

CARL ORFF'S "MUSIC FOR CHILDREN"

**A systematic adaptation
and a practical application
of the above school music method
for use in South African schools**

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**Thesis submitted as part of the requirements
for the completion of the degree of M.Mus.
in the Music Faculty of the University of Pretoria**

15th January, 1969

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CARL ORFF AS COMPOSER - HIS WORKS AND STYLE

Carl Orff (born 1895) is a well-known German composer who has, since the 1930's, been keenly interested in evolving a method whereby children of all ages and degrees of musical intelligence can participate in music-making. This method he calls "Music for Children", and five volumes exist in the English translation by Margaret Murray.

The Educational world has had the good fortune of having amongst its ranks a creative artist also with strong pedagogic urge. It is rare to find a composer of international stature keenly interested in the musical development of the child. Carl Orff's pedagogy stems from a real love for children, and the intrinsic ability to teach.

It is perhaps necessary first to examine the salient features of Orff as a composer. Obviously the ideals behind the creative urge are also the fountain head for "Music for Children". Altogether the most striking characteristic in his compositions is his return to the fundamentals of music. This is the reason for his strong involvement with rhythm. Not the intricate, complicated and irregular rhythmic patterns of the modern mind but rather the primeval strong pulsating rhythm of music at the beginning. Constant repetitive patterns add impetus to this rhythmic aspect.

This necessitates a negation of Romantic and Post-Romantic principles. His melodies therefore are far removed from the expressive melodies of that period and they are primitive and neutral in character. One can almost say that Orff deliberately makes his melodies inexpressive and that they are only one step removed from rhythmic speech. This does not mean however that he does not possess a gift for melodic writing - the songs in "Music for Children" alone bear ample testimony to his ability to write highly melodious tunes. The declamatory style is rather indicative of his involvement with Drama. The early arrangements which Orff made of Monteverdi's "Orfeo" and "Lamento di Arianna" do not feature amongst his great works but they are significant in that they indicate his attraction to the principles of early opera with its fusion between music, speech and drama, and the close ties to Greek drama. His melodic inspiration is drawn from the text and it is further enhanced and supported by the rhythmical accompaniment. In the more relaxed passages his melodies bear a strong plainsong flavour. The techniques of psalmody writing also feature in his handling of melody. He frequently uses responsorial and antiphonal style of writing between soloist and chorus or between chorus and chorus. He also makes use of a constant

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reciting note. Much of the writing in the opera "Antigone" is in this syllabic-declamatory style. In this opera Orff reverts to the very beginnings of opera and to the dramatic principles of Greek drama with its unity of speech, music and movement.

Orff often deliberately discards counterpoint, thematic development and the use of elaborate form. "Carmina Burana" is a good example of this. It is a scenic cantata and was his first big public success, putting him in the forefront of contemporary composers. The cantata is written for three soloists, chorus and orchestra and is meant to be accompanied by mime and dance. There is no part-writing for the chorus, which sings mostly in 8ves, unison, 3rds and sometimes 5ths. Repeats are without variation, with an occasional transposition to another key. Rhythmic impetus is the driving force in "Carmina Burana".

He makes no attempt to use modern harmonies. In fact harmonic progression as such hardly features in his works as his music is reduced to its most basic elements using mostly primary triads. Entire movements or sections remain on one harmony. Here we again see a strong Monteverdi influence. The "Intrada" in "Die Bernauerin" is very reminiscent of the opening of "Orfeo". Major and minor keys alternate with movements of a modal nature. In his earlier works he used dissonance to heighten dramatic effect but in later works e.g. "Triomfo di Afrodite" dissonance is woven into the general fabric without disturbing the basic tonality.

Form is also kept to its barest essentials. Works consist of sections, each with a distinct character. No attempt is made to develop an idea and repeats are made without variation. The form grows out of a repetition and alternation of unvaried passages. In his stage works especially, the various sections are clearly defined by change of mood, rhythm and melodic pattern. Dynamics are sharply contrasted making no transition between p and f. The centre of gravity is the chorus which is clear and lucid, constantly varying in texture and compass. Except "Carmina Burana" all works have spoken passages for the chorus which are either declamatory or with Sprechstimme. "Astutuli" is almost entirely spoken. The word and text is of prime importance to Orff and supports his ideal of the combination of the spoken word, dance, music and scenic art.

In the orchestration percussion instruments play the major role. When strings and wind are used they are treated percussively with the lower pitched instruments imitating the timpani. "Astutuli" is scored entirely for percussion instruments, which obtain interesting and strikingly new effects. With rhythm always being in the forefront, percussive effects are used in loud and soft passages, staccato style being relieved by legato sections.

In his scoring he frequently uses four pianos and apart from the large percussion section he scores liberally for the rest of the orchestra i.e. 4 horns, 3 trumpets, 3 trombones, tuba and strings. His technique of orchestration is related to the blocklike structure of the music. All combinations always produce a clearly defined sound.

The songs and instrumental pieces in "Music for Children" bear the stamp of the master-composer. They are alive, tuneful and although deliberately kept at a simple level they require musicianship and artistry from the performer.

CARL ORFF AS EDUCATIONIST - HIS EDUCATIONAL IDEAS - BEGINNINGS
OF "MUSIC FOR CHILDREN" - COUNTRIES WHERE IT IS USED EXTENSIVELY -
PRACTICABILITY OF THIS METHOD IN SCHOOLS

In honour of Carl Orff's 70th birthday Professor Wilhelm Keller wrote a salutation on behalf of colleagues, students and collaborators of the Orff Institute. In it was the following sentence:

"You gave us a vital task which is as difficult as it is beautiful: to expose the creative and artistic core in the child and its instructors, and to help them regard all their educational functions also as a creative and artistic charge."

This sentence very adequately sums up the whole "raison d'être" of the Orff Schulwerk. It does not aim at supplanting conventional methods of teaching School Music, but rather at supplementing existing methods. The creative and artistic urge in the child, which hitherto has found musical outlet only in formal interpretation, is now guided and nurtured into paths of highly personal self-expression. Creativity now becomes a counterpart to formal interpretation. Because of this aspect the teacher and pupil also have to develop an awareness of the other arts. Integration of the Arts becomes a necessity in order to attain the full complement of musical experience.

Orff Schulwerk is elemental music. It has to be discovered and it is non-literal for the most part. Its materials are rhythm, melody, speech and movement. All these materials are at their most basic concepts - their growth and development only reaching deeper elementalism and never its opposite factor, sophistication. This is how Orff describes his educational ideas:

"Elementary music, elementary speech and movement forms. What is elementary? The word in its Latin form "elementarius" means: pertaining to the elements, primeval, rudimentary, treating of first principles. What then is elementary music? Elementary music is never music alone but forms a unity with movement dance and speech. It is music that one makes oneself, in which one takes part not as a listener but as a participant. It is unsophisticated, employs no big forms, no big architectural structures, and it uses small sequence forms such as ostinato and rondo. Elementary music is near the earth, natural, physical, within the range of everyone to learn and to experience, and suitable for the child." This is highly relevant to modern educational trends of creativity and indeed it is the first music method which gives the child a step by step chance to explore and develop his latent creative urges. There is never strain and a place is found for children of all degrees of musical intelligence and ability. Its possibilities

in the therapeutical field have long been recognised and in this field it is playing an ever increasing role. Even the autistic child responds to the basic call of rhythm and melody. Once a response has been made, no matter how small, the first seeds have been sown, and they will grow and flourish unless trampled under-foot by the over-pedantic teacher.

Apart from the creative aspect Orff has also deliberately set out to establish a method whereby all children can be actively involved in music making. He claims that in speech children are able to communicate freely before they learn to read and write. In music it is the opposite. Only after years of specialisation does the child begin to savour the pleasures of ensemble playing, accompanying and group music-making. The child who has not had the opportunity to receive instrumental instruction has to contend with singing as his main source of musical outlet. This does not decry the value of singing. On the contrary, practically all the instrumental playing is done as an accompaniment to a song. The difference, however, is that now children of all stages of musical development and ability get a chance to play a musical instrument. The Orff Instrumentarium consists of melodic and non-melodic percussion instruments. They are easy to handle, musical in sound and require no great technical skill to play. These instruments are described fully in the next chapter.

To understand Schulwerk further it is perhaps necessary, and interesting, to know how it originated.

In the 1930's Orff founded the Güntherschule with Dorothea Günther who was a gymnast and dance teacher. A new feeling for physical activity, for gymnastics and dancing, was sweeping Europe. The work in Eurythmics by Jacques Dalcroze had spread all over the world and had stimulated a new interest in music and movement. Rudolf von Laban, one of the most important dance teachers and choreographers of his time, was nearing the zenith of his career. Mary Wigman, a highly gifted pupil of Dalcroze and Laban, had developed a new kind of expressive dance. The work of Laban and Wigman had considerable influence on educational circles. Orff became interested in their ideas, at first because they were closely connected to the theatre, and later because of their educational value in his work at the Güntherschule. He began to see the possibility of a new integration of movement and music. The constant use of the piano as background music to these ideas of free movement disturbed Orff, He began to visualise the possibility of students improvising and composing their own music. The centre of gravity had to be transferred from the exclusively harmonic to the predominantly rhythmic. This led automatically to the favouring of rhythmic instruments and unsophisticated melodic instruments.

In 1930 the first edition of Schulwerk called "Rhythmic-Melodic Exercises" appeared. Further books followed and they consisted mainly of exercises for percussion and hand-drum, timpani, melodic percussion and recorders. From the beginning Gunild Keetman collaborated closely with Orff in gathering material and experimenting. At performances dancers and musicians were able to exchange functions. The idea was that dancers should feel at home with musical instruments and musicians at least with movement.

From the start educationists were interested and the Berlin Ministry of Culture planned a big scale introduction of the method in Berlin Primary Schools. The idea of a series of books called "Music for Children" began to originate. Soon, however, the new political wave in Germany swept away all these ideas as undesirable. With the complete destruction of the Güntherschule during the war it seemed as if all these ideals had died a premature death. Laban had escaped to England and there he continued to do excellent work, greatly influencing educational ideas. In Germany, Orff went back to his composition after the war. He had turned away from education and was waiting, quite unconsciously, for a new call. This came about almost by accident. Someone from the Bavarian Radio unearthed a gramophone record that had been made in the Güntherschule days and which had been out of circulation for many years. The Director of School Broadcasts became interested and asked Orff if he could write similar music which could be played by children. At that time Orff was busy on his score "Antigone" but the challenge of this new field stimulated him and he accepted the offer.

In the Güntherschule days he had mainly to do with adults and he now realised that he had to evolve a method which would afford training from the first school years. Movement comes quite naturally to the child and he visualised a unity of movement, music, speech and the singing voice. The broadcasts were called "Music for Children" and the five books which exist today under that name largely represent the series of broadcasts by the Bavarian State Radio for a period of five years. This is a very important point to note. "Music for Children" is a record of work done with and by children and it is by no means representative of the entire Schulwerk concept. The criticism of Schulwerk has almost invariably come from people who slavishly try to follow the five volumes of "Music for Children" under the mistaken impression that they represent Schulwerk in its entirety. It must be stressed that these books are meant to be used as a guide. In the compilation of "Music for Children" traditional nursery rhymes and children's songs were used for the texts. Children of all grades of musical intelligence took part as Orff contended that the

completely unmusical child is rare and that all children have a musicality that at some point is accessible and educable. From the start children were most enthusiastic and stimulated by their own creative activities and the playing of melodic and non-melodic instruments. Through the years enthusiasm has been the hallmark of Schulwerk.

In 1951 Gunild Keetman was invited to join the staff of the Mozarteum in Salzburg and to commence with Schulwerk courses for students. At the many demonstrations which took place during various educational conferences in Salzburg foreign visitors became acquainted with Schulwerk and started to introduce it in their countries. At first in Canada, Sweden and Denmark, and then in quick succession in Switzerland, Belgium, Holland, England, Portugal, Yugoslavia, Spain, Latin America, Turkey, Israel, the United States and Greece. Schulwerk was translated and adapted into different languages. In each case it was more a case of adaptation than translation because the aim of Schulwerk is always to use traditional and indigenous material for the texts. The musical aim is universal but the means of conveying that aim has to belong to the child's own culture. This universality of Schulwerk has been proved by the ease with which it was adapted and assimilated in Japan.

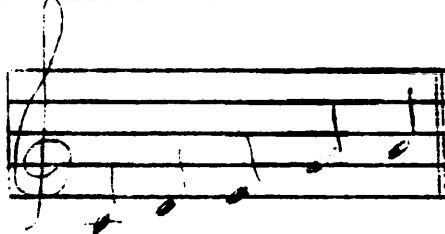
It became increasingly necessary to have a centre where students could train for Schulwerk. Again the Mozarteum Academy of Music in Salzburg took the lead. A generous grant from the Austrian Government enabled the Mozarteum to build an up-to-date and well equipped Orff Institute. Today students from all over the world go there to take courses lasting from one to three years.

Because of the flexibility and adaptability of Schulwerk it is unfortunately also open to misguided developments and imitations. There are several instances of people using Schulwerk ideas superimposed on their own adaptations and parading these as a new method in School Music. Through the years there have been many 'continuations', 'completions', 'elaborations', 'improvements' and song books written along Schulwerk lines. Many of these, unfortunately, amount to much chaff and very little corn.

At this stage the serious-minded teacher will certainly wonder how all these ideas are practicable in the over-crowded classroom conditions of today. Everywhere there is a shortage of specialist music teachers and the music period is too often regarded as dispensable.

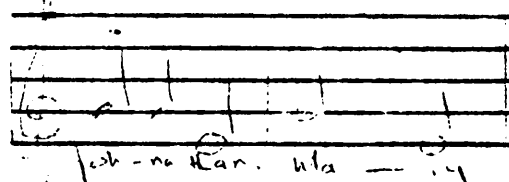
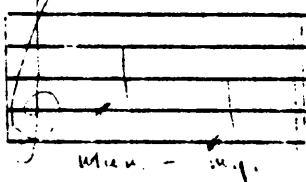
From a musical point of view the answer is really amazingly simple: This is elemental music and Orff ingeniously starts with a scale that is also elemental and instinctive - the Pentatonic Scale. It is a scale which is found throughout the world. Many

folk songs, nursery songs and hymn tunes are Pentatonic. We also find it in such diverse cultures as in Chinese, Bantu and Indian Hill tribe music. It is an instinctive series of five notes which are highly melodious. It is thus relatively easy to make a good-sounding melody when using the Pentatonic series. Taken from C the scale will sound:

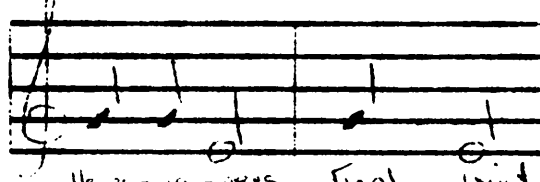


As the Pentatonic scale has no semi-tones it also has the characteristic of having no strong harmonic leanings and hence no strong feeling of Cadence. The result is that any note or group of notes within the pentatonic series can be used freely together without the danger of an harmonic clash. This makes ostinati or drone accompaniments possible. Thus the child has only to memorise his short pattern and repeat that again and again as an accompaniment to a song or solo instrument. At the beginning all accompaniments are ostinati and "Music for Children" book I is entirely Pentatonic. The main point, however, is that children are now able to play instrumental accompaniments before they are able to read music.

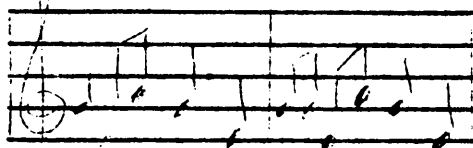
The melodic starting-point is the falling minor-third - the cuckoo-call in nature, and an interval which children use instinctively e.g.



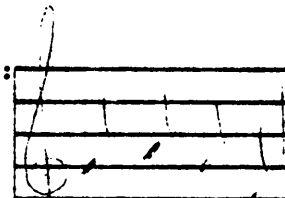
Street vendors also use this call



The next note which is introduced is A and again we have an instinctive child-cry. The familiar playground taunt consists of these three notes:



Orff arranges them in a slightly more singable way:



C and D are added, so completing the full range of Pentatonic notes.

All the songs in "Music for Children" are highly melodious and excellent teaching material. The only drawback is that the accompaniments are too difficult to learn quickly in the limited

time available for the class music lesson. Fortunately this drawback is easily overcome as any accompaniment can be simplified or adjusted without interfering with the effectiveness of a musical performance. The method of doing this is discussed in detail in later chapters.

THE MELODIC PERCUSSION IDEA - INSTRUMENTS AND THE TECHNIQUE OF PLAYING THEM

Orff wanted to dissociate himself from the almost exclusive use of the piano in Class Music teaching and in movement classes. He wanted children to be actively involved in the music lesson by playing instruments themselves, and also to improvise and compose their own music, however unpretentious. In order to do this it was therefore necessary to avoid training them on highly developed art instruments but rather to use instruments which were comparatively easy to learn, primitive and unsophisticated. For this purpose a suitable instrumental ensemble had to be evolved which contained both the rhythmic and the melodic element. Through the development of Jazz plenty of purely rhythmical instruments were available. Without melodic instruments however the ensemble would be incomplete. Orff was able to obtain the collaboration of the piano maker Karl Maendler, who had made a name for himself at the turn of the century by reviving the art of making harpsichords. Maendler was an enthusiastic experimenter and together he and Orff developed various pitched percussion instruments with wooden and metal bars. The "trough" Xylophone with its tuned wooden bars was based on an Indonesian model. Glockenspiels and Metallophones, with tuned metal bars, were simplified and miniature versions of the concert instruments.

These instruments were easy to handle and they had the added advantage that the bars were removable. Thus any notes not needed in the ostinato accompaniment could be removed and the child would be confronted only with the notes which he needed in his particular pattern. These melodic percussion instruments were built in the soprano, alto, tenor and bass range.

Beside the barred instruments Orff also wanted a suitable wind instrument. It is not generally known that Orff also played a role in the revival of the Recorder, which up to then had suffered a sort of museum-piece existence. With the assistance of Curt Sachs who was in charge of the famous Berlin collection of musical instruments, Orff acquired a quartet of recorders copied from old models. It consisted of the descant, treble, tenor and bass instruments.

As bass instruments, in addition to the timpani and lower barred instruments, he made use of stringed instruments such as the Viola da Gamba or the 'Cello - stringed instruments where open strings either plucked or bowed would form a suitable bass to the Pentatonic scale in C. Today inexpensive bourdons are made which serve the same purpose.

It was a prerequisite that all instruments should be of first rate quality, both in durability and in musical sound.

The child had to experience his music-making on true musical instruments and not glorified toys. They had to be perfectly in tune, require the minimum of maintenance and be inexpensive. Because of the demand for these instruments it soon became necessary to find a manufacturer who would put educational ideals before financial gain. Klaus Becker, a young instrument-maker who had trained under Karl Maendler, stepped into the breach and agreed to manufacture instruments according to the above specifications. This was the beginning of the well known Studio 49 which started the large-scale manufacturing of instruments which are today known as Orff Instruments.

At this stage it is perhaps necessary to give a complete list of all the melodic and non-melodic instruments used in Orff's Schulwerk.

MELODIC INSTRUMENTS

Glockenspiels: small tuned metal bars - soprano and alto range - played with wooden mallets.

Metallophones: larger metal bars than the Glockenspiel - soprano, alto and bass range - played with cork or felt mallets.

Xylophones: wooden bars - soprano, alto and bass range - played with cork, felt or wooden mallets according to the timbre required.
Timpani in G and C.

Lower stringed instrument with open strings on C and G.

Full consort of recorders.

Lute and Guitar.

PERCUSSION INSTRUMENTS

Drums: Hand-drums, Tambours, Tambourines, Side-drum, Bass Drum.
Cymbals, triangles, sleigh bells, rhythm sticks, wood-block, sand rattle, castanets.

The scoring is seldom for more than six instruments. These instrumental accompaniments, which are all ostinati patterns, support the main melody which is either a song sung by the class, or a solo instrument. While practising it is perhaps permissible to allow several instruments to play one part but the moment the parts play as an accompaniment the players have to regard balance between the accompaniment and the main melody. Doubling of parts can therefore have unmusical results. Although these instruments were deliberately kept at an unsophisticated level they nevertheless make all the demands of an art instrument. Tone control is of prime importance and the child must develop an aural awareness of the degree of tone required. No matter how simple an accompaniment, the aim is still that of the true accompanist - a sensitivity towards musical balance.

Because of the elemental nature of the music all the playing

calls for a strong sense of rhythm. Rhythm is the factor which gives these repetitive patterns musical interest. It is the most prominent feature in Orff's music and this fact must not be lost sight of in Schulwerk. Strong pulse and metrical accent gives the music its characteristic vitality. Even a two-note song sung without attack and rhythmical impetus will immediately become a monotonous drone. It is equally easy to make an ostinato pattern uninteresting by playing it unrhythmically.

Often the playing is accompanied by clapping, stamping, knee-slapping and finger-snapping. Using the body and its limbs to make rhythmical sounds is just as important musically as the playing of instruments. It is a natural and highly personal way of making a sound - a way which is found in folk music and dances in all countries. It is also obviously the best starting point to develop a sense of rhythm in the child. In this form of accompaniment pulse, accent and tone-control remains the dominating factor as in all other playing.

Because of the simplicity of the instruments the technique of playing is also relatively simple. The instrument should always be placed at a comfortable height - either on low tables so that the children can sit on low stools in front of the instrument, or on ordinary tables which would necessitate the performer standing. Putting instruments on the floor and letting pupils sit or squat in front of them is both uncomfortable and inelegant. Whether the child is sitting or standing the trunk of the body should be erect and relaxed. The arms are relaxed from the shoulders. Care must be taken that the elbows do not hug the body but remain well away from the sides. Mallets are held between the thumb, 2nd and 3rd fingers and the hand is turned palm downwards. The mallet must become an extension of the arm without stiffness in any of the joints. As the sound is made by the metal, wood or membrane vibrating the instant rebound of the mallet after it has struck is imperative for good tone.

In the case of percussion instruments a similar stance is taken with the instrument being held well away from the body. If the hand is used, as it is often when playing different types of drums, it is well to remember that different textures of tone can be obtained by playing either with the finger tips, flat fingers, knuckles or side of the thumb. More variety can be obtained by striking the membrane in the centre or on the side.

The teacher constantly has to stress an erect and alert posture as this can only aid the absolute concentration which is necessary while playing. No matter how small the part the performer should look and sound as if he is completely involved in the music.

JUNIOR PRIMARY CLASSES - PRELIMINARY KNOWLEDGE AND ABILITY REQUIRED
BEFORE ORFF WORK IS INTRODUCED - METHOD OF INTRODUCING THE INSTRU-
MENTS - SUITABLE EXAMPLES OF SONGS AND SIMPLIFIED ACCOMPANIMENTS

There is no reason why instruments should not be introduced at an early age provided children are first taught a few elementary concepts in music. This preliminary training is done through movement and speech. It is an essential feature as control and musical awareness are desirable from the start. Children who have just come into school usually regard everything as "play", and unless they have some ability to co-ordinate and concentrate the music lesson can quite easily become chaotic when instruments are first introduced. Movement and Speech exercises, of course, go on all the time and are not mainly confined to Junior Work Classes as is sometimes erroneously thought. Similar exercises can be presented as preliminary training to any age group - provided the fairy and giant stories are adjusted accordingly. Adults derive tremendous benefit from movement.

The type of movement which is done is never stylised or based on ballet. It is the instinctive and natural movements done by children before they unlearn to move freely - walking, running, skipping, hopping, twisting, stretching, bending, as well as an awareness of space and levels in which to perform. Adults understand these movements - skipping for joy, crouching back in fear, stretching forward expectantly - although they have long since learned to control them and rely more and more on speech as a main form of expression. It goes without saying that the adult and the adolescent experience a release of inhibitions in again learning to move freely, this time with the added stimulus of music and the imagination.

A sense of pulse is a prerequisite to instrumental playing and together with other basic concepts such as Pitch, Tone-gra-dation, Touch, Style and Tempo, pulse has to be experienced and responded to constantly. Relaxed, free walking is the best starting point. To the rhythmic beat of a drum the children are told to walk about the room freely, using all the space available and remembering that one can walk sideways, backwards as well as forwards. They must have erect relaxed postures with arms swinging freely and the foot reaching the ground toe-first. Walking toe-first is generally regarded as a more rhythmical walk. Bumping into one another can be avoided by turning the shoulders and any tendency to start moving in a clockwise track around the room should be discouraged. Each individual should be concerned only with walking rhythmically to the pulse and should be completely oblivious of fellow class mates. In a similar way they run to the quaver beat and take

big steps or walk-bend steps to the minim beat. This type of exercise is a good limbering-up exercise for any age group regardless of the stage of development already reached.

Although children move naturally they often feel inhibited when told to do so in a classroom. It should be the teacher's first task to ensure that there is a complete sense of freedom amongst the children. Reaction to pulse does necessitate conformity as a fixed pulse has to be adhered to. It is therefore important that the child should experience free movement at a tempo of his own choosing. Due to differences in temperament each child has an individual rhythm of his own - either faster or slower than his neighbour and rarely identical to his neighbour's pace. It is therefore essential that the child be allowed to do spontaneous movement at his own tempo. The imagination is the ever-present stimulus, adding to the joy of self-expression. Some simple theme can be suggested by the teacher or a child and the class interpret it individually with as little prompting from the teacher as possible. Life-rhythms are a good starting point as they are the shapes and movements the child sees in his daily life: a bird flying, an aeroplane, a boat being rowed, a drill being used for road building, ploughing, sowing, mowing, picking flowers; household activities such as dusting, scrubbing, ironing. They can also be different shapes e.g. weeping willow, fir tree, oak, poplar, big rocks. Movements of such things as smoke, bonfires, flames, the wind blowing, give plenty of scope for the imagination and free body movement. Movements of animals are also easy to interpret - cats, a puppy, a tortoise, a snake slithering away, bears, a panther.

The children will gain much confidence while expressing these life-rhythms and the teacher will certainly learn much about their personalities by observing them. As all the above movements are completely spontaneous, done in the child's own rhythm, there should be no accompanying music of any sort as that tends to set some pulse to which they may start moving.

While spontaneous body movement is very necessary in order to learn to interpret a mental picture, similar exercises should be done in the further training of a definite pulse reaction. In the walking, running and big-step reaction to the crotchet, quaver and minim respectively only the legs are used and there is no imaginative situation. Small children almost invariably react better to pulse if they are imagining some scene or activity. This is almost a type of regimentation as the entire class does a similar movement in exactly the same time. This however is necessary as we must remember that apart from the general training which we are giving them in music we are also now leading them to the playing of instruments where the slightest faltering,

hesitation or haste will ruin the rhythmic accuracy of performance. Whereas spontaneous movement does not need music, reaction to pulse needs a strong guiding beat. It is far better if the teacher uses a percussion instrument and keeps a definite and obvious beat going, bearing in mind the length of the step which the child is able to take. During the exercise, when it is certain that the children are sensing and reacting accurately to the pulse, the teacher can improvise a rhythmic pattern to that pulse. It is advisable not always to use a drum but constantly to vary the instrument in order to make it as imaginatively close to the action as possible. Apart from the pulse varying in speed it should also vary in tone - a soft sound will necessitate light movements and a loud sound heavier movements although the latter is not to be confused with noise, e.g. stamping is to be discouraged. The teacher should invent responses using different limbs as well as the head and the trunk. The following are a few suggestions:

"Be a shoe-maker and with each sound of the woodblock strike with your fist into the other hand pretending that that is the shoe being mended."

"Be a bell-ringer and pull the rope right down to the floor each time you hear the sound of the big triangle."

"You are all giants and to the beat of the bass-drum you must stride about the room with big steps."

"You are grandfather clocks and with each tick on the rhythm-stick you move your heads from side to side."


"Sit at your desks or on the floor and let your fingers be little birds lightly pecking up seeds as the small triangle plays."


The above are fairly static movements and do not involve moving about the room. They are nevertheless physical response actions to pulse and it is very important that each action is felt rhythmically as it is being done. Some young children cannot sense the pulse, even with such obvious exercises as the ones above. This could be due to a lack of co-ordination or simply an inability to concentrate. The teacher should remember not to interfere too much as any forcing or public display takes the joy and spontaneity from the child. Self-consciousness can have a very crippling effect on the release of rhythmic feelings. At the beginning it is better to ignore any blatant inconsistency and to watch the rate of development in a child who is constantly unrhythmical. If there is no improvement it is well to have the child generally observed and tested as this may be a pointer to other more serious defects. In any case, by far the majority of children, even brain-injured children, find response to rhythm comparatively easy.

As movement to pulse takes a long time to develop accurately other concepts have to be worked at at the same time.

TONE GRADATION

This, in its simplest form, is the concept of loud and soft. It is the beginning of tone-colour which is a vital element in all music-making. The teacher must first demonstrate the difference:

Teacher plays:  and asks the class what sort of sound it was.

Teacher plays:  and asks the class what sort of sound it was.

'When a series of loud sounds are played we say the music is loud or Forte, and when a series of soft sounds are being played we say the music is soft or Piano.'

Choose extremes at first in order to get the contrast in physical response or stance: 'How strong is a lion? How big is an elephant? How hard is a rock?' and then 'How soft is a cushion? How softly does a feather float to the ground? How soft is a kitten?' These sounds are interpreted by tense and relaxed movements respectively. Freer and longer exercises can be done to the following type of action:

'Be mountaineers climbing up a steep cliff, use your arms, legs and whole body to pull yourselves up.' The teacher plays a series of beats or improvises on an instrument capable of making strong intense sounds and the children make corresponding big, definite movements. In a similar way Piano sounds are interpreted:

'Walk lightly in a field of daisies trying not to crush the flowers.' The children should not attempt to interpret Piano by walking tip-toe - this requires contraction and is difficult to maintain.

A combination of Piano and Forte in the same exercise is also good: 'Paddle upstream with strong big movements and then paddle downstream with light flexible movements.'

As in conducting the tendency is to make big movements for loud sounds and smaller movements for soft sounds. Do not allow soft sounds to become faster because they are smaller movements. It is important that in movement tone should be felt not made. Forte must never be interpreted in a loud way - weight of sound is shown by weight of movement and not by noise.

LEGATO AND STACCATO

This is the beginning of touch and style. Demonstrate the two concepts and ask them to describe the sounds. Children of six may find it difficult to remember these terms but there is no harm in using the terms staccato and legato. In due course they will use and understand them in their right sense. The piano or recorder will be the best instruments to get a real staccato sound.

Studio 49 manufactures Metallophones with a damping device and these can also be used. It is to be remembered that staccato is a cessation of sound and therefore in movement it will be a cessation of exertion. There should be no tendency to pull away rapidly - the erstwhile idea of walking on pins or touching a hot iron brings about wrong muscular habits and therefore a wrong touch eventually. The following types of movement can be done to accompanying sound:

LEGATO

Paint a wall with long strokes.
 Walk through deep water.
 Skate on an Ice-Rink.

STACCATO

Paint spots on a wall.
 Jump from one stone to another.
 Play hop-scotch.

The next step is to use legato and staccato in conjunction with Piano and Forte, and fast and slow. The teacher should constantly bear in mind that speed alters the size of the stop or movement. A fast speed will of necessity have small steps regardless as to whether the tone is Forte or Piano. A slow speed will have long steps if strong legato, high steps if strong staccato and short steps if soft legato.

TONE GRADATION continued

CRESCENDO AND DECRESCENDO

This has purposely not been put directly after the concepts of Piano and Forte as it takes quite a long time to consolidate those concepts in movement.

It is rather difficult for a young child to maintain a gradual response to anything. This calls for aural and physical response - he often experiences no difficulty in hearing tonal increase or decrease but rather in bringing about an increased muscular contraction in response to the increased intensity of sound.

This would be a suitable moment to introduce group-work which is both stimulating and attractive to look at. The children can also now be given the opportunity to make their own music - preferably on percussion instruments. The class forms groups of three or four children and each group chooses a suitable topic. The teacher must give the children ample opportunity to use their own inventiveness - often amazingly ingenious suggestions come from the class. One group may have chosen a 'sea anemone' or 'opening flower'. They stand in a circle holding hands, bent from the waist with arms and head hanging limply. An accompanying instrument, e.g. a triangle, plays softly - either a regular pulse or an improvised rhythm. As the tone increases the group begins to unfold and become erect until they are standing on tip-toe with arms outstretched. With the gradual decrease in tone the group relaxes, returning to the original 'closed' position.

Each group can have its own instrument to which it responds. If all the groups move at the same time it will necessitate keen listening of each group to its particular instrument. This of course is excellent aural training but is rather difficult for young children. In this case it would be better for the teacher to make one controlling sound. If the children are making their own music it is the beginning of music and movement improvisation and requires much concentration.

To show crescendo and decrescendo in walking is far more difficult as it involves the carrying of the body as well as the increased muscular contraction or decontraction. The size of the step must increase or decrease with the corresponding intensity of sound. It is important to remember not to get faster with the crescendo.

TEMPO GRADATION

ACCELERANDO AND RITARDANDO

This is gradation of speed. In the preliminary walking, running and big-step exercises the children became aware of fast and slow speeds - now they have to react to a gradual increase and decrease of tempo.

In accelerando it is important to watch that they do not become fast too suddenly. Start with a simple movement such as an arm being a windmill. While the speed is slow the whole arm turns slowly from the shoulder. As the speed increases the circle described by the arm becomes smaller and smaller until eventually it is only the hand making rapid circular movements. With the ritardando the reverse happens and when the slow speed is reached the entire arm is again making a circle from the shoulder joint.

Trains leaving a station can also be interpreted with arm movements. Remember however that the movement becomes smaller as the accelerando increases.

Clapping can precede stepping as it necessitates a greater aural attention to each sound. Once clapping is fairly accurate stepping can be attempted. This is far more difficult as the child has to adjust the carriage of his whole body as he moves it faster or slower, changing the weight and size of his steps. Although there is the tendency to increase speed too quickly the children will often be too slow at the fastest point. The reason for this is that they have not adjusted the size of their steps which are not small enough. The reverse is applicable when the ritardando is made. It will increase concentration if the children have to find the last sound and 'hold a foot on it'.

TWO- AND THREE-PULSE MEASURE AND ACCENTS

When there is a fairly accurate response to pulse, work on accent and bar-time can be started. It must again be stressed that as yet no signs are shown to the children. All knowledge assimilated is through the ear and not the eye. The consolidation of this knowledge is through movement.

As preparation to the idea of bars and accent it is necessary to get the child to respond to the isolated accent. They have already learned to respond to loud and soft, now they must learn to be on the alert for an instant reaction to a loud pulse. As most of the teacher's accompanying is of an improvisatory nature it is best to prepare the class with an almost imperceptible little crescendo to the accent. The reason for this is that the response to the accent should be on the accent and not after it. The following are suggestions of possible exercises:

To soft music the class walk around the room. When a strong sound is heard they turn with a jump and walk the other way.

The class lie in a relaxed way on the floor. With each strong sound they make a small movement towards rising until they are finally standing.

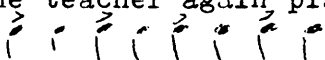
The children run on tip-toe making a light spring on each accent.

Nursery songs with a sudden accent give further opportunity for movement on the accent. Examples are: Ring a Ring o' Roses; Pop goes the Weasel; Humpty Dumpty; Dickory Dock; Jack Horner, etc.

All these exercises are good for concentration and should continue after bar-time has been introduced.

After experiencing accent it is simplest to start with two-pulse measure. The teacher plays a series of unaccented beats on a drum or suitable percussion instrument, explaining that in all music there is a regular pulse like the tick of a clock or the beat of a heart. It can be faster or slower but it always remains regular.

Teacher plays:  etc.

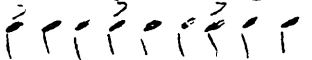
The children can then clap with her. Make no attempt to restrict the number of pulses as this confuses the idea of the regularity of the pulses. The teacher again plays, this time giving strong, weak accents: 

The children have to discover that one pulse is louder than the other; they clap the strong, weak pulses taking care not to over-accent the strong accent. After that movement is done to the strong weak pulses always ensuring that there are two distinct movements and that the bigger movement is made on the accent. Examples: Gardening - dig, throw soil with a spade.

Ball Game - bounce, catch a ball.

Woodwork - push and pull a saw through a piece of wood.

The teacher can then sing or play a song in Duple time explaining that there are two pulses in each measure. The children accompany her by clapping.

In a similar way three-pulse measure is introduced. The teacher plays  and the children identify the strong and weak accents. Movements are devised which emphasise the strong, weak, weak accents e.g. Skating; pushing a swing; swimming breast-stroke; waltzing. Also gardening: dig, scoop, throw; and Ball game: bounce, catch, throw. Rhythmic accompaniments are done to a song in Triple time. As a variation to clapping, stamping can be introduced e.g. stamp, clap, clap or knee-slap, clap, clap. Vary the timbre of the clapping i.e. use the flat or cupped hand for light or dark tone colours.

In a similar way exercises are devised for Quadruple time with its strong, weak, medium, weak accents.

Aural recognition of the different times is an essential part of their training. The teacher should frequently play or sing a simple tune which lends itself to fairly prominent accenting and test their aural abilities. After defining the time they can conduct it - the simple down, up for two-pulse measure and down, out, up for three-pulse measure.

RHYTHMIC ACCOMPANIMENTS

Stamping, clapping, knee-slapping and finger-snapping are indispensable in the development of a sense of pulse. If controlled properly they serve a very musical purpose as rhythmic accompaniments. Furthermore they do give the entire class the opportunity to participate in accompaniments. As most of the scoring is for a few instruments only there is generally great impatience in waiting for "a turn" to play an instrument. Rhythmic accompaniments afford a considerable outlet in this respect. From the start the children should be made fully aware of the essential feature that any clapping, knee-slapping, stamping and finger-snapping should be controlled and sound like a musical instrument. Small children invariably cannot finger-snap but an attempt does no harm. They also find it difficult to sing and do a rhythmical accompaniment at the same time. Have a section or half the class doing the accompaniment while the others sing.

As the teacher is still concerned with developing a sense of pulse she should keep all accompaniments to a basic beat at the beginning. A simple pattern is repeated again and again forming an ostinato accompaniment. The following are the type of accompaniments which can be done effectively:

SPEECH PATTERNS

Speech and movement are the child's first means of expression. Speech therefore is also a very necessary means through which certain musical concepts can be consolidated. As another aid in teaching rhythm it is invaluable. (French time-names is a form of speech pattern and serves the same purpose.) In the same way, forte and piano, crescendo and decrescendo, staccato and legato, bar-time and accents are taught through speech. Speech patterns take the form of choral speech re-iterated again and again as *ostinat* patterns. As a response to the crotchet pulse for instance, words or names would be found or suggested to fit the crotchet rhythm and they would be repeated as an *ostinato* pattern:

etc. The words must

John Green, John Green, John Green, John Green

be articulated and accentuated quite clearly. An accompanying beat on a percussion instrument, or a clapping or conducting accompaniment, further helps to make the choral speech rhythmical.

Sayings and proverbs are also excellent material for speech patterns especially in the training of tone and tempo gradation.

Treating the song as a speech exercise before it is taught is about the only time it is advisable to separate the words and music. It aids the learning of the words and the rhythmic rendering of the song.

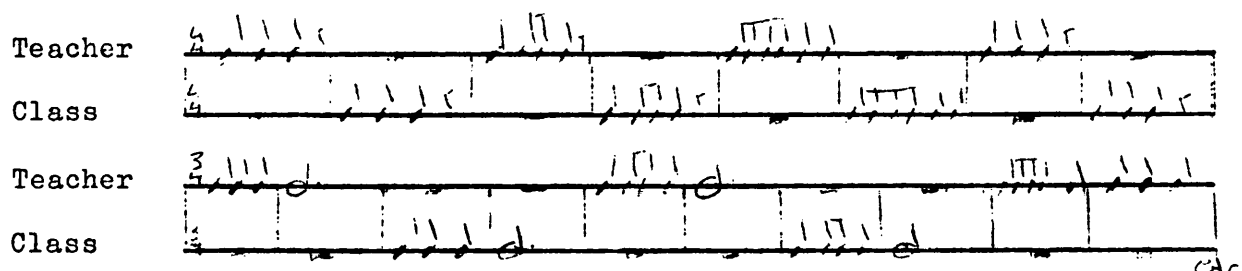
RHYTHMS FOR IMITATION


These are aural training exercises and the beginning of developing the rhythmic memory. By frequently doing imitating rhythms the child gradually builds up a mental repertoire of rhythmic patterns which will be very useful later in improvisation.

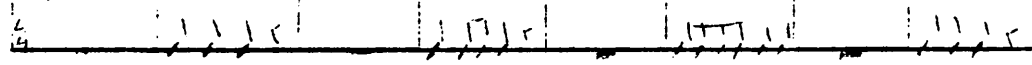
A simple one bar pattern is clapped or played by the teacher and class immediately imitates it. It is important that the flow of the rhythm remains uninterrupted - there should therefore be no pause or hesitation between bars. In order to make it a true aural training exercise the class should have their eyes closed, thus ruling out any visual aid. Too often the children are able to give a correct rendering because they have watched and not listened to the exercise. The tone-colour should be varied by clapping with a cupped or flat hand and the children

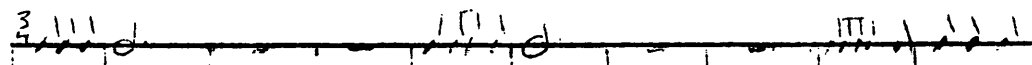
should respond accordingly. There are numerous examples in "Music for Children" but the teacher should also attempt to make up her own exercises.

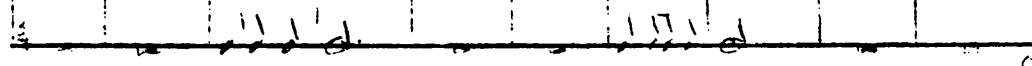
Examples of Rhythms for Imitation in "Music for Children":



Teacher 

Class 

Teacher 

Class 

These exercises should be done regularly. Start with one-bar examples and as the aural ability increases the exercises can be made longer and rhythmically more complicated.

MELODIC DEVELOPMENT

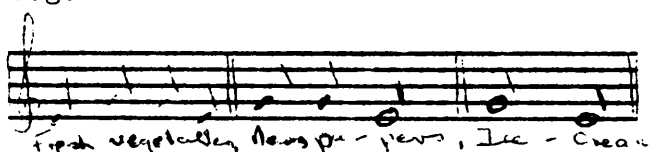
Here we are primarily concerned with the child who has just entered school and has not much musical background - either the mother has never sung to him or taught him, or there has been no active listening to music in the home. The incessant sound of a radio becomes background noise and does not induce good listening habits. City children may have gone to Nursery School and got some training there in singing nursery songs but by far the majority of six year olds will have no song repertoire.

Orff, like many other music educationists, starts the melodic training of the young child on the falling minor third interval. This interval, he contends, is the easiest interval for a child to sing as he uses it quite instinctively when calling. Street vendors also use this interval.

Before starting two-note songs it is necessary to establish the aural memory of the falling third. This is best done by letting the children sing their own names and the names of their friends. e.g.



Start encouraging inventiveness early by asking them to make up street vendor cries e.g.

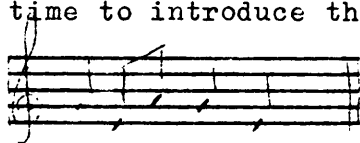


They can also have a game of question and answer - the teacher or a child sings a question and another child replies. This is the beginning of melodic improvisation as well as trying to develop a sense of pitch. By using the G - E interval we come across the criticism that this interval and the subsequent use of the Pentatonic

in C is too low in pitch for children's voices. This is true to a certain extent but nothing stops the teacher from giving similar examples using a higher pitch. It is very desirable in fact frequently to change the pitch of the exercise. As all the teaching is done aurally at the beginning this would not lead to confusion. The moment staff-notation is shown it is by far the best to use the Pentatonic in C as it requires no accidentals and any instrumental playing would also be easier in this key. The Pentatonic in F and G also don't require any accidentals but they are already a fourth and fifth higher in pitch.

The first songs would be two-note songs. "Music for Children" has some good examples and if necessary more songs can be made up by the teacher. The important thing to remember is not to remain too long on these two notes. Many teachers get so engrossed by the success of name-calling that they tend to forget that they are busy with the melodic training of the child. The very beginning of Grade I is the only place for two-note songs unless the aim is Creativity and in that case it would be suitable for any age group cf. chapter on Creativity in the Classroom.

As soon as the children can adequately pitch the falling third it is time to introduce the next note: A. As stated before the pattern



is another instinctive childhood cry. There are several effective three-note songs in "Music for Children" requiring interpretation in tone, tempo and style e.g. the Piano and Forte singing in "Wee Willie Winkie", the soft legato style of singing in the lullaby "Bye Baby Bunting"; the tempo changes in "Little Tommy Tucker" and the speech and movement in the action-song "Ring a Ring O' Roses".

It is to be stressed that the musical rendering of even the simplest song is vitally important. Because of the constant repetition of these two- and three-note intervals the teacher has to guard against the song beginning to sound like a monotonous drone. The untrained voices of young children will tend to scoop from one note to the other if not corrected. In these early songs, except "Bye Baby Bunting", a clear, non-legato attack on each note is best. Words have to be enunciated clearly and treating the words of the song as a speech pattern first will greatly help good articulation and a good rhythmical presentation. Remember that the consonants give meaning to the words when sung and in a speech pattern they have to be clearly emphasised. A clapping or percussion accompaniment in the same rhythm as the speech pattern will also be a great help.

It should perhaps be stressed at this point that we are dealing with the melodic development of the child. The teacher

should make no attempt to introduce the instrumental accompaniments given with the songs referred to as these accompaniments are far too difficult for the six year old. A method of introducing instrumental playing is discussed later in this chapter.

After the three-note songs, songs using all five notes of the Pentatonic scale can be taught. Suitable examples in "Music for Children" are "Tommy's fallen in the pond" and "Early to bed". The next step is the introduction of top C and here songs like "The Baker", "The day is now over" and "Little boy Blue" are suitable. These songs can be supplemented by songs out of Margaret Murray's editions of Nursery Songs and Songs with easy Accompaniments.

The above guide does not mean that the Grade I child should only sing Pentatonic songs at the beginning. The Orff Method merely uses the Pentatonic as a scale offering a systematic development which enables the child to play instrumental accompaniments and to do creativity. His song repertoire should be supplemented by numerous other suitable songs. The teacher can never go far wrong musically by choosing these other songs from the immense repertoire of Nursery Songs and Folk Songs of any country.

METHOD OF INTRODUCING THE ORFF INSTRUMENTS

There are various problems which beset the inexperienced teacher when first introducing the Orff Instruments. Firstly the scoring is for a balanced ensemble and therefore for a relatively small number of instruments. Although all the accompaniments consist of ostinati patterns and largely obviate the problem of being able to read staff-notation, they still have to be taught independently. This leaves the teacher with too many children doing nothing. Secondly, a teacher starting with Orff work would automatically turn to "Music for Children" book I and expect to start at the beginning. This is perhaps the biggest pitfall as she will flounder on the first page. The songs are excellent and highly suitable but the accompaniments are far too difficult - even for the Senior Primary child. Fortunately the solution is easy - SIMPLIFICATION. From the moment an inventive teacher realises that she can substitute any accompaniment with a simpler one she is on her way to turning the music lesson into a highly stimulating experience for the child. As all the songs are Pentatonic at the beginning, even the unskilled teacher cannot go wrong by using her discretion and substituting appropriate ostinati accompaniments on any of the Pentatonic notes - remembering that any note can sound with any other note in the Pentatonic series without a harmonic clash ensuing. The teacher knows the ability of her class and must remember to accommodate

the less talented and unco-ordinated members of the class as well. A salient feature of the Orff Method is that it provides children of all grades of intelligence with the opportunity of making music. This is where the problem child can start feeling "worthwhile" and getting the experience of belonging to a group. The talented child also has opportunities to prove his skill. In other words, there is room for everybody!

Before introducing any accompaniments it is essential to teach a suitable Pentatonic song well. As the different accompaniments are being taught it will necessitate the frequent repetition of the song. The song must therefore not be too easy. A Grade II class, for instance, will get bored with a two-note song suitable for Grade I. As there are only a limited number of songs in book I the teacher should either transpose other Pentatonic songs to C or make up her own Pentatonic songs. Music-making will get a much more realistic touch if the class sees a poem or nursery rhyme which they have learned, turned into a song. With some practice the teacher will quite likely make up a very attractive tune. Be guided however by the melodic progression of the songs in "Music for Children" bk.I and remember that it is always the simple melody which is most effective musically. A word of warning to the egocentric teacher however: there is the master-hand of the proven composer behind Schulwerk and attempts to replace all existing songs are both unfair to the class, who should not be deprived of the pleasure of learning the attractive songs in "Music for Children", and very unlikely to be of a quality equal to the work of a composer of Orff's stature. In Schulwerk improvisation and musical initiative are highly desirable in both teacher and pupil, but it has happened in the past that whole editions of Schulwerk appear which bear very little resemblance to the original. The recent Czechoslovakian edition is an example.

The class having learned a Pentatonic song well the first problem now presents itself - that is of a large class, usually over thirty, and an average of five or six accompaniments which have to be taught. It is imperative to avoid spending too much time with one child while the others either become bored or unruly. As each accompaniment is being taught or devised the entire class should watch and participate, with the knowledge that at any stage any member of the class can be asked to come and take over the accompaniment. A semi-circular position round the instrumentalists is best. The accompaniments are taught by rote and before the teacher demonstrates an accompaniment on an instrument it is very good for the class to go through the rhythm and hand movements of the particular accompaniment either on their knees or on the floor with their knuckles. This aids coordination and makes the subsequent handling of the instruments much easier. An accompaniment

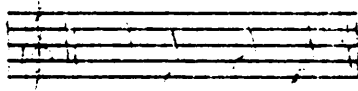
should never be so difficult that it cannot be taught in a few minutes.

Assuming that "Tinker Tailor" is the song which has been taught the teacher may decide on the following instruments to form her ensemble:

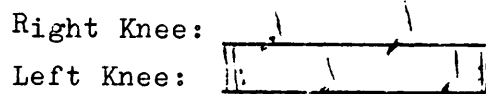
- Soprano Glockenspiel.
- Alto Glockenspiel.
- Alto Xylophone.
- Sleigh Bells.
- Bass Drum.

The young class would already have experienced crotchets, quavers and minims in movement but they will find it difficult to play a pattern in which these note values are mixed. It is best at first to keep to one particular note value for each accompaniment. As accompaniments which move solely in just one value are boring musically the teacher should vary the rhythm between the accompaniments taking care not to have too much of a mixture.

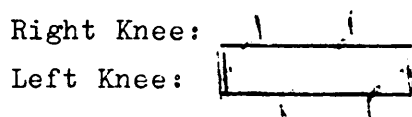
The teacher may have decided on the following ostinato accompaniment for the Soprano Glockenspiel:



She will first let the class hear it and then let them clap the rhythm on their knees, pretending that the two knees are the two notes:

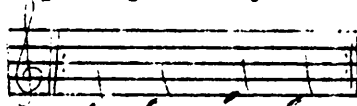


This can be played with the right hand only but as the accompaniment can be played with both hands, the rhythmical practising can be done accordingly e.g.



In writing rhythmical accompaniments it is the general rule that when the tail of the note goes up it is played by the right hand and when it goes down it is played by the left hand. While the children are playing the rhythmical part the teacher continues to play on the Soprano Glockenspiel as this aids the aural memory of the accompaniment. After that a child can be asked to come out and play the accompaniment and as soon as he has managed it the class sings softly while he is playing. At the beginning it may be necessary to remove all the bars not needed in the accompaniment. In any case, it is always a good habit to remove the non-Pentatonic notes i.e. F and B (H on German instruments).

The Alto Glockenspiel part may be the following:





On the floor the children can beat out the imaginary ascending and descending pattern of the notes.

Rhythmical variation is essential and so the Alto Xylophone part could be in minims as double notes:



Again, before the soloist plays, the children go through the movement on their knees, desks or floor. When playing the accompaniment a child may find it difficult to play two notes simultaneously. In this case the part can be divided between two children - one playing the top note and the other the bottom note.

Further interest is added by the Sleigh Bell part being in quavers:  As there is always a tendency to accelerate, the rhythmical practice which precedes this part will take quite a lot of time.

The Bass Drum, playing in semi-breves would complete the ensemble: 

It is important to remember that when playing the instruments the mallet should rebound instantly. Therefore the correct touch should also be practised in the rhythmical work i.e. play all notes staccato.

The final result will be the following:

Tinker Tailor

Soprano
Glockenspiel

Alto
Glockenspiel

Alto
Xylophone

Sleigh Bells

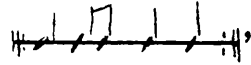
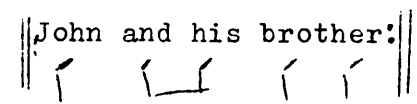
Bass Drum

At this early stage the children cannot read music yet. All parts are thus learned by imitation but it does no harm whatsoever to have a score on the board. Gradually they assimilate the signs and start building up unconscious reflexes towards them.

As the technical and musical facility increases, the accompaniments become more difficult. It is advisable not to be in too much of a hurry as it requires a lot of musicianship to play the simplest accompaniment effectively.

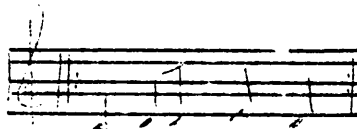
From the start all accompaniments must be rhythmically and tonally correct. Very often teacher and class become so absorbed with the accompaniments that they tend to forget the musical balance and the fact that the song is the most important. Every player should also be listening to the choir and the other players. The moment he does not hear the song clearly he must know that he is playing too loudly. This point is especially important when accompanying a solo instrument.

It is obviously more interesting to have an accompaniment which does not just move in one type of note value. It can however become haphazard musically when there are too many different rhythms playing at the same time. This is something to watch when accompaniments are being improvised. It often sounds good to let a percussion instrument double the rhythm of a melodic percussion instrument.

Start introducing more varied ostinati patterns gradually and let the children first experience each rhythmic pattern through movement, speech and rhythmical accompaniments. If, for instance, an accompaniment has the rhythm , the children can invent a speech pattern to this rhythm. Someone may suggest something like:  This is then

repeated as an ostinato pattern by the class. It is more difficult to invent a movement to this rhythm. It may be best to try free movement to the pattern. The teacher plays the rhythm softly on a tambourine and each child traces a pattern on the floor using alternate feet for each note. Finally the pattern can be clapped or tapped out on the floor or desk while the teacher plays the ostinato accompaniment on the instrument for which it has been scored e.g.

Alto Glockenspiel



In a similar way, each new rhythm can be dealt with. Assuming that "Bobby Shaftoe" in "Music for Children" is the song that requires simplified accompaniments the following may be suitable ostinati patterns:

BOBBY SHAFTOE

The musical score is arranged in four staves. The top staff is a vocal line with lyrics in Afrikaans: "Bobby Shaftoe is 'n rooie, silwer rindkeleer. In die veld kom hy voort, so my Bobby Shaftoe." The second staff is for Alto Glockenspiel, the third for Soprano Xylophone, and the fourth for Tambourine. The Bass staff contains the notation "c r c o." and a 4/4 time signature. The score includes various rhythmic patterns and rests for each instrument.

The above examples merely serve as a guide to simplified accompaniments. The teacher should study and play the accompaniments in "Music for Children", and according to those and her own initiative, invent suitable accompaniments for her class. Musical balance between song and accompaniments cannot be stressed enough.

It should also be remembered that the aim of Schulwerk is self-expression and music-making by the entire class. The teacher should therefore not concern herself too much with external success by way of concerts and public performances. To give a display to parents, colleagues and Principal has its place at the right time but too often these performances point to a lot of work done by too few members of the class.

SENIOR PRIMARY CLASSES - PRELIMINARY EXERCISES IN NOTE VALUES THROUGH MUSIC, MOVEMENT AND SPEECH - THE IMPORTANCE OF THE SONG IN ORFF WORK - METHOD OF INTRODUCING THE INSTRUMENTS TO OLDER CHILDREN - EXAMPLES OF SONGS AND ACCOMPANIMENTS

It is possible that the Senior Primary child has not had adequate elementary music training in the Junior School. In this case it would be advisable to go through all the exercises described in the previous chapter. Depending on the class it will probably be necessary to alter some of the imaginary situations so that they are more in keeping with the older mentality of the Senior Primary child. Where possible the children should be given the opportunity to invent their own appropriate actions. Do not however pander too much to sophisticated tastes and remember that in the Mime and Ballet world fairy stories and folk tales have more than a fair share.

In the first two years of school the child experienced and assimilated music unencumbered by the technique of writing it. As stated before the Orff method aims at enabling children to play before they can read music. It does not however advocate that the reading and writing of music can be dispensed with altogether. As the instrumental playing advances the child still learns all his accompaniments by rote but his reading ability should keep pace with his general musical development.

With the Senior Primary child the ability to read some of the simpler note values is an essential prerequisite to instrumental playing. Not only because it is in keeping with the theoretical background which he should already have, but also because it provides excellent preliminary training in reaction to pulse. Previously the child experienced and reacted to the aural presentation of crotchets, minims and quavers without seeing the written sign or learning the technical names of these notes. Now he has to learn to react to the sign i.e. to the visual aspect. Two common errors occur so frequently that they can bear being mentioned here. The one is showing the sign too soon while presenting a particular value, and the other, and much graver error, is giving note values arithmetical connotations. Although note values are highly logical it is important that they should be sensed as comparative lengths in duration, and not thought of as numerical values which can be multiplied and divided by two. Therefore the aural aspect always comes first. This is followed by an assimilation process through movement, speech and rhythmical accompaniments. Finally the sign is shown and this is followed by a consolidation of this knowledge through visual and aural exercises. In other words, the formula for presenting any note value, and most theoretical aspects for that matter, is: HEAR.
DO.
SEE.

Assuming that a crotchet is being presented to the class for the first time, the following is a possible step by step version of the lesson.

HEAR

The teacher plays a series of unaccented crotchet pulses to the class and they are asked to describe what they have heard. The aim here is to draw attention to the regularity of the pulse - comparing it to the beat of a heart, the tick of a clock, etc. It is by far the best to use a percussion instrument for all demonstrations and accompanying in this type of lesson.

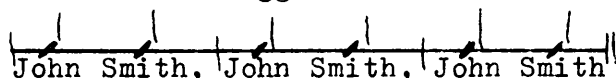
DO

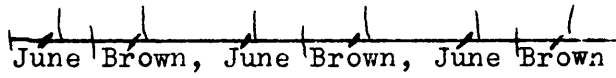
Physical response: Response to the beat is the most important activity in this section. It is similar to reaction to pulse in the Grades except that now only one type of pulse is being presented at a time. The class, having heard the pulse, first clap it and then invent suitable actions to it. A general topic may be suggested such as "A day on the beach". As actions are devised the teacher must accompany each action on a percussion instrument trying to vary the timbre and the tone e.g.

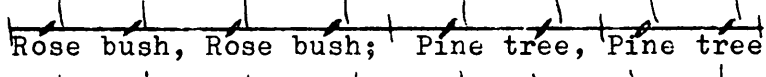
- Pulling in a rope on a boat (Hand-drum).
- Digging in the sand (Sand Rattle).
- Ringing an Ice-Cream bell (Small triangle).
- Splashing water (Small cymbals).
- A walk along the beach (Tambourine).
- March of the Life-Savers (Bass Drum).

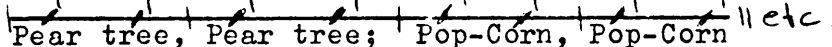
The entire class does the response and complete rhythmic accuracy is very important.

Speech Patterns: This is the rhythmic use of words which are spoken in unison as in Choral Speech. In the case of the crotchet it is best to use one-syllabic words. Again it is best to let the class suggest suitable words e.g.

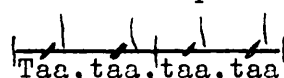

 John Smith, John Smith, John Smith

or 
 June Brown, June Brown, June Brown


 Rose bush, Rose bush; Pine tree, Pine tree


 Pear tree, Pear tree; Pop-Corn, Pop-Corn etc.

The words should be pronounced clearly, stressing the consonants and adding the accent. Note that this is the spoken word and not the written word - therefore no signs!

French Time-Names are also a speech aid and can be included under Speech Patterns:  They should be

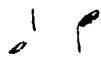
articulated clearly, avoiding the common error of turning French Time-Names into a monotonous intoning without any trace of an

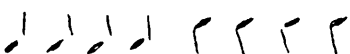
accent. As yet there has been no deliberate accent although the children will instinctively put in the natural accent, provided the examples played by the teacher are rhythmical.

Rhythmical Accompaniments: In the two previous response exercises the children responded through Movement and Speech. It is now necessary to relate the pulse more directly to music. The class can softly clap the crotchet pulse as an accompaniment to a familiar song. If there has been adequate training in the Junior School they should be able to clap and sing at the same time. If, however, they find this difficult the class can be divided into two sections with one half clapping and the other half singing, and vice-versa. All the other versions of knee-slapping, stamping, finger-snapping and a judicious use of percussion instruments can be added as variety. In all clapping the tone should be controlled. Using the flat or cupped hand adds variety of timbre. Two-fingered clapping both looks and sounds ineffective and always seems to point to a lack of control. The children must realise from the start that with rhythmical accompaniments their bodies become a musical instrument and should be controlled accordingly. If they cannot control a rhythmical accompaniment they certainly will not be ready to play instruments.


Playing these accompaniments will form the natural link to showing the sign. They have been moving, speaking and making music to this pulse. What does it look like when written?

SEE

The teacher now shows the sign  pointing out that the tail can go up or down. She also gives the name - crotchet. The children practise writing it. After this introduction exercises are written on the board or presented on a flash-card and the children clap them - preferably without the teacher pointing to the notes. The sooner the eye can move independently the better.

Class claps: 

The teacher then plays the pulses this time giving the Duple accent

Teacher plays: 

The class is asked to explain what they heard i.e. Strong, weak pulses and after the teacher has put an accent mark over each Strong pulse the class claps the example without overdoing the accent, which is unmusical.

The use of bar lines is explained and the children clap an example of two-pulse measure with bar lines written in.

Class claps: 

In a similar way Quadruple and Triple time is introduced to the children. The teacher always presents the sound first and then lets the class discover the accents and where the bar line will come. All examples should be played or sung by the class

giving the correct accents. French Time-Names can be sung to a note given by the teacher.

The above is visual work, it is also important to do aural testing by means of dictation. The teacher claps or plays a short example of one of the times and the children write it down. The shorthand sign for the crotchet is |, but it has the disadvantage that it can be confused with the barline.

THE MINIM

The minim is a note value which is easier to express in movement than the quaver. For this reason it is usually the next note which is taught after the crotchet. From the start the child must hear the difference in duration and not make elementary arithmetic out of the relation between the minim and the crotchet.

HEAR

The teacher must relate the duration of the new note-value to that of the previously learnt crotchet. The class is asked to clap softly with the teacher as she plays crotchets on a percussion instrument. In order to avoid the visual aspect they should have their eyes closed. While the class is clapping she changes her beat to the minim and the class is asked to describe what has happened, and to describe the length of the new pulse.

DO

The children now clap this new note value. If necessary the hands can describe a small arc after each clap in order to give the sensation of a longer duration. The relative durations can be further established by dividing the class into two sections and letting one section clap crotchets while the other section claps minims.

Physical Response: It is also necessary to let the class assimilate the new duration without comparing it to another value. The minim is played again and the children are asked what actions they can do to it e.g.


Ringing a Church Bell

Chopping Wood


Rowing a Boat.

As each action is done the minim is sounded on an appropriate percussion instrument.

Speech Patterns: These are rather difficult as they often sound unnatural if taken too slowly. For the minim it is also best to use one-syllabic words, e.g.



 June Dale, June Dale, June Dale



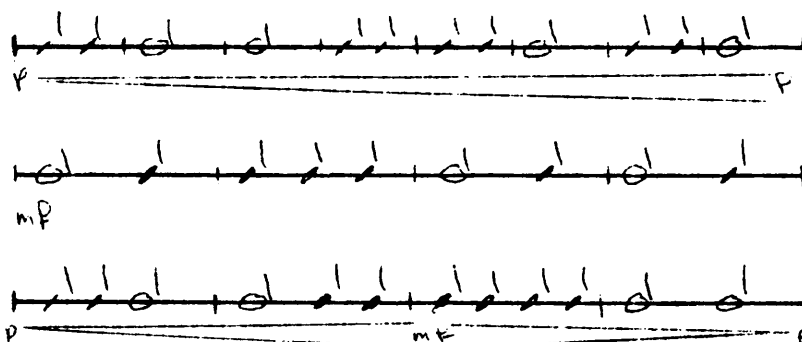
 Keep calm, keep calm; Come here, come here

The French Time-name, Taa-aa, needs some care as there is often the tendency to aspirate on the second vowel e.g. taa-haa. This gives the impression of two sounds and not one sound lasting two pulses.

Rhythmic Accompaniments: These form a good consolidation of the "Do" section. It is not advisable to choose a song with too many minims e.g. a Hymn tune, as it is much more of a test to accompany a contrasting song in minims.

SEE

The Minim sign is shown and the children practise writing it. They then clap or sing to Time-names a series of minims written without bar lines on the board or on Flash Cards. After that examples are given which consist of both minims and crotchets e.g.



These only indicate the type of exercise given. Obviously just a few examples are no real practice. The only way they can become really proficient is to do a few reading exercises regularly. Dynamics add colour and artistry to exercises which can easily become a dull drill. Children are always intrigued by a Metronome and it can be used very effectively to indicate the tempo of the beat before an exercise is begun.

Aural dictation further helps to establish the new pulse. Avoid exercises which are too long. As yet there is no inclusion of pitch and these dictation exercises are best given on a monotone or a percussion instrument.

THE QUAVER

The quaver is introduced in the same way as the minim - through the aural recognition of the rhythmic relation to the crotchet pulse.

HEAR

The teacher plays a series of crotchets and the children clap with her. As they clap crotchets she changes to the quaver pulse and they have to describe what has happened.

DO

As soon as this aural relation has been established the class claps the new note value. Accenting the first of every two quavers helps to give rhythmic control and to prevent the inevitable accelerando. As with the minim the class can be

divided into two sections with one half clapping quavers and the other half clapping crotchets.

Physical Response: The running step is the usual response but other actions must also be devised:

 Ringing a small bell.

 The fingers are birds and lightly peck seeds.

 A grandfather walking in crotchets with a small boy running in quavers next to him.

Speech Patterns: At first it is best to use words and phrases which can be spoken entirely in quavers:

Jennifer Thackeray, Jennifer Thackeray; Susan Thompson, Susan Thompson
Thompson, Susan Thompson

Courtesy costs nothing or $\frac{2}{4}$ Courtesy costs nothing.

He that speaks the things he should not
hears the things he would not.

French Time-Name: Ta-té.

Rhythmic Accompaniments: Light hand clapping or knee-slapping would be suitable. Percussion instruments can also now be used freely for accompaniments. The teacher must not be tempted to introduce other note values at this stage. The children must experience the new note fully through all the stages.

SEE

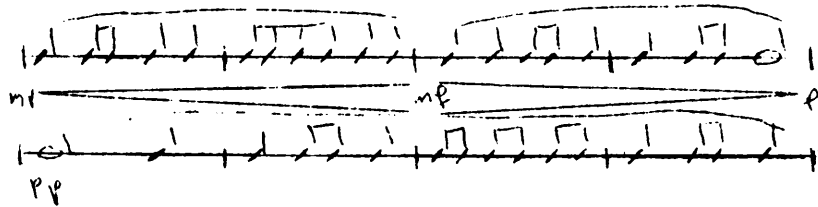
The sign is shown in all the ways it is likely to be written:

A series of quavers without bar lines are now put on the blackboard or on a Flash-card and the children clap them:

They can say the French Time-names as an aid.

Subsequent exercises must have bar lines and the correct accent given.

After these exercises the crotchet and the minim are also introduced:



THE IMPORTANCE OF THE SONG IN ORFF WORK

The song often takes second place once the instruments are produced. For this reason an awareness of beauty of tone, and balance between song and accompaniment, should continually be emphasised. Because of the time-consuming task of teaching the instrumental accompaniments the song should not be neglected musically. As the usual duration of a lesson is 30 minutes an effective and quick song-teaching technique is very important. Teaching a unison song should generally not take longer than 10 minutes. In order to do this the teacher must work at a pace that allows no mental slackness in the class. As so many things have to be absorbed absolute concentration is vitally important. The teacher should never allow the class to become a passive listening audience - their active participation is essential if they are to learn the song quickly.

Very often the teacher loses sight of the reasons why she is teaching a song, only remembering the rather dubious aim of "enjoyment", and the fact that she needs it in order to introduce instruments. One of the most important aims in song-teaching should be to increase the children's vocal repertoire and instil a genuine desire to sing. The child should not only sing because he is told to do so, but he should want, and be able to sing his school songs at home and in the playground. It is therefore necessary to memorise at least one verse and to cultivate the habit of unaccompanied singing. Children learn by imitation and the way the teacher presents the song will greatly influence their singing. Often teachers feel inadequate about their own singing ability, being under the mistaken impression that only a trained singer can teach School songs effectively. On the contrary, a simple voice which is pure in tone, intonation and rhythm will have much more success in training children's voices than the Opera star. The reason for this, of course, is that the ordinary voice is much more like their own voices. They find it difficult to imitate the highly "produced" voice and tend to start singing too loudly.

It is necessary perhaps to deal briefly with a few points which facilitate song teaching. Before the song is presented the teacher should deal with any difficult interval or melodic line separately as a vocal exercise. Aids, such as weaving a story around the song or using pictures, are excellent for younger children but it should not happen that you can't see the wood for the trees - in other words that there is so much story-telling that very little singing gets done. By far the

best way to present a song is for the teacher to stand in front of the class and to sing it unaccompanied. The temptation to use the piano at this stage is understandable but it will greatly impede the assimilation of three important factors: Rhythm.
Content.
Melody.

These are not put in order of importance but in the order in which they are assimilated easily. Most songs have an easily definable beat and the teacher can sing the song and ask the class to conduct with her as she sings. Directly after that she goes on to content, the aim here being the memorisation of at least one verse. The song is sung as a whole and questions are asked about the content and the style: 'What sort of song is this?' 'What is the name of the person in the song?' The teacher sings the song again and asks more questions: 'Which words rhyme?' 'Are any sentences repeated?' etc. This is done three or four times, the idea being that the children hear the song as a whole and have to listen attentively. It is never conducive to good listening to separate the words and the music. This usually results in a dull recitation of the words. The only time the words can be taken separately is when they are treated as a speech-pattern which is said rhythmically. After the class has heard the song several times the most difficult aspect, melody, would have been assimilated unconsciously. It needs more pointed attention however. The teacher can play it on a Recorder or sing it to a vowel asking the class to close their eyes and to show the rise and fall of the pitch with their hands. Accurate stepwise indication would be too difficult unless it is a fairly easy song. All that is needed at this stage is for the children to listen intelligently to the melodic structure of the song. Attention can be drawn to repeats, form, interpretation, phrasing etc.

By this time a fairly clear idea of the song has been established and the singing should start as soon as possible. Instruments and actions should never be introduced before the song can be sung well both from an interpretive and vocal point of view. Some of the songs in "Music for Children" are fast and require clear diction. Here the old trick of whispering the words rhythmically and emphasising the consonants never fails.

METHOD OF INTRODUCING THE ORFF INSTRUMENTS TO OLDER CHILDREN - EXAMPLES OF SONGS AND SIMPLIFIED ACCOMPANIMENTS

As the Senior Primary child is more co-ordinated and has more musical background the initial stages of introducing the instruments should go fairly quickly. Before attempting any instrumental playing however the class should do a considerable amount of work on pulse as described at the beginning of the chapter.

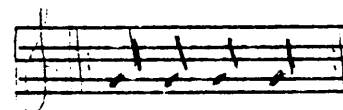
There are two ways of introducing the instruments to older children. The first could be through simplified ostinati accompaniments devised by the teacher to suit the ability and standard of musical development of the class. The second and by far the more stimulating and effective method, is to allow the children to invent their own accompaniments. Some work on "Rhythms for Imitation" (f "Rhythmical Development of the Child") should precede this latter method as children are often at a loss when asked to make up a pattern.

It is necessary to teach a Pentatonic song well before attempting any instrumental playing. Assuming that "Tommy's fallen in the Pond" has been taught, a glance at the corresponding accompaniments will show that they are far too difficult for absolute beginners.. The teacher will now get the children to improvise their own accompaniments. She can keep the same instrumental ensemble:

- Soprano Glockenspiel.
- Alto Glockenspiel.
- Cymbal.
- Wood Block.
- Timpani or Bass pizzicato.

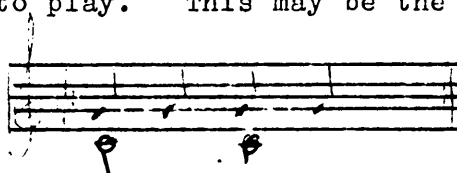
All the non-Pentatonic notes should be removed from the Melodic Percussion instruments, or if necessary, all notes can be removed except one series of Pentatonic notes. A child is asked to come out, to choose any note or notes he fancies and to make up a one-bar pattern or melody. Simplicity is the key to success and he should be encouraged to use the simpler notes such as crotchet, minim, quaver which he has already experienced through movement. He may however just do the following:

Soprano Glockenspiel



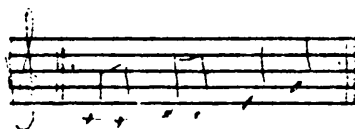
This is perfectly adequate and should be left at that. It is important to remember that in improvisation, provided the example is not grossly incorrect, the teacher should never try to improve with a better example. Confidence has to be built up and musical initiative remains stilted if not given a free hand. Some guidance must be given and often a child should be encouraged to try another pattern suggesting perhaps a contrasting rhythm. It would not sound good for instance, if all members in the above ensemble kept to the crotchet beat of the first player. A second player can add another part to the Soprano Glockenspiel thus enabling more children to play. This may be the result:

Soprano Glockenspiel



The rhythm of the song often provides some rhythmic inspiration. A third player may improvise the following on the

Alto Glockenspiel



It is necessary to avoid too many different rhythms. The Wood Block can therefore double the rhythm of the Alto Glockenspiel, and in the same way the Timpani can double the crotchet beat of the first Soprano Glockenspiel player.

Children find it fun to get dramatic sounds effects and taking a cue from the original, the instruments can play a four bar introduction making a big crescendo which ends in a clash of cymbals - which is Tommy falling in the pond. The final result will sound like this:

TOMMY'S FALLEN IN THE POND

Soprano Glockenspiel

Alto Glockenspiel

Wood Block

Cymbal

Timpani

Soprano Glockenspiel

Alto Glockenspiel

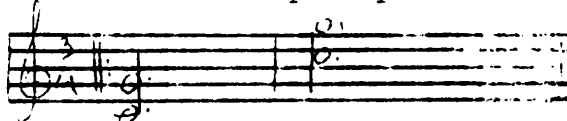
Wood Block

Timpani

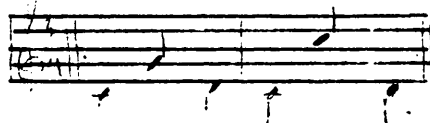
Speech

Wood Block

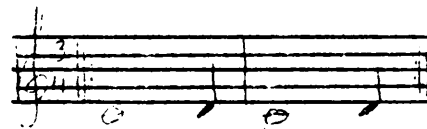
In every class there are usually a few children who are learning to play one or other instrument and will consequently find the accompaniments in "Music for Children" relatively easy. These children must be given an opportunity to prove their musical ability. A performance of the song and the original accompaniments is both rewarding and an excellent outlet for children who have to spend a lot of time in order to learn to play a specialised instrument. The teacher however must guard against the temptation always to use these children when more difficult accompaniments have to be learned. On the other hand she must not be so concerned with simplification that the more talented child is ignored in order to satisfy the needs of the majority - who are not necessarily less talented but simply have not had the opportunity to get specialised training in instrumental playing. The teacher should devise her accompaniments according to the needs and musical ability of the entire class. Where it is possible to use the original accompaniment she should do so - unless the aim is improvisation as described earlier in this chapter. Often the original accompaniment can be simplified without destroying the general character of the music. Thus in "The Baker", a song with seemingly easy accompaniments, the teacher will soon discover that the Alto Glockenspiel part:



is fairly easy and can be played by most children. The Alto Xylophone part - although moving just

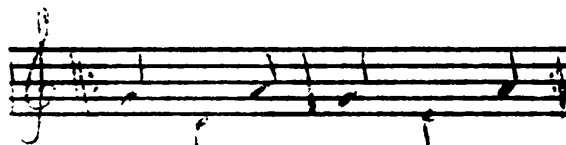


in crotchets, requires considerable co-ordination between the two hands. Because of the big leaps and fast tempo it would be even more difficult to play it with one hand only. It could thus be simplified to the following ostinato pattern:



In order to keep to the general character of the original accompaniments some crotchet movement would be necessary and therefore a third accompaniment can be introduced which moves entirely in crotchets and perhaps imitates the first two bars of the song:

Soprano Xylophone:



The song would thus sound as follows:

THE BAKER

Alto Glockenspiel

Soprano Xylophone

Alto Xylophone

Alto Glockenspiel

Soprano Xylophone

Alto Xylophone

Alto Glockenspiel

Soprano Xylophone

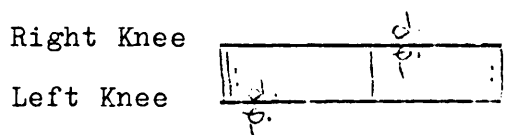
Alto Xylophone

Alto Glockenspiel

Soprano Xylophone

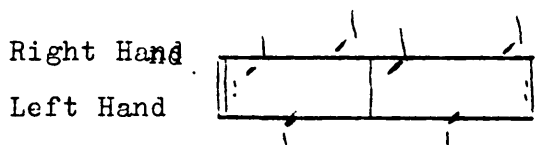
Alto Xylophone

In teaching the above example the problems would be the same as those discussed in the Junior Primary section. Again, the biggest problem is that of a small ensemble and a big class. Once the children have learned the song well they should all participate in the learning of the new accompaniments. The teacher will first play the accompaniment in order to establish the rhythm and the melody aurally. The children then imitate the ostinato pattern on their knees, their desks or on the floor. This imitation must be done in the tempo at which the song is performed. As the movements are done it is a great aid to co-ordination if the children sing the song themselves, or if they find that too difficult, the teacher can sing the song or play it on a Recorder. It must be noted that the piano is never used in Orff work. If the class is able to co-ordinate their hands on their knees or on the floor, they will find the next step, co-ordination on an instrument, relatively easy. The Alto Glockenspiel part of "The Baker" can be practised in the following rhythmical way:



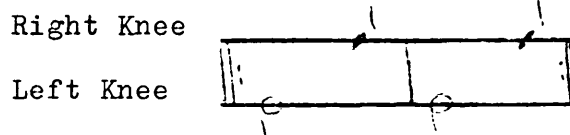
As the mallets have to rebound instantly after they have touched the notes, these rhythmical accompaniments should be practised with the corresponding staccato touch.

It is always better style to divide a part between the hands and therefore the Soprano Xylophone accompaniment can be practised on the desk or the floor using the following division between the hands:



In a similar way the Alto Xylophone part can be divided

between the hands. The rhythmical version can be practised on the knees:



The above examples are never written out for the children. The teacher demonstrates, reversing her right and left hand if she is facing the class, and the children imitate her.

More technical facility can be acquired by practising some of the "Ostinato exercises for tuned percussion instruments" in part II of "Music for Children" book I. These examples are all in double notes and at the beginning the two parts can be played by two children. They are excellent as exercises in co-ordination and also as suitable ostinato accompaniments for Pentatonic songs.

All the remarks made in the previous chapter about technique, stance, rhythmic and tonal control, apply equally if not more, to the Senior Primary child.

The Instrumental pieces in Part III of "Music for Children" book I are excellent examples of simple and highly instrumental ensembles which can be played by children of varying degrees of musical ability. The children are able to experience the joy of ensemble playing without years of specialised training and practising.

These Instrumental pieces require a greater degree of sensitivity towards tonal balance than any of the previous music-making in Book I. The soloist is now an instrumentalist and not a choir. Each member of the ensemble has to be truly aware of the tone control of his own playing in relation to the other players, and especially in relation to the tone quality of the soloist. These pieces all require some degree of reading-ability and are ideal for older children. They vary in style from delicate, simple duets to boisterous, jazzy pieces where everyone either plays, claps and stamps or shouts in true uninhibited country-dance style.

In "Music for Children" book II the tonality gradually progresses towards the diatonic scale. The songs are highly singable and attractive, and the accompaniments are still mostly ostinati. Most songs have rhythmic accompaniments and much use is made of the voice as if it were another instrument. There is a lot of part-singing and the songs are very suitable for higher Senior Primary classes and for High School. The songs are interspersed with Instrumental pieces and the Descant and Treble Recorders now often feature as soloists.

In Part II harmony is introduced by the use of the Tonic and Super-tonic triads, and later the Tonic and Sub-mediante triads. Keen listening and an aural perception of a change of harmony now becomes part of the musical training of the child.

CREATIVITY IN THE CLASSROOM - RHYTHMIC AND MELODIC IMPROVISATION -
MAKING OF PENTATONIC SONGS AND ACCOMPANIMENTS

In all modern Educational systems creativity is regarded as a very essential part in the development of the child. As standards in the modern world increase the child is subjected more and more to greater educational pressures. He has to develop an ever increasing capacity for outside-learning and in virtually all subjects he is expected to use his imagination and to think for himself. Self expression and the development of intuitive thinking therefore plays a very real part as a corrective to the risk of over-emphasis on technology and pressure towards uniformity of taste. Creativity is largely a matter of intuition. By giving the child an opportunity to use his intuition in an atmosphere which is not teacher-dominated, great strides are made towards developing self-confidence and good taste.

Musical creativity is a very important and unique aspect of the Orff Schulwerk idea. In most Class Singing lessons music is only experienced in the interpretative sense and creativity is generally regarded as the special prerogative of the very talented. When children discover that they are able to make their own music the stimulation and interest in music is enormous, and very gratifying.

It is difficult to state exactly at what stage creativity should start. The only guide is the sooner the better. The child in the pre-school stage is already creating when he plays, moves and hums accompanying sounds. It becomes art when these natural instincts are channelled into conscious self-expression.

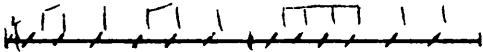
The problem with young children is how to start. Because of the auditory aspect just playing around with sounds, the way they do with colours in the Art Lesson, soon becomes ineffective and too noisy. It would result in very little concentration and no chance of doing individual work. Creativity is a time-consuming activity in a class because each child must be given the opportunity to do independent work in an atmosphere which is conducive to concentration. At the beginning he creates by drawing on the past musical experience he has had in rhythm and pitch. This stage is only reached once there is a fairly well established sense of pulse and an ability to sing at least the falling-third correctly.

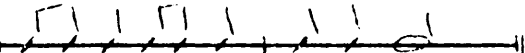
The easiest type of creativity would be rhythmic improvisation as the child need only concern himself with one thing at a time. Melodic improvisation has the rhythmic aspect as well and is best left until there is greater freedom rhythmically. Prior to Rhythmic improvisation it is necessary for the child to experience many exercises in "Rhythms for Imitation", and also rhythmic

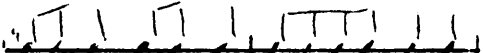
exercises which consist of clapping, stamping, knee-slapping, finger-snapping as well as some experience in handling percussion instruments.

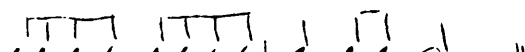
A good starting-point would be the exercises called "Rhythms to be completed" in "Music for Children". Numerous exercises are given but the intention is that the teacher uses these exercises as a guide and devises other suitable examples for her class. In "Rhythms to be completed" the teacher claps a short phrase, usually two bars in length, and a child completes this phrase by making up an answering pattern. At first there will be the tendency to imitate the teacher's phrase, but it should be pointed out that the only imitation which is permissible is that of tempo and perhaps some small rhythmic pattern. The general musical character must be maintained but the answering phrase need not necessarily be of the same length as the initial phrase. If the child senses his reply in augmentation or diminution it is quite acceptable musically. This answering rhythm should be true improvisation i.e. completely spontaneous and with no pre-meditation.


Examples from "Rhythms to be completed" in "Music for Children":

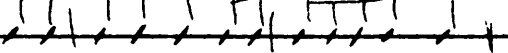
Teacher: 

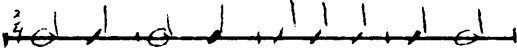
Pupil: 

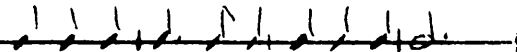
Teacher: 

Pupil: 

Teacher: 

Pupil: 

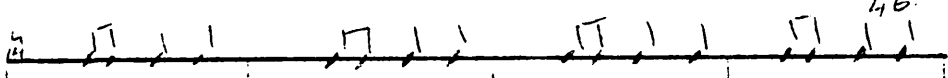
Teacher: 

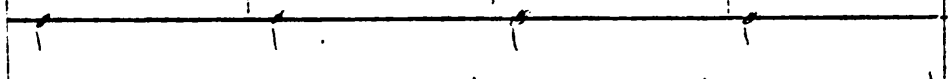
Pupil: 

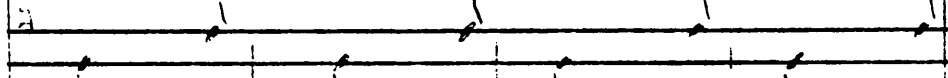
etc.

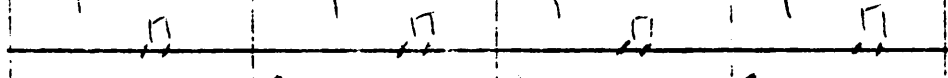
The exercises above are all individual work between teacher and pupil. An activity which involves the whole class and still gives individuals a chance to improvise is the Rhythmic Rondo. The class performs the main theme A rhythmically and after each presentation of A a child improvises a contrasting section. The Rhythmic Rondos in "Music for Children" are a good guide but generally they are difficult for young children. The easiest way would be to let the class clap a four or eight bar ostinato pattern for the main theme A. Further interest can be added by dividing the class into two sections, each with a varied rhythmical ostinato pattern. On the completion of each A section, a child can improvise a rhythmical phrase by making use of all the forms of clapping, stamping, knee-slapping and finger-snapping e.g.

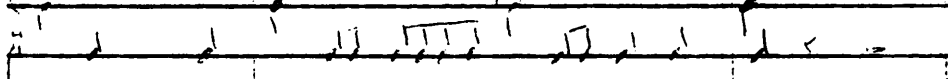
46

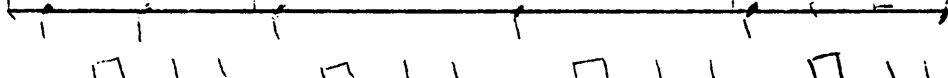
A Clapping: 

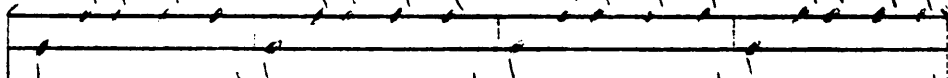
Stamping: 

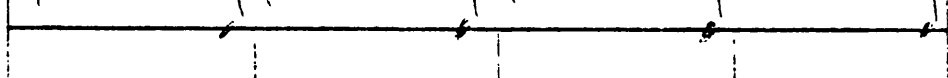
CLASS: Finger-snapping: 


Clapping: 

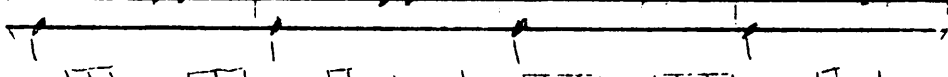
Knee-slapping: 

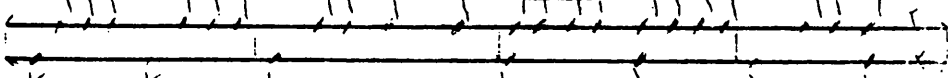
Stamping: 

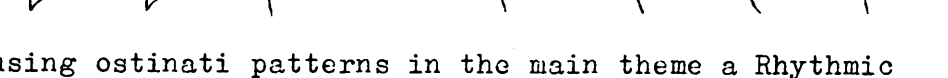
B SOLO: Clapping: 

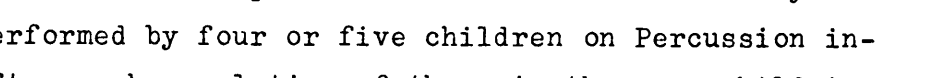
Stamping: 

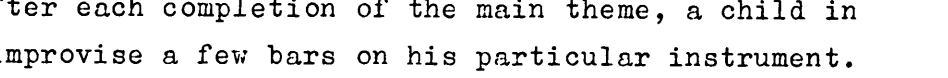
A CLASS: Clapping: 

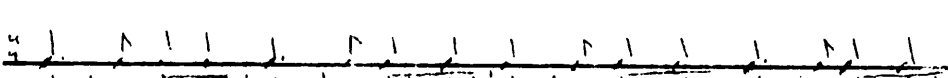
Stamping: 

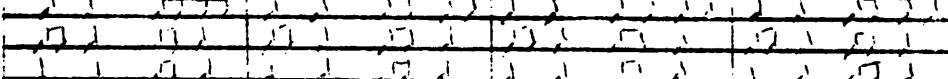
Finger-snapping: 

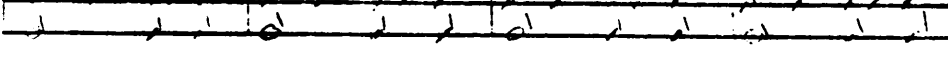
Clapping: 

Knee-slapping: 

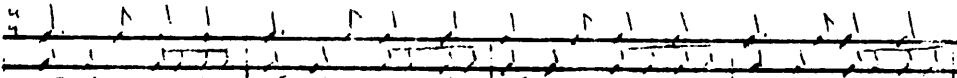
Stamping: 

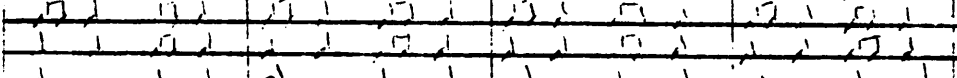
C SOLO: Clapping: 

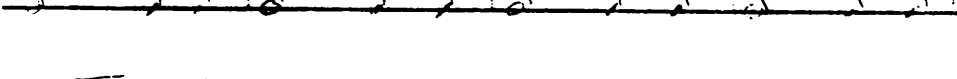
Stamping: 

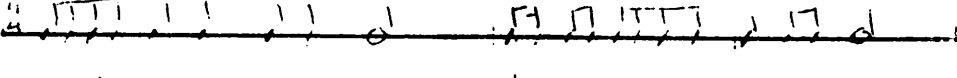
etc. 

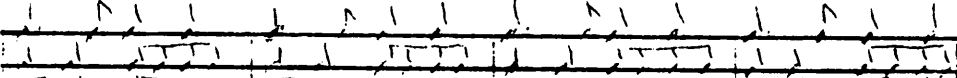
By still using ostinati patterns in the main theme a Rhythmic Rondo can be performed by four or five children on Percussion instruments. After each completion of the main theme, a child in the group can improvise a few bars on his particular instrument.

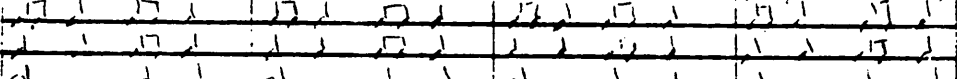
A Hand drum 

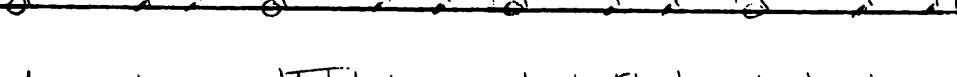
Tambourine 

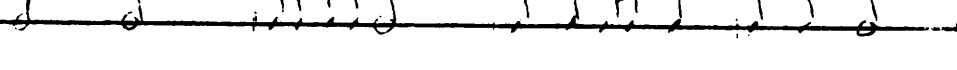
Sleigh Bell 

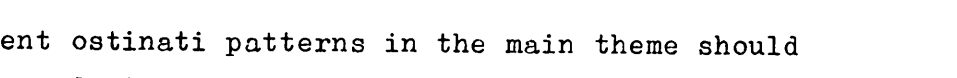
Triangle 

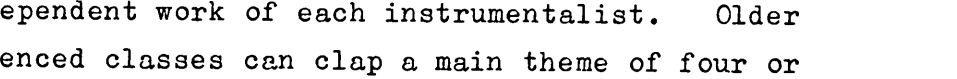
Bass drum 

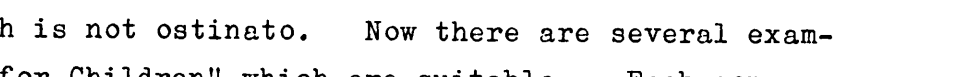
B Hand drum 

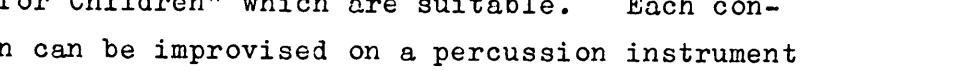
A Hand drum 


Tambourine 

Sleigh Bell 

Triangle 

Bass drum 

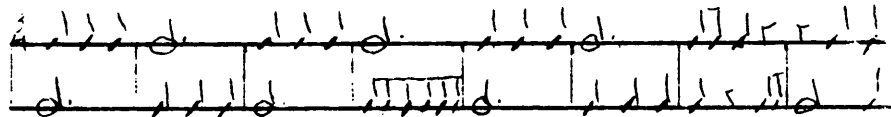
C Tambourine 

A etc. 

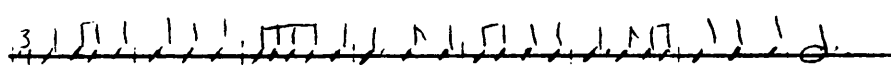
The different ostinati patterns in the main theme should also be the independent work of each instrumentalist. Older and more experienced classes can clap a main theme of four or eight bars which is not ostinato. Now there are several examples in "Music for Children" which are suitable. Each contrasting section can be improvised on a percussion instrument by a child:

Example: "Rhythmic Rondos" No. 9

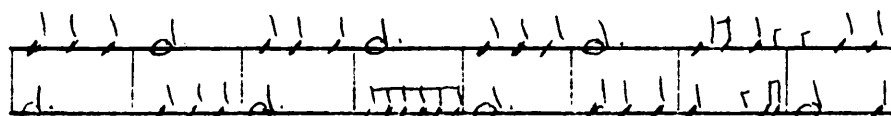
A
 Class: Clapping



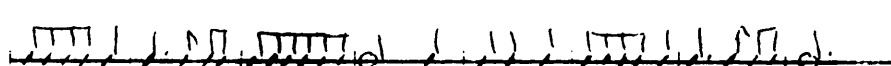
B
 SOLO: Wood blk



A
 Class: Clapping



C
 SOLO: Triangle



A
 D. etc.

Another type of exercise which makes use of several children is called Rhythms over Ostinato Accompaniments. Here a soloist improvises a rhythm to the accompaniment of several ostinati rhythms. For this exercise Percussion instruments or Rhythmic accompaniments can be used e.g.

SOLOIST:

Clapping:
 (flat hand)

ACCOMPANIMENTS:

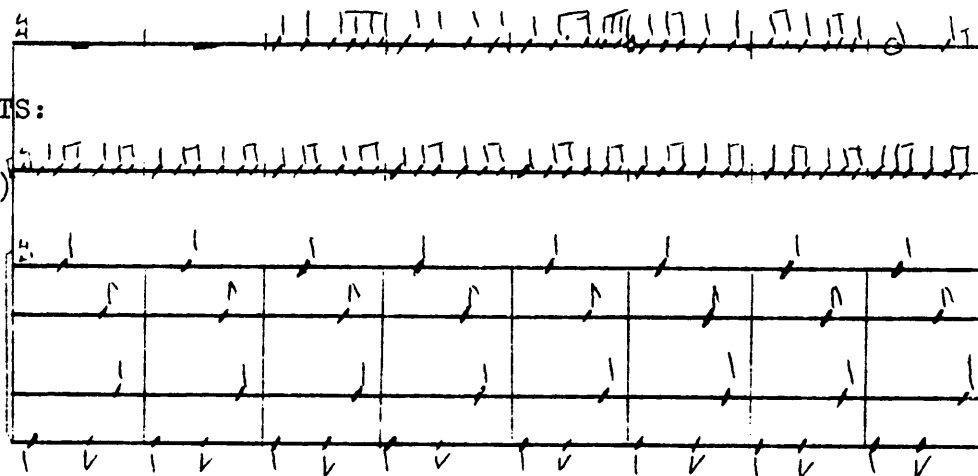
Clapping:
 (cupped hand)

Finger
 snapping:

Clapping:

Knee
 slapping:

Stamping



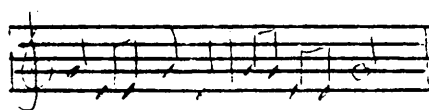
The diagram shows a musical score with five staves. The top staff is for the soloist's clapping (flat hand). The four lower staves are for accompaniments: clapping (cupped hand), finger snapping, clapping, and knee slapping. The bottom staff shows a stamping rhythm. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and rests, with some notes marked with 'h' for half notes.

MELODIC IMPROVISATION

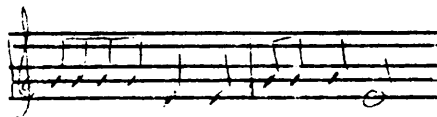
As soon as rhythmic freedom is established the improvisation of melodies comes quite easily. Due to the highly melodious quality of the Pentatonic scale it is advisable to start with this particular scale. As in the vocal development the falling third would be the best starting point, regardless of age or musical development.

A simplified form of "Melodies to be completed" in "Music for Children" is a good introduction to melodic improvisation. The teacher plays a two or four bar phrase on a Melodic Percussion instrument using the falling third. A pupil completes this melody by improvising a concluding phrase.

TEACHER:
Xylophone

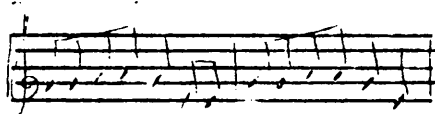


PUPIL:
Glockenspiel

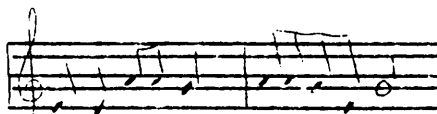


After this A is introduced and again the pupil improvises a responding phrase to the three-note melody introduced by the teacher or another child.

TEACHER:
Metallophone

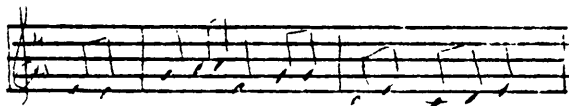


PUPIL:
Xylophone

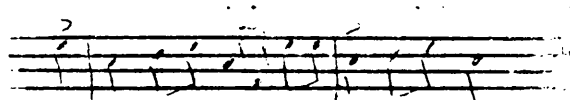


When there is facility in two and three note improvisation, the full Pentatonic scale can be used. The following is an example from "Music for Children" page 79:

TEACHER:



PUPIL:



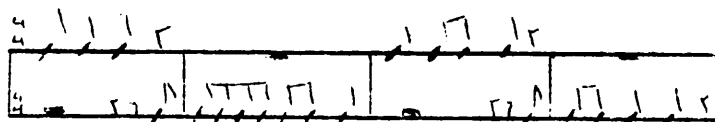
Melodic Rondos are also a stimulating and interesting form of improvisation. To enable the whole class to participate it is best to let the main theme A be performed rhythmically as in Rhythmic Rondos. Each contrasting section however is improvised by a pupil on a Melodic Percussion instrument.

A

CLASS

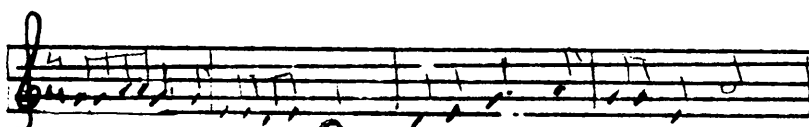
Clapping

Clapping





B

SOLO
Glockenspiel



A

Clapping 

Clapping 

C

SOLO
Xylophone 

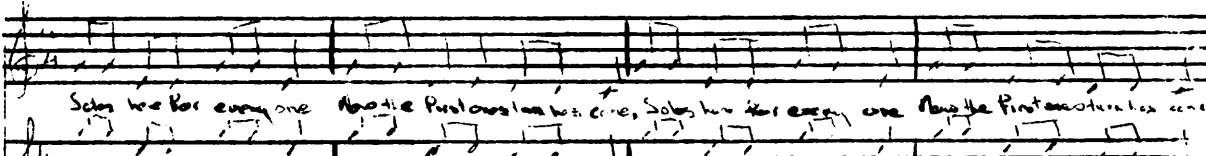
A etc.

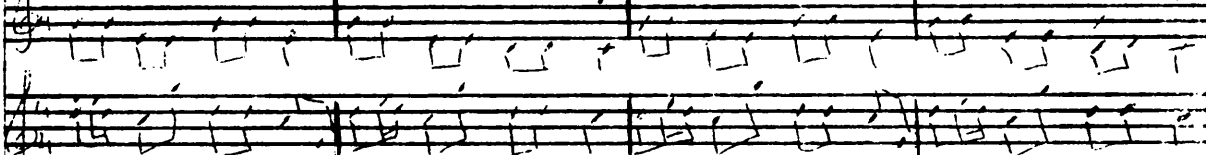
More examples of Melodic Rondos are given in "Music for Children" under the heading Rondos. Here the main theme is played on a melodic percussion instrument and it is suggested that a drone bass can be added to give extra colour. Each contrasting section can be improvised by an instrumentalist.


Another example of effective Rondo playing is the Rondo called "Solos here for everyone" (No. 32 in Part III). The class sings the main theme accompanied by several ostinati accompaniments. Each contrasting section has a two bar introduction played by an alto xylophone, cymbal, bass drum, and a bass instrument. When the soloist begins to improvise these instruments continue their ostinati patterns as an accompaniment. The main theme is played and sung again by the class and after that a new soloist is again accompanied in the same fashion as the previous one:

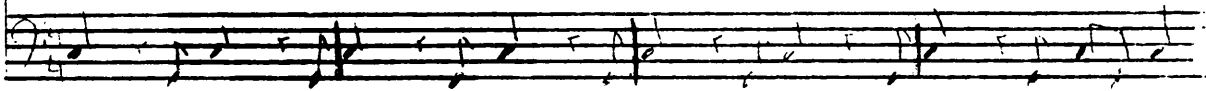
RONDO - "Music for Children" no. 32 Part III

A

Soprano Glockenspiel 

Alto Glockenspiel 

Alto Glockenspiel 

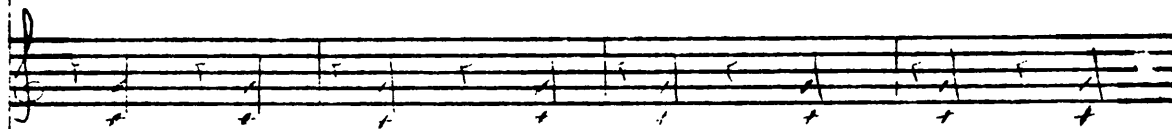
Timpani 

B

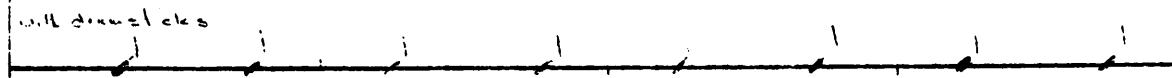
Solo:
Alto
Xylophone



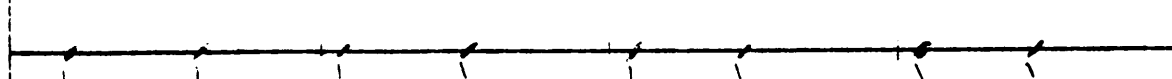
Alto
Xylophone



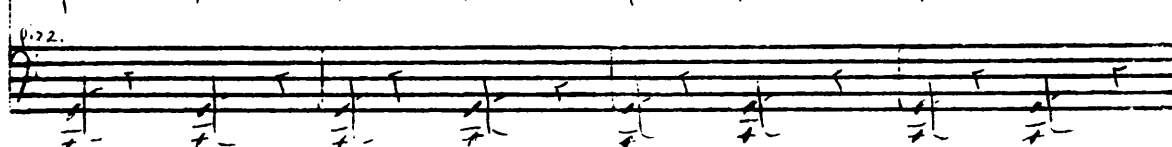
Cymbal



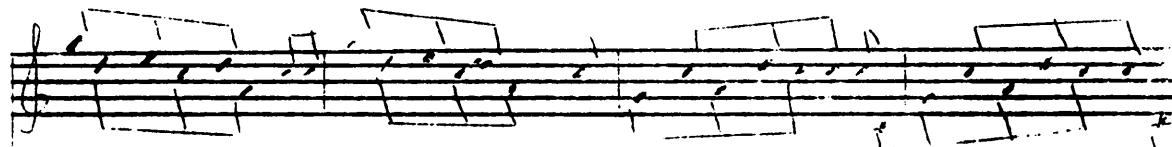
Bass drum



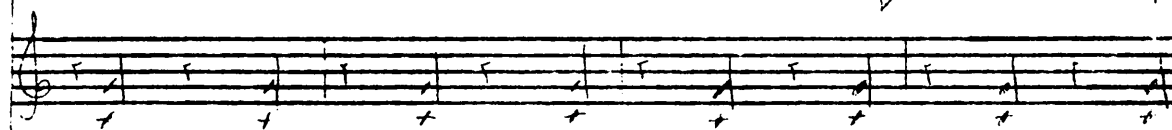
Bass



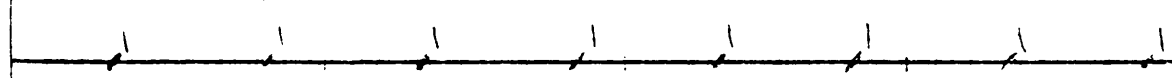
Alto
Xylophone



Alto
Xylophone



Cymbal



Bass drum



Bass



A

C etc.

Melodies over ostinati accompaniments also provide further experience in melodic improvisation. A few ostinati accompaniments can be made up by instrumentalists who then combine their efforts to form an accompaniment to a soloist improvising a melody on a melodic percussion instrument.

After the above spontaneous rhythmic and melodic music-making more contemplative creativity can be attempted by composing songs and suitable accompaniments. This is no longer improvisation but becomes elementary composition. Each child is given enough time to experiment and to improve a melody or accompaniment until it is to his liking. Here the pentatonic scale is indispensable as it is almost impossible to make a poor-sounding melody when using this scale. Again it is advisable to start with the falling-third even if the class is older and

musically more adept. A simple poem or nursery rhyme is chosen and the rhythm of the words is worked out e.g.

| Baa baa black sheep, | have you any wool? |
 | Yes sir, yes sir, | three bags full etc. ||

Using the falling-third the children then make their own songs to the above rhythm. If they have not yet learned time values or notation, this type of creativity can be done instinctively and memories without seeing any written sign. Older children however should be able to write down what they compose. The following is a likely example:

Handwritten musical notation for the nursery rhyme. The first line shows the melody for "Baa, baa, black sheep, have you any wool?" with a treble clef and a 4/4 time signature. The second line shows the melody for "Yes sir, yes sir, three bags full." with a treble clef and a 4/4 time signature. The notes are simple, mostly quarter and eighth notes, following the rhythm of the words.

The note A is introduced next and using the order as in the three-note songs, the following melody may result:

A small handwritten musical notation snippet showing a few notes on a staff, likely illustrating the introduction of the note A.

Handwritten musical notation for the nursery rhyme, similar to the previous example but with a different melody. The first line shows the melody for "Baa, baa black sheep; have you any wool" with a treble clef and a 4/4 time signature. The second line shows the melody for "yes, sir, yes, sir, three bags full." with a treble clef and a 4/4 time signature.

After the children have had enough experience in three-note writing the full pentatonic scale can be used in the same way. This can finally be extended to the pentatonic notes in the full vocal range of the child i.e.

Handwritten musical notation showing a pentatonic scale on a staff, illustrating the extension of the scale to the full vocal range of the child.

This type of creativity is further extended by making up suitable accompaniments to the songs. The children should also be encouraged to write their own instrumental pieces.

MUSIC AND MOVEMENT - BASIC STEPS - MOVEMENT IMPROVISATION -
ELEMENTARY CHOREOGRAPHY

The type of movement which today's school child experiences consists chiefly of physical education, games, athletics, swimming and outdoor activities. Sometimes dance and drama is included in a school curriculum, but this is a fairly rare occurrence. All these former activities have to do with functional movement, i.e. with the mastery of the body in order to meet a variety of physical challenges. In dance and drama the body gets trained as a means of expressing thought, feeling and mood. Dance is really expressive movement and has its roots in the instinctive urge to move in order to express feeling, situation or rhythm. This is found from primitive ritual to folk dances and modern dance steps.

The teaching of movement to children therefore becomes a necessary training. Teaching of folk dances, ballet and stylised dancing belongs more to the adult world and is not an appropriate means of movement training for children. Movement training, in order to contribute to the aesthetic and creative aspect of education, has to rely on the instinctive and natural movements which children have personally experienced.

There is abundant evidence of the child's love of movement in his spontaneous running, jumping, hopping, spinning and whirling. Movement, touch and speech are his first means of direct contact with the world around him and throughout life movement expresses certain things, especially feelings or thoughts. It is part of living - young children jump for joy, crouch back in fear, stretch forward expectantly. These are all instinctive movements and the adult understands them although he has long since learned to control them.

In order to teach movement it is necessary to discover the source and development of human movement. In order to do this we need just look at the natural movement of the very young - including the baby, who very soon begins to twist, draw up his limbs, bend and stretch. These baby-movements form the basis of body movement and from these achievements the child begins to build an immense repertory of movement. He learns to use his legs and arms as a means of propulsion. Soon he walks, runs and is then able to extend these to skipping, hopping, turning, jumping etc. He also loves the sensation of movement - that of swinging, being thrown into the air, jumping off things. From these basic movements and sensations quality of movement begins to develop. In movement education all these natural movements have to be re-enacted with the aid of the imagination and the stimulus of music. It is necessary at times

to concentrate on pure movement technique but generally the movement lesson should be a time for self-expression. Because movement is a natural and instinctive means of self-expression it also lends itself with comparative ease as the connecting link in the integration of the arts. This new educational trend of integrating the arts stems from the realisation that different art subjects should not be kept in separate compartments. The desire for self-expression is the root of all art and the child should experience it as such. From the expressive point of view the music lesson need no longer be separated from the poetry, the painting or the speech and drama lesson. These are all an expression of emotions and can all be expressed through movement and touch e.g. in playing instruments we see different movements used to produce different varieties of sound. A drum can be tapped sharply, beat firmly, brushed lightly or pounded rhythmically. In the same way a conductor communicates, by the intensity of his beat, the ensuing intensity of sound. In painting an artist will vary his touch producing at times bold strong strokes, curved flowing lines or light soft dabs. In drama the movement or lack of it portrays the personality of the character being acted. The above all indicate quality of movement which result directly in quality of the thing expressed.

It is however also necessary for the child to be aware of all the possibilities of movement. The most satisfactory aim is to increase the existing repertoire of movement. It is by no means necessary for the teacher actively to participate in all the movements but it is vitally important that she should sense the quality of movement. Her presence should always be an inspiration and never a damper on spontaneity. This must be the one instance where there is no competition or measuring of each other's ability. A child should never be given a movement he cannot do. At all times movement should be an act of expressing his own temperament, imaginative powers and physical co-ordination. The following is an analysis of basic movement:

A. BODY ACTIONS:

- i) Stationary: twisting, bending, stretching.
- ii) Locomotive: walking, running, skipping, hopping, jumping, turning, whirling.

B. QUALITY OF MOVEMENT:

- i) Weight: gentle and delicate; firm and strong.
- ii) Time: quick and urgent; slow and gradual.
- iii) Flow: unrestrained and free; cautious and bound.

C. BODY PARTS WHICH MOVE:

- i) Whole body moving.
- ii) Differentiation of large areas moving, e.g. top-half, bottom-half, left side, right side.
- iii) Body part highlighted e.g. knees, elbows, hands, feet, head.

D. USE OF SPACE AND LEVELS:

- i) Direction: up, down, sideways.
- ii) Patterns: straight, round, zig-zag, figure-eight, curved, twisted.
- iii) Body shape in space: straight and arrow-like; broad and wall-like; curved and ball-like; twisted and screw-like.
- iv) Size: big, little.
- v) Extension: near, far.
- vi) Use of levels: high, medium, low.

E. INDIVIDUAL OR GROUP WORK:

- i) Relationship of body parts.
- ii) Partner relationships e.g. meeting, doing together, leading, following.
- iii) Group work: trio as small groups; simple formations; line, circle, shapes; simple actions: lowering, encircling, withdrawing.

MOVEMENT IMPROVISATION

In movement improvisation the imagination is the ever-present factor. Music is the other stimulus which adds inspiration as regards intensity, mood and form. The ideal atmosphere is created if the music is also improvised by the participants. There should be complete concentration between music improviser and movement improviser so that both sound and movement can integrate and become one form of expression. Either can take the lead - at times the music can be improvised according to the person moving and at other times the movements are improvised according to the sound.

The following is a description of movement and music improvisation done by a Std III class. The idea was to get flowing, lithe movements and corresponding soft and smooth sounds. An underwater scene was chosen as a suitable topic. There was first a discussion of the type of creature or growth one would see under the sea, or in an aquarium. Children who had seen neither had to use their imaginations. They decided to be things like an octopus, sea-weed, sea anemone, a crab, small fish darting about or hovering in one place, big fish swimming about lazily etc., and formed groups or remained alone according to what they wanted to be. Each mover had a corresponding instrumentalist who would improvise the sounds to the particular movement. For this exercise it was decided to reverse the order and have the improvised sound first and the movement related directly to that e.g. two children decided to be an octopus and the double-bass played ~~or~~plucked open strings for the accompanying sounds. The children lay head-to-toe and first listened to the double-bass sounds for a few moments. They then started gradual movements

of the arms and legs as the music indicated - for a crescendo bigger movements would be made and accelerandos and ritardandos were also interpreted in corresponding movements. In a similar way the sea-weed was accompanied by a glockenspiel playing glissando passages; the crab by a xylophone playing staccato notes and the sea-anemone by a gong played softly with a felt stick. The general atmosphere had to be kept and the final combination of all the sounds and movements was both attractive in sound and good to look at.

Another music and movement improvisation activity was done by a Std V class consisting mainly of boys. "Machines" was the topic chosen. Groups of not less than three had to work out machine movements thinking of such things as pistons, levers, wheels etc. After each group had invented a movement sounds on home-made instruments were devised. These instruments were tins filled with sand, beans, rice etc., a variety of instruments using bottle-tops for sound, home-made drums, rhythm sticks. Where possible the child moving used an instrument and also made a sound, but several groups had extras to accompany their movements. In this instance the movement came first and the sound interpreted it. In the end a giant machine was set in motion with all the parts moving and making sounds.

MOVEMENT CHOREOGRAPHY

The type of movement choreography done in the classroom is really just unsophisticated mime. It is often effective to let a few children invent a series of mime movements to the song which is being sung. Ideas should come from the children and all movement is free. It is completely unlike the action-song which has planned actions done simultaneously by the entire class. The popularity of the action-song, which as a rule is rather stilted and unimaginative, amply points to the need children feel to move while singing. All movement and gesture should be indicative of the mood and expression in the song. In this type of elementary choreography it is important for the teacher not always to be over-concerned with pretty-pretty movements. There are times when grotesque and even ugly movements, done deliberately, will interpret the song far better. An example is "Five fools in a barrow" in "Music for Children" bk II. This is a song with unprecedented boisterousness and joviality. It lends itself excellently to rather clumsy and clownlike mime. "The bear dance", an instrumental piece in book II, is another example which lends itself to choreography. The dance starts with a slow ponderous rhythm. On each repetition the music accelerates to clapping, stamping and choral speech until it becomes a fast whirling dance.

The idea of including movement in the school curriculum is a relatively new one and the validity of this inclusion is often questioned. Is it worthy of a place in the school programme? A considerable amount of research is being carried out at present as regards the process of learning, the nature of school experience and the validity of many of the subjects being taught at school. Professor Jerome Bruner of Harvard University has summarised views on educational methods in his book called "The Process of Education". In it he sets out his views and the views of leading scholars and educationists about the validity of the inclusion of any subject in a curriculum. The challenge or test, he suggests, is when it is fully developed "it is worth an adult knowing, and whether having known it as a child makes a person a better adult". Movement has taken its place in the school curriculum because it satisfies this test. There has been ample evidence of the stimulating and creative work produced by children who have learned to express themselves through movement. It engenders a sense of personal liberation and through the body the mind becomes free to express itself in a confident and individual way.

RHYTHMIC AND AURAL DEVELOPMENT OF THE CHILD - EXERCISES FOR
RHYTHMIC CO-ORDINATION - DEVELOPMENT OF RHYTHMIC AND MELODIC
MEMORY - SIGHT SINGING

"Music for Children" does not presume to contain a full aural training scheme for children. It however does give numerous exercises which develop rhythmic co-ordination and memory. These are interesting and easy to include in the class singing lesson.

Exercises for rhythmic co-ordination

As stated before the Orff method dispenses with clapping as the sole means of rhythmic accompanying. The whole body is used as a rhythmic instrument and all the limbs are used in exercises which involve stamping, clapping, knee-slapping and finger-snapping. These exercises are invaluable for older children who have not had much movement training in the learning of note values. Because they necessitate bigger and more definite movements the nervous system is more directly involved and the child has to sense the pulse and not think it.

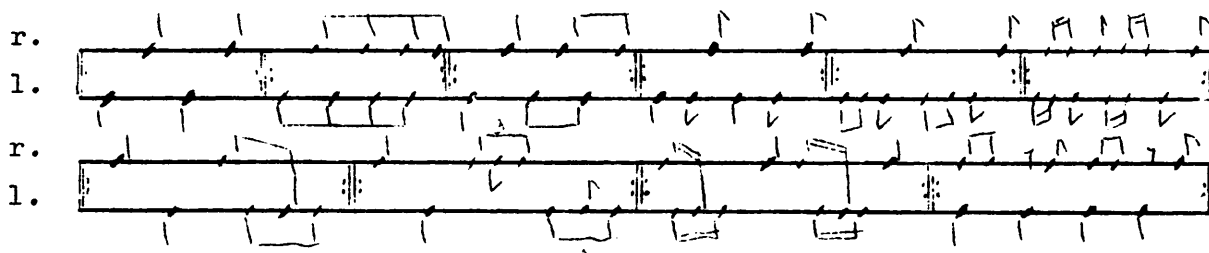
The exercises called "Rhythm for ostinato accompaniments" serve the double purpose of supplying rhythmical sound effects and also being excellent as exercises in co-ordination. They are graded from simple clapping in crotchets minims and quavers to more complicated combinations of knee-slapping, stamping, finger-snapping performing intricate rhythmical ostinati patterns. There are numerous examples in "Music for Children" but the teacher must obviously also invent other examples to suit her own class. The following are a few examples taken at random from "Rhythms for ostinato accompaniments":

No matter how simple the exercise it is important always to remember that beauty of tone and rhythmic precision are enhanced by the correct stance of upright posture, relaxed wrists and elbows kept well away from the body. The effectiveness of rhythmic accompaniments to songs is well demonstrated in the two examples given in "Music for Children". They are "My little pony" and

"Old Angus McTavish". In these, different combinations combine to create rhythmic effects which are ingenious in sound.

Other exercises which serve to develop rhythmic co-ordination are called "Exercises for knee-slapping". In these a variety of rhythmical combinations are divided between the two hands and enable the performer to play quite complicated patterns with ease. Co-ordination between the two hands, which play separately, alternately or together, is developed to the fullest extent. When written the upper line denotes the right knee and the lower line the left knee. All notes with tails turned up are to be played by the right hand and notes with tails turned down by the left hand. Thus we see that often the right hand plays on the left knee and vice versa. These exercises are also effectively played on two drums.

Examples:

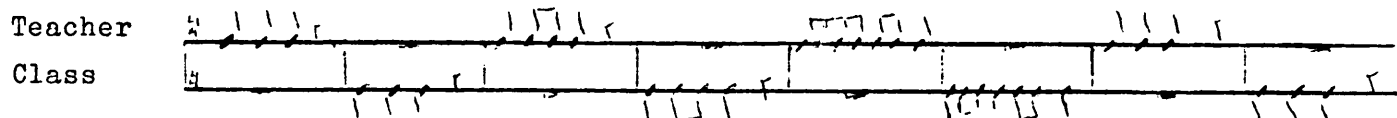


DEVELOPMENT OF RHYTHMIC AND MELODIC MEMORY

The best exercises for the aural development of rhythmic memory are the ones called "Rhythms for imitation". These imitative exercises should be started in Grade I. Apart from their primary function as an aural training exercise they are also an excellent discipline for concentration and establishing good habits of accentuation and rhythmic precision.

There are several points to remember while doing these exercises with a class: They should be performed as a rhythmic whole with no pauses between initial and imitative bars - the pulse should flow without a break throughout the exercise. All nuances and accents should be meticulously imitated. Variation in tone and timbre can be obtained by using the flat and cupped way of hand clapping. All visual aspects should be excluded and at the beginning it is therefore necessary for the class to have their eyes closed while doing these exercises.

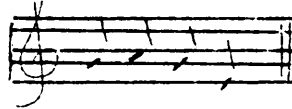
Example:



The Rhythmic canons are an extension of the Rhythms for imitation. They should only be attempted when there is a fairly well developed aural sense. Here the entire exercise is performed in canon and it demands quite high developed listening abilities. In order to distinguish the two parts clearly a percussion instrument should be used by the teacher:

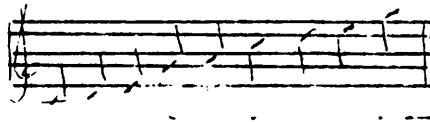
Teacher (drum)
Class (clapping)

Melodic memory is developed in the same way as rhythmic memory training. The class can imitate a one or two bar melody which is sung or played by the teacher. This imitation should not always be vocal imitation. It is excellent practice to let children imitate short easy phrases on an instrument or to convert their responses to solfa. For this type of training it is advisable to start on the falling-third and follow the melodic progression as advocated in "Music for Children" i.e. add A after the falling third



; then introduce all five

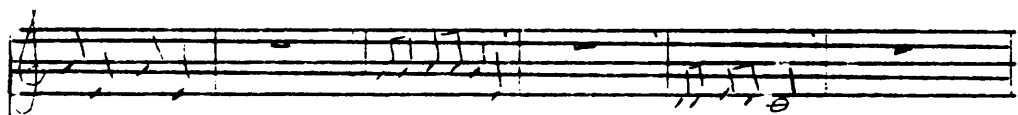
notes of the pentatonic scale, and finally extend these to the full vocal range. After this the 4th



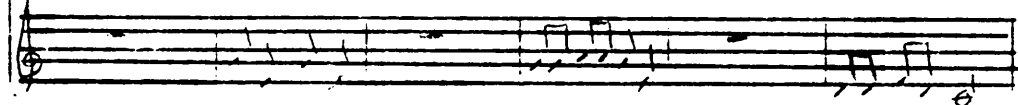
and 7th notes are added and similar exercises are done in different diatonic keys with the occasional introduction of a chromatic note.

Examples of melodic imitation:

Teacher:



Class:



(response by class is either vocal, instrumental or Tonic Solfa)

Hand signs are often used with Solfa singing. Their usefulness is questionable but it is another aid and should be treated as such.

Sight singing

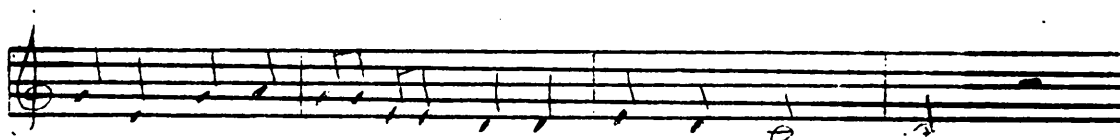
All the above have been aural training exercises. Further to complete the musical training of the child it is also necessary to develop sight singing ability. This is started with the falling third interval soon after children have been introduced to staff notation. After facility in relating the sign of the falling third to the sound, the melodic progression is followed as is set out in "Music for Children".

The teacher should guard against excessive use of one particular method of doing sight-singing e.g. if only Tonic Solfa

is used the eventual ability to transpose notation to sound will be much more difficult. The ultimate test in sight-singing is the ability to look at staff notation and to convert that to pure sound, and not a solfa syllable. It is therefore advisable to do all sight-singing exercises in the following way:

- i) To Tonic Solfa.
- ii) To the letternames of the notes. This also aids the reading of staff notation.
- iii) To numbers. This is invaluable in later interval training. It also gives a definite numerical association of all the notes in a scale to its keynote i.e. the first note, with the result that harmony is understood much better.
- iv) To any vowel sound. This is music-making in its purest form and the final test of good sight-singing ability.

Examples:



- i) Sol me soh la Soloh me me wawey me ran dah dah
- ii) G E G A G G E E D D E D C C
- iii) 5 3 5 6 5 5 3 3 2 2 3 2 1 1
- iv) la la la la la la la la la la la la la

All the above rhythmic, melodic or sight-singing exercises are not intended to be a complete guide to aural training. They are however the essential training to develop a sense of pitch and rhythm in a class. For this reason a few minutes of aural training should be included in every class-singing lesson.

CONCLUSION - REASONS FOR SUCCESS AND SOME OF THE DIFFICULTIES
ENCOUNTERED - POSSIBILITIES FOR USE IN SOUTH AFRICAN SCHOOLS -
CONDITIONS IN THE CLASSROOM TODAY

Orff Schulwerk is a school music method which has had an impact on class music teaching throughout the world. The reasons for this are manifold: it is firstly a method that aims at letting every child experience music-making. He experiences all the genuine pleasures obtained from singing, movement, choral speech, accompanying and ensemble playing, at a level at which he can completely identify himself with the music. This is music that is assimilated and experienced at a level where it comes naturally to the child. The result is that there is no strain involved in performing. Because of the flexibility of the music-making a child who experiences difficulties can be given something to do which is well within the range of his own abilities.

It is also the first time any consistent method has been evolved that encourages musical creativity by the children. The creativity is of a kind that has definite musical quality which is obvious and highly satisfactory from the start. The use of the pentatonic scale makes creativity possible at a very elementary level - it is almost impossible to make an unmusical melody in the pentatonic scale. The numerous rhythmic and melodic exercises pave the way to co-ordination and original inventiveness in music. The child is given every opportunity to use his own initiative and this becomes a highly stimulating factor in the class music lesson. Because so few children have the opportunity of taking any kind of music lesson this often is their only experience of music-making. Orff Schulwerk has also been used very successfully as a preliminary training to small groups of children prior to their taking lessons in instrumental playing. This idea of giving an Orff Schulwerk foundation before going on to specialised training is especially practised in many German schools today.

Because of the elemental nature of Schulwerk it has been adapted successfully into many languages with varying cultures. Each time the aim is not to translate but to identify these basic music ideas with the home-culture of the child. In this way it does not appear foreign to the child and he is able to assimilate and express himself through it more readily.

The difficulties of applying Schulwerk are by no means small. The first and largest stumbling block is that most of the examples given are difficult. The average school child is simply not fortunate enough to have consistent musical training of a high standard in his school years. The result is that quite ordinary

challenges become extraordinarily difficult because he has no background. The problem is aggravated by the fact that usually his class singing teacher is unable to help him obtain that background because she has had no specialist training in school music methods. Schulwerk does not require highly skilled teachers but it certainly cannot exist at all unless the teacher has a sense of inventiveness and musical initiative.

Obtaining the instruments in a school can hardly be considered a problem as a complete set of Orff instruments is approximately the price of an ordinary upright piano. The fact that a piano in a class is usually exclusively teacher-territory completely justifies the acquisition of a set of instruments which can be played and enjoyed by the entire class. These instruments must be part of general school equipment, like acids and salts for the chemistry teacher and maps and charts for the geography teacher.

Another difficulty is that there is very little available literature on Orff Schulwerk. Teachers find that they have to grope around too much and it is only after a period of trial and error that they find the right level - some never do. Because of the lack of a practical guide to Schulwerk many teachers are reluctant to take the initial step of acquiring the instruments. There is often the criticism that Schulwerk is not a comprehensive training system in school music. The answer of course is that it is intended to supplement conventional methods not supplant them. There is no short-cut way of learning and interpreting music. Schulwerk has brought into the music classroom what has been lacking in it - the chance for children to make and create their own music.

In South Africa Schulwerk has been used in name to a fair extent for the past ten to twelve years. To what extent it has been practised with the full musical implications is difficult to assess. Unfortunately many teachers are under the impression that they are doing Schulwerk if the class performs a few pieces from "Music for Children" at the annual school concert. This of course is wrong as there is a wealth of development to be obtained through Schulwerk. Shops selling the instruments report quite a lively trade so there must be quite extensive practising of Schulwerk in this country.

As a rule Afrikaans medium schools are more active musically and there is a genuine need for Schulwerk to be translated and adapted into Afrikaans. The new suggested music syllabus of the Transvaal mentions Schulwerk quite extensively and once this becomes official Orff Schulwerk will be done in every school which takes music seriously.

Unfortunately conditions in the music class are at a very

low ebb, especially in Transvaal schools. In most schools the "singing lesson" is a mere desultory singing of a few songs with a bit of information about staff, clefs and note values. These lessons are usually regarded by the principal as dispensable and by the children as boring. Both are right. It takes a teacher with verve and musicality to make class music a stimulating and indispensable subject on the school curriculum. Due to the chronic shortage of class music specialists and the fact that many trained specialists are doing ordinary classwork because educational authorities do not create special posts for them, the Transvaal is far behind other provinces in class music training. In High Schools there is the chance of trained musicians being appointed in a temporary capacity but unfortunately many of these are professional instrumentalists or singers with no training in school music methods.

The radical change must come from the top. In the first place educational authorities must regard music as a subject as important as every other subject on the curriculum, and in the second place principals should make a point of appointing a competent music teacher in a full-time music teaching capacity. Only then can Orff Schulwerk and any other worthwhile school music method come to its full right.

Millieent Rink
December 1968.