

JOS WUYTACK

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# Musica

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# Activa

An approach to music education

Volume 2

MELODIC EXPRESSION

English adaptation and commentary

Judy Sills



BPP-JMAM

## Introduction

*Musica Activa - Melodic Expression* provides an in-depth analysis of melody, one of the five elements of music as used in the approach developed by Carl Orff and Gunild Keetman. Each chapter outlines a specific component of melody and explains in detail how this component empowers the teaching of melody to children. The elemental melodic style presented herein allows children to experience and learn at a fundamental level. The melodic examples come from world folklore or from simple compositions with accompaniments also presented in elemental style.

This book is devoted to guidelines suggesting a creative way of teaching for the teacher. These guidelines are founded on a certain set of premises, which should be an integral part of each teacher's instructional plan. Recommendations throughout the book enable the teacher to work in a creative and active way with the children while teaching the fundamentals of melody with joy and *gravitas*. Children learn through play, a teaching process explained in detailed examples. Teachers are expected to use these examples as models, changing and adapting them to the needs of their students while holding true to the integrity of the process. Using these models as a guide, teachers can create new musical activities using input from the students as well as their own creative resources.

Although this book focuses on melody, its premises can be adapted to teaching the other elements of music. *Musica Activa - Rhythmic Expression*, its companion book, focuses on rhythm.

We fervently hope teachers will benefit from the explanations and examples in the book. The information is pedagogical. It explains the how and the why, but is not intended as a resource book of classroom activities. The primary intent of the musical examples is to model pedagogical concepts and compositional techniques; however, the examples are effective stand-alone activities as well. Children experiment with sounds and play music with the encouragement of a teacher using the Orff process, but don't need to learn about the various pedagogical techniques used.

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*No Errata in Our Sonata*, a companion CD, is available separately. It contains professionally remastered recordings of the 1995 Master Class in Orff Schulwerk at the University of Memphis in Memphis, Tennessee. The tracks include many examples composed and arranged by Jos Wuytack in elemental style. It does not include the musical or orchestral examples contained herein.

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## CHAPTER ONE

### The Phenomenology of Melody

**Phenomenology** (from the Greek *phainòmenon* “that which appears” and *lógos* “study”) is the philosophical study of the structures of experience and consciousness. Phenomenology is primarily concerned with the systematic reflection on and study of the structures of consciousness and the phenomena that appear in acts of consciousness. The phenomena of music have as an object the phenomenon of consciousness put in place by the appearance of music from sounds and how we explain this appearance.

A scientist follows an objective knowledge of things. Phenomenology attempts to create conditions for the objective study of topics, usually regarded as subjective. Phenomenology seeks to recognize the essential properties and structures and what effect they have on man and how he makes those things conscious for himself. Knowledge precedes consciousness. Man wants to understand, and the only way to understand is to discern the relationship between the determined and the undetermined to link what is known to what is to be learned.

**Melody** (n.) (late 13c.), from Old French *melodie* “music, song, tune” (12 c.), from Late Latin *melodia*, from Greek *melodia* “a singing, a chanting, a choral song, a tune for lyric poetry,” from *melos* “song, part of song.”

Melody consists of unified degrees that form intervals. Melody is not merely an addition of sounds of different pitches but also a structure of a relationship of diverse sounds. Finding qualifiers of these sounds, therefore, becomes very important. We must find the affective potential and the expressive values of each interval. We must determine the different feelings and effects that can be created by these different intervals.

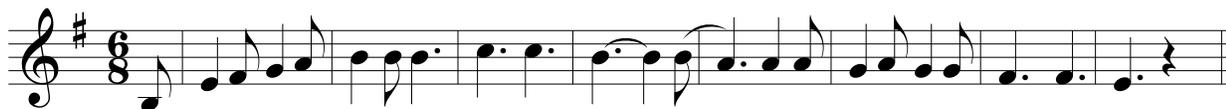
In the world of song, an inexhaustible source in active music education, melody is determined by the natural inflection of the words. Although rhythm and rhyme are present, the prosody of the words, the rhythm combined with the natural inflection of the language, become the melody. Poetry calls on melody. When a person is delighted, she expresses herself vocally. When this expression becomes insufficient, she then draws out syllables in the words. When long syllables are no longer sufficient, she adds exclamations and sighs. When more expression becomes necessary, she unconsciously begins to gesture, move her hands, and dance with her feet. True melody, as a means of expression, shares emotion, sentiment, and soul. With melody, specifically melodic intervals, we express our true inner beauty.

#### Seconds

Both major and minor seconds evoke characteristics like suppleness, elegance, calmness, smoothness, and flexibility.

#### Orchestral examples

B. Smetana (1824-1884) - *The Moldau*



P. Tchaikovsky (1840-1893) - *Serenade for Strings*



## Music examples

**The Grand Old Duke of York** England  
arr. JW

The Grand Old Duke of York, he had ten thousand men. He  
 And when they were up, they were up, and when they were down, they were down, and  
 La la la la la la, la la la la la la, la

5

marched them up to the top of the hill and marched them down a - gain.  
 when they were on - ly half - way up, they were nei - ther up nor down.  
 la la.

## Movement

Formation - Partners in two lines facing in sets of eight or ten

Verse 1

Beats 1-4 - One line, four steps forward, four steps back

Beats 5-8 - Other line, four steps forward, four steps back

Verse 2

Beats 1-8 - Head couple sashays down the set; 9-16 head couple sashays back to the top.

Verse 3

Beats 1-16 - Head couple splits and each leads a line outside the set to the foot. Head couple joins hands facing, raising them to make a bridge. Remaining couples join hands and sashay under the bridge and back to the top of the set with a new head couple.

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## CHAPTER TWO

### Ontogenesis of Melody

**Ontogenesis** (n.), a derived word from the Latin prefix *onto*, meaning “having to do with the essence of a thing” and *genesis*, meaning “the beginning.” Ontogenesis refers to the beginning of the essence of a melody or rhythm, the kernel or seed from which it grows and blossoms.

Children begin to learn their mother tongue by imitation. In the womb, babies are surrounded with the sound of their mother’s heart and her bodily functions as well as sounds from the exterior world. From birth, babies are steeped in sounds they try to imitate. Later, through exploration and experimentation, children begin to reproduce individual words and phrases. Over time, they are able to express themselves and to communicate. Not until the age of five or six, after several years of auditory and vocal experiences and development, do children begin to learn to read. The reading process itself is dependent upon a child’s acquisition of auditory and verbal skills prior to the introduction of visual symbols.

The same progressive stages occur in the acquisition of musical language. In kindergarten, a child listens, imitates, and explores with rhymes, sayings, songs, and games. Short and repetitive, these simple rhythmic texts and melodies serve as the basis for learning the musical language. As the child progresses to the primary and intermediate elementary years, it is no longer sufficient only to imitate melodies, to mime, and to dance. The child must become conscious of what he hears, what he recalls, and how he reproduces it. He needs to actively develop auditory discrimination skills, to be active and attentive to the sounds around him, to be ready to perceive, reproduce, analyze, and create.

As the child becomes familiar and fluent in songs, rhymes, and games, he then begins to perceive the visual representations (icons and symbols) of the sounds he hears and to associate the sound with its visualization (sound to symbol, concrete to abstract). Music reading and writing require concentration and auditory discrimination skills that take time to acquire; the child learns these skills best through progressive and consistent instruction. The instructive activities used to teach these skills, however, need to maintain the fun and joy of play by using a variety of approaches such as guessing games or substitution games in which the relationship between sound and visualization is taught and reinforced. Over time, the mechanics of both reading and writing music will become a reflex that one can assess by alternating group and individual work.

As the child begins to master the association of sound and symbol, one must find an approach that permits the gradual acquisition of skills for creating and writing melodies. This presupposes the progressive development of the essence of melody. One begins with a repeated melodic motif, often using only a few notes. Next comes the global construction of a song by listening and reading the motif, making it conscious by analyzing its melodic, rhythmic, and structural (form) elements. The melody develops as the motif is expanded through exploration, analysis, and improvisation.

The teaching sequence guiding the learning process begins with a natural elemental motif and then progresses with the addition of other notes. More melodic relationships are assimilated, using structures that become more rich and varied. Rhythmic diversity assures aesthetic appreciation while the ear absorbs the melody.

Melody originates in the prosody or the natural flow of speech. By following the stress and intonation of the text, speech becomes the essence of a melody, a recitative. This chanted text is more expressive than simple speech. When calling to someone from a distance, we use a higher pitch to give more exterior power to our expression. This tonal center possesses an open and extroverted character. When meditating or praying, we use a low, closed, and intimate sound to express reflective feelings. Logically,

these two tonal centers begin separately before joining together. Their relationship is based on the interval of a fifth. The high center becomes the dominant and the low center the tonic. Between these two poles, the history of melody occurs.

## Bitonic

Let's look first at the development around the high tonal center, the dominant. On the last word or syllable, sound falls naturally, like spoken language where the end of the phrase falls. The descending minor third interval is intimate, a natural occurrence suited to the psychology of the child. As a matter of interest, many lullabies use this soothing formula. When a baby cries in its cradle, the sound is always from high to low. This interval is also used in calling to someone in the distance (yoo-hoo).

This minor third is the principal cell of all melody. All cultures, even the most remote, base their popular singing on this interval.

The descending interval of a third from C to A is the most appropriate for singing for ages seven and up, the descending third interval from A to F# is best for pre-school, and the descending interval G to E is most suited to the Orff instruments. The falling third is important in helping children sing in tune.

Best for singing      Best for singing with preschoolers      Best for instrumental

## Orchestral example

C. Saint-Saëns (1833-1921) - *Carnival of the Animals (The Cuckoo)*

## Music examples

### Head and Shoulders, Knees and Toes

JW

V  
Head and shoul - ders, knees and toes, clap your hands, a - round you go!

BX

Motions: Touch head, shoulders, knees, toes; clap.

### Game

Sing with no motions.

Replace singing in first measure with motions.

Replace singing in first two measures with motions.

Replace singing in first three measures with motions.

Replace singing in all four measures with motions.

Sing the whole song with motions.

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 CHAPTER THREE
 

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## The Pentatonic System

The Orff Schulwerk approach develops a feeling for and understanding of melodic relationships beginning with a thorough exploration of the magic world of the pentatonic. Through active experience, the child learns about the amazing possibilities of the pentatonic scale which provides an especially suitable milieu for improvisation. Through singing and playing pentatonic melodies from many different cultures, the child becomes aware of the rich heritage in all musical conditions and becomes interested in cultures where the pentatonic is the soul of musical expression.

A pentatonic scale uses five notes to cover the distance of an octave. This contrasts with the diatonic scale where the octave is bridged on seven notes and with the chromatic scale which uses twelve notes. There are two types of pentatonic scales. The hemi-pentatonic uses half steps in the scale and is typical for countries in the Far East and Indonesia but not for China. The anhemi-pentatonic uses only whole steps in the scale. Found in cultures extending across six continents, this system is used extensively in the Orff Schulwerk.

## Advantages of the Anhemi-Pentatonic Scale

The melody freely follows its own internal logic with no limits for the child's creativity.

With no harmony, the absence of semitones alleviates tension. This enables the child to experience calm, peaceful, and enriching music, creating an atmosphere of pure joy.

A bordun accompaniment is always possible.

Because of the absence of semitones, all the notes can ring together. These sounds are called "personances," the middle between consonance and dissonance, thus enabling group improvisation.

The pentatonic scale is universal. Cultures the world over have a rich heritage of pentatonic songs and dances.

Each pentatonic scale has its own *ethos*. The six authentic pentatonics, three major and three minor, each exhibit particular feelings and sensations. Constructed in the same fashion, they are different by their characteristics and in the melodic structure they engender.



C: (childlike, fresh, charming)



F: (stable, strong, clear)



G: (happy, alive, extroverted)



a: (melancholic, introverted, nostalgic)



d: (religious, mystical, magical)



e: (warm, intimate, soulful)

## Hemi-pentatonic example

**Sapotayaadi** Indonesian  
arr. JW

The musical score for "Sapotayaadi" is presented in two systems. The first system includes staves for SR (Soprano), SM (Soprano), AM (Alto), Hanging Cymbal, Hand Drum, and BX/CBX (Bass). The second system includes staves for SR (Soprano), SM (Soprano), AM (Alto), HC (Hanging Cymbal), HD (Hand Drum), and BX/CBX (Bass). The music is written in 4/4 time and features a mix of melodic lines and rhythmic patterns.

## C Major Pentatonic

The C major pentatonic is fresh, lively, childlike, keen, naive, kind, and unsophisticated. The first volume of the Orff Schulwerk is entirely in C pentatonic.

Melodies in this pentatonic are sometimes too low for children to sing in tune. In fact, the best range for children, allowing for good vocal development, is from D to D<sup>1</sup>. Stepping up to high E or down to middle C can be managed if not emphasized in the tune. (See page 94.) Thus, G and F pentatonics are the most accessible for good singing.

C pentatonic is well suited to instrumental pieces. When a melody begins on high C, however, it can also work well for singing.

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 CHAPTER FOUR
 

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## The Modes

We have come from the realm of tonality with the arrangement of the intervals as demonstrated in the C major and A minor scales. These self-same intervals, when transposed to various keys, form the major and minor scales of our familiar circle of fifths, the backbone of tonality. When we begin to explore the C major scale untransposed by forming a scale on each individual note with no alteration of pitch, we arrive at the mysterious world of the modes.

The marked difference between a major or minor scale and a mode is the difference between tonality and modality. Tonality (major and minor) always has a leading tone whereas modality has no leading tone and the placement of half steps changes with each mode.

Each mode is constructed with a pentachord (five consecutive notes) and a tetrachord (four consecutive notes). The dominant is the one pitch common to both; therefore, it dominates the mode. Modes have no sharps or flats unless they have been transposed.

Why Use Modes in Orff Schulwerk?

The world of modes is an integral part of the Orff Schulwerk. The modes, a point of interest for many composers, have even made their way into pop music and folksongs. Modes provide a rich medium for students and teachers to improvise and compose in the elemental style.

The Orff approach to music education is based on active musical experiences. Instead of using an analytical approach, the music educator tries to introduce elementary forms of music and to create new attitudes in the students by participation, exploration, and experimentation with music through verbal expression, singing, instrument playing, and dancing. The journey from bitonic through diatonic and on to modes is the essence of melodic development in Orff Schulwerk.

### Definition

The word “mode” (from Latin *modus*, manner, mood) means a way of ordering the notes of a scale according to the intervals they form with the tonic. Each mode consists of an octave scale comprised of tones and semitones in different orders. Each mode has a keynote to which all intervals are referable. This note is called the *finalis* (tonic). Each mode also has a *tenor* (dominant), so called because it was the holding note on or around which a recitation occurs. Each mode is divided into two conjunct segments: a lower pentachord and an upper tetrachord. Authentic modes go from *finalis* to *finalis*; plagal modes (hypo) are from *tenor* to *tenor* (see examples).

### Tonality and Modality

In tonality, all notes always have the same relationship to the tonic. The semitones fall between III-IV and VII-I for major keys. (The key of C was named the Ionian mode by Glareanus [1488-1563]).

The minor tonality has two forms:

Melodic minor where the upper tetrachord is major. Here the semitones are between II-III and VII-I.

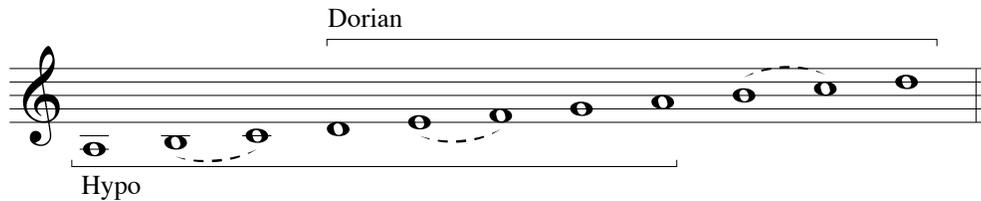
Harmonic minor where the upper tetrachord has two intervals of a semitone and one interval of a minor third. Here the semitones occur between II-III, V-VI, and VII-I.

In modality, however, the semitones change place for each individual scale, which creates a specific mood for each one. Tonality always has a leading tone. In contrast, modality never has a leading tone. (The Lydian mode is seemingly an exception, but because of the functional modality of the raised fourth, the presence of the leading tone does not emphasize the pull to the tonic in the same way as in tonality.)

## Modal *Ethos*

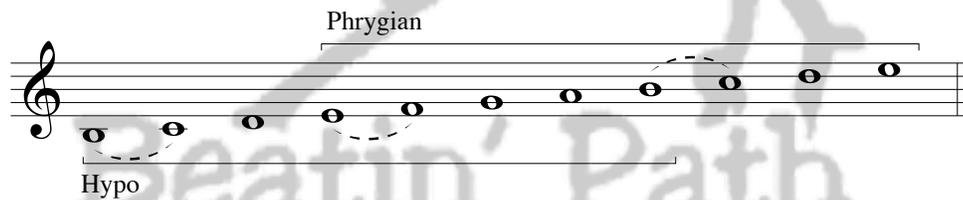
Each mode is rich enough to uniquely express a certain state of the soul. According to the modal *ethos*, music can influence and control every mood. Music has a moral effect.

### Dorian



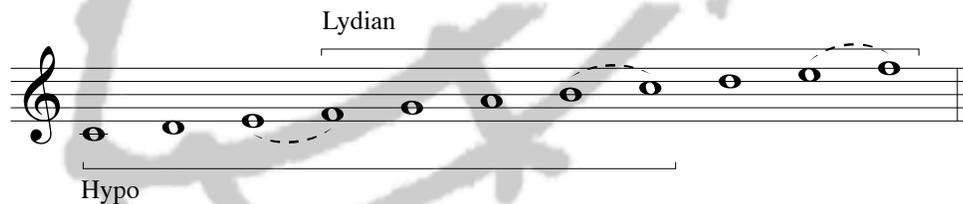
Dorian is ritualistic, grave, pensive, and mostly minor with a hopeful lilt. As one of Plato's favorites, the notes of Dorian "fittingly imitate the utterances and accents of a brave man engaged in warfare."

### Phrygian



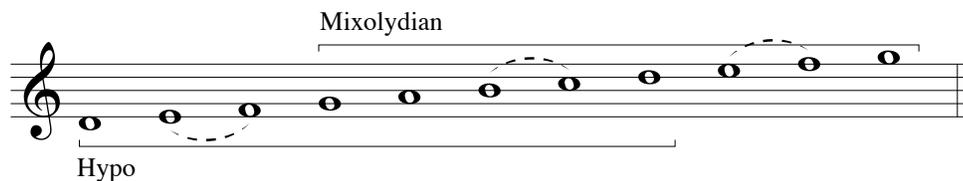
Tragic, somber, and intense, this mode was also a favorite of Plato. Phrygian was deemed suitable "for a man engaged in works of peace."

### Lydian



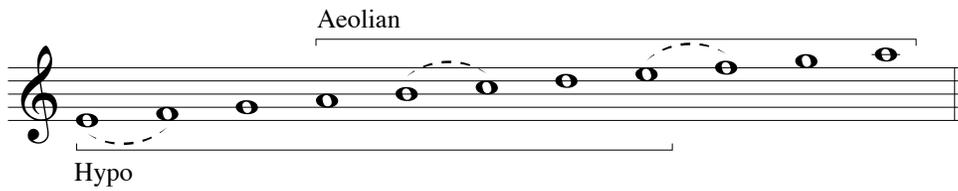
A diatonic scale with the raised fourth, Lydian is more major than major. It becomes impish, weird, eccentric, and, as Plato warned, encourages persons "prone to sloth and drunkenness."

### Mixolydian



A major scale with a flat tire (lowered seventh degree), this mode is happy, humorous, fun, and energetic. "Appalachian Old Time" tunes and songs often use this mode.

### Aeolian



This powerful, melancholic, poetic mode seems familiar to us as the natural minor scale.

### Dorian Mode

The Dorian mode (based from D to D) is ritualistic, religious, serene, grave, magic, noble, exalted, aristocratic, ceremonial, sober, solemn, inward, and introverted.



### Music examples

**Erik a Ropogés** Hungary  
arr. JW

The musical score consists of two systems of staves. The first system includes staves for SR (Soprano), G (Guitar), Tambourine, Bongos, and a combined AX/BX/CBX (Alto/Bass/Contrabass) section. The second system includes staves for SR, G, Tam. (Tambourine), Bgo. (Bongos), and the combined AX/BX/CBX section. The score is in common time (C) and features a mix of melodic lines and rhythmic accompaniment.

## CHAPTER FIVE

### Activation Techniques for Melody

#### High and Low

The musical concepts of high and low pitch have no correlation with the high and low in our everyday lives, e. g., while a bird flying to the top of a tall tree may be high, a long organ pipe made of the same wood produces a low pitch. The spatial relationships used in Western notation have no concrete correlations and are the result of conventions. To train the child's ear to sense the abstract concept of high and low in music and to conceptualize the relationship between sound and symbol, present a sequential set of activities to hear, feel, and move to high and low musical sounds.

In the beginning, limit this learning to pure sensory work, not for long periods of time but in regular, shorter sessions. When sound intervals are played very far apart, children can determine whether a sound is high or low. The wide range of the piano is a perfect means of demonstrating a wide range of high and low pitch.

Using movement, have the students stand when they hear a high sound and squat or sit when they hear a low sound. With younger students, associating high and low pitches with animals through gesture and movement is developmentally appropriate. High could be a little bird where the child imitates flying by walking on tiptoe and waving her arms responding to series of high pitches on the piano. Low could be a frog where the child is squatting and jumping on his hands and feet, responding to the musical cues on the piano. When children are successful identifying two sounds, add a third sound in the middle.

High: piano plays a high sound - children imitate a bird flying

Middle: piano plays in the middle of the keyboard - children imitate a kangaroo

Low: piano plays a low sound - children imitate a frog

Once children are able to correctly react to high, middle, and low sounds through gross locomotor movement, the game changes so that they react to the sounds with non-locomotor arm movements corresponding to the high, middle, and low pitches. The arms represent the different pitches. For an added challenge, play the same sound twice or several times in a row to determine if the children are paying attention and can make auditory discriminations between same and different pitches. Play the game with eyes closed to ensure each child is discriminating aurally and not visually. This also helps students focus on the sounds rather than watching the other students in the class.

After much work on sound differentiation, the teacher can begin to lessen the distance between the sounds. This must proceed slowly so that the mechanics of association between perception and gesture become well grounded.

Through these experiences, the child begins to recognize the connection between sounds and melody. When a series of notes are played, certain notes take on an importance within the context of a motif and ultimately a musical phrase. These exercises should be based on melodic relationships and structures used in songs leading the child to an understanding of tonal and melodic sense.

## Bell Tower - Iconic Notation

The bell tower, a teaching tool, gives youngest children a concrete picture of musical notation highlighting the concept of high and low. A prepared glockenspiel with only the notes G and E can be used to represent written notes (iconic notation) on the staff. Held vertically, the G and E bars correspond directly to the first and second lines.

Draw a two-line staff on a white board and place the glockenspiel next to it vertically with the G and E sitting on the appropriate lines. The children see that G is higher than E.

Create a melody by pointing to the glockenspiel bars first, then the staff lines with a mallet.

The children sing the indicated melody using the words *high* and *low*. Later the words can become *Miss G* and *Miss E* or *Miss Sol* and *Miss Mi*.

Substitute a marker for the mallet and draw notes on the staff. Point to the notes to create a melody.

The children sing the indicated melody on *sol* and *mi*.

Draw the notes left to right and add Curwen hand signs, letter names, or numbers as the children sing the indicated melody.

The students are now ready for simple musical dictation as the teacher plays a bitonic motif on an instrument of choice and students perform it singing *sol* and *mi*.

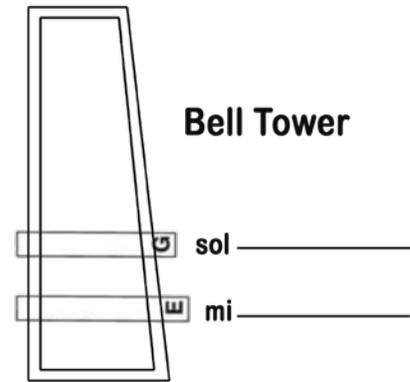
These games are played using only two notes at the onset, but as the children become adept, more notes and staff lines may be added.

## Active Melodic Dictation

During the early elementary grades (K-2), the child should experience many musical activities including singing, action songs, dancing, playing instruments, and creating sound stories. At this age, the child's world is concrete and he may not be developmentally ready to move to the abstract. After the child has had many experiences with typical melodic structures using all his senses (typically in the third or fourth grades), he is ready to experience intervallic relations as an abstract concept. After multiple experiences with intervals and melodic fragments, he is ready to learn to read music and notes can be placed on the staff.

### The Solfege Game

Introduce the Solfege Game in the third or fourth grade. The teacher places four melodies that can be sung together on the white board. Initially, these should be simple to avoid frustration on the part of the student. Here again learning takes the form of a game or puzzle. Notice the rhythm in the first example (Pentatonic) is simple to allow students to focus on the notes. Examples 2 (Hexatonic) and 3 (Diatonic) are more difficult and intended for more experienced students.



Pentatonic

1

2

3

4

Hexatonic

1

2

3

4

Diatonic

1   
Oo, oo, oo, oo. So sings the o - boe.

2   
Play the vi - o - la, tra, la, la, la, la.

3   
Ring, ring, ring the phone and play trom - bone.

4   
Soon, soon, soon, plays the bas - soon.

## ABC's of Orff Pedagogy

### Activity

Key to the real enjoyment of musical experiences, effective music training is based on active participation, the only way to feel the restorative and beneficial influences of music.

### Balance

The child's experience is enriched by motor activity building equilibrium between the spirit and the body. The development of co-ordination and new skills make the child more open to the magic of beauty in music.

### Creativity

Simply reproducing music is insufficient; we must also produce music! Improvisation and composition are the high points of musical expression. Musical language is a vital form of human communication, a personal exchange. A child wants to experience and test that fundamental ability to participate in a new creation.

### Dance

Dance is a visual illustration of a musical concept. Simple movement activities (such as children's dances, folk dances, and elemental movement techniques) guarantee precise understanding of form and structure. The dancing body is a fantastic instrument for sharing emotions.

### Elemental

To be elemental means to be natural, spontaneous, and near the earth. Being elemental is not a compositional style in an intellectual sense, neither is it performance music. It is a product of the moment, a utility music. It is unsophisticated with a basic and rudimentary character.

### Form

Structure is *conditio sine qua non* (the indispensable condition) for music. Architecture is the *forma substantis* (most substantial form) of musical expression. Form is the essential organizing element in music making. In active music education, we use basic forms which have evolved throughout history.

### Group

Group feeling is the pulse of a social experience. Orff Schulwerk encourages all students to participate. It is not individual music lessons. Orff Schulwerk inspires the gifts in every child to contribute to the experience of group music making. By making music in a social way, each individual learns discipline and builds confidence.

### Harmony

Singing or playing together in harmony has been one of the most spontaneous ways of making music together since the beginnings of polyphony. Drones, borduns, static ostinati, and mobile ostinati are the mainstay of the accompaniments, preparing the way for mixtures, harmonic parallelism, and descant.

### Ideal

The Orff approach is remarkable because it asks us to teach all the components such as rhythm, melody, harmony, timbre, and form, not as a finished written form but as music always *in statu nascendi* (in the course of being developed). The Orff approach is not a deductive method where we follow rules but an inductive approach where the music is first experienced, then followed by cognition.

**Joy**

Joy is basic to successful teaching. The atmosphere of each music class must always be positive. Is happiness not the goal of our whole life? Why not appreciate a tongue-twister, a riddle, or a humorous rhyme as an amusing way to present materials? Laughing is the pleasant diversion of the spirit.

**Knowledge**

Active music education should include training in music theory. Knowledge of how music works and how it fits together is necessary for building musicianship. Certainly music evokes joy, enthusiasm, and interest based on a constantly growing knowledge.

**Locomotion**

Dance is an integral part of music education. Locomotor movements include creative movement with the whole body moving through space. Non-locomotor movements include body percussion, hand, arm, and body gestures, simple movements while singing, and Curwen hand signs. Many songs can be effective learning tools when the words are substituted with gestures.

**Melody**

Melody is the horizontal line in the “soundscape,” a planned progression stretching from the lowlands to the foothills of “Grand Art” beginning with the groundwork of the pentatonic and moving progressively through diatonic, the magic of modality, and on to minimalism.

**Notation**

Teaching elemental music by constant repetition (imitation) should be the beginning but not the end of musical training. Musical knowledge will grow constantly as the child becomes able to transfer symbols into sound. Notation, a visualization of the sounds, helps to realize and preserve the “sound models.” Rhythmic, melodic, and dance notation can all be worked into the music teaching experience.

**Observation**

Observation is a vital component of all musical activity. A child must focus and listen to learn music, but visual perception also helps. All acquisition of musical learning follows these steps: observation-repetition-assimilation-interpretation.

**Plan**

The learning process must be well organized and logically structured. Many exercises, experiences and practice are necessary for teachers to fully understand the didactics of the Orff approach. Although the teaching process appears spontaneous and simple, a clearly structured system supports this unique pedagogy.

**Quality**

Music is unique and different from all other arts. Music, being motion through time, needs exquisite standards. A high degree of musical knowledge along with the ability to share this knowledge in an enjoyable way with a “Magic Touch” from within makes every musical expression an artistic one.

**Rhythm**

Rhythm is an inherent component of musical expression, the “energy of life.” Rhythm is attached to that fundamental instrument, the body, feeding its desire for expression and its scope of activity. Singing a song, swinging arms, and dancing feet are all connected to rhythm. The percussion instrumentarium is the nucleus for the realization of rhythm, the energy of life.

## Jos Wuytack

Jos Wuytack was born in Ghent, Belgium, on March 23, 1935. He earned his degrees of composition, piano, organ, and pedagogy at the Lemmens Institute, University of Louvain, where he became Professor of Music Pedagogy. He has also taught at the Music Institute of Namur, Belgium; the Music Conservatoire of Tilburg, Holland; and the Music Institute of Active Methods of Lyon, France; and was guest Professor at the University of Southern California, Los Angeles, United States.

Throughout his international career as music educator, Jos Wuytack has developed an active and creative approach to music education based upon the principles of Carl Orff, who recognised Wuytack as a leading figure in this approach. He has often been invited to present at European and American universities and has taught over 1,000 courses and workshops for music teachers in 53 different countries in Europe, Africa, America, Asia, and Australia.

His widespread activity in the training of music teachers has significantly contributed to the development of music education at an international level. In 1995 he received the Pro Merito Award from the Carl Orff Foundation in München, Germany, for his outstanding work in music pedagogy.

One of his most original contributions to modern music education, his pedagogical approach, ***Active Music Listening and Appreciation***, has been published in Flemish (1972), French (1974), Portuguese (1995, 2016), and Spanish (1996), and has been widely used in Western Europe and North America. He has composed a wide range of vocal and instrumental works for piano, choir, recorder, Orff instruments, percussion, and orchestra, some of which have been recorded by Harmonia Mundi. He has published articles and books on music education in nine countries, and his songs with motions for children appeared in six different languages (Flemish, French, English, Portuguese, Spanish, and Chinese).

*“It is not only a gift to be simple, it is a training.”*

Perse!  
Jos Wuytack



### Publications

For a complete list of Professor Wuytack's publications please visit <http://www.awpm.pt/eng/livros.php>

## Judy Sills

Judy Sills (B.Mus. University of Alberta; Master Level Orff, Memphis; Level III Orff in French; Graduate Diploma in Education) is retired from her position as Department Head of Music at Victoria School of the Arts, a K–12 Performing and Visual Arts school in Edmonton.

Judy has more than 37 years of choral and Orff directing experience at school and district levels. She has instructed Levels I, II, and III Orff courses at several universities in Canada and the United States. Judy has presented many Orff workshops across Canada, the United States, Hong Kong and South Africa. Her Orff Ensembles have performed at eight Carl Orff Canada national conferences. Judy made her last national conference presentation at the Carl Orff Canada Conference in Saskatoon in April, 2014.

Judy was founding president of the Alberta Chapter of Carl Orff Canada and served twelve years on the National Executive Board of Carl Orff Canada. She has also served on various other music executive boards at the local, provincial, and national levels. She was awarded the City of Edmonton Arts Achievement award in 1995 for her efforts in promoting music education in Edmonton and across Alberta. She was made an Honorary Life member of the Alberta Orff Chapter in 1997 and an honorary life member of the National Association of Carl Orff Canada in 2004. She was nominated as a YWCA Woman of Distinction in 2006. She co-chaired the 20th National Conference of Carl Orff Canada in April of 2008.

Judy has served as board member for the Edmonton Symphony Orchestra, the Victoria School Foundation for the Arts and Opera Nuova, and The Friends of the University Hospital.

*“For heights and depths no words can reach,  
Music is the soul’s own speech” (anon)*



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*Melody is the most characteristic element of music. It is usually the predominant part of a composition. It catches our ear, and it is melody that we retain most easily. True melody, as a means of expression, shares emotion, sentiment, and soul. It is with melody, specifically melodic intervals, that we express our true inner beauty.*

*Jos Wuytack*



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