

International Scrapbook

Extension of *The Orff Echo*, Winter 2007

(Revised March 21, 2007)

compiled by Carol Erion and Pam Hetrick

Editor's note:

The *International Voices* (Winter, 2007) issue of *The Orff Echo* highlights the continued growth of Orff Schulwerk worldwide. Editorial coordinators Carol Erion and Pam Hetrick asked fellow Orff-Schulwerk associations to send information in preparation of the issue. Because so many associations responded and sent numerous items, only the first few submissions could be included in the published issue. Here is the entire collection. The photos and musical examples are posted separately within the text, as noted below.

The Orff-Forum is the international clearing house for all Orff-Schulwerk associations and societies. To find an up-to-date list of all of them, along with contact information, visit the Orff Forum Web site* at:

<http://www.orff-schulwerk-forum.org/>

>Select Home

>Select Partners

>Select Orff Schulwerk Associations

**As of press time, some features of the Orff-Forum Web site are not available on some Internet browsers. If you have difficulty locating the list on the Orff-Forum site, use the "Contact" button on the Orff-Forum Web site to write the staff directly for the list of associations and societies. Because electronic communications are changing so rapidly, only the Orff-Forum site has the staff to constantly update this massive list of e-mail addresses and Web sites for the Orff-Schulwerk community.*

Orff Schulwerk in Argentina: A long-lasting experience

by Dina Poch

When I was a little child back in 1952, my mother took me to an institute to study music, much against my will, as I was hoping to become a famous dancer. However, it seems that my destiny was already written, since from that very day I became strongly bonded to this institution – Collegium Musicum of Buenos Aires. Today I head the Children's Department, where every year more than 600 children share the same joy and happiness of music making that I did, and still do, mainly, thanks to the greatness of Carl Orff and the Orff Schulwerk.

This is the story. In 1946, the Collegium Musicum of Buenos Aires was founded. It was Guillermo Graetzer's idea¹ to organize an institution dedicated to using updated methodologies to spread a truly musical culture. He invited Ernesto Epstein and Erwin Leuchter, among other colleagues, to join him in this unusual project for that time in Argentina. For two years, all the activities – concerts, conferences, courses- were dedicated mostly to adults and youngsters. But in 1948, the idea to extend the benefit of a musical experience to children was the beginning of a great adventure.

The Collegium Musicum of Buenos Aires is a very important and modern center of music education in Argentina, unique for its integral approach, as it combines artistic and pedagogical aspects. It is a private, nonprofit association, whose purpose is to offer children, teenagers and adults the opportunity to discover the pleasure of a group musical experience, and to extend the musical activity within the family and the community. In this way, the experience contributes to the development of students' sensitivity, creativity and imagination, enriching their inner life.

Since its foundation, the Collegium Musicum has consistently inspired and trained generations of music teachers in Carl Orff's pedagogical ideas. I remember how strongly those first years of my music involvement affected me. They challenged my creativity and enjoyment, while I learned, at the same time, the basics of music. It was no comparison to my music classes at school! I began by learning the recorder, as it was the Collegium Musicum that introduced this instrument to Argentina in 1951. Today it is used in almost every primary school in the country.

It was also at the Collegium where Orff Schulwerk was introduced. I clearly remember how, in 1959, a donation from the German government brought to our classes a new set of instruments unknown to us at the time: xylophones, glockenspiels and percussion instruments. Although I did not know anything about Orff-Schulwerk then, Guillermo Graetzer (Director of the Collegium Musicum and at the time also my music teacher) was well-acquainted with this approach and convinced of its educational benefits.

By searching the Collegium's archives, I discovered that in 1958, for the first time in a Teacher Training Seminar, one of the leading courses taught by Graetzer was called "The Carl Orff Method." In the many decades since then, in every teacher-training program such a course was included.

In 1960, thanks again to the German government, we finally became acquainted with the complete Orff-Schulwerk collection (45 books); a magnificent work. An exciting journey began. Initially we followed the content of those books, even singing in German. Little by little, other music from around the world, especially Latin American songs and music, became part of our repertoire, recreated according to Orff-Schulwerk ideas. In 1963 Schott published Graetzer's *Indo Amerikanische Tanze*, containing some of the music we played in our classes. And in 1964, the Spanish Orff-Schulwerk version *Música para niño: Adaptación del Orff Schulwerk para Latinoamérica* by Guillermo Graetzer was published in four books.

Even though we are not an Orff Institution (although many believe so), the Orff influence is strong here. We bring children into the musical experience by playing with all those wonderful instruments, as well as by singing and dancing.

In 1976 a proposal from Germany was made to Graetzer to make a film in Argentina, '*Orff Musik und Bewegungserziehung in aller Welt*'. Activities are included in this film from the Collegium, based mainly on Argentine folk music.

In 1984, for the first time a teacher trained at the Orff Institute, José Posada, came to Buenos Aires for a teacher-training course and brought a different view of Orff applied mainly through musical games.

In 2002, due to the valuable work of the Orff Foundation to spread Orff-Schulwerk ideas around the world, we were rewarded and touched by a magic wand when Verena Maschat came to Buenos Aires for a two-week course. "Music and

movement" was more than getting into "the Orff spirit"; it was a way to confirm how those ideas can be contemporary. This feeling was reconfirmed in 2004 with her second visit for another two-week course.

In 2006 with Sofía López-Ibor, an outstanding teacher, led us into the world of music and the music of the world.

At present we have 14 vocal-instrumental ensembles in the Children's Department who are using Orff instruments, following Orff ideas, and playing his music, among others. We also must acknowledge that this achievement has been possible due to the generosity of the German government. Many times during the past 50 years it provided us with all the instruments needed to follow this sound project.

Today, more and more teachers are acquainted with the Orff Schulwerk, although only very few schools are equipped with appropriate instruments. Nevertheless, with or without them, it is still possible to involve children in many different musical experiences based on Orff Schulwerk.

Through the years thousands of children have enjoyed and learned a great deal from their experiences, just as hundreds of teachers have also enjoyed following this path. Now we will celebrate almost 50 years of Orff in Argentina by establishing the Argentine Orff Association, a dream we hope to realize in the very near future.

¹*Guillermo Graetzer (1914-1993) composer, musicologist and teacher. He studied composition with Pisk and Hindemith. Born in Vienna, he emigrated to Argentina in 1939, where he lived for the remainder of his life. His philosophy was grounded in a humanist belief in the essential role of music in the development of a fully integrated human personality. He undertook important work in music education for the young. His achievements in this area include an adaptation of Orff's Schulwerk for Latin American children.*

Australian Council of Orff Schulwerk

The Australian Council of Orff Schulwerk (ANCOS) has 800 members, which includes the Orff Schulwerk Associations of New South Wales (OSANSW), Victoria (VOSA), Queensland (QOSA), South Australia (OSASA), Tasmania (TOSA) and Western Australian (WAOSA). We have been in existence for 30 years.

Contact the Australian Council of Orff Schulwerk at:

www.ancos.org.au

See photo: [australia_1.gif](#)

Cutline for [australia1.gif](#):

Photo taken at the national conference in Brisbane, 2002. With members of Shenanigans. Left to right: Gerard van der Geer (recorder); Christoph Maubach (flute); Sue Buchan (accordion); Jon Madin (accordion); Gary King (guitar, rear view); and Doug Goodkin tambour).

See music: [australia_music.gif](#)

Cutline for [australia_music.gif](#)

"Tarnikini" is an Aboriginal word meaning fruit bat.

The composer is Ian Ross Williams, lives in Queensland, Australia, PO Box 180, Glass House Mountains, Q 4518; phone: (617) 5493 0758; e-mail:

ian_ross_williams@yahoo.com.au

Gesellschaft Förderer des Orff-Schulwerks **Austrian Orff Association**

The Austrian Orff Association, *Gesellschaft Förderer des Orff-Schulwerks*, has approximately 400 members. In existence since the 1960s, it was the first Orff association in the world. It has a long tradition of working closely with the Orff Institute at the Mozarteum University, the Orff Schulwerk Forum and the Orff Foundation. It co-organized a part of the Symposium "in Dialogue" in Salzburg in June 2006. The main event of the year for the Austrian Orff Association is the annual Course for Music Educators in Strobl, Austria, in a very beautiful setting at the Wolfgangsee Lake close to Salzburg.

Contact the Austrian Orff Association at:
<http://www.orff.de/Austria.390.0.html?&L=1>

Belgium: Musicerende Jeugd **Flemish Orff-Association**

by *Jan Coeck*

Hello from Belgium, and especially from the Flemish Orff-Association *Musicerende Jeugd*. As you know, we are a very small country, so our association has similar dimensions. We have about 200 members (and readers of our magazine, *Muzewijzer*). Our association has existed for 52 years.

I am a professor of music pedagogy at the Lemmens Institute in Leuven, and a composer. The major part of our association staff consists of professional musicians. Since the real and authentic Orff vision, as a pedagogic method, has increased in importance in our general education program, we pay much more attention to the teacher-training programs in basic schools. We support students and teachers with all kinds of didactic "frames" and models of music education. We present these in our magazine, *Muzewijzer*, where we publish newly composed songs, Orff-[Schulwerk] scores, as well as completely elaborated lessons for teachers.

See photo: [flanders_1.gif](#)

Cutline for flanders_1.gif:

Jan Coeck, President of Musicerende Jeugd, the Flemish Orff association.

Music: See pdf in *International Scrapbook* folder labeled: [flanders_wablief.gif](#)

About Wablief from *Musicerende Jeugd* (Flemish Orff-Association)

"The canon I am sending is something I wrote," Coeck writes. "It is a well-known song, used in nearly all our Orff-schools and music academies throughout Flanders. Although it doesn't belong to the public domain, please feel free to publish it. In fact, it's a sort of nonsense text; the words nearly mean nothing. But it's fun to sing it up-tempo. Everybody loves it."

Associação ORFF Brasil – Música e Movimento na Educação

Associação ORFF Brasil – Música e Movimento na Educação (ABRAORFF) was

established in 2004. It has nearly 30 members.

See photos: [brazil_1.gif](#)

Cutline for [brazil_1.gif](#)

The Associação ORFF Brasil has almost 30 members.

See photo: [brazil_2.gif](#)

Cutline for [brazil_2.gif](#)

*In Brazil, the Orff Schulwerk is beginning to take root . For more information, read "Boa Viagem: A good journey brings the Schulwerk from Rochester to Recife," by Janet Robbins and Mary Helen Solomon, in the Spring, 2006 issue of **The Orff Echo**.*

Carl Orff Canada

Music for Children – *Musique pour enfants*

Carl Orff Canada, Music for Children – *Musique pour enfants* was founded in 1974 by Doreen Hall in Toronto. Today it has more than 1,000 members and 11 regional chapters. *Ostinato* is its tri-annual national publication.

Contact Carl Orff Canada at:

www.orffcanada.ca

See music: [canada la cloche 1.gif](#)

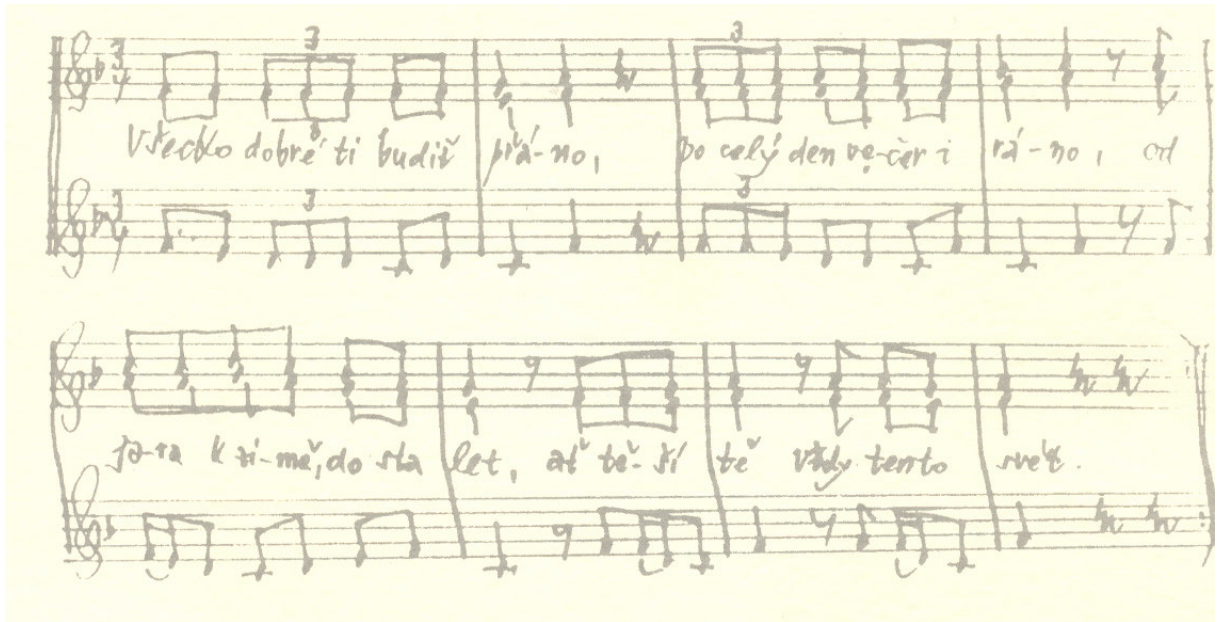
Ceska Orffova spolecnost

Czech Orff Society

The Czech Orff Society, *Ceska Orffova Spolecnost*, was officially founded 11 years ago, after the fall of the communist era. Before that time, Orff-Schulwerk ideas were forced to live hidden in music pedagogy. Today there are 300 active members. An international course is taught in the town of Slavonice bordering Austria, and it is designed to understanding between all nations. The members want to let everyone know that all are welcome to attend the course.

Contact the Czech Orff Society at:

<http://chr.nipax.cz/body/cms.html>



Birthday Melody by Pavel Jurkovic, who studied under Orff and founded the Czech Orff society. Please feel free to create a text in your own language.

See photo: [czech 1.jpg](#)

Cutline for [czech_1.gif](#)

Summer course in Brno, attended by the largest number of members from the Czech Orff Society.

See photo: [czech 2.gif](#)

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The Czech Orff Society.

Estonian Music Teachers Society

In Estonia, we have one main organization for music teachers, the Estonian Music Teachers Society. Our Orff Association belongs to this organization. We have 190 members and have been in existence since 1994.

I am a Rich Man (Estonian folksong)

Characters: Rich man
Poor man
Birds

Position: The players are standing in a long row holding hands. The rich man is standing in the middle. The poor man is standing opposite the row facing the rich man.

Action: singing and moving alternately

1st verse: the row of the rich man sings and moves – eight steps forward (4 bars)
and eight steps backwards (4 bars)

2nd verse: the poor man sings and moves

3rd verse: the rich man sings and moves

4th verse: the poor man sings and moves, choosing one bird (or many birds)
from the row of the rich man

The song is repeated as long as the rich man has no more birds left. The poor man has become the rich man and the song starts from the beginning.

1. I'm a rich man, can't you see
Birds are plenty in my tree
2. Please, oh, please, be merciful
Give some birds to me as well
3. Poor man, don't be dumb and blind
You will get no birds of mine
4. If you are so envious
I will come and take myself

JaSeSoi ry

Orff-Schulwerk Association of Finland

The Orff-Schulwerk Association of Finland, JaSeSoi ry has 175 members and was established in 1993. JaSeSoi ry organizes the International World Village, with lecturers and participants from all over the world. Summer 2007 the World Village will take place at the end of July. Tiina Kekäläinen is president of the Orff-Schulwerk Association of Finland, JaSeSoi ry.

See photo: [finland_1.gif](#)

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JaSeSoi's board members are playing the Finnish national instrument kantele in the opening session of the 8th International World Village in 2006 in Valkeala, Finland.

See music: [finland_kullan.gif](#)

Cutline for [finland_kullan_ylistys.gif](#):

The music sent by *JaSeSoi Ry* is a Finnish folk song, "Minun kultani kaunis on" (My Sweetheart is Beautiful"). You can sing it as call-and-response or in canon.

Association Carl Orff France

The Association Carl Orff France has 50 members, and has been in existence for six years. Each year, it organizes lectures, workshops and meetings. In 2007 they plan to organize a complete training course in Orff pedagogy, another in music therapy and to offer a documentary to be broadcast on television.

Contact the Association Carl Orff France at:

<http://users.skynet.be/aecoute/orff>
See music: [france_maudit_sois.gif](#)
See music: [canon_en_francais.gif](#)

Orff-Schulwerk Gesellschaft Deutschland **German Orff-Schulwerk Association**

The German Orff-Schulwerk Association, *Orff-Schulwerk Gesellschaft Deutschland*, has existed for 44 years and has 865 members. One important goal of the association is continuing the traditional approach of Orff-Schulwerk while connecting with new ideas in the field of music and movement pedagogy. They understand the Schulwerk is an open-minded concept, allowing for cooperation with contemporary impulses from new music learning theories or modern body-techniques. They believe the principle is necessary to allow course participants to develop their personalities.

See photo: [germany_1.gif](#)

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A training class of the German Orff-Schulwerk Association.

Samtök Orff Tónmennta Íslandi **Icelandic Orff-Schulwerk Association**

by Nanna Hlíf Ingvadóttir

In July 2006, the 65-member Icelandic Orff-Schulwerk Association, SOTI, was founded in Iceland. It was almost 40 years ago when Icelanders were introduced to Orff Schulwerk. Professor Hermann Regner visited Iceland and truly inspired those who attended his course. His visit had a profound effect on music education. Enthusiastic teachers continued to study these interesting pedagogical ideas, some as regular students at the Orff Institute and others at summer courses in Salzburg. Consequently, the Orff-Schulwerk approach strongly influenced the music curriculum in Iceland when it was reorganized in 1970.

The wave of interest slowly faded until 1985 when the next Icelandic teacher studied at the Institute, followed by another a few years later. In 1996 the two attendees, Kristín Valsdóttir and Elfa Lilja Gísladóttir, organized the first Orff Schulwerk course in 20 years with assistance from visiting Orff-Schulwerk teachers.

Other courses have since been organized. Attendance is strong and continues to grow. The courses are led by Valsdóttir, Lilja, and a third teacher, Nanna Hlíf, who studied for two years at the Orff Institute in Salzburg. The three are working closely together, organizing courses (with assistance from visiting instructors) to carefully "water the wildflower," and motivating colleagues to learn and understand the ideas of Orff-Schulwerk.

Because Orff Schulwerk has played such a big part in our music education, we felt the need to establish an Orff-Schulwerk Association in Iceland. However, this is easier said than done! We finally set the goal of founding our Association the summer before the 2006 Symposium took place in Salzburg. We accomplished that goal and were rewarded by attending a very important and interesting meeting held for Presidents of all

Orff-Schulwerk Associations around the world. We would not have wanted to miss the personal communication and the information that we gained during these meetings.

The short name of our association is SOTI, an abbreviation of the Icelandic *Samtök Orff Tónmennta Íslandi* (Association for Orff Music-Education Iceland)! It so happens that *Sóti* was also the name of the Icelandic horse which belonged to Carl and Lisolette Orff. When Nanna Hlíf and I studied in Salzburg, Regner introduced me to Frau Orff, knowing that we would be fast friends, due to our common love for the Icelandic horses! This is exactly what happened. Consequently, my family and I had a wonderful time with Frau Orff and her Icelandic horse, *Sóti*, in Diessen. (The horse died just last summer at age 40.)

Please feel welcome to contact us at any time if you have any questions or interest.

The *Sóti* Board members are: Nanna Hlíf Ingvadóttir, president; Elfa Lilja Gísladóttir, treasurer; and Kristín Valsdóttir, secretary.

Contact SOTI: orff.is@gmail.com

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The Sóti Board members are: Nanna Hlíf Ingvadóttir, president; Elfa Lilja Gísladóttir, treasurer; and Kristín Valsdóttir, secretary.

See photo: [iceland_2.gif](#)

Cutline for [iceland_2.gif](#)

An Orff-Schulwerk teacher-training course in Iceland.

Orff in Iran: an introduction

by Mandana Y Farsani

Children's music education in Iran has a 40-year-old history. However, compared to Europe and the United States, its importance has yet to be fully recognized. At first instructors used Carl Orff's melodies, with Farsi lyrics on folk themes. Gradually, composers attempted to combine some of the traditional melodies and folk songs, and simplified them for children. Ismael Tehrani was the first musician to order some quartertone Orff instruments from Germany, in order to play traditional Iranian music for children. However, the quartertones found in traditional music are the primary reason traditional or folk Iranian music is not used in Orff classes.

The most famous Iranian leading figure in children's music is Samin Baghtcheban. He was born in 1925 and started collecting folk songs for the national library of fine art, when he was only 16 years old. His 1979 album, *Rangin Kamoona* (*Rainbow*), has a variety of orchestrated songs, and is still one of the most significant sources in Orff teaching. Despite these individual attempts, it was only during the 1990s that the Orff system began to be known as "the initiative level of learning music" in Iran; although just among the middle- and upper-class families, and only in large cities such as Tehran.

The Pars music institution, owned by Naser Nazar, (a presenter at the 2006 American Orff-Schulwerk Association national conference in Omaha, Neb.) is now the most well-known music education organization in Iran. It has 2,034 Orff-Schulwerk students, ranging in age from 4 to 12, with 30 Orff-Schulwerk instructors, as well as 25

instrument teachers. In major music institutions like Pars, Orff-Schulwerk classes are separated and categorized, based on the ages and the abilities of children.

For the youngest students, teachers use simple games to familiarize children with the general concept of sound and rhythm. At the next level, children play the xylophone, learning the notes and scales on this instrument, and listening to some Carl Orff compositions as well as Iranian songs. The concept of orchestration comes next, when children play bells, xylophones, recorder and percussions. In the final semesters, instructors begin teaching music theory, and introduce new instruments. There are also separate "instrument-introduction sessions" for parents, including descriptions of each instrument, as well as small performances. These little concerts help families choose an instrument for their child's future.. There are also some ballet and body-movement classes. Unfortunately there are problems with performing, because of the country's ruling system.

See photo: [iran 1.gif](#)

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Mandana Y Farsani of Iran

Societa di Musica Elementare Orff-Schulwerk (located in Verona)

The *Societa di Musica Elementare Orff-Schulwerk* (SIMEOS) based in Verona has been in existence since 1979. There are 12 official members and 100-130 participants for each course.

See music: [italy me compare.gif](#)

OSI Orff-Schulwerk Italiano (located in Rome)

The OSI Orff-Schulwerk Italiano has around 500 members and has been in existence since May 2001. It publishes a Didactical Series (*Collana Didattica OSI*) that consists of seven books. OSI is linked with several Italian Didactic Associations from all around Italy (*Forum Organizzativo OSI*), which collaborate for the organization of Orff-workshops. In October 2003 the OSI organized the first International Orff-Symposium in Italy at the Conservatorio S. Ceclia, Rome.

In Rome, Orff-Schulwerk teachers don't usually use (as strange as it may appear) many Italian popular canons, because there aren't many in their tradition. Therefore, they enclosed two most used by teachers.

See music: [italy every morning.gif](#)

See music: [italy se nkgatale.gif](#)

See photo: [italy 1.gif](#)

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The OSI Orff-Schulwerk Italiano has 500 members.

ORFF-SCHULWERK Musik fuer Kinder Orff Association in Japan

There are a little over 200 members in the Orff Association in Japan, established in

1988. Please send an order for Japanese folk songs to the following address:
ORFF-SCHULWERK Musik fuer Kinder
Japanische Adaptation von Hoshino und Iguchi
Schott Japan SJ-011 ISBN4-11-608150-7
Ph. 81-3-3263-6530
Prof. Tohru Iguchi, Tokyo-Gakugei-University, Japanische Orff-Schulwerk
Gesellschaft
See photo: [japan_1.gif](#)
Cutline for [japan_1.gif](#):
A photo sent from the Orff Association in Japan.

Orff Schulwerk Association of New Zealand

ONZA is the Orff Schulwerk Association of New Zealand. It has been an incorporated society for two years, and an informal group for about 20 years. ONZA has 45 members.

Orff-Schulwerk Association Russia

by Vyatacheslav Zhilin

Our association has about 150 members and we have been in existence for 18 years. (For history about the organization, photos of Zhilin and a description of his visit to the 2005 AOSA National Conference in Birmingham, Ala., see *The Orff Echo*, Vol. 38, No. 3, pp. 32-34.

Contact Zhilin at:

vyat_zhilin@mail.ru

See music: [russia to ne veter.gif](#)

Slovenian Orff Association

The Slovenian Orff Association has 42 members. Slovenia, situated between Salzburg, Austria and Venice, Italy, has just two million people. Although we have been in existence for only five years, many courses and Orff events took place previously. They were led mostly by Ida Virt, former Slovenian professor at the Orff Institute in Salzburg.

We are proud of our annual State Meetings of Orff Groups, held in the spring. Although we are not many, every year there are more and more children and young people playing and dancing in different groups. You can hear the kindergarten groups up to the level of students at the Music Academy or Pedagogical Faculty. This year there were more than 500 participants playing in 27 groups in three concerts.

[Music from the Slovenian Orff Association](#)

This Slovenian folk song is used by teachers in primary school, for children ages 9 to 10

Tribučko kolo – Round Dance from Tribuče

Igra v kolo jabolko, jabolko rdeče; rad imel bi jabolko, ali k meni neče.
Zatrkljaj se jabolko, kamor tebi drago; samo k temu ne trkljaj, koga nimaš rado.
Jabolko se k meni je zatrkljajo rdeče in prineslo meni je tri pehare sreče.

An apple is playing in a round dance, a red apple; I wish to get this apple but it does not want to reach me.

Go, apple, wherever you wish to go; just do not go to the person who you don't like!

The red apple came to me and brought me three straw baskets of happiness!!

NOTE:

Most Slovenian folk songs are in a major key with only a few in minor keys or other modes. *Tribučko kolo* is one of these. It originates from Bela Krajina, a region south of Slovenia bordering Croatia. The song must be very old; from the melody and rhythmic characteristics it must have been a praying, ritual song. We can still feel deeply its value while singing and dancing it in a calm way.

Today this song is an accompaniment to a round dance whose origin is not as old as the song itself. It can also be used as a music game with many variations and different goals. We can invent also many rhythmic games – by just adding an apple. Teachers use it mostly in primary school with children ages 9 and 10.

The song was sung by girls who had a strong wish to get married; they believed that an apple could give them an answer, advice or perhaps even a create miracle for them. In the first *strophe* the apple is making circles from one to another girl; in the second strophe the girls are afraid of the apple's choice. In a third strophe one of the girls is very happy; she received the miracle apple and with it, much happiness. In other words, she was married to the boy she wanted.

In the song there are three strophes per eight bars; each has a four-bar introduction.

There are eight children divided in four groups; they play alto metallophones in parallel fifths. In the arrangement there are new instruments introduced in each new introduction to the strophe. In the second introduction this is contra bass xylophone, in the third it is alto glockenspiel (also the rhythm of second alto metallophone is varied). With each addition of instruments we reach a certain tension in expression until the third strophe, which is first sung by a solo girl and the second time repeated by all the children together.

The tempo of the performing is light (*andante*). It is like a constant, calm young girl's walk toward her secret dreaming...

Orff-Schulwerk Society South Africa

by Miriam Schiff

The Orff-Schulwerk Society South Africa has about 120 members, and we have been in existence since 1972.

There are many South African songs that are already sung by children round the world. Several articles from our bulletin, *The Orff Beat*, have been reprinted in the AOSA *Orff Echo* over the years. We have great admiration for your energy, drive and dedication to music education.

Although we are on the other side of the world and not in the mainstream of music education, we feel that we are keeping up and that we have much to offer. We have had a close relationship with AOSA over many years. Several South Africans have attended your (national) conferences, and we correspond regularly with some of your members.

See photo: [south_africa_1.gif](#)

Cutline for [south_africa_1.gif](#)

Twelve members of the Orff-Schulwerk Society South Africa attended the Orff Institute Summer Course in July, 1972.

Spanish Orff Organization

The Spanish Orff Organization has 300 regular members, as well as Honorary Members Herman Regner, Barbara Haselbach, Elisa Roche, Montse Sanuy, Luciano Gomez Sarmiento, Maria Dolors Bonal, Verena Maschat, Wolfgang Hartman and Doug Goodkin. Spain has had a long tradition of using Orff Schulwerk; we have been researching and conducting courses, publishing articles and representing our activities in Orff Symposiums and other international meetings. Many of the founding members studied at the Orff Institut Salzburg. Montse Sanuy and Luciano Gomez Sarmiento adapted *Orff Schulwerk Volume 1* in Spanish in 1969.

Our current organization was founded 10 years ago by Sofia Lopez-Ibor and Verena Maschat. We publish a magazine with articles and interviews in Spanish, including a bibliography and discography. Some of our members are international Orff presenters, prolific writers and composers. We have an Orff performing group named 8x1.

The Spanish Orff Association organizes two, one-week Summer Courses in Spain in the month of July and three short courses during the year. International students are welcome to attend. For further information go to our Web site:

www.orffSpain.com

or write to:

Sofia Lopez-Ibor:

sofibor@aol.com

[Music for the Spanish Orff Association](#)

[Members of the Spanish Orff Association](#)

music: Tres Hojitas Madre is a Spanish children's song from Asturias.

Translation:

Three leaves has the tree:

mother one on the branch and two at the bottom.

Ines, Ines, Inesita Ines.

The wind was moving them.
The wind was making them dance.
Ines, Ines, Inesita Ines.

The green tree has dried his branch.
Under the bridge the water runs.
Ines, Ines, Inesita Ines.

Orff Association in Turkey

The Orff Association in Turkey was formed in 2001 and has 98 members. The demand for Orff-Schulwerk has increased a great deal in the past year and we are trying to satisfy the needs of teachers all over Turkey. Our main goal is to bring Orff-Schulwerk into the universities as part of the course work for all teacher candidates.

[Members of the Orff Association in Turkey](#)

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