

The Orff Echo

Official Bulletin of the Orff Schulwerk Association

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June, 1970

Orff with the Perceptually Handicapped Child

Nancy Ferguson, Memphis

When I first became interested in Orff-Schulwerk, faint memories from former psychology classes began to stir in the back of my mind. Because of pedagogical similarities, I became engrossed with the idea of integrating the Orff approach with the special education program. The more I learned, taught and researched, the more I realized what a valuable tool this approach could be in working with the perceptually handicapped child.

Most children have some degree of perceptual disability when they enter school but these problems are usually resolved normally during the first eight years of life. There are exceptions to this rule, of course, and each one of you has at least one child who continually disturbs your music class. These children are invariably the ones who cannot sing in tune, who cannot reproduce rhythmically the patterns that you give them, who move awkwardly, who do not listen, and who do nothing well because they are poorly coordinated.

We who use the Orff approach in teaching are more capable of dealing with children who have these problems than the traditional music teacher. Because we give these children such beautiful perceptual training, they usually overcome their disability, particularly if the disability is not severe. Unfortunately, the majority of the children in the United States are not lucky enough to be exposed to Orff training so, if they are severely handicapped, they are put into special classes (if these classes are available) along with other children who have similar problems.

Six months ago I requested the privilege of teaching Orff-Schulwerk in one of these perceptually handicapped classes. The special education department assigned to me eleven boys whose ages range from seven to ten years. (Can you imagine eleven hyper-active, uncoordinated, "non-singing" boys?) Fortunately, I was told by the special education supervisor to expect only first grade work from these children and certainly not to expect rapid progress. Even so, after the first class session, I was totally frustrated! Only

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The Preschooler Discovers Music

DeWayne G. Caddock

"Schulwerk"—Music for (with) Children"—"Orff-like" and other such labels tend to be misleading. They imply, to some at least, a revolutionary approach to music education. Many teachers are discouraged by their misconceptions concerning the equipment needed, the amount of space required, the availability of printed materials which can be used in the classroom, etc. I feel this is because they have failed to recognize the true foundation of Schulwerk which is NOT a specific technique but a practical philosophy. This philosophy can lead to an effective means of communication between student and teacher. The resultant techniques are flexible and ever-changing and can be adapted to many different situations, no matter what the age or capabilities of the student may be.

This manner of thinking led me to apply Orff's concepts to the teaching of preschool children. The child's love of movement and fascination with sounds and words are perfect tools with which to begin. There is a most rewarding experience awaiting any teacher who has the opportunity to work with little children. I would like to examine some of these ideas with you and encourage you to try them. Then let the children guide you.

For purposes of illustration, let me try to

describe a typical class of four-year-olds. We start with a game called Shadow which begins by sitting or lying in a circle as close and comfortable as we can be. NO WORDS ARE SPOKEN—no one makes a sound. The leader may choose to move any part or combination of parts of his body and all are expected to follow as quickly as possible. (You have to be sharp because the leader might put his left hand on his head BUT move his right foot at the same time—and your shadow always does everything you do.)

The group always starts from this close circle formation. Care has to be taken to prevent this from becoming static, but this beginning has proven to be very important because of the level of communication which can be achieved. The building is constantly pressing toward more linear concepts. As we begin to feel comfortable with the close formation, the movements can carry us away from the beginning circle and we can explore more of the space around us with ever increasing combination of *quality and complexity*. The concept of opposites can be added, where the shadows do the opposite or a different movement from the leader.

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Letter to the Editor

Mary Hare G.S. for the Deaf
Arlington Manor
Nr Newbury
Berkshire
England

Dear Editor:

I would be glad to exchange ideas with any teacher working with deaf children who uses Orff techniques.

Let me explain the lines I am working on. I specialise in teaching speech. I am trying to develop ways of teaching speech especially for very deaf children which involve training their sensitivity to vibration using two principles: (a) In the first instance speech rhythms are learned on finger contact instruments i.e. drums by the child copying or echoing the teacher. From the beginning the child is taught the phrases of common speech, not individual word rhythms. (b) Once the rhythmic pattern of a phrase is established the word sounds are introduced, again by echoing. Obviously the phonemes must be carefully selected and must make use of those which the child can already articulate to some extent in the sounds he utters. Well, let that serve as an introduction to the ideas I have in mind.

I look forward to hearing from you.

Yours Faithfully,
Alwyn Daley

RENEW YOUR

MEMBERSHIP TODAY!

Materials for Movement

Painted wooden hoops such as Isabel Schack used in her demonstrations are available from Creative Playthings, Box 330, Princeton, N.J. 08540, or on special order from Mrs. Paul Dunsing, 721 Grant, Downers Grove, Ill. 60515.

Colored feathers can be found in Craft Shops or ordered from Lee Wards, 840 N. State, Elgin, Ill. 60120. I've found marabou feathers and turkey fluffs the best, but you'll need to test them privately and discard those that don't fly properly. Nineteen colors are listed at \$1.29 a 2 oz. package.

Plain colored 27" scarves are usually carried in variety stores, sometimes available by the dozen at discount stores. Larger ones like Miss Schack's can easily be made out of lining material from any Fabric Dept.

Play balls are stocked at Sporting Goods stores, but local drug and variety stores often carry a display of large play balls in the summer months.

PRESCHOOLER

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As a kinesthetic sense develops, these movements can be greatly extended into space to define space in many different ways—pushing constantly for our awareness of the body and the space around it. Vocal as well as body sounds are introduced, which become the results of our movement or support movement quality. Short, rhythmical repetitions of movement appear and are either pure movement or sound qualities which are reinforced by the movements.

I feel it is most important to begin in this manner and thoroughly *explore the sounds that make up words* if we are to depend on words to lead us to more abstract rhythms. "Peaprg" can be the more common version of Pease Porridge if this step is ignored. (We play many games concerning the number of different sounds which form the words of the poem we are learning.)

Patschen (which is difficult to *accurately* execute at first) can be introduced in the Shadow Game. Two, three, etc., beats at first to instill a feeling for even control of the movement and its resultant sound. With the foundations of the Shadow Game thoroughly established, the choice of placing the patschen in many different parts of space (and producing a wide range of timbre and intensity) can be a most successful way of giving all the children an early chance to be the leader. (I feel as though I have failed when I look back on a class where I have monopolized this position or act as anything more than a catalyst to the activities of the children.)

VARIATIONS ON PEASE PORRIDGE HOT:

Teacher (spoken with patschen):

"*Pease Porridge Hot, Pease Porridge Cold...*"

Children:

I. Find the "secret word" and shout or whisper it. (hot, cold, etc.)

II. Clap, stamp, hop, etc. the "secret word"—do this first as you say it and then as you think it (say it in your head).

III. Add patschen and do I or II.

IV. Put the patschen in your hands (clap) and stamp or hop when you find the secret word.

V. Put the patschen in your feet and let it take you around the room while you clap and shout the "secret word". Find a new place in space to clap (high-low, in-out, on your noses, on the floor).

VI. Say all the words and clap the secret word and we'll have a parade.

VII. Everyone think the words and find your own secret word and when you have one, shout it out.

VIII. CROSSING THE LINE. Mark a line with chalk or tape on the floor. When you cross

the line, start at the beginning of the poem and don't let anyone trick you.

This becomes even more exciting when we use more than one poem at the same time. Another game leads from this when we go back to the circle to rest. GUESS THE WORD. The leader claps the rhythm of a word: / or // /. When the children guess the word they can clap the rhythm and say another word that has the same rhythm. Some children enjoy making up nonsense poems from these other words, using the same rhythm of the poem we have just explored.

These preliminary skills with their many variations and permutations should be explored thoroughly with the body instruments and other carefully chosen instruments before the element of vocal pitch is introduced. Instruments which I have found to be particularly successful are: tone bells C-G-D-A or appropriate pitches in other keys), finger cymbals, hand drums, triangles, bamboo sticks of varying lengths, crotales (C-G), woodblock, nut shells, tub drum, temple blocks and claves. Tambourine and other shaker-type instruments have not proven too valuable because they are difficult to control accurately.

When group confidence exists, which can be clearly seen through concise diction, solid speech and sure and free movement, the introduction of singing is the next logical step. We do this first in our original circle formation and through use of the Shadow Game. Great care has to be taken to guarantee EXACT placement of pitch. We extend the hand signals to whole body movements, which have a great deal more meaning for the children. The poems, which have been established in other ways, can be set to singing and the children move quite rapidly in making up their own melodies. (I avoid "giving them" a melody at any time—these always come from the children after proper preparation.) The leader sings with his voice

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ORFF SCHULWERK ASSOCIATION

Members of Executive Board

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

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Ruth Pollock Hamm, *Cleveland, Ohio*
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William Wakeland, *Muncie, Ind.*

Chapter and Local News

Cleveland Chapter

For the past few years, informal gatherings have been held in the Cleveland area for people who have attended Orff workshops. In January of this year, Mrs. Ruth Hamm contacted everyone in the Northeast Ohio area who was a member of the OSA or interested in Orff Schulwerk. The group gathered in Shaker Heights on January 21, and inquired about affiliation with the national organization. One month later they formally organized the Cleveland chapter, elected officers, and instructed the president to write Arnold Burkart requesting status as an affiliate chapter.

A paragraph from that letter reads: *"The purpose of the chapter includes an exchange of ideas, materials, resources, and techniques on playing instruments, singing, movement, and speech. It is hoped to include in each meeting an opportunity for participation in the above activities with time for evaluation and discussion of individual needs."*

We are fortunate to use the music room at Laurel School for Girls in Shaker Heights for our monthly meetings. Mrs. Webster has a complete set of Studio 49 instruments. We meet for two-hour sessions throughout the school year.

Original prose and poetry set with instruments, movement, and melody have been presented at each meeting. A pentatonic mass for high school age written by one of our members was performed at the April meeting. The score calls for improvisational accompaniment.

At our last meeting we had 25 local members, 16 of whom were also national members; and at this year's conference we had nine members.

Eva Haskins, President,
Greater Cleveland Chapter

Greater Detroit

Our local OSA chapter meets monthly under the able chairmanship of Peg Van Haaren. Our meetings consist of a half hour of exchange of information, experiences etc. and approximately one and a half hours of playing and singing Schulwerk and self-made compositions—extremely worthwhile and joyful. We take turns being hosts in our schools, and invite not only OSA members but interested teachers, too, who, it is hoped, will eventually become members. So far no fees, no bylaws, no business meetings.

Joe Matthesius

Forms for 1970-71 included with this issue. Do it now!

Orff Schulwerk Around Washington, D.C.

Brigitte Warner

During the last few years, when I began teaching more and more Orff-Schulwerk Workshops for teachers during the summer months, I became increasingly aware of the great limitations, and the dangers of misinterpretation and misunderstanding such short courses must inevitably bring with them. I was not overjoyed, but dismayed by the ever increasing number of people who crowd into these summer courses, because this mass production of Schulwerk teachers can only mean a lowering of teaching standards.

Since at the moment summer workshops are almost the only means of Schulwerk teachers' training, and since nothing better seems to be in sight for a while yet, I decided on some kind of self-help: to start a group of interested people, who would meet several times a year for the purpose of learning more about Orff-Schulwerk. With the help of some very dedicated and able people (I myself am not good at organizing) we held our first area workshop meeting on April 12, 1969, at the Key School, Hillsmere Shores, Annapolis, Md. There were around 40 participants, and the program consisted of demonstrations with children from that school, led by Mrs. Peggy Peach, and Mrs. Jo Knobloch, Arnold, Md., and of a participation lecture in the afternoon with Dr. Wheeler from New York State as the clinician. His theme was recorder playing and introduction of notation, improvisation with recorders.

The day was a success in every respect, however, we knew, unless we could keep the enthusiasm and interest alive through other meetings on the same high level, our mission would fail. Also, we felt it was of great importance to reach out and bring in clinicians from other areas, in order not to become narrow and one-sided in our approach.

The number of participants in these area workshops has remained constant for 3 meetings now, so I believe, we are "out of the woods." As a matter of fact, I would say that we actually increased in numbers, since some of the people who attended the first workshop, have started their own groups in the meantime.

The presiding officers of each chapter will become members of the Advisory Board to the national Orff-Schulwerk Association and will be so listed in our publications and stationery.

Inquiries have also been received from other areas. To request affiliation or further information contact the Association.

Delaware Valley

On Sunday, April 5th, 1970, a Delaware Valley chapter of the Orff Schulwerk Association came into being. It was officially chartered at the national conference in Cincinnati on April 26th.

It was decided at the first meeting that the group will meet five times a year. Sessions will be held on Sunday afternoons rotating among host schools in Philadelphia and New Jersey, within a ninety mile radius. Format will be an informal workshop, each one focusing on some aspect of the Schulwerk. (i.e., recorder, percussion). One session in the spring will be an all day workshop, open to the public.

Acting chairman is Tossi Aaron with those attending this meeting as advisory board.

Baltimore Workshop

About 45 Orff enthusiasts attended the third Orff Schulwerk Workshop at Roland Park School, Baltimore, Maryland on April 4, 1970. At a day's notice Mrs. Brigitte Warner prepared a very worthwhile presentation for us.

In the morning, the theme was Movement Accompaniment: directing and moving, clapping and moving, giving directions while accompanying movement, and the metric relationship of various steps.

We started the afternoon with "Introduction and Use of Dominants in Improvisation." High points were finding the place for dominants by ear (playing the tonic until dominants seemed needed), development of question and answer with the root of I and V chord, improvising on given basses, improvising basses to given melodies, harmonizing (full chords), ending with developing full cadences—with the introduction of the subdominant.

Mrs. Warner ended her notes to us with a remark typical of her Philosophy HAVE FUN, DO NOT GET FRUSTRATED, GOOD THINGS TAKE TIME.

Louise Hewitt

Special Thanks to

... Magnamusic-Baton and Belwin-Mills for assisting in bringing Dr. Wuytack to our conference.

... Dr. Elizabeth Taylor and her Local Arrangements Committee for their planning and hard work.

... Guenther Schneider-Schott, son of the head of the famous publishing house in Mainz, was an unexpected but delightful guest from overseas. We were proud to have him in attendance, and asked him to join the Head Table at the final meeting of the conference. He made a few welcome remarks from the podium.

Conference Reports

Instituting movement with Children

Elizabeth Nichols

Observing the joy in movement of a group of seven and eight year olds under Isabel Schack brought a contagious pleasure to the adults. Each of us could identify with their physical responses through "the child within us." This was only possible because of the free expression and lack of self-consciousness which Miss Schack achieved with the youngsters, even though she had just met them.

Spatial limits were first set through the placement of an imaginary wall, to which each student ran and stopped, just short of collision. Then undivided attention to the teacher was captured by non-verbal communication. Her "watch" hand directed the boys, her "ring" hand led the girls . . . to stand, to crouch, to move in one direction or another. In their concentration on the message from Miss Schack's hands, the children forgot completely that they were being watched by more than two hundred adults.

A mock fight fascinated the children, who were told to walk freely about until a confrontation occurred between two of them. Then the pairs began to fight, without touching, but froze on command. The combat was resumed in slow motion until a new signal brought the pairs back to the original pace. This sequence required immense control and demonstrated intensity of movement.

A contrast of quality was explored by means of feathers, with each child pursuing the sensation of touch while his eyes were closed.

Students then took turns leading one another blind-folded, moving only to the direction of his partner's hand.

Wooden hoops were explored. The children took turns running beside and catching their hoops in motion, spinning and copying the gyrations with their bodies; carrying the hoop balanced on a finger, and stepping inside to form a design at the end of a melodic phrase on the recorder.

Each child discovered that a scarf could be a source of energy: that he could run with it flowing behind; snap it and move with its sound; and place it in repose by walking forward, then slowly backward, guiding it carefully to the floor without a wrinkle. The result was a slow sustained movement with changing levels while the child maintained a definite focus.

Tempo acceleration was learned from large balls, first by watching them decrease height and dribble faster as they "unwound" from being bounced. The children followed by jumping an approximation of the ball's movement in place. Next, they leaped it, starting with giant steps and gradually diminishing

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"Let Us Sing and Play with Joy!"

Konnie Koonce, Memphis

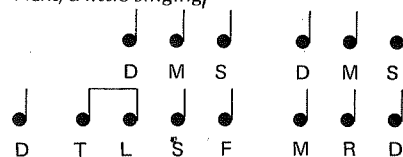
From a door to the left of the hall, suddenly the audience heard a familiar sound, echo clapping. Even more suddenly Professor Wuytack, who seemingly was the reincarnation of the fabled "Pied Piper," lead a group of fifth grade children around the room, echo clapping as they walked. This was the first session of the 1970 Orff-Schulwerk Association Conference and the children who had just met Professor Wuytack minutes before, seemed mesmerized by this new, exciting person. The children were students of Stanley Rowland, Heritage Hill School, and Mary Thomas, Rockdale School.

The hour which followed included, pedagogically, things a teacher could conceivably teach in a year's time. Simple rhythmic echo work was first, varied dynamically, stretched to long lengths, and eventually developed into combinations of claps, knee-slaps, stamps, snaps and interesting vocal speech sounds. Then the children sang "Come Let Us Sing Now," added a bordun and improvisation was begun.

The next approach to instrumental group improvisation began with four four-measure rhythms which were notated on the chalk board. What could be more fun than playing games with rhythm patterns? "Can you clap number twenty one?" (line two followed by line one) The children played games with these rhythms, slapped the rhythms on their knees, played the rhythms in octaves on the instruments, and finally played these patterns on octave D's. From this preliminary work a melody for xylophones was developed, a bordun added, and a rondo performed with glockenspiels, metallophones, and alto

xylophones providing the improvised B, C, and D sections.

Next, a little singing,



Why, any fifth grade child can sing that! But can he sing that and simultaneously coordinate knee-slaps and claps in a partner game highly reminiscent of that old game called "patty-cake?" You try it.

Last in this packed hour was a sequence which all Orff teachers could well use as a model. It began with the text:

"Davey, Davey, Dumpling, Boil him in a pot.
Sugar him and butter him and eat him
while he's hot."

Volunteers from the class read the text in a meter they liked and from the readings one was selected for development. Using the selected meter, the children were directed in variations of speech play including speaking in unison; clapping on certain underlined words; speaking in canon; speaking the verse once, thinking the verse once, speaking the verse again. Once the rhythm was secure it was time to add melody which Professor Wuytack began by having the children echo sing in Dorian mode. By this time both the rhythm and the modal sound were secure and gradually a melody for the verse was developed from the children's individual improvisations. Adding a "hot, hot, hot" interlude, a bordun, instrumental parts, and a section of improvisation, the composition was complete.

Recorder Demonstration

Jackie Postl

Within a span of 75 minutes, Mimi Samuelson touched on a whole series of aspects of recorder playing and involved everyone in a variety of experiences, both of improvisation and interpretation.

She briefly discussed tonguing, blowing, hand position and breath and then plunged us into echo playing and musical questions and answers. She served as a beautiful model and drew from the participants tones they did not think they were capable of creating. Just this brief and satisfying experience gave many whose range was limited confidence to try techniques such as echo and question and answer back home using as few tones as they could comfortably handle. The first part of the session ended with a melody read from the board which became the "A" section of a rondo form. Various volunteers improvised the alternating sections. The several xylophones and metallophones scattered

around in front of the players were used for ostinati, which added charm to the whole.

Another brief series of invaluable suggestions followed on tuning a class full of soprano recorders and some exercises in sustained tones through triad formations. Miss Samuelson demonstrated with a row of players how to get the closest unity of pitch by having each player blow a tone, such as "A" and then have all the others tune to the lowest "A" by lengthening their recorders the appropriate amount.

The session closed with the playing of a recorder piece for soprano and alto recorders from "Jugendmusik." Everyone participated, some playing the more difficult sections and others the simpler parts. With the changing meters and modal character it was fun and yet challenging, too. Viva La Musica!

Another Giant Step— Local Chapters

Enabling this development was the passage by the Executive Board of the following Amendment to the Constitution:

ARTICLE V Local Chapters

Section 1. Any eight or more members of the OSA may form a chapter of the OSA in their particular city or region. They must let the association know of their intentions and agree to adhere to the constitution and by-laws of the OSA. All local chapter members need not be OSA members.

Section 2. Each chapter may organize its own administration according to its particular needs. The officers must be members of the OSA.

Section 3. Each chapter will have the right to collect local dues to finance activities and this will not in any way be the responsibility of the national association. Each chapter may collect and submit to the national association the annual dues from its members. Individuals need not join a chapter to become a member of OSA.

Section 4. Each local presiding officer will automatically become a member of the OSA Advisory Board and will meet jointly with the Executive Board at the annual conference. This representative may attend any other executive meetings during the year but without voting privileges, counting towards a quorum, or expenses.

Section 5. Each chapter must submit an annual report no later than May 15 of each year, covering information such as listing of members for the year, officers, and numbers of meetings held.

Cleveland: Eva Haskins, President; Grace Benes, Treasurer; Betty J. Lahman, Secretary; Ruth Pollock Hamm, Program Chairman

Greater Detroit Chapter: Peg VanHaaren, Chairman

Rochester Area Chapter: Paul Cimicata, President; Pat Driscoll, Vice-President; Dick McCrystal, Corresponding Secretary; Martha Hall, Recording Secretary; David Berger, Treasurer

Greater Chicago Chapter: Sister Marcia Lunz, Chairman; Janet Copland, Treasurer; June Kuite, Recording Secretary; Joyce Zaorski, Corresponding Secretary; Marie Ann Vos, Newsletter Editor

Delaware Valley Chapter: Tossi Aaron, Acting Chairman

St. Louis: Sister Louise Udovick

Greater Cincinnati: Stanley L. Rowland, Acting Chairman

INSTITUTING

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them as they moved around the room, following individual leaders. Then they applied the sequence of the ball bounces in reverse . . . A new way of throwing balls was tried: they were asked to throw them into the air and to try to catch them *silently* . . . To the observer the children appeared to be moving delicately in the dream-like stillness of pantomime.

Finally Miss Schack asked one of the adult participants from the morning session, Patrick Driscoll, to lead the group in a verbal echo exercise with the students mimicking his every statement. The complexities of the repetitious variations of "You are the echo" were great fun for the youngsters. The joking mood reached a charming conclusion when one of the boys initiated a clever echo-exercise on "Who is the monkey?" . . . This child's leadership was spontaneous and a joy to behold.

It was obvious from the demonstration that the children moved freely and naturally, enjoying each activity without inhibition. Their bodily expressions were uniquely their own, motivated by objects which stimulated their imaginations yet brought unity to the group. The fact that our attention was *constantly* on the children is an indication of the subtle guidance of Isabel Schack as a master teacher.

New Officers 1970-72

Joachim Matthesius, *President*; Ruth Pollock Hamm, *Vice-President*; Wilma McCool Salzman, *Recording Secretary*; Jacobeth Postl, *Treasurer*.

Elections held during the Annual Business Meeting of the Association resulted in a unanimous ballot cast for the following slate nominated by the appointed Nominating Committee:

Arnold E. Burkart remains a member of the Executive Board as Past-President, and Isabel Carley remains Editor of the Orff Echo.

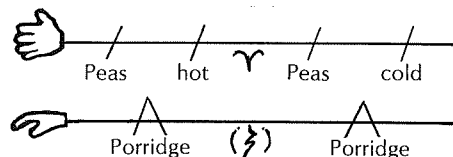
New appointees to the Board of Directors of the Association for the 2-year period 1970-72 include Patrick Driscoll, New York; Jane Frazee, Minnesota; Norman Goldberg, Missouri; Robert Kintner, Kentucky; Sister Eloise McCormick, Washington.

PRESCHOOLER

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and his body shows us how we can sing with him. This also relates to the Shadow Game, the rules of which are now so clearly established, that if you are found to be singing only and not using the body signals, you lose your turn. The children and NOT the teacher decide on these rulings.

It is at this point that I like to introduce notation. The songs that are composed are so much the property of the children that they want to take them home and teach the family. This is the format we use:



Through the use of the same variations listed earlier, we can gradually orchestrate our songs with the instruments listed above. Some of the children like to compose dances as well which are usually based on the movements we have explored.

I think one point should be emphasized. At no time during this stage of development have I found it successful to use pitched melodic instruments because they are too confusing and distract too much from the training of the voice. A feeling of tonality can be clearly established through the use of crotales or tone bells (open fifth or octaves). The lovely sounds of the pitched instruments from the Instrumentarium have proven valuable as honest learning tools only after a solid control of pitch is demonstrated with the voice. I have experienced too many failures by introducing them too rapidly while I told myself I was enriching the ensemble.

What I have tried to describe is not a very revolutionary concept. My intent was to encourage more people to explore the possibilities of working with preschoolers. Although general development might be considered by some to be slower than with older children it seems to be valid and worth while. Try it and see if you don't agree.

**Looking for an Orff position?
Write the Executive Secretary
for current listings.**

Membership Application Form, July 1970-June 1971

Send to: Orff Schulwerk Association, Division of Music, Ball State University,
Muncie, Ind. 47306

NAME (Mr., Mrs., Miss) _____

ADDRESS _____
(Number and Street)

(City), (State) (Zip Code)

Position _____

Type of membership (circle one) Regular Institutional Student

(New or Renewal)

two of the eleven could match pitch and few could echo rhythm patterns with any semblance of group sound.

After reading a multitude of books on the aphasic child and consulting with numerous people who work with emotionally disturbed children, I launched into a program similar to the one I was using in my first grades.

After approximately two months of experimentation, I was able to work out a program upon which I have been able to build successfully. Since that time the children have made rapid progress. At this point, I must hastily add that this program could not have progressed so rapidly had it not been for the marvelous special education teacher who diligently carried out each musical idea brought forth during the music period. With her help the children have accomplished much since October. The eleven perceptually handicapped children can now:

1. Match tones, stay on pitch for the entire length of a song.
2. Sing with good tone quality
3. Reproduce two to four measures of simple meter (using ♩ ♪ ♫ combinations).
4. Accompany, with a steady pulse, song material with their own borduns and ostinato patterns.
5. Read independently from visuals so, mi, la and do anywhere on the staff.
6. Read and reproduce vocally and on the recorder, simple ♩ ♫ patterns. (Using tah's and tee's)
7. Improvise with body instruments.
8. Improvise melodically, vocally and instrumentally—(beginning stages).

Hebb says that repeated stimulation leads to development of "cell assemblies" which

when repeatedly activated as a result of specific motor response can cause neurological growth and learning. Frostig tells us that without good motor coordination a child may be retarded in all of his learning. Painter, after conducting programs using visual dynamics, auditory dynamics, spacial awareness, rhythm flexibility and body awareness, generalizes that such programs prevent serious learning disabilities. McConnell concludes that a fifteen to twenty-minute structured sensory perceptual training period together with a language instruction period may be expected to combat retardation of culturally disadvantaged children. Carl Orff has combined all of these elements into his Orff-Schulwerk. After seeing what results can be obtained in six months, I am prone to think that close to miraculous improvements could be produced if this approach were to be integrated into all special education programs. I cannot tell you how much can be accomplished at this point, as only the initial plateau has been reached. The end remains to be seen in the use of this many-sided Orff approach with the perceptually handicapped child.

In Brief

2 FILMS

Available from Magnamusic-Baton, Inc. are two films: 1) ORFF SCHULWERK in German with English sub-titles, 2) The Orff Institute, in English, a tour through the institute with visits to classes.

These 16mm sound films are available at no cost except the return postage and insurance. Please give alternate dates in requests as the demand is great.

PRESIDENT'S MESSAGE

Arnold E. Burkart

The Orff-Schulwerk Association was initially conceived as a means of bringing people together who had Orff's Schulwerk as a common interest. The recent Second Annual Conference in Cincinnati, at which over 240 enthusiastic participants registered from 23 states and two foreign countries, again confirmed the prophetic judgment of a small dedicated band of people who met in Muncie, Indiana May 11, 1968 and decided to forge ahead on a project that has since had nationwide scope and impact.

As I step down as first President of this organization, I do so with special tribute to the members of our first Executive Board who have been so wonderfully supportive as we together struggled with the growing pains of an emerging organization of such vital and evident worth.

BURKART TO BECOME EXECUTIVE-SECRETARY

In a move toward building continuity and efficiency in our rapidly growing organization, the Board in executive session on April 23, 1970 moved to designate Ball State University Division of Music as continuing headquarters of the Orff-Schulwerk Association. Arnold E. Burkart was named to the post of Executive-Secretary of the organization for the next two years when he steps down from his current post as Charter President.

JERRY BAIR is completing her Third Year of weekly Orff "Seminars" with a group of music and classroom-teachers in Camden County, N.J. In February (1970) she gave two Orff Workshops in Ocean County, N.J., and presented a Fourth Grade class in a demonstration of Orff Schulwerk before the Bergen County, N.J., Music Educators' Association.

The Orff Echo

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