

The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

Vol. 5, No. 1

November, 1972

President's Column

Winter, spring, summer, fall, each year the seasons come and go. Yet no two of the same seasons are ever quite identical. Because of an unforeseen frost the leaves may turn earlier, or the thermometer may soar in October. We are never quite sure to the day when the leaves will be the most colorful, but color they will!

The coming school year may well be like the ever changing model of the seasons, yet nature is ordered and we may expect the overall fabric of education to remain orderly. But it is during the unexpected shifts in the school environment and school policies, as in the weather, that we need to take the initiative. Sometimes these shifts seem to be burdens rather than blessings, but it is up to us to pull positively toward a stronger musical climate, to find greater zest for guiding the children to unexpected heights of musical happiness.

Because of the marvelous flexibility of Schulwerk, perhaps we Schulwerk teachers are more attuned to change and to discovering decisive ways to profitable ends. Do not let my optimism seem a childish and immature sentiment. Let us remember we are a venturesome group. Our belief in the Schulwerk philosophy helps us to cope with the unexpected. What an advantage when the educational scene is turbid, ever-changing, searching! Each of us in our own situation must create, manipulate and invent, so that we may show strength and readiness for significant action.

Our organization is new and fast-growing. Because it is young and vigorous it will support and energize you when you may have school policies with "unexpected shifts".

I look forward to the privilege of serving as your president. The AOSA Board and I pledge to maintain lively and stimulating programs at national conferences and to increase our informative publications and membership involvement.

May your school year be one in which you hold the initiative and the children make fall, winter and spring each in turn a glorious musical season.

Ruth Hamm

**PRELIMINARY
ANNOUNCEMENT**
The fifth national AOSA
Conference will be held in
Minneapolis, April 5-8, 1973.

A CASE FOR DANCE EVERYDAY

Pat Sonen Paulsen, Oak Ridge, N.J.

Pat Sonen Paulsen DTR (Registered Dance Therapist) works with emotionally disturbed patients at Essex Hospital Center, Cedar Grove, N.J. and has taught creative dance to all age groups, children, adolescents, adults, teachers for 20 years. She authored pamphlet "Using Movement Creatively".

(Drawings by Marc Mathers)

"A child's world is movement," I heard an educator-dance therapist say recently, and I thought to myself, "Of course it is! We have only to look and see it." But then, so is my world movement, and has been for fifty years. Even when I'm not actually moving much, I am aware of no-movement, or little movement of my body. It's rather like listening to a silence. The stillness is beautiful. The sound of music is afterwards sweeter. The sensation of my body moving after a calm is thrilling. It is my being . . . alive!

Forced stillness is confining and hard to bear. "Sit still." . . . "Be quiet", the teacher's voice rings out. How the child in me hates that! And that same child resented always being told how to move. "Stay in a straight line." "Keep in step." Why couldn't I move the way I wanted to? Couldn't I try sitting in my chair a different, crazy way just once and still be regarded as a respectable person? Goodness, no! Someone might snicker—or someone might think the teacher in charge didn't have control of me and the class.

I heard a speaker, Dr. Paul Lippman, say to a conference of Dance Therapists, "Most children are systematically and lovingly taught from their earliest days what amounts to denying their own experience; they are told what to feel, what not to feel, what to think, what to dare to say, how to move, how, when and how much to express themselves." He went on to quote Dr. R. D. Laing, psychiatrist, (*The Politics of Experience*, Ballantine, N. Y. 1967) in a rather frightening but factual way. "Today we find bodies half dead, genitals disconnected from heart, heart severed from head, head disassociated from genitals, without inner unity, without enough sense of continuity to clutch at identity."

In spite of a very early experience of a sense of continuity, . . . a feeling of connecting, . . . of my own individuality, I remember being bewildered about something. Why did all the fun, all the exciting (and now memorable) experiences happen out on the playground or in the vacant lot, or in my own back yard? Here we kids threw ourselves into games, running, flying, spinning into statues—"guess what I am?"). Bringing in fantasies, making up

stories from what we knew about the world we lived in, acting out parts, all the parts, relating to one another in so many ways. Rolling over the damp grass, feeling the hard earth crunch under our bodies, becoming all things—a ball, a baby, a rock, a caterpillar, a shooting star, a flowing willow tree, a straight tall man like Daddy, a soft fat woman like mother (blowing out my cheeks and swinging loose). "Guess who I am?" I know now. "I was the universe—I was all things!"

I was whole and I learned it totally; through my physical self, imagination, emotions, experiencing . . . experiencing . . . experiencing! But not in the classroom! Not just listening—not just watching—not just thinking, but all of these, taking the NEW inside myself and feeling it there by testing, and keeping it forever by feeling it again and again with my body . . . moving and showing the world that I have it, "It's mine, I've learned it—it, the NEW, is now me!" And, I don't want just to spit it back in words, print it in cold, hard writing. That I want, but I also want to sound it out in rhythm, clap it out, stamp it out and try it out in space with my whole self. Even lie still on the sweet ground or scratchy floor rug and let it tingle through my being.

Pearl Primus (anthropologist and dancer) recaptured these memories for me when she said (at another American Dance Therapist Conference IV), "Healthy children and persons are ONE in body and mind, ill children are not. The only way to maintain, expand or possibly re-establish the sense of oneness which is the source for all spontaneity, curiosity, creativity, openness and flexibility is through a physical-spiritual experience of one's body."

She was delighted when she was sent to England by the Ford Foundation to study Dance in the schools and returned "walking upon a cloud when I saw dance as a vital, integral part of the curriculum, not an extra-curricular activity. Dance is not encouraging only those with nice little figures, or who can move well. Dance is encouraging all children. I have seen forty children in a room, not one bumping into the other. They are learning

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A CASE FOR DANCE Contd.

Nominating Committee

that if you move a hand, you've moved space. Therefore you have affected everyone who is around you. They are learning that your body speaks, that you are a part not only of your air that is around you, but the air that is around everybody else and therefore part of them. It is fantastic to see this happen. The dance is being taken into geography classes, English classes, mathematic classes. Poems that are danced are discussed in all their other classes. They go and they bring in things that look the way they feel. One could bring in a shiny rock and dance that shiny rock. It's beautiful!"

Dear Teacher, please move the chairs back and let the kids and me BE the stars in the constellation and the planets. I want to feel the relationship of distance, speed and pattern. My body will understand it all. I know some planets will be so large it may take two or three of us big kids practically glued together to show the proper size, but we like teaming up and like knowing we're an important part of something. We can do it!

Can't I be a wave attached to other waves and swish and rush together? My body can be the pull of gravity—the tide—the tornado (gosh, I even look like one!). When we study American Indians or Africans, let me try being one of them all day. We could sneak to the water fountain without cracking one branch. We could sit cross-legged on the floor and have a village council. We could move through the imaginary village and farms tending our cattle, hunting, planting and harvesting and learn from these movements that way of life and also learn that from these movements the native dances developed for the celebrations of life and death.



follow me!

Some characters we study about seem more important than others. Can't we act them out? Some were great leaders. I would get an overwhelming sense of the responsibility of a leader if the whole class followed me, my movements, my directions. I see sometimes it's not so easy to get people to follow. If we can't act out the whole story maybe we can reduce it to a few lines and chant it out in rhythm. I know! Some of us could chant it, some make music and some could interpret it in movement.

Stick up one finger and then another—makes two and that's addition. But what about spelling? Just once in a while couldn't I spell out a word in movement—tracing it across the floor—dancing it—with my body? It wouldn't take much

room, if we could go one at a time!

Some kids I know study poetry by dancing it out. They even write the stuff. Have you heard of Haiku, Japanese poems made up of three lines? We can write about anything, especially nature and animals, and the way we feel. It's great for several kids to make a dance out of one together. Boys like being frogs, dogs, big trees, all kinds of things. Here is one of my favorites:

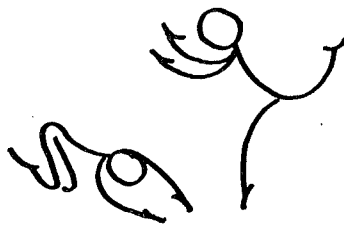


colorful elves

*Three very small elves
took rides on the rainbow slide,
Now, colorful elves.*

(Bob Lowenbach)

And this one too:



*a frog, a sound
of water*

*The old pond:
A frog jumps in,—
The sound of the water.* (Basho)

I like feeling the new in me, it makes me pop and wiggle, jump up and down and whirl 'round and 'round. When I have a way to use my movements they make more sense to me. But sometimes I feel a scary heaviness that can't come out. "Sparkle", my dog died on Saturday. Daddy took him away and I never saw him again. He said he'd get us another dog if Mother didn't care. But I ached for Sparkle. Can't I show everyone how we used to play together? Please watch me. Or maybe I could BE Sparkle when we're acting out animals when my turn comes. I know just what he did! I think I'll be Sparkle every day. Please watch. I have a lot of important things going on in me to show you and all the other kids if you'd only watch.

I was really scared yesterday when I got home and nobody was there for awhile. I tried not to act scared 'cause I'm not supposed to any more—but I feel it there inside tingling in a bad way. Maybe some of the other boys and I could hook together and make a huge

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The Nominating Committee appointed at the May Board meeting presents the following nominees for the Board of Directors for 1973-75: Rita Davis, Debbie Gangware, Avon Gillespie, Joan Hebert, Marcia Lunz, Mike Salzman, and Mimi Samuelson.

All members of AOSA are invited to submit further names to Marcia Lunz by Dec. 10.

With the next issue of the Echo a ballot listing the names and biographies of twelve nominees will be sent. Four directors will be elected by the AOSA members.

Serving on the Nominating Committee are Barbara Grenoble and Larry Wheeler.

Marcia Lunz, Chairman
2926 Rose St., Franklin Park, Ill. 60131

Names in the News

BOYS AND GIRLS COME OUT TO PLAY, a program of ORFF SUMMER FUN, with classes for children from pre-school to eleven years old, at parent request will be followed by a new series, ORFF FALL FUN, sponsored by the Pittsford Recreation Commission at the Enid Botsford Art Center, Pittsford, N.Y. Mrs. Jack Clayton will continue as director of the series.

Elizabeth Nichols announces a new interdepartmental experimental course in Children's Music, Theatre, and Dance in the Elementary Classroom at Ball State University. The proposal states that "emphasis will be on the creative process contributing experiences in which dance, theatre and music have equal value and are interrelated."

AOSA

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CHAPTER NEWS

Long Island Chapter

The week of August twenty-eighth marked the high point in our Long Island Chapter's two year history. During these five days we were privileged to sponsor a summer institute at the C. W. Post Center of Long Island University, Greenvale, New York, featuring Jos Wuytack.

Daily sessions included instrumental technique, movement, choral singing, composition, and improvisation. Recorder classes conducted by Dr. Lawrence Wheeler of Glen Head, and Renata Maimone of Roslyn, N.Y. were also offered.

The institute was attended by a group of thirty music educators from the northeastern U.S. and Canada. This was the eagerly-awaited climax of the entire summer for us. To say that the workshop was a great success would be a huge understatement. So intense were the feelings of joy throughout the week that at the close of the session many of the participants could not restrain their weeping.

Our plans for the coming year include the establishment of permanent headquarters, the start of a book, film, materials library, and our own publication. Our workshops will include techniques of Orff, Kodaly, movement, Electronic music, Manhattanville Project, dance notation, recorder, folk dance, and Jazz improvisation. For the first time we are attempting to reach college students by offering lower student fees for membership and workshops.

The two other highlights of our coming year will be the inclusion of Orff material at our county elementary choral festival, and our 1973 summer institute.

Herbert Rothgarber

Delaware Valley Chapter

The Delaware Valley Chapter of the American Orff Schulwerk Association, with members from both Philadelphia and nearby New Jersey, holds its meetings alternately on both sides of the Delaware River. It was decided last spring to meet five times this season, again on Sundays, and to alternate meeting places until a central location can be found.

Our season will open with a workshop with Brigitte Warner of Maryland on "Creative Dramatics and Story Telling". Morning sessions will emphasize percussion instruments, Orff recorder materials and an orientation for first-timers.

Future meetings will include exploration of new speech techniques, middle grades, folk dance, beginning recorder, and an all instrumental "play-in". We look forward to working with Avon Gillespie in the spring.

This year's officers are Tossi Aaron, President, Lillian Mallin, Vice-President, and Joanne Opalenick, Secretary-Treasurer.

Greater Detroit Chapter

The host and hostess for our first fall meeting on Thursday, September 21, were George Leshinsky and Barbara Snyder at the P. D. Graham School in Westland, Michigan. After introductory statements on the "Concept of Continuous Education Progress" by Murial Van Patten, Principal of the school, we then had an explanation of "Music Scheduling in the Open Classroom" by George. A sharing of ideas and materials followed, using instruments, singing, and movement directed by Barbara Sounds.

We now boast 44 devotees, and anticipate additional members at our October 21 workshop.

Our "super" news is that Jacobeth Postl and Fran Margeson have agreed to be the clinicians for the Saturday, all-day affair. The workshop is open to non-members in the community and out-of-state at a somewhat increased fee.

Our November meeting will be at the Human Resource Center in Pontiac. Hosts, Jean and George Putnam, will present holiday materials.

Executive Board members of our chapter include Adelle Vliek, President; Kay Sovran, Vice-President; Ardyce Koonce, Secretary; Barbara Snyder, Treasurer, and Margaret VanHaaren, immediate past President. Our Membership chairman is Francine Jager.

Editor, Claire Levine

The Berkshire-Hudson Valley Chapter

The Berkshire-Hudson Valley Chapter was formed in September 1971 for teachers who reside in the Capitol District of New York State, Western Vermont and Western Massachusetts.

The purpose of the chapter is three-fold:

1. to acquaint educators with Orff and Kodaly concepts.
2. to give teachers practical assistance by presenting useful and creative teaching techniques and materials.
3. to provide professional stimulation and the sharing of experiences among members.

Forty-three people joined the chapter last year. Four workshop meetings were held and included demonstrations on *Orff Instrument Source Books* (by E. Nichols), *The Saratoga Performing Arts Program* for disadvantaged children (taught "Orff-style"), the *Life of Mozart* with flannelgraph and recordings, movement phases of the Chicago AOSA Conference and a discussion of summer workshops.

The first meeting of the '72-'73 season featured unique and original instrumentations of Christmas carols.

Mary Lou Kunz

Connecticut Workshop

On September 23 some eighty-five Connecticut Music Educators participated in a workshop under the superb direction of Mrs. Jacobeth Postl of Skokie, Illinois. The session was the first for the new Connecticut Chapter of the AOSA.

The officers heading the already 80 member strong chapter are as follows: Mrs. Virginia Gable, President; Miss Rida Davis, Vice-President; Miss Myrna Gresh, Corresponding Secretary; Mrs. Ruth Allen, Membership Secretary-Treasurer; Miss Joan Hebert, Recording Secretary, and Mrs. Nancy Willheim, Publicity Secretary. Members-at-Large are Mr. Donald Lang and Miss Judith Arel.

Mrs. Postl opened the session with a perfectly stunning film by Joe Wayman, Media Center, Illinois Gifted Program. Narrated by a child and eloquent in its great simplicity, it conveyed that a teacher is ultimately a "let"-er, eliciting the spontaneity and creative energy that each child possesses no matter how deeply buried and for whatever reasons (often us!). Then, with lots of tuneful songs and snatches, a whole battery of instruments from New Britain and West Hartford and with us as children, Mrs. Postl proceeded to demonstrate how Orff-Schulwerk (1) involves the children and (2) does tap their potential for constant creative design in sound and space.

Especially helpful was her information on the sequential development of kinetic and rhythmic capabilities in children. With each song or speech pattern, Mrs. Postl showed how children can design a grand ceremony for dancers, instrumentalists, singers and even actors. Although the individual child's part may be simple (often a melodic or rhythmic ostinato), he is at once part of a very complicated performance, deriving excitement from the power of the music he is helping to generate. This is so very important considering the apathetic response of our youth today. Children obviously derive aesthetic experiences in making judgements as to the structuring of sound and space. It was a whole day of opportunities to observe and experience the essence of Orff!

Our next event will feature Miss Joan Hebert, an Orff-Kodaly specialist who has studied in Hungary, and who just completed her second Wuytack workshop this past summer.

Nancy Willheim

Greater Cleveland

The Greater Cleveland Chapter of the AOSA has planned a luncheon to be held on Friday, Feb. 2, 1973, as part of the Ohio Music Education Ass'n Convention which will be at the Sheraton-Cleveland Hotel in downtown Cleveland, February 1, 2, 3, 1973.

The luncheon will follow a presentation by Ruth Hamm.

We welcome all Orff enthusiasts who will be at the convention to join with us.

Any out-of-state members would be welcome also.

Grace Banes

A CASE FOR DANCE EVERYDAY Cont.

creepy monster—one that nobody ever saw before—creepy—big and scary. . . while the other kids could make screechy and groany sounds with their mouths or with instruments to sound like our “fantasy monster”.

I heard a teacher say the other day that we shouldn't touch each other. She even said that we kids don't like it. Sometimes I don't know what I like or want. I do know I'm too big to be treated like a baby and hardly anyone at home touches me anymore except when I wrestle my little brother or occasionally my Dad. But gee, it's fun to rub shoulders and backs, to hook arms, to touch out-stretched fingertips, to connect with someone else to feel their warmth oozing into me.

As I'm growing into adolescence I have a greater need for patterns, for formations, for the dramatic expression so I can make sense of the larger concepts, religious and philosophical that I'm beginning to see. Who am I? Why am I? What about tomorrow and me . . . the world and me? I need to make the abstract not so abstract for myself, I need to catch hold of my ideas and quickly dramatize them with classmates before the ideas escape and are replaced with ever-onrushing new ones. Things are happening pretty fast now. My body is changing so I hardly recognize me. I need the door to human contact kept open for me or I might shut it forever and use only the peephole. I need free expression as always, but a structured place and time, a way, a reason and a sharing with others of the whole me. I've got more to say now but somehow find it harder to say. I guess I think my message is less important to everyone than the skill I use in saying it. Only my training is being seen . . . not me.

(Pearl Primus said, “A society that will devise tests, impossible tests, for the young, and not prepare the young, and allow the young to be destroyed in the testing, is a very sick society indeed.”)

As a new adolescent I need help in expressing the total me, being appreciated, enjoyed and feeling the feedback of belonging to myself, to my family-community and the universe beyond. Perhaps my gang of on-coming adolescents will have a different dance than those of today who bobble and jerk about like helpless puppets on a string—keeping a distance from each other—completely disconnected.

If I were an ordinary person growing up in another culture I would dance till the day I died. In our society this privilege is reserved for artists, performers, musical conductors, and a few rebellious, liberated souls. Anywhere else I would know what Zorba the Greek experienced many times . . . the healing power, the growing power, the joyous power, the centering power, the strengthening power, the physical power, the relating power, the natural living power dance brings!

As an adult I would dance to celebrate marriages, births, puberty, death and dreams. I would dance again with my children, rolling,

tumbling, clapping, laughing and come to know and love them better. I would dance with my mate, my friends, stretching, springing, weaving gently together, becoming as the years and centuries go by as graceful and free as the animals of nature . . . spiritually and physically together with the universe. I am all I see, I am all I touch, I am all my people, I am all I know . . . all moving in me and I moving with all . . . I am the universe.

A FEW BRIEF TIPS

Movement warm-up sitting in chairs:

“Does anyone have an itch? Well let's scratch it . . . let's pat, rub, let's make a rhythm of the sound of our bodies and listen to those sounds. What else can we do in our chairs? We can stretch fingers—hands—wrists—arms. We can crunch toes under in our shoes . . . reach with our legs . . . we can stretch out all over. We can curl up into a ball . . . now unfold gradually and become large and again curl slowly up again. (Musical background is good for folding and unfolding.) To pick up the pace, we can wiggle in our chairs, we can slide our feet in rhythm, can toss our heads, roll our eyes and mouths around, can make a clicking mouth noise—or a throaty non-word sound.” And more.

Marching: We can march in lines or circles, then we can march in any direction we wish—sideways, backwards, not bumping anyone or anything.

Movement in Twosomes (musical background helpful). **Mirror:** Face each other. One acts as first leader, the other follows the movements—sensitively, then the second person becomes leader to see what he can do as his partner follows.

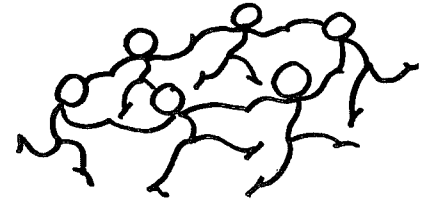
Clay or Sculpture: One person acts as a piece of clay—pliable. The other moves him around, seeing how much movement he can get, gently. They change roles after awhile. Clay usually closes his eyes. No talking for any of this.

Attached: Couple attached together at some physical point—fingers, toes, arms, hips. They must keep some physical contact while moving through space, up, down, any way they can. **Strong/Weak:** Each assumes one of these roles and does movement relating to the partner expressing his own role—then changes roles.

Threesomes or More: Organic Dance: Each person takes a position in relationship to the others. One at a time each person makes a series of movements—sounds, holds a position while the next person responds and then the third. Movements grow out of each other's movements. Roles can be assigned. First person is a fire, second—rain, third—the wind. It is interesting to have no roles and afterwards tell what roles and story we saw as the series of movements developed.

Group Movement: Circle—each person takes a turn leading the group through movement with the holding of hands—see what can be

done together. Then try free hand movements. Then try without a designated leader. Can the group move and work together? Is it chaotic or smooth? Do the circle dance with a musical background, to interpret any material the class is working on.



who's leading?

Do As I Do Leadership: One person stands in front of the group moving parts of his body, the individuals in the group imitate his movements. This can be done to words and phrases, (There is a time to be born and a time to die.), or for the interpretation desired.

Clump Leadership: The group sticks close together—moves under the direction of a leader using conductor-type movement. The group moves, not like the leader, but in unison as leader indicates. Ex. A clump of tall wheat waving in the wind. Waves on an ocean's edge. Try it without a leader when group builds sensitivity. Combinations of the above formations can be used for various interpretations.



Growing clumps of things

Haiku for Improvisation

The VISITOR

All the rains of June
and one evening secretly
through the pins, the moon.

Royota

AUTUMN

The falling leaves
fall and pile up; the rain
beats on the rain

Gyudai

The people I can't say;
even an upright scarecrow
does not exist today!

Issa

Didactic Principles in Music Education

by Prof. Jos Wuytack

Seminar, July 19, 1971 Summer School-Royal Conservatory of Music, Toronto

We have already discussed the essence of creativity and its application in the musical field. Starting with the use of Orff instruments, I have demonstrated how improvisation, with or without a text, can best be used, and how musical education can awaken and develop slumbering abilities in children. The cultivation of rhythmic feeling, the development of melodic consciousness, the awakening of the feeling for part-singing and consonance, the experience of form as well as the feeling for timbre—all this has been spoken about, and also how to bring it about in an active, creative, vital physical manner.

Today I thought it would be interesting to go into the matter of the didactic principles which figure in musical education.

In didactics the theory of teaching is dealt with. It is pedagogical specialization, or the theory of education. Didactics are restricted to the study of conscious, intentional direction in the development of body and soul. Didactics deal with instructing, teaching the development of the whole personality. The methodology which unites didactics is a justification of the progress of the lesson, of the way in which a lesson should be given.

Of course, much can be deduced from experiential-knowledge. Nevertheless, this learning by experience can be more intense when we try to justify it reflectively and to consider it scientifically.

But we must not lose sight of the fact that the first question of didactics is the problem of culture-transfer, and in conjunction with this the manner in which it takes place and how it can be achieved.

We begin with the child. Every child has the desire to learn and must learn how to become a worthy human being. He must constantly master new skills and aptitudes. Obviously, he needs help in this direction, and it is the task of the music pedagogue to accompany the child and to achieve contact, based on readiness and openness.

And now the principles of didactics:

In order to understand the child's learning process, we must comprehend the first sensations of the young human being.

'Gestalt' or totality-psychology perceives the first degrees of the psychical-spiritual development as a vague, emotional total experience. This total experience unfolds, eventually, in all its ramifications; I mean, single sensations arise, single perceptions, memories, relationships, distinct thoughts—but all these offshoots remain functional, commanded by the emotional basis: "emotion is

the maternal origin of all the other types of experience and the richest, fertile soil for them" (Krugger).

In the very first development-stage, there are no single, articulate perceptions, and there is no experience of the "thing." The detached object is not yet experienced as something separate; it is still wholly couched in the total-experience. Then something new occurs: on the horizon arises a certain distinction between "me," myself, and an object: although very primitive, there is an object-experience. It is the emotion which starts the spiritual conquest of the outer-world. They dominate the development and the expansion of psychical life, co-existing and penetrating the unfolding branches of perception.

So, eventually, this totality is differentiated in separate observations; relations and value-judgments arise. The child becomes a person with two tendencies: on the one hand he wants to yield completely to the emotional language of the "thing" or sensation; on the other hand, he wants to observe this "thing" as something that is completely separate from his own experience-content or observation.

Various impressions grow into experiences that form an organized and ordered totality that leads to the forming of ideas just as the common characteristics of a group of events or objects are brought together. The typical human life is a life of insight, becoming conscious of a unity, recognizing relationships, organizing values.

1. How does this bring us to the domain of music? In preparing a lesson, it is best to start with a broad, rough outline that contains vague, general knowledge so that the pupil can get acquainted with the subject-matter. From this broad knowledge, differentiation must be made, some parts to be treated separately and with a special meaning. Special stress must be given to each and the characteristics of each must be examined separately. Integration follows when the process of learning is completed and the differentiated element is put back into the whole. Integration is organization; each of the portions of the whole are taken up in the organization-scheme, modifying and refining it.

Through this differentiation and this integration, an inner structured totality has been built. Only that which has become an organic part of the totality-experience can contribute to a really cultural education.

2. The pupils will be able to differentiate and to integrate their knowledge only if it is meaningful; that means when it arises from a concrete living-situation, from their environment.

James L. Mursell says: "It is not enough to have an idea explained in words. What tends to happen then is that it is not understood, so that a verbal response is established instead of a concept; being formed. To be really understood, it must be grasped in terms of actual concrete application and exemplification. This is a point of the utmost importance." (Successful Teaching, New York 1946)

So, children must in some way recognize their own identity in their environment, their daily life and the problems of life. That means the lesson must be conceived in a pedocentric way. The problem must originate from the situation itself and it must be possible for the pupils to discover it. Example appeals to them much more than a rule. So the lesson must start from an experience, a piece of life, from a spiritual-affective attitude. The young people themselves must become involved. The ideal is a theme-lesson as a subject and as a guide.

For example, let us start with a song. By way of content we must have enough subject-matter so that every musical element can be used. Moreover, it is clear that poetic climate will afford brilliance, splendour and radiation! Delicacy, attractiveness, clearness, a quiet atmosphere, aesthetic detachment, are some of the important results of a vibrant musical education.

3. Learning presupposes eagerness to learn. It is born of astonishment and wonder. It prompts exploration, not for its own sake, but eagerness to discover what the essence is in order to be able to test its validity. But desire to know is not the same as curiosity. Strictly speaking, curiosity is not an impulse to learn. It accompanies learning, makes learning agreeable and keeps activity alive and alert. Eagerness to know is desire to understand and to be able to do something. It is more than curiosity. In one way or another, there is always the desire for self-confirmation and self-expansion.

Add to this the need young people have for discipline, for giving sense to life and the world today. Youth is looking at life and the world, hoping to find an ordered totality. Therefore, there is within them a strong tendency "to put affairs in order." They simply cannot live in chaos. They use words that are the incarnation of sense and of significance.

One needs only to observe a child at play to realize this! For, when playing, he seeks a form through which to find a mode of self-expression. Young people are makers of order. That's why they stick to the rules of the game, why they dislike confusion, why they look eagerly for perfect examples. Young people want to touch, to feel, to understand objects in order to establish order. They get restless when they have to swallow meaningless and disturbing explanations, when they have to listen to incoherent arguments, or to nebulous statements. Because of this, we must always give clear and explicit explanations and a complete whole.

The theoretical and technical musical aspects, which are a condition sine qua non for learning, must not be ignored or neglected, but should come to full development in the eurhythmical atmosphere of enjoying making music. The real musical climate should never be missing. The technique of notation, reading and playing are not the be-all and end-all in themselves, but they are interesting means through which to learn to express oneself in a musical way. Only by placing them in the ordered scheme do these theoretical elements become worthwhile and make sense.

4. No less important is the propagation of the principle of activity which is stressed in music education circles. Every child is a little powder-keg. He is full of energy, both inwardly and outwardly. He wants to have something to do and likes nothing better than to be allowed to express himself. So the various musical talents must be called upon in every lesson. As a matter of course, the stress will lie on one particular aspect, but the other elements will also be used so that the child will not get bored. A group of children cannot concentrate on the same subject for a long time. Therefore, it is wise to change constantly to keep their attention.

Rhythm is the basis of all musical expression. That's why the feeling for rhythm must always be developed and extended, by playing rhythms before and after, by playing rhythmical "question and answer," by reciting texts and rhythms in canon, using our own body percussion instruments for little accompaniments, by working out choral speaking, by elaborating rhythmical rondo plays, by inventing little quiz-games, etc.

Melodic education can be activated by echo singing, by question-and-answer, by dictation exercises, by notation as well as by sight-singing, sight-playing, hand signals or by finger-singing, etc.

The feeling for consonances can be developed by practicing simple accompaniment forms, vocal as well as instrumental. Tonic-and-bourdon-accompaniment are very simple; and dominant-accompaniments can be found by the pupils themselves when given an indi-

cation in the right direction by their teacher. Parallel sounds do not have a functional character but are used only for colour, and they can also be experimented with in this way. Canon and imitation open the door for polyphonic style.

The feeling of form, of symmetry and asymmetry, of contrast between light and shadow, soft and strong, high and low, short and long, can be furthered in many ways; interchanging song, question-and-answer, analysis, the use of line drawings to indicate phrasing, the use of colours and symbols, varying orchestration with another part, etc.

But, most important of all is actual music-making, that unity of brains and hands, of knowing and doing, of fantasy and play.

5. Allied to external activity is conscious motor response. From primitive peoples we learn that there is an essential unity of song and dance, of music and movement, that joy in music comes, not from passive admiration, but from active participation. This kind of activity makes an impression on our soul and contributes to the forming of our personality.

If we do not see movement as muscle-function, but as a result of an internal image, and if we do not consider music as merely producing sounds, but as a spiritual power, then music and motor response come together in a free and unforced way. The result is a vivid interchange, inexhaustibly rich in relations.

The child is no exception to this role. Music evokes rhythm and movement; with children sounds are reflected, so to say, in their bodies.

Here, too, there is enormous scope for us; with good taste and psychological feeling, the teacher must invent all sorts of means to appeal to the motor element: rhythmic play, folk-dances, the use of our own body percussion instruments, gestures, etc.

6. Another principle that has become a slogan the last few years in many education groups is: CREATIVITY! The phrase: "Creativity is the basis of a humane, well-balanced education," has also influenced music circles. Indeed, musical education must provide opportunity for spontaneity, for the experience of one's own personality, for the creativity everyone possesses.

When we speak of creative music-making, we have already implicitly appealed to the creative powers. Personal expression breaks through the conventional and that which is imposed upon us. Improvisation is conversation. He who cannot ask, cannot get an answer; and he who cannot express himself, cannot expect understanding. But, if we are not understood, no fertile contact is possible; so that the spirit cannot break loneliness and the vital forces are curtailed. It is evident that music, too, is a language and that this

language must be spoken to be really understood.

That's exactly the point of creative music-making; to overcome one's own speechlessness, to express oneself musically, preferably within a good structure. Just as the baby starts by imitating his mother's words and develops his own speech to form sentences, so every creative work begins with imitation. Reproduction and production are not so far removed from one another.

So, first of all, let the children discover all sorts of elements—bricks, foundation-material—let them play and assimilate and use these acquisitions as their own language.

This also includes a point of view that improvisation should teach us the musical language; but "to teach" also means "to lead." For it is not enough to sing sounds one after another, or to play them; melody requires its own profile or shape, a rhythmical structure and a distinct crystallized form.

On the one hand, the educator must respect the spontaneous, creative impulses and the originality of the child; on the other hand, he must help the child to learn to discriminate. To give guidance is to suggest, to give technical advice, to offer possibilities, to indicate the rules of play, of art, to influence by inspiring.

There is an ideal balance between thrusting one's opinion upon others and letting them discover for themselves in total freedom. The educator should be so sensitive that there is room enough for creative activity. We should not be astonished that in the beginning the imitation-impulse in the child will predominate. The child undergoes the influence of its surroundings. If it can digest these impressions in a personal way, it will have transformed reality in a personal way, and then the creative aspect is working.

So creative music-making presupposes the creative power of the participants, and also guidance that allows for freedom.

7. From the preceding (namely, activity and creativity), it appears that the pupils must have enough material at their disposal to allow them to use their own inventiveness to the fullest. Orff instruments come to our aid in an excellent way, NOT to replace singing, but to compliment it. Of course, the voice remains our first instrument which we must learn to use as a means of expression. Vocal training must always be a part of every lesson in music education. This can be helped by the singing of well-chosen syllables, by humming, by imitating all kinds of bell-ringing, by activating diaphragm-breathing and also by simulating the articulation by nonsensical words and onomatopoeia.

Nevertheless, singing remains one-way traffic. "Cantare et sonare," is the device:

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Relating Orff Schulwerk to the Manhattanville Contemporary Music Project.

Elizabeth Nichols

Ball State University, Muncie, Ind.

Orff Schulwerk and the Manhattanville Contemporary Music Project share common ground in creativity. The focus of each is on the process of learning with the child as determiner. The two, however, begin from opposite temporal poles. The leitmotif of the Orff is elemental: "the growth of music must be reenacted in growing human being; the child must be led through the various stages which man traversed before music reached the level on which we find it now."¹ In contrast, the Manhattanville Project (MCMP) starts TODAY with the common liaison of music and science, emphasizing concrete and electronic sounds as the relevant materials for the child of the 1970's. It may incorporate an occasional digression into music history, to determine how a famous composer solved a specific compositional problem.

It appears that these two approaches might be combined in a teaching sequence which would continue the Orff premise in a logical musical development of the child. Eventually the Orff approach would be superseded by the Manhattanville when the child is ready for the more sophisticated manipulation of electronic equipment. They would supplement one another in their weakest areas: both tend to stay at the basic level. In musical vocabulary the Orff-trained child is often limited to pentatonic and modal scales with only a fundamental initiation into harmony. The Manhattanville child can get so "hung-up" on electronics and mastertaping that he is unlikely to develop the curiosity to look back in musical history, depending on the major interest of his teacher and the extent of the electronic lab available to him. His musical predilection may turn naturally toward the science of sound with less aesthetic evaluation.

Orff Schulwerk, with its emphasis on the elementary forces and forms of music, offers guidance to the recurring creative question: where and how to start? The Orff instrumentarium could do double duty by providing ideal tools for early Manhattanville assignments because they are child-scaled and possess intrinsic, varied timbres. The teacher can limit creative choices when desired by isolating specific tone bars, thereby reinforcing the aural experience with the visual.

It is desirable for certain activities of the Manhattanville approach to parallel the Orff lessons in order to stimulate creative concepts of asymmetry as well as balance. During improvisation, question-and-answer phrases may first match, then later be distorted for

dramatic effect. Poems and speech exercises can be chosen from today's journalism or written in today's "pop" jargon. Creating an accompaniment to heighten the meaning directs composition toward *communication* and encourages exploration of many musical styles. The Orff assignments will tend toward the structured, the Manhattanville toward the free. The readiness of the child should determine the sequence for learning . . . plus adult awareness that a constant diet of symmetry and tradition can result in "squareness" from which many musicians of the last generation still suffer.

Manhattanville projects employ all sounds, of TODAY produced on traditional instruments, contrived instruments, voices, environmental sounds, and electronic ones, plus all possible distortions of these by any human or mechanical means. A sequence of programming is important to introduced children to various sounds so that they can develop a comprehension of their uniqueness without confusion. Even a replay of every-day vibrations taped at random can reawaken sensitivity to environment. An ensuing awareness of "sound pollution" can extend the concern for ecology by young citizens and may transform a musical project into a sociological one.

In MCMP the human voice is used in any sound it can produce for desired effect. Sometimes certain vowels and consonants can be combined without formation into words in a phonic composition employing the sound for tonal color in various ranges, dynamics and rhythmic patterns. Children are encouraged to use individual tape recorders to record any sound which appeals to them as a source for creativity. Juxtaposition is possible with two or three recording decks. Simple variations can be achieved by changing the speed of play-back or by momentarily deterring the normal evolution of the reel with a slight pressure of the finger. Of course, electronic laboratory equipment can be programmed for enormous deviations in the attack and decay of any recorded tone; in addition are the "chance" distortions that children find exciting in the "science of sound."

The concept of discovery is stressed with the Manhattanville Project in exploring the elements of duration, pitch, timbre and dynamics. Again, form enters into the organization of these elements but is less structured than in the Orff approach. Ostinato as a compositional technique is utilized quite often but may be performed by a "taped loop" in-

stead of by a student playing an instrument.

Age-old problems of achieving a balance between repetition and contrast is as real to young creators as to the old masters. However, today's music sometimes needs other criteria. Such terms as "variation" may become "cyclic" when the emphasis on "becoming" eventually results in a product unrecognizable in comparison with the original idea. New music requires new materials and new perspectives. It interacts with the other arts in an "intermedia", combining the sonic, graphic, spatial, poetic, choreographic and theatrical.² This is now closer to the Greek ideal of music. A survey of Carl Orff's own compositions will reveal his consistent combination of music, drama, and dance. In his arrangements of folk materials for children in the Schulwerk, he has also combined the performing arts on a lesser scale.

In Orff Schulwerk, as in MCMP, *total involvement* is the key and the student learns in a group situation by DOING. He changes roles as the project requires, from composer to performer, from conductor to listener, but he should always be encouraged to evaluate what he hears and what he has produced. The Manhattanville Project suggests the following criteria for analysis by the listener: 1) analytical: "What happened?", 2) evaluation: "Did you like or dislike it personally?", 3) creative: "What would you change?" Students are challenged by this process.

What is the teacher's role? The Orff or the MCMP instructor is a resource person in creating the problem to be solved and becomes a guide in finding solutions. As he is aware of student differences, he is the one who organizes the groups for maximum interaction in working together until he can allow students to choose their own committees. It is the teacher who is the catalyst and synthesizer, assuring that critical evaluation is for the product, never for the producer. In order to develop musicianship the roles of teacher and students should change as they work together, with the latter assuming an increasing share of the responsibility.

In the educational curriculum both the Orff Schulwerk and MCMP would be considered reconstructive, projecting music as an evolving process. "The medium 'becomes' the message,"—a la McLuhan. With the world changing so rapidly children today do not necessarily need our volume of knowledge. The child who has created his own music will develop an attitude of inquiry. After considerable "in-depth" experience, he will be qualified to make his own value judgments of *all* music, past and present.

¹Hall, Doreen. *Music for Children, Pentatonic*. New York: Schott & Co.

²Austin, Larry. "Does Music Belong Only to the Privileged?", Reprint from *Speech*.

Orff in Colombia

Here, in the mountains of the Sierra Nevada Mts. is a large coffee farm, on which is located a Bible Institute and a Normal School for those interested in teaching in the Colombian schools.

It is my privilege to work with the students, teaching various subjects, among them, Music. After Jerry Bair's visit here in July, I was compelled to write you about the exciting time we had and the encouraging way things are going now "Orff style".

Two eventful weeks in July will never be forgotten here in Colombia, South America, where Orff-Schulwerk was introduced to the students of the Normal School of Carmel Colony.

With the help of Miss Jerry Bair, of the Orff Chapter of South Jersey, our music program here has taken a sudden turn for the better as we gained a clearer understanding of what classroom music really should be.

The Colombian girls taking part in the teacher-training program here had an experience that was not only new to them but completely satisfying as they passed from the initial bewilderment stage (as they observed Orff for the first time) to personal involvement and began to see the sense of it all.

Miss Bair provided the contagious enthusiasm and stimulus we needed. We departed from the traditional "Music Theory" classroom period and began at the beginning with Speech and Rhythmic experiences. As all became engrossed in active participation, the language barrier seemed to dissolve.

Using a glockenspiel which Miss Bair brought with her, a xylophone and metalophone which we found in Bogota, the girls were thrilled with instrumentation experiences. One of the highlights was arranging "Caperucita Roja" (Little Red Riding Hood) as a simple musical play with each character represented by a musical form. This play was presented to the children attending our Colombian elementary school here in the Sierra Nevada.

Now, what has transpired since those two eventful weeks? Miss Bair left various arrangements for hymns which sound beautiful and provide active participation for the girls in our worship services.

As we continue broadening our musical experiences with Orff, the girls are sharing these experiences with the school children. It is an eye-opener to the children as well as to their teachers. General interest and enthusiasm keep growing as the teachers of the children ask us when we will be back again. Two of the girls in our teacher-training program, after sharing with the children, said, with excitement in their voices, "I wish I could continue teaching them music all the time!" Ojala que sea así!

Jeannette R. Saul
Santa Marta, Colombia, S.A.

Didactic Principles Cont.

"Singing and playing!" But playing instruments is not the goal; it is in the first place an expedient, an aid for musical education, pedagogically and artistically justified.

8. Listening to works of musical literature should also be part of the lesson. This can be done as an interlude, a conclusion, or to create atmosphere at the beginning.

This music should be well-chosen in context with the theme of the lesson in which it is the bridge to aesthetic listening of later years. Young people must be guided culturally, more than ever today, when they are overwhelmed with totally uninteresting music. Here, too, listening must be worked out in an active way. For example; by singing or indicating some theme, by asking questions about the characteristics, by repeating some parts with percussion instruments, by making them recognize the instruments, by stimulating the experience of the form, by letting them fill in musicogrammes (a visual reproduction of what we hear).

If these various aspects are inserted into a lesson plan, then we may be sure that the pupils will experience real music in an agreeable, but educative, way and that music education will make them richer.

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Memphis Chapter

This past summer in the Memphis area there were three Classroom Teacher Workshops at Memphis State University, taught by Tommy Pardue, Nancy Ferguson, and Koonie Koonce; a Beginner Workshop taught by Nancy Ferguson; an Intermediate course offered by Koonie Koonce, and a Master Class, taught by Jos Wuytack, in which Tossi Aaron led movement, and Mimi Samuelson was recorder specialist.

Becky Pinnell, Program Chairman, got the new year off to a headstart at the first AOSA meeting, held on September 19. Tommy Pardue, Nancy Ferguson, and Koonie Koonce, shared their valuable ideas from the Wuytack Workshop.

Linda Morgan

There are still some unfilled positions for Orff teachers listed at AOSA headquarters. Write Arnold Burkart for details.

In Brief

Isabel Carley has been appointed Chairman of Publications for the AOSA. The new position will involve, at the outset, editing supplementary articles to be issued to our membership between issues of the Orff Echo. The first monograph will be Dr. Carl Orff's "Orff Schulwerk, Past and Future," the address he delivered at the opening of the Orff Institute in Salzburg in 1964. It should be in your hands in January.

Reviews

Joy, American Play-Parties for voices, recorders, and Orff instruments, Jos Wuytack and Tossi Aaron, A. Leduc, Paris, 1972, \$3.50

The twenty singing games and play-parties in this collection have been well-chosen for ready use with children of all ages, starting with the simplest circle games and gradually introducing more sophisticated forms and steps. Nothing could be simpler than "Old King Glory", the first song in the book, with its circle formation around which the King parades, choosing his followers one by one. Circle games with solo arrangements follow, like "Mary Wore A Red Dress" or "Punchinello". A double circle is introduced in "Toodala", and a double line and three stanza form in "The Noble Duke of York". By the end of the book, the dances involve several changes of step and formation and require enough skill to "wring the dishrag" and "reel".

Mrs. Aaron's drawings and instructions are very clear and helpful.

Some of Prof. Wuytack's arrangements, like "Bluebird" and "The Skaters" are delightful, easy to teach, with interesting texture and rhythmic tension between the parts. A few settings, like "Somebody Waiting", seem needlessly complicated for such simple games, with too many changes in the individual parts to be learned quickly by rote. Surprisingly, of the eleven pentatonic tunes in the book, only one is given a pentatonic setting! Too often, the leading-tone or the fourth degree is introduced to suggest a conventional harmonic progression, as in "Sally Go Round the Sun" or "Toodala". In Mrs. Aaron's delightful minor pentatonic version of "Green Gravel", Mr. Wuytack seems to have missed the tonal center entirely, treating the tune as if it's anchored on G instead of E, and ignoring the charming harmonic ambiguity of the melody.

Whether you choose to do these play-parties with or without accompaniment, your classes will enjoy doing them and learning some choice songs from our own folk heritage.

Highly recommended.

I.M.C.

Come Sing and Ring, Betty Ann Ramseth, Augsburg, 1972, \$1.25

This little book of carols is the third Ramseth book to be published by Augsburg, and of still wider use outside the children's choirs and choir schools for which it was designed. There is a good choice of repertoire, from simple rounds composed or with new word-settings by Betty Ann Ramseth, to "Go, Tell it on the Mountain," "Patapan," or the charming Austrian Lullaby carol. Accompaniments are kept simple and accessible so that the children can easily sing as they play. Highly recommended.

I.M.C.

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