The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

Vol. 4, No. 3 May, 1972

TWENTY-FOUR TIMES TWO PLUS THREE

Incredible — but this has been, in hours, the span of time of our 4th Annual Convention in Chicago, begun at 9:00 AM on Friday, April 14, ending at noon on Sunday. Who would ever have thought that so much could take place in such a short time!

And how can anyone put into words what really happened in those two and a half days? If we would state that there were four workshop sessions with spirit, charm and grace all wrapped into one and named Barbara Haselbach, our guest instructor from the Salzburg Orff Institute; if we would try to report on all the numerous concurrent sessions with our talented and most able clinicians from our own AOSA ranks; if we would mention the flawless progression of the schedule, arranged through hard and efficient work by the two persons primarily responsible for the program, Conference Chairman Ruth Hamm and Local Chairman Jake Postl-we would not even tell half the story. We would have to add the genuine Schulwerk spirit created by all the participants in their reaction to this wonderful program. We would have to try the impossible, namely to tell all of you who were not there about the unforgettable experience we participants had in Avon Gillespie's "Celebration" on Sunday morning and how Barbara's immense artistic mind succeeded in combining the spirit of this celebration with her demonstration in the closing session of the convention.

The high spirit of reunion on Friday morning and the sorrow of parting Sunday at noon were only two times twenty-four plus three hours apart. Should we not have three rather than two days for such great gatherings as our conventions another time?

Viva la Musica! Joe Matthesius

NOTICE

Due to the scope and complexity of this year's AOSA Conference, there will be a Summer Supplement with complete reports from all sessions and the text of Miss Haselbach's speech at the banquet. Turn to pages 5 and 7 for reports from Miss Haselbach's sessions.

GETTING STARTED

Don Slagel, Winslow, Maine

It's difficult to explain the existing program without some historical facts. I came to Winslow, Maine as a Vocal Supervisor in 1961, after ten years of singing, acting and some dancing in nearly every facet of the New York Musical and theatrical scene. My career was going well, but it was not satisfying. Having studiously avoided all education courses in my graduate and undergraduate days at Indiana University, I had no thought of any career outside the musical theatre. It soon became obvious that my personal needs did not include doing the same show, night after night. A few seasons with repertory groups, however, proved far more satisfying; but in the 1950's there were few repertory companies.

So in that magic year, 1961, it was time to take another chance. That first year of teaching presented many problems, 1) I had no ready methods or techniques, 2) There were far too many students, K through 12 for one teacher, 3) Winslow was an industrial town, 75% French Canadian and my background, although very liberal, was strictly WASP. During those initial years, my repertory experiences proved invaluable; there were many lesson plans that were never used, and there was frequent improvisation. But *"Teaching"*, for lack of a better word, was an immensely satisfying and rewarding experience, even with all the problems. The children seemed to enjoy singing (I was a Voice Major) and the High School Chorus grew from 25 girls to 75 sopranos and altos, 15 tenors and 25 basses. Success, yet something was missing!

In 1968, several agencies in the state presented a weekend of Orff Schulwerk with Martha Wampler and Margit Cronmueller. We watched, we listened, we participated. I came away from those few hours saying, *"This is what I've been trying to do, but how can I do it?"* Fortunately for us, Margit stayed on in Maine, and an introductory course in Orff Schulwerk was offered through the Augusta Branch of the University of Maine. This experience opened for me the needs, desires and abilities that had been lying dormant. Margit encouraged me, and said one day, *"Don, you really must go to the Orff Institute."* I felt the same way, and readied myself to sell the house, quit the job, and go to Salzburg. Then family problems intervened. There was no choice but to keep with the status quo. The following year, we were able to rent (at a healthy figure) the Instrumentarium from the University. Also that year, the School Committee offered, as a Fringe Benefit, Sabbatical Leave to all Winslow teachers. Family problems subsided, and my application was accepted. The following year found me in Europe, at the Orff Institute. Reactions to this experience appeared in an earlier issue of the ORFF ECHO. *(Cont'd. on page 2)*

Getting Started, cont.

The return was filled with frustrations: 1) the request for an Instrumentarium had somehow been overlooked by the Administration, 2) 1000 students, K through 6. (Winslow is the fastest growing town in Maine). 3) the adaptation of Orff Schulwerk to the needs of the children, etc., 4) and my own adjusting to yet another *"culture shock"* — that of returning to a known and loved society, with a very different perspective.

In September of 1970 the Orff Schulwerk program began without any instruments but our bodies. We walked, hopped and skipped; we clapped, slapped and snapped; we explored every available sound and every inch of available space; and we sang while we did all these things. We also touched, smelled (even tasted); we did a lot of looking-seeing and hearing-listening. Those of us who could even walked on our hands — we did everything but stand on our heads. Except for the recorder program begun in December, we worked with only our bodies. However, recorder classes were after school, so only a small percentage of the children could take an active part.

In mid-winter a basic Instrumentarium arrived; we could now begin to explore more sophisticated areas of musical experience. The children loved the *"new"* sounds! From January to June of 1971, with a few (twenty) barred instruments and a collection of small percussion instruments shared among four schools (and the promise of a Title III grant which would provide a small but adequate group of instruments in each of the 36 classrooms, K through 5), we found that our varied experiences with sounds and movement had very positive results when transferred to instrumental play. We could switch from meter to meter and from tonality to tonality without difficulty.

Musical forms presented no problems, because we had earlier explored and understood ABA, Rondo, etc., in movement and even in the graphic arts. And especially we enjoyed the Rondo. The children expanded with the minor intellectual problems of the rondo form, which allowed great freedom to explore and search for new ideas in the intermediate parts. They enjoyed the marvelous freedom to try something a bit different, to create and to use their own ideas with the knowledge that even if their experiments didn't work quite the way they wanted them to *"come out"*, they could all return to something known which did work, something we could all do together, something that was comfortable and that gave our minds and bodies a chance to relax before the next exploration.

However, there were problems: 1) the older children, coming to O/S for the first time were not always comfortable with music and movement, and frequently found improvisation difficult; although they enjoyed playing the instruments; 2) there were some parents and faculty that had difficulty in accepting the *"fun"* aspect of the program and who resisted attempts to get the child away from the desks and out of the books, 3) there were even elements within the community that felt for some reason that what we were doing was vaguely immoral. Since it is often better to experience a new idea rather than to verbalize about it, we decided to present to the public a demonstration (NOT A CONCERT) of what was actually happening in the classroom. Because of the visual aspect, we held the demonstration in the Junior High School gymnasium. A local conservatory-trained musician wrote the following:

"Perched above the floor, the parents could watch their own child in the whole informal pattern of movement going on below. The blending of the movement and music was what was particularly interesting. While some groups sat comfortably on the floor, others stood at the ring of instruments giving tones and rhythms to complement the singing. The obvious enjoyment and concentration of the children made the whole event seem like singing around a campfire — spontaneous, fun, and memorable. Each group performed a mixture of pre-planned numbers and spontaneous numbers. And each section used scale patterns less familiar to us and rhythmic patterns of unusual types, in an easy way that belied their complexity. The whole evening, as a matter of fact, showed the children at home with music and movement, free of inhibition in enjoying what they were doing. Many of the audience felt an urge to get down there and try this or that, since many of them started swaying, clapping, even singing spontaneously."

The parents came; the parents experienced; the parents were conquered, perhaps not by Orff Schulwerk but because they saw their children happy and absorbed in what they were doing.

The demonstration occurred late in the school year, and many of the instruments purchased with the Title III grant were beginning to arrive. We applied for the grant, because, with only a very small representative Instrumentarium in each elementary school, the children's contact with the instruments was, more often than not, a once-a-week experience rather than the daily one I hoped it to be. With more instruments, a few in each room, each child would have opportunities to explore, on his own, the many possibilities of sound, to create rhythms, to devise melodies strictly for his own pleasure—and, if he should so desire, to share these ideas with his peers and teachers.

During the year, some of the classroom teachers began to use elements of Orff Schulwerk in other education areas, to reinforce a Language Arts or Social Studies lesson with music and movement.

While all this was happening in Winslow, Margot Bridges was investigating the many possibilities of O/S with the emotionally disturbed adult. Out of our many conversations grew the idea of a summer workshop for *"educators, therapists, and all those interested in developing the human potential."*

In August, these conversations bore fruit. We all met 4½ hours daily for two weeks and explored the many facets of O/S. Although Margot and I were the instructors, we both learned as much as we *"taught."* It was a fine experience, one which we plan to repeat this coming summer. Of the group, seven were classroom teachers from the Winslow schools. Their discoveries did not stop with the end of the course. They, along with other teachers in Winslow, are still exploring the many and varied applications of Orff Schulwerk. Their involvement is probably best illustrated by some of their comments:

(Cont'd. on page 8)

AOSA

CREATIVE APPROACH TO NOTATION

Grace C. Nash

"When do you introduce notation?" is practically an ostinato question at workshops. And the answer, *"When children are prepared and ready for notation,"* is equally frustrating without further explanation and experience.

Let us be guided by the nature and needs of children. Awareness precedes learning. Experience precedes the concept.

Before introducing written symbols, make sure that children have experienced (felt) and expressed the phrased beat and rhythmic line in many of their rhymes and games. Do they feel the beat in their feet, hands, elbows, etc.? Can they clap the words of a rhyme as they speak it? As they THINK it? Can they clap a rhythmic ostinato against a longer improvised line? Can they play a simple bordun accompaniment to their own singing? Fine. Let's introduce notation.

Begin with a review of clapping a basic pattern while speaking a rhyme, such as, *"Pease porridge hot, . . ."* with three claps and a rest. (Snap the rest.) | | | 𝄽 Transfer this pattern to the board, according to Kodaly notation, explaining that it represents what they have just expressed.

1. Ask the question, *"Where else can you put the rest?"* This is the springboard to their own expansion of the given phrase into a rhythmic line, followed by performance and further extensions of the material. For example:

| | | 𝄽, | 𝄽 | |, 𝄽 | | |, | | 𝄽 |,

(The commas can become measure bars later.)

2. *"Name the quarter notes 'ta" and the rests, 'rest'. Clap and speak the line. Snap the rests."*

3. Do it backwards. (WHY? By deliberately expressing a reversal in eye direction, the student better understands WHAT a reversal is and how to cope with a reading reversal. Over 60% of our children have some form of reading reversal which, for the most part, could be corrected if attacked before fourth grade. Also, reading right to left, easily done in music notation, improves note reading facility.)

4. Choose two percussion instruments such as claves and triangle, and perform the line. Do it backwards with two contrasting percussion instruments (hand drum and finger cymbals). Probably the triangle and finger cymbals would be assigned the rests. Now perform a duet by combining forwards and backwards while the class tries to hear all four sounds.

5. Add a half note ostinato on the timpani (𝅗𝅥 𝅗𝅥)[a] while the class performs the rhythmic line with clap and snap; [b] while percussion instruments perform the line.

6. Class now claps the half note ostinato and speaks the rhythmic line. Use the "ta-ah" speech symbol to establish the pulse duration of half notes in relation to the quarter note beat before adding the rhythmic line.

These are some of the possibilities for rhythmic reading—performance based on phrased beats. Add other ostinati, having the percussion players also read the rhythmic line. Remember that the doing of two or more things simultaneously opens and stretches learning receptivity (awareness). And for children, when one of these media is an ostinato, the feat becomes quite natural because it is play-related.

Pitch reading can also begin with a springboard, AFTER good experience with self-directing the voice in their own singing of nursery rhymes stemming from the three tone chant.* Using the rhythmic line above, for example, and establishing boundaries of two, three, four or five tones in successive stages, ask the children to choose their own syllables. For example: (Using So and Mi only, pass the choice around the room.)

1. | | | 𝄽, | 𝄽 | |, 𝄽 | | |, | | 𝄽 |,

S M M S S M S M S S S M

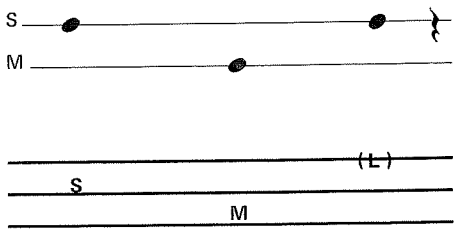
Sing the line with hand signals. Snap the rests. . .Sing it backwards.

Which direction sounds better?

Call for volunteers to sing the melody. Ask for a duet, forwards against backwards.

2. Add an ostinato of So—Mi—, either with a small group of voices or on one of the tone-bar instruments. A bordun of Do and So, played as fifths, also makes an effective accompaniment for the voices.

3. Transferring syllables to the staff begins with the specific lines and spaces needed. (Rhythmic content and the five lines are added later.)



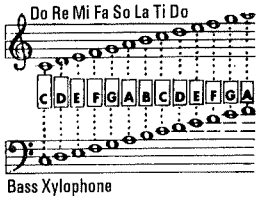
To portray vividly a note in a space, Jeanne Loudon of Winchester, Mass. schools, asks for a helper. She frames the child's face with her two hands:  To portray a note on a line, she extends her hands from his ears:

Beginning with So and Mi, the class chooses the order of their melody, or they can transfer their already made melody from the rhythmic line above to the two or three-line staff. Performance of the melody, reading it from the staff, and with new accompaniments, follows.

4. Transferring syllables to letters takes place from the first use of the instruments and is a matter of relationships stemming from the child's natural starting place, *"So"*, with the corresponding letter on the instrument, (By painting the letters with white ink on the xylophones and dark blue on the metal bars, children see and remember the letter sequences.)

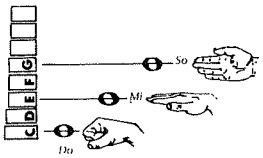
Showing the letters' relationship on the staff can be done by holding a glockenspiel vertically beside the corresponding lines and spaces of the staff on the board. (This was demonstrated By Daniel Hellden at the Memphis meeting)

INSTRUMENT GUIDE



Bass Xylophone

TONE RANGE AND INSTRUMENT BARS



5. Manipulation of note symbols on felt staff boards or magnetic, tack or other material, together with performance of the sequences is an important part of early music making and note reading reinforcement. It also leads into combining rhythm and pitch reading.

Begin with the universal rhythmic pattern that has been expressed in language;

(Cont'd. on page 6 col. 1)

**Again the Kodaly system of hand signals for syllables is not only natural for children, but also focuses the voice and expresses relationships (intervals). These hand signals are specifics in muscular placement and voice pronouncement.*

Orff Schulwerk and The Classroom Teacher

Eloise McCormick, SP, Burbank, California

To me the discovery of Orff-Schulwerk some ten years ago was too good to be true. The knowledge came from a second-hand sharing with young friends who had taken a short summer course in Toronto, Canada—the first and only time that brought the composer, Carl Orff to the American continent. The promise *"Das Schulwerk"* held then has continually been fulfilled in many different places, with different kinds of children and, importantly, different kinds of teachers. And what was the singular promise it held? Basically, a WAY for a teacher and a child to explore an idea in order to give it a fuller sensory expression, all the while creating from minimum materials—*"elementary materials"* Orff calls them.

On the American educational scene it is natural, perhaps, but unfortunate to think of Orff-Schulwerk strictly as a method of teaching music. Such a limited impression is bound to scare off many elementary classroom teachers who for one reason or another feel inadequate to handle music with children. They have in the back of their minds the notion that music is a separate art both in content and skills. All too often the music specialist in the system over whom the specter of performance ever hovers, contributes to this attitude if the teacher's own training has not already led him to this conclusion. But Schulwerk, if it is anything, is a cordial attitude toward life; it is a process of creativity with a wide variety of stopping points; it is open-ended. It has short term goals of creativity wherein the classroom teacher can feel comfortably at home, and long term goals of a nature to satisfy the inclinations of a music specialist or a teacher of dance. The over-all trouble has been in confusing the two goals, or what is worse, implying by some subtle inference that the short term goal is a less than fully satisfying experience both emotionally and artistically. Perhaps most damaging to classroom teacher confidence is the overemphasis on the whole battery of instruments. Especially is this true when the melodic ones are treated as if they were a goal in themselves rather than one of the possible means to use in the creative process.

It is so important that the instructor of an Orff-Schulwerk workshop keep in balance his own perspective of the creative process as well as the materials that feed the process. I have seen the needed interest of a classroom teacher won and lost in the course of a single workshop where the instructor did not maintain the proper perspective. A workshop by its very nature is not conducive to a balanced presentation of any subject, but as long as common practice dictates this kind of in-service training, it is up to instructors to face the hazards of misrepresentation and plan the presentation of Orff principles judiciously. Judicious here means to put the emphasis on process, not performance; it means to repeat again and again that any stage along the way can be a true point of arrival without the necessity of further development; it means to dwell foremost, implicitly as well as explicitly, on the following fundamentals. I wonder how many Orff experts who are educators would agree that initiation for a classroom teacher might profitably pause at principle no. 6? Here are the principles as I see them with my reflections on each.

1. TO GUIDE SELF-EXPRESSION, NOT TO IMPOSE ARBITRARY PATTERNS FROM THE ADULT WORLD. This first premise stands a better reception from classroom teachers these days when the growing aim of education is to fit the system to the child, not the child to the system. Once children realize that not only their ideas about things, but their very manner and style of expressing them will be accepted and fitted into a pleasing whole, call it a composition, they will begin to take more responsibility for what they say and how they say it. The most therapeutic feature of all is they will be more apt to speak the truth as they see it and not as they think the teacher needs to hear it. Caught off-guard, as it were, in the excitement of the creative act, the child happily forgets his early-learned art of dissimulation. Schulwerk provides a valid and above all recourceful *"manner"* for a teacher to develop the stuff of life that makes up a child's world. From the teacher's respect grows the child's respect for his own world. Such a respect can also prepare a child for the silence of rests where he can try out with ease the difficult art of reflection.

2. TO TASTE AND SAVOR TO THEIR DEPTHS SINGLE WORDS, WORDS IN PHRASES, WORDS IN SAYINGS. The most primordial rational act of man is to name what his senses reveal. Each child in turn needs to act the role that the first man in history played. The Book of Genesis describes this role: *"Yahweh, God fashioned all the wild beasts and all the birds of heaven. These he brought to man to see that he would call them; each one was to hear the name the man would give it."* Is it not also true that every society through the ages has honored the poet because he is the best *"namer"*? The taste of words lies not only in their meaning but in their sound; again it is the poet who excels here. Teaching the code of language is the chief duty in any classroom, and herein lies the difference between shallow denotation and fertile connotation of words.

3. TO EMPHASIZE FOLK-LORE AND SOUND LITERARY MATERIAL WHEN BUILDING A SPEECH OR SONG REPERTOIRE. Orff himself reveals profound insight into this subject, transcending viewpoints of style and taste. He says: *"The time of learning in a child's life is so short; we can use only the best musical material—no cheap substitutes such as are sometimes invented to attract children. Children respond wonderfully to quality, and we have this magnificient tradition of Western music to draw on. A child will learn an old folk song. . . as easily as a piece of musical junk. And then he will have something that will stay with him for the rest of his life, something timeless, something elemental."* What Orff says only grows in weight when one considers how to keep a sane heritage alive for a child who is born into the *"throw-away"* culture that technology has spawned.

4. TO EXPLOIT CHILDREN'S LOVE OF REPETITION. By containing repetition within ritualized forms it is artistically tamed, as it were, without losing the wild sensation of fun that it holds. The rondo and ostinato are prime examples.

5. TO LET RHYTHM SPRING INSTINCTIVELY FROM NATIVE SPEECH PATTERNS—THE WORD GENERATES THE RHYTHM. Of all the authentic insights that Orff had about bringing children into the creative process, this rhythmic principle seems to be the touchstone to true and above all effortless success. It is so close to the roots of our being that only the unhealthy gap between peasant and aristocrat and the arbitrariness of school-master theory could have caused us to forget such a basic impulse. It is almost as if the sleeping beauty of the fairy tale were brought to life in pristine glory. It is rhythm that gives the spoken word its most subtle expression, and what teacher would want to miss the field day in the classroom when verbal tables are turned and children can recognize what is being said from pure rhythmic sound separated from the word?

6. TO GIVE WORDS AN EXTENSION THROUGH THE FOUR BODY-PERCUSSION SOUNDS OF: FINGER SNAP; HAND CLAP; HAND SLAP; FOOT STAMP. How often is body-percussion really introduced as a reinforcement or interpretation of a word? Instead, it is often presented as a separate rhythmic drill, aimed at speeding up body coordination or just to create a separate sound. This separate activity can eventually follow with profit but it should not precede exploring word patterns. If one wants a child to learn the compelling art of word painting through percussion

OS and The Classroom Teacher, cont.

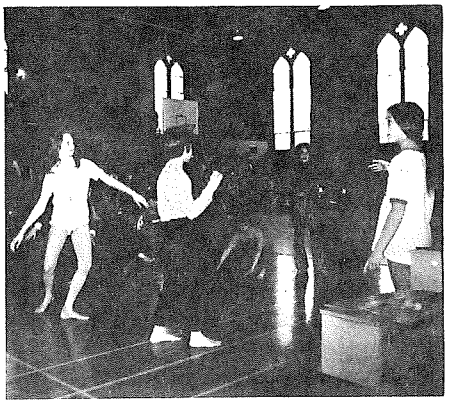
sound, should he not be led first to think through the size and shape of these four sounds, matching them to the words? If there has not been a true marriage of word and sound from the beginning, how will the sound by itself recall the word? Sound built in this way can become the source of secret codes of communication to add zest to a classroom environment.

7. TO EXTEND THE RHYTHMIC SPEECH PATTERNS INTO MELODY THROUGH THE NATURALNESS, THE FREEDOM AND THE BREVITY OF THE PENTATONIC SCALE TONES. The wonder of the pentatonic scale is its timelessness; to sing in it is like playing in an enchanted garden. If an adult can really sense this charming aura about the pentatonic, why not then be content to wander at a fairy-tale pace, letting the child's ear absorb to its full each magic tone before moving on to explore a new one? One enters the garden by setting many speech patterns to the minor third, letting the higher tone match the strongest accents; then moves on to the tone above the third; eventually the two tones below, trying them out in any pleasing combination, but only if and when the class is ready. Staying with the minor third can be one of those nurturing short term goals. The pentatonic is the home base for other scales; it is closest to man's origins because it arises immediately from his inflected speech patterns. There is hardly any boundary to cross from rhythmic speech to pentatonic song, so natural is the carry-over.

8. TO ADJUST TRUE MUSICAL INSTRUMENTS TO THE CHILD'S PHYSICAL LIMITATIONS. The notable educational feature of Schulwerk is to witness the amazing carry-over from word rhythm to body percussion to percussion instruments themselves, and from pentatonic song to pentatonic melody produced on melodic bar instruments such as glockenspiels and xylophones especially designed for limited play. By comparison the era of slap-dash, robot junior *"Rhythm Band"* players remains an unhappy memory in school music experiments. But the constant key to the effortless success of Schulwerk players is their deep immersion into the sea of words that both they and the teacher have played and romped in and finally set bounds to with minimum organization. They are, in a sense, like primitives playing on their own seashore, a shore purposefully shaped in delightful miniature with a ritualized expression that shows their understanding and control of form. The important thing for the classroom teacher to believe is that there is no pressure to come ashore until he is fully ready to handle the instruments and is fortunate enough to teach in a school system willing to pay for them.

9. TO INTEGRATE THE WHOLE CHILD THROUGH INTERPRETATIVE BODY MOVEMENT. This is the area least utilized by classroom teachers and even by music specialists, probably because of a sense of insecurity and because classrooms often lack the physical space supposedly needed. But I think that most teachers who are devoted to applying other principles of Schulwerk will finally arrive at know-how and security in the matter of body movement, if only in a limited way. Children have this unity; teenagers lose it; adults have to regain it, especially in our Western culture. Unquestionably this aspect is the weakest link in the total Orff experience, but it helps to keep in mind that Schulwerk by its very nature is a developing concept, a principle of action rather than a conglomerate of actions. Therefore to set the principle in motion in but one or two ways is better than not to let it come alive at all. Again it boils down to presenting Orff Schulwerk as a creative principle and not as a ready-made creation sprung full-blown from across the Atlantic. It is always a source of encouragement to reflect that the Father of Schulwerk himself only arrived at the total concept of *"Music for Children"* over a long period of thirty years. He did not set out to build it as a separate undertaking; it grew more in the nature of a sideline: out of his flashes of intuition; out of his responses to environment, to immediate situations and needs; out of a steadfast persuasion that both survived and surmounted the shambles of a terrible war. Orff himself called it a pilgrimage and perhaps that is the piecemeal route many other adults will take to arrive at Schulwerk. In the meantime children wait unknowing and deprived.

I like to think of Orff-Schulwerk as the gift of a life style for schooling in our time, a time when everyone and everything is feeling the stress of the fast pace of change. It has the mental set to help children (and teachers too) to enjoy, to savor, to develop the *"now"* of any idea through the code of language and the other codes of music and movement and dance. Among the many thought-provoking observations that Alvin Toffler makes in his book FUTURE SHOCK is this one for teachers to ponder: *"Man's relationships with symbolic imagery are growing more and more temporary."* In the light of this statement in terms of how a child learns, I feel the Schulwerk process, more than any other, is psychologically as well as pedagogically able to give imagery a depth and intensity sufficient to offset its contemporary lack in length and vigor. A classroom teacher for our times ought to be the guiding instrument in this process by right, by conviction, and by training.



"Developing a Dramatic Scene Through Movement and Music"

Barbara Haselbach opened the 1972 Conference with the children from the Laboratory Schools of the University of Chicago. The interest of the seven to nine year olds was immediately caught by Miss Haselbach's announcement that they would concentrate on the poem *"Tweedlededum and Tweedledee."* The children began to tell what they knew about the two characters, and soon the poem was reconstructed and the self-consciousness of the children disappeared. All were absorbed in developing the story.

Throughout the hour that followed, questions were posed by Miss Haselbach to which the children responded: "How do Tweedledum and Tweedledee look? How do they move?" With each small scene of the story solved and decided upon verbally, the children got up and tried out their ideas through movement or music. After each attempt, everyone gathered together and discussed what happened. More questions were asked by Miss Haselbach: "How did the scene work out? How can we improve it? What should we do? Do we need music for the march? What instruments should we use? Why?"

After each discussion there were improvements and changes. The children had the opportunity to be and do different things in the story. Decisions and choices had to be made throughout the session. Thus the story unfolded. The final magnificent version had an announcer, an "orchestra" of 2 bass xylophones, bass drum, cymbal, guiro, conga drum, snare drum, maracas, and recorder, while Tweedledum and Tweedledee acted out the dramatic scene with their friends and the crow.

Vanya Wang
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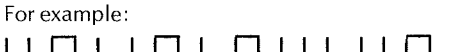
Creative Notation—Cont'd.

"1, 2, tie my shoe", in clapping; on the instruments. Now, using six rhythm rods,

make the pattern on the floor:

Using the Hungarian, *"ti-ti"* for the eighth notes, clap and speak the phrase above. The game is to make a new pattern by moving over the horizontal rod. (A springboard to exploring possibilities and rhythmic sight-reading.)

For example:

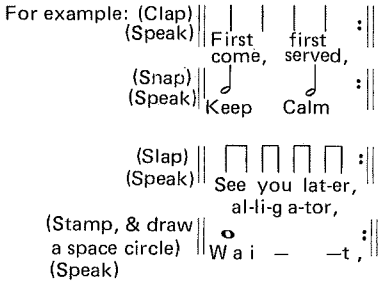


Mind stretching and memory retention also take place if remembering and performing are included chain fashion as the rhythmic sequences develop. Additional patterns may be found by creative minds, by moving the cross rod to a vertical position, producing five beats; or moving the cross rod completely away.

Transferring eighth notes to the felt staff is accomplished without note stems by placing the colored disks (note heads) closer together: ● ● ●● ●

On the same two or three-line staff children now make their own S-M-L tunes using eighth notes in their sequences. They sing their tunes with different texts or on *"1, 2, tie my shoe"*...

Whenever problems in rhythmic reading arise, return to *"feeling the beat"* in the feet, hands, elbows, etc.; then build an ensemble based on note values with proverbs or sayings combined with contrasting muscular sounds:



Repeat the ensemble in canon form, second part beginning two measures after the first.

In summary, to read (perform) and write musical language, like his spoken language, should be every child's right. It is teachable and learnable. Because it involves a minimum of three senses (touch, sight and hearing), the skill itself is an invaluable human discipline and should take place long before junior high school. BUT, before the abstract symbols are introduced, students should handle, feel, explore and manipulate the ingredients of music with their voices, bodies and instruments.

RHYTHMIC INDEPENDENCE begins with an ostinato pattern expressed against a longer rhythmic line. Before a beat can be internalized, carried intellectually, it must be externalized, expressed physically.

VOCAL INDEPENDENCE of pitch begins with singing a simple ostinato, such as, So—Mi—, against a changing melodic line. Experience in self directing his singing voice should be a vital part of preparation for adulthood. Is there any adult who cannot sing, who does not feel inhibited?

MUSIC READING begins with rhythmic reading that extends ACROSS the page, rather than in single measures that are written vertically.

Instead of presenting children with answers to questions they have not asked, or other people's music, try a springboard approach with a small unit made up of ingredients which they can explore, extend and expand into compositions that are acceptable to their nature and their needs. Consider their interests.

MAKE PROGRESS SLOWLY.

CLOSED CIRCUIT TV and ORFF

ELAINE SHAKLEY TV Resource teacher for Cleveland Heights—University Heights School System and Assistant Professor in Education, Cleveland State University.

Today we hear much about behavioral change. There is no tool or medium, in my opinion, more conducive to behavioral change than closed circuit TV.

I video-taped one third grade class using Orff techniques fifteen separate times this year to have a record of gradual improvement and behavioral change. The outcome was startling. One child who has been under therapy took a leading role in creating new effects and sounds. Many children did not like what they saw themselves do on instant replay, and immediately sought ways to improve their skills. The motivation was over powering. The enthusiasm spread like a disease. The more experience the children had taping, the more they wanted. They understood that in order to find time for this activity they would have to finish all other work. Soon it look less time to finish work in disciplines; they knew their goal.

We have not scratched the surface in the use of TV in the classroom. Try it yourself, if you want to witness growth.

NAMES IN THE NEWS

Dr. Carl Orff was recently awarded the golden Humboldt medal from the Society of Science, Arts, and Education in Munich for his excellence in musical, pedagogical, and linguistic areas of endeavor.

A copy of the *Maine Times* for Friday, February 18, 1972, which came across my desk carried a very fine, full 2-page feature story, *"Carl Orff in School,"* spotlighting **Don Slagel's** activities with Orff-Schulwerk in elementary classrooms.

Tossi Aaron went to Murfreesboro, Tenn. to introduce local chapter members to singing games from her new book on March 18.

Arnold E. Burkart, our Executive Secretary, has been named an Honorary Member of the Orff Schulwerk Association of Queensland, Australia along with Dr. Carl Orff, Margaret Murray, (England) Karl Alliger (Germany), Hazel Walker, (South Africa) and Martha Wampler (U.S.).

Dr. Jos. Wuytack will be teaching this summer at the University of Toronto, Memphis State University, and the University of Minnesota.

Isabel Carley and **Tossi Aaron** will be leading an elementary and intermediate workshop. "Orff in the Woods," at the John C. Campbell Folk School in Brasstown, N.C., 28902, July 23-29, announced too late to be included in Maqhamusic's list.

IN BRIEF

The American Orff-Schulwerk Association has just been accepted into membership in the National Music Council. Arnold E. Burkart, our National Executive Secretary, received word earlier this year that the affiliation was approved by the Board of Directors Meeting and by the General Annual Meeting of the Council.

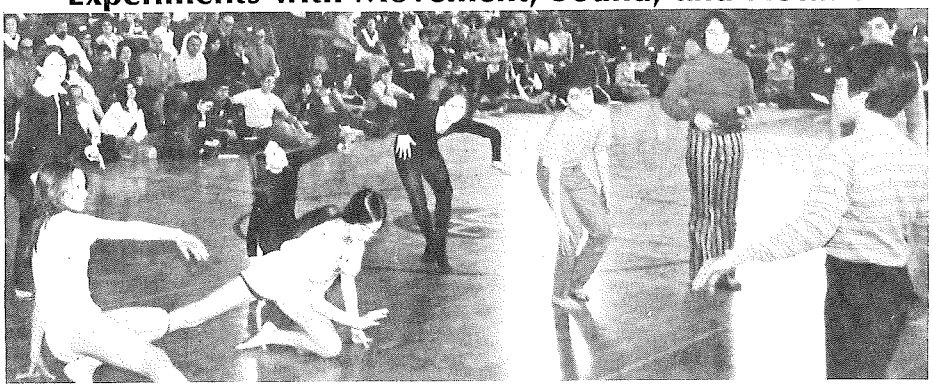
Thus the American Orff-Schulwerk Association joins such other prestigious nation-wide music associations as the National Association of Schools of Music, Music Educators National Conference, and many more in an effective National Council which can combine vast resources and pool varied experiences to speak for music in the United States.

FILMS

Three of the films shown at the AOSA conference may be reserved in advance and rented from McGraw Hill Contemporary Films, Midwestern Office, 828 Custer Ave., Evanston, Ill. 60202. The films are *"Cosmic Zoom"*, and *Mosaic"* at $12.50, and *"My Own Yard"* at $10.00.

Conference Reports

"Experiments with Movement, Sound, and Notation"



POETRY AND MOVEMENT

Twenty-five participants from the conference with a moderate amount of training in movement made up Barbara Haselbach's demonstration class for the session entitled "Poetry and Movement."

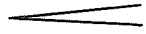
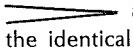
The poetry selected by Miss Haselbach for the session was D. H. Lawrence's **"Seaweed"**.

Seaweed sways and sways and swirls
As if swaying were its form of stillness,
And if it flushes against fierce rock;
It slips over it as shadows do,
Without hurting itself.

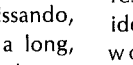
After reading the poem, the dancers were asked to imagine they were seaweed, with the water flowing around them. The dancers remained in a seated position until the poem had been read several times both by Miss Haselbach and by various students, both men and women. When the movement became somewhat free, voices were added using random pitches. Miss Haselbach asked for a variety of pitches, then introduced the possibilities of using the sibilant sounds from the poem and the long "s" and the "i" sound in swirl.

Gradually, by the use of her own suggestions and many culled from the group, the dancers began to use more space and a greater variety of movement and levels. Then three smaller groups of dancers formed, using the others to make the sound background, still vocal. Perhaps this is a good place to comment on the way Miss Haselbach worked with suggestions from the group. She did not by any means use all, but seemed to have an unerring sense of what would move the development of the dance forward and what would not. She apparently had a preconceived notion of the general form the dance should take, but also was willing to use many ideas from the dancers, so that it became their work as well as hers. She suggested enough to get her performers thinking along many lines for themselves. She also had a beautiful sense of humor and use it well both to relieve tension and to provoke new ideas.

After some of the problems of sound with the dancing had been worked out (for instance, whether or not the sound, movement and poem should parallel one another) and quite a nice form developed, Miss Haselbach suggested that some instruments might be added to strengthen the sound effects. Ideas came from the dancers, and after a few changes, the following instrumentation was agreed upon: two cymbals using mallets above and below to give a continuous tremolo alternating their crescendos and decrescendos; a bass drum, also played with two

Participating in Miss Haselbach's demonstration were 5th and 6th grade children from Francis Parker School, Chicago, Illinois (Teacher: Bart Wolgamot); St. Paul of the Cross School, Park Ridge, Illinois (Teacher: Pat Hamill); and Highland School, District 68, Skokie, Illinois (Teacher: Marion O'Connell). The children were first asked to do some warm up sight reading from lines and dots representing duration of sound on the chalkboard, using their voices on a single pitch. Musical terms such as crescendo, decrescendo, pianissimo, fortissimo, etc. began to have real meaning as the children were asked first to find different pitch levels (sound cluster) and to sing long sustained tones interpreting  and  and then to interpret individually the identical signs in movement, rising and expanding from a small closed position on the floor. Individual movement was then transferred to the entire group by forming an expanding circle like a balloon being blown up.

Short sounds were then explored by Miss Haselbach's direction of the children to respond vocally and in movement simultaneously to her signals. This experiment resulted in a wide range of electronic type bleeps and bloops which would serve as an exciting prelude to the introduction of electronic music. After much exploration with both voice and body, the children were asked to select appropriate instruments to interpret the various sustained and staccato sounds. After the teacher's demonstration of conducting the various improvised sounds in different combinations, student conductors were chosen. Those children not involved with the instruments were divided into groups; one to interpret the long instrumental sounds in movement, the other to respond to the short sounds. Movements were refined and detailed after considerable discussion to merely responding with one part of the body to a specific sound. (Eg. Hands moving for a series of temple block sounds — a large body turn for a cymbal crash.)

Interpretation of movement and sound were then culminated in an "on the spot" project of "How to represent all of this in writing", i.e. Creating their own notation. With colored chalk as a stimulus, the children responded with a burst of many enthusiastic ideas. (Eg.  for a series of woodblock sounds and movement;  for a cymbal crash with corresponding circular or spiral movement.) After notating several of their own ideas on the chalkboard, the children "read" both instrumentally and choreographically, a notation sequence given by Miss Haselbach.

Throughout the entire experiment, the children were totally stimulated and challenged.

The success of this very exciting session illustrated Miss Haselbach as a Master Teacher, able to establish magnificent instant rapport with both children and adults. The excellent response of the children was a tribute to the fine training and background which was most evident throughout the demonstration.

Carolyn Tower, Detroit

(Cont'd. from col. 1)

mallets in one hand to give a continuous sound; a snare drum with a brush; a hand drum played by brushing the hand over the surface; cello playing a harmonic glissando, although this was changed later to a long, steady low C; soprano and alto metallophones playing seconds in tremolo, plus an additional high note on the alto; the top section of an alto recorder with the hand cupped below, to give the sound of the sea gull cry.

After a brief review of the procedure to be followed by the dancers, speaker and players, the final "performance" was given. By this time, the dancers had achieved greater subtlety of movement and far greater variety than in the beginning.

Miss Haselbach's closing remark was that although there were five minutes left, they had reached a point where either they should stop, or they would have to go on for another two hours. How many of us wonder what those two hours might have produced!

Peggy Peach, Annapolis, Md.

REVIEW

Human Teaching for Human Learning, George Isaac Brown, The Viking Press, New York, 1971

To experience great frustration and disappointment one need only to become aware of the unrealized potential of man. Nowhere is this so pronounced as in his social failures as evidenced by acts of individual and international violence, the complacency of the affluent toward the plight of the impoverished, or the revolution (or apathy) of the student in the face of irrelevant curricular content. One way to help man learn how to realize his potential is through the educational process. Confluent education is an attempt to adapt the current educational structure through "humanizing" teaching and learning so that latent "human potentiality can be transmuted into actuality."

One of the reasons that our educational system has been inadequate, if not harmful, is that it has been directed toward only one aspect of the total personality—the intellect. What we have often failed to recongize is that each individual has a "non-intellective" side to himself which is always present. This is the side of being that has emotional, physical and spiritual needs—the affective side of man.

"Confluent education is the flowing together of affective and cognitive elements in individual and group learning. . . . Affective is the feeling or emotional side of learning, how one feels about wanting to learn, how one feels as he learns, and what he feels after he has learned. . . . Cognitive learning is the activity of the mind in knowing an object. What an individual learns and the process of learning it."

What would be the nature of the change necessary to improve the schools as they are now? "To realize that thinking is accompanied by feeling and vice versa and take advantage of the fact."

This book grew out of a report to the Ford Foundation on the Ford-Esalen Project in Affective Education. Dr. Brown has been a college professor, primary school teacher and principal, professional musician and poet. This is not a catalog of gimmicks for turning kids on, although it does contain some affective techniques like: "Improvisational theater", "Fantasy body trip", "Trust walk", 'Mirroring", and several Gestalt techniques—all aimed at becoming aware of one's feeling self in the "now" within the context of one's life. There are also some classroom applications provided by teachers at several grade levels who participated in the project. Several chapters are devoted to personal evaluations by these teachers of their experiences with students and the efficacy of their experiments with confluent education which are warm and moving.

Chapter 8, "Three Relevant Issues", and 9, "Proceed with Caution", are particularly significant in their discussion of "Freedom and Responsibility" (are inseparable), Innovation vs Revolution" (the former is preferable to the latter) and "Americanism and Patriotism" (a student who *feels* freedom will value it more than one who has only been told to value it). Cautionary attention is called to the differences between teaching and manipulation, coercing and allowing, and teacher and therapist. Also provided is a defense for curricular content that allows for an awareness that the "context" of the student should control the cognitive and affective elements of education.

Confluent education is a philosophy that should be important to all teachers, administrators and parents concerned with the quality of education and thus the quality of life in our society. By reaching out to the whole child both teaching and learning can become more exciting. Its techniques and philosophy can be successfully adopted and practiced by the experienced teacher as well as the neophyte. **For your own growth and thus your students', read this book.**

Jay Koonce

Getting Started, cont.

"The children are better able to find the way that works best for themselves when they impose discipline upon themselves in order to work with groups." . . . "It helps them to have more confidence in themselves and be more open toward me. They learn to laugh and joke with me, and they participate in making things happen rather than being passive spectators." "Orff has worked beautifully with multiplication by using sound and movements of parts of the body. And I used Orff for the four stages of a butterfly. The children started as dormant eggs, became creeping, crawling caterpillars (the boys did especially well on this), wrapped themselves into a cocoon and emerged as beautiful moths or butterflies, flapping their wings in flight to a tree. Those who chose to be moths had to keep their wings outspread. Those who chose to be butterflies brought their wings up over their backs." . . . "It was especially useful in becoming acquainted the first few days of school when the children were self-conscious with new friends and new teachers." . . . "I have enjoyed teaching with all the new ideas of music and movement, and the children seem happier and less restricted than in previous years." . . . "It has improved the children's self-awareness and, thus, their interpersonal relationships have greatly expanded." . . . "Orff Schulwerk can be used to help the child really understand the meaning of words. One child was the sun, another, the earth. As the earth ROTATES on its axis we get night and day; it also REVOLVES around the sun giving us the seasons. As we get into the study of the universe, we will review our lesson on word meanings but will add the moon and other planets in the solar system". . . "I started off using Orff Schulwerk in gym class since there is considerably more room to move around, and my class is assigned to the gym twice a week. When I first started, there were loud complaints that they weren't going to play a game. By the end of the first class, they were asking for more and did not want to leave." . . . "For writing we made letters in the air creating different arm movements along with different vocalized sounds. This was especially helpful for those children who wanted to write in a very tight and cramped style."

We discovered that if we had the chance and the motivation, we could do almost anything. And I'm finding this true in the classroom. Education is not only a thinking process, but a doing process as well. If the doing is fun, the lesson is very well learned."

In Winslow, Orff Schulwerk is being used by many of the teachers in all the education disciplines. Each week one hears of a new idea involved with music and/or movement. Teachers seem to be more willing to allow for more creativity in the child and to be more creative themselves in their role as teachers. Thirty-six rooms now have two barred instruments each plus a wide assortment of small percussion instruments.

Problems remain, the most notable for me being that, with a 30-40 minute period with each class once a week, there is just not enough time. But that would be the norm in most schools. The work here continues with the hope that Orff Schulwerk will someday be recognized to be as essential and valuable as Language Arts or Mathematics.

THE ORFF ECHO
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