

THE UNIVERSITY OF MANITOBA

AN ADAPTATION OF ELEMENTARES BLOCKFLÖTENSPIEL  
FOR ENGLISH-SPEAKING CANADIAN SCHOOLS

BY

CAROLYN FERN RITCHEY

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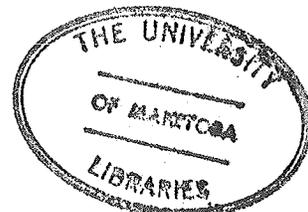
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## ABSTRACT

There is an expectation that music education programs will include opportunities for children to engage creatively in music making. In the area of recorder teaching, there are currently no materials available to Canadian teachers who wish to incorporate recorder with other aspects of the music program. Since Elementares Blockflötenspiel, a German language recorder teaching method authored by Gunild Keetman and Minna Ronnefeld, provides a creative approach to recorder instruction, a translation/adaptation was undertaken to provide samples and illustrate the processes involved. The goal of the study was threefold: to select representative materials, to adapt these for use in Canadian schools and to isolate criteria for future similar adaptations.

A Review of the Literature showed that a Canadian adaptation of Elementares Blockflötenspiel would not be significantly affected by cultural transfer. Elementares Blockflötenspiel is based on the principles of Orff-Schulwerk, and an exploration of these principles supported the concept of creativity in music education. For Orff, process is more important than content, and development of creativity is the primary concern. Examination of

Elementares Blockflötenspiel through a scope and sequence chart revealed a multiplicity of learnings with strong interrelationship between the elements of Orff-Schulwerk.

Those portions of the teacher's manual which demonstrate the uniqueness of Elementares Blockflötenspiel as an approach to teaching recorder were translated. These included improvisation, hand signs and rhythmic speech, recorder with movement and articulation exercises through singing. Canadian material was chosen to replace the German speech and melody items from the student book and student workbook. General criteria relating to style and qualitative characteristics were applied. More specific criteria were used to ensure that the replacement items represented the same scope and sequence progression as in Elementares Blockflötenspiel.

Finally, the study was summarized, including examination and revision of criteria as well as responses to the research questions. On the basis of the translation/adaptation process, suggestions were made for future similar adaptations and research.

## I. INTRODUCTION AND PROBLEM

### Introduction

Understand that artistic productivity resembles our life generally--it is rooted in the unconscious. But a root is not yet a plant, however, it may have originated. Ultimately the work of art does not spring from a single region, but from the totality of the inner man.

Goethe

If the question "Should education foster creativity?" were asked of Canadian music educators, the answer would, hopefully, be strongly in the affirmative. To any individual music teacher, the next question might be, "Do you teach creatively?", and the reply in this case might be somewhat hesitant.

To be sure, the current Music Curriculum for Manitoba Schools states that the music program should "provide an outlet for creativity and self-expression," and the teacher is encouraged to "help students develop their potential for creativity and self-expression."<sup>1</sup> The implementation of this goal depends a great deal on the teacher's own creativity, willingness to risk the consequences of that process as well as the knowledge of how these experiences might be encouraged and developed.

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<sup>1</sup>K-6 Music Curriculum (Winnipeg: Manitoba Department of Education, 1978), p. 2.

In recent decades, Canadian music education has been strongly influenced by three European approaches. Emile Jacques-Dalcroze, Switzerland (1865-1950) focused on eurhythmics which uses movement to reinforce musical rhythm, and Zoltan Kodaly, Hungary (1882-1967) emphasized musical literacy using sol-fa syllables and folk repertoire. Carl Orff, Germany (1895-1982) combined music, movement and speech with the primary goal of cultivating creativity.<sup>2</sup>

There is an expectation that music education programs will include opportunities for children to engage creatively in music making. Approaches which influence the development of music education enhance the expectation. In particular, there is material currently available intended to engage children in creative music making as integral to learning to play the recorder.

#### Significance of the Study

A valid component of music education in Canadian schools is recorder playing. This recognition makes it necessary for teachers to examine recorder teaching methods. As with many other aspects of music education, the possibilities are endless, ranging between dogmatic and creative at either end of the spectrum. If in our teaching, we attempt to foster an individual's creative thinking we have chosen the more difficult path, in the hope that this attempt is worth the effort.

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<sup>2</sup>Ibid., p. 8.

Recorder methods and materials abound; however, as will be seen in the Review of the Literature, there is nothing currently available in Canada for those music teachers who have chosen a creative approach to recorder teaching. Books are written mainly for adult beginners and follow a methodical note-learning sequence with musical selections to "play through". Teachers who wish to incorporate the recorder into other aspects of the music program (singing, movement, speech, instruments, improvisation) in a creative way have had no references.

In 1980, Elementares Blockflötenspiel by Gunild Keetman and Minna Ronnefeld was published by B. Schott's Söhne in Mainz, Germany. It consists of three parts: a teacher's manual, a student book and a student workbook. For the first time, learning to play the recorder became more than a process guided by theory and note sequences-- here the student is involved in multiple aspects of musical learning, and is no longer a passive receptacle for information.

Elementares Blockflötenspiel was written for use in German and Austrian schools. Most of the melody and speech examples originate in the German and Austrian heritages. Even though Elementares Blockflötenspiel was developed in a setting other than Canada, it has the potential for providing a creative approach to recorder instruction in Canada. It is on the basis of these musical advantages that the writer undertook the task of adapting Elementares Block-

flötenspiel for use in English-speaking Canadian schools. The study will explicate the processes involved in this task.

#### Statement of the Problem

The purpose of this study was threefold: the primary goal was to select limited representative materials from the German recorder method books--Elementares Blockflötenspiel. The second goal was to adapt these materials for Canadian English-language usage. This adaptation (Canadianization) involved translation of the materials noted above, and the replacement of German melodies and speech samples with Canadian components. The final goal was to isolate and evaluate criteria by which future similar adaptation projects can be accomplished.

In order to satisfy the purposes of the study, a number of questions were addressed:

1. What are the cross-cultural considerations for this study?
2. What are the implications for using Orff-Schulwerk in Canadian English language educational settings?
3. What advantages does Elementares Blockflötenspiel have over existing English-language recorder methodologies?

The answers to the above questions came from a Review of the Literature which provided background information for the task.

Further questions were:

4. On what basis will samples for translation/adaptation be selected from Elementares Blockflötenspiel?
5. What are the criteria for selection of Canadian content?
6. Which criteria would be the most suitable for future similar adaptations?

These questions were addressed in setting out the procedures used in the adaptation process.

#### Statement of Delimitations

For the purpose of this paper, only carefully selected sections of Elementares Blockflötenspiel were translated and adapted. Those sections of the teacher's manual which make Elementares Blockflötenspiel unique as an approach to teaching the recorder were translated. From the student book and student workbook, samples from several categories were adapted for possible use in Canadian music programs. Thus, only carefully selected samples of each of the three books of Elementares Blockflötenspiel were translated and adapted.

#### Statement of Definitions

##### Orff-Schulwerk

This refers to the original approach as demonstrated in Das Schulwerk by Carl Orff and Gunild Keetman.

##### Recorder

The proposed study applies to the soprano (or descant) recorder with Baroque fingering only.

## Creativity

For the purpose of this paper the term "creativity" is limited to mean learning processes in which discovery, experimentation and invention are involved.

## II. REVIEW OF THE LITERATURE

The literature was reviewed in an attempt to examine the following issues: general considerations of cross-cultural adaptation, the underlying principles of Orff-Schulwerk and a survey of recorder books presently in use compared with the possibilities offered by Elementares Blockflötenspiel.

### Cross-Cultural Considerations

Elementares Blockflötenspiel was written primarily for use in Germany and Austria. An adaptation of these volumes for English-speaking Canadian schools requires consideration of possible general principles of cross-cultural transfer.

Many studies and articles regarding the interrelationship between music education and culture deal with the introduction of non-Western music to North American students. This exposure to (especially) Asian and African music is lauded; students will become polymusical as a result, and no longer limited to their own musical heritage. The other main category of cross-cultural study in the literature is that of adaptation to the main culture by immigrant groups or minorities such as Puerto Ricans in New York, Mexican-Americans or "Eskimos". For the purposes of this study,

the view is taken that Germany and Canada are both under the umbrella of Western music, and that an adaptation of music of the German tradition to a Canadian setting does not involve a subculture transfer.

The musical material for singing and playing in Elementares Blockflötenspiel is drawn from Germany and Austria except for a section of international melodies. In the Canadian adaptation, the international section would remain intact with the rest of the music chosen from our own musical heritage.

There is a wide range of situations or circumstances within any culture which affect how any subject area is taught, and this is especially true of the arts. Some of these determinants are administrative and community support, class size, availability of space and equipment, time allotment and teacher training. The authors of Elementares Blockflötenspiel account for some of these differences when they state that the books are suitable for use by individual students, small groups or whole classes, and that teachers may place more or less weight on such elements as sol-fa singing, movement and instrumental playing, depending on the training of the teacher and the musical needs of the students.

As a result of studies in Germany and Austria, observation of music classes in their public and private schools, and communications with many music teachers, some conclusions might be made regarding the educational system

for which Elementares Blockflötenspiel was written. In most cases, the problems of time, space and teacher training are similar to those in Canada. Administrators there, as here, determine the "arts climate" in a school. Music plays a more central role in everyday life in Germany and Austria. Public pressure has resulted in "model" schools in both countries (e.g., Munich, Traunwalchen, Teisendorf) where music<sup>3</sup> is given a high priority, and the results are most encouraging. In addition, the school day ends several hours earlier than in Canada, so that children are free to attend private "schools". The community music schools are well attended, and Orff-Schulwerk is part of the offerings, along with private lessons on instruments. In these private schools, classes are often small (about fifteen students). The Bellflower study reported that making participation meaningful for thirty students was found to be the basic problem with integrating teaching techniques of Orff-Schulwerk from its European setting into the public school environment of America.<sup>4</sup> Some solutions to this difference were found to be open space teaching (no chairs or desks, with children on the floor), varying group arrangement, medium of participation (movement, speaking, singing, instruments) and

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<sup>3</sup>Orff-Schulwerk, in the above-mentioned schools.

<sup>4</sup>California, Bellflower Unified School District. Orff-Schulwerk: Design for Creativity. A Report of the Project "Creativity and Participation in Music Education." (Bethesda, Md.: ERIC Document Reproduction Service, ED 053 153, 1968), p. 19.

varying modes of participation (reflection, active response, ensemble or individual, critical listening).<sup>5</sup>

"Is America a melting pot or is America an umbrella protecting many diverse cultural groups?"<sup>6</sup> could also be asked of the Canadian situation. It would seem that Canada represents more the umbrella protecting cultural groups, and this allows for a rich tapestry of cultural threads in our society. An example would be Winnipeg, Manitoba's Folklorama which demonstrates this variety with great success--music, dance, art, craft, food and customs--none are watered down, and we are the richer for this situation.

Culture has been defined in a variety of ways, including "a shared set of values"<sup>7</sup> and "the product of processes that are imperfectly understood and only marginally manipulable."<sup>8</sup> Models underlying the main behavioral patterns of culture are transmitted through music and other arts.<sup>9</sup> This has implications for education and our accept-

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<sup>5</sup>Ibid., p. 20.

<sup>6</sup>David L. Bowman, Quantitative and Qualitative Effects of Revised Selection and Training Procedures in the Education of Teachers of the Culturally Disadvantaged (Bethesda, Md.: ERIC Document Reproduction Service, ED 041 853, 1970), p. 113.

<sup>7</sup>Ibid.

<sup>8</sup>Frank Bonilla, Rationale for a Culturally Based Program of Action Against Poverty Among New York Puerto Ricans (Bethesda, Md.: ERIC Document Reproduction Service, ED 011 543, 1964), p. 6.

<sup>9</sup>Robert Revicki, "Song as a Measure of Man," Music Educators Journal, 62 (May 1976), p. 27.

ance of the importance of the arts. Realizing that people's songs worldwide are cultural indicators and reinforcers supports the idea that aesthetic processes permeate all human activity.<sup>10</sup> According to Mead, "music is a human need" and this need to express oneself through music is found in all peoples.<sup>11</sup>

Most North Americans agree with the idea of music as a cultural indicator, and therefore something to be promoted in our educational system. In spite of this, music education often suffers in actual practice. According to Seeger:

From a musical point of view, the prime concern in education would seem to be acquisition of competence in one's own music, the tradition inherited, cultivated and transmitted by the members of the sociocultural continuum into which one has been born, just as, from a linguistic point of view, the prime concern is acquisition of competence in one's own language.<sup>12</sup>

Seeger points out that there is a vast difference in the training of the two arts in our twentieth century society. For example, few children of beginning school age can improvise the single line of sound that constitutes a simple melody (as in a sentence).<sup>13</sup>

In spite of social, economic, political and cultural traditions which influence methods in education, one common

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<sup>10</sup> Ibid., p. 33.

<sup>11</sup> Margaret Mead, "Music is a Human Need," Music Educators Journal, 59 (October 1972), Abstract EJ 067 496.

<sup>12</sup> Charles Seeger, "World Musics in American Schools: A Challenge To Be Met," Music Educators Journal, 59 (October 1972), p. 107.

<sup>13</sup> Ibid.

factor which should remain uppermost is that children are the focal point, and their developmental stages are similar despite social, economic, political and cultural differences.<sup>14</sup> In light of this, we should devote more time identifying cross-cultural musical objectives that are relevant for the youth of the world.<sup>15</sup> The other constant is music itself--wherever it occurs, the same basic elements of pitch, timbre, simultaneity, sequence and form are present.<sup>16</sup> Moving more closely to the situation of a German book used in a Canadian setting, Cykler writes that

In a number of countries, notably Germany, Austria and Hungary, the phenomenon of the falling minor third is regarded as a basic musical idea, and 'methods' such as those of Carl Orff, Leo Rinderer and Zoltan Kodaly start from this point--leading gradually into the area of the pentatonic. This idea has not restricted itself to these three countries, for the adaptation of these methods in such widely separated places as Japan, Czechoslovakia, the United States, and others has influenced music education methods, especially the early introduction of children to music.<sup>17</sup>

According to O'Brien, the trend toward "internationalism" has been among the most important movements in North American music education during the twentieth century. One

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<sup>14</sup>Edmund A. Cykler, "Comparative Music Education," Journal of Research in Music Education, 17 (Spring 1969), p. 150.

<sup>15</sup>James C. Carlsen, Implications of Programmed Instruction for A World Study of Music (Bethesda, Md.: ERIC Document Reproduction Service, ED 057 629, 1968), p. 113.

<sup>16</sup>Richard D. Trimillos, "Expanding Music Experience to fit Today's World," Music Educators Journal, 59 (October 1972), p. 91.

<sup>17</sup>Cykler, "Comparative Music Education," p. 150.

example he gives is the tremendous impact of Dalcroze, Orff, Suzuki and Kodaly on music teaching practices. As well, ISME (International Society of Music Educators) in its growth has made it possible for top music educators all over the world to compare systems. Ethnomusicologists have made music educators aware of the world's music traditions, and teachers have been encouraged to bring examples of "world musics" to their classrooms to broaden student perspectives.<sup>18</sup>

The excitement of exploring music of other peoples should be available to school children as well as to teachers. From a related arts workshop, Alan Lomax stated:

When familiarity can replace strangeness, respect can replace fear. Perhaps we need not fear the multiethnic problem or replace it with cultural greyout. Cross-cultural enrichment, with music as the mover, might make more sense. Education in the arts and humanities, imaginatively and with good materials, must be in the centre of the educational process.<sup>19</sup>

Cross-cultural considerations were dealt with on two levels in the study. On the one hand, German material to be translated/adapted was replaced by Canadian selections where suitable alternatives were available. On the other hand, the international melody section in Elementares Blockflöten-spiel remained intact in order to broaden student perspectives to an awareness of music of other countries.

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<sup>18</sup>James O'Brien, "Integrating World Music in the Music 'Appreciation' Course," Music Educators Journal, 67 (September 1980), p. 20.

<sup>19</sup>Revicki, "Song as a Measure of Man," p. 35.

## The Principles of Orff-Schulwerk

The books contained in Elementares Blockflotenspiel are based on the principles of Orff-Schulwerk. An examination of these principles seems advisable in order to have a more complete grasp of the translation/adaptation process.

One way to come to an appreciation of the principles of Orff-Schulwerk is to allow Orff to speak for himself. The following is a simple metaphorical description of the unique qualities of his approach:

To understand what Schulwerk is and what its aims are we should perhaps see how it came into being. Looking back I should like to describe Schulwerk as a wild flower. I am a passionate gardener so this description seems to me a very suitable one. As in Nature plants establish themselves where they are needed and where the conditions are favourable, so Schulwerk has grown from ideas that were rife at the time and that found their favourable conditions in my work. Schulwerk did not develop from any pre-considered plan--I could never have imagined such a far-reaching one--but it came from a need that I was able to recognize as such. It is an experience of long standing that wild flowers always prosper, where carefully planned, cultivated plants often produce disappointing results.

From this description of Schulwerk one can deduce its characteristics and its advantages and disadvantages. Most methodical, dogmatic people derive scant pleasure from it, but those who are artistic and who are improvisers by temperament enjoy it all the more. Every phase of Schulwerk will always provide stimulation for new independent growth; therefore it is never conclusive and settled, but always developing, always growing, always flowing. Herein of course lies a great danger, that of development in the wrong direction. Further independent growth presupposes basic specialist training and absolute familiarity with the style, the possibilities and the aims of Schulwerk.<sup>20</sup>

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<sup>20</sup> Carl Orff, "Orff-Schulwerk: Past and Future," Orff Re-Echoes, 1977, p. 3.

Walter, as an early exponent of Orff's work, had this to say:

. . . Orff, the celebrated composer, is one of Europe's most remarkable music educators. As such, he is no writer of learned treatises or long-winded essays: "Music for Children" is an eminently practical primer, a compendium of everything a child ought to be taught while being initiated into music--"A Plaine and Easie Introduction to Practicall Musicke" might be an admirable English title for it.<sup>21</sup>

Schneider adds further to our understanding of the magnitude of Orff's thinking. He comments that the Schulwerk encompasses traditional and cultural values in a new setting, permitting development of the individual in all basic music skills: singing, listening, playing, body rhythms and instruments, improvisation and reading music.<sup>22</sup>

What then are the fundamental principles of Orff-Schulwerk? Schneider writes "The child's natural inclinations to play, imitate and repeat, and his drive for success are fed with musical materials easily within his reach."<sup>23</sup> Carl Orff himself said, "Since the beginning of time, children have not liked to study. They would much rather play, and if you have their interest at heart, you will let them

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<sup>21</sup>Doreen Hall and Arnold Walter, ed. Music for Children. Vol. I: Pentatonic (Mainz: B. Schott's Söhne, 1956), Introduction.

<sup>22</sup>Jacques Schneider, Orff Program: Music for Children (Bethesda, Md.: ERIC Document Reproduction Service, ED 037 474, 1969), p. 12.

<sup>23</sup>Ibid.

learn while they play."<sup>24</sup> Walter reminds us that rhythm, the most basic of all the elements is Orff's starting point,<sup>25</sup> and materials used are children's names, rhymes and poetry. Speaking and singing, music and movement are intimately connected for the child, and so rhythm develops easily from speech patterns. Rhythmic "building blocks"<sup>26</sup> are reproduced with sound gestures (clapping, stamping, patschen<sup>27</sup>, snapping) and are later transferred to simple unpitched percussion instruments to provide accompaniments for singing, speaking and movement.

Melody is treated in a similar way, and it also evolves from rhythm. The starting point is the "natural call" or falling minor third, known to children in many cultures.<sup>28, 29, 30</sup> Gradually, more notes are added in sequence

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<sup>24</sup>Springfield, Illinois. State Office of Education. Elementary Music: Guidelines for Elementary Music Education in Illinois (Bethesda, Md.: ERIC Document Reproduction Service, ED 121 455, 1975), p. 73.

<sup>25</sup>Hall and Walter, Music for Children, Introduction.

<sup>26</sup>Gunild Keetman, Elementaria (London: Schott and Co. Ltd., 1974), p. 24.

<sup>27</sup>thigh slapping

<sup>28</sup>Sacramento, California. State Dept. of Education. Teaching Gifted Children Music in Grades One Through Six (Bethesda, Md.: ERIC Document Reproduction Service, ED 152 022, 1977), p. 39.

<sup>29</sup>Wilhelm Keller, Introduction to Music for Children (New York: Schott, 1974), p. 23.

<sup>30</sup>Hall and Walter, Music for Children, Introduction.

through carefully planned progressions of melodic experiences until the semitone-free pentatonic scale is reached. Since these five tones have no dissonances, the child is free to explore tonal resources and his own potential creativity.<sup>31</sup> From body instruments and unpitched percussion, children move to the melodic barred instruments: xylophone, glockenspiel and metallophone. Orff developed models of these on the basis that they were "rhythmic, comparatively easy to learn, primitive and unsophisticated".<sup>32</sup> The recorder, cello and timpani are also used. All of these instruments are simple enough to enable a child to reproduce a rhythmic pattern of melodic phrase,<sup>33</sup> as well as to "motivate creative expression".<sup>34</sup> Improvisation possibilities increase as the child builds a repertoire in speech, song and use of instruments. At this point, desire to record these "invented" melodies and rhythms is strong, and a need for notation arises. Gunild Keetman writes in Elementaria, ". . . the corresponding practice in singing and playing from notation, and also in writing down in notation, go hand in hand."<sup>35</sup> Carl Orff comments:

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<sup>31</sup>Teaching Gifted Children Music in Grades One Through Six, p. 39.

<sup>32</sup>Carl Orff, "Orff-Schulwerk: Past and Future," p. 4.

<sup>33</sup>Hall and Walter, Music for Children, Introduction.

<sup>34</sup>Teaching Gifted Children Music in Grades One Through Six, p. 39.

<sup>35</sup>Keetman, Elementaria, p. 70.

Children should always play from memory--only this will guarantee a maximum of freedom--but notation should not be disregarded; on the contrary, it should be introduced right at the beginning . . . so that the child may jot down any rhythmical or melodic idea that occurs to him.<sup>36</sup>

The use of the pentatonic and its immediacy leads the child "further, to modes, major and minor scales with their many harmonic possibilities."<sup>37</sup>

Throughout the elemental approach of Orff-Schulwerk it can be noted that the child is at the centre of sound and movement, and his individual initiative is encouraged.<sup>38</sup>

This attitude is also evident in movement training, and its inclusion is important. According to Carl Orff, "Elementary music is never music alone, but forms a unity with movement, dance and speech."<sup>39</sup> With basic locomotor steps (walking,

running, skipping, galloping) and use of room forms and reaction exercises, repertoire is built gradually and students become comfortable in movement improvisation situations.

This approach helps the students to develop "a greater self-awareness and a better realization of their own creative potential."<sup>40</sup>

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<sup>36</sup>Hall and Walter, Music for Children, Introduction.

<sup>37</sup>Teaching Gifted Children Music in Grades One Through Six, p. 39.

<sup>38</sup>Schneider, Orff Program: Music for Children, p. 12.

<sup>39</sup>Keetman, Elementaria, p. 107.

<sup>40</sup>Nancy Ann Andrews, "The Orff-Schulwerk Approach to Movement and Music," Journal of Physical Education, Recreation and Dance, 53 (January 1982), p. 176.

Throughout the approach, imitation and repetition are used so that music materials are assimilated, then used as a basis to create and recreate new musical structures. "Creativity is the most important educational goal,"<sup>41</sup> reports Caylor, and those involved in the Bellflower project write, "Orff-Schulwerk seen in the larger educational sense is sensitivity to the process of creativity in learning as [sic] versus fact and product oriented teaching."<sup>42</sup>

One summary of Orff-Schulwerk reports on the importance of the creativity of the child, with the teacher's role as one posing musical possibilities rather than preconceived ideas. In addition, "elemental music" encourages improvisation, while techniques offer challenge and reward to the child.<sup>43</sup>

It is obvious that the Orff approach is experiential in nature. Curriculum designers in Illinois expressed two main ideas when trying to outline Orff's concepts:

First, experience is needed in each of the activities (speech, rhythm, movement, etc.) in never ending variety and increasing complexity. Second, these activities must not be viewed as separate and apart from each other, but only complete when interrelated and integrated.<sup>44</sup>

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<sup>41</sup>Florence B. Caylor, Music for our Children's Children (Bethesda, Md.: ERIC Document Reproduction Service, ED 179 281, 1979), p. 28.

<sup>42</sup>Orff-Schulwerk: Design for Creativity, p. 28.

<sup>43</sup>Teaching Gifted Children Music in Grades One Through Six, p. 38.

<sup>44</sup>Elementary Music: Guidelines for Elementary Music Education in Illinois, p. 73.

Other educators have commented about the principles integrated in Orff-Schulwerk. Arnold Burkart maintains that

the educational philosophies inherent in Orff-Schulwerk are, without a doubt, contemporary and up to date, as mirrored in the pronouncements of the most renowned and authoritative spokesmen for education, psychology, media specialism, philosophy, sociology, and music education.<sup>45</sup>

More specifically, Orff-Schulwerk stresses creativity. Orff's primary musical concern is for the development of the creativeness of the child.<sup>46</sup> In this respect, he concurs with outstanding educators of his time. Preussner links us to Pestalozzi on this point: "The creative element in the child, this guiding principle of modern educators, is a basic part of Pestalozzi's teaching."<sup>47</sup> In Aims of Education, Alfred North Whitehead emphasizes the need to specifically try to teach creative thinking throughout the school.<sup>48</sup>

Orff-Schulwerk is also a good example of process rather than content. In Aims of Education, Whitehead talks about the "deadwood of inert knowledge"<sup>49</sup> and Dewey, in Democracy and Education, writes "information severed from

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<sup>45</sup>Arnold Burkart, "Orff-Schulwerk and Contemporary American Educational Thought," Orff Re-Echoes, 1977, p. 43.

<sup>46</sup>Elementary Music: Guidelines for Elementary Music Education in Illinois, p. 73.

<sup>47</sup>Eberhard Preussner, "The ABC of Musical Perception," Orff Institute Year-Book 1962, (1963), p. 7.

<sup>48</sup>Orff-Schulwerk: Design for Creativity, p. 323.

<sup>49</sup>Arnold Burkart, "Process as Content in Orff-Schulwerk," Orff Re-Echoes, 1977, p. 37.

thoughtful action is dead, a mind-crushing load . . . , it is a most powerful obstacle to further growth in the grace of intelligence."<sup>50</sup> According to Preussner, the Schulwerk "leads to the inner process of movement and music in people . . . ,"<sup>51</sup> and elemental music, writes Keller, "originates and finds its fulfillment in a process that is going on now, and not directed towards an abstract goal."<sup>52</sup> Carl Orff adds: "It is never conclusive and settled, but always developing, always growing, always flowing."<sup>53</sup> Piaget also stresses the operation in Almy "To know an object is to act on it . . . to know is to modify, to transform the object and to understand the process of this transformation."<sup>54</sup> Bruner reinforces the importance of process in Process of Education: "learning properly under optimum conditions leads one to 'learn how to learn'."<sup>55</sup> John Gardner states it another way, when he writes in Self-Renewal, "All too often we are giving our young people cut flowers when we should be teaching them to grow their own plants."<sup>56</sup> Piaget,

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<sup>50</sup> Ibid.

<sup>51</sup> Preussner, "The ABC of Musical Perception," p. 13.

<sup>52</sup> Wilhelm Keller, "Elemental Music," Orff Institute Year-Book 1962, (1963), p. 35.

<sup>53</sup> Orff, "Orff-Schulwerk: Past and Future," p. 3.

<sup>54</sup> Burkart, "Process as Content in Orff-Schulwerk," p. 38.

<sup>55</sup> Ibid.

<sup>56</sup> Ibid.

in a 1964 address said,

The goal in education is not to increase the amount of knowledge, but to create the possibilities for a child to invent and discover. When we teach too fast, we keep the child from inventing and discovering for himself. Teaching means creating situations where structures can be discovered; it does not mean transmitting structures which may be assimilated at nothing other than a verbal level.<sup>57</sup>

Caylor notes that "Orff practices are based on fundamental needs of children in psychomotor [sic] as emotional, cognitive, etc."<sup>58</sup> Following the simple to complex sequence, improvisation experiences are high on the cognitive ladder. According to Thomas, to improvise implies a preliminary knowledge and comprehension of concepts, an ability to analyze these concepts and a final synthesis involving reconstruction and extension of elements experienced on previous cognitive levels.<sup>59</sup> A report on the ESAA Title III program notes that all components of a theoretically correct program description are evident in Orff-Schulwerk (sequence, scope, organizing elements, organizational principles, clear objectives, evaluation and student feedback). In addition, the program reflects both the learning hierarchy and historical development of music in the Western world and theories of developmental psychologists.<sup>60</sup> All of this presupposes

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<sup>57</sup> Millie Burnett, "Orff and the Young Child," Orff Re-Echoes, 1977, p. 144.

<sup>58</sup> Caylor, Music for our Children's Children, p. 29.

<sup>59</sup> Judith Thomas, "Orff-Based Improvisation," Music Educators Journal, 66 (January 1980), p. 58.

<sup>60</sup> Schneider, Orff Program: Music for Children, p. 70.

open-mindedness of administrators. Dr. R. Doegler warns of this when he says, "I think Orff can only truly exist in schools which think in terms of overall goals for the child, which emphasize the development of independent thinking, which use specific curriculum as a stimulus and not as an endpoint."<sup>61</sup> Finally, for its success, Burkart writes, "Orff, Walter and others make the strong point that Orff-Schulwerk requires creative, imaginative teachers."<sup>62</sup>

The Schulwerk originated in the 1920's and 1930's at the Günther Schule in Munich; the five volumes Musik für Kinder written by Carl Orff and Gunild Keetman were published 1950-54. Orff-Schulwerk was first introduced to the North American continent in the late 1950's by Dr. Arnold Walter when he persuaded Doreen Hall to ". . . study with Orff and Gunild Keetman, to teach children and instruct teachers. . . ."<sup>63</sup>

Dr. Walter is convinced that, in adapting to North American culture, the German songs be replaced by English ones, that the Schulwerk be embedded in the child's mother tongue and no other. He warns that the underlying principles must be safeguarded: synchronization of music and movement, sequencing of activities in each realm and using

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<sup>61</sup>Orff-Schulwerk: Design for Creativity, p. 324.

<sup>62</sup>Burkart, "Process as Content in Orff-Schulwerk," p. 39.

<sup>63</sup>Herbert Zipper, "The Proliferation of Orff-Schulwerk," Orff Re-Echoes, 1977, p. 29.

the pentatonic as an improvisational vehicle.<sup>64</sup> This framework in Orff-Schulwerk is referred to in the Bellflower report as providing a basis within which any culture may find musical, rhythmic and linguistic expressions that may be organized for the child's development of concepts.<sup>65</sup> It is the opinion of Dr. Dean Flower, writing in the same report, that "the chief beauty of Orff-Schulwerk is its simplicity," and it is this attribute which allows it to be "translated, adapted and borrowed, that it can be taken out of its Germanic context without loss of vitality."<sup>66</sup> A note of caution to the Bellflower participants came from Dr.

Walter Kaun, Bayerischer Landesverband:

Translation of texts, use of new texts, introduction of the special instrumentarium, and even certain uses of body movement and dance, must not contradict his (Orff) kind of sensibility to composition in child-like primitive art-forms in finding new cultural expression.<sup>67</sup>

It is not simply a matter of translation, cautions Keller; rather, the local children's songs and rhymes must be written anew in the style of the Schulwerk.<sup>68</sup>

The task then is one of finding new cultural roots while maintaining the original philosophy. In retrospect,

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<sup>64</sup>Dr. Arnold Walter, "The Orff-Schulwerk in American Education," Orff Re-Echoes, 1977, p. 22.

<sup>65</sup>Orff-Schulwerk: Design for Creativity, p. 253.

<sup>66</sup>Ibid., p. 105.

<sup>67</sup>Ibid., p. 13.

<sup>68</sup>Ibid., p. 295.

Wilhelm Keller, then director of the Orff Institute remarked,

I remember that the first critics foretold that the Bavarian dialect in children rhymes and songs would be useless for teaching outside of Bavaria and Austria, and that it would be impossible to sing these rhymes in the northern lands of Germany. But now, at present, Orff-Schulwerk is being used not only in all lands of Germany and Austria, but also in U.S.A., Canada, England, Japan, Czechoslovakia, Poland, Netherlands, France, Spain, Latin America and many other countries around the world. The reason for this success is based on the joy which people of all races and areas have shared in singing, dancing and making music. That has remained especially in children as is a need as elementary as food, drink and love.

And further,

Carl Orff emphasizes, again and again, that he would not compose a work to be performed by children, but rather models to stimulate their own creativity. In this characteristic quality of Orff-Schulwerk lies the possibilities of metamorphosis and transformation into other spheres of language.<sup>69</sup>

In Orff-Schulwerk, the child is at the centre of the music making process, and he is encouraged to express himself. Experiences in speech, song, movement and playing of instruments build up a repertoire to be used in improvisation situations. Imitation leads to creation.

Rhythm, the most important element, grows out of speech patterns found in the repertoire of the child. Melody develops from the "natural call" through the pentatonic and on to diatonic scales and modes. For Orff, process is more important than content, and development of creativity is the primary musical concern.

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<sup>69</sup>Ibid., pp. 293-4.

North American Recorder Methodologies

Versus Elementares Blockflötenspiel

In schools across Canada, the recorder is taught as part of the elementary music curriculum. As might be expected, starting age, size of teaching group and quality of instruction vary a great deal.

In a regular classroom situation the instruction most often begins with students between nine and ten years of age. Class size in the public school setting varies widely, but the majority of teachers have twenty-five or more students in a teaching group.

Far more important than age or group size is how the instrument is taught. Frequently, the recorder is viewed as an interim musical experience only; this observation is made by Burakoff, "Unfortunately, the great majority of recorders purchased today are used as pre-band instruments. . . ." <sup>70</sup>

Regarding methods used, he adds:

Recorder is taught in the classroom on a mass instruction basis, for the purpose of recruitment and promotion. At the end of this testing period, the recorders are put away. Then the 'talented child' is encouraged to play one of the conventional band or orchestra instruments, while the student who has 'less talent' most likely will miss the opportunity to play an instrument again. <sup>71</sup>

The alternative to this limited view is to afford the instrument a vital role within a creative music program. Burakoff

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<sup>70</sup>Gerald Burakoff, The Recorder in the Classroom (New York: Hargail Music Press, 1971), p. 1.

<sup>71</sup>Ibid., p. 2.

suggests, "Students should have an opportunity to play the recorder under the guidance of competent teachers who know the instrument and understand how to use it creatively, in combination with other activities of the general music program."<sup>72</sup>

There are, as pointed out earlier, other recorder books available to Canadian music educators, and the characteristics of the most commonly used of these will be examined. A discussion of recorder method books presently available in Canadian schools begins with those most widely in use--Mario Duschenes' Method for the Recorder and Basic Recorder Technique by Hugh Orr. Unfortunately, neither is ideally suited as an instructional tool for children; the narrative style is directed more toward the adult beginner. Duschenes' explanations are sometimes unclear, and rather uninteresting "exercises" follow the introduction of each new note. His materials are mostly folk songs,<sup>73</sup> some of which are too simplistic, considering the level of narrative used.

Orr's book begins with several pages of drawings illustrating correct grip of the instrument along with many exercises (pages 2-18) before the student encounters interesting melodies. Orr does, however, present musical examples with representation from many cultures.

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<sup>72</sup>Ibid., p. 4.

<sup>73</sup>predominantly French Canadian

Both Orr and Duschenes begin with the five notes involving the left hand alone (Duschenes B A G C D; Orr G A B C D). Duschenes then moves to the upper octave requiring half-holing of the thumb (G A E), while Orr's progression is to the notes in the lower register (C D E) where the difficulty is diminishing of air pressure to secure the tones.

A more recent publication The Sweet Pipes Recorder Book by Burakoff and Hettrick is also written for "adults and older beginners".<sup>74</sup> As with Duschenes and Orr, fingering sequence begins with five left-hand notes. Good quality in musical choices is prevalent throughout with representation from Medieval, Renaissance and folk repertoire.

Other books available, but not widely used in Canadian schools include Recorder Playing by Steve Rosenberg, Beginners Book for Soprano or Tenor Recorders by William Bush, Introduction to the Recorder by A. Rowland-Jones and The Recorder in the Classroom by Gerald Burakoff.

Steve Rosenberg's book could be tackled by elementary students, even though statements of rules and reminders tend to interrupt the player's progress, and British time values (e.g. minim, crotchet, quaver) would need to be changed for Canadian students. Music selections include samples from the Renaissance and Baroque periods, but the usual exercises follow introduction of each new note. Bush

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<sup>74</sup>Gerald Burakoff and William E. Hettrick, The Sweet Pipes Recorder Book (Levittown: Sweet Pipes Inc., 1980), Introduction.

incorporates lyrics for pieces so that "half the class could sing while the rest play,"<sup>75</sup> but these lyrics are frequently too immature in nature to appeal to elementary students. Musical concepts such as syncopation<sup>76</sup> are explained and demonstrated in a confusing manner.

Introduction to the Recorder by Rowland-Jones is written for the adult beginner and includes repertoire samples. The purpose of Burakoff's Recorder in the Classroom is to "provide music specialists and classroom teachers with guidelines to assist them in planning and establishing interesting and efficient programs for recorder instruction."<sup>77</sup>

The recorder books discussed so far in this review represent possible self-taught methods with explanations and musical examples. None is ideally suited for use with elementary school students, and none allows for student creativity, which has been widely recognized as an important educational goal and the primary goal in Carl Orff's approach.

In an RILM computer search of Recorder/Orff combinations, only one article by Isabel Carley appeared.<sup>78</sup> Here,

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<sup>75</sup>William Bush, Beginners Book for Soprano or Tenor Recorders (Toronto: Thompson), Foreword.

<sup>76</sup>Ibid., p. 22.

<sup>77</sup>Burakoff, The Recorder in the Classroom, p. v.

<sup>78</sup>Isabel Carley, "The Use of the Recorder in the Orff Approach," Orff Re-Echoes, 1977, p. 149.

she surveys the recorder repertoire in the Schulwerk and supplementary volumes by Gunild Keetman. Also in Re-Echoes, Carley observes "The use of improvisation from the very beginning of music study leads to a much better technique and to more sensitive playing than any other approach I have ever tried."<sup>79</sup> From her own experience with students of many ages, Carley reports, "they learn to look forward to and love this part of their lessons, when they are allowed to play their own music in their own way."<sup>80</sup>

These ideas are developed further by Carley in her book Recorder Improvisation and Technique. It is written for teachers, but there are several characteristics which distinguish the book from the ones previously discussed. Here the learning process is enriched with suggestions for sound gestures, movement, Orff instruments and unpitched percussion. The concept of imitation leading to creation is reinforced through echo, completion and Question-Answer exercises. ". . . Aural memory and inner hearing must be developed before individual ideas can be expressed."<sup>81</sup> Noteworthy also is the sequence of notes learned. As with the ontogenesis of melody in Orff-Schulwerk, the falling minor third "or natural chant of childhood"<sup>82</sup> is the start-

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<sup>79</sup> Isabel Carley, "The Use of Improvisation in Recorder Teaching," Orff Re-Echoes, 1977, p. 118.

<sup>80</sup> Ibid., p. 119.

<sup>81</sup> Ibid.

<sup>82</sup> Ibid.

ing point, in this case, the notes C and A. Next, G is added to continue the progression towards the pentatonic scale (actually, Carley develops three pentatonics, C major, F major and A minor).

In the review of the extant recorder methods, whether or not some exercises in improvisation are included, all of the methods are oriented toward mastery of an instrument rather than learning to use an instrument as a means to musical expression and creative involvement. By contrast, the purpose of Elementares Blockflötenspiel is to transfer "the principles of Orff-Schulwerk to beginning recorder instruction with children"<sup>83</sup> where fostering of creativity is of prime importance. Authors Keetman and Ronnefeld give the following reasons in their statement of purpose:

- the right of the child to have personal sensory motor experiences, and to create practical experiences with musical elements.
- the collective style of teaching as a basis for group musical activity.
- the establishment of a balance between productive, reproductive and receptive activities in teaching.
- the meeting of the four levels of expression: movement, speech, singing and playing.

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<sup>83</sup>Gunild Keetman and Minna Ronnefeld, Elementares Blockflötenspiel, Lehrerband (Mainz: B. Schott's Söhne, 1980), p. 6.

- the acquisition of study material, concepts and symbols not only through emotional perceptions but also through intellectual realization.
- totality in each detail.<sup>84</sup>

The authors point out that the books can be used for individual students, small teaching groups or whole classes. Each pedagogical situation requires adaptation of learning goals. The intended age range is six to nine years; if older children are using it, the organization is still suitable and only the texts need to be changed.

Elementares Blockflötenspiel consists of three books: a teacher's manual, a student book and a student workbook. This separation effectively removes pedagogical material from musical examples, thereby overcoming a drawback of other method books. The student workbook is closely tied to the other two books, and contains exercises and pieces intended to reinforce lesson concepts (during lessons and at home) and encourage creative musical activities. These activities encompass rhythm, pulse, ear training, notation, singing, echo, Question-Answer, improvisation, phrase length, hand signs, conducting, articulation, forms (binary, ternary, rondo), ostinato, dictation, speech, playing from memory and dynamics. Practice out of class takes on a new dimension with creative and relevant activities provided in the student workbook, in comparison to a student simply "playing through" pieces at home.

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<sup>84</sup>Ibid., translated from the German

The main source of music is found in the student book, and the presentation of concepts and activities follows the principles and components of Orff-Schulwerk. The note sequence begins with C and A (the falling third). D is added next to form the "teasing chant", and this proceeds to the pentatonic. Elementares Blockflötenspiel is not restricted to recorder playing alone. Singing, speech and movement play an important role in the program, and teachers can capitalize on this spectrum to suit the special talents they themselves have, and the particular needs and interests of the students they teach.

Upon examination of the pedagogical framework, it can be seen that Elementares Blockflötenspiel demonstrates scope and sequence organization in musical learnings, and represents much more than a recorder method. This framework is set forth in chart form (Tables 1 and 2).

The danger in categorization of activities from Elementares Blockflötenspiel in chart form is that the reader might see the various elements as separate entities. In fact, they are closely interrelated and integrated. For example, page 7c in the student workbook gives the following task: play a melody using do, re, mi, sol in G major that corresponds to the given rhythm. Sing the melody using hand signs, and play it from memory. Here rhythm, melody, notation, improvisation, singing, hand signs, memory and playing recorder are utilized in one exercise.

TABLE 1

Rhythm	Melody (sung and played)	Speech	Movement	Improvisation
4	sol-mi (natural call)	rhymes → melody	locomotion possibilities	melodies from speech
4		proverbs		
2	add la to C+ pentatonic	counting rhymes	phrasing	speech for melodies
4		tongue twisters	room forms	
3	F+ pentatonic	riddles	reaction training	children give echo patterns
4				
6	G+ pentatonic	poetry	movement to pieces	using percussion for accompaniment
8	E- pentatonic	nonsense verses		
6	C+ diatonic Dorian mode		dramatization	pitched instrument accompaniment
4			action songs	
2			folk dances	melody according to melodic curve
2				
3				complete melody
8				
5				contrasting sections in rondo form
4				
up-beat quality				use given rhythm for speech and melody patterns

TABLE 2

Form	Other Instruments	Ear Training	Notation	Articulation
echo	sound gestures	hand signs	high, low	legato-staccato
completion	(clap, stamp, patsch)	change rhythm of song (sing, play, move)	pulse	forte-piano
Question-Answer	unpitched percussion	transpose melodies	rhythm	
introduction and coda	teacher with second melody on SR	play from memory	melodic curve	
canon	xylophone		2 line staff	
duet	metallophone		3 line staff	
rondo	glockenspiel		complete staff	
ostinato	timpani		sol-mi, etc.	
bordun			note values	
counter-melody				
AA			measure	
AB			rests	
ABA			up-beat	
			dotted notes	
			dictation	
			•melodic (sung, played)	
			•rhythmic	
			syncopation	

As can be seen from Table 1, the development and extension of melody begin with the falling minor third or "natural call" and teasing chant (sol, mi, la). The three major pentatonics used (C+, G+, F+) are the ones most suited both to soprano recorder and a child's singing voice. This is important since melodies in Elementares Blockflötenspiel are intended for singing as well as playing. The sequence continues with the addition of a minor pentatonic (E-), the complete diatonic scale and the Dorian mode. This progression is possible with only nine notes, without use of the upper octave.

Movement activities give the child a repertoire of possibilities through locomotion exploration, phrasing, room forms and reaction training. This repertoire is then used in improvising movement to music, as well as in dramatization. Folk dances give a structure to aspects of movement already learned and used.

Improvisation, as the carefully guided process demonstrated in Orff-Schulwerk, is evident in Elementares Blockflötenspiel. Familiar speech patterns are used for the first exercises, and the repertoire is again built through imitation (echo) toward creation. The progression from simple to complex develops from unpitched percussion, to pitched percussion, to melody. Rondo is used as the culminating form for all elements of Orff-Schulwerk to come into play.

In Table 2, the sequential development of form again demonstrates "imitation to creation" (echo, completion, Question-Answer). Small forms are extended through introduction and coda. Canon, duet and rondo demonstrate interplay and extension of melody. The basic accompaniment patterns of Orff-Schulwerk, ostinato and bordun, are used here as well.

The section on other instruments shows the additional sound dimensions added to the recorder: sound gestures, unpitched percussion and melodic percussion.

Ear training is reinforced through hand signs, transposition and playing from memory. When the rhythm of a song is changed, this change is experienced through the voice, instruments and movement.

Skills in notation are consequential with the succession of musical concepts in Elementares Blockflötenspiel. Rhythm, the primary element in Orff's approach, appears first. From the first experiences with high and low, the use of the staff evolves with 2, 3 and 5 lines. Parallel with notation are experiences in singing and playing, with hand signs as reinforcement.

Thus, Tables 1 and 2 show the elements of Elementares Blockflötenspiel, and how each is developed from simple through complex. The proximity of elements within the tables suggests many opportunities for interrelation and integration of the elements.

To summarize, a Review of the Literature explored the interrelationship between music education and culture. It was noted that a Canadian adaptation of Elementares Blockflötenspiel did not seem to be significantly affected by cultural transfer. It was further noted that German materials in the books would be replaced by Canadian selections where available and that the section on international melodies would remain intact.

In Canada as well as in Germany and Austria, the individual teacher is responsible for decisions relating to size of teaching group, priority given to musical concepts in Elementares Blockflötenspiel, and use of participation and response in a classroom setting.

Orff-Schulwerk represents a creative approach to music making with the child involved in each step of the process. Its elements are speech, song, movement and instrumental play with improvisation experiences permeating each area. Children's names, rhymes and songs are the materials used; rhythm is the starting point for both speech and melody. Creativity is the most important goal in Orff-Schulwerk, and process takes precedence over content. These priorities are supported in other contexts by educational philosophers including Pestalozzi, Dewey and Bruner.

Adaptations of Orff-Schulwerk have been carried out around the world since the late 1950's. It is generally agreed that the materials should be in a child's mother tongue, and that the underlying principles/style be retained

in any adaptations.

The recorder is part of elementary music programs across Canada. A Review of the Literature reveals that recorder teaching methods vary widely, ranging from classification of the recorder as a pre-band instrument to its use as a vehicle for creative music experiences.

All of the recorder method books presently available in Canada have shortcomings which limit their use for elementary students. Most are directed towards adult beginners and content consists of material to "play through".

The authors of Elementares Blockflötenspiel based their books on the principles of Orff-Schulwerk in order to allow for student input and experiences in musical learnings. The organization of materials into three books permits a separation of pedagogical materials from musical samples. A scope and sequence chart developed from the contents of Elementares Blockflötenspiel reveals a multiplicity of musical learnings and a clearly designed interrelationship among the elements of Orff-Schulwerk.

### III. PROCEDURES

Quality instructional material for teaching recorder to Canadian children is lacking, and assistance in translating/adapting material from other cultures does not exist.

The writer's purpose in this paper was to address this problem by translating/adapting portions of Elementares Blockflötenspiel. The goal was to provide samples of material in order to shed more light on the problems of translation/adaptation and the processes involved in such a task.

#### Specific Limitations

In order to demonstrate the feasibility of adapting Elementares Blockflötenspiel for use in English-speaking Canadian schools, certain selections were chosen as representative samples for the translation/adaptation process.

The sections of the teacher's manual which demonstrate the uniqueness of Elementares Blockflötenspiel as an approach to teaching the recorder were translated. These included improvisation, hand signs and rhythmic speech, recorder with movement and articulation exercises through singing.

Selected samples from several categories of the student book were adapted for possible use in Canadian music

programs. These categories were two note call melody with sound gestures, melody with specified tones using instrumental accompaniment and text for melody writing.

Finally, choices for Canadianization from the student workbook were made. These were speech related, that is, names, proverbs and poetry, used as improvisation stimuli and notation reinforcers.

### Selection Criteria

#### General

In working with the student book and student workbook, the process is not only of translation, but also that of adaptation to our culture.

The best possible musical, rhythmic and linguistic examples must be found, and where instrumental settings are needed, these must conform to the principles of Orff-Schulwerk. The necessary choices representing our heritage were gleaned from sources of children's songs, rhymes, poems, riddles and proverbs. In making the choices, criteria to be met were suggested by the Bellflower team and by Carl Orff:

Universality. Embryonic ideas and phrases are expanded and explored through Orff-Schulwerk processes, and quality materials will keep the interest of students longer than those of questionable merit.

Elemental Nature. Whether the category is movement or speech, the elemental quality must be



The characteristics of "elemental" are that it is basic, unsophisticated, inviting participation and within the range of the child.

Simplicity. This aspect is similar to the previous one. When so many areas of learning are involved in one activity, the material must be simple enough to allow for growth and exploration of endless possibilities. The task is to find models to stimulate the creativity of the child.

This reminder applies also to the settings for barred instruments which would be composed to accompany certain melodies. The texture must remain uncomplicated to allow for melodic predominance.

Historical Longevity. Choices should be made from quality materials that we have to offer from our cultural heritage.

Movement Aspects. Many melodic and speech examples in Elementares Blockflötenspiel imply and invite movement, either with locomotion, gesture or dramatization. If this quality is strong in the original item, the choice for adaptation must also contain this characteristic.

Inherent Qualities. These refer to the implied and/or subtle characteristics such as appeal to the senses or present treatment of values (e.g., life, birth, and beauty).

## Musical

Musical considerations, of course, come into play in choosing new selections to replace those in the original volumes. Careful examination of each item is necessary to determine its specific characteristics and its placement in the sequencing of simple to complex as demonstrated in the scope and sequence chart (see pages 34 and 35).

A checklist includes the following:

- rhythm
- mood
- notes used in melody
- suitability of text
- singing range
- unpitched percussion accompaniment
- melodic accompaniment
- movement possibilities
- counter melody for recorder (played by teacher)
- possibility for transposition
- phrasing
- possibility as "A" part of rondo
- seasonal quality
- desirability of introduction and coda
- specific qualities inherent in text
- style of accompaniment
- use of dynamics
- suitability for singing with hand signs

This checklist is the result of abstracting specific characteristics from the musical material in Elementares Blockflötenspiel. Those items which apply to a German melody chosen for replacement were used as a guide in selecting a Canadian melody.

In summary, the process of translation/adaptation was illustrated with samples of material taken from each of the books comprising Elementares Blockflötenspiel. Portions of the teacher's manual which demonstrate the uniqueness of Elementares Blockflötenspiel were translated.

Canadian material was chosen to replace the German speech and melody items selected for replacement. General criteria relating to style and qualitative characteristics were applied. More specific criteria were used to ensure that the replacement items represented the same scope and sequence progression as in Elementares Blockflötenspiel. The results of both the selection and the translation/adaptation of materials were validated by expert opinion.

#### IV. TRANSLATION AND ADAPTATION MATERIALS

Elementares Blockflötenspiel as an approach to teaching recorder has advantages over current methods used in Canadian English-speaking schools. In order to demonstrate its potential, samples of material from the books were translated and adapted. Elementares Blockflötenspiel consists of three books: a teacher's manual presents pedagogical material, a student book contains the main body of musical material and texts for melody writing, and a student workbook incorporates exercises and pieces to reinforce lesson concepts and encourage musical activities.

##### Translation

The sections of the teacher's manual chosen for translation are those which demonstrate the uniqueness of Elementares Blockflötenspiel as an approach to teaching the recorder and are as follows:

- Why Improvisation?<sup>85</sup>
- Why Incorporate Potential Instructional Aids: Moveable Do, Handsigns and Rhythmic Speech?<sup>86</sup>

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<sup>85</sup>Ibid., p. 9.

<sup>86</sup>Ibid., p. 10.

- Articulation Exercises Using the Voice<sup>87</sup>
- The Recorder in Movement<sup>88</sup>

The German texts are found in the Appendix.

#### Why Improvisation?

Through improvisation tasks which call for a more or less spontaneous application of the subject matter in all areas, the child will gradually become confident with the musical material as well as with the instrumental-technical possibilities. The ability of the child to give corresponding expression to his individuality develops with increasing security. Through this familiarity with his own possibilities for expression is the key given to the child to understand and have a feeling for other expression possibilities; to that extent the improvisation tasks also have consequences for the ability to reproduce.

In work with improvisation, the teacher must always be careful not to fall into clichés and stereotyped expressions.

#### Why Incorporate Potential Instructional Aids:

##### Moveable Do, Handsigns and Rhythmic Speech?

Accessibility to our complex and abstract music notation system is reasonably difficult for a small child. At this stage of development, elemental musical experiences

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<sup>87</sup>Ibid., p. 20

<sup>88</sup>Ibid., p. 24.

have no connection to an abstract system of symbols.

The aids intend the following:

- the concretization of musical structures
- bridging the gap from experience to theoretical understanding
- the development of ability for conscious application of musical elements not only in reproductive but also in productive processes
- a gradually increasing understanding and mastery of traditional notation.

The aids can, in addition, help to develop and train the ear and the motoric aspects from practical-musical and physical experiences. At the proper time, these aids will prove to be outmoded because of more insight in using the abstract staff.

The use of such aids is justified, as long as they are of immediate instructional use; they should, however, never be considered as ends in themselves.

Obviously, the teacher is at liberty to do without the didactic devices described here.

#### Articulation Exercises Using the Voice

Each note must be precisely begun and ended with the help of the tongue: The syllable du-t ("du" as in French) sung on an arbitrary note, capable of sounding either short or long is suitable for all blowing exercises. Inhalation should be inaudible.



**Ruhig**

L. flötet oder singt

K. dü \_\_\_\_\_ t dü \_\_\_\_\_ t dü \_\_\_\_\_ t dü \_\_\_\_\_ t

**Rasch**

L. flötet oder singt

K. dü \_\_\_\_\_ t dü \_\_\_\_\_ t dü \_\_\_\_\_ t

- Interplay between teacher and children: teacher plays a one-bar phrase in each case, and between these, the children hold a previously indicated note, or "play" a one-note ostinato (as the case may be).

**Langsam**

L.

K. dü \_\_\_\_\_ t dü \_\_\_\_\_ t

L.

K. dü \_\_\_\_\_ t dü \_\_\_\_\_ t

**Ruhig**

L.

K. dü t dü t dü \_\_\_\_\_ t dü t dü t dü \_\_\_\_\_ t

L.

K. dü t dü t dü \_\_\_\_\_ t dü t dü t dü \_\_\_\_\_ t

## The Recorder in Movement

In addition to only playing while sitting or standing, one can certainly soon attempt to combine recorder playing with the simplest steps in space. What is obviously practised as a unity of music and movement in children's singing games must here be built up first in the smallest steps. That leads to a satisfying musical physical interplay, which in turn develops playing that is vital, even when it is without movement in space.

One begins with the simplest exercises:

- To the sustained note C', the children walk freely in space, first in individual tempi, then to one given by the teacher. Each child walks as long as his breath lasts, and begins to move again with the beginning of the next note--the movement impulse that is set in motion and the new attack of the note occur organically out of the action of exhaling. At the same time, each child must take notice of the paths of the others, in order to avoid collisions.
- To the sustained note C', the children again walk freely in space, however, now the walking tempo and phrase length would be determined by means of an improvised accompaniment by the teacher on drum or bongos. The phrase length should always be the same; best of all, two bars of common time to begin with. Inhalation occurs now during uninterrupted walking.



- through extension of the note range used in the ostinato accompaniment, for example:



- through the playing also of four- to eight-bar melodies, which would be acquired through the lessons.
- through variation in spatial tasks: circle, snake, figure eight, steps backward or sideways.
- through changes in time signature ( $\frac{3}{4}$  rhythm).

Imagination of purpose is the designing of little recorder marches (processional music, and also circle dances); a task that can easily be solved by children and teacher working together. Appropriate percussion instruments such as large cymbals, small cymbals, triangle, tambourine can be considered for fundamental and accentuation possibilities.

### Adaptation

Student Book - musical selections

- two note call melody with sound gestures<sup>89</sup>
- melody with specified tones using instrumental accompaniment.<sup>90</sup>

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<sup>89</sup>Gunild Keetman and Minna Ronnefeld, Elementares Blockflötenspiel, Schülerband (Mainz: B. Schott's Söhne, 1980), pp. 1b, 1c.

<sup>90</sup>Ibid., p. 7c.

Student Book - speech selections

- texts for melody writing<sup>91</sup>

Following each sample is a discussion of selection characteristics.

Student Workbook - speech selections

- word replacements<sup>92</sup>
- poetry sample<sup>93</sup>
- proverb sample<sup>94</sup>

The selection criteria applied to each item are given.

Student Book

Two note call melody with sound gestures

"Kuckkuck, sag mir doch"

Musical notation for the song "Kuckkuck, sag mir doch". The score is in 2/2 time and features a treble clef with a soprano (SO) voice line and a piano accompaniment (Kla. Pa.) line. The melody consists of two-note intervals. The lyrics are: "Kuk - kuck, sag mir doch, wie-viel Jah - re leb ich noch?"

Musical notation for the song "Rain, rain, go a-way, come a-gain some oth-er day.". The score is in 2/2 time and features a treble clef with a soprano (SO) voice line and a piano accompaniment (Clap Patsch) line. The melody consists of two-note intervals. The lyrics are: "Rain, rain, go a-way, come a-gain some oth-er day."

<sup>91</sup>Ibid., pp. 3b, 3c, 6c, 7d, 8b.

<sup>92</sup>Gunild Keetman and Minna Ronnefeld, Elementares Blockflötenspiel, Schülerarbeitsheft (Mainz: B. Schott's Söhne, 1980), p. 3d.

<sup>93</sup>Ibid., p. 6c.

<sup>94</sup>Ibid., p. 10b.

Selection Characteristics. The selection is "Rain, rain, go away", a traditional rhyme of English-speaking children. In it, rhythm and phrase length are identical to the sample. Level of difficulty of the two texts is comparable.

The sound gesture pattern remains in the adaptation. The pattern gives the pulse, and the combination of clap-patsch is simple but shows an important step in developing rhythmic security.

"Zizibe, zizibe"

SO

Zi - zi - be, zi - zi - be, d'Sonn ver-schluckt den letz - ten Schnee.

Kla.  
Pa.

SO

Zi - zi - be, zi - zi - be, d'Sonn ver-schluckt den letz - ten Schnee.

Kla.  
Pa.

2

SO

Spring is here, Spring is here, birds and flow-ers now ap-pear.

Clap  
Patsch

SO

Fall is here, fall is here, birds and flow-ers dis-ap-pear.

Clap  
Patsch

Selection Characteristics. The choice is "Spring is here" from Music for Children, Vol. I: Pentatonic, Doreen Hall, ed., p. 3. Rhythm, phrase length and level of difficulty of the text are the same in both examples. Repetition is present in both texts, and the subject matter is very similar.

The original sound gesture pattern is well suited to the English verse. Quarter rests are introduced, and the two sound gesture levels progress past a simple alternation pattern.

Melody with specified tones using instrumental accompaniment  
"Schlaf, du liebe Kleine"

3 Sehr ruhig

Schlaf, du lie - be Klei - ne, jet - zo schlägt es neu - ne,

AX.

AM.

Fl. II L.

Die AX.- und AM.-Begleitung wird 4 Takte vorausgespielt.

die - ses ist die Schlum - mer - zeit für die Klei - nen weit und breit.

AX.

AM.

FL. II  
L.

Schlaf du lie - be Klei - ne, jet - zo schlägt es neu - ne.

AX.

AM.

FL. II  
L.

Mit 9 immer leiser werdenden Schlägen auf einem Triangel klingt das Lied aus.

3 Gently

Fais do-do, Co-las mon p'tit frè-re; Fais do-do, t'au-ras du lo-lo Ma-

AX

AM

SR II (T)

man est en haut, Qui fait du gâ-teau, Pa-pa est en bas qui fait du cho-co-lat.

AX

AM

SR II (T)

Fais do-do, Co-las, mon p'tit frè-re, Fais do-do, t'au-ras du lo-lo.

AX

AM

SR II (T)

Selection Characteristics. "Schlaf, du liebe Kleine" was replaced by "Fais dodo", a traditional French melody. The sources were Duschenes Method for the Recorder (Book One Soprano), p. 14 and The New Golden Song Book, p. 69.

Both melodies use the notes G A B C D, and both are in triple metre. "Fais dodo" is also found as  $\overset{6}{\underset{1}{\text{C}}}$  in some collections. The level of difficulty of the new text is comparable to the original. Both tunes are lullabies, and the texts are very similar in meaning. The form is ABA in both cases, and each melody has three eight-bar phrases.

The alto xylophone accompaniment can remain since it represents a steady pulse on the tonic. The alto metallophone ostinato was altered to become D E D D rather than E D E D in order to avoid parallel fifths with the melody line.

The teacher's recorder accompaniment was also changed. In "A" section, the four bar ostinato utilizes the upper and lower octave and moves parallel to the alto metallophone accompaniment as in the original. Contrary motion between melody and accompaniment is preserved. In "B" section, the phrase imitating the melody had to be changed due to the structure of the new melody. The ostinato now occurs in alternating bars and the motive provides for movement against the sustained note A in the melody (bars 10, 12, 16).

Four bars of alto xylophone and alto metallophone accompaniment remain as an introduction. The coda using

nine strikes on the triangle represented a clock chiming as referred to in the original text. This would be omitted in "Fais dodo".

The New Golden Book provides an English translation for the words:

Go to sleep, Colas, little brother,  
 Go to sleep, and happy dreams!  
 Mama she bakes her tiny cakes,  
 Papa has his pot of good chocolate;  
 Go to sleep, Colas, little brother,  
 Go to sleep, and happy dreams.

Translated by Elaine Birnie Mead

#### Texts for Melody Writing

Text zum Melodisieren:

Eins zwei drei,	Bow, wow, wow,
rische rasche rei,	Whose dog art thou?
rische rasche Dudeltasche,	Little Tom Tinker's dog,
eins zwei drei.	Bow, wow, wow.

Rhythm

| | | ε  
 ▭ ▭ | ε  
 ▭ ▭ ▭ ▭  
 | | | ε

Rhythm

| | | ε  
 | ▭ | ε  
 ▭ | ▭ |  
 | | | ε

Selection Characteristics. "Eins Zwei Drei" was replaced by "Tom Tinker's Dog", from The Oxford Nursery

Rhyme Book, p. 41. In both rhymes, lines one and four are identical, and rests occur at the ends of lines one, two and four. The level of difficulty of the new text is comparable to the German one.

Another consideration was:	Rhythm
Rain on the green grass,	□     □
And rain on the tree,	□     ξ
Rain on the house-top,	□     □
But not on me.	ξ

This rhyme was found in The Oxford Nursery Rhyme Book and Music for Children: Orff-Schulwerk American Edition, Vol. 2: Primary. The text was a possible replacement but "Tom Tinker's Dog" was a better substitute in rhythm and form.

Text zum Melodisieren:

Schnipp schnapp Schneider,	Three grey geese
wie teuer sind die Kleider?	in a green field grazing,
Schnipp schnapp Schnupftabak,	Grey were the geese and
hab kein' Kreuzer Geld im Sack.	green was the grazing.

Rhythm	Rhythm
□	□
□ □	
□	□
□ □ □	□

Selection Characteristics. "Schnipp Schnapp Schneider" was replaced by "Three Grey Geese" found in Ring Around the Moon, p. 63 and The Oxford Nursery Rhyme Book, p. 156.

The rhythms are very similar, although there are more eighth notes in the original poem. Alliteration is present in both rhymes, and the level of difficulty of the replacement text is comparable to the German.

Another possible replacement was:	Rhythm
Two, four, six, eight,	
Meet me at the garden gate,	▭ ▭ ▭
If I'm late, don't wait,	▭
Two, four, six, eight.	

The source is Sayings, Riddles, Auguries, Charms: Studies for Speech I. In this case, lack of alliteration and differences in form resulted in the preference for "Three Grey Geese".

Text zum Melodisieren:	Rhythm
"Spieglein, Spieglein an der Wand,	▭ ▭ ▭
wer ist die Schönste im ganzen Land?"	▭ ▭ ▭

	Rhythm
Mirror, mirror, on the wall,	▭ ▭ ▭
who is the fairest one of all?	▭ ▭ ▭

Selection Characteristics. In this case, there is an actual English translation of the text that is appropri-

ate. Snow White is a traditional fairy-tale for English-speaking children as well as for children in Germany and Austria. The two rhythms are almost identical.

Text zum Melodisieren:

Hansl am Bach,  
hat lauter gut' Sach',  
hat's Häusl verbrennt,  
hat Lumpen drum g'hängt.

Whether it's cold,  
or whether it's hot,  
There will be weather,  
whether or not.

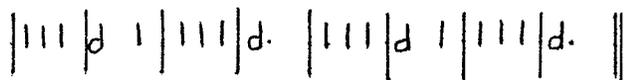
Rhythm

Rhythm



No one can tell me,  
Nobody knows,  
Where the wind comes from,  
Where the wind goes.

Rhythm



Selection Characteristics. The two choices are "Whether it's Cold" found in Music for Children: Orff-Schulwerk American Edition, Vol. 2: Primary and an excerpt from "Wind on the Hill" by A. A. Milne, and used in Basic Goals in Music 6, Second Edition.

The rhythms of the two English poems are identical. The difference between their rhythms and that of the original is the upbeat in bar four of "Hansl am Bach".

In levels of difficulty the texts are comparable. There is a certain air of mystery about "Hansl" that might lead to a final choice of "Wind on the Hill" to provide a similar mood.

Three other considerations were:

Roses are red

Violets are blue

Sugar is sweet

And so are you.

Rainbow at night, sailor's delight,

Rainbow in the morning, sailors take warning.

Little Boy Blue (traditional rhyme)

All three rhymes are in triple meter, but the actual rhythmic patterns are not quite as similar to the original as "Whether it's Cold" or "Wind on the Hill". "Little Boy Blue" is longer than the others, and so could not be used in its entirety; the text was also not at the same level of difficulty as was the German rhyme.

Text zum Melodisieren:

Im Drehen muß ich gehen,

und niemand kann es sehen,

sie müssen alle mit mir fort,

und bleiben doch an ihrem Ort. (Die Erde)

Rhythm

♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||

My sides are firmly laced about  
 Yet nothing is within,  
 You'll think my head is strange indeed  
 It's nothing else but skin. (A Drum)

Rhythm

↑ | h h h h | h h u u | h h h h | h h u u ||

Selection Characteristics. This choice for replacement is the drum riddle from Music for Children, Vol. IV: Minor: Drone Bass Triads, Margaret Murray, ed., p. 12. The two rhythms are very similar, and both have up-beat quality. Both are riddles, and the difficulty levels are equivalent.

Another possibility was:

The rain is raining all around,  
 It falls on field and tree,  
 It rains on the umbrellas here  
 And on the ships at sea.

Robert Louis Stevenson

The rhythm of the poem is identical to the drum text, but this one is not a riddle.

## Student Workbook

## Word replacements

- 4) Mache mit einem Buntstift einen Kreis um die auftaktigen Worte.  
 (With a pencil, circle the words that have an upbeat).

Wiese meadow	Tal moon	Vulkan cloudburst	Bach brook	Lawine tornado	Heide pasture
	Gebirge Atlantic		Fluβbett river		
				Kanal canal	

Selection Characteristics. The main criteria for English word replacements were the number of syllables and accent patterns of the original words.

The category was nature, and this was also considered in the choices. German words used were: meadow, valley, volcano, brook, avalanche, moor, mountains, river bed, canal.

## Poetry sample

2) Stelle die Taktart fest. (Find out the time signature).  
Schreibe den Rhythmus über die Worte. (Write the rhythm over the words)

--	--	--	--

Su - se, lie-be Su - se, was ra - schelt im Stroh? Das  
Su - sy, lit-tle Su - sy, pray what is the news? The

--	--	--	--

sind die lie-ben Gäns - chen, die ha - ben kein' Schuh. Der  
geese are go-ing bare-foot be-cause they've no shoes. The

--	--	--	--

Schu - ster hat's Le - der, kein Lei - sten da - zu; drum  
cob-bler has lea - ther, but no last to use; And

--	--	--	--

gehn die lie-ben Gäns - chen und hab'n kei - ne Schuh.  
so he can-not make them a new pair of shoes,

Selection Characteristics. The German poem (song) is from Humperdinck's opera "Hansel and Gretel", and the English translation is appropriate since the opera is also known to Canadian children. The source was Exploring Music 3, p. 121.

Proverb sample (mixed metre)

Klatsche anschließend den Rhythmusablauf mit deutlicher Betonung der schweren Silben. (Then clap the following rhythm with clear emphasis on the accented syllables).

Tri - an - gel	Bek - ken	Ras - sel	Hand - trom - mel	Schel - len - band	Pau - ke
Tri - an - gle	Gym - bal	Rat - tle	Tim - pan - i	Tam - bour - ine	Hand - drum

Die gleiche Aufgabe  
noch einmal:

Kla.	
Pa.	

Wenn der Sack voll ist, reckt er die Ohren.  
Rain before seven, fine by eleven.

Selection Characteristics. The first part of the exercise contains German words for musical instruments, and the same category was used for their replacement. In some cases translations were possible; in others, they were not possible since the number of syllables and placement of accent had to be considered.

In the second exercise the rhythm  $\underset{>}{\downarrow}\underset{>}{\downarrow}\underset{>}{\downarrow}\underset{>}{\downarrow}$  is given by the German proverb. The English proverb from Music for Children, Vol. II: Major: Drone Bass Triads, Margaret Murray, ed., p. 55 has the same grouping.

Another possibility is "Mad as a hatter, light as a feather" from Music for Children, Vol. I: Pentatonic, Margaret Murray, ed., p. 51, although it actually is two separate sayings. In the combination of  $\overset{2}{\uparrow}$  and  $\overset{3}{\uparrow}$ , those sayings having the alternative grouping  $\underset{7}{\uparrow\uparrow}\underset{7}{\uparrow\uparrow}$  would not have been desirable as replacements.

## V. SUMMARY, OBSERVATIONS AND IMPLICATIONS

In this chapter, the writer presents a summary of the study. This is followed by a summary of the research questions identified for the study as developed through the Review of the Literature and the adaptation process. Included in this discussion is a review and revision of general and specific criteria considered useful for adaptation processes. Finally, the writer explores suggestions and implications for future adaptations.

### Summary of the Study

The purpose of this study was to select representative materials from the German recorder method books, Elementares Blockflötenspiel, and to adapt these items for use in English-speaking Canadian schools, and finally, to isolate criteria which might be useful for future adaptation projects.

The translation/adaptation process was illustrated with samples of material taken from each of the three books comprising Elementares Blockflötenspiel. The sections of the teacher's manual which demonstrate the uniqueness of Elementares Blockflötenspiel as a recorder method were translated. From the student book and student workbook, musical and speech items were chosen for adaptation, and

Canadian material was found to replace these items. General criteria relating to style and qualitative characteristics were applied. More specific criteria were used to ensure that the replacement items represented the same scope and sequence progression as in Elementares Blockflötenspiel.

It was noted that there are suitable materials available to replace German music and speech samples. The illustrative process showed that Elementares Blockflötenspiel could be translated/adapted for use in English-speaking Canadian schools. Both general and specific criteria were established, and these are considered essential to future similar adaptations.

#### Summary of Research Questions

Six questions were posed in Chapter I. These questions served to provide organization for the study which was undertaken. The following are reflections on each of the six questions.

#### Cross-Cultural Considerations

Elementares Blockflötenspiel was written primarily for use in Germany and Austria. An adaptation for use in English-speaking Canadian schools necessitated a choice of speech and musical material from our heritage to replace German selections.

The authors of Elementares Blockflötenspiel assumed that matters such as size of teaching group and priority given to such areas as sol-fa, movement, instrumental use

and singing are decisions best made by the individual teacher. This assumption did not change in the adaptation to a Canadian setting. Further, it was discovered by the Bellflower team that when classroom groups are large, teachers can utilize open space teaching, and vary medium and modes of participation in order to facilitate musical learning experiences based on Orff-Schulwerk. The decision to apply the Elementares Blockflötenspiel recommendation of teacher decision-making regarding implementation to the Canadian setting thus seemed well founded.

Cross-cultural considerations were dealt with on two levels in the study. First, Canadian selections were chosen to replace German materials. The substitution of Canadian material conformed to both selection criteria and musical integrity. Second, the international melodies in Elementares Blockflötenspiel were kept intact in order to preserve the goal of broadening student perspectives. This decision was seen to be appropriate since awareness of world musics is a phenomenon that has become widely accepted by contemporary music educators.

It appeared that with careful substitution of Canadian material, and by leaving the international section intact, anticipated difficulties of cross-cultural transference did not inhibit a successful adaptation.

Orff-Schulwerk in Canadian English  
Language Educational Settings

Carl Orff's approach to music learning encompasses speech, singing, movement, improvisation and instrumental play. Rhythm as the most basic of all elements is the starting point in both speech and melody; materials are drawn from children's names, rhymes and songs. The "natural call" (falling minor third) is used as the first step in evolving the semitone-free pentatonic scale. Notation skills develop as the need to record improvised melodies and rhythms increases.

Creativity is the most important goal in Orff-Schulwerk and process is stressed over content. Support for these priorities is found in the writings of Pestalozzi, Whitehead, Dewey, Piaget and Bruner, among others. All components of a theoretically correct program description are present in Orff-Schulwerk; the approach requires creative and imaginative teachers in order for it to succeed.

Adaptations of Orff-Schulwerk have been carried out around the world since the late 1950's. It is generally agreed that the materials should be in a child's mother tongue, and that the underlying principles/style be retained in any adaptations. Arnold Walter, in Music for Children, Vol. I: Pentatonic, Doreen Hall, ed., writes that the purpose of the adaptation is "to integrate music into the world of children, to create a musical idiom of maximum appeal to

the child and of maximum usefulness to the teacher."<sup>95</sup>

In the current study the spirit of Orff-Schulwerk was preserved both in the selection of Elementares Blockflötenspiel for translation/adaptation and in the care taken to ensure adequate treatment through the translation/adaptation process. Criteria for the process were established in advance and adherence to the criteria was validated by expert opinion.

#### Advantages of Elementares Blockflötenspiel

The recorder is taught in schools across Canada: philosophy and methods used vary widely. Most leaders in music education advocate the creative use of the instrument within a vital program rather than using the recorder as a pre-band tool. Of all the recorder method books presently available in Canada, none is ideally suited for use with elementary school students, and none allows for student input and creativity.

The authors of Elementares Blockflötenspiel used Orff-Schulwerk principles as a framework for recorder instruction with children. The child becomes involved in musical experiences which include singing, speech, movement and playing. Pedagogical material is separated from musical examples (in the teacher's manual and student book, respectively), and a workbook reinforces lesson concepts. The pedagogical framework shown in a scope and sequence chart

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<sup>95</sup>Hall and Walter, Music for Children, Introduction.

(Tables 1 and 2) demonstrates a multiplicity of music learnings.

The translation/adaptation performed in this study confirmed earlier assessments of the advantages of Elementares Blockflötenspiel. It was expected that materials so treated would clearly demonstrate both scope and sequence of Elementares Blockflötenspiel, and the multiplicity of music learnings available through use of the adapted materials.

#### Selection of Samples from Elementares Blockflötenspiel for Translation/Adaptation

The teacher's manual contains pedagogical material. Those sections which demonstrated the unique approach of Elementares Blockflötenspiel as a recorder method were translated. The topics were improvisation, hand signs and rhythmic speech, movement and articulation through singing.

The main body of musical material is found in the student book. The two note call melody with sound gestures was selected for adaptation since it represents an important stage in Orff-Schulwerk. This natural call or falling minor third is the first step in melodic development, and sound gestures are used as body "instruments" for accompaniment patterns. Two English replacements were given. A melody with barred instrument accompaniment and counter melody on recorder was also chosen for adaptation. General and specific criteria were applied, and accompaniments written which maintained the style of the original sample. The main

speech exercises in the student book are texts to be used for melody writing; five samples were presented.

The student workbook was represented by three speech examples. One deals with up-beat quality, another is a poem used to reinforce metre, and the last example involves words and proverbs to reinforce mixed metre. Speech exercises were chosen in this case, since much of the melodic materials in the student workbook are given as improvisation stimuli, and therefore would remain intact in an adaptation.

In every instance selection of a sample was carefully weighed against the need to translate/adapt representative work from Elementares Blockflotenspiel so that what was accomplished for the samples could be generalized to the total work.

#### Criteria for Selection of Canadian Content

It was argued that Canadian content should be selected from the best material available--songs, rhymes, poems, riddles and proverbs. Musical selections and instrumental settings would be carried out according to the principles of Orff-Schulwerk.

General criteria isolated by the Bellflower team and Carl Orff included universality, elemental nature, simplicity, historical longevity, movement aspects and inherent qualities.

Musical considerations were determined by the item chosen for adaptation, so that the Canadian replacement could be assessed for its suitability.

As the result of having applied both general and musical criteria to the selection and adaptation of Canadian content, a number of conclusions were drawn.

Criteria Judged Most Suitable  
for Future Similar Adaptations

General Selection Criteria. In order to adapt Elementares Blockflötenspiel for use in Canadian schools, illustrative materials were to be chosen from our heritage of rhymes, poetry and music. Instrumental settings had to be faithful to the principles of Orff-Schulwerk since they form the basis of Elementares Blockflötenspiel, and consequently of the adaptation.

General criteria used in choosing suitable Canadian material for the adaptation were suggested by the Bellflower team and by Orff. These were universality, elemental nature, simplicity, historical longevity, movement aspects and inherent qualities.

In the adaptation process, universality (respect for quality) and historical longevity proved to be useful criteria. They ensured a wide sample and ruled out "trendy" material. Elemental nature and simplicity were valuable in maintaining Orff's unsophisticated style in possible choices. Since movement is a unique component of Elementares Blockflötenspiel, this quality was preserved for the adaptation. Inherent qualities, or subtle values, as a criterion was found not to be a priority, although a complete adaptation

would need to consider an overview of textual content.

Each criterion, as suggested by the Bellflower team and Orff, was found to be valid for the adaptation process. Careful adherence to these criteria resulted in materials and arrangements that demonstrated conformity to the principles of Orff-Schulwerk.

Musical Selection Criteria. The original checklist obtained from the analysis of musical material in Elementares Blockflötenspiel could perhaps be shortened for future adaptation use. Those items which seemed to be most important in the searching and selection of materials are as follows:

1. Range of notes used in melody: The melodic sequence is built in carefully planned stages, and any adaptation should preserve this framework.
2. Difficulty level: Items selected for possible inclusion should be at the same level of musical understanding and recorder proficiency as the original selection. Some considerations here would be rhythmical complications and awkward intervals for playing and/or singing.
3. Rhythm: Rhythm should be checked to ensure variety in the adaptation as well as in the original. Upbeat quality should also be noted when it occurs.
4. Suitability of text: Texts should be uncomplicated, suited to the age level and not limited in appeal such as sex, socio-economic level, region.

5. Length of sample: There are disadvantages to songs which are too long in a book which promotes development of ideas by students.
6. Rondo possibility: If the structure of the original item makes it a possibility for rondo development, this should be considered. Rondo form is a valuable pedagogical device since it can encourage improvisation in speech, song, movement and instrumental playing.
7. Accompaniments: These include sound gestures, unpitched percussion, melodic barred instruments and recorder counter melody by the teacher. When rewriting these, the style of the Schulwerk should be used as a guide.
8. Mood: This is noteworthy, since the book as a whole should contain a variety of selections such as lullaby, dance, march.

From the original checklist, the following would be deleted for future researches. They are still considerations, but are not priorities:

- Singing range: covered under melodic range.
- Phrasing: can be noted in the original selection, but is not a determining factor.
- Seasonal quality: not as important as overall variety in a complete adaptation.

- Introduction and coda: significant as extensions of simple forms. These should be used where suitable, and not automatically inserted due to their presence in the original item.
- Specific qualities: dealt with under text "suitability".
- Dynamics: should be introduced when appropriate to the items chosen, and not merely because of appearance in the German selection.
- Use of hand signs and possibility for transposition: covered under melodic range, and need not be listed as separate criteria.

Speech Selection Criteria. As a result of the adaptation process, a short checklist is suggested for use specifically with speech samples in future adaptations.

Experience with rhythm and metre is carefully developed in Elementares Blockflötenspiel, and this is demonstrated in Table 1 (see page 34) of the scope and sequence chart. To maintain continuity, the rhythm of an English speech sample should correspond to the German selection it replaces.

The level of difficulty of the text was found to be an important consideration. If an English selection is a possible replacement on the basis of rhythm, rejection should occur if there is a wide discrepancy in level of text appeal. One example is the elimination of "Little Boy Blue" to replace "Hansl am Bach".

The length of the original selection should be carefully considered. To give a sense of completeness in the replacement speech item, it is recommended that the length be matched, instead of using only a portion of a poem or text.

Historical longevity would be a valuable criterion for speech samples as well as for musical selections. It is suggested that trendy terms, words with double meanings or an overuse of foreign words be avoided in adaptation processes.

The German speech selections chosen for replacement should be noted for category and mood of text. Riddles should be replaced with English riddles, and evidence of humour should be respected as a criterion needed in the substitution. This awareness will preserve scope and sequence as well as student interest.

#### Continuing Concerns for Further Study

As a result of searching for quality Canadian material, some ideas surfaced which are considered helpful for future adaptations.

In Canadian Folk Songs for the Young, Barbara Cass-Beggs writes:

Those of us who work with children realize what an important part music can play in their lives, and how essential it is to provide them with songs which are both enjoyable and musically significant.<sup>96</sup>

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<sup>96</sup> Barbara Cass-Beggs, Canadian Folk Songs for the Young (Vancouver: J. J. Douglas Ltd., 1975), p. 5.

This statement reiterates the importance of several items previously suggested as worthwhile selection criteria.

Cass-Beggs also notes that Canadian children should acquire a taste for songs of their forefathers, before moving on to folk songs of other parts of the world. Even though our original folk songs were Indian and "Eskimo", most of those collected are not yet in the repertoire of Canadian children.

We have inherited songs from England and France as well as other nations. In Folk Songs of Canada II, which presents a cross-section of our national folk song heritage, Fowke and Johnston write, "By far the largest part of the songs collected in Canada came originally from Britain and France." Further,

In this century, Canada's population has been changing rapidly with the influx of emigrants from almost every part of the earth. These new Canadians have brought with them the folklore of their homelands, and in years to come this, too, will become part of our heritage.<sup>97</sup>

Canadian collections contain songs which originate in other countries, especially western Europe and the United States. Basic Goals in Music, Second Edition is a series written by Canadian music educators and published in Canada; its contents cover selections from many cultures.

The search for appropriate speech replacements in a Canadian adaptation resulted in similar findings. In Sally

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<sup>97</sup> Edith Fulton Fowke and Richard Johnston, Folk Songs of Canada II (Waterloo: Waterloo Music Company Limited, 1974), p. 7.

Go Round the Sun which features rhymes and games of Canadian children, Edith Fowke writes that the well-known nursery rhymes are the common heritage of all English-speaking children. "Most children's rhymes ignore national boundaries: you can hear very similar lines echoing through the streets of London, Edinburgh, Dublin, Sydney, New York or Toronto."<sup>98</sup>

Ring Around the Moon<sup>99</sup> is Fowke's second collection of rhymes in the oral tradition of Canadian children. She notes that most of these originated in the British Isles, some are from the United States, and a few were composed here.

It would seem that to have an adaptation most suited to Canadian children, the sources would have to be drawn from a broad geographical base. To insist on the music and speech traditions of indigenous peoples as the only true Canadian heritage is to deny the history of European, and more recently, global emigration to Canada.

Many songs in Canadian collections are historical in nature, for example, see Folk Songs of Canada I and II. These songs do not seem to be a wise choice in such an adaptation, because the material is too specific or relevant only to a small population. Some examples of this type are "An Anti-Confederation Song", "Ye Maidens of Ontario", "Jim

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<sup>98</sup>Edith Fowke, Sally Go Round the Sun (Toronto: McClelland and Stewart Limited, 1971), p. 7.

<sup>99</sup>Edith Fowke, Ring Around the Moon (Toronto: McClelland and Stewart Limited, 1971).

Whalen".<sup>100</sup> Songs with more complicated melody lines or frequent metre changes are better suited for singing only. In several of these, the words are very important and many verses are necessary for continuity of the song-story.

In order to preserve the character of Elementares Blockflötenspiel in a Canadian adaptation, musical material that is too limited in appeal or that requires a continuous text would not be recommended as selection replacement.

The music and speech repertoire of Canadian children consists of materials from many countries. A considerable number of these materials originated in Europe, some are from the United States, and a few were composed in Canada. A broad base of music and speech materials is necessary in order to properly represent this variety. This broad base would be of prime importance in any successful future adaptation for use in Canadian schools.

Music and speech examples can be evaluated by means of general and specific criteria. General criteria, as suggested by this report, will assist in the initial stages of selection. In addition, application of specific music and speech criteria are necessary in order to preserve the scope and sequence organization inherent in Elementares Blockflötenspiel.

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<sup>100</sup> Edith Fulton Fowke and Richard Johnston, Folk Songs of Canada I (Waterloo: Waterloo Music Company Limited, 1978).

Elementares Blockflötenspiel is based on the principles of Orff-Schulwerk. According to Carl Orff, the child is at the centre of the music-making process, and creativity is the main goal. Areas of interrelated experiences include speech, song, movement, instrumental play, improvisation and notation. Activities are structured to progress from simple to complex and from imitation to creation. It is this framework which sets Elementares Blockflötenspiel apart from all other recorder methodologies currently available to Canadian music educators. The framework has aided completion of the adaptation process undertaken in this study. A determined effort was maintained throughout to preserve the underlying principles of Orff-Schulwerk.

It is hoped that the present work will be viewed on the basis of its adherence to the Orff principles as portrayed in Elementares Blockflötenspiel. The promise for future developments in music education of children is preserved in these principles.

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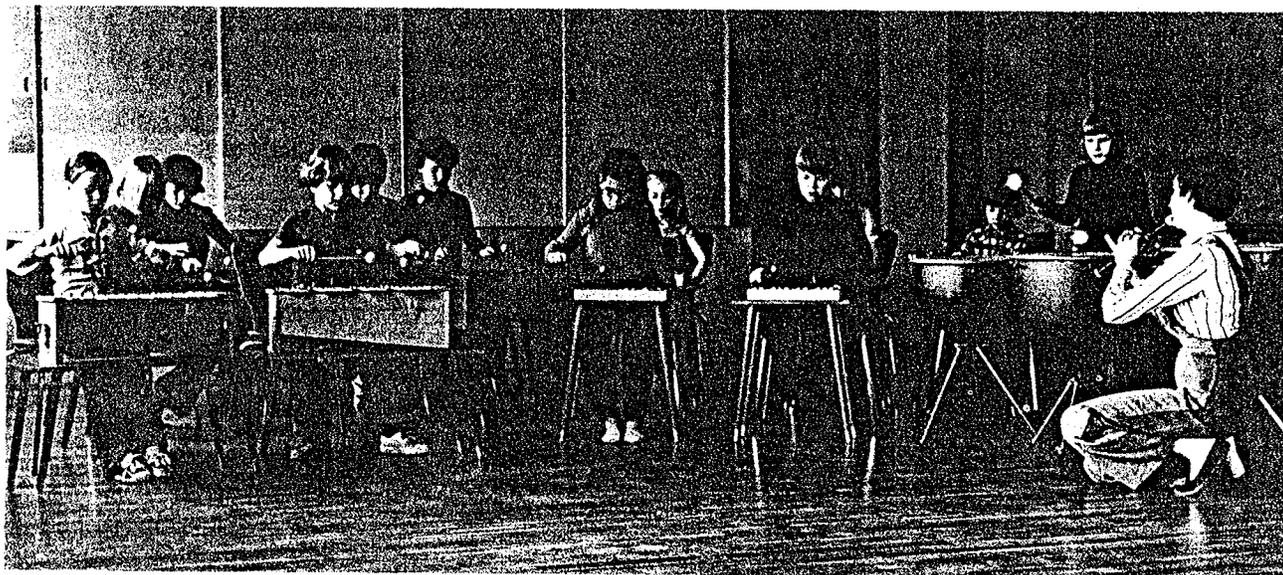
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#### Personal Communications

Keetman, Gunild  
Keller, Wilhelm  
Ronnefeld, Minna

APPENDIX



### 9. Warum klangliche Erweiterung durch andere Instrumente?

Da die Erlebnissphäre und Phantasie des kleinen Kindes vorwiegend durch Klangfarben und Dynamik angesprochen und bereichert werden, kann eine Musikpädagogik, die diese Erkenntnisse berücksichtigt, die Gesamtentwicklung des Kindes besonders fördern.

Viele textgebundene Aufgaben laden zu einer klanglichen Verwirklichung ein. Darüber hinaus kann bei Bewegungsspielen und Tänzen das Einbeziehen geeigneter Instrumente, die von den tanzenden Kindern gespielt werden, zu verstärkten Erlebnissen wesentlich beitragen.

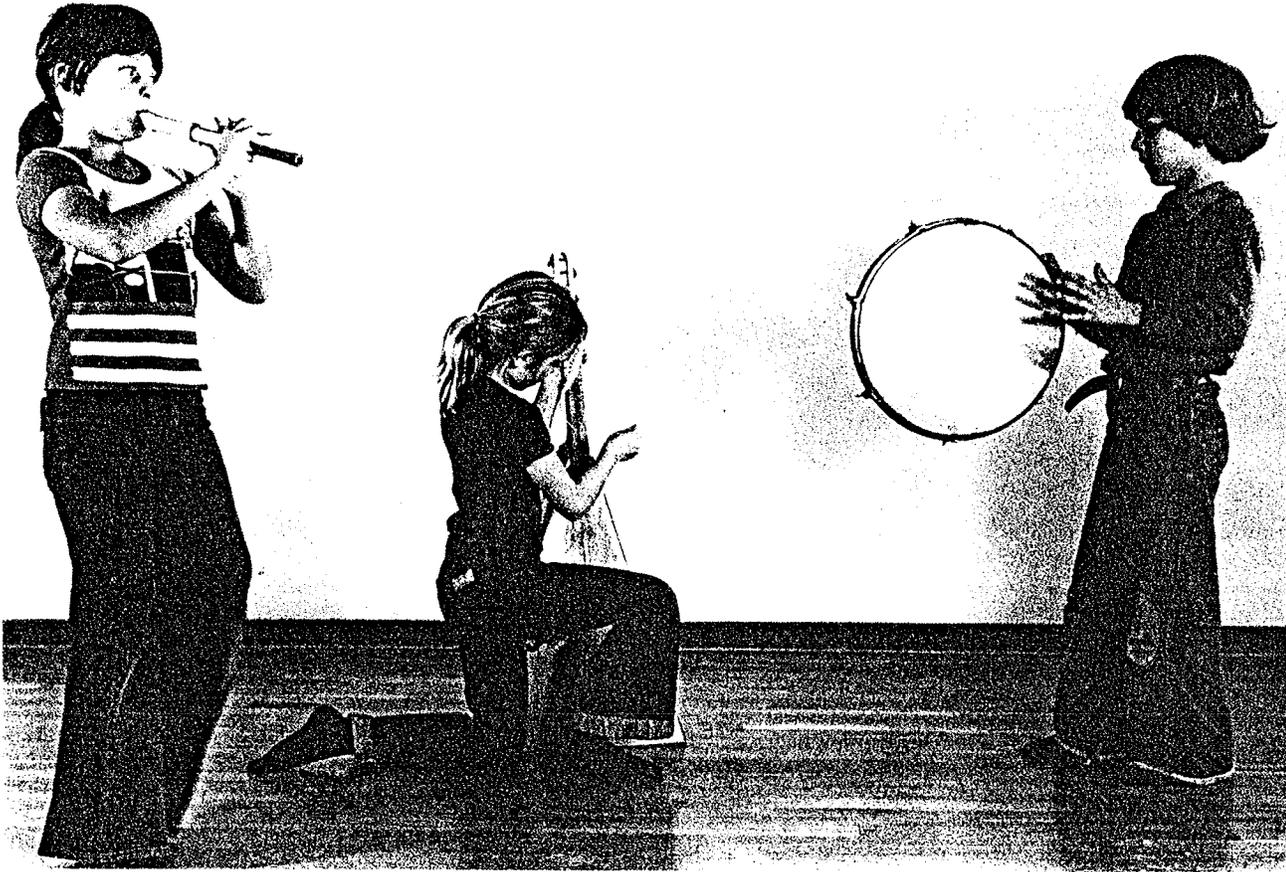
### 10. Warum Zusammenspiel?

Durch das gemeinsame Musizieren werden nicht nur die musikalische Empfindsamkeit und der Sinn für klangliche und dynamische Ausgewogenheit, die jede spätere qualifizierte Musikausübung bedingen, grundlegend geschult, sondern auch das soziale Verhalten, die Fähigkeit sich einzufügen; ferner der Mut zu Initiative und Führung sowie zur Mitverantwortung für das Gelingen der Gruppenarbeit.

### 11. Warum Improvisation?

Durch Improvisationsaufgaben, die eine mehr oder weniger freie Handhabung des Stoffes in allen Bereichen verlangen, wird das Kind nach und nach mit dem musikalischen Material sowie mit den instrumental-technischen Möglichkeiten vertraut. Mit zunehmender Sicherheit wächst das Vermögen des Kindes, seiner Individualität einen entsprechenden Ausdruck zu geben. Durch dieses Vertrautsein mit den eigenen Ausdrucksmöglichkeiten ist ihm ein Schlüssel gegeben, auch die Ausdrucksmöglichkeiten anderer nachempfinden zu können; insofern wirkt sich die Improvisationsübung auch auf die Fähigkeit zum Reproduzieren aus.

*In der Improvisationsarbeit sollte der Lehrer stets darauf achten, nicht in Klischees und stereotype Wendungen zu verfallen.*



## 12. Warum Flöten in der Bewegung?

So wie das gleichzeitige Singen und Sichbewegen der Kinder in Reigen spielen, wird die Kombination von Flötenspiel und einfacher Fortbewegung zu einer intensivierte organischen Erfahrung. Dadurch wird die fundamentale Erkenntnis von der ursprünglichen Unteilbarkeit von Musik und bewegtem Körper zum Ausdruck gebracht.

## 13. Warum mögliche Einbeziehung didaktischer Hilfen: Tonika-Do, Handzeichen und Rhythmusssprache?

Unser kompliziertes und abstraktes Musiknotationsystem ist dem kleineren Kind verstandesmäßig schwer zugänglich. Auf dieser Entwicklungsstufe haben die elementaren musikalischen Erfahrungen keine Beziehung zu einem abstrakten Symbolsystem.

Die Hilfen bezwecken:

- die Konkretisierung musikalischer Strukturen
- den Brückenschlag vom Erleben zum theoretischen Verstehen
- die Vermittlung bewußten Erkennens musikalischer Elemente
- die Entwicklung der Fähigkeit zur bewußten Anwendung musikalischer Elemente sowohl in reproduktiven als auch in produktiven Vorgängen
- ein allmählich wachsendes Verstehen und Beherrschen der traditionellen Notenschrift.

Die Hilfen können dazu beitragen, den Gehörsinn und die Motorik aus praktisch-musikalischen und körperlichen Erfahrungen zu entwickeln und zu schulen. Zu gegebener Zeit werden diese Hilfsmittel sich als überholt erweisen durch eine nun einsichtsvolle Verwendung des abstrakten Notensystems (s. Kap. VIII).

Die Anwendung solcher Hilfen ist berechtigt, solange sie von unmittelbarem didaktischem Nutzen sind; sie sollten jedoch nie zum Selbstzweck werden. Selbstverständlich steht es dem Lehrer frei, auf die hier beschriebenen didaktischen Mittel zu verzichten.

Imitationsübungen von Fingerbewegungen des Lehrers, immer mit betontem Aufsetzen und Liegenlassen der Finger:

- Heben und Senken aller Finger der einen Hand/der anderen Hand
- Heben und Aufsetzen des linken Daumens
- Heben und hörbares Aufsetzen einzelner Finger (jeweilige Ausgangsposition: alle Finger auf der „Flöte“).

Ab und zu sollten, im Wechsel mit der gebotenen kleinen Bewegung, als Kontrast dazu die Finger einmal große Bewegungen ausführen dürfen.

## 2) Die „stumme Flöte“ am Kinn

Die „Flöte“, die ab jetzt von der richtigen Flöte abgelöst werden kann, wird nun so auf das Kinn gelegt, daß sie im richtigen Winkel zum Körper gehalten wird.

Um das Empfinden für die Bewegungs- und Klangerzeugungsmöglichkeiten von Zunge und Lippen zu wecken, können alle möglichen „Spielarten“ wie Schnalzen, Schmatzen, Küssen, Schlürfen u.a. ausgeführt werden. Die Beherrschung der Zungenmuskulatur beim Anschlag der Zunge an den vorderen Teil des Gaumens ist eine Voraussetzung für guten Tonansatz auf allen Flötenarten.

## 3) Anblasübungen unter Verwendung der Stimme

Jeder Ton muß präzise angesetzt und abgeschlossen werden mit Hilfe der Zunge: Die auf einem beliebigen Ton gesungene Silbe Dü-t, die kurz oder lang klingen kann, ist geeignet für alle Blasübungen. Das Einatmen soll unhörbar erfolgen.

Erste Übungen, alle unter Verwendung der Stimme:

- Gemeinsames Halten eines von jedem Kind beliebig gewählten Tones so lange wie möglich: jedes Kind hört auf, wenn ohne krampfartige Anspannung oder Nachlassen der Intensität der Atemstrom zu Ende geht.
- Das Gleiche mit einem vom Lehrer angegebenen Griff, d.h. entweder der Griff von c" oder a'.
- Kleine Echoübungen mit allen, mit einzelnen, jeweils in verschiedenen Phrasenlängen und Lautstärken. Dabei sollten von Anfang an die drei Hauptmöglichkeiten bezüglich der Länge der Töne praktiziert werden unter Verwendung der entsprechenden Bezeichnungen: legato, portato, staccato.

The image contains three musical exercises for flute playing. The first exercise is a two-staff piece with lines labeled 'L.' (left) and 'K.' (right). It features a sequence of notes with 'legato' and '(Echo)' markings. The second exercise is a single-staff piece on line 'L.' with a 4/4 time signature and 'legato' marking. The third exercise is a single-staff piece on line 'L.' with a 3/4 time signature and 'legato' marking.

- Kinder halten einen vom Lehrer angegebenen Ton so lange aus, wie seine jeweils darüber improvisierte Phrase, gesungen oder geflütet, dauert, das heißt, sie atmen gleichzeitig mit dem Lehrer.

a)  $\frac{4}{4}$  Ruhig

L. flötet oder singt

K.

dü \_\_\_\_\_ t    dü \_\_\_\_\_ t    dü \_\_\_\_\_ t    dü \_\_\_\_\_ t,

b)  $\frac{4}{4}$  Rasch

L. flötet oder singt

K.

dü \_\_\_\_\_ t    dü \_\_\_\_\_ t    dü \_\_\_\_\_ t

- Wechselspiel zwischen Lehrer und Kindern: Lehrer spielt jeweils eine eintaktige Phrase, die Kinder halten dazwischen einen vorher angegebenen Ton aus bzw. „spielen“ einen Einton-Ostinato.

c)  $\frac{4}{4}$  Langsam

L.

K.

dü \_\_\_\_\_ t    dü \_\_\_\_\_ t

L.

K.

dü \_\_\_\_\_ t    dü \_\_\_\_\_ t

d) Ruhig

L.

K.

düt düt dü \_\_\_\_\_ t    düt düt dü \_\_\_\_\_ t

L.

K.

düt düt dü \_\_\_\_\_ t    düt düt dü \_\_\_\_\_ t



richtige Haltung



falsche Haltung

## VII Die Flöte in der Bewegung

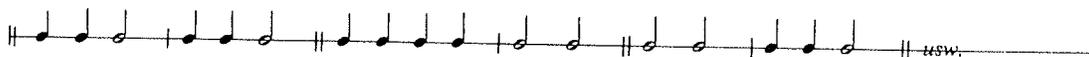
Außer, wie üblich, nur im Sitzen oder Stehen zu flöten, kann man schon früh versuchen, das Flötenspiel mit einfachsten Schritten im Raum zu verbinden. Was in gesungenen Reigenspielen der Kinder als Einheit von Musik und Bewegung selbstverständlich praktiziert wird, muß hier erst in kleinsten Schritten aufgebaut werden. Das führt zu einem erfüllten musikalisch-körperlichen Zusammenspiel, das wiederum auf ein lebendiges Flöten, auch ohne räumliche Bewegung, zurückwirkt.

Man beginnt mit einfachsten Übungen:

- Zum ausgehaltenen Ton c'' gehen die Kinder freie Raumwege, zuerst in individuellem, dann in vom Lehrer angegebenen Tempo. Jedes Kind geht so lange, wie sein Atem reicht, und setzt sich mit dem neubeginnenden Ton wieder in Bewegung – der in Gang

setzende Bewegungsimpuls und der neue Tonansatz erfolgen organisch aus der Bewegung des Ausatmens. Dabei muß jedes Kind auf die Wege der anderen achten, um Zusammenstöße zu vermeiden.

- Zum ausgehaltenen Ton c'' gehen die Kinder wieder freie Raumwege, doch werden jetzt Schritt-Tempo und Phrasenlänge durch eine vom Lehrer improvisierte Begleitung auf Trommel oder Bongos bestimmt. Die Phrasenlänge sollte stets gleich, am besten zunächst zwei Vierteltakte lang sein. Die Einatmung erfolgt jetzt bei ununterbrochener Schrittfolge.
- Statt rhythmischer Begleitung singt oder flötet der Lehrer eine Melodie in gleicher Länge.
- Statt den Flötenton auszuhalten wird dieser von den Kindern rhythmisiert, z.B.:



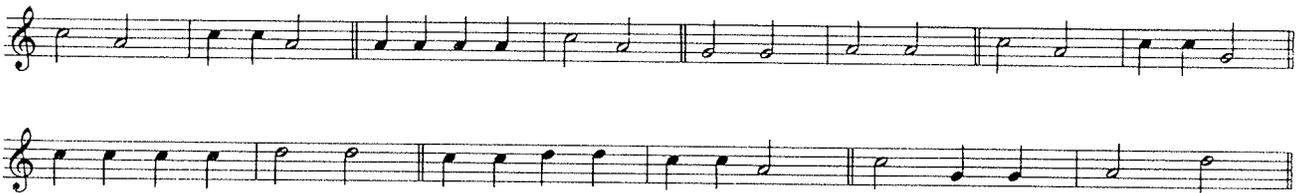


- Dazwischen eine auflockernde Reaktionsübung:  
Ein Kind steht entfernt von den übrigen. Es beginnt im Vorwärtsgehen einen von ihm gewählten Rhythmus auf dem Ton c'' zu spielen. Der Lehrer (ein Kind) ruft eins der übrigen Kinder beim Namen, das hinter dem ersten sobald wie möglich im gleichen Schritt und mit gleichem Flötenostinato hergehen soll. Wenn beide Kinder harmonieren, werden alle Kinder nacheinander aufgerufen und gehen als große Schlange hinter dem ersten Kind her. Lehrer improvisiert dazu eine fröhliche Melodie.

- Statt die ostinate Begleitung ständig weiterzuspielen, werden Pausen von gleicher Länge eingelegt (2 Takte, später mehr), wobei die Bewegung gleichmäßig weitergeht. Während der Pausen sollte die Flöte immer abgesetzt und in guter Haltung getragen werden.

Mit zunehmender Konzentrations- und Reaktionsfähigkeit sowie mit wachsender Spielfertigkeit können die Aufgaben nach vielen Richtungen hin ausgebaut werden:

- durch Erweiterung des Tonraums der ostinaten Begleitung, z. B.:



MSW.

SO

- durch Spielen auch von vier- bis achttaktigen Melodien, die im Unterricht erarbeitet wurden,
- durch Veränderung der räumlichen Aufgaben: Kreis, Schlange, Achter, Schritte rückwärts oder seitwärts,
- durch Wechsel der Taktart ( $\frac{3}{4}$  Takt).

Zielvorstellung ist das Entwerfen von kleinen Flötenmärschen (Aufzugsmusiken, auch Reigen), eine Aufgabe, die von Kindern und Lehrer gemeinsam gelöst werden könnte. Geeignete Schlaginstrumente wie Becken, Cymbeln, Triangeln, Schellentrommel können als Grundlage und Akzentuierung hinzutreten.

## VIII Mögliche didaktische Hilfen in Verbindung mit bewußter Gehörschulung

### 1) Tonika-Do, Solmisation und Handzeichen

Wenn die Kinder anfangen, verschiedene Tonhöhen bewußt zu unterscheiden, ist es empfehlenswert, Tonika-Do, d.h. Solmisation und Handzeichen als Hilfsmittel heranzuziehen (siehe auch Seite 10). Die Töne c' und a', die die Kuckucksterz bilden, können nun mit den relativen Solmisationssilben SO und MI benannt werden.

Das Handzeichen für SO:



Das Handzeichen für MI:



Mit diesen Mitteln kann der Lehrer vielfältige musikalische „Hör“spiele mit den Kindern durchführen, die ihnen das genaue Hören verschiedener Tonabstände und melodischer Abläufe erleichtern.

Umgekehrt wird das Vorstellungsvermögen der Kinder von absoluten Tonrelationen durch die visuelle Vermittlung der Handzeichen allmählich gestärkt und entwickelt.

Einige Beispiele:

- Lehrer summt kurze Phrasen vor, Kinder solmisieren nach mit Handzeichen,
- Lehrer zeigt kurze Phrasen mit Handzeichen vor, Kinder solmisieren nach mit Handzeichen,
- Lehrer summt kurze Phrasen vor, Kinder zeigen den Schlußton mit Handzeichen,

- Lehrer zeichnet **MI** an die Tafel und zeigt daran kleine Phrasen,
- Kinder solmisieren nach mit Handzeichen,
- Lehrer summt kurze Phrasen vor, ein Kind zeigt den Ablauf an der Tafel nach,
- Lehrer spielt kurze Phrasen auf Altxylophon, Kinder solmisieren nach mit Handzeichen oder zeigen den Ablauf an der Tafel, etc. Je nach Fähigkeit können einzelne Kinder die Aufgabe des Lehrers übernehmen.

In den Fällen, in denen man nicht an ein Instrument gebunden ist, ist es ratsam, die Lage der Singstimme öfters zu wechseln, dabei sollte man jedoch immer in einem stimmphysiologisch gesunden Raum bleiben.

Durch die vorausgegangenen Übungen bekommen die Kinder ein Gefühl für die Relativität der Tonstufen. Es fällt ihnen später nicht mehr schwer, Melodien in andere Tonarten zu transponieren.

Im Ablauf des Buches werden alle Stufen der diatonischen Skala mit den entsprechenden Solmisationssilben und Handzeichen fortschreitend eingeführt.

Kurze Beschreibung des Tonika-Do-Systems:

Tonika-Do heißt: Tonika ist die 1. Stufe einer jeweiligen Tonart, oder Tonika ist gleich DO. Dieses System bezeichnet die Stufen einer Durtonleiter mit den auf S. 27 angegebenen Silben. Die Solmisationssilben geben die relative Stellung der Töne an; demnach kann Do mit jedem beliebigen Ton identisch sein, von dem aus gesehen die übrigen Stufen, infolge des gesetzmäßigen Aufbaus der diatonischen Skala, ihren bestimmten Platz haben.

*Konsequenterweise ist auch in Moll Tonika gleich Do, d. h. die erste Stufe der Molltonleiter gleich Do.*

Durch die zu einem O veränderten Vokale in den Solmisationssilben für die Stufen, die in der Mollskala einen halben Ton tiefer stehen, sowie durch die entsprechend veränderten Handzeichen wird die Struktur des Mollgeschlechts veranschaulicht.