in English, French, Arabic, Spanish and Portuguese for the television
companies in the relevant countries. The film can be ordered through »Internationes« at German embassies or consulates. It is the intention to provide the Goethe Institutes and interested foreign institutions with copies in the appropriate language in a form suitable for use in a theatre.

**Special course for English-speaking people**

During the academic year 1969/70 the Orff Institute has provided a special course throughout which tuition is in English. It provides comprehensive information about Orff-Schulwerk, gives opportunities for teaching practice and gives artistic stimulus.

**Duration:** The special course began on 6. October, 1969 (Tuition started 13. October) and ends on 25. June 1970. At both Christmas and Easter there were about two weeks holiday and between winter and summer semester a week's holiday.

**Fees and expenses:** Tuition costs come under various headings and amount to 1580 Austrian Schillings for the whole course. Expenditure on books, music and excursions (Hungary, Berlin, Munich) is not included in this sum. Furnished rooms in private houses near the Institute cost between 500 and 800 Schillings a month. Full board and lodging in small dormitories in the student hostel »Schloss Frohnburg« cost 1800 Schillings a month.

**Enrolment:** A restricted number of applications are accepted from those who have completed their training as music or movement specialist teachers, or from those who wish this special course to form a part of their professional training. The Sekretariat at the Orff Institute sends enrolment forms to those who apply, together with details of the administration of the course. According to availability of teaching space and personnel, admission will be granted in writing immediately on receipt of enrolment forms. There is no age limit set for this course but a strong and healthy disposition must be proved through a doctor's certificate.

**Compulsory subjects:** Ensemble playing; Orff-Schulwerk literature; Conducting practice; Improvisation; Movement forms; Main Instrument; Recorder (when not already chosen as main); Music theory; Instrumental practice (Orff instruments); Movement training; Movement accompaniment; Physical training; Theory of Music and Movement education.

**Optional subjects:** Ear training; Conducting; Piano improvisation; Movement improvisation; Folk dance /Country dance; Historical dance; Recorder teaching method; History of music.

If advance notice is given students may observe lessons given by the lecturers at the Institute to children in kindergartens, Primary schools, Special schools and in the practice classes at the Orff Institute. Those with a basic knowledge of German can register for a number of other subjects and join the Academy choir. If desired, lessons in German will be given.

**Termination of studies:** If the student can show that he or she has reached the desired level of attainment at the end of each semester (in all compulsory and in at least three optional subjects) he will receive a certificate affirming the successful conclusion of the special course.

**STOP PRESS:**

**THIS COURSE IS TO BE OFFERED AGAIN IN THE YEAR 1970/71**
Final examinations 1969

In June the following students were examined — all of them passed.

A level  
Lee, Insuk (Korea); Holzebeuer, Rosemarie (W. Germany); Trenczak, Heinz (Austria).

B level  
Askelsson, Jon (Iceland); Axmann, Ines (Austria); Burger, Erich (W. Germany); Delgado-Paredes, Jesús (Peru); Morová, Katá (Czechoslovakia); Parente-Pessôa, Helder (Brazil); Riemann, Angela (W. Germany); Scheck, Gertrud (Austria); Scheibe, Ingeburg (W. Germany); Sigurdsson, Njáll (Iceland); Söllner, Fritz (W. Germany); Vilsmeier, Angela (W. Germany); Wagner, Karl (W. Germany); Zenglein, Heinz (W. Germany).

C level  
Amoaku, William (Ghana); Auer, Edith (Austria); Bendz, Amelie (Sweden); Foley, Kathryn (U.S.A); Godlewśka, Agnieska (Poland); Hägele, Marianne (W. Germany); Hartmann, Angelika (W. Germany); Lomas, Gillian (England); Nelson, Donna Jean (U.S.A); Oberorbeck, Klaus (W. Germany); Ransome, Penelope (England); Roth, Gertrud (W. Germany); Schmidtpott, Christa (W. Germany); Stadnicki, Andrzej (Poland).

Summer Courses at the Orff Institute

The German-speaking course took place at the Orff Institute and in the rooms of Schloss Frohnburg 1.–15. July, 1969. It was directed by Wilhelm Keller and Hermann Regner.

Tutors: Barbara Haselbach, Trude Hauff (Stockholm), Wilhelm Keller, Gabriele König, Helmut Lips (Stuttgart), Claus Thomas, Ida Virt-Skrinar.

Leaders of study-groups: Lilo Gersdorf, Barbara Haselbach, Wilhelm Keller, Gabriele König, Hermann Regner, Anna Barbara Speckner (Munich), Hilde and Franz Tenta, Claus Thomas.

Assistants: Maria Rebhahn-Roither, Helder Parente-Pessôa, Ernst Wieblitz.

Guest lecturers: Dr. Werner Thomas (Heidelberg) — »Questions of style in elemental music settings«. Gabor Friss (Budapest) — »Musical education in Hungary«. Klaus Becker-Ehmck (Studio 49, Gräfelfing) — »The manufacture and care of Orff instruments«.

Subjects studied: Schulwerk ensembles; vocal and instrumental improvisation; rhythmic and melodic exercises; recorder ensemble; movement technique and improvisation; speech training; method in voice and choir training; percussion instrumental technique, ensembles for old music.

The 123 participants came from the following countries: Belgium, Canada, Denmark, France, Greece, Italy, Japan, Luxembourg, Mexico, Netherlands, Norway, South Korea, Spain, Sweden, Switzerland, U.S.A., Western Germany. Guests came from Czechoslovakia and the Soviet Union.

In the mornings the participants were divided into six groups and worked to a prescribed time-table. In the afternoons they split into smaller groups to study the following: Hermann Regner — Theory and practice of aural training with children; Barbara Haselbach and Gabriele König — Movement forms; Wilhelm Keller — Orff-Schulwerk as a part of music teaching in schools; Franz Tenta — Old music in ensemble; Claus Thomas — Pantomime and dramatic improvisation; Lilo Gersdorf —
Orff-Schulwerk as a stimulus in piano teaching; Anna Barbara Speckner — Improvisation at the keyboard.

The course closed with a final discussion taken by Hermann Regner on 15. July.

The 1969 Summer course for English-speaking people took place at the Orff Institute 15.—24. July. It was directed by Margaret Murray.

Tutors: Walter Bergmann (London), Hilda Hunter (Wolverhampton), Gillian Lomas (Crewe), Margaret Murray (London), Penelope Ransome (London), Hermann Regner, Ade1heid Weidlich (Bremen).

Subjects studied: Orff-Schulwerk ensemble; vocal and instrumental improvisation; Rhythmic-melodic exercises; elemental musical settings; recorder ensemble; recorder technique and improvisation.


The 70 participants came from the following countries: Australia, Austria, Canada, France, Great Britain, Greece, Italy, Japan, Lebanon, Singapore, South Africa, Sweden, Switzerland, U.S.A., Western Germany.

The various aspects of Orff-Schulwerk were studied in the mornings, the afternoons being given over to lectures, recorder work and percussion technique. In the evenings films were shown and there was some informal ensemble practice.

The course finished with a social evening preceded by a talk from Carl Orff who outlined his beliefs about Orff-Schulwerk.

The 1969 special course for teachers and students working in the special education and therapy field took place 25.—31. July. It was directed by Professor Dr. Karl Hofmarksrichter [Munich] and Professor Dr. Hermann Regner. Tutors were: Rosemarie Holzheuer [Augsburg] and Ida Skrinar-Virt. Two practical sessions in the mornings were followed by a discussion period. In the afternoons films were shown and lectures were given. All participants felt the need for comprehensive information about the possibilities for Orff-Schulwerk in their special field, and the opportunity to continue the work begun on this course.

The 60 participants came from Austria, Netherlands, Switzerland and Western Germany.

Entrance examinations for the year 1969/70

These took place from 4.—7. October. Thirty-seven from the following countries were accepted: Austria (3), Brazil (1), Canada (1), Czechoslovakia (1), Greece (2), Japan (1), Luxembourg (1), National China (1), Poland (2), Switzerland (1), U.S.A. (1), Western Germany (22).

For the special course for English speaking students nine were accepted from the following countries: Australia (1), Singapore (1), South Africa (3), U.S.A. (4).

For the year 1969/70 there are 76 students registered at the Orff Institute.
This year book is published by B. Schott's Söhne in Mainz and is edited by Dr. Werner Thomas and Willibald Götze. For those who understand German there is a wealth of interesting material within its 280 pages. It is divided into eight parts as follows:

1) Extracts from Herder, Schiller, Goethe and the brothers Grimm are concerned mainly with the origins of language, literature and poetry.

2) Contemporary authors on «simple forms» in language, including an article in English by the American, Archer Taylor called »Proverbial Comparisons and Smiles from California«. Other authors are: André Jolles, Georg Baesecke and Max Lüthi.

3) The articles here come under the heading: «Towards the idea of education as contained in Orff-Schulwerk». Authors: Martin Buber, Eduard Spranger, Romano Guardini, Luigi Santucci and others.

4) Articles on various themes related to Orff-Schulwerk including »Music Education in Hungary« by Gabor Friss, and an article in English by Prof. Nketia of the University of Ghana in Legon »The place of authentic folk music in music education.«

5–8) These contain biographical material, reports, documents and reviews. Of particular interest are Wieland Wagner's address to Orff on his 70th birthday, and the 18 page report (in English) of the Orff-Schulwerk Project in Bellflower, California.

**Carl Orff** — Gunild Keetman, »Orff-Schulwerk, Musique pour enfants«, II Majeur, version et adaptation française par Jos Wuytack — Aline Pendleton-Pelliot. Schott Frères, Bruxelles/Paris.

This is a concentrated French version of the material in Volumes 2 and 3 of the original German.


These are settings of Hölderlin, Klopstock, Hebbel, Schiller and Goethe. Many of them have been recorded on Musica Poetica No. 10 [HMS 30 659].

**Carl Orff**: »Veni creator spiritus«, Cantata to a text by Franz Werfel for mixed chorus, pianos and percussion instruments, Score [German/English]. Schott Edition 6020.

**Carl Orff**: »Der gute Mensch«, Cantata to a text by Franz Werfel for mixed chorus, pianos, and percussion. Score [German/English]. Schott Edition 6021.

**Carl Orff**: »Fremde sind wir«, Cantata to a text by Franz Werfel for mixed chorus and 2 pianos [4 hands]. Score [German/English]. Schott Edition 6022.

**Carl Orff**: »Vom Frühjahr, Oltank und vom Fliegen«, Choral pieces to texts by Bert Brecht for mixed chorus, 3 pianos and percussion. Score [German/English]. Schott Edition 6023.
These cantatas and choral pieces were written between 1921 and 1930 and they have been reissued, almost unaltered, in a new edition with English translation by Norman Platt. This has been done at the request of young people of today who believe that these works will still mean something to them. May their assumption turn out to be true.

_Carl Orff_


The preface (German/English) says that these exercises are intended for first instruction in kindergarten or elementary school. The pieces are most suitable for alto xylophone, or soprano and alto xylophone. In some cases glockenspiel, metallophone or musical glasses can also be used.

_Gunild Keetman: Elementarla. Erster Umgang mit dem Orff-Schulwerk._

Out of her 40 years experience Gunild Keetman gives a comprehensive survey of different ways of working with Orff-Schulwerk. The many examples give texts, music and pictures. Due to come out in Autumn 1969, published by Klett-Verlag, Stuttgart.


»It is with great pleasure that I see the beginning of the Spanish edition of Music for Children, and I wish that the young people of Spain, inheritors of a great musical tradition, may harvest rich fruits from the field of music education. My best wishes to the authors Srta. Sanuy and Sr. Gonzales Sarmiento for all the trouble they have taken.«

_Carl Orff_

This dedication by Carl Orff introduces this first volume of the Spanish Edition of Orff-Schulwerk. The book is arranged in a practical way for the teacher with helpful pictures and notes forming part of the text rather than being placed together at the end of the book. The order of the book has also been carefully thought out and contains a wealth of suitable material. The book closes with some folk songs that are not pentatonic, but that are suitable for the age range of from 4–8 years.

_Hermann Regner: Echostücke, Duette und Sonatine für 2 Trompeten._
_Hermann Regner: Pentagramma für Schlagzeugensemble (4 players)_
_Hermann Regner: Fünf Stücke für Schlagwerkensemble_

All three works are published by Möseler-Verlag, Wolfenbüttel-Zürich. They are thought of as supplements to Orff-Schulwerk and have grown out of work at the Orff Institute.

**NEW RECORDINGS**

_Ilja Hurnik/Petr Eben: Hudba pro Mladez Schulwerk._ Stereo Supraphon 1420 107 F.

The 45 pieces on this record have a delightful freshness and originality. The melodic range goes from two notes through the intermediary stages to the seven note scale and the minor modes are also used. The basic pattern of Schulwerk is there and yet it has acquired a new character through the rhythms of the Czechoslovak language and through the atmosphere of Czech folk music. The reproduction is excellent and the sleeve notes give abundant information.
»Instrumentenbau«, the main journal for the music-technical industry in Germany, in their issue 23. Jahrgang, Nr. 8, have published a report by Klaus Oberborbeck on a five-day conference on Music Therapy held at Salzburg (no dates given). The conference was organised by the Vienna Academy of Music and Drama and the Austrian Society for the Advancement of Music Therapy. One hundred delegates from different European countries attended and the many lectures covered an almost embarrassingly wide field, ranging through Music, Medicine, Psychology, Dance and Speech Training. It seems there was a general feeling that Music Therapy as such is still very new. There is scanty literature about it; its effects are difficult to measure and we should not be in too much of a hurry to glorify it as a panacea for all ills. More work should be done under controlled test conditions, and opportunities for training and for working with doctors, psychologists and other therapists should be available.

Professor Keller of the Orff Institute gave a demonstration with physically and mentally handicapped children. For 45 minutes the children played, sang and danced the fairy story »Rumpelstiltskin«. This showed what a stimulus for variety the Orff instruments provide, even within a simple framework that nevertheless allowed the children to improvise. After this demonstration Prof. Keller stressed how essential it was, even at a simple level, not to lose sight of educational and social aims. He felt it most important that sometimes during this activity, whether it be movement, or making music or some other form of therapy, there were moments when the fullest emotional or intellectual involvement of which they were capable was being demanded of the children.

In the Moscow journal »Music life« Witalij Litwinoff (who visited the Orff Institute in 1967 together with Mme Larissa Artinova and Prof. Lew Barenboim) writes about his impressions of the Orff Institute. He also writes about Orff’s aims in Schulwerk, at every stage to awaken and develop the creative self within each child. Witalij Litwinoff talks about creating a Soviet version of Orff-Schulwerk and is convinced that the rich folkloristic treasures of the people of the USSR will bring a new contribution to Schulwerk.

CORRECTION

We regret the omission of the name of Ingrid von Frankenberg from the final examination list for 1968 (Information 5/6). She did in fact achieve the B diploma after only one year’s study at the Institute.

The editors of Orff-Schulwerk Information ask all those who have studied at the Orff Institute in Salzburg to send short reports of their work, with details of their appointments and activities. They also ask to be continually supplied with author’s copies of publications (bulletins, newsletters etc.) that concern themselves with Orff-Schulwerk.

The record office at the Institute that is responsible for research and the exchange of experiences is in full agreement with this request, and it thanks in advance all who send in references and documentation.