

The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

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President's Column

At the beginning of a new school year, I would like to extend my sincere and cordial greetings to all the members of our association and my best wishes for success in your important work.

Summer is for all of us, or at least it should be, a time of relaxation and enrichment. I learned something this summer and consider it sufficiently important to share it with you:

Two of the private schools in our metropolitan area sponsored a four-week workshop for elementary school teachers. The goal was to involve the participants in "Learning by Doing" in the context of the "OPEN CLASSROOM." We had instructors for science, math, art and music on the staff. The two ladies from Leicestershire, England who directed this course had specified that music should be in the hands of an Orff-Schulwerk person. This is where I came into the picture, and, as I said, I learned something. What I learned was that teachers who have practically no background in music but still have not lost their liking or even love for this greatest of all arts can just as easily become aroused and enthusiastic as children if guided along Schulwerk lines. It is a transforming experience to begin an instructional period with somewhat cold feet and feelings of inadequacy and to end after one hour by playing a pentatonic invention of ones own.

We should not lose sight of the fact that we NEED the classroom teacher's cooperation. One music period of 40 or 50 minutes per week can never constitute music education. The child of elementary school age needs frequency and consistency. What a Schulwerk person has to have is a certain degree of intelligence combined with an esthetic feeling to select from the many creative ideas that come from the children, and this is what is essentially required from a good classroom teacher anyway. This workshop experience has convinced me that we can involve our classroom teachers in Orff's Schulwerk to a much greater extent than we are presently doing. So—let's do it!

And again, success and happiness for 1971 and 1972!

Joe Matthesius

Orff, Laban, and Montessori Combined in Early Childhood Project

Christine Kallstrom

Director, Mid-Cities Learning Center, Arlington, Texas

A unique parent-professional cooperative Learning Center located at the International American Airlines Training Complex in Texas resounds with the echoes of Orff-Schulwerk in its "Mother, Montessori, and Me" sessions involving over sixty normal and handicapped children, ages 2-6, and their mothers.

The goal of the project is to encourage the optimal development of each child—whether normal, gifted, or handicapped—using music and movement as the force in integrating input and output (receptive and expressive language), and in enabling each child to draw from his individual store of modality strengths and weaknesses. The Orff approach, augmented by Laban movement exploration and the Montessori environment, offers an exciting and appropriate way to cut across the multi-age groupings and mixed functioning levels to create a corporate, creative experience in which the youngest toddler may share with the oldest "mama."

While each participating group of mothers and children has evolved its own repertoire and spontaneous responses, several observations are common to all groups and might be helpful to others working with the Orff approach and young or handicapped children:

1. Non-verbal participation precedes vocal output as young children seldom can move and vocalize simultaneously in learning new responses.
2. Sometimes, the mothers may stand behind their children and gently and rhythmically move the child's body through responses to help him take in kinesthetically the feel and sequence of movements.
3. After the child has felt kinesthetically and imitated through visual cues, he should have the opportunity to move appropriately to auditory cues only without the visual or kinesthetic reinforcement.
4. Patterns and combinations should be introduced only after the basic body rhythms are well established. Permit children who are ready to combine elements to do so while other children continue the single element response.

5. Be in no hurry to build phrases using other than the basic so - mi - do - la's in vocal and instrumental parts. The same sequences may be used for any number of spontaneous songs.

Some of the sequences and songs which are recurring at home in the children's "rerun" of the sessions at the Center include the following activities:

- a. "Walking the Line"
 - (1) Heel to Toe
 - (2) Going over a Walking Board Bridge
 - (3) Going under arms
 - (4) Stepping over shapes
 - (5) Balancing on shapes
- b. "Copy Cat"
 - (1) Orff Body Rhythms: Kinesthetic, Visual, Auditory
 - (2) Speech Rhythms
 - (3) So-mi-do-la Patterns with Kodaly Signals
- c. *Songs and Instrumental*
 - (1) Nursery Rhymes a la Orff
 - (2) One, Two
 - (3) Marching Songs
 - (4) How Do You Do?
 - (5) Driving Down the Highway
 - (6) Whispering a Secret
 - (7) Shapes in the Air
 - (8) Star Light
- d. *Movement Exploration*
 - (1) Laban: Tempo, Level, Force, Direction
 - (2) Making whispered words come alive
 - (3) Making our bodies or instruments say whispered words
 - (4) Exploring with scarves, with elastic, with streamers, with balls, with flags
 - (5) Interpretative movement to electronic music, environmental sounds, other records

The children move from the structured time with music and movement to the Puppet Mini-Theater where some of their television puppet friends introduce them to music symbols related to the Orff body rhythms, the Charley the Choirboy puppet with his music games, or introduce them to a language concept that will be explored in a variety of ways during the two hour session.

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Orff Goes to School

or

"Why Didn't Somebody Tell Us Music Could Be Like This?"

by Shirley W. McRae, Memphis

It never fails. Or rarely, anyway. A classroom teacher being introduced to Orff-Schulwerk normally passes through three distinct phases—inevitable, predictable, and easily detected by even the most casual observer. Progress is characterized by certain emotional, intellectual, and physical manifestations which appear both individually and collectively. The period of time for which a teacher may remain in a given phase varies somewhat, but the group as a whole proceeds with some uniformity.

Phase One may be described as bewildering. The observer may note reluctance, timidity, and sheepish obedience to directives by the instructor. This behavior may be accompanied by covert glances at one another and an occasional nervous giggle. One could almost read their thoughts ("What in heaven's name are we doing?" "Thank goodness my children can't see me now!") Phase One must be accepted for what it is: an amusing but necessary prelude to growth. To react to this response would cause unnecessary frustration for the instructor.

Phase Two, skepticism, may occur in varying degrees but must not be construed as antagonism. It is characterized by questioning looks, subversive conversations, and a general undercurrent of unrest. ("Is this what we're going to be doing for two whole weeks?" "These things are fun in a way, but what is the point?") Strangely enough, Phase Two should be welcomed as the starting line from which all independent thinking and creativity depart—not always with a leap but sometimes a crawl. Nevertheless, skepticism must be dealt with—honestly, openly, and tolerantly. Defensiveness on the instructor's part would only perpetuate this stage and seriously damage lines of communication.

Phase Three is easily recognized, as the participants become personally involved in the creative process, and the atmosphere is infused with the excitement which invariably accompanies authentic artistic experience. There is generally a feeling of group unity and camaraderie by this time and an eagerness to explore, to experiment, to evaluate. Diversity is accepted, even welcomed, and powers of discrimination are developed. ("That ostinato wasn't rhythmically interesting—let's try another." "Wow! Why didn't somebody tell us music could be like this?") We might describe Phase Three as conversion, for one might detect an enthusiasm not unlike religious zeal.

Of course, the pattern is never as clear-cut as that. The phases overlap here and there, and the Orff neophyte may continue to exhibit some bewilderment all along the way. The concepts and philosophies underlying the Orff movement are not so easily grasped as that. However, when classroom teachers reach Phase Three, the missionary spirit will motivate them to further study and experimentation.

This is part of the reason that I like to work with classroom teachers, or elementary education majors. Generally speaking, I have found them to be much more responsive and—yes!—perceptive than music specialists. Heresy? Maybe. It goes without saying that the Orff-Schulwerk requires highly trained musicians of unusual calibre coupled with, I feel, certain personality traits which can permit diversity, independent thinking, and group-centered activities. Maybe it is at this point the music specialist has hang-ups. Musicians are sometimes limited by the very expertise of their profession. They tend to become doctrinaire, performance-oriented, and inflexible—a natural result of intensive and specialized training. While assets for the performer, these characteristics become liabilities in the Orff culture, where one is continually confronted with the necessity for research, innovation, evaluation, and the possibility of change. This is why musicians usually spend more time in Phase Two and sometimes remain there.

Classroom teachers, on the other hand, are often more receptive to the objectives and techniques associated with Orff-Schulwerk, despite their normal reservations. Also, it has been my experience that they tend to perceive more quickly the goals and philosophies underlying Orff activities than do the music specialists. Perhaps this is because they are generally more sensitive to the development of the "whole child" and are not primarily dedicated to the teaching of skills. They are quick to note and utilize those aspects of Orff-Schulwerk which reinforce language skills, for example, and frequently speak of the intellectual, motor, and emotional growth which result from participation in Orff classes. Furthermore, classroom teachers applaud the sound pedagogy inherent in the Orff approach, even if they are unaware of the high quality of musical materials and sophisticated treatment of these materials. They marvel at the high degree of participation and the built-in

Cont. on p. 7 col. 3

Yes, There Will Be Another!

Our 1972 Conference will be held at the Demonstration School and Center for Continuing Education at the University of Chicago, Chicago, Ill. on April 14th, 15th and 16th.

The international headliner for 1972 is Barbara Haselbach, teacher of children and adults at the Orff Institute since 1961. Miss Haselbach has taught courses throughout Europe as well as in North and South America and Asia. She has been choreographer for works in films, on stage and television. Her articles on the Orff-Schulwerk have appeared in numerous professional magazines. She came to North America with Miss Keetman and Carl Orff for the Canadian session at the University of Toronto in 1962. Those of us who were part of that group or who have attended the Orff Institute know the beauty of her teaching.

The conference schedule has been extended one half day. Activities will begin on Friday morning and run till Sunday noon. An outstanding national educational figure will be speaker at the banquet Friday night. A social hour and "mixer" will follow later in the evening.

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Orff-Schulwerk and Church Music

by Sister Marcia Lunz

The idea of using Orff-Schulwerk in church music surprises many people. The Schulwerk is regarded as an approach to music education in schools which, at first glance, seems to isolate it in a curriculum. However, if we consider that church musicians are striving desperately to involve congregations in a more active, relevant participation in the worship service, then the educational approach of the Schulwerk, which aims at enabling all students to make music, should provide part of the solution. The validity of improvisation, rhythmic speech, movement, and instrumental performance does not change with circumstances. Consider also the timbre of the "Orff sound" as produced by the instrumentarium of xylophones, metallophones, glockenspiels, tympani, and percussion in combination with singing and speaking voices. The fresh sound of this timbre provides a refreshing change for the ears of the congregation, and since the early stages of Schulwerk deal with elemental musical ideas, a satisfactory performance is possible for any of the congregation. Once the beginnings are made there is no limit to the scope and range of musical possibilities.

Liturgists and those concerned with contemporary celebration today stress the value of active participation on the part of congregations in order to provide opportunities for a meaningful experience in worship. Personal response is more possible through active participation than through passive attendance at a service. Participation also implies a knowledge of the order of events about to occur. This knowledge is of a very practical nature in so far as one has to know "when" to play or sing and also "what" is to be played or sung. Beyond this lies the fact of readiness or conditioning that the participant brings with him as a result of having worked through the scheme of the service. The unfamiliar is never as meaningful as that which has been met before or worked through beforehand. Next to the official minister or celebrant, those involved with the music of the church are perhaps the most involved persons in any worship service. Who is to say whether it is the love of performance and participation or the resulting enriched experience of having been an essential part of the service that motivates their contribution?

To speak practically on the use of Schulwerk in church music is very difficult because of varied needs and resources available to different congregations. The author offers here some of her experiences in the hope that the ideas can serve as springboards for readers to adapt to their situations.

The parochial school is a decided asset to a

parish when it comes to loaning instruments for church use and providing the fundamentals of a participatory musical education that can be adapted for liturgical celebrations. In keeping with the elemental character of the Schulwerk, several classes have composed pieces to be used at their class Masses during the past three years. At times the texts of the Ordinary of the Mass were used: *Lord Have Mercy (Kyrie)*, *Holy, Holy, Holy, (Hosanna)*, *Lamb of God (Agnus Dei)*, and at other times the compositions served as preludes, interludes, or postludes. Each group's pieces were extemporaneous and no attempts were made to preserve them for others to learn. Composition was motivated by their desire to express themselves musically at worship; the Orff instrumentarium and original composition were within their grasp, a fact they recognized intuitively.

The adult worshippers were introduced to the Schulwerk at Midnight Mass the Christmas of 1968 and, a tradition was started. For most adults in the congregation the experience thus far has been an aural one but an active experience nonetheless. One Parishioner's view can perhaps summarize the feelings of many of the people. Shortly after Christmas she wrote, "I must take this opportunity to let you know how simply fantastic the Midnight Mass singing and chorus of instruments by the children sounded. It was so inspiring and beautiful. I shall remember those lovely soft sounds forever."

Some of the materials used were taken from the Schulwerk books: *Connemara Lullaby* (Bk. IV M.M.), *Sweet was the Song* (Bk. III D.H.), *A Child Is Born* (Bk. III M.M.), *Gassenhauer—Street Song* (Bk. III M.M.), and *Trois Noels Anciens* by Jos Wuytack (Leduc Publ.). Descants were played with some of the carols that the congregation sang.

It is interesting to learn that next Christmas some of the present high school students who performed when they were in grade school want to get together and play for a Mass on Christmas Day. This gesture on their part is beginning to enlarge the circle of those who are actively participating. Such involvement is an encouraging sign in a parish of 1800 families where it is a very formidable task to get individual participation. Smaller congregations will have decided advantages in this regard.

There are many ways to introduce and incorporate Schulwerk into the worship of the church. It is a means to an end and not an end in itself. Worship deals with man's communication on the spiritual level, and the Schulwerk can contribute very significantly to

that worship.

In the words of Dr. Alfons Ott,¹ "Orff-Schulwerk is more than a music method. It concerns itself with the complexities of the body, the spirit, and the deepest feelings common to man. It is concerned with calling out all possible forms of fruitful communication."

¹Ott, Dr. Alfons. "Statement of Support". *Orff-Schulwerk: Design For Creativity*. Title III Report submitted to the U.S. Office of Education by the Bellflower (Cal) School District, Oct. 31, 1968. p. 15.

Orff, Laban, Montessori cont.

In the Sensorial Area of the adjoining Montessori classroom, a variety of auditory games on cassettes invite the media-tuned contemporary children to respond in a way that "came naturally" in Dr. Montessori's day. The child may listen to sound effects and place blocks on pictures of the related sound source; he may listen to a clown story which names body parts and asks the child to "wiggle" them; or he may play instrumental accompaniments to nursery rhymes on the cassette. A metronome is plugged in by the chalkboard for auditory-motor activities, such as tracing tempera painted shapes in rhythm. The tracing boards provide basic shapes as well as music symbols to trace, along with templates as the child becomes more skillful.

In a Visual Discrimination Area, cards with various music symbols are to be separated into stacks of "Same and Different." Magnetic staffs, Cuisinaire rod rhythm cards, and more advanced materials will be added as the children mature. Actual note reading to play the recorders and Orff instruments will be the highest discrimination skill to be reached by most of the children by Summer.

The commercial market is overflowing with colorful but costly and fragmentary approaches toward optimal functioning in the early years, and for remedial education at all ages. But after a child has invested irreplaceable hours of his lifetime completing 300 pages of a perceptual workbook or doing 300 motor drills to improve his coordination, he is left with no permanent interests or assets for the time invested. Through the use of the Orff-Schulwerk approach, however, the child is prepared not only for optimal modality functioning, cognitive skills, and aesthetic awarenesses at the immediate point of time in which he is participating; but also, he has acquired a lifetime gift for appreciating and for participating in the language shared by all humanity: MUSIC, MOVEMENT, AND THE ARTS!

"Music is so much Fun This Way"

**Konnie Koonce
Memphis, Tennessee**

If you are a music specialist in the Memphis Schools, you teach in the Orff manner because this is now the foundation for all elementary music teaching here. Although not every elementary school in the system has a music teacher yet, we have added to the "I've-found-a-better-way-club," over 100 enthusiastic classroom teachers who completed in June of this year a three hour college course designed for them. These teachers left the course not only discussing the "good feelings" they experienced in movement, singing, playing instruments and improvisation, but also joking, in a chiding manner, about specific areas where their talents were limited and in some cases nearly non-existent. For the first time they realized how it *feels* physically to do the things they have seen children do in music classes.

Offering this course through Memphis State University was an experiment, and in retrospect, a successful one. The course design did not include attempting a magic transformation of classroom teacher to music specialist. Instead the emphasis was upon creating an atmosphere where everyone could participate and experience meaningful things about music, done in the Orff manner. The hope was that all participants would leave with a better understanding of the philosophy and concepts, that most would feel comfortable enough in some areas to become more involved in music in their own classrooms, and that some would teach music better with the added knowledge of Orff principles.

Once these teachers realized that no one would place them in "cardinal, gold finch, or blue jay groups" because they could or could not sing beautifully, and that music class was fun and non-threatening, it was as if someone had opened a Pandora's box filled with *good* witches and *funny* demons. They readily plunged into creative adventures and seemed to find no problem in becoming "child-like" in any cooperative game-play. They made music together and played games together. They became well acquainted with people they had not previously known and, most important of all, experienced the good feelings that happen when work and play become one.

At the end of the course the self-evaluations of personal growth were abundant in beautifully expressed testimonies, and here are just a few of them:

"It is one thing to read the definition of a word and another thing to experience it. Terms like patsch, ostinato, bourdon, ABA

form, canon, coda, rondo all are clear to me and seem so simple now."

"Music is so much fun this way!"

"I hear 'pulse' in everything from the washing machine to the car blinkers, and it really is fun."

"We have been told over and over how very important it is for children to experience success. It was delightful having you demonstrate this with us."

"The things we did today made me feel good . . . I want to share this with my children."

"Now I'm looking forward to my music period! I can do it, I just know I can!"

The Memphis music project, which under federal funds expired July 1, 1971, has been incorporated by the local school system as part of its regular curriculum. From its beginning the project was acknowledged as a successful one with concepts which reached much further than anyone dreamed. If there was a failure it was in the lack of involving the classroom teachers whose children had music twice weekly. Although they regularly attended music classes and frequently voiced their approval of things they saw their children doing and learning, few carried these ideas into their own teaching and fewer yet tried to supplement bi-weekly music classes. Those of us who were directing the project frequently asked, "Why?" We enumerated the "things" we had done to help bridge this gap, things like preparing especially designed materials, talking about how we could mutually help one another, trying to involve them in the children's music classes, conducting brief in-service sessions. Why didn't it work as we hoped it would? It is ironic that something so obvious eluded us so long—that people who work in Orff must first understand, and to understand they must experience each element, step by step, a process which takes more than a written memo or a thirty minute demonstration. Each person must progress from the known to the unknown, and the experiences encountered are elemental music beginning with speech, movement, simple sequential structures, ostinatos, miniature forms. It's so simple, in retrospect, to see what we should have known three years earlier. Next summer at Memphis State University there will be Level I and II Orff courses for classroom teachers—hopefully as many sections as are necessary to accommodate the registrants. (This year three sections were filled, and many applicants were turned away.) There will be added emphasis on recorder playing, because it is an uncomplicated, portable instrument a teacher can use, and there will be in-service days scheduled on the

Memphis City School Calendar for those teachers who have attended one or more courses. These in-service sessions will begin in September 1971 and were arranged because the course participants asked that it be done. The courses mentioned above will be additions to the three courses which will be offered for music specialists, at the beginning, intermediate, and advanced levels.

It's exciting to do something you believe in, and if there is a universal agreement among Orff teachers it has to be that "we believe." And when you're directing a workshop and begin to see personal involvement grow to comprehension and then burst forth into excitement equaling yours, you know someone else is "turned on." Think how many lives one "turned on" teacher influences. She may remember just a few real "Orff-like" things to use with her children, but if she carries back into her everyday teaching the "good feelings" she remembers experiencing, she will be a better teacher. One of the "I've-found-a-better-way" participants said it better than I could:

"I can now see how this method of teaching music can become a way of life—it becomes part of your every move. I find myself beating out rhythm in everyday things—in speaking and moving. I don't believe that I have ever gotten quite as involved with anything as I have with this music."

Nonsense Rhymes for Improvisation

*A little nonsense now and then
Is relished by the wisest men.*

*

*A flea and a fly in a flea
Were caught, so what did they do?
"Let us flee", said the fly,
"Let us fly", said the flea,
So they flew through a flaw in the flea.*

*

*Calico Pie,
The little birds fly
Down to the Calico tree.
Their wings were blue
And they sang "Tilly-loo"
Till away they all flew
And they never came back to me,
They never came back,
They never came back,
They never came back to me.*

*

Edward Lear

*Far and few,
Far and few,
Are the lands where the Jumblies live.
Their heads are green
And their hands are blue,
And they went to sea in a sieve.*

Edward Lear

HOW THE ORFF XYLOPHONE WAS BORN

from the speech Dr. Orff gave at the inauguration of the new Studio 49 Plant

(Reprinted from *DAS MUSIKINSTRUMENT*,
August, 1969, Frankfurt, Germany
and from the *Magnamusical Newsletter*)

During the 1920's I was on the lookout for a xylophone suitable to be used as a melody instrument with our percussion instruments (gongs, rattles, cymbals, and everything else available). I was just as familiar with the classical xylophone of the Gamelan-orchestra as with the African kind with gourd-resonators, but owing to their tuning and their complicated construction neither was seriously considered for use as children's instruments. Once again coincidence played its part here. I was sent, through friends, a Kaffir piano, which was found in the port of Hamburg, where a sailor had brought it from Cameroon. It was indeed an extremely simple affair; a small, square wooden box, with German lettering on it "100 plank nails"—the sort of box one sees lying about on every building-site. Twelve tuned palisander staves were attached to the open side of the box with string. A primitive hammer, with a head bound in cloth, belonged to the instrument. The timbre of this instrument was surprisingly good, however, and thus the unsurpassably simple model had been found. I took this instrument to my friend Karl Maendler, the famous re-discoverer and new constructor of the harpsichord, and asked him to make a xylophone for teaching purposes on the basis of this simple model. Maendler was not only a genius in the making of both pianos and harpsichords, but was also an enthusiastic amateur craftsman as well as being extremely interested in all the new dances that were appearing on the scene—and there were quite a number. This made him

interested in the Gunther-School and in our primitive percussion orchestra. In short he was the right man in every possible way. I can remember very clearly the complaints of his wife about all this. She complained bitterly that her husband, led astray by me, spent all his time on a lot of nonsense and rubbish instead of building harpsichords and, to make matters worse, stank out the whole flat while doing this as he was forced to dry the palisander staves in the living room owing to lack of other facilities. This is now done somewhat differently - as we have just seen - but don't forget this was 1928! In the meantime, Keetman had composed a number of dance-tunes for the Kaffir-piano, and the enthusiasm for this instrument, which enabled us to extend our percussion orchestra, was tremendous. This orchestra was well known through the many tours made in conjunction with our dance-group both at home and abroad. The success of this first instrument pleased Maendler as designer and builder tremendously, and it was not difficult to persuade him to make other instruments in other registers. Soon a soprano-xylophone joined the first instrument, which was a very pronounced alto-xylophone—a large chromatic tenor xylophone in cradle form and a bass-xylophone were not long in following. These instruments, which I used in my theatre and concert-works, were responsible for a new sound appearing in European concert and opera-house orchestras—a sound which today no one can possibly imagine as never being there.

Orff Goes To School—Cont'd

flexibility which allows each child to make a successful contribution at his own level. The self-imposed discipline and the sense of ensemble often carry over into group work in the classroom. The teachers appreciate the emphasis on folklore of childhood, in which the child feels secure, and the fresh treatment of the familiar. They experience—some for the first time—the sense of wonder and pride that comes from first-hand experience with beauty—and they covet this experience for their children.

I would be quick to say that I am reluctant to recommend that classroom teachers attempt to teach Orff. This might reduce the approach to a series of gimmicks, clever and appealing but lacking in depth and direction which only continuous study and experience can provide. However, in our public school structure we must provide exposure and win support among the classroom teachers in order for the Orff-Schulwerk to realize its full potential in this country. *In my opinion, it is imperative that this begin with teacher training, both in undergraduate and continuing education programs.* Music courses for classroom teachers are notoriously unpopular and unrealistic. When these courses have been taught along Orff and Kodaly lines, the results have been revealing and nearly always supportive of my above proposal. Summer workshops and in-service training can provide follow-up for the interested teacher.

Look around, gang. Lucy Locket is alive and well and living in Orff classrooms all over the country. Let us not exclude the classroom teachers from our world of beauty and learning. We need them—their cooperation, their participation, and their sometimes untapped reservoirs of creativity.

An Invitation

Don't wait to be asked if you have an article you'd like to contribute, news of local activities, bright ideas to share, new books to call to our attention, problems you need help with, suggestions for articles and activities. Unassigned contributions are always welcome, though I cannot promise to publish everything when space in the *Echo* is so limited. Photos are especially welcome

Ed

Publications

Arnold Burkart's Orff supplement to the new Prentice-Hall music series is now in print. Watch for it.

Larry Wheeler's little book for two soprano recorders and Orff instruments "The Ensemble Recorder" is available from Consort Music. Good choice of pentatonic songs with very simple settings.



Louise Arnold, Blane Elementary School teacher, shows her pupils the letter received from Dr. Carl Orff in reply to their birthday cards.

Chapter and Local News

Greater Cleveland Chapter

Greater Cleveland Chapter of Orff Schulwerk Association has launched a busy program of activities for the 1971-72 season.

Grace Benes has prepared a calendar and organized the programs. The entire schedule has been distributed to all in our chapter area we felt would be interested. Also mailed was a questionnaire which will be used as a guide for planning future programs.

Gretchen Garnett and Louise Jones were responsible for the preparation of the constitution and by-laws, to be ratified at a fall meeting.

A scribe has been appointed for each meeting to prepare a summary for chapter records and to provide material for contributions to *Orff Echoes*.

Our first meeting on Oct. 3 was a session on Movement under Holly Jones' leadership. On Nov. 7, B. J. Lahman, Grace Benes, and Avonelle Webster will lead a session on teaching the recorder. On Dec. 5 a Dalcroze workshop under Lona LeZak is scheduled. The January meeting will explore the use of canon with Ruthana Dreisbach. Grace Benes will be in charge of the March meeting on Inter-related Arts. The May meeting will consist of reports from the national AOSA Conference.

Memphis Chapter

On February 26, 1971, the teachers of the Title III Elementary Music Project met to organize a chapter of the A.O.S.A. A constitution was drawn up and officers for the coming year were elected: Mrs. Tommy Pardue, President; Mrs. Shirley McRae, Program Chairman; Mrs. Carol King, Secretary-Treasurer; and Miss Martha Lynn Jordan, Membership Chairman. The chapter of thirteen members was officially chartered at the national convention in April. Patron member, Mr. Don Bennett of the Memphis State University music faculty, has made it possible for the chapter meetings to be held in the music building on the M.S.U. campus. The first meeting was September 21 and others will continue monthly.

Carol King, Secretary

Editorial Assistant

Elizabeth Nichols, Ball State University, Muncie, has been appointed Editorial Assistant in charge of Chapter News and Names in the News. Please keep her informed of your activities. Deadline for the winter issue is Jan. 5.

Minnesota Chapter

Our new chairwoman for Minnesota is Sister Dorothy Merth, St. Paul. People interested in Orff-Schulwerk will be meeting in conjunction with the regional meetings of the Minnesota Educators Association. The geography of Minnesota is such that regional meetings are a necessity. What is now called the Minnesota chapter will become a Twin Cities chapter, and perhaps other chapters can be organized later on in both the southern and northern regions of the state.

Floraine Nielsen

Long Island Chapter

*Three flew east,
Four flew West,
Six flew over the Cuckoo's nest,
And two stayed home on a Kodaly quest.*

Larry Wheeler, George Roper, and Ruth Kelly flew to Salzburg; Julie Valenstein, Larry Wheeler, Penn Stell, and Dorothea Queen flew to California, Memphis, and Minneapolis; Charlotte Chieffo, Ruth Goldman, Julie Jackson, Rosemary Ritter, Charles Rybecki, and Gerry Wagner flew to Toronto; and Betty McCurdy and Herb Rothgarber studied Kodaly at Planting Fields.

An Executive Committee meeting on Sept. 18th at Larry Wheeler's produced an exciting schedule for the year's meetings. The October meeting consisted of reports from the various summer courses our members attended. The November meeting will be our Fall Orff Workshop with Ruth Hamm as guest clinician. In January, a series of five Sunday afternoon Dalcroze workshops with Edith Wax from the Dalcroze School in New York will be held at Roslyn Presbyterian Church, Roslyn, L.I. In February the Long Island Chapter will sponsor an Orff-Kodaly Demonstration with children for the Nassau County Music Educators' Association, with school superintendents, supervisors, and principals as special guests. A Kodaly Workshop is scheduled for April, and in June our program will close with a picnic at Larry Wheeler's.

Dorothea Queen, President

Indiana?

On September 30, a meeting was held at Arnold Burkart's house in Muncie to explore the possibility of starting an Indiana Chapter of the AOSA. Clara Fidler was asked to set up an organizational meeting in connection with the ISTA conference in early November. Mr. Keith Smith, Executive Secretary of the Orff Association of Queensland, Australia was a special guest on his way home from a sabbatical in Salzburg.

Greater Rochester Chapter

Under the leadership of President David Berger, Vice-President Pat Driscoll, and Secretary Eileen Drechsler, the Rochester chapter has scheduled six meetings for the season, each concerned with a particular aspect of the Orff approach. In October, "You don't have Orff Instruments? You'd be surprised what you can do." In November, "Afraid of that little recorder? Even two notes can be a resource." The January session will concentrate on "Guiding student accompaniments." In February, a movement session is planned on "Limited Space? There's still room to move." The final meeting in April will be a dinner meeting.

Middle Tennessee Chapter

The Middle Tennessee Chapter of the AOSA met September 25, 1971 in Winchester, Tennessee. Hostess for the meeting was Mrs. Ginger Reed, music teacher in Winchester.

Persons in attendance represented chapter members and guests. The twenty-five participants enjoyed clinic sessions presented by Tom Wolfe (Chattanooga), Wilma Salzman, and Ginger Reed.

Chapter chairman, Michael Salzman, presented a set of chapter by-laws for consideration by members.

Planned meetings for 1971-72 include:

November 20—Murfreesboro—Wilma and Michael Salzman, hosts

January 22—Columbia—Katherine Crews and Sandra Tims, hosts

March 25—Murfreesboro—Wilma and Michael Salzman, hosts

May 13—Chattanooga—Tom Wolfe, host

Orff Chapter of Southern New Jersey

The group now known as the Orff Chapter of Southern New Jersey brought to a successful conclusion three and one half years of Orff activities with its meeting last June 9th. The evening was concluded with the membership subscribing 99% to the National Association for 1971-1972. First Fall Meeting was set for September 22.

Jerry Bair, Chairman

PROJECT I.E.M.I. ("Eye-Me")

Project I.E.M.I. (Implementing Elementary Music Improvement), a Title III Music project became fully operational September 7, 1971. Located in Columbia, Tennessee, the project serves ten school systems in nine counties in Southern Tennessee. Project teachers are Dr. Katherine Crews and Mrs. Sandra Tims with co-consultants, Dr. T. Earl Hinton and Michael Salzman of Middle Tennessee State University.

The project has two main goals: 1) to establish and operate an exemplary center in music education for children in the elementary grades as an instructional and curricular model; 2) to establish procedural patterns for school systems to follow in their commitment to provide quality instructional programs in music at the elementary school level.

Instruction is provided at the McDowell School, Columbia, by two full-time specialists in music education for children in grades 1-6. Each teacher has her own room and separate equipment.

While emphasizing the necessity for music specialists, Project I.E.M.I. recognizes that the

obligation for providing the State minimum of instruction in music will continue to fall to the classroom teacher. Consequently, in-service training is being offered to encourage the classroom teacher to make music instruction a regular part of her class work and to help her make music a vibrant experience.

The in-service aspect of the I.E.M.I. Project takes three forms:

1. One-day visits to the Project Center. Released time provided by the school districts.
2. Workshops of 8-10 sessions for which participants need to apply. Participants selected will be paid by the Project. Graduate credit will be available through Middle Tennessee State University.
3. Visits to faculty meetings and in-service meetings by the project staff.

Members of the AOSA will receive the initial issue of the IEMI Newsletter in late October. Persons interested in visiting the project (after January, 1972) are invited to make appointment by contacting Michael Salzman, P.O. Box 435, M.T.S.U., Murfreesboro, Tennessee.

Movement As A Form of Expression

"Take off your shoes and find a space," she said, and in a moment the group was alive in response to the direction and suggestion of Miss Sandra Skyhar.

They moved in all directions to the beat of her drum; they jumped high and bent low; they moved fast and then slow. The drum beat changed and the direction changed—every way—. Then they began to explore space—high, low, down and around.

"Take that space with you, and move with the drum," she said. Each time the drum stopped they prepared to take their "space" to a different level. It was exciting to notice each person on the large floor become another being, oblivious of what others were doing, except to avoid colliding.

Soon the group became two long lines, each guided by its own tympani. Miss Skyhar demonstrated with beautifully flowing movement how each person in one line would take "something"—a direction—in his own way, to someone on the opposite line, who then would finish the movement-flow and bring an end to the direction that was started.

Gradually finger-clicking replaced the drum, and partners accompanied each other, exploring directions with the aid of clapping, stamping, snapping, one partner giving movement and direction to the other while accompanying themselves with their own rhythms.

The lines became a circle and with recorder

improvisation one person carried a rhythm across the circle to another, who took it and answered to the rhythm of a second recorder. This became more complicated as two or more persons at a time responded to the recorder—always bringing the rhythm to persons on the opposite side of the circle who again answered to the recorder.

Patsching, clapping, jumping—all in a circle and following Miss Skyhar—became echo patterns of increasing phrase length and difficulty. She used voice syncopations alternating with long clap-phrases.

Soon umpa umpa umpa pa pa found everyone moving in canon with alternating step and finger snap. And who can ever forget the tricky phrase



that had everyone doo-dooing and stepping into and out of the circle in rondo form while featuring an off-beat finger click?

Fun? Yes! Learning? Indeed! Orff? First class!! Why? Because the best exponent of movement in Orff in North America cast the spell over us all and communicated in simple, solid, workable and charming ways, the knowledge she has and her in-depth experience with children and adults.

Sarah F. Goldstein

Repair and Maintenance of Instruments

In Norman Goldberg's session on instrument repair we were reminded and/or informed of such important details as these: Keep all instruments away from constant sun and heat sources. Use both hands to lift bars from the instruments. Return all "bad" bars to the dealership from which purchased. Wipe wooden bars very lightly with a lemon oil wax-cleaner such as "Pledge." Wipe metal bars very lightly with woodwind key oil. Fill cracks in the wooden resonator boxes with epoxy. Use plastic wood to fill nail holes that get too big. Use "liquid wrench" to loosen thumb screws that won't budge. Use silver polish, the old type of glass wax, or glass cleaner to polish cymbals. Elastic thread is good for re-stringing finger cymbals.

Stan Rowland

Daniel Hellden at Memphis

Sunday morning's final session with Prof. Hellden began with the singing and dancing of *Gut shabes aich*, which he had done with the children's demonstration class. He asked "Have we cured our arms?" and proceeded to work with feeling space as well as rhythm with the whole arm. We imagined our arms to be in syrup to create the illusion of resistance. The instruments played patterns from the chalk board, always using both space and time for each note, "The motion should never stop", he said. "In making music we need to feel the rhythm, not just the pulse, and if we play a pattern or a tune with only one hand we can then be fully aware of the continuous rhythm." according to Mr. Hellden.

First year children in Hellden's classes see only two staff lines which symbolize not a staff but the G and E bars of a hanging glockenspiel. Soon they are reading, singing and playing simple tunes, some of which are used as descant patterns to familiar songs which Prof. Hellden plays on the piano, as he demonstrated "Early One Morning". He stated that he uses the piano a great deal and has the children play descant on bass lines with him, since many folk tunes do not lend themselves to ostinato patterns have their limitations and should not be maintained to long in the musical life of the child. We played a descant and bass accompaniment on the bar instruments while Prof. Hellden played a Swedish folk song about St. Stephen on the piano.

He explained that in the first six grades there is always a portable organ in his classrooms and that he finds timbre of this organ very compatible with Orff instruments.

REVIEWS

"Elementaria," Gunild Keetman, Klett, 1970.

"Elementaria, A First Introduction To The Orff-Schulwerk" by Orff's lifelong associate, Gunild Keetman, is designed to show aspiring Orff teachers the basic principles of the Orff approach in a very practical way, so that they learn to use their own imaginations, and experience for themselves the pedagogical value of the Schulwerk.

This is an excellent and long needed book by the one person in the world best qualified to write it. It brims with valuable practical suggestions, far more than any one of us could ever use, all very succinctly put. There are two main sections, one called Rhythmic and Melodic Exercises, which includes basics, rhythmic training, melodic exercises, and speech exercises; and a second part concerning the whole field of Basic Movement. This includes sections on gymnastic exercises; movement training (i.e., walking, running, hopping, jumping etc.) Variations and combinations of basic movements; playing with movement, basic improvisation in movement; accompanying movement, possibilities for movement lessons with beginners.

I have seen only the German edition, but I have just learned that it is now available in English. Get it. It is indispensable.

"Rhythmische Übung," Gunild Keetman, Schott ed. 6359, 1970

Here again Keetman provides a systematic and imaginative introduction, this time to the development of rhythmic skills. The little book starts off with simple knee-slapping exercises and progresses through knee-slapping and clapping exercises to stamp-clap exercises, to combinations of all body rhythms. Some of the little pieces include the words of a rhyme; some require several groups performing simultaneously. English words would have to be substituted, since the book is published only in German. Directions are minimal, so lack of German is no problem.

"That I may speak," Betty Ann Ramseth, Augsburg, 1970.

"Open Thou my Lips," Betty Ann Ramseth, Augsburg, 1969.

These two unpretentious little books are designed for use in children's choirs and church schools, but there's no reason that public school teachers can't make use of them too, avoiding, if necessary, the too specifically Christian texts.

"That I may Speak" is a collection of speech exercises to sacred texts, most of them scriptural. There are several speech anthems, canons, rondos, and stories in the back of

the book. The texts are short and meaningful to children, well worth teaching and remembering. There are frequent suggestions for speech ostinati, simple chant, and body-rhythm or percussion accompaniment. "Open Thou My Lips" is a collection of canons of various periods and traditions with new sacred words set by the author. Seven of the ten use texts from the Psalms or Isaiah. Recommended.

"Settings of Chorales for Treble Voices," Augsburg, 1969.

Twenty-eight German chorales are presented here in new arrangements for children's and youth choirs by contemporary German composers. Many are unaccompanied, but there are ten excellent arrangements for choir and instruments, meaning, in this case, recorders and Orff ensemble. Some of the translations are old fashioned, some excellent, like Katherine Winkworth's and Winfred Douglas'. Standard hymn book versions have deliberately been used to permit congregational singing with the children's choir. There are several Christmas numbers that would be very effective in a Christmas concert.

Juilliard Repertory Library, Canyon Press, 1970.

This is a handsome and invaluable collection of supplementary material for use in the elementary school music program. Originally supported by a grant from the Office of Education, research was carried out by the staff of the Juilliard Repertory Project and a long list of consultants including such distinguished names as Gustave Reese, Noah Greenberg, Norman Dello Joio, and Sally

Monsour. All the selections have been tested in classrooms in different parts of the country. The materials in the book are otherwise unavailable in practical form. Canyon Press has done a stylish job of editing and layout. There is one large Reference/Library Edition which includes all the vocal and instrumental selections in the entire series. In addition, there are eight vocal and four instrumental performance editions, each embracing the whole scope of the project from the Pre-Renaissance to the Contemporary period, and one book of Rhythms. In each book there are unfamiliar and fascinating folk songs from all over the world. Many songs and instrumental pieces have been commissioned for the project. There are, for instance, songs by Ned Rorem, Carlisle Floyd, Ulysses Kay, Grant Beglarian, pieces by Michael White, Arnold Freed, Richard Felciano. The division into small books seems completely arbitrary, simply a matter of convenience. The performance editions seem not to be graded at all, so that there is material at many different levels in a single book, and though the selections were chosen for children from kindergarten to sixth grade, the appeal of the repertoire is by no means limited to young children. We have already used one of the medieval songs from Rhythms I in concert (in our own arrangement) and expect to use others in our next concert. I find the early music and the contemporary selections the most interesting. If you are reluctant to spend \$10.00 for the big book, at least get Rhythms I as a trial run to use with your classes this year.

Isabel Carley

Names in the News

Jeanette R. Saul of the Southern New Jersey Chapter left the States in July, and will be receiving her *ORFF ECHO* in Santa Marta, Colombia, South America, where she will be teaching children and adults for the next four years.

Holly Jones, daughter of Greater Cleveland Chapter member Louise Jones, is about to return to Salzburg to continue working toward an Artist Diploma in flute. In June, 1970, Holly completed the first English Special Course at the Orff Institute in Salzburg.

Mary D. Hibbard, dance instructor in Milwaukee, Wisconsin area writes that she needs an enterprising Orff teacher to help staff a program next summer. For details write her at Box 132, R.F.D. 3, Hartland, Wisconsin, 53029.

Jerry Bair did an Orff demonstration at the New Jersey EDPA Early Education/Special Education Summer Seminar in Hightstown, N.J. last July. She will present a demonstration with children at the EPDA Conference in Flanders Hotel, Ocean City, in November.

Isabel Carley, Indianapolis, is scheduled to lead two workshop sessions on "Orff in Church" at the annual Church Music Workshop at Southern Baptist Seminary, Louisville, Ky. on Oct. 27. About 200 participants are expected.

Elizabeth Nichols gave a workshop at Western Illinois University, Macomb, Ill. in late September using her Orff Source Book as a basis for her sessions on "American Orff."

Rosanna Quinn won an Ohio State Broadcasting award last spring for her program on WKNO-TV, Memphis, featuring "One Potato, Two Potato" from Isabel Carley's "Song Primer." Since her recent marriage, she has moved to Houston where she is continuing her TV teaching on Channel 8 as Mrs. Exum.

THE ORFF ECHO
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