

Charles Tighe

**We Would Do
Well to Listen**

A History of Orff Schulwerk
in Memphis, Tennessee

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E-Book

Brent Holl, Editor



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Charles Tighe

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in Memphis, Tennessee**

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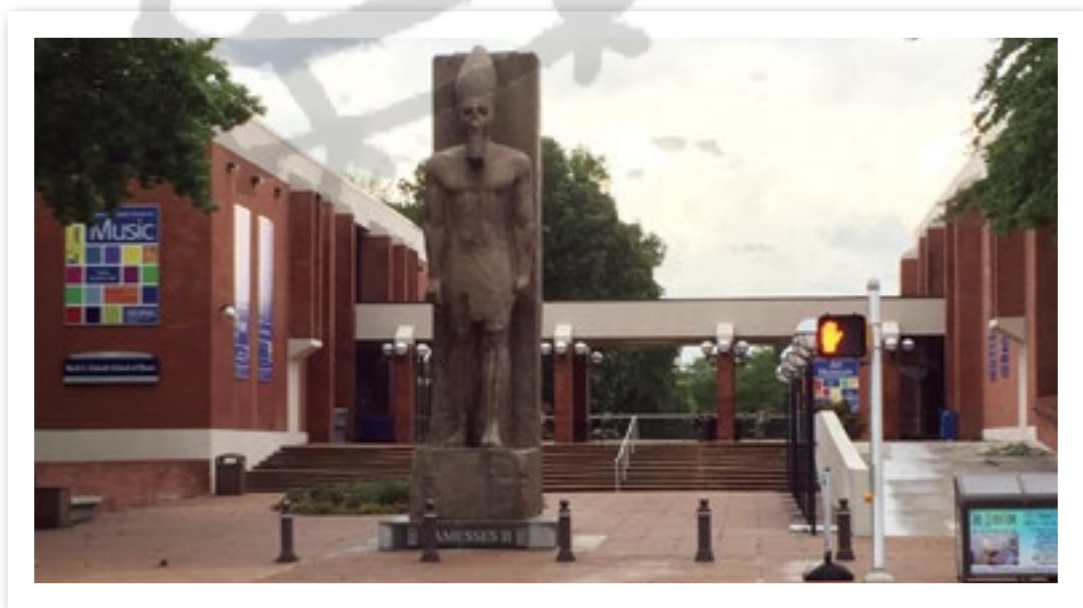
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Intrada

For this book, the Memphis Orff Institute refers specifically to the summer teacher training program typically called Levels courses and Master Class held at the University of Memphis each summer beginning in 1973. The Levels courses are a sequence of three two-week classes, one per summer, with the Master Class coming after the completion of Level 3. Five individuals define the Memphis Orff Institute: Jos Wuytack (b. 1935), Konnie (Koonce) Saliba (b. 1938), Nancy Ferguson (1933-2001), Shirley McRae (1933-2018), and Carol King (b. 1948). At the Institute's beginning, all of these teachers were relatively young and approaching their most productive years. Although many other excellent teachers have been associated with the Institute, these five remained for the longest tenures and each helped shape it in significant ways. Initiated to train teachers working in the Memphis City Schools Orff Program, by the late 1970's the Institute evolved as an internationally renowned center for Orff instruction.

The Memphis Orff Program, a comprehensive music instructional initiative, includes the Memphis Orff Institute, the Orff program in the Memphis City Schools, Shelby County Schools, the Catholic Diocese of Memphis, Orff instruction occurring in the Department of Music Education at the University of Memphis (formerly Memphis State University) during the academic year, and the various classes and workshops occurring in conjunction with the Memphis Chapter of the American Orff Schulwerk Association. For music teachers in Memphis, these integrated and overlapping components provided the creative and pedagogical underpinnings of elementary music education in Memphis, Tennessee.



Rudi E. Sheidt School Of Music, 2015

Journey

I began this study as a graduate student at Boston University. My professor suggested the topic would be strengthened through the use of an examination of the process utilizing Critical Race Theory (CRT).¹ CRT is defined as an examination of society and culture as they relate to categorizations of race, law, and power. I posed my research question, How did issues of race and culture influence the Memphis Orff Program, 1968-1988? This question permeates this book.

CRT originated at the Law School of Harvard in an attempt to address a lack of racial diversity in the curriculum. One central question posed by CRT is, “What would the educational landscape look like if people of color were the decision-makers?”

Culture is central to learning. Culture plays a role not only in communicating and receiving information, but also in shaping the thinking process of groups and individuals. Culturally Responsive Teaching refers to pedagogy that acknowledges, responds to, and celebrates fundamental cultural differences and offers full, equitable access to education for students from all cultures. I examined the response to historical, political, social, and cultural events that contextualized the Memphis Orff Institute and Program from 1968-1988. When I interviewed the four then-surviving principals of the Memphis Orff Institute, each was adamant that issues of race played no part in the Memphis Orff Program. In the 1970’s when the demographics shifted to an increasingly Blacker and poorer population due to White flight, the curriculum changed as well. The music teachers responded to their students as they transitioned to a much broader, more inclusive repertoire with an array of lessons, games, and activities of the African American culture. In particular, with Nancy Ferguson at the helm of the Memphis Orff Program, the program embraced both the blues and jazz as part of the American vernacular.

In this book, I follow the convention of capitalizing both Black and White when referring to race. This convention draws attention to race as a construct in culture, society, and power as it relates to music education in the Memphis City Schools. Race had nothing to do with the Memphis Orff Program, but issues of race underscored every decision. Race is a social rather than biological concept which rejects the disproven “scientific racism” of Eugenics theories of the 19th and early 20th centuries. Thus, the entire concept of race is socially defined and malleable. According to Gloria Ladson-Billings,²

Culturally Responsive Teaching is a pedagogy that recognizes the importance of including students’ cultural references in all aspects of learning.

Some characteristics of culturally responsive teaching are:

- Positive perspectives on parents and families
- Communication of high expectations
- Learning within the context of culture
- Student-centered instruction
- Culturally mediated instruction
- Reshaping the curriculum
- Teacher as facilitator

¹ Yosso, Tara. *Whose Culture Has Capital? A Critical Race Theory of Cultural Wealth*. American Philosophy Association Newsletter, 2013.

² Ladson-Billings, Gloria. *The Dreekeepers*. Jossey-Bass Publishing, San Francisco, 1994.

Using the above concepts as a reference, we might ask ourselves the following questions:

- ◇ Why use a German pedagogy originally based on German-centric folk songs and musical understandings in a school district with predominantly African American students?
- ◇ What adjustments to the original German models and pedagogy (*Musik für Kinder* and Supplements) are necessary to respond appropriately to the students in the Memphis City Schools?
- ◇ How were political, social, and educational restraints in place at the beginning of the Memphis Orff Institute addressed within the context of instruction?
- ◇ How might these experiences inform music instruction in the future?

Within the context of the Memphis Orff Program, 1968-1988, these questions focus almost exclusively on cultural responsiveness to African American students. Within the broader context of the Memphis Orff Institute and the teachers who came from around the United States and abroad, however, the approach to the Schulwerk advocated by Jos Wuytack provided them a way to adapt, adjust, and create responsive models; this approach proved adaptable to a more diverse American culture. Konnie Saliba, Shirley McRae, and Wuytack were invited to teach workshops and Levels courses in Las Vegas; Nancy Ferguson and Saliba taught Levels courses in Arizona; and Ferguson and Carol King taught at East Texas State University (now Texas A&M - Commerce), all areas with large proportions of hispanic student populations. Saliba's work in the mountains of North Carolina and Virginia provided models for teachers to develop arrangements based on Appalachian folk songs, bluegrass, and "old time" songs from the various regional cultures. Wuytack's work in Los Angeles and at the University of Southern California provided models for the multicultural student populations of that region.



First Master Class, 1972

A New Orff Uniform, with Pencils Sharpened

Shirley's Story

If you had designed an urban school with all the worst characteristics, Pope Elementary School would have been the model. Seven blocks from the Mississippi River, the entire school was in extreme poverty. It was not all black, just in poverty and ignorance. In 1970, on my first day of teaching school in this building, I was wearing my Orff uniform. In those days, women did not wear pants to teach, but since we were very active, we had a pattern we made jumpers out of. They were cute little jumpers we could wear tights with; they were our uniforms. They really were quite attractive.

I was dressed in my nice new uniform, with a sharpened pencil; we had a faculty meeting that morning. This was a crummy school, dilapidated, dirty, old. You couldn't imagine it any worse. We had our first faculty meeting in a hallway; there wasn't any other place to go. There were other people around, and here comes this guy, burly, white guy, wearing a white undershirt and jeans (this was in the 1970's) and, I think, sneakers, carrying tools and probably fixing something; I thought he was the janitor. This was the principal. He was great, though, he really was. I saw him one day carrying this flailing child. He had him over his shoulders, carrying him to the office. He could be tough, he had to be. These children, they had no training at home. We had one child who brought his little two-year-old toddler brother to school because there was nobody at home. Another kid was locked out of his house, so he sat out on the porch all night. You cannot imagine the extent of this poverty, and everything that goes with it. Of course, they knew nothing of music. I had a classroom that was so dirty. Every morning, I had to take the dead rats and flush them down the commode. I swept my own room. It was so dirty, constantly dirty.

We didn't have a lot of materials back then. I was not savvy enough to create my own material. I worked with the Volumes¹ a lot. You can imagine that at Pope Elementary School. I can remember one horrendous day, I tried to teach *Tommy's Fallen in the Pond*. It is a little pentatonic song, but it had no relationship to them, their language, their lives. One of the kids thought I said, "Tommy's father's in a pond." And the part about "thrashing." It was makeshift stuff. It was a terrible, terrible two years for me. I didn't know enough to connect. I didn't have the background, the materials, trying to teach out of the volumes in a school like that. I gradually found and tried other songs, of course, but that was tough.

Shirley McRae

¹ *Music for Children*, Doreen Hall (Canadian adaptation), and *Music for Children*, Margaret Murray (English adaptation).

Teachers of Teachers

As the program's direct link to Carl Orff, Jos Wuytack was the driving pedagogical force in the Memphis Orff Institute. His Flemish and French adaptations of the original Volumes, written under the direct supervision of Carl Orff, as well as his original compositions and arrangements, are authentic sources of the Schulwerk. His approach of adapting the Schulwerk to contemporary instructional practices as well as his techniques for arranging folk, classical, and popular songs expanding on the approach developed by Orff and Keetman was the centerpiece of the Memphis Orff Institute. Wuytack also originated the concept of a Master Class as an analytical overview through the five musical elements in the Schulwerk: melody, harmony, form, timbre, and rhythm. Unlike the Level courses, which presented the Schulwerk in sections over three years, the Master Class presented the Schulwerk as a composite over five days to unify the strands of the approach and develop an understanding of all three levels' pedagogical scope and sequence. Wuytack covered not only the Level course material, but also expanded the experience to include historical dance forms, active music listening, modern aleatoric and minimalist musical forms, and classical music forms (sonata allegro, sonatina, rondo, and theme and variations). Wuytack was awarded the *Pro Merito* Award from the Orff Institute in Munich in 1990 and AOSA Distinguished Service Award in 2015.



Jos Wuytack, 1979



Konnie Saliba

Konnie Saliba was the Memphis teacher most closely associated with Wuytack. Like Wuytack, Saliba was an accomplished pianist and she modeled her compositions, arrangements, and pedagogical approach to Wuytack's work; Saliba was superb at breaking down the process Wuytack had developed and demonstrating to teachers how Wuytack's method could be best utilized in American classrooms. She established and was the primary teacher in the Master of Music with a Concentration in Orff Schulwerk program at the University of Memphis. This program included courses in Orff arranging and ensemble, enabling students to create arrangements for children. The student-composed pieces would be played in class for criticism and revision with Saliba offering teaching strategies and techniques for using the pieces in the classroom with children. Her work with the Master of Music program supported her work with the Memphis Orff Institute where she was the organizing force. She was instrumental in recruiting teachers from around the country to the Institute and with maintaining the program's pedagogical focus. Saliba was awarded the AOSA Distinguished Service Award in 1996.

Nancy Ferguson, along with Saliba, founded the Orff Music Program in the Memphis City Schools and connected the Memphis Orff Institute with the Memphis City Schools. Ferguson primarily focused on the development of teachers in the Memphis City Schools, which included Lev-

A River Flows

Since the beginning of the 20th century, Memphis has been a center of American music. The city's location on the bluffs overlooking the Mississippi made it the primary transportation hub and commercial center of the Mid-South region of the United States. Beale Street, an oasis in the city immersed in segregation and Jim Crow,¹ was the region's center of African American spiritual, commercial, and cultural activity. Beale Street's churches, theaters, bars, clubs, and nearby bordellos served as a virtual school in various musical styles and genres for aspiring musicians for over a century. The blues, rockabilly, rock and roll, folk, gospel, jazz, and soul, began, at least in part, in Memphis. Commercially, Sun Records, Stax, American Studios, Royce Studio, and Royal Studio all produced music that helped define American culture. Elvis Presley, Johnny Cash, Jerry Lee Lewis, Carl Perkins, Roy Orbison, Roger Miller, Rufus Thomas, Al Green, Tina Turner, Otis Redding, Issac Hayes, Wilson Pickett, and Booker T. & the M.G.'s all hailed from Memphis. International artists traveled to Memphis to work with musicians and record hits in virtually every genre, including the blues, jazz, rock and roll, pop, gospel, soul, folk, and country. Along with the French Quarter in New Orleans, Beale Street was and still is one of the most vibrant centers for live music in the country.

On Beale Street, many Black theaters hosting famous Black artists, such as Duke Ellington, Ella Fitzgerald, or Louis Armstrong, held "White nights" where White patrons sat in the orchestra and Black patrons in the balcony. By the 1960s, many integrated house bands worked in recording studios such as Stax and Sun records. Often, these groups were prohibited from performing live in venues throughout the South and forbidden to patronize places where they performed.

Music and food were the two cultural areas in which Blacks and Whites were on equal footing. Both were the product of the daily routines of the people, shared and passed on through families, churches, communities, and households. Before recordings, music was the primary contact between Whites and Blacks. With the advent of the phonograph and radio, music crossed color lines in ways not previously possible.

Throughout its history, music has been a central feature in African American culture in Mem-



Jimmie Lunceford

¹ Jim Crow, not limited to the South, existed nationally. For example, for most of its history (1923-1940), the Cotton Club in New York, perhaps the era's most important venue featuring African American music, was reserved for White patrons only.

We Would Do Well to Listen

The years surrounding the Tanglewood Declaration (August 1967) were tumultuous, with the race riots in Watts (1965), Newark, and Detroit (both 1967); the assassinations of Martin Luther King (April 1968) and Robert F. Kennedy (June 1968); protests against the war in Vietnam; and the 1968 Democratic Conference and the presidential election. Society had changed, and social unrest throughout the country over issues of race altered how music was perceived. No longer relegated to entertainment or academic study, music became a force for change. Jimmy Hendrix at Woodstock; Joan Baez; Peter, Paul, and Mary; and Bob Dylan were just some of the musical performers who commented on societal issues. In Memphis, soul and R&B evolved as social and political forces addressing racial and economic discrimination issues.

This multicultural mixing bowl spilled over from the world of music into the reality of national socioeconomics and race. The tensions of race became the central political, cultural, and social force in 1968. Following King's assassination in April, Stax musician and member of Booker T. & the M.G.'s Steve Cropper (a White member of the band) said,

You know, Memphis was a refuge for black people, it really was. Blacks were Blacks, and Whites were Whites, and everybody was cool. We all loved each other. The Black people were perfectly happy with what was going on. I don't think anywhere in the universe was as racially cool as Memphis was until Martin Luther King showed up. That just set it off for the world, basically. What a shame. There must be something political about that. Let's go to the one place in the South where everybody is getting along and blow that fuse. That's the only way I can see it.¹

Cropper and Booker T. Jones were close friends who had played together, recorded, and toured for a decade before this interview. Cropper's statement clearly articulates the sentiment against which Black music became racialized and politicized as an expression of political protest and despair. What Cropper fails to acknowledge is that as a White musician, he collected producing and composing royalties for the songs produced at Stax. Black musicians such as Jones were paid by the session and retained no ownership of composing or producing royalties of songs they created. Before King's assassination, many Black musicians viewed themselves as Black musicians playing pop music, not pop musicians playing Black music. Following the deaths of King and Kennedy, political and racial tensions intensified. 1968 brought a marked change; artists such as James Brown recorded *Say It Loud, I'm Black, and I'm Proud* (recorded in Compton in 1968), and *I Don't Want Nobody to Give Me Nothing* (recorded in Atlanta in 1969). This profound "Africanized" approach to music offered social commentary that helped shift Black music away from the smooth pop sounds exemplified by Motown of the mid-sixties to music more strongly associated with racial identity. By the late 1960s, many in the Black community viewed music as an essential conduit of cultural identity. In his autobiography *Time Is Tight: My Life, Note by Note*, Jones acknowledges this and relates a series of events happening shortly after King's assassination in which militant Black men expressed their displeasure of Jones performing in an integrated band. In 1969, Jones left Memphis permanently for Los Angeles.

In 1969, the Music Educator's National Conference (MENC) issued a call for papers addressing responses to pressing social issues in the contemporary music classroom. In January of 1970, *Music Educators' Journal* (MEJ) featured a Special Report titled *Facing the Music in Urban Education*,

¹ Jones, Booker T. *Time Is Tight: My Life, Note by Note*. e-book, Little, Brown, 2019. Chapter 12, Memphis, Stax-1968.

Genesis

In the beginning, the Memphis Orff Program rested in the confluence of the Memphis Symphony Orchestra, the Memphis City Schools, the surrounding Shelby County Schools, and the Catholic Diocese of Memphis. Members of the Memphis Symphony Orchestra Board were the first to initiate the idea of beginning an elementary music program with the specific goal of expanding its audience base. In 1963, the MSO received a grant from the Ford Foundation to expand the symphony's audience base through a series of concerts for elementary schools within the Memphis metropolitan area. These concerts were held in gymnasiums not acoustically suitable for classical music for an audience ill-prepared to understand or appreciate the music. The students were to sit still for an hour with little preparation or understanding of the literature in venues more suitable for athletic events, dances, and social events. The students' behavior reflected this disconnect. With the concerts poorly received by the students, the symphony sought to generate more interest. In a city at the center of American popular music innovation, the students lacked the cultural background and prior experiences with the European Classical¹ music tradition necessary to appreciate the concerts fully. As music teacher, Ellen Koziel recalled about her experiences when arriving in Memphis in the early 1980s.

When I first arrived in Memphis, when the students attended performances of the symphony, I told my students to act as they would in church. I made this statement in cultural ignorance. I am an Episcopalian and grew up in very traditional European-based liturgical services. When an African American acquaintance invited me to attend a service in which she was performing, I was shocked to see the differences in practice, the amount of interaction among the congregation throughout the service, people walking around and greeting one another as the prayers were being said, and the interaction between the preacher and the congregation. During the sermon, the organist accompanied the preacher, punctuating rhetorical cadences and maintaining a certain rhythm in the delivery, very different from the cerebral approach of a traditional mainstream White Protestant service. It was all orderly and spiritual, but the amount of movement, talking, and social interaction was very surprising to me. No wonder my students looked confused when I disapprovingly asked them at concerts, "Is this the way you act in church?"

In 1967, the Memphis Symphony Board approached the Memphis City Schools to apply for a Elementary Secondary Education Act (ESEA) Title III grant, also involving Shelby County Schools and the Catholic Diocese of Memphis. With the grant's primary goal for students to gain exposure to classical music through concerts, demonstrations, and small group conversations, the symphony collaborated with the University of Memphis, which provided facilities for summer workshops, provided support for developing assessments, and consulted with the Memphis faculty.

In September of 1967, the Memphis City Schools hired music teacher Nancy Ferguson to both research and prepare an ESEA Title III Grant to fund the new elementary music program. Ferguson, an experienced music teacher and accomplished musician, had just completed a Masters of Education degree at the University of Memphis where her husband Tom was Director of Bands and Head of the Jazz Department. The two were well connected in both the classical and jazz music scenes in Memphis.

¹ Often referred to as the "European Fine Arts" tradition.

From the Old to the New

Several ESEA Title III programs preceded the Memphis Orff program, the most significant being the symposiums in Bellflower, California, from 1967-1969. These symposiums were the first United States meeting of teachers interested specifically in Orff Schulwerk and directly resulted in the forming of the American Orff Schulwerk Association. The sessions and reports that were a product of Bellflower informed the Memphis Orff Program in significant ways. Bellflower was the only Orff program in the United States organized explicitly in consultation with Carl Orff. Martha Maybury Wampler, program director of the Bellflower Orff Program, and several members of the organizing committee traveled to Munich. They met with Carl Orff and Wilhelm Keller, the director of the Orff Institute in Salzburg, to discuss challenges in adapting the Schulwerk to American culture. Orff suggested that his ex-wife Gertrude be the resident Orff teacher for the Bellflower program.

Carl Orff recognized that adapting the Schulwerk to the heterogeneous American culture would be a challenge. He suggested that the Bellflower program form a committee of academic experts in American culture, including ethnomusicology, folk music and literature, American literature, and American culture.

This large experiment [Bellflower Orff Program] included, naturally, the original work, *Musik für Kinder*, adapted to American standards and conditions. Research in American literature and culture would be required to select the best possible texts and melodies. In this connection, I should mention that two editions, one for Canada and one for England, have appeared and are also accompanied by records. The use of instruments from various ethnical groups [*sic*] in your country might also be considered.¹

The committee included University of California Northridge folklorist and ethnomusicologist Bess Lomax Hawes, University of California Los Angeles musicologist William Hutchinson, and UCLA Professor of Arts and Humanities Robert Haas. Orff recognized that the heterogeneous population, the diverse cultures, and a different musical history presented unique challenges in adapting the Schulwerk to schools in the United States. Orff used the analogy of various cultures nurturing a garden of wildflowers, each with its own needs and demands, and in the United States, these cultures lived side by side and often in the same schools. As such, a student body shared no specific folklore or folk songs, but instead shared many overlapping cultures. Adapting the Schulwerk to American schools required the Schulwerk to be reexamined.

In an interview at the symposium, Committee Chairperson Haas was asked the question, “How did your picture of the Schulwerk in an American setting change or grow during your participation in the committee?”

The possibilities for an effective adaptation grew (throughout the project). The energetic experimentalism in all the areas and in various synthesis of the arts in America, of course, encourages Schulwerk immensely. But that same experimentalism is a danger to it, I have discovered, and in any real contest, the pop and folk values already jumping in the American culture will reset Schulwerk.

¹ Letter from Carl Orff to Norman Wampler, October 30, 1965, included in the Bellflower ESEA Report, 1969, p. 11-12.

Salzburg, Toronto, Memphis

Teacher training is the defining component of the Memphis Orff Program. The training first occurred in the form of workshops and weekly collaborative meetings during the ESEA Title III Project. This training grew to include elementary methods courses at the University of Memphis, sessions at American Orff Schulwerk Association National Conferences, the Saturday Workshops sponsored by the Memphis Chapter of the AOSA, and the Master of Music with a Concentration in Orff Schulwerk, also at the University of Memphis. The Levels courses and Master Class that became the Memphis Orff Institute were a defining component of the Memphis Orff Program and the music instruction that occurred in the Memphis City Schools.



Doreen Hall

Full appreciation of the history of the Memphis Orff Levels courses, starts with an understanding of the Memphis Orff Program's essential relationship with the history of Levels training at the Orff Institutes at the University of Toronto taught by Doreen Hall under the leadership of Arnold Walter. Hall taught the first regularly held Orff teacher training in North America began in 1957 in Toronto. These one-week courses were initially designed to train teachers working in suburban Toronto, which, under the leadership of Keith Bissell, had developed an elementary music curriculum based on the Schulwerk. The Toronto courses were advertised in the *Music Educator's Journal*, and several early proponents of the Schulwerk in America, including Ruth Hamm, Isabel Carley, and Jacobeth Postl, attended.

In 1962, Walter¹ invited Carl Orff and the faculty of the Orff Institute in Salzburg² to present a symposium on the Schulwerk. Salzburg faculty members attending the symposium included Gunild Keetman, Wilhelm Keller, Lotte Flach, and Barbara Hasselbach. At the time, the Schulwerk increased in both popularity and influence, and Orff envisioned the newly-established Salzburg Orff Institute as the primary center of Orff Schulwerk training with national centers throughout the world. Organized by Hall, the symposium was the first international conference focused solely on Orff-Schulwerk and established Toronto as the second International Center for Orff Instruction.



Arnold Walter and Doreen Hall, 1968

Walter's association with Carl Orff went back to the 1920s when he was a student in Berlin. Following World War II, Walter was instrumental in the internationalization of the Schulwerk when, in 1952, he contacted Orff and suggested that Orff adapt the Schulwerk for North American students. Orff initially suggested that the original German version be kept intact and the original material, including the German folk songs, simply translated into English. Walter rejected this idea

¹ Prior to emigrating to Canada in the 1930's, Walter had worked as a journalist at a Socialist newspaper where he had reviewed several performances of the *Güntherschule* and had become friends with Carl Orff. Educated as both a composer and a lawyer, in the early 1950s Walter was elected chairperson of the International Music Committee of UNESCO which became the International Society of Music Educators (ISME). In 1952, Walter was elected as the first President of ISME.

² The Institute in Salzburg had been founded as part of the Mozarteum the previous year (1961); the building housing the Institute was completed in 1963.

“Mine Ladies and Gentlemen ...”

After several visits to Canada to teach in Toronto, Jos Wuytack first journeyed to the United States in April 1970 as a featured presenter at the second national conference of the American Orff Schulwerk Association in Cincinnati. Wuytack presented three sessions: the first focused on rhythmic training and featured a demonstration group of elementary school students, the second on group improvisation, the third on the adaptation of folk songs. The folk song session highlighted activities from his first book in English, a collaboration with Tossi Aaron titled *Let Us Sing and Play with Joy*.



Tossi Aaron

Each conference session focused on a specific element of music, one on rhythm, another on melody, and another on timbre, with each topic presented uniquely. Wuytack provided teachers with a variety of instructional models or “activation techniques,”¹ the term he used in Level courses in the United States. With child-centered emphasis, Wuytack’s original songs, games, and activities focused on teaching musical elements through the joys of play and discovery. He combined the harmonic implications of the melody with the need for child-friendly, simple instrumental accompaniments to balance with children’s voices. According to Jane Frazee,

[Jos’s] style was considerably thinned out, adding phrase structure and contrapuntal structure rather than just a motivic structure. This style is certainly a contrast to the music in the volumes. The Hamline [Levels Course] curriculum reflected Jos’s continuing thinking about orchestration and ways to use the instruments in open [flexible] ways.²

Although elemental and pre-aesthetic (Carl Orff uses the term pre-intellectual), the pieces provide great interest and musical satisfaction.

Some teaching techniques Wuytack developed came directly from Orff. Wuytack recalled,

Marcel Andries and I were interested in seeing how Orff’s ideas were put into practice at the Orff Institute in Salzburg [1964]. We had fruitful experiences working with Gunild Keetman, Polyxene Mathey, Hermann Regner, and Barbara Hasselbach. We were especially impressed by the rhythmic-verbal ability of Carl Orff himself. On the last evening of the course, Orff performed an excerpt from his opera *Astutuli*. His performance was in an ancient Bavarian dialect, and even those who spoke fluent German didn’t understand much of it. The concert was spellbinding, his use of the sound of the language made me realize the power of speech as part of the holy trinity of the Schulwerk, speech, music, and corporal.³ Much of Orff’s



Jos Wuytack

¹ Activation Techniques are detailed in *Musica Activa Volume 2, Melodic Expression*. Beatin’ Path Publications, 2018, and *Musica Activa Volume 1, Rhythmic Expression*. Schott, 1994.

² Frazee, Jane. *Historical Perspectives: Letter to Hamline Students*. St. Thomas Special Collections, 1987.

³ “Corporal” refers to the broad use of “body” in the Schulwerk; gesture, facial expression, dance, movement, and

Speak, Sing, Dance, and Play

In 1973, Nancy Ferguson and Konnie Saliba organized the first All-City Concerts for the elementary music students, which continue to this day. These concerts provided both a level of accountability for the program via public performance and a prime motivating force for curriculum development. Ferguson administered the concerts in collaboration with the teachers; each teacher was assigned specific responsibilities such as conducting pieces, gathering and organizing instruments, and organizing concert logistics. According to Carol King,

All-City was not just for showcasing talented students. Nancy wanted to provide the teachers in the program an opportunity to collaborate and to “set the bar” high each year. All-City Concerts were excellent professional development, especially for the newer/younger teachers in the program. They saw how teachers organized a concert with a large group and how to divide the work to make it all come together. They also saw what students were capable of doing musically.

Every Orff teacher was a part of this year-long project/team effort. It was purposefully not competitive like All-State, but each teacher chose his/her best students. Each school brought a designated number of students, and every Orff teacher received the arrangements to use/adapt at their schools.

Nancy oversaw the preparation for the concerts and chose which teacher(s) would be chair. She knew all of her teachers well and encouraged those interested in arranging to be on the Music Committee. A lot of that committee’s work happened in the summer. Then the scores were given to every Orff teacher in the fall. Conductors were selected, often the primary arranger of the piece, with some of the less experienced teachers assigned to conduct one group of players, such as the drums and hand percussion or one voice of a canon. Although we were not all great conductors, it was an excellent experience for the teachers to be in front of 300 talented students!

Other responsibilities for various aspects of the concert were divided among the teachers. Everyone was expected to sign up for one or more committees, such as instrument set-up, costumes and props, movement and dance, printed program preparation, etc. In the process, we learned each other’s strengths and gifts and saw everyone’s contribution as essential to our success.

The level of musicianship, the joy with which the students perform, and the quality of the All-City Concerts over the years have demonstrated to our parents and community the skills students acquire in our program.

The first Memphis All-City Concert in the spring of 1973 showcased both the Orff Schulwerk program and the newly-formed middle and high school strings programs. The Memphis Orff Program at this time included twelve teachers fully trained in Orff Schulwerk, was fully financed by Memphis City Schools, and was immensely popular in the schools where it was offered. Consistent with the materials and curriculum initially used during the Title III grant during the first three years of the program, the All-City Concert included pieces exclusively from the Murray adaptation of *Music for Children*. It would take a few years for the teachers to master the techniques necessary to begin arranging American and international folksongs for use in the concert.

By 1975, Wuytack’s influence was taking hold on the concert program. The first half of the

Konnie Saliba

In October 1967, Konnie Saliba was appointed Assistant Director of the Title III Orff Program and, in collaboration with Director Nancy Ferguson, researched and wrote the ESEA Title III Grant that initially funded the Memphis Orff Program. Before moving to Memphis, Saliba had taught junior and senior high school General and Choral Music in Dallas and Miami. Saliba was an accomplished pianist and accompanist with degrees from Illinois Wesleyan (BMuEd) and SMU (MM-Piano Performance). Saliba served as an accompanist with the Dallas Civic Chorus under Lloyd Pfautsch, with whom she studied at both Illinois Wesleyan and SMU.

As part of the Title III Grant (1968-1971), Saliba and Ferguson trained first with Ruth Hamm (1968-1970) and completed their Orff Levels at the University of Toronto with Doreen Hall and Jos Wuytack (1969-1970). From 1968 until 1974, Saliba served as both the Assistant Director of the Memphis Orff Program and taught elementary music at Snowden Elementary School. Saliba remembers,



For the most part, I did most of the teaching, and Nancy did the paperwork and administration. When people visited, I did most of the demonstrations. During the Title III funding, we had over 250 people watch us teach, that was part of the grant. By the second year, Nancy realized I had most of the fun, and she began to teach more. She went out to the schools to observe teachers and meet with principals and adminis-

trators. We both led the weekly music teacher meetings in which we collaborated, writing lessons and developing the curriculum. When the Title III funding ended in 1971, I taught, and she ran the program. The university sent music education students over to observe me teach, and we both lectured in their classes. Gradually, we were adding music teachers, and both of us conducted after-school workshops developing lessons, curriculum, and mentoring the new teachers. In the summer of 1971, we taught Orff workshops through the university for classroom teachers who were still teaching most of the music in the district.

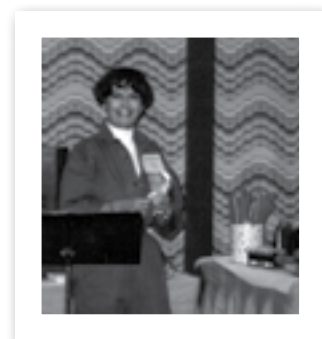
In 1968, Saliba and Ferguson were contacted by founder Arnold Burkart to become charter members of the newly formed American Orff Schulwerk Association. At the AOSA's first convention in April of 1969, Vice President Ruth Hamm invited Saliba to join the board as publicity chairperson. Saliba remembered,

I followed Ruth Hamm in everything I did in AOSA. I started out being publicity. Ruth had been in that slot, and I moved into her position when she became vice president. And later, I became vice president. At that time, if you were the vice president, you had to organize the conferences. I had one piece of paper given to me from Ruth Hamm — it was a letter to the hotel that we were going to use the next time. That was all I had. She wasn't very organized, and the organization was still small.

Everything I had to do for the first time, I had to do with no help. I began to keep

Nancy Ferguson

With a strong musical education and a background in jazz and a close association with the Memphis Symphony and the University of Memphis School of Music, Nancy Ferguson was uniquely qualified to navigate social, political, educational, and musical issues inherent in leading the Memphis Orff Program. From 1968 until she departed for the University of Arizona in the fall of 1987, Ferguson expanded the breadth of the Orff program, empowering her teachers to embrace a wide range of musical styles and genres while embracing the training offered in the Levels courses at the Memphis Orff Institute.



By all accounts, Ferguson was a nurturing yet firm leader, demanding the best of her teachers. Throughout her tenure in Memphis, teacher training and professional development were at the core. According to Memphis Orff teacher Margaret (Dugard) Campbelle-Holman (*Choral Director*, Nov./Dec. 2018),

My second teaching job was in Memphis City Schools, now Shelby County Schools, and my music supervisor was Nancy Ferguson. I was transitioning from junior high music (grades 6-9) in Ohio to elementary music after taking my first Level 1 Orff Schulwerk course. One key point I remember Nancy sharing is that it would take three-plus years to grasp how the Schulwerk engaged curricular based integrated learning. I had already taught two years quite successfully through what was supposed to be a 'rough' inner-city school setting. My approach was to challenge students with singing (classroom and choir) as a change-catalyst. In Memphis, I knew it was going only to take me a year.

Nancy Ferguson was right. To teach effectively, I had to reach inside myself, hold on to that which was my firm foundation, let go of any driftwood, add new scaffolding, and build additional muscle. Nancy had a plan, a mentoring plan. She would come to teach my classes while I visited seasoned music teachers multiple times a year (repetition counts). No other teaching experience offered that kind of on-site teaching incubator. Have you ever considered what you could learn from this type of experience? What value would you gain from this type of on-the-job mentoring, especially where choral was — is — embedded in the classroom regimen? Talking to a music educator after observing their class, gathering new strategies, seeing REAL singers in action as they are learning to be engaged in the thinking as well as vocal artistry process was like opening a room full of Christmas presents. No other school district in which I taught offered that quality and quantity of reality-based professional development.

From its beginnings, a paradox existed in the Memphis curriculum between Western Art music and music in the popular and folk genres. Initially, this paradox was complicated by class and race issues when considering the appropriateness of inclusion of musical genres such as blues, jazz, country, and rock and roll in an elementary music curriculum in a still-segregated Southern school district. In September 1969, the Memphis Chapter of the NAACP sent a letter to the Memphis School Board that outlined a series of demands regarding race issues in the district's hiring, promotions, and curriculum. The school board dismissed the letter resulting in a series of weekly protests where tens of thousands of students and teachers participated for well over a month. Three of the

Carol King

One primary objective of the Title III Grant that initially funded the Memphis Orff Program was to engage institutions of higher education in the development of innovative and exemplary education programs in public schools. Another goal of the Memphis ESEA Title III program was to model and teach exemplary and creative educational approaches to other areas of the country. The Memphis Orff Institute was established in 1973 to fulfill this mission as it began to attract music teachers from around the nation and the world.

The relationship between the Memphis City Schools and the University of Memphis School of Music was an essential component of the Memphis Orff Program. Carol King was the first product of that relationship, graduating from the University of Memphis with a degree in music education, student teaching in the Memphis Orff Program, working as a music teacher in the Memphis City Schools for over 30 years, and teaching recorder in the Memphis Orff Institute. Like many musicians in Memphis, King had a broad musical background with eclectic tastes. As a student at the University of Memphis, King studied flute and played in the university band. After college she was a member of several pop, soul/rhythm and blues bands as a keyboardist, singer, and flutist, often taking a turn at improvising.



When the Memphis Orff Program began in 1968, King was a junior at the University of Memphis studying Music Education. She remembers,

During my senior year (1969-70), we observed several classes at Snowden Elementary taught by Konnie Saliba and Nancy Ferguson. Both Konnie and Nancy also came into our class to talk about the Orff program, “the experiment” as they called it at the time. I was drawn to the approach and decided to pursue elementary music education.

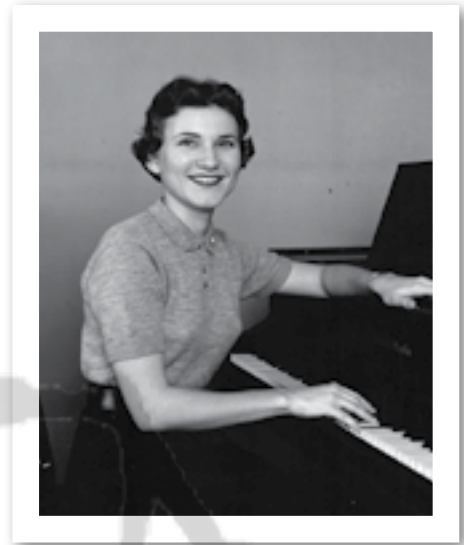
In spring 1970, King became the first student teacher in the Memphis Orff Program under Orff teacher Nancy Hagemeyer. During summer 1970, in preparation for her first year of teaching, King attended Ruth Hamm’s third Memphis summer workshop, the final one funded by the original Title III grant. By fall 1970, the program gained a lot of attention, and principals were eager for more music instruction in their schools. The Memphis Orff Program expanded from its original six teachers to 10, including King and Shirley McRae. These were the first teachers funded by the Memphis City Schools as the Title III grant began to close, and the district started to assume financial responsibility for the program.

In 1971, King took an Introductory Orff class with Jos Wuytack and Mimi Samuelson, Wuytack’s first course in the United States. King began to develop recorder and Orff lessons for her students, using techniques she had experienced in that class. Having shown promise when observed by Ferguson and Saliba, she was invited by Wuytack to take his first Master Class in the summer of 1972.

Shirley McRae

Shirley McRae's musical experience was firmly rooted in the church, where her husband served as preacher and District Superintendent of the United Methodist Church in Memphis. Following Martin Luther King's assassination in 1968, Frank McRae emerged as a leader in both the civil rights and social justice movements advocating for desegregation and the end of Jim Crow. Born and raised in Memphis, McRae was very much a White Southern lady. Being the wife of a prominent Methodist preacher and a mother, marching in a Civil Rights March in the 1960s would not have been socially or politically advisable. The contentious marches often resulted in violence. In discussing her role in her husband's activities, McRae explained,

I was certainly aware of what was going on and supported my husband and his actions with civil rights and social justice, but I wasn't directly involved. We had a family, and he did encourage me to live an independent life. At the time, I was at the university working on a Masters of Education and was involved with what I was doing there.



When she accepted a position as a music teacher in the Memphis City Schools, one school she served was Pope Elementary, one of the district's poorest schools. She continued,

The school was a block from the Mississippi. These children, they had no training at home. We had one child, he brought his little two-year-old toddler brother to school because there was nobody at home.

It was difficult for us, people like me being put in a school, particularly the one I was in (Pope), to relate to the black children, but I don't think there was any type of initiation or preparation, we just had to deal with it. It was hard, we're talking about, it would be the model of a gruesome, poverty school. It was just pathetic; things that happened on a routine basis were just unbelievable. I taught out in the county at Fairley a few times. I hated going out there. It was a tough school, whew, White poverty. It was rough. I don't know if any of that was race, the background of the kids, or lack of education, they (the Fairley students) weren't as far off as the students at Pope. I can't imagine anything more deprived than those children (at Pope) were, deprived of everything, nutrition, home life, who had certainly never been read to or anything. The other school, Fairley, those kids were kind of obnoxious. I don't have good memories of them. Maybe all the schools were rough; I don't know. That has all improved with the school systems here.

McRae's comments are typical of the experiences of many of the music teachers of the time who were teaching in unfamiliar socio-economic conditions before the desegregation of the Memphis City Schools. Early on, teachers in the Memphis Orff Program began looking beyond *Music for Children* to engage students and searched for materials relevant to students' culture and experiences.

When I began, we used pieces from the Murray edition of *Music for Children* ex-

Down the River, Out to Sea

The participants that attended the Memphis Orff Institute came from two distinct populations: music teachers working for the Memphis City Schools and those traveling from outside the district. This second group was quite diverse and included students from both the United States and abroad, many of whom who had attended workshops, courses, or conference sessions with teachers from the institute.

For the Memphis teachers, instruction that took place in the Levels continued throughout the school year through in-services, workshops, conferences, and, for many, graduate study in the Orff Masters program. The Levels were the foundation for their instruction providing materials and techniques as the foundation of the curriculum on which they were assessed; the Memphis curriculum was built on what was taught in the Levels courses. Beginning with King, the Memphis teachers expanded on the “Orff Process” used in most American Orff classrooms. This didactic approach, based on Wuytack’s activation techniques, is at odds with the more collaborative approach possible with fewer, yet more experienced, students.

Teachers from outside Memphis often attended the courses as individuals rather than as a part of a district. Many brought back to both their students and communities new and unique ways of approaching music education. Often, teachers trained in Memphis brought in Memphis Levels teachers to conduct workshops or teach in a Level course. Over time, many of these individuals formed chapters affiliated with the AOSA and established Orff training centers for holding Levels courses.

Many teachers enrolled in the Master Class were involved in teacher training courses, either Materials and Methods courses at universities or Orff Levels courses. Experienced teachers often returned for more than one Master Class as the course provided both a review and renewal to their understanding of the approach. The approach itself demands extensive experience applying both the teaching process and compositional techniques to gain understanding, and taking the course repeatedly proved worthwhile. Ultimately, these teachers began offering Levels locally based on the Memphis model developed by Wuytack. Three prominent Orff centers with strong Memphis connections are described below with many more throughout the country.

In the Levels courses, the two-week format of the classes that occurred over a three-year cycle allowed students to form strong personal and professional bonds through shared musical and social experiences. Students who lived outside Memphis stayed in the dorms. Many created lifelong associations as they formed recorder ensemble groups, played each other’s homework pieces (arrangements of various folksongs, etc.), and collaborated on written assignments.

University of Nevada-Las Vegas and Clark County School District

The largest Orff-based music program in the country is in Clark County, Nevada, which includes Las Vegas. From 1994-2004, Randy DeLelles and Jeff Kriske headed the Orff Training Program at the University of Nevada-Las Vegas, co-teaching Levels 1 and 2 with Shirley McRae, Level 3; Sue Mueller, recorder; and Kay Lehto, movement. During their tenure, the program grew to be one of the largest in the country.

Both DeLelles and Kriske trained with Wuytack at the University of Southern California and attended multiple Master Classes at the Memphis Orff Institute (1983, 1993, 1997). DeLelles also took Level 2 from Saliba in Memphis. Beginning in the early 1980s, Memphis Orff teachers conducted several workshops for the district:

Recessional

After accepting a faculty position at the University of Arizona in 1987, Nancy Ferguson returned to Memphis through 1990 to teach Level 1. She passed away in 2001. From 1987-2001, Konnie Saliba taught several Levels in Arizona for Ferguson, who was the head of the Orff Levels courses. In 2009, Saliba retired from the University of Memphis and continued as head of the Memphis Orff Institute and teaching Levels until 2012. Jos Wuytack's final Level 3 and Master Class took place in 2011. Shirley McRae retired from the University of Memphis in 2004 and passed away in 2018. Carol King retired from Memphis City Schools in 2010 and taught her last Recorder Levels in 2012, co-teaching with Allen Moody in 2015. In 2017, Heather Klossner was appointed to the music education faculty and as director of the Memphis Orff Institute. Klossner, who received her Orff training at Southern Methodist University and her DMA from the Eastman School of Music, completed her dissertation on the history of the Memphis Orff Program and Institute.

From 1973-1988 (the focus of this book), the Memphis Orff Institute trained approximately 1,100 music teachers from around the United States and abroad (four classes per year, 15 in a class plus Master Class every other year). Each of the five teachers featured in the book have received AOSA Distinguished Service Awards, recognizing their exceptional contribution to music education in the United States. The program remains in its original location at the University of Memphis and maintains a strong association with the Shelby County Schools (which absorbed the City of Memphis School District).

Carl Orff's approach to teaching music was never intended to be a method, but rather an attempt to teach children through activity the essence of music, from the earth, what Orff calls Elemental. Using Orff's analogy, each garden has its own humus, its own climate, and its own gardeners who nurture and tend its harvest. Likewise, each community is a product of its culture and its history. The Memphis Orff Institute is a product of the Memphis teachers as they negotiated issues of culture and responded to significant historical events. What began in 1968 as an education experiment fulfilled its aspirations as a center of "creative and exemplary" music education through the Memphis Orff Institute and the Memphis City/Shelby County School Districts.

The Scores

Some years ago in a graduate school philosophical discussion, I was challenged by the music education program head about using the Orff approach in the classroom. He asked why I would use an “*ersatz*” (artificial) method built on contrived pieces and arrangements instead of using folk and composed pieces in their original forms with authentic instruments. The question challenged me to justify my commitment to the Orff approach. By definition, the Schulwerk cannot be authentic to any culture or music as the instruments themselves are contrived for use in a learning environment. Carl Orff’s elemental perspective uses a reductionist approach constructed on the defining musical elements of the style or form, the essence of the music. So why Orff? Because Orff builds musical knowledge and understanding through active music-making utilizing representative models.

The Scores contains the songs, arrangements, and orchestrations mentioned in this book. In addition to these scores, videos, audio tracks, photos, and related research material are collected and available online as Supplemental Materials for this book. The section concludes with an assortment of representative arrangements by teachers associated with the Memphis Orff Program and the Memphis Orff Institute.

As the Schulwerk expanded internationally, Orff recognized the need to include music characteristic of the children’s culture. Each of the five teachers highlighted in this book had extensive musical interests and backgrounds beyond this project’s scope. The representative arrangements focus on one specific contribution from each teacher to the Memphis Orff Institute. For Jos Wuytack, the focus is his updating of the Schulwerk, which includes his use of timbre and form. Several of the selected pieces were arranged in the early 1970s as he was finishing his French adaptation of the *Musik für Kinder* Volumes. Konnie Saliba’s examples show her extension of Wuytack’s approach to American folk music, particularly music from the Southern Appalachian region. Nancy Ferguson’s examples illustrate her contribution of expanding the Schulwerk to blues, jazz, and popular music. Building on her work with Wuytack, Ferguson, and Saliba, Carol King’s examples illustrate how she helped codify the teaching process developed by the Memphis teachers. Shirley McRae’s examples focus on the use of the human voice in the context of the Schulwerk.

Jos Wuytack

Dance of the Marionettes (1971)

This piece highlights the timbre of the glockenspiels and provides an excellent opportunity to create a pantomime of musical figurines. In this example, Wuytack uses the bass xylophone against the glockenspiels, creating more substantial texture and harmony. The performance notes suggest that the guiro or ratchet simulate winding up the puppets and that the bass part drop out the second time creating a music-box effect.

Dance of the Marionettes

Jos Wuytack

Musical score for "Dance of the Marionettes" by Jos Wuytack. The score is in 6/8 time and features three staves: SG (Soprano Glockenspiel), AG (Alto Glockenspiel), and BX (Bass Xylophone). The SG and AG parts play a melodic line with eighth notes, while the BX part plays a rhythmic accompaniment of eighth notes. The score is divided into two measures, with a first ending (1) and a second ending (2).

Pentatonic Piece Built on Ostinati

This piece accompanies a pentatonic melody with two simple ostinati, thus creating an excellent example of how to create an accompaniment. This model was written in class at the same time as the French adaptations of *Musik für Kinder* and is similar to examples in Volume I of the Murray edition of *Music for Children* (p. 82, p. 102).

Pentatonic Piece Built on Ostinati

Jos Wuytack

Musical score for "Pentatonic Piece Built on Ostinati" by Jos Wuytack. The score is in 2/4 time and features three staves: Melody, BM (Bass Maracas), and Timpani. The Melody part plays a pentatonic melody, the BM part plays a simple ostinato, and the Timpani part plays a rhythmic accompaniment. The score is divided into two systems, with a measure number 5 at the beginning of the second system.

Konnie Saliba

The use of folk material, particularly that from Germany, was an integral part of the pedagogy developed by Gunild Keetman and *Musik für Kinder*. In the Canadian and English adaptations, Doreen Hall and Margaret Murray searched for appropriate Canadian and British folk material respectively. Wuytack, working a decade after Hall, adapted the Volumes into two languages, Flemish and French. Embracing Wuytack's multi-cultural approach to pedagogy and orchestration, Konnie Saliba searched for folk material to use in courses from the regions where she taught including courses in Virginia, North Carolina, Georgia, and Tennessee. Over the years Saliba developed an extensive repertoire of Appalachian folk material as well as representative folk songs from around the world. As the Memphis Orff Institute Level 2 teacher, using this folk material was particularly relevant as she taught the I-V, I-IV, and I-IV-V harmonization techniques used in many American folk songs. As Saliba stated,

The arranger feels the most simple folk song can be made interesting for children of any age. Adding a carefully planned orchestration to the most simple folk song can enhance the melody and stimulate enthusiastic student response. **Appropriately designed** [emphasis added] orchestrations can become effective and stimulating teaching tools. The abundance of folk song repertoire lends itself to the adding of creative, Orff-like orchestrations. [These orchestrations] ... are designed to serve as models for the teacher. **It is anticipated that the teacher will be encouraged to develop similar orchestrations** [emphasis added] for enhancing participatory group experiences in the classroom.

See Me Cross the Water (A-B-C-D)

See Me Cross the Water (more frequently known as *Pretty Little Girl with the Blue Dress On*) is a pentatonic Appalachian (probably North Carolina) fiddle tune frequently performed by a caller in community dances. In *Orchestrations for Orff Instrumentarium A-B-C-D* (Cock-A-Doodle Tunes, 1979), Saliba provided four orchestrations building from simple to complex, demonstrating how to increasingly challenge students as they develop more advanced skills and understanding.

See Me Cross the Water (Melody)

Konnie Saliba

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of two staves of music. The first staff begins with a 'V' and contains the melody for the first line of lyrics. The second staff begins with a 'V' and a measure rest (5) before the second line of lyrics. The melody is simple and pentatonic.

Pret-ty lit-tle girl with the blue dress on, Pret-ty lit-tle girl with the blue dress on.

Pret-ty lit-tle girl with the blue dress on, See me cross the wa-ter.

Nancy Ferguson

Nancy Ferguson, a first-rate performer, worked with her husband Tom's various jazz ensembles and maintained an active performance career in the clubs and concert venues around Memphis throughout her tenure with the Memphis City Schools. Ferguson was also sought after as a commercial artist, recording jingles and commercials for radio and television. One aspect of the Orff approach that drew Ferguson to the Schulwerk was that, like jazz, Orff arrangements were fluid and easily altered in response to the mood, instruments available, and the prior experiences and ability of the children. Ferguson's arrangements should be viewed similar to a jazz chart as a launching point for creating, improvising, and adapting. Her approach to improvisation was controlled and disciplined, building on her experiences as a performer. Ferguson's inclusive musical backgrounds and interests expanded the Memphis Orff Institute's range beyond folk to include jazz, blues, and pop. In addition to her work in Memphis, Ferguson was a senior author for Macmillan's *Music and You* and *Share the Music* textbook series, where many of her Orff arrangements were first published.

Sneakers and *Snowden Blues* were the product of the blues grant from the Memphis Board of Education, written by Ferguson with a resident artist, George Caldwell. Ferguson and Caldwell worked with both music and classroom teachers at eight Memphis elementary schools in a pilot program teaching students how to create songs utilizing the blues form: 12-Bar Blues harmony, an A A B phrase structure, lyrics based on sorrow or disappointments, and improvisation. Ferguson and Caldwell applied Wuytack's approach to elemental orchestration to the blues, maintaining a traditional blues format and providing ample opportunities for improvisation.

Sneakers (melody and text by Ferguson) was arranged in collaboration between Caldwell and the students at Snowden Elementary School. The straightforward instrumentation in the accompaniment displays a typical adaptation of Wuytack's approach to orchestrating the blues. The texture of the accompaniment allows the voice to be heard and the text to be clearly understood.

This lesson plan is based on a series of eight 30-minute classes at several Memphis elementary schools as part of the 1980-1981 Blues Grant, implemented by Caldwell under the guidance of Ferguson. Memphis teacher Terry Starr at Cummings Elementary taught the lesson to a 5th grade class.

Introduction to E Minor Blues (12-Bar Blues Progression)

- ◇ Teacher introduces 12-Bar Blues through a breathing pattern to provide a kinesthetic response to the listening exercise.
- ◇ Breathe on the beat with a snap on the off-beat. Teacher sings chord number as students breathe.
- ◇ Final pattern:
 - » Breathe in (snap) 2 (snap) 3 (snap) 4 (snap) out (snap) 2 (snap) 3 (snap) 4 (snap) I I I I
 - » Repeat IV IV I I
 - » Repeat V IV I I
- ◇ Add improvisation on the piano to singing.

I would probably add a movement component for I, IV and V, perhaps in a subsequent lesson. The kids of the 90s and 2000s would have a hard time sitting still for this unless the trust level was already high! If classes were comfortable with sustained movement and creating in groups, small group creation of sustained moves for I (static), IV (different) and V (dynamic but brief and easily flowing into IV) would be a good idea. (Terry Star, 2020 interview)

Carol King

Many of Carol King's arrangements are available in *Share the Music* and *Spotlight on Music* textbooks. Below is a list of basic ideas for starting work with mallets and two examples of lessons King developed on mallet techniques for younger students. These types of lessons evolved in Memphis as part of the "Orff Process."

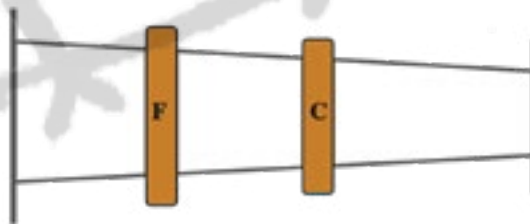


Some Basic Ideas for Working with Mallet Instruments

- ◇ Plan for exploration time at the barred instruments, which develops the skills students need for playing exact or specific patterns.
- ◇ During the first few months of school in kindergarten through 2nd grade, do little mallet work. In 2nd grade, primarily work on pulse accompaniments.
- ◇ In upper grades, orchestrations should be fairly simple, two- or three-instrument parts).
- ◇ Use paper visual for xylophones.
 - » Model with mirror playing.
 - » Model with a real xylophone (teacher sitting on the "wrong" side of the instrument, students facing the instrument as if they were observing the pattern correctly).
 - » Reinforce with visual of xylophone, singing the letter names.



With kindergarten through 1st grade, work with a visual like this:



With the instruments set, all students can play the same part at once. As Wuytack taught us, "**Everyone prepares the part; everyone tries it; everyone learns everything.**" [Emphasis added.] "In kindergarten, we are one for all and all for one." (In later grades, several parts can be combined in increasingly complex arrangements.)

Captain, Go Sidetrack Your Train

American Folk
arr. Carol King

The musical score is written in D minor and common time (C). It consists of three systems of staves. The first system has a 'Voice' staff and an 'All Barred Instruments' staff. The 'Voice' staff contains the melody with lyrics: 'Cap-tain, go side-track your train. Cap-tain, go side-track your train.' The 'All Barred Instruments' staff shows rests followed by two chords: a D minor triad (D4, F4, A4) and a D minor pentad (D4, F4, A4, B4, C5). The second system has a 'V' staff and an 'All' staff. The 'V' staff contains the melody with lyrics: 'Num-ber (one) in line, com-in' in on time. Cap-tain, go side-track your train.' The 'All' staff shows rests followed by three chords: a D minor triad, a D minor pentad, and another D minor triad. A measure rest with the number '5' above it is placed at the beginning of the 'All' staff in the second system.

Captain, Go Sidetrack Your Train

Historically, Memphis is one of the major transportation centers in the country with the convergence of rail and river traffic and a point of departure in the Underground Railroad. This song is an excellent introductory lesson to improvisation for younger (K-1) children with only one element (pitch) varied. The lesson allows students to explore high and low pitches as well as close and wide intervals. Improvised vocal percussion and movement can also be added.

- ◇ Prepare children for working with mallets with drums first (for the rhythm) and rhythm sticks in mallet position.
- ◇ “Sing and do” with rhythm sticks on the floor.
- ◇ “Think and do” with sticks while the recorder plays the melody.
- ◇ At the instruments, remind students to hold the mallet heads close to the instruments to encourage gentle, soft playing.

The skill objective is to play in the rests of the melody on any bars they like (bars set in D minor pentatonic (E's and B removed), much less challenging than playing specific letter names. It also allows discussion of high and low in relation to the instruments.

Shirley McRae

The three pieces chosen from Shirley McRae's collection of compositions show a variety of styles: a speech piece in rondo form, an ostinato piece with an expressive choral special effect, and a beautiful yet simple song for voices and Orff instruments. These three are unpublished except for *Peter, Peter, Pumpkin Eater* (out of print, now in public domain).

Peter, Peter, Pumpkin Eater (Video)

This speech, drums, and hand percussion piece was written for the 1980 All-City Orff Concert and conducted by Vivian Murray. The theme of the concert was *Holidays*, and the song was in the fall section. A rondo with B and C Sections features a dialogue between two groups. In the C Section, the third measure is particularly interesting as it uses the "clave rhythm" (dotted quarter, dotted quarter, quarter) to create rhythmic tension and interest. This vibrant rhythm is the climax of the piece and creates great excitement in the final return of the A section. The captivating choreography included eight students as the shell, Peter on the outside, and his wife on the inside.

The icons used here were adapted by Wuytack from those used by the International Composers Guild. Wuytack thought the icons were useful in teaching children and included them in his active listening lessons (Musicograms, p. 51).

Peter, Peter, Pumpkin Eater

Shirley McRae

A

V Pe - ter, Pe - ter, Pump - kin Eat - er had a wife and could not keep her.

HP

OI

3

V Put her in a pump - kin shell and there he kept her ver - y well.

HP

OI

Go to C after D.C.

Fine

Peter, Peter, Pumpkin Eater

5 **B**

V1 Pump-kin shell Pump-kin shell Pump-kin shell Pump-kin shell *D.C.*

V2 Put her in a pump-kin? No! Put her in a pump-kin? Oh no!

9 **C**

V1 Go! She will go. Yes, she will. What a ter-ri-ble sit-u-a-tion. *D.C.*

V2 Oh, she won't go! No, she won't. No! No! What a ter-ri-ble sit-u-a-tion.

Form

A B A C A (repeated)

This rondo is performed twice. The first time through, voices speak all parts indicated. Timpani and finger cymbals play with each A Section. No other instruments play.

The second time through, all instruments play their parts. Voices say only the final two measures along with the instruments. Hand drum accents are played with the thumb.

~Shirley McRae

Memphis Teachers and Trainees

The following music represents a sampling of arrangements and original songs from teachers in the Memphis Orff Program and teachers who attended the Memphis Orff Institute from around the country. As the Memphis Orff Institute became a nationally known center of music education in the United States, nearly 4,000 teachers from around the country and the world along with teachers from Memphis, came to learn from Jos, Shirley, Nancy, Carol, and Konnie.



Konnie Saliba, Nancy Ferguson, Shirley McRae

Marti Ragan - Playground Jam (Video)

The 1995 All-City Concert featured this compilation of playground chants arranged by Memphis music teacher Marti Ragan. It was also a centerpiece at the opening concert of the 1996 AOSA National Conference held in Memphis and performed by students from the Memphis City Schools. Ragan, who completed her Masters of Music with an emphasis in Orff Schulwerk at the University of Memphis in 1995, collected these poems in the African American playground tradition, consistent with Carl Orff's focus on folklore as a feature of the Schulwerk. Ragan recalls,

I created a framework (an ostinato on sticks, body percussion, drums and small hand percussion instruments) to highlight the pieces as a single, coherent piece. I added a few things for the transitions, but the original games I got from observing the playgrounds, watching videos, and from books. The hand games and games themselves provide constructive ways for children to learn socialization, how to take turns, work in a group, express yourself, which cross racial and cultural boundaries. At the same time, the children are singing over and over, gaining confidence with their singing voice and building their singing skills; the more they sing, the better they are on pitch and rhythm, beat, stomping, and motor skills. Some of these games are incredibly complicated, very intricate; Double Dutch is impressive to watch. When doing these types of activities, behavior problems all but disappear; the students respond to these games in positive ways.

Building on their universal appeal, many of these songs, chants, and games were adapted into pop standards played at dances. They were familiar, rhythmic, and for the most part, appropriate for students. Stax recording star Rufus Thomas's song *Walking the Dog* mimics *Miss Mary Mack* and *Sally Go Round the Roses*. They were recorded by both The Jayettes and Grace Slick and her group The Great Society before she joined Jefferson Airplane. The 1963 version by The Jayettes reached Number 2 on the pop charts.

Playground Jam -Children's Playground Chants and Songs

Introduction

Marti Ragan

Sticks
Partner R
Partner L
Both
Floor

Tamb.

Clap
Patsch

Clap
Stomp

Conga

CBX

Layer-Additive
(Top to Bottom after two measures)

1. Hey Everybody

Playground Jam

Voice

Hey, ev'-ry bod-y, lis-ten to the beat.— We're gon-na

Sticks
Partner R
Partner L
Both
Floor

Tamb.

Clap

Stomp

CBX

8 *Accompaniment continues throughout.*

Epilogue

When I received a B.A. in Political Science from Kenyon College, my advisor John Agresto asked me why I would want to study politics when I was far more interested in music. After a miserable year working in the legal department of a bank, I took his advice and completed a Master of Music - Voice Performance from the University of Colorado and completed the Opera Training Program at the Aspen Music School. After singing professionally for five years, I returned to Maryville College and the University of Tennessee to complete my teaching certifications (music, history, social studies, English, and elementary education). I began teaching elementary music in 1994. From 1996-1998, I completed my Levels courses and Master Class at the University of Memphis under Shirley McRae, Konnie Saliba, and Jos Wuytack.

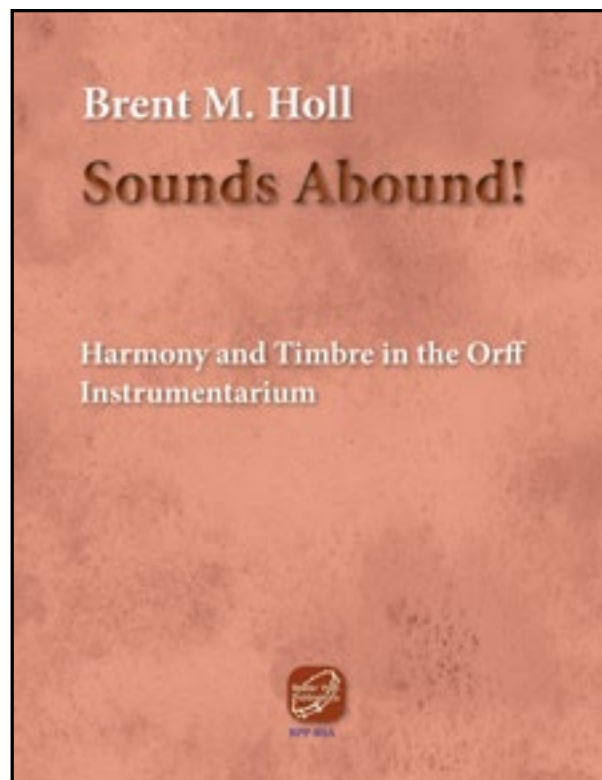
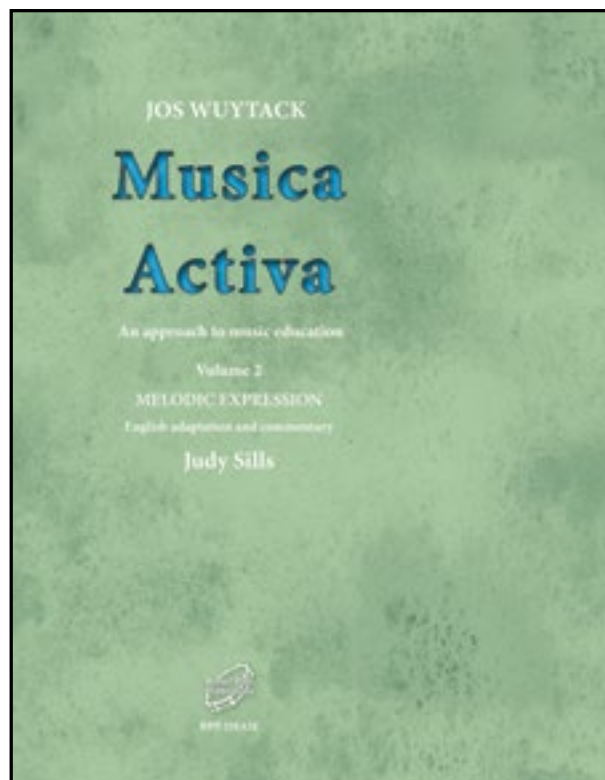
The interviews that informed this project originated as part of my graduate studies at Boston University. In April of 2008, I presented sessions in Edmonton, Alberta, for the national conference of Carl Orff Canada. Intending to tour the area, I arrived five days early to a blizzard of two feet of snow where I spent the three days before the beginning of the conference in conversation with Jos Wuytack and Judy Sills, with whom I taught several Orff Levels courses. (I conducted my interview with Wuytack in Sills' basement.) Further conversations continued during the conference, including discussions with other presenters, including conversations with Doreen Hall, then-AOSA President Sue Mueller, Randy DeLelles, Jeff Kriske, and Brent Holl. In 2011, I returned to Memphis for what was Wuytack's final Master Class. We had dinner one evening where I shared my research and observations. His comments and critiques are reflected in this book.

My initial interview with Konnie Saliba and Carol King occurred in 2011 at Saliba's home outside Memphis. At the time, my research focused on curriculum, the history of the Title III program, and the genesis of Orff Levels courses. In 2015, as course director of the Atlanta Orff Levels, I invited Saliba to present a Master Class sponsored by the Dekalb County School District, where we continued our discussions. Over the years, I have had several additional phone conversations with Saliba discussing various aspects of this study.

Although Carol King was not my recorder teacher in Memphis, I have attended numerous workshops and conference sessions she presented. I have been in continual contact with King throughout this project, and she has been a significant source for All-City materials and confirmation of names and dates.

In 1999, Shirley McRae recommended me to apprentice at the University of Nevada-Las Vegas with Randy DeLelles and Jeff Kriske to teach Level 1 Basic. While I was there, I spent a significant amount of time with McRae, who was teaching Level 3. In 2011, I conducted a formal interview with McRae at her home in Memphis, informing this study.

Sadly, Nancy Ferguson passed away before I began work on this project. I greatly regret never having had the opportunity to take a class or workshop with her. I suspect she would have been a great inspiration and help. Although her voice is missing from this project, her incredible work with the Memphis Orff Program carries through to this day. Over the years, I have had the opportunity to interview many former Memphis teachers, including Lynn Jordan, Susan Van Dyck, Fran Addicott, Vivian Murray, Carol King, Karen Medley, and Ellen Koziel who have helped me give a voice to Nancy in absentia. For this, I am grateful.



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There are no easy teaching positions, but surely those persons working in our strife-ridden urban schools are making an extraordinary contribution to the lives of youngsters. What they are saying is relevant, and we would do well to listen.

~Shirley McRae, 1970



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