

The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

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From My Desk

Arnold Burkart
Executive Secretary

The vitality of this Association was again affirmed in Memphis as an enthusiastic crowd descended upon the city for our third annual convention, coming from the far-reaches of our country—from the Pacific and the Atlantic Coasts, the Gulf of Mexico, and Canada.

Self-renewal is the process which can keep any institution vital. This annual national convention has been contributing mightily in this regard. But challenging this evidence of vitality is another—the spread of the grass-roots regional chapter affiliates. At Memphis we publicly chartered seven more, bringing the total to fourteen. Three of these, Southern New Jersey Chapter, Minnesota Chapter, and Long Island Chapter have already had mid-year, interim acknowledgment. We wish herewith to recognize and welcome the four newest chapters of AOSA and their chairmen:

Middle Tennessee Chapter—

Michael M. Salzman

Memphis Chapter—Tommy Pardue

Middle Atlantic Chapter—Sara Goldstein

Northern Louisiana Chapter—Edith Elliott

Ball State Provides Headquarters Office

Until this year, the day-to-day business of the AOSA was handled from a small corner of my faculty office. We now have a full, spacious office, with desk, chair, filing cabinet and storage space in the Music Annex Building, which I share with my faculty colleague Dr. Robert Carr, Executive Secretary of Indiana Music Educators Association.

We have had tremendous support from Ball State University throughout our short life. And that support has been not only verbal, but backed up by all sorts of tangible assistance, the latest of which is the provision of this headquarters office space.

We have much to be grateful for and wish to record our appreciation first to Dr. Robert Hargreaves, head of the School of Music, to Dean Lloyd Nelson of the College of Fine and Applied Arts, to Academic Vice-President Richard Burkhardt, and to a great department chairman, Dr. Richard Dunham, Department of Music Education.

If "service to the wider community" is one aspect of a university's *raison d'être*, then Ball State University is handling this obligation unusually well.

Orff with an English Accent

Rosalie Heller
Los Alamos, New Mexico

When my family and I recently spent a year living near Oxford, England, I was invited to teach music at the local village primary school. Although I had intended it to be a sabbatical year, who could turn down the chance to work in a one hundred year old school building set in a village of thatched roofed houses where a meandering stream flows gently under an ancient stone bridge?

And so on Thursdays, I would pass through the church yard gate, cross the well-worn path between the mossy tombstones and keeping an eye out for the vicar's dog, make my way to the brick school house. In these pleasant surroundings one hundred knee-socked children gathered each day.

The teaching groups were large—often as many as forty to a class, for the children were family-grouped with five to seven year olds in one room, seven to nines in another and nine to elevens in still another. We met for music in an all-purpose room called The Hall which was the setting for a wide variety of activities including lunch, the incubation of chicken eggs and the required daily Church of England religious service. The school did not have the services of a music specialist and the Welsh Headmaster was eager to offer his children more musical opportunities. A small recorder group had been started by a student teacher, but for most of the children there were only the BBC school broadcasts to provide musical stimulation. These school radio programs still rely on the traditional singing approach with only a hint of Orff melodic work and no rhythmic work at all. Notes were still taught first as quavers and crochets and of course, the material moved too quickly for the smaller children to grasp. Much more exciting were the weekly Music and Movement programs which did give some freedom to the imagination.

This was where things stood when the Headmaster gave me a free hand to develop a music program. What a challenge and opportunity to see at first hand the universality of Orff teachings. In the words of the soap opera—Could an American girl from a small town in the west find happiness as the teacher of an English class using the methods of a German musician?

The binding force which welded this unlikely combination together was that indispensable guide to the games and speech patterns of the English child, "The Lore and Language of School Children" by Iona and Peter Opie. For years the Opies collected samples from the private world of the young and they provided for me the links I needed to bridge the cultural gap between the students and myself. From the book I culled such gems as:

*Red, white and blue! The Queen's got the flu
The King's got the tummy ache and
don't know what to do.*

*Guy Fawkes, Guy
Stick him up on high
Hang him on a lamp post
And leave him there to die.*

The ubiquitous Mickey Mouse made his international appearance in this bit of rope-jumping doggerel:

*Mickey Mouse in a public house
Drinking pints of beer.
Where's your money
In my pocket
Where's your pocket
I forgot it
Please walk out!*

We used these and many others as the basis for the rounds, ostinati and rondos which the seven to nine year olds loved to say. The children taught me a few also including a fancy bit of hand-clapping done to this pentatonic tune:

A sai - lor went to sea, sea, sea, to
see what he could see, see, see, but
all that he could see, see, see was the
bot - tom of the deep blue sea, sea, sea.

Later on, this same group made up a series of London street noises, again using the Opies' book for the words to original cries. These street sounds were effectively used in a

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On Being Simple-Minded

There is no virtue in complexity, and one great contribution of the Orff approach to education (not just to music education) is its emphasis on the vitality and beauty of simple material treated in a simple way. We keep coming back to the words "basic," "natural," "elemental" when we try to explain our new approach to music education combining speech and song and movement and instrumental play. Particularly when our class periods are so short we need to choose material simple enough to be learned easily and then developed a little at a time. Then we can keep adding, keep changing, keep trying new ways of doing our old favorites when we come back to them.

There is always a danger of being carried away by our own inventiveness into going too fast and over-complicating the texture and the interpretation of the material we choose to teach. I have seen it happen again and again in classrooms, in demonstrations, in workshops, in published material. It is so easy to drive something into the ground and make it difficult and joyless by insisting on our own plan, even if it isn't working. When our plans are too complex, too perfect, we leave nothing for the class to discover and contribute. Can't we plan alternatives and at least give them some real choices to make?

Of course our pupils must learn some basic vocabulary of song and movement, some basic instrumental technique, gained from repertoire we have taught them. But the performance of repertoire is *not* the goal, only the means to musical participation and understanding and creativity. The songs and pieces in the Schulwerk are models for us and our classes to emulate, to play, to change, to use. The printed score is no longer sacrosanct, but a stimulus to our own interpretation and, so to speak, translation into our own context to fit our own situation and our own needs.

Trained musicians are notoriously impatient to reach some distant goal, and many music teachers make the same mistake, always under pressure to get "THERE," wherever that may be, living in the future, getting ready for some future performance, working toward some future level of achievement. This inevitably means skimping the basic training in rhythm, in singing, in instrumental technique, in ear-training, in notation. Instead of hurrying, we need to learn to enjoy working within very strict limitations, making, for instance, interesting and musical two and three note tunes before we move to the full pentatonic scale; exploring pentatonic repertoire and improvisation in depth before

Report from Salzburg

—Don Slagel, Oakland, Maine

One of the reasons I decided to further my study of O/S in Salzburg was that I had found such varied concepts of Schulwerk here in the States, I thought it a good idea to go where it all began; and also it was a chance to spend my sabbatical year in Europe.

The first English Speaking class was an experiment for the Institute, and viewed as an experiment, it was a success, especially so since the course has been continued. There were, of course, some problems for us . . . our wide range in age, experience, background and training; however, we did work and play as a unit and even solved most of our problems. Our needs and wishes were considered, and when we became dissatisfied and voiced our dissatisfactions, there was someone to listen, to advise and to help. In October 1969 we came from great distances to share in this experiment. By June 1970 we realized the experimental nature of Orff Schulwerk, not just for us but for the entire Institute, students and staff, as well. Our problems were not unlike those to be found in any institution, and since our evaluations of the program were used as guides for the 1970-71 English Course,

jumping into the familiar major and minor tonalities; exploring and enjoying the flavor of each mode in turn. In movement we need to allow time for free unstructured individual exploration before we impose pattern and form. Similarly, when we make our own arrangements, we need to be reminded that the object is not to use all the instruments at once, but to use them expressively, musically, no more than necessary to point up the essential quality of the song or dance we're setting.

We keep *saying* that process is more important than performance, but do we teach that way? Do we leave room for ideas to be contributed as we go along? Or do we stifle the very creativity we pretend to foster by sticking strictly to our own preconceived plans and our own preconceived goals? Do we dare give demonstrations where something new is allowed to grow? Where the process is truly demonstrated? Where our students do something they've never done before? Or do we play it safe and do the old things in the old way, performing what's in print without stopping to consider what *isn't* in print that only we and our particular class can do?

The whole point of the Orff approach is to enjoy the process every slow step of the way, exploring as we go, learning from our own mistakes, and taking the time to encourage our students to share their discoveries and inventions. Neither joy nor understanding can be force-fed, and growth takes time.

Isabel Carley

there's no need to list problems which hopefully no longer exist. Anyway, by now there is a new class and, probably a new list of problems.

Now to the city of Salzburg: It is a lovely city, one of the most beautiful in the world. Salzburg is relatively quiet and free of pollution, and it is steeped in its traditions. For my personal musical taste, I found Munich (only a few hours away) far more satisfying. For those who ski, the conditions are usually excellent if one can find the time. The schedule at the Institute can be a busy one (but really a matter of individual needs and involvement), except for the longer holidays when the blue skies of Italy, Greece and Spain beckon.

In a very general way, we did learn that:

(1) Orff Schulwerk is evolutionary. O/S is constant growth and the freedom to adapt or change.

(2) The tremendous foundation built by Keetman and Orff provides most importantly an educational attitude rather than a panacea for education's ills, musical or otherwise.

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Orff with an English Accent, *Continued*

dramatic version of *Oliver Twist* written by the older children. To get the effect of the noises which greeted Oliver in London we started with a tone cluster produced by each child singing his own note chosen at random. On top of that came tongue clicks for horses' hooves, the brushing sounds of brooms at work, assorted street vendor cries, children playing games, the crying of babies, Big Ben booming and cats and dogs having a go at one another. The score which we made looked something like this:

Key:

The musical notation includes a box labeled 'TONE CLUSTER' with a diamond-shaped note below it. To the right, there are two symbols: a pair of crossed lines representing 'tongue clicks' and a brush-like symbol representing 'brushing sounds'. Below these are several rhythmic patterns, including a sequence of notes and a series of brush symbols. The text 'Who'll buy? Who'll' is written below the notation.

Oliver was given in *The Hall* before a pleased audience of mums, and the younger children were delighted to have a role to play in their older siblings' production.

I wanted to do some instrumental work with all the children, but the school's finances would not allow any large investment in proper Orff instruments. What to do? Now I called upon my experiences in the states, for here all my beginning students make their own coconut drums. Our canny Headmaster obtained 35 unwanted and free coconuts for us from the local greengrocer, the music store provided skins for the drum heads and I found some plasticized string for the lacing which worked almost as well as the plastic lacing I use at home. For beaters we took apart an eight shilling abacus and used the wooden beads pushed on to thin bamboo gardening stakes. The children loved cutting the coconuts, wetting the skins and lacing them and after a hard afternoon's work, we ended up with a drum for each child in the eight to eleven year range. We used these drums in many ways; in a *Pinocchio* production we put on later in the year, the younger children gave a certain excitement to the characters by beating out the rhythm of their names whenever *Pinocchio*, *Gepetto*, the *Blue Fairy* or the *Cricket* appeared. It was sort of a rhythmic leit-motif technique.

The ten and eleven year olds were divided into three drumming groups, for as the skins dry they naturally sort themselves out into high, medium and low registers depending upon the size of the coconut and the tightness of the lacing. Each child made up his own rhythmic phrase and we strung them all together into a tricky, syncopated ABA form using the three groups for tonal variety. These little drums are great fun, last forever, feel lovely in the hand and look charming besides.

My students in the US also make xylophones

out of redwood mounted on clothes line rope so they can be easily carried about. This gives them a chance to play at home some of the tunes and ostinati we play together in class. Redwood was not available in England, but mahogany was so I built a 13 stick instrument for the use of the entire school. The Headmaster constructed a resonating box and we added felt-wrapped nails for the removable bars. On this pale imitation of an Orff xylophone we did some solo work against the coconut drummers.

It was my great pleasure to show these amiable children and their dedicated teachers other facets to the music scene than they had thought possible. Interest in music soared and parents would greet me in the shops with stories of their youngster's new-found enthusiasm for piano or guitar or even composition. The atmosphere was a most happy one with cooperation from students, teachers and parents every step of the way. The only resistance to my American ways of doing things occurred when I would try to get the little ones to remove their shoes for some movement work. English mums are rather strict about foot-wear, which must be properly kept on the feet except when one sleeps. It took a bit of cajoling to entice the children to try it my way and often we compromised and kept the socks on!

Are Orff methods being generally used in England? Not by private instructors as far as

I could see, but they are making headway in the schools. A series of in-service TV program which were screened by the wonderful BBC-TV stressed many Orff techniques and also the Kodaly hand positions. Emphasis was placed on student original work and the teacher was encouraged to have confidence in his own creative efforts. At my sons' high school open house, I saw original instruments built by students and we parents were invited to join in on a simple rhythmic ostinato piece while the music master improvised above us. I played the sand blocks while my English neighbors let loose on a whole battery of rhythmic instruments.

In June, we heard a great performance by a chorus from the Oxford Schools of *Digga*, *Digga Dong* and *Old Mister Mulrooney* using body instruments and voices.

But the private sector still proceeds in a traditional manner. The Royal Ballet School and the Royal Academy of Music set the standards by which most pupils are taught and periodically judged and this gives little scope to the individual teacher's imagination.

But change is in the air everywhere, and I'd be willing to make a small wager that when next we have the good fortune to return to beautiful England for another delightful year's stay, I'll find even the Royal Academy trained teacher working out a super version of *Higgelty*, *Piggelty*, *Pop* with her little pupils before turning to *Clementi*.

CHAPTER NEWS

CHICAGO CHAPTER

The Chicago Chapter's last scheduled meeting of the year took place at St. Gertrude's School in Franklin Park on May 5 for a demonstration by Intermediate and Junior High students of St. Gertrude's under the direction of Sister Marcia Lunz. Reports from the Memphis Conference were also given. Jane Kuite and other teachers from Des Plaines were on the hospitality committee.

SOUTHERN NEW JERSEY

Jerry Bair, Chairman, reports a successful year for her small chapter, with weekly meetings in her office in Pennsauken, N.J. The aim of the group is "to use our center to work out Schulwerk ideas and techniques shared by the chairman from experience in Salzburg, Toronto, and England; and to consider members' successes and/or problems encountered as they in turn put these ideas to work in their own situations."

LONG ISLAND CHAPTER

The Long Island Chapter of the American Orff-Schulwerk Association came into being at the home of Dr. Lawrence Wheeler on Saturday, August 15, 1970. Of over 200 teachers from Dr. Wheeler's many workshops, fourteen were able to come together for this initial meeting. Enthusiasm was high and everyone expressed satisfaction that we were at last getting organized. Various needs were expressed, including continuing study through special workshops, active participation in new techniques and skills, exchange of ideas, opportunities to meet specialists from other sections of the country and abroad, and a center for information regarding summer study opportunities. Officers were nominated and in October were elected by the total membership. Membership dues were set at \$5.00.

On Thursday, October 8, the first meeting took place at the Cantiague Elementary School in Jericho, New York. Fifty teachers came.

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Chapter News *(Cont.)*

From 8:00 to 9:30 P.M. the group participated in movement, rhythms, songs and games, and played Orff instruments led by Dr. Wheeler, Betty McCurdy and Herbert Rothgardner (summer in Salzberg), and Penelope Stell and Dorothea Queen (summer in Toronto). It was a highly successful beginning. Forty persons paid membership dues. The next meeting was announced for January 16 with Brigitte Warner as guest clinician.

Between the October and January meetings, memberships continued to come in and the Chapter became an affiliated member of the Nassau Music Educators' Association, an organization made up of over 950 music teachers in Nassau County.

The January 16 meeting was well attended as Brigitte Warner led the group in four hours of movement and Orff instrumentation in tonic-dominant. Dr. Wheeler's children from Camp Avenue School gave a splendid demonstration with chorus, recorders and full instrumentation.

At the Spring meeting on March 20 at the South Grove School in Syosset, Long Island, Mrs. Jacobeth Postl from the Board of Directors A.O.S.A. was the guest. Orff instruments from the district schools were collected for the workshop and when they were all set up around the room they made a remarkable display. Everyone had something to play. It was an outstanding experience and the time went all too quickly. Everyone was delighted with "Jake" and, from later reports, hundreds of children in Nassau County that next week were singing "Hill and Gully Rider" and "Punchinello!"

The final gathering of the Long Island Orffians will take place at Wheeler's June 27. It is set up as an all-afternoon-and-into-the-evening sort of thing with people coming and staying as they can. The Recorder Groups will play; tapes from former conferences can be listened to; the Orff instruments can be played with people sharing new orchestrations; one member will bring her harpsichord and another fourteen drums that she brought back from Africa; and there will be lots of food which everyone will contribute for the occasion. Different members will tell where they will be studying during the summer months and plans will be projected for fall and winter Chapter activities. We hope to have a Dalcroze Workshop in early fall, an Orff Workshop with Ruth Hamm, a Chapter Demonstration for Nassau Music Educators and Administrators, and a Kodaly Workshop in the Spring.

Dorothea M. Queen, President

**Fourth AOSA Conference
at the University of Chicago,
April 14-16, 1972.**

A Psychologist Looks at Orff

Ben Thompson

Associate Professor of Psychology
Antioch College, Yellow Springs, Ohio

What follows is part speculation, part hypothesis, and part hope concerning the possible relationships between Orff-Schulwerk and the psychology of learning. I believe in valuable speculation, in the same way many of you believe in Orff as a better way of working with children and yourselves.

One of the reasons I cast this set of ideas in this form is my feeling that we know so little as yet concerning the brain and physiological development, as well as the culturally learned process, that I hesitate to be overly bald and assertive. On the other hand, if I were to assert that I believe a very important connection exists between Orff programs and reading achievement, you might consider that very bald and assertive, if not downright fantasy.

First, I hope work will be done, (if it hasn't been), on the relationship between Orff programs and reading, particularly with children with reading problems, and I would set that up as an hypothesis to be tested. Imagine the leverage such a relationship, such a verified relationship, would give Orff music in the schools of this country! Actually I feel confident enough of the possibility, based on what we surmise, that I would institute such programs rather than waiting on the hard data. There is so much being done already on the hunch of the relationship between physiological rhythm and learning of various skills that it would not be an unwarranted addition.

Secondly, I would speculate on the value of Orff in work with the minimally and perhaps maximally brain-damaged, or neurologically handicapped or aphasic child. My wife before her death had designed such a program for research purposes. Even if no direct relationship exists, the existence of an Orff program should contribute to the general classroom climate in such a way as to increase the learning possibilities from day to day.

Thirdly, I was very impressed with the Orff Workshops my wife conducted where body movement was an integral part. Avon Gillespie of the Evanston Schools came over twice to work with a concept he called "black Orff" which had enormous potential related to black identity but, mainly, for me suggested the relation of Orff to many streams of psychological thought that relate the body system and rhythm to emotional problems often of the most severe nature.

My speculation here is as old as Plato who wanted music education to be the main segment of early school experience, but as new as the several therapies that base their focus on bodily response rather than on verbal symbols. This includes Gestalt psychology, the Esalen programs, Alexander Lowen, Wilhelm

Reich, and most recently the work of Victor Janov. It would be my assumption, as it is theirs, that when the body begins to "loosen up" the psychic processes often follow. It would not be an exaggeration to suggest that as every psychologist watches the body action of patients for substantial clues to inner states of being, so one can free individuals from terrible inner pain by facilitating the expression of that anger, sorrow, loneliness, or joy. I think the Orff approach can provide a structured setting in which it becomes possible to "be", an experience that is not only welcome in itself, but is the groundwork for more successful coping and expressing in everyday life.

Fourthly, research in the area of Anxiety and school learning which has been my major interest for the last twelve years, leaves me with hypotheses and speculation about the value of Orff programs. The straight hypothesis might be something like this: Children in Orff programs (over a sustained period) will show a reduction in Anxiety scores with before-and-after testing.

One of the classic definitions of Anxiety is that it is repressed hostility which combines with low self-valuation (ego strength) and guilt. It would seem to me that the relative freedom of Orff with its stress on individual structuring as well as group involvement should allow for "ventilation" or acting-out through a system that accepts individual contributions while providing frameworks for participation. I would like to see much work on the relation of Orff to Anxiety measurement.

It is obvious that I feel Orff has much to offer the child, the school, and the society, but perhaps I can be even clearer if I state briefly how I view the school. Schools can very easily become psychological prisons where the child feels constantly judged, taught to do what he is told, taught not to help other people, taught his body is secondary to his head, taught that the life of the mind is "hard work," taught that exactness, correctness, and neatness are the measures of good work, taught not to feel feeling, taught to sit in his seat, taught to read this and not that, taught that he sings flat or sharp, taught not to make noise, taught that if it is fun it isn't school, taught that sight is the most important sense. In short, taught to be a divided self.

Now I have watched children in Orff sessions and I have seen these processes reversed, which suggests a powerful tool largely unused that has much to offer a free society, and much to teach those of us who concern ourselves with psychology and the school.

CONVENTION REPORTS

Daniel Helldén

Isabel Carley, Indianapolis

It is always interesting to see famous teachers in action, to learn both from what they choose to do, and from what they choose to leave out. Mr. Hellden proved to be a stimulating and demanding teacher. He insisted on the development and use of aural memory, singing or playing long phrases, often in a foreign tongue, and expecting people to learn and remember them for future use in a variety of ways with very little drill and repetition.

The most important part of his sessions for me and most of the people I talked to was his development of the idea that rhythm measures both time and space. He says that we're always forgetting space in doing body rhythms and in playing the instruments; that we need first of all to cure the fear of full arm and hand movement by doing a full circular clap for every half note, and correspondingly smaller movements for quarters and eighths. He insists on large arm motions in knee-slapping exercises too, with half notes meaning movement of half a meter, and eighths meaning movement of a quarter meter. As these movements are transferred to the bar instruments, one reduces the space and slows down the movement, as if moving in water first, then as if moving in syrup.

Another valuable suggestion is that the left hand be treated as a rhythm instrument in clapping exercises, while the right hand moves freely, as if bouncing a ball in the proper rhythm. This makes transfer to rhythm instruments very easy, for the correct movement is already learned. Indeed, in the session with children, Mr. Hellden used tennis balls to demonstrate the relation of movement to playing *ostinati* on various rhythm instruments. Each pattern was developed in turn after some preliminary practice with ♯'s and ♭'s.

Because of his position as a Choir Director in a high school in Sweden, Mr. Hellden's approach to Orff is conditioned to emphasize vocal training and folk dance. Because it is boring to *sing* *ostinati* (as it is to play them on recorders or other wind instruments), he is inclined to minimize the role of *bordun* and *ostinato* in his own arrangements. And because every Swedish schoolroom is equipped with a small organ, he uses keyboard, as we, who have more Orff instruments, do not need to. His approach to Orff is very much his own, an adaptation to his own situation, not completely transferrable to ours, but an excellent example of the kind of adjusting to circumstance we all face in our own varied positions.

CHILDREN WITH SAUNDRA SKYHAR

Elizabeth Nichols, Ball State University, Muncie, Ind.

A highlight of the Conference was Sandra Skyhar's demonstration, "Involving Children In Movement" with participants from the classes of the Title III Project, Memphis City Schools. All of the essential elements of Orff Schulwerk were presented in their proper teaching sequence with a balance between freedom and form, creativity and structure, that often eludes the best of us.

The children entered the stage in pairs, partners facing each other. The first two extended their arms to form an arch through which the other couples moved in sliding steps, adding new arches as they emerged beyond the original arch. Then followed a short period of warming up and relaxing the muscles by shakes, stretches, circular movements and "puppet exercises." Jumps were explored, then applied to phrasing with a jump added at the end of each rhythmic phrase drummed by Miss Skyhar. This activity extended into a circle formation with both jumps and direction changes occurring at the cadences.

The rhythm patterns then were transferred to melodies played on the recorder by the teacher. On repetitions students and observers sang along with "la." The pace changed as the children sat on the floor and "discovered" the syllables of the phrases, using hand signals as they sang. Several volunteered to play them on the melodic percussion instruments. A light accompaniment was added and the dancers also joined in to make part A of a larger form.

For a contrasting section the students were asked to form a circle and count off in two's. Number one's skipped freely during a new phrase, returning to place with a spoken and motioned greeting. Then the two's took their turns with the next phrase. While one moved, his partner accompanied with *patshen* and clapping, singing the melody to "la."

The syllables of this section were also discovered melodically and transferred to instruments. A different instrumentation was employed for the B part with separate players so there was a sharing of the musical responsibility while emphasizing the contrasting sections.

The ABA form was then performed in toto with instrumentalists and dancers. The structure of the form was apparent in both the music and the movement, but the dancers moved with the happy abandon of children in motion at their natural tempo.

Miss Skyhar had planned a sound-reaction game for the balance of the session which kept everyone on the edge of his chair, observers and participants alike. Four instruments

were selected, each to be associated with a specific direction; a glockenspiel, a drum, finger cymbals and a wood block were semaphores for movement directions: "forward," "left," "right" and "backward." A leader was selected to play the instruments in whichever sequence he chose. A blind-folded child followed the directions he interpreted from the sounds he heard, moving through an obstacle course set by the teacher. The goal had to be reached without touching or colliding with any of the chairs or racks set up in a kind of maze. Tension built up as the instrument player attempted to maneuver his partner around the hazards. Release occurred only when a child erred or won so both tears and laughter flowed freely. The concentration, timbre memory and coordination required to pass the obstacle course were effectively dramatized to the observers along with the almost desperate communication attempted by the paired players. Even those on the sideline were intensely involved.

The session flowed so smoothly that one was not aware of the careful pacing, the alternation of activities between the physical, the sensory and the intellectual, the learning sequence and the creative balance until there is time for reflection. Sandra Skyhar is an inspiring Orff teacher who is truly in tune with the psyche of the child.

Avon E. Gillespie

Sister Eloise McCormick
Los Angeles, California

"You can't get to heaven with an unused body" said Avon Gillespie as he urged his circle-participants to enter more fully into the rhythm of the foot-beat he was leading. For to *feel* the ground as mother earth is the initial step in playing the games of black children who already have this sense as part of their inheritance. Avon Gillespie was clinician for the sessions entitled: "Games and Songs of Black Children" (material gathered from Mrs. Bessie Jones, St. Simons Island, Georgia and presented within the style of Orff-Schulwerk). He asked that his sessions be opened in silence, without the customary introductions—nor did he need any because his manner invited instant communication: first thru echo clapping; then movement; then song. His arrangement of the traditional spiritual "Free At Last" proved to be a rousing finale for the participants who were meeting in the very city where Martin Luther King paid the ultimate price for trying to make these words come true.

REVIEWS

Leslie Winters, *Musical Instruments in the Classroom*, Longmans, London, 10/6.

This is an excellent guide to what the English call "Group music-making" and should prove useful both to classroom teachers and to music specialists. Tricks of the trade are spelled out systematically, with a light touch. The chapters on "Invitation to Improvisation," "Ostinato," "Song Accompaniments" and "Group Ensembles" should be particularly useful to Orff specialists.

Richard Addison, *Make Music, Make More Music, Begin Making Music, and Children Make Music*, Holmes, McDougall, Edinburgh.

The first three titles belong to the children's books, inexpensive stylishly printed primers for classroom use by all grades, Juniors and Primaries, respectively. The teacher's book applies to all three, and provides much help in teaching techniques and supplementary material. The whole set is by far the best application of the discovery approach to school music I've ever seen - well-planned, well-written, well-presented. Highly recommended.

Jos. Wuytack, *Thirteen French Songs for Voice, Recorders and Orff Instruments*, Leduc, Paris.

This is a Fine Collection of simple arrangements for limited resources. Soprano recorders are used in eight of the settings, altos in only one. Bass metallophone is required twice, soprano metallophone once. Otherwise there are no unusual demands. No translations are provided. Settings are scored for from 3 to 6 instruments with an occasional extra percussion part.

Frances Webber Aronoff, *Music and Young Children*, Holt, Rinehart and Winston, New York, 1969.

Although this book is designed for pre-school teachers, it would be equally valuable to primary classroom teachers and music specialists, particularly those who are still unconvinced about the place of movement in music education. Part One of the book concentrates on the rationale for a music curriculum based on the child's ability to learn through muscular activity and the ordering of his sense perceptions. Part Two is full of practical suggestions for accomplishing the goals established in Part One. A list of musical concepts and children's movement vocabulary provides the framework. Later chapters deal with examples of music experiences, teaching music terms and notation, and evaluation procedures. The appendix concerning Dalcroze's contribution to music education is the best short statement of his ideas I've ever found. Since Orff's use of movement is based on Dalcroze's work, it behooves us to know what and how Dalcroze taught. Highly recommended for Orff teachers at any level.

Keetman, *Lieder für die Schule VII*.

It is always a pleasure to welcome a new set of Keetman's sensitive arrangements to the growing Schulwerk repertoire. The ten songs in this collection come from the Rhineland. The settings are as various as the songs themselves, which range from a 4-note chant for St. Martin's day to medieval tunes and a popular Rhineland version of "Whistle, daughter, whistle." Recorders are used very effectively in four of the song settings.

John Horton, *The Music Group*, Books I, II, III, Schott, London.

This is an excellent series of books conceived as a full music curriculum for the middle grades. Musicianship, singing and instrumental play are all included, with many useable arrangements for voice, recorder and Orff instruments. Many piano accompaniments are also provided in the teacher's book, and there are suggestions for using strings to supplement the Orff ensemble. The teacher's editions would provide very valuable supplementary repertoire for any Orff teacher.

Jos. Wuytack, *"Colores"*, ed. Leduc, Paris.

"Colores" is a delightful set of six pieces designed to demonstrate the individuality and variety of the Orff instruments. "Resounding Tube" is for SAT recorders with triangle and tambourine. "Magic Box" is a pentatonic piece for S and A glocks, S metallophone and triangle; "Contrasts" is an ABA dance for xylophones and tambourine with a shift to triple rhythm in the B section; "Bells of Joy" is scored for a whole ensemble of glocks and metallophones with soprano and alto recorders. The glockenspiel ostinati are quite difficult on this one, requiring parallel 3rds and 4ths in continuous 8th note rhythms from start to finish. A Rhythm Rando for three different groups of percussion instruments follows, and the final number is an interesting dance with shifting meter and contrasting orchestration in the A and B sections.

Jos. Wuytack, *Bolero*, Leduc, Paris.

An ambitious and musically demanding extended piece for Orff instruments and recorders, but it's not as difficult as it first appears to be. The same melody is repeated seven times from the first statement pp with only soprano recorder and snare drum to the final reappearance ff with the full ensemble of Orff instruments and recorders plus triangle, tambourine, cymbals and bass drum. It would be fun for older children to learn, and very effective in performance.

British publications are available directly from Blackwell's Music Shop, 9 Holywell Street, Oxford, England. Both the Wuytack and Horton books can be ordered from Magna-music-Baton in St. Louis.

Isabel Carley

ORFF INSTRUMENT SOURCEBOOK

Volume I by Elizabeth Nichols. Ball State University, Muncie, Indiana: Silver Burdett Company, 1970. 121 pp. Soft cover, \$3.75

This first edition of an adaptation of Carl Orff's approach to music and children in coordination with a popular music series has been most welcome. Although it was designed to coordinate with materials for grades 1, 2, and 3, older children respond to many of these settings with much enthusiasm. Suggestions, ideas and materials for the total Orff attitude towards music for children make this a real source book demonstrating beautifully the coordination necessary between speaking, singing, moving, instrumental playing, music reading and the encouragement children need to think musically.

Total class preparation of rhythms and pitches related to both the song and instrumental setting (which is so important to ultimate success) is noted and discussed for each activity. Use of bourdon and ostinato in both elementary and more advanced stages is made more interesting through two settings of the same song. More suggestions might be welcome concerning both directed and creative movement.

This source book is a giant step forward in dissolving some of the many misconceptions concerning the use of Orff materials and ideas, especially in coordinating patschen, singing, speaking, playing and moving. Mrs. Nichols demonstrates a deep sensitivity in her writing and gives us a great deal to read, study and implement.

—Peg Van Haaren

Lincoln School Demonstration

The short demonstration by the fifth grade children from Lincoln School in Memphis under the direction of Anita C. Suggs proved to be one of the most enjoyable sessions in the entire conference. The children started off with a Name Dance all together, each in his own place, doing a complicated series of steps while Mrs. Suggs and her student teacher, Merle Gartrell, took turns calling out their names. A stylish setting combining "Rocka My Soul" and "Who Built the Ark" by Mr. Gartrell, a "Spring Song" with simple movement and instrumental accompaniment and a lively version of the "Zulu Warrior" completed the program. To judge from this session, the Title III program in the Memphis schools has been a great success. It was too bad there was no time to see other groups from the project with their own teachers too.

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