

The Orff Echo

Official Bulletin of the Orff Schulwerk Association

Vol. 1, No. 4

November, 1969

PRESIDENT'S MESSAGE

Arnold E. Burkart

—ON THE STATE OF THE ASSOCIATION

Embarking on our second year of existence, a look at a few of our accomplishments thus far can only fill us with a real sense of pride and optimism for the future of our organization and its increasing impact—

—a first year charter membership of 332

—a spread from the Mid-West to include 36 states plus Canada, Puerto Rico and the Virgin Islands

—publication of the first volume of professional-appearing newsletters, "The Orff Echo" and four valuable supplements.

—an inspiring first annual conference of the Association, attended by about 170, mostly O.S.A. members.

All present indications are that further expansion of the organization will continue the fantastic pace set last year. New memberships are coming in and new states and countries are being added to our membership list.

The Second Annual Conference of the Association has been set for April 24-26, 1970 at the University of Cincinnati-College Conservatory of Music. Representing Dean Jack Watson of the College-Conservatory in handling local arrangements for the conference will be Dr. Elizabeth Taylor. Also on the Program Committee are, Joachim Matthesius, chairman, Ruth Pollock Hamm, and Arnold E. Burkart, ex officio.

—ON ADAPTATION OF ORFF-SCHULWERK

Adaptation is a concept which is completely inherent within the philosophical framework of Orff-Schulwerk. As Orff said in an oft-quoted speech in Toronto, 1962, "It wasn't simply a question of translation, but rather of using a country's folklore, its nursery rhymes and children's songs in the same way as the German ones have been used in the original." And Hermann Regner, co-director of the Orff-Institute, writing for the *International Music Educator*, October 1965, says, "It is not possible to translate the original editions of the Orff-Musicwork into another language or to export the speech, music, or spirit of the content unchanged into another culture."

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ORFF WITH ADULTS?

Rosalie Heller, Los Alamos, N. M.

Those of us who use Orff-Schulwerk techniques with youngsters are of course familiar with the marvelous ways in which children develop rhythmic and improvisational skills, facility in ear training and overall creativity. As I continued to work with my young pupils, I began thinking more and more seriously that adults too could derive great pleasure and musical understanding if the Orff principles could be adapted to the capabilities of the more sophisticated student.

And so, during the 1968-69 season, under the sponsorship of the Los Alamos Arts Council, I conducted an adult class in beginning theory at our local Cultural Center. My aim was to use a maximum of Orff, stressing creativity in ways that would be impossible with equally inexperienced children. The range of competence in the class extended from individuals with absolutely no previous musical experience to one accomplished pianist about to begin piano teaching on his own.

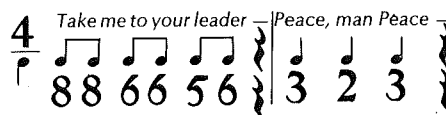
We had 10 sessions together of approximately 1-1/2 hours in length and an assignment paper was given at each session to be returned the following week. The first 4 weeks were spent exclusively on rhythms beginning with clapping and notating simple contemporary speech patterns such as "take me to your leader", "peace, man, peace", "tell it like it is", and for anacrusis, "you can't fight city hall". Using these rhythmic phrases, they learned the fundamentals of musical organization by creating their own choral speaking arrangements in rondos, ostinatos and ternary forms. The pupils themselves wrote all arrangements down using rhythmic notation and these were passed around each week, performed with enthusiasm and criticised. Out of these creative efforts, came an understanding of meter as a controlling force over rhythmic drive. We now were ready to turn to more complex Biblical passages and metrical poetry which they orchestrated adding dynamics for dramatic effects. The Sermon on the Mount proved a gold mine when introducing sixteenth note patterns and is very effective when set in rounds.

At this point we began abstracting rhythms, divorcing them from words and using instruments in place of voices. Students wrote and improvised orchestrations for rhythm instruments based sometimes on a given written

rhythmic theme and sometimes on their own motifs; we also played several of the standard Orff arrangements, ignoring pitch.

When everyone could play a rhythmic figure consisting of quarters, eighths, halves, sixteenths, dotted and triplet figures reasonably well while tapping a meter with the heel, I felt that the time was ripe to introduce pitch. We first discussed the octave, using a homemade monochord, and then the various ways in which it has been divided into scales. In class we experimented on the Orff instruments with various traditional scales as well as scales of their own making. The theoretical and practical difficulties inherent in the half step became obvious to all during our class "jam session" and everybody was delighted to discover the simplicity and beauty of the pentatonic. For home use each pupil was given a small 2 octave diatonic zither plus several strips of foam rubber. By placing the strips under the strings they desired to dampen, they were able to set up either their own scales or pentatonic and then make up melodies using a number notation. I prefer to use 123568 for pentatonic rather than CDEGAC so that transposition to F and G can begin immediately.

The next step was to add pitch to their previous rhythmic arrangements and for this we used the following system: (Example)



Assignments included the setting of a Japanese haiku in pentatonic and proceeded to a diatonic setting using a simple accompaniment to a lyric poem of the seventeenth century. Pitch notation was introduced last and their final assignments had them playing arrangements from music of the standard American folk song repertoire on zithers and Orff instruments.

The class was a wondORFFull experience for us all. By using a method which stresses original work, students of all levels felt they were being challenged to produce a creative experience commensurate with their abilities.

Each student left the session with a physical as well as a mental understanding of rhythm, pitch, meter, form, scales, tonality and above all with a healthy respect for the creative musical genius.

EDITORIAL

The results of creative work in the classroom cannot be measured. You may never know when you strike fire, when a particular child finds himself musically for the first time. Children are too inarticulate to tell us; and they may not even know for years. A class period which disappoints you may be, for some child, the most important of all his days in school. It is so easy to misjudge what we are really accomplishing in our teaching, what our students are really learning in our classes. It is too easy to apply the old and obvious standards of "How many songs did they learn this year?" and "How well did they perform?"

Of course the children should perform when they're ready, when they want to share what they've been learning. But perfecting and performing set pieces is only a small part of the Orff Approach. It is much too easy to succumb to public pressure for too frequent performance, or to our own professional ambition and vanity by using our selected groups to build our own reputations. This is a travesty of Schulwerk, a complete denial of its underlying philosophy.

What do you actually remember of your school music classes? Vividly, with real plea-

sure? The one day of all my years of music classes that stands out in my memory now is the time Miss McKay let our fifth grade class compose our own tune to Longfellow's "The Children's Hour" (a curious choice, it seems to me now). She read the poem *in toto*, then lined it out, asking for a volunteer to sing each phrase, and by the time the period was over, we had a whole song to our credit. That was a shot in the dark. It never happened again. Probably it wasn't much of a tune, but one of the phrases was mine, and it was the first time in my life that anyone had suggested that I could make music of my own, although I'd been taking piano lessons for five years and going to music class three days a week for three.

The situation is little better today. There is still a great deal of confusion on the subject. "Creative activities" are scheduled nowadays in many classrooms, but do they lead to creative thought, or are they too simply shots in the dark, done for the sake of appearances—or simply because the current text-book suggests some creative project between learning a song and listening to a record? There is far more to it than that! The superficial use of creative projects does more harm than good,

since it denies the basic seriousness of the endeavor. There must be a definite problem with definite limits for which preparatory training has been so complete that the children can be allowed to solve the problem almost entirely by themselves, with help and guidance on call if they feel inadequate. When improvisation is actually going on there must be no criticism by the teacher. Peer judgments *ex post facto* bear far more weight; and there is less danger of discouragement if the judgment of the teacher is reserved till after the improvisation is finished.

Because there is nowadays so much academic pressure in high school and college that many gifted young people must forego musical interests for years, it becomes all the more important to make music in the elementary school so alive and meaningful to the children in our classes that they will keep coming back to it all their lives. Then perhaps they will remember years later not one isolated day, but day after shining day of discovery and achievement with a growing sense of their own creative power and a growing ability to think and to make music with others.

Isabel Carley

Names in the News

TOSSI AARON is giving a weekly teacher's training course in the Orff Approach at the Jenkintown Music School, Jenkintown, Pa.

ARNOLD BURKART will present a demonstration on "The Development of Musical Perception through Orff-Schulwerk" at the annual conference of the Indiana Music Educators' Association in Indianapolis, Nov. 14.

ISABEL CARLEY gave a workshop in Pre-school Music in Evansville Ind. Sat. Oct. 18 for over a hundred members of the Indiana Association for the Education of Young Children.

DAVID CASTREN, JANE FRAZEE, and FLO-RAINE NIELSEN provided demonstrations with children at the initial meeting of the Minnesota Orff teachers in Virginia, Minn. on Sept. 20.

RUTH HAMM will be giving a demonstration on Nov. 21 at Fairmont College, W. Va. and another on Dec. 1 at Concord College, Athens, W. Va. for the State Department of Education.

MIRIAM SAMUELSON will be giving an Orff workshop in Philadelphia Nov. 16.

BRIGITTE WARNER is spending the fall term at the Orff Institute in Salzburg.

DR. DEWITT WASSON, Dobbs Ferry, N. Y. has written the OSA about starting a local chapter.

AVAILABLE PUBLICATIONS FROM 1968-69

For those new members wishing 1968-69 copies of the Association's publications—the "Echo" and the "Supplement"—there are a limited number still available. We will send the following packet of materials for \$2.50 (as long as they last):

The Orff Echo, Vol I, No. 1, November, 1968

The Orff Echo, Vol I, No. 2, February, 1969

The Orff Echo, Vol I, No. 3, May, 1969

The Supplement Vol I, No. 1, January, 1969
"Orff-Schulwerk and Contemporary American Educational Thought"—Arnold E. Burkart

The Supplement Vol I, No. 2, January, 1969
"Charter Members of the Orff-Schulwerk Association"

The Supplement Vol I, No. 3, May, 1969
"The Orff-Schulwerk In American Education"—Dr. Arnold Walter

The Supplement Vol I, No. 4, May, 1969
"Addition to Listing of Charter Memberships, O.S.A."

Please send your order to Orff-Schulwerk Association, Division of Music, Ball State University, Muncie, Indiana 47306.

President's Message (Cont'd.)

Yet certain precautions need to be observed. Dr. Walter Kaun, music teacher and administrator in Bavaria, associated with the development of the Orff project in Bellflower, California wrote in a letter to Dr. Wampler the following: "One of the greatest dangers in adaptation, we have found, is loss of Carl Orff's fundamental breadth relating music to the whole learning process in elementary children. Translation of texts, use of new texts, introduction of the special instrumentarium, and even certain uses of body movement and dance, must not contradict his kind of development of sensitivity to composition in child-like, primitive art forms, in finding new cultural expression."

We must also keep in mind Dr. Walter's sage advice ("Car Orff's Music for Children", *Music Journal*, February, 1961, p. 73) "It is conceivable that one may change the words, the music, the scoring even—but one cannot change the sequence of the rhythmic, melodic, and harmonic development without changing the pedagogical value of the work."

Yes, adaptation is inherent in the philosophy of Schulwerk, but remember also that so is the entire beautiful development of starting with restricted and progressive expansion of the tonal material and continually relating to the learning process so that (Dr. Walter again—) "music is not put into the child, but grows in and with the child."

A COMPARATIVE STUDY OF THE ORFF AND REGULAR METHODS OF MUSIC INSTRUCTION IN JEFFERSON COUNTY, COLORADO

Margaret T. Siemens

A comparative study designed to determine the status of two music programs was conducted in Jefferson County, Colorado during the Spring of 1967. The Orff program had been initiated as a pilot program in one elementary school during the 1964-65 school year and in two elementary schools in 1965-66. During the last two years of that period there had been limited expansion of the program to other schools. However, district administrators and teachers felt that a more intensive evaluation was needed before further development of the program occurred.

In accepting the challenge of evaluating music programs the first concern was what are the goals of education generally and music education specifically, in American schools? A study of American philosophy of education revealed that even though no one philosophy of education is held by all Americans, enough agreement can be found in the general aspects of education that certain principles can be accommodated by all. School administrators must be alert to school practices that violate the common goals of our American society. When classroom practices ignore the principles of our democracy, there is reason to question these practices. Likewise when classroom methodology violates the recommendations and findings of psychology there is again reason to question the instructional procedures.

All philosophies consider it essential that school practices provide the following opportunities for the student:

1. To develop fully according to his capacity
2. To develop self expression, creativity and imagination
3. To practice democratic methods of human relationships
4. To develop problem-solving skills
5. To develop favorable attitudes to learning
6. To develop a self-concept that promotes confidence and courage
7. To acquire the basic knowledge necessary to participate in musical activities
8. To develop an appreciation of beauty in sound, i.e., musical discrimination
9. To learn to enjoy music for a richer fuller life

Each of these will be considered in summarizing the findings in this study.

PROCEDURE

Fifth grade students from the two original pilot schools constituted the experimental group. The control group was comprised of fifth grade students of three elementary schools within the district. The control schools were selected because they had similar community backgrounds, comparable total enrollments, and music instructors with comparable

training, experience, and high levels of performance. In the experimental schools only those students who had one full year of Orff instruction in their present school were included in the study. Selected students from the control schools also had to have a minimum of one year of regular music instruction in their present school. The total number of students included in the study was 458, of whom 233 were in the experimental groups and 255 were in the control group.

The experimental and control groups were equated on the basis of intelligence and socio-economic background before comparing their performance on: (1) a Student Interest Questionnaire constructed by the investigator; (2) the Knuth Achievement Test in Music; and (3) the Kwalwasser-Ruch Test of Musical Accomplishment.

The Student Interest Questionnaire consisted of three parts. Part I was designed to measure differences in enjoyment of various musical activities and various types of music. Part II measured success-feelings and interest in music. Part III was an attitude scale. In each part the students responded to revealing, relevant statements only when these applied to them. Rigorous procedures were followed in making this inventory reliable and the test scores valid and meaningful. The music achievement tests were standardized. All tests were administered by the investigator to assure uniform execution.

In each of the schools the principal assembled the pupils in a large cafeteria for testing. Two or three classroom teachers assisted in the administration of all tests. Each test was given within one week's time to each of the schools.

ANALYSIS OF DATA

Data was collected on eighteen variables for each of the participating students. The variables included interest, attitude, success feelings, intelligence, socio-economic background, sex, Knuth Achievement Test total score, Kwalwasser-Ruch Test total score, and the ten subtests of the Kwalwasser-Ruch Test of Musical Accomplishment.

The data was processed on the University of Colorado IBM 7040 Computer. The mean, standard deviation, and correlation of scores with each of the other variables were computed for the two groups of students. Each test was further analyzed using a 2x3x2 factorial design with analysis of covariance.

FINDINGS

In summary form the general findings were as follows:

1. The Orff method of instruction resulted in greater interest in music and in more favorable attitude toward music.

2. There was no significant correlation between socio-economic background and interest, success feelings, or attitude toward music.

3. Girls scored significantly higher in interest, success feelings and attitude than did boys.

4. There was a significant correlation between intelligence and interest, success feelings and attitude for the control group but not for the experimental group.

5. When asked to list their favorite subject students in the experimental group selected music as their first and second choice to a statistically significant greater frequency than did the control group.

6. In the area of favorite music activities the control group exceeded the experimental group in enjoyment of listening to records. The experimental group exceeded the control group in creative dance and playing of musical instruments. There were no significant differences related to activities of singing, reading new music, and writing music.

7. When asked about the kind of music students liked it was found that the control group selected classical music and dinner music to a significantly greater degree than did the experimental group. There were no significant differences in relation to show, school, band, folk, rock n' roll or dixieland music.

8. When asked what activities students enjoyed it was found that the experimental group did enjoy rhythmic actions, singing part songs or listening to teacher's explanations to a significantly greater degree than students in the control group.

9. The mean score of the control group was significantly higher on the Knuth Achievement Test. This finding is contrary to expectation as the test is designed to discriminate between children's sense of rhythm and pitch intervals.

10. The mean score of the control group was significantly higher on the Kwalwasser-Ruch Test of Musical Accomplishment for the total test and the first sub-test. Individual sub-tests two through ten were not significantly different for the two groups.

11. There was a significant and positive relationship between the intelligence of girls and their performance on these instruments for both the control and experimental groups. The same relationship existed for boys of the control group.

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COMPARATIVE STUDY (Cont'd.)

12. Boys of average intelligence in the experimental group scored significantly higher than expected while boys of high ability scored significantly lower than expected.

CONCLUSIONS

Both programs, the Orff and the traditional, conform to the general school practices listed at the beginning of this paper, but not to the same degree. The Orff method attempts to develop each child to his full musical potential. This study, however, disclosed that boys of high intelligence did not respond to music instruction as well as expected in the achievement tests. Boys in the control group performed as expected and boys of average intelligence performed well in both groups. This indicates that the Orff approach as practiced in these schools is not developing the musical potential of high intelligence boys in the area tested.

The Orff method offered greater opportunity in the development of self expression, creativity and imagination than did the traditional method. This development was not only listed as an objective of the Orff method, it was actually carried out in classroom practices.

The opportunity for practice of democratic methods of human relationship appears to be more prevalent in the Orff method. Teacher reports on the number of students receiving group instruction on musical instruments is larger than in the traditional method. Besides the usual opportunities for classroom procedure, students in the Orff program learn to share and to cooperate in the use of the musical instruments. Students learn to take turns and be responsible for an instrument while it is in their possession. Giving all children an equal opportunity in the use of the many instruments and giving children the previously mentioned opportunity for self expression are truly democratic traits. The traditional program has too few instruments; only certain selected children learn to play them.

Problem solving skills are clearly related to creative opportunities in music. Making original rhythm patterns, melodies and dance steps are examples of both creative activities and problem solving. This type of problem solving was more evident in the Orff program. It involves the discovery method to a greater degree than the traditional method. Why this did not lead to better performance on the standardized achievement tests needs to be investigated. This unexpected finding may be due to the nature of the test, or else the many rhythmic activities are not associated with rhythm symbols and notation.

It is generally accepted that a favorable attitude produces more effective learning. Results from the attitude test disclosed that the Orff approach developed more favorable attitudes to music. Interest, being closely

related to attitude also was greater in this program. Since favorable attitudes and greater interest should lead to more effective learning it is paradoxical that the test results did not show better performance in the Orff program. However, long range effects of favorable attitudes and interest could lead to participation in musical activities which are outside of school and which might produce richer and fuller lives.

Regarding the development of a realistic self-concept, the two programs were not significantly different. It was found that success feeling scores correlated significantly with the standardized achievement scores, indicating the importance of giving children opportunities to be successful in school activities.

Knowledge necessary to participate in musical activities was not significantly different in the two groups as seen in the average performance in the Kwalwasser-Ruch total test scores. However, there were differences in the sub-tests; the Orff approach showed an uneven performance with lower intercorrelations between the sub-tests. It might be speculated that the Orff method is stressing certain areas of musical knowledge and neglecting others. This needs to be investigated.

Differences in the discrimination and appreciation of beauty in sound between the two groups were measured by giving students an opportunity to name their favorite type of music. The results of responses indicated that the traditional group had a higher percentage of students who appreciated classical music and dinner music.

Enjoyment of music was reflected in the response to choice of favorite school subject, favorite school music activity, and least liked music activity. Significant differences were found in each of these. Orff students enjoyed music to a greater degree in total responses

to these questions. Enjoyment, like favorable attitudes tend to leave long range effects, the value of which can hardly be overestimated.

RECOMMENDATIONS.

A follow up study after a period of three or four years to see whether interest and favorable attitudes will be retained into high school years is recommended. Recommendations to music teachers in the Orff program include an investigation into the reasons for the high-intelligence boys' relatively poor performance in the tests; reasons for the low intercorrelations between the sub-tests; and reasons for the relatively poorer performance on the Achievement Test.

Recommendations for music teachers of the traditional method include an examination into the reasons for poorer attitudes and interest in music; reasons for the lower number of students who enjoy music; and reasons for the relatively greater number of students who dislike to listen to teacher explanations in the classroom.

It may be surmised that the more favorable attitudes, interest and greater enjoyment of the Orff method is due to less stress on the mechanics of music and more stress on actual music making. Learning by discovery is often a slower method, yet this learning has been found to be more lasting. Therefore a retention test is recommended to determine the lasting effects of the program.

There is no doubt that the Orff instruments add to the appeal of music instruction. School authorities could be advised to supply more instruments whenever money is available. Traditional teachers might be advised to retain the strong features of their program, such as teaching listening skills and basic musical knowledge, but also to study where this method hinders enjoyment of musical experiences.

Orff Schulwerk Association Membership Form

July 1, 1969—June 30, 1970

Name _____

Address _____

street city zip

Type of membership: regular institutional student

Send with membership fees Regular \$5.00
Institutional \$10.00
to Orff Schulwerk Association Student \$2.50

Division of Music, Ball State University, Muncie, Ind. 47360

LOCAL NEWS

MINNESOTA ORFF TEACHERS ORGANIZE

The first meeting of Minnesota Orff teachers was held at the Coates Hotel in Virginia, Minnesota, September 20-21, 1969.

The main purpose of the conference was to form a statewide organization of teachers using Orff techniques. Fifteen people from various parts of the State responded to the invitation and were present for the meeting.

Those present were:

David Castren, Virginia; Mrs. Jane Frazee, Minneapolis; Floraine Nielsen, Bemidji; Judie Vidmar, Biwabik; Nels Hervi, Mt. Iron; Mae Refsdal, Cook; Hazel Brink, Cohasset; Sister Ancille Vertin, OSB and Sister Anselmeen Zojac, OSB of St. Cloud; Dorothy Timm, Faribault; Gloria Nozal, Rachel Laaksonen, Sister Margo Eve, CSJ, and Sister Dorothy Merth, SSND, all of St. Paul. Also present was Paul Cocoante from Park Falls, Wisc.

An enthusiastic group of sixth graders from Keewatin, Minnesota, provided an interesting and profitable program for the teachers attending the Orff meeting in Virginia on Saturday, Sept. 20.

David Castren, their teacher, began the program with a demonstration of creative body movement and dance steps. The group began with basic steps and showed how these steps led to the creation of an original dance form.

Mrs. Jane Frazee followed with a demonstration of speech patterns accompanied by body rhythms.

Speech patterns and body rhythms led to playing of the instruments, at which time Floraine Nielsen had the children create their own accompaniments to pentatonic melodies.

Similar spontaneous groups have already developed in Pittsburgh under the leadership of Jean Wilmouth, in Birmingham, Mich. under Peg van Haaren, and in Philadelphia under Tossi Aaron's leadership.

Charter Membership 1968-69

Listing of names and addresses of charter members appeared last year in Supplement No. 2, January 1969 and Supplement No. 4, May 1969. To complete the official listing of last year's charter members, the following names need to be added:

Sister Cecilia Olle, Dominican College, Racine, Wisc. 53402

Jim Sewrey, 1728 N. Damen Ave., Chicago, Ill.
Richard Walter, 304-1/2 N. McKinley, Muncie, Ind. 47306

Mrs. Helen Bergt, Rt. 2, Schuyler, Nebr. 68661
Harry A Burgess, 58 W. Hendricks, Shelbyville, Ind. 46176

DeWayne G. Caddock, 1707 Summit Ave., Madison, Wisc. 53703

Rosalie Heller, 301 El Viento, Los Alamos, N. Mexico 87544

Katherine Johnson, 306 Mary St., Saugatuck, Mich. 49453

Report on the 6th International Summer Workshop at the Orff-Institute, Salzburg July 15—24, 1969

This year the International Workshop was blessed with blue skies and sunshine (in fact the beginning of a heat wave in Central Europe which lasted for six weeks) and a higher number of Americans enrolled than ever before (27 out of 73). The continued increase of teachers from this country participating in this workshop is very noticeable and has finally convinced Carl Orff himself (I have maintained it for the past two years) that the Schulwerk is presently growing in this country faster than anywhere else.

The genuine Schulwerk spirit, created through the joy of learning and achieving, prevailed this year as in the past and Margaret Murray and her able team deserve recognition for this success. The morning schedule was heavy, the afternoon schedule somewhat lighter and now, it seems to me, the proper balance has been found between work and those hours where what has been learned can "sink in" and also those hours where the participants can take a closer look at the glory of the city and the beauty of Salzburg's surroundings.

A special treat was Carl Orff's appearance on the last night and his hour long presentation, very ably translated by Miss Murray. He gave the members of the course some insight into why and how the Schulwerk originated and was as kind and warm-hearted and communicative as ever in the question and answer period following his address.

Two weeks prior to this workshop I spent a

most memorable evening in Orff's home, an old and beautifully renovated farm house in Bavaria, not far from the Ammersee. The topic of our discussion was (what else could it be) music education in general and the Schulwerk in particular. To me it is always amazing how deeply and fully this unusual man can identify with the child's inner world—no doubt the main reason for the Schulwerk's sweeping success. His main concern is—and in view of many an inadequate situation: who can blame him for that?—that his work is carried on by qualified teachers only and his great wish, as he told me, is to see as many American teachers as possible enrolled and going through the newly established special October-June course in Salzburg which will take place annually starting this fall and is designed in particular for teachers from this country. Carl Orff envisions "approximately 100 Salzburg-trained teachers spread over the United States, influencing music education in our direction so that as many American children as possible can benefit from it. To organize and co-ordinate their efforts would be the task of your association," he added and, in parting, asked me to convey his heartfelt wishes and blessings ("meine Glück—und Segenswünsche") to all those on this side of the Atlantic who have made his desire their own: to enrich and ennoble the child's life through music.

Which I herewith do.

Joachim Matthesius

OSA BOARD MEETING

Eight members of the Executive Board of the Orff Schulwerk Association met at Pokagon State Park, Angola, Ind. Oct. 11-12. Those attending were Arnold Burkart, Ruth Hamm, Konnie Koonce, Joe Matthesius, Jacobeth Postl, Wilma Salzman, Miriam Samuelson and Bill Wakeland. Dr. Elizabeth Taylor, the hostess for the Cincinnati convention was a special guest.

During the week-end a nominative committee was appointed to draw up a slate of officers and board members for 1970-72. The committee includes Wilma Salzman, Chairman; Gretchen Garnett, Ohio; Norman Goldberg, Missouri; Peg Van Haaren, Michigan; and Lillian Yaross, Illinois.

Miriam Samuelson was appointed to develop and coordinate local affiliated chapters.

The Board requests early invitations for the 1971 Convention, to be presented by the 1970 Convention.

The convention planning sub-committee met Saturday evening and presented tentative plans to the board on Sunday morning. Joe Matthesius is Program Chairman. In charge of local arrangements is Dr. Elizabeth Taylor

of Cincinnati College Conservatory. Ruth Hamm and Arnold Burkart are also on the committee.

A budget of \$2500 for 1969-70 was approved. The treasurer's report shows a balance of \$856.99.

It was decided to send copies of the November Echo to all last year's members.

ORFF SCHULWERK

ASSOCIATION

Members of Executive Board

Arnold E. Burkart, *President*
Joachim Matthesius, *Vice-president*
Elizabeth Nichols, *Secretary*
Jacobeth Postl, *Treasurer*
Isabel Carley, *Editor*

Board of Directors

Ben Grasso, *New York*
Ruth Pollock Hamm, *Cleveland, Ohio*
Konnie Koonce, *Memphis, Tenn.*
Wilma McCool Salzman, *Arkansas*
Miriam Samuelson, *Montreal, Canada*
Jacques Schneider, *Elk Grove, Ill.*
William Wakeland, *Muncie, Ind.*
Brigitte Warner, *Frederick, Md.*

On the Care of Orff Instruments

The rubber tubing on which the bars rest in all the bar instruments needs replacement from time to time. It is available on request from Magnamusic Baton in St. Louis. Be sure to specify which instruments require new tubing, since the thickness varies considerably from a soprano glock to a bass xylophone.

Check that the pins which hold the bars are straight on all your instruments. Resonance is severely restricted if they are allowed to stay bent. The best cure is to insist that bars always be removed and replaced with *both* hads.

Be careful not to expose your xylophones to direct sunlight, since the protective lacquer on the bars cannot protect them from it.

You will find it much easier to tune your hand drums if you have already taken the precaution of lubricating the tuning screws with vaseline. Be sure to loosen the screws after playing to avoid warping of the shell. Some tension should be retained. Store the drums inside each other or skin to skin, never screws to skin. When tuning them, tune opposite screws in turn to keep the tension as even as possible. It is preferable to go through the whole process two or three times rather than to raise the pitch too abruptly at any one point. Drums should never be stored in direct sunlight.

If individual bars on new Orff instruments are out of tune, return them to the dealer for replacement. When an older instrument goes out of tune, return all the bars for retuning. Continuing to use instruments with poor intonation is a serious disservice to the cultivation of musical sensitivity. Even the best instruments go out of tune in time and need periodic attention.

Wipe the bars of new glockenspiels with a slightly oily rag to prevent rust. Where rust and discoloration have already occurred, use a good metal polish to clean the bars before applying oil.

Isabel Carley, Editor
36 West 43rd Street
Indianapolis, Ind. 46208

New Timpani



New models of STUDIO 49 cylindrical timpani are now available with CENTRAL TUNING. Known as "Model DP" in four sizes, DP 30-12 inch, DP 35-14 inch, DP 40-16 inch and DP 50-20 inch. These instruments combine the sound of the cylindrical timpani with the excellent tuning system accomplished by turning the drum itself. The DP models are available only with steel legs. Also available now is the KP 60 kettle drum in the 24 inch diameter.

Similar timpani with central tuning have been available from Sonor for several years.

THIRD ORFF SYMPOSIUM HELD IN LOS ANGELES

A "Third International Symposium on Orff-Schulwerk in the United States" was held this past June 20-22, 1969 at the University of Southern California. Contributing to the international focus of the Symposium were the program appearances of Margaret Murray from England, Gertrud Orff from Germany, and Margit Cronmiller Smith who had spent the past year in Africa.

The Bellflower Unified School System through its sponsorship and support of the federally-funded Title III ESEA project "Creativity and Participation in Music Education", ably directed by Martha Maybury Wampler,

has in the past few years made an outstanding contribution to the Understanding and use of Orff-Schulwerk in America. The establishment of these Symposia is a direct outgrowth of the project itself, and now with the project completed, University of Southern California stepped in to assist in underwriting this third Symposium.

Association members participating on the program were President Burkart, who reported on the initiation and growth of our Association; Ruth Hamm, who directed Participation-Workshop sessions; and Nancy Ferguson, reporting on the progress in Memphis.

Arnold Burkart