

The Orff Echo

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CONFERENCE PREVIEW

Ruth Hamm,
National Chairman

Mozart was reported to have said that nothing seems so important as the right choice of tempo! To the conference committee, the challenge is setting the "right tempo" for those attending the 1972 Conference of AOSA at the Laboratory School and Center for Continuing Education of the University of Chicago on April 14, 15 and 16.

The major emphasis at our conventions has always been on participation. However, the committee had to weigh two choices. We could ask Miss Haselbach, our headliner clinician from the Orff Institute, to come from Europe and work with as many people as possible in repeat sessions. Or, we could (and she suggested this) make maximum use of her talents by having continuing sessions, so that more materials and techniques could be explored. This will limit participation to some extent. However, the committee felt there were always those who were content to watch, especially since the rewards were so great. It seemed too, more satisfactory to limit the participating group in her sessions to a number that was a reasonable facsimile of the public school classroom.

Miss Haselbach will give three workshops with adults throughout the conference, each scheduled separately. We are asking you to mark your registration slip if you wish to be a participant in her sessions. (Each workshop will be a continuum, so please choose the session best suited to your background and training). Her first workshop will include approximately 25 people who have had two weeks, continuous intensive study in their Orff experience. The second workshop will be another group of 25 people who have had at least four weeks of training, and the third session will include those with considerable experience.

However, ALL OTHER workshop sessions scheduled for the conference will afford total participation. One may choose to folk dance, to play recorder, to do some improvised story telling, to find new ways for children to increase their motor facilities, to experiment with basic tools and techniques of movement. Some may choose to attend a session on the

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GESTALT AND THE STRING QUARTET

Lynne Cantlay, Graduate Student,
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As a hypothesis I believe that when emotional blocks and problems are recognized and dealt with, a freeing-up process occurs, resulting in the release of creative energy which enables a person to be more productive. My belief is that the awareness of the problems, and clarification of the situation, creates a healthier mental environment for the person, thus allowing him greater ease and understanding of himself in all situations. As Fritz Perls states, "*There are three levels of awareness, awareness of self, awareness of the world and that awareness of what's between—the intermediate zone of fantasy that prevents a person from being in touch with either himself or the world.*" The idea that awareness can facilitate creativity prompted me to respond positively to Peter Mark's request and agree to work with his String Quartet.

Briefly, the String Quartet is composed of the four outstanding string instrument students in the Music Department thus giving the quartet the reputation of being a talented and musically competent group. Therefore, when the Quartet failed its recital audition it was a great surprise to the Department, as well as to Peter, the Quartet's coach. Peter and I discussed the group and he described the quartet as being dependent, withdrawn, and generally not responsive to external stimuli. However, they were willing to undergo some group therapy work with the understanding that it might perhaps help them musically.

Tom Yeomans, a fellow graduate student in Confluent Education, and I met with the Quartet and shared some ideas and principles of Gestalt Theory and therapy. After some discussion we decided to meet during their rehearsals without Peter.

Our first impression of the Quartet was that they were very withdrawn, inhibited, and did not exhibit any warmth. They responded neither positively nor negatively to us or our suggestions but were "good students" acquiescing to the suggestions made by a "teacher". It was almost as if they were completely without feeling. Since the group process was very alien to them it was important to proceed slowly. We decided to listen to them play during their rehearsals for the

first few times to build up some trust and to let them know that we were interested in them as musicians as well as people.

The first meeting was used to listen to them play together, observe the group dynamics and to see what types of interpersonal relationships existed. We chatted about personal matters on a low key while we waited for Steve, the second violin, who was late. This was our first introduction to some of the tension and resentment that the group had submerged; the resentment toward Steve and his chronic pattern of being late.

Tom and I went to a rehearsal while Peter was coaching to see how the group related to him, to check if there were any appreciable differences in the group with and without Peter. The dynamics turned out to be pretty much the same. It was obvious that Barbara, the first violin, was the star, receiving most of the attention, with Jeff, the violist getting the remainder. Since Jean is a strong cellist and not demanding, she received little coaching and Steve, the second violin, being the most reticent and withdrawn, got very little enrichment from Peter except for helpful corrections. This was also the structure of the group when they rehearsed without Peter. Barbara was the leader, Jeff was second in command, and Jean and Steve were the followers.

At the next meeting we talked to the Quartet about their relationship with Peter and asked if Peter was different when we were there. This opened them up a little and Barbara and Jeff expressed some of their resentments, as well as appreciations. The other two, as usual, did not have much to say. Steve was late again that morning and the group proceeded to ignore him and the issue of tardiness, so Tom brought it out in the open to the whole group. It was apparent that the group was annoyed by the constant lateness but were reluctant to say anything to Steve. We asked Steve how he felt about being late and the members of the Quartet also asked questions regarding his tardiness which Steve answered for a short while but the subject was soon dropped. However, the issue was now out in the open.

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Gestalt and the String Quartet *Continued from Page 1*

The changes were beginning to occur in subtle ways. Steve was on time for the next meeting. He was smiling and the group responded warmly. They were all in a good mood and the group became animated and friendly. Although there were no social exchanges at first, some social interaction started to develop later in the rehearsal. Steve and Jeff talked about something personal and Jean and Steve both contributed their ideas about some musical interpretation. This was particularly significant to me for two reasons, the group had been together for a year and a half and it was sad that Steve and Jeff were still strangers. Secondly, during this period of time, Barbara had clearly been the leader; she made the suggestions; she stopped the Quartet to repeat measures; and her interpretations were respected. She would include Jeff in some discussion about the interpretations, so essentially, it was their Quartet with Steve and Jean as members. But, as Steve and Jean started emerging as musicians and started sharing some of their ideas about the music, Barbara started unfolding, becoming softer and more flexible. She became open to other interpretations and phrasing and as this was occurring, Jeff became the leader. Then an exchange between Steve and Jeff added a new dimension to the group for Steve was in a position where he had mastered a particular phrasing and started to help Jeff with it. Steve, in the role of teacher, did not go unnoticed by the girls. As Steve and Jean became stronger, the gradual shift in roles started taking place, and the integration of the different parts of the group began.

The morning of an orchestra audition for Barbara, Steve and Jean became our first session using Gestalt techniques. Tom was sick so there was also a sense of sadness along with the tension. Barbara worked on stage-fright as she did a fantasy exercise about her catastrophic expectation. She then put the judges in the "empty chair" and realized the power she was giving them and was able to claim some of it. Steve worked on his fear that because he had the flu he would ruin the audition for Jean since they were playing together. I had Jean and Steve reverse roles and both got in touch with the fear, resentments and acceptance of the situation. Then Steve worked with his arm that always stiffens when he plays. He felt that instead of "playing", he would "crunch". I asked him to give his arm and "crunch" a voice, but he was unable to do so. Jean's fear was missing a note and not being able to continue playing. She shared an experience where she thought she had "blown" it, and it was interesting and enlightening for her to hear Jeff, who was there, report it as he heard her. He described her performance as

"memorable" and "fantastic". I then had Jean shuttle between her catastrophic and anastrophic expectations. This exercise eased some of the tension she had been feeling. Jean and Steve did a resentment and appreciation exercise since both of them were playing together and the closeness that developed was touching. The group began assuming some responsibility and started to become supportive and caring for each other.

They passed the audition with ease.

As they were nearing the big audition for their performance, the Quartet became extremely nervous. Steve started being late again so there was little time to work with them. I had a special meeting with them before their audition and led them through a breathing exercise, working on special areas in the body to relieve the tension. It was fun and relaxing and as the group became relaxed, they became warm and some of their humor returned. They passed the audition with no trouble. They learned, through experience, how tension and emotional anxiety can interfere with performance and creative activity.

At the next rehearsal I worked with each individual and his problem using the technique of the "hot seat" and using the empty chair that Perls developed. (For those who are interested, Perls' GESTALT THERAPY VERBATIM is particularly informative about this technique.) This technique helped clarify some of the problems and basic issues and brought to the foreground the nature of their problems. The interesting part of this meeting was that after they had worked, Jeff shared his experience with us telling us that he felt stupid talking to his "projection" in the empty chair but before he knew it he was actually involved. This surprised him and he recognized the value in it and thought it was helpful. The others all shared similar experiences. I pointed out that this technique could be used whenever they felt anxious.

The following rehearsals were euphoric with the quartet in excellent spirits and playing well. One of the most important things that happened to this group was the gradual growth of the individuals and the warmth and humaneness that developed. From being completely withdrawn when we first joined them, with no smiles, they ended up with a lot of teasing and were able to express joy in just feeling good. They were also able to acknowledge that they were playing exceptionally well, and they accepted this with the self assurance of knowing that they still had a great deal more to work on in order to reach the next level.

The Quartet very often took the lead and although I would usually have some gestalt exercises in mind I preferred responding to their needs whenever possible. If the group

was nervous and irritable, I would usually let them talk, and proceed from there. The Quartet assumed so much responsibility that we were able to deal with personal problems very early in the relationship. Most of their problems were related to music in some emotional context and working these problems through clarified many of the issues for them. They became aware of the strength of their sub-roles that were undermining them, their posture in relationship to their feelings, and their inability to concentrate and practice when their resentments were not dealt with.

Awareness of their abilities helped them to reown some of their power which freed them from the complete dependence they had for Peter to make all their musical interpretation. They started to do this for themselves, and actually had a spontaneous discussion about the piece they were playing as "their own to make unique". They realized that they had the potential to make it special.

Notice

A part-time job for next year at the American School near Munich is available to a trained Orff teacher with some experience using the Richards charts and the Silver-Burdett series. It will develop into a full-time job later on. Contact David C. Castren, 8121, Kapellenweg 4, Bernried, West Germany. Germany.

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Orff with the Retarded*

By Catherine M. Baxter, L.R.A.M.,

Dip., Social Science. Formerly Music Adviser, Isle of Ely, North Cambs., England
Free Lance Lecturer and Adjucator.

The best way to begin a story is at the beginning . . . but sometimes it is first necessary to set the scene, so I will try to do this briefly and clearly.

In the Spring of last year I asked permission from the local Medical Officer of Health to take some music sessions in the Junior Training Centre, in order to collate material for a lecture that I was due to give at an International Summer School in Salzburg. Happily for me, permission was granted, and I shall always be indebted to this department, for giving me an unforgettable experience of making music with these receptive and lovable children.

The name that I must now mention is an important one in the world of Music Education - Carl Orff - a German composer, who, in the 1920's began to evolve an approach to music teaching through speech, song and movement, which is known as Orff-Schulwerk. My intention was to base my sessions at the Training Centre on the ideas contained in Orff-Schulwerk and to tape-record the children's achievements to illustrate my lecture entitled "Music in the Life of a child" with special reference to the mentally handicapped child.

Margaret Murray has said "One of the principal aims of Orff-Schulwerk is to provide every child with opportunities for really becoming acquainted with what music is about, by handling the materials of the language of music for himself". It is this aim that prompted Carl Orff to develop modified versions of the xylophone, metallophone and glockenspiel. Every child can achieve some measure of success on these instruments and be involved in making his own music, both as an individual, and as a member of a group, at all stages of development. Self confidence, co-ordination, control, group-activity and "give and take". are but a few important qualities than can be developed through the Orff approach. The increasing importance of music, in its broadest sense, in the education of the child is evident; surely we must realize the vital need that the retarded and handicapped child has for music—not as something cultural, but as a means to develop as fully as possible physically, mentally and spiritually.

But on with the story:

My first meeting with the music-makers was eventful, stimulating and enjoyable. Their previous musical experience had consisted of singing, folk dancing, movement and percussion band work, so rhythmic foundations had been well laid. It was through the good offices of the Headmistress and music specialist and the cooperation of the superintendent, that the training centre was equipped with a healthy number of pitched percussion instruments including a bass xylophone. The group numbered 15, 9 boys and 6 girls, with chronological ages ranging from 11 to 15 and I.Q.'s from 64 to minus 30. There were two mongols, two children with legs in calipers, and a few who had little or no speech. After learning their names, each child came in turn to the piano and played a two-finger broken octave on a note of his own choice, while I supplied a tune in the bass. (By design the pitched percussion instruments were NOT available that first afternoon). In addition to giving me an idea of their individual ability, it also gave them an opportunity to 'prove' themselves to each other and to the stranger who had come to 'do some music'. I had also taken my guitar, which they enjoyed holding and strumming while I made simple chord changes for some singing together.

My homework after that first session was to learn to fit names to faces (remembering any special difficulties of each particular child) and to try to decide how each child could be helped through creative musical activity.

At our next meeting we concentrated on the rhythmic patterns of all their names.

They very quickly found a pattern for their names. Sally Smith was: $\square \mid$; Dick Green was: $\mid \mid$. Soon they could say and clap their own and everyone else's name. Transferring this rhythm to percussion instruments, half the class played one name and the remaining half the other. We practiced starting and finishing together and perhaps introducing a crescendo and diminuendo which I indicated with hand shaping and body movement. Soon the time came for them to create their own rhythmic patterns on a fresh idea—I suggested animals. Could they think of a very small animal they might have as a pet?

"Yes, a mouse"—one a bit bigger "A hamster, Miss—my dad's just bought me one"—one bigger—long pause—broken by "Guinea-pig?"—excellent—and now the last a great favour-

ite—no hesitation "Cat, Miss, Cat". Adding them up we had mouse, hamster, guinea-pig, cat which could be notated as follows:

$\mid \square \square \mid$. They naturally wanted to make a crescendo so they used their hands to indicate increasing size of the animals. To this we added House Pets, $\mid \mid$, and asked the slow speakers to provide a spoken ostinato (repeated figure) which they did with enthusiasm and 'swing', if somewhat lacking in word clarity!

I cannot give a detailed account of what we did session by session but will attempt to outline the progression of activities that took place during my 19 sessions, each of which was approximately 90 minutes long. The headmistress wisely suggested that mornings were preferable to afternoons as the children were less tired. It was interesting to note that they were particularly affected by climate, e.g. excessive rain or sultry heat induced restlessness and inertia respectively, and Monday mornings found them unwilling to settle down. Not altogether an unknown phenomenon!

The excitement was intense on the day they first saw the instruments—the gleaming silver bars of the glockenspiel—the solid inviting look of the wooden bars of the xylophones and the metallophone with its ringing sound, not to mention the hand drum (tambour) and small timpani—all belonging to us and waiting to be played—quick let's have a go. After the initial 'going over' the instruments it was important to help them with the correct way to hold the beaters, to check on the right height of the instrument for each child, and to ensure a free relaxed movement when striking the bars centrally to allow maximum resonating quality. Some of them took to the technique of playing immediately, others found motor control difficult, while tightness and tenseness were the enemies of most. Preliminary exercises using arms and bodies had been practiced, but the ability to co-ordinate mind and muscle is difficult for many adults to achieve, and even more so for a mentally handicapped adolescent, so we encouraged movement to music. This seemed to be a vital need for them; self-expression through the body, exploring space, moving limbs in turn and then together, working with a partner, and so helping them with balance control and coordination.

Was it because of their inward strife and disharmony that they so enjoyed the out-

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*First published in "Teaching and Training," Spring 1967, the journal of the National Association of Teachers of the Mentally Handicapped.

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ward orderliness and harmony of moving to music? I would like to think so. They were particularly receptive to this activity and 'imaginative' in feeling lightness and strength and other qualities of movement.

An interesting incident involving visual, aural and tactile abilities occurred one morning. I brought a bright yellow piece of lace and some dark violet silk and played two piano pieces; one light-hearted, major key in quick waltz time, the other a slow minor key, richly harmonized tune and asked them to come out individually and pick up the material which they thought matched the music. Each child made the obvious choice except one—to her BOTH tunes suggested the dark violet colour! No real conclusions to be drawn of course but she was the most difficult child in the group to reach! This young lady, together with 'Jemima' (a very undersized but bright mongol) became the central characters as squirrels in our musical story. This idea evolved one day when an excessively active boy started making mood music on the piano and effecting very life-like bird noises. And so we started to build. I mentioned the characters and they chose appropriate sounds—We soon had a woodpecker (wood block) a chiming clock (metallophone) rain, hail, snow, thunder (glockenspiels and percussion) the sun (cymbals) flowers (speech and movement) and many more, not to mention the maestro at the piano who had been the original inspiration. For the most part they managed continuity and came in 'on cue'—the talent for improvising was endless not to mention the squirrels who, having made their bed of newspaper, promptly went to sleep one morning and acted their part so realistically they had to be wakened up at the end of the story! In addition to being an outlet for dramatic expression, this musical story had involved the children in using powers of concentration and memory and this all important feeling of each one contributing to a whole. Being with this group one became very conscious of the strong correlation of music, art and drama: painting pictures in sound, colouring words, seeing shapes in movement and sound, feeling tension and corresponding relaxation and somehow they wanted to do all these things because they needed to Admittedly, working on a theme known to them, was essential, but football, food, holidays and families were all within their experience. Following the exciting win of Everton in the Cup-Tie final they created their own version of the event to the tune of 'Here we go round the mulberry bush'—adding clapping, stamping,

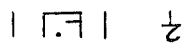
and hand drum rhythms, we soon made a sequence of reasonable length which they performed with spontaneity. Out of this simple activity there were positive results—they enjoyed it—self-confidence was boosted because it was 'their' lyric and this playing and listening together is most satisfying, particularly when the Head Mistress brings in an important visitor and he shows approval too!

Every child can and should have these advantages of expressing himself through the language of music: it is not only an integrating factor in the balance and blend of personality, but it is also a means of communication with others when the medium of language, *per se*, is often so limited for a child.

This was brought home to me by an incident which afforded a break-through for a boy with virtually no speech whom we shall call Jack.

This 12 year old had responded spasmodically but with little interest, and had on occasions behaved obstructively. The day he picked up a hand drum and started to play it, the whole class stopped and listened; he was actually verbalizing the word 'bang' as he played. Grasping this opportunity, the planned session was abandoned and instead a rhythm activity was built round Jack. He was encouraged to continue on his own, and this he did with increasing volume, speed and excitement: having reached the peak, he stopped as suddenly as he had begun, and a smile of relief and a sigh of contentment were seen and heard by us—his audience.

This outburst was rather like watching a release of torrential water that had been dammed up for a long time—liken this to Jack's pent-up frustrations, and one can appreciate the relief afforded by this externalizing of his jangled feelings. Through the drum he was able to speak, and they were stark words and feeling he was expressing "Although I cannot SAY what I think and feel, being in prison" Having externalized some of his frustrations we then tried to help him control them and the rhythmic pattern



Bang goes the drum!

—became the idea for development.

Jack of course was the central figure throughout, and I was amazed at the cooperation of the other children—it was as if they realized they were helping Jack to succeed where they knew he had previously failed. (For my part I was grateful to have had the tape-recorder ready). One small observation here—because of this child's long-standing inability to communicate I felt he would have benefited from individual sessions where music

was treated as a therapy and not as an educative process. He found group activity too demanding because first and foremost he needed to 'find' himself by 'playing out' these deep-seated frustrations. Jack's verbalization did improve and his class teacher felt that he had been helped a great deal by his participation in the music group.

Throughout Orff-Schulwerk, one becomes increasingly aware that rhythm orders sound and movement; this was borne out in the early stages of melodic work on the instruments as the children found it difficult to create tunes UNLESS they could base their improvisations on speech or body rhythms. If however, these speech and body rhythms were absorbed first, their transfer on to the instruments was well within the scope of each child, and afforded security and success instead of floundering and failure.

The keenness of the children to develop skill on the pitched persuasion was evidenced in the constant use of the instruments which were made available in a music corner out of lesson time. Most of the children became proficient, a few were 'naturals' and the one or two 'awkward' players put in real effort and concentration with rewarding results.

The choice of the pentatonic or five-note scale (i.e. doh, ray, me, soh, lah, from any note) as a starting point in Orff-Schulwerk must be mentioned here. Unlike the diatonic scale (i.e. doh, ray, me, fah, soh, lah, te, doh) one can play any combination of notes within the pentatonic framework and produce a harmonious sound—try it out on the black notes of the piano, F# pentatonic!

We used the falling minor third, G and E, as a melodic starting point, gradually adding A, D, and C, which gave us the complete C pentatonic. The children were very quick to grasp the idea of playing a repetitive bass figure, e.g. a fifth on G and C, while another player added his tune on top. The first time we achieved a build-up of sound (which was based on the previously described name rhythms), I added a recorder tune and quite spontaneously the oldest boy in the group left his instrument and moved to the music using flicking and flowing movements with hands and arms. His words were "It's sort of Eastern music isn't it Miss"? Everyone applauded and this moment of discovery had its own special air of excitement; for the children, who experienced the thrill of making their own music and appreciating the results through careful listening—for their music-teacher (who was with me for all the sessions) and myself, it was a moment of stimulus and satisfaction. Cont. on page 8, column 1

THE ARTS CENTER—PHASE II

Jacobeth Postl, Coordinator

The Arts Center, Skokie, Illinois

One does not necessarily identify with the goldfish in the bowl after four years "on view", but one sympathizes. Demonstration is a stimulating experience, but it also has its limitations. So, after ten years of Demonstration Centers for Gifted Children, the State of Illinois called a halt, took stock, and the centers were reorganized into Area Centers. Demonstration is now but one of a number of services provided to teachers, administrators, children and parents through its program development of gifted children.

Our own Skokie Center in Music/Art has emerged as The Arts Center serving the other Area Centers, and school districts interested in identifying and developing programs for talented children in music, visual arts and drama, K through 8. This does not mean that gifted children are the only concern of the project but that programs exemplified should have sufficient flexibility, diversity and creativity to meet the needs of the more gifted in the arts as well as the other children.

During our four years as a Demonstration Center from 1967, our main thrust in music was the Orff approach (demonstration teachers, Jacobeth Postl, Lillian Yaross, Wilma Salzman, and Terry Slocum (recorder), with limited Suzuki demonstration (demonstration teachers, Milton Goldberg and Paroda Toms) and periodic Manhattanville Music Curriculum Projects and Contemporary Music Projects demonstration and workshops (demonstration teachers, Carolyn Brunn, Marie McGuckin and Dolores Nicosia). From beginning, we felt the need for implementing demonstration, particularly in the Orff work. We therefore initiated several series of workshops—one or two-day awareness ones and five to ten-day extended ones, to acquaint interested teachers with this most exciting process, the materials and instruments. Over the four years, more than 75 workshops, ranging from one day to two weeks, were given at the Center, in school districts around the state, and at private and state universities. Needless to say, mastery is not gained in 2 or 10 days of training, but significant starts were made, and many were stimulated to pursue further.

As part of our own need to evaluate our Center efforts in this direction, we developed a questionnaire with the assistance of Dr. Claude Mathis of Northwestern University's Center for the Teaching Profession. The questionnaire was sent to all teachers who had participated in workshops of five days minimum with us, January 1968 through January 1971. The purpose of the questionnaire was to determine the following:

- 1) What aspects of their training had they found of most practical help in their teaching?
- 2) What activities had been most personally rewarding?
- 3) What changes had they made in their teaching styles, instructional techniques and the musical program itself?
- 4) What had they done to identify the more musically gifted and did they now feel better prepared to provide for these children?
- 5) Were there noticeable changes in all the children's responses to the innovations they had initiated?
- 6) Had they received feedback to their program from sources other than the children—teachers, administrators, parents?
- 7) What kinds of support had they received from their administration to implement their programs—schedulewise, equipment and facilities, curriculum changes?

We were concerned with their problems—administrative, financial or affective which might have limited or prevented the development of their Orff program, and asked in what ways we as a Service Center might be helpful.

The results of the evaluation study were interesting. Tabulations were made from the 41% who responded within two weeks of the mailing. Teachers' responses were grouped according to the number of years of teaching experience, 1-5 years, 6-11 years and 12 or more years.

- 1) All but one teacher indicated the Center sponsored workshops "turned them on" or were interesting and satisfying.
- 2) Overwhelming majority indicated personal satisfaction and real practical help in teaching.
- 3) Teachers indicated that their greatest changes were in providing more opportunities for creative expression and a free atmosphere between students and teacher. The least change was in freer interaction among the students themselves.
- 4) The least experienced teachers listed the most changes in their teaching styles, the most experienced were second, and the middle group showed the least change!
- 5) Teachers indicated the most changes in rhythmic activities and creative experiences—the least in speech activities.
- 6) A small number of teachers had begun identifying the musically talented through testing, and 75% of those who responded indicated awareness of new

dimensions in musical talent with examples cited.

- 7) About 2/3 of the responses indicated that the workshops had helped them plan better programs for their musically gifted with a large number citing examples.
- 8) Feedback from the children was most enthusiastic about the program changes, with teachers, administrators and parents responding in that order.
- 9) Administrative support to teachers attempting these changes was strong—especially to the newest group (1-5 years experience.) The support reflected both financial aid for equipment, and schedule and curriculum changes. The more experienced teachers indicated less support from their administrations!
- 10) Greatest number of requests for our Center series were for further assistance in team planning and teaching and for consultations with administrators to promote further changes.

With the reorganization of the Demonstration Center into State Area Centers has come implementation of former demonstrated programs through extended workshops and intensified consultative services in all academic areas. The Arts Center has continued its own offerings of Saturday workshops in music and has added a series in Creative Drama and several Visual Arts sessions beginning in January, 1972.

In our role as consultants to the Area Centers, we have projected some of our ideas in some new ways. On an individual arts basis we have reached out to new groups, especially classroom teachers, administrators and graduate students. We have tried to make them more cognizant of our program with its core rooted in creativity and the potential this holds for them even within limits. Kindergarten teachers have been most enthusiastic about the wealth of ideas, range of musical possibilities, and correlation of the speech, rhythm and movement activities with their work in reading readiness, motor facilitation and coordination, and development of sensitivity to the environment. Classroom teachers at all the elementary grade levels have been delighted at their own ability to manipulate some original ideas in the arts. Most exciting, we have added some integrated arts workshops where the three arts are fused or used to complement each other, after participants have experienced one or several of the arts individually. These workshops have been a real challenge as we have all explored the communicative possibilities that lie between the ear, the eye and the gesture.

Chapter and Local News

Greater Detroit Chapter

The Greater Detroit Chapter of AOSA started again this year with a great deal of enthusiasm. We have enjoyed an unusual assortment of topics at our meetings including a discussion and sharing by one of our members, Loupatti Miller who is a braille specialist. Many of us had our eyes opened to the everyday lives and problems of those whose eyes are closed.

On November 20 we sponsored our annual workshop, with many members taking part. Reports from summer sessions and special projects were given and time was taken for an exchange of ideas. We included music and movement for young children; how to begin a simple orchestration; a performance by a special "Saturday class"; some suggestions from a Manhattanville workshop for upper elementary children; and the exploration of extended and exaggerated movement for older children. The 5 small groups for special interest areas—beginning recorder, intermediate recorder, advanced recorder, teaching of recorder and "What is this Orff all about?" proved to be the highlight of the workshop for many participants. During our lunch hour we enjoyed a few slides of the Orff Institute and staff that were taken in Salzburg this summer by two members, Joan Lumsden and Carolyn Tower, who attended the English speaking session. The joy of working together was a very satisfying experience. Members who participated were Lorna Dee Mistele, Claire Levine, Joan Lumsden, Joe Matthesius, Adelle Vliek, Candace Crawford, Dan Evers, Marion Vann and Peg VanHaaren.

Since we meet monthly we look forward to working with other facets of Orff and other Orff-oriented people. Our next workshop will be in February, this time with one outside clinician. Many of us have definite plans to attend the conference in Chicago and anticipate the renewal of many friendships and a musical refueling with fresh thoughts inspired by the interesting program planned for us there.

Peg VanHaaren, President

Middle Tennessee Chapter

Chairman Michael Salzman reports a second chapter meeting in Murfreesboro on November 20 to hear Norman Goldberg of Magnamusic-Baton discuss music education from the music merchant's viewpoint and the growth of the Orff approach in the U.S.A.

South Central Minnesota Chapter

MINNESOTA ORFF TEACHERS REORGANIZE South-Central Minnesota Orff Chapter is the name chosen at the meeting held at MacPhail on Saturday, October 23, to represent the Orff teachers from the Twin City and South-Central Minnesota areas.

At an informal meeting during the Orff Workshop in August, the suggestion was made that because of distance and difficulty in getting to meetings, several Orff chapters should be formed in the state. Floraine Nielsen resigned as chairman and offered to get a chapter started in Northern Minnesota. Sister Dorothy Merth was asked to take the chairmanship of the South-Central chapter.

Jane Frazee was elected Program Chairman at the meeting on October 23.

There was unanimous agreement that in order to have an active organization, meetings must be more frequent. Therefore the following dates for future meetings were set up:

Saturday, January 8, 1972

Saturday, February 18, during the MMEA Mid-Winter Clinic.

Saturday, April 22, after the National Orff Convention.

An informative and enjoyable session in creative movement was presented by Miss Judith Brin at the meeting on Saturday, October 23, at MacPhail Center.

Miss Brin graduated from Sarah Lawrence in 1967 and has done performance and study in New York City. She has worked with children in New York, at the Interlochen Academy for the Arts, and at the Children's Theatre in Minneapolis. Her workshops include a Children's Theatre Conference in Minneapolis last year, and two summers at the Summer Arts Study Center in Sugar Hills in Grand Rapids, Minnesota.

During the hour that Judy worked with the group, she offered many helps that can be used in working with children. She began by using individuals' names, first clapping them, then stepping them while at the same time filling space around with hands and body. Exaggerating the tempo and body movement in stepping the names was also explored. Several names done in the above manner were put together in contrasting patterns to form a dance pattern.

Exploring high and low space by writing one's own name in the air was another suggestion. In doing this the group was urged to exaggerate body movement thereby using the

Continued on next column

Greater Rochester Chapter

Our first meeting was attended by thirty old and new members. It was based on speech and rhythm using speech and vocal sounds and body rhythms.

1) David Berger showed how you could bring out the rhythms in names which are combined into phrases and transferred to body instruments.

2) Pat Discoll led the group in creating a Halloween verse from words and phrases familiar to children and drawing out a couple of short phrases to be used as ostinato chants and rhythms in combination with the entire verse.

3) I further developed this same verse by using it in a 2 and 3 part canon accompanied by Pat's ostinato and using various dynamic levels.

Beforehand, Pat summarized the Orff approach, explained some of the techniques, and explained the plan of our future meetings in which others were encouraged to participate in sharing their ideas.

All in all—it was well received.

Eileen Dreschsler

Indiana Chapter

Neither record freezing temperatures nor icy roads deterred 39 hearty souls from the first official meeting of the newly formed Indiana Chapter. They gathered at John Strange School in Washington Township, Indianapolis, Saturday January 15.

"Techniques for a Beginning Orff Program" was the theme, and children of the 3rd, 4th, 5th, and 6th grades taught by Clara Mae Fidler gave a fine demonstration. Arnold Burkart provided guidance since Mrs. Fidler was ill.

Business included discussion of themes for future meetings, fees and plans for adopting a Constitution. The committee will work further with Mrs. Fidler in formalizing our goals.

Dorene Neal, Recorder

Minnesota Continued

entire body.

Symbols were placed on the board and the group was asked to interpret the symbols in movement, both in high and low as well as staccato and legato movements, e.g.



Another suggestion was to fill space with sounds as well as with movement.

At the end of the hour with Judy, the entire group felt that they would like to have Judy return for a follow-up session.

Memphis Chapter

During the fall semester of the current school year, members of the Memphis chapter of the American Orff-Schulwerk Association conducted several workshops specifically designed to acquaint classroom teachers with the basic elements of the Orff approach. Interest in these sessions was so overwhelming that at our September meeting, led by Nancy Ferguson, Nancy Hagemeyer, Konnie Koonce and Carol King, 187 guests attended. Nancy Ferguson, Nancy Hagemeyer, Carol King, Konnie Koonce, Shirley McRae, Tommie Pardue and Anita Suggs conducted workshops for classroom teachers at Alcy, Lincoln and Snowden Schools and at Memphis State University.

Anita Suggs headed the October meeting with Orff approaches for upper elementary children. We were honored with a visit by Keith Smith of Australia who observed in many of our classrooms.

The November meeting was a sharing session of Christmas materials, and in December the chapter was entertained by Shirley McRae and Tommie Pardue with a Yuletide party at the McRae residence. December found Nancy Ferguson flying to Oneonta, New York where she served as guest clinician at Hartwick College in a two-day workshop for Music Education Majors. This fall, Patti Hunter, a Music Ed. Major from this college, chose the Memphis City School System to fulfill her practice teaching requirements.

Tommie Pardue, Chapter President

Orff Chapter of Southern New Jersey

Jerry Bair, chairman of the Chapter, was the leader of the music part of the EPDA Creativity Conference held November 10–12, 1971, at the Flanders Hotel in Ocean City, N.J. Some 130 participants attended. They were given opportunities to immerse themselves in Drama, Movement and Music, and on the final afternoon took part in a program which united all three.

In the Music, Orff Schulwerk ideas were used exclusively. Many persons who attended made music together for the very first time. Divided into three groups, each participant had three "experiences," one in each discipline; and came together at the close to act or play out Jos Wuytak's "The Obsequious Hunters." Also, the two groups not providing the music for the closing activity each presented a different song suitable for classroom use, together with an appropriate accompaniment on the Orff instruments.

Greater Cleveland Chapter

November 7, 1971

"Tutoring Tooters"

led by B.J. Lahman, Grace Benes,
Avonelle Webster

This was a very interesting, comprehensive presentation of teaching recorder,—a very full hour and a half! B.J. Lahman opened the program with a discussion on beginning techniques: standing position, blowing, finding notes, echo, name patterns, many combinations of rhythm patterns from cards, and simple free canon. Everyone had her own name pattern in rhythm on a "pin on" tag, and there were paper notes and rests with magnetized backs, and labels on the blackboards. These were used for picturing the particular patterns from time to time: For using your "note ability" we used C pentatonic and circled the group, each person playing her name pattern twice without any breaks.

Grace Benes used an overhead projector to show simple melodies and songs. She takes a step by step progression and makes copies of materials for the projector, so that the attention of the class is focused at the front. Grace also introduces new notes this way. She suggested the idea of starting recorder with E, so that both hands would be employed immediately, avoiding the coordination problems that some children have.

Grace illustrated teaching necessary drill thru simple ostinate pattern through

1. single note, rhythmic ostinato for 2 and 3 tone songs
2. larger tonal range with simplified rhythmic pattern.
3. simple songs "Deedle Deedle Dumpling", "Swing Low," "Little David, Play on Your Harp." She also used recorder as additional instrument with songs from her school series.

Orff techniques of phrase building, free canon, ostinati (using three different xylophones), and always SINGING while playing were also demonstrated. Some sang the note names of the recorder part while others sang the words to the song.

Avonelle Webster, the music teacher at Laurel School, starts recorder in the 4th grade, so that she is able to give the children texts immediately. She uses the tenor recorder herself and finds that it "tones down" the sound of so many soprano instruments, and also, because of the size of the instrument, the pupils can see the fingering better. Beginning 5th graders are encouraged to buy alto recorders. Avonelle uses the recorder in general music classes for descants, for chords, and for trios; beginners are grouped during their free times with advanced players in very small available areas, and with Avonelle

when it can be arranged. She pointed out that recorder playing is currently having a resurgence of popularity with high school and older students.

Strongly recommended by all the leaders were the books by Gerald Burakoff, Hargail Press; Elementary Method for Soprano Recorder, Book I and II, and duet books for advanced players. We also received a sheet of other books to extend the materials available.

As a delightful close to this program, three students from Laurel School, with Avonelle, played selections from "Twelve English Country Dances" by Bergmann and parts of a Handel Suite. The Country Dances are to be used with a medieval play, using harp, and movement.

Also we heard a performance of Kleine Kanons from *Jugendmusik* by Gunild Keetman by Mmes. Lahman, Webster, Benes and Garnett.

I think this was a great program!

Scribe: Louise B. Jones

The December meeting of the Greater Cleveland Orff-Schulwerk Association was a creative movement session directed by Lona LeZak, secretary of the Cleveland Chapter and music teacher in the East Cleveland School System. Mrs. LeZak combined a number of Dalcroze eurhythmic techniques, Elsa Findlay movement activities, and LeZak rhythmic techniques to lead the group in a series of movement improvisations.

The first activity involved body and arm swings in two, three, and four meters using hand claps and hand drums for the additional beats other than the two basic swings upward and downward. Recorded music for some of these activities included "Greensleeves" and "What the World Needs Now." The second activity incorporated written notation of note values with arm circles, moving from large circles for whole notes to very small circles for eighth notes. Various note values were also related to the sun, earth, stars and satellites.

Basic motor skills of walking, running, skipping, and hand and arm movements were explored through a variety of piano rhythmic variations provided by Lona. These motor skills were further developed into partner games and circle games.

Other activities were the making of letters, including one's initials, with arm and body movements and voices; moving with scarves, bouncing balls; and playing with imaginary balloons and winds. Records and song material for these activities included "Wellingbrook Fair." "It Came Upon A Midnight Clear," "Blow Up A Balloon," and "I Am The Wind."

Margaret L. Stone, Scribe

President's Column

A Happy New Year to every member of our Association; and to those of you who are still standing outside looking in, slowly becoming convinced that of the few good approaches to Music Education this Orff-Schulwerk is the soundest and the best. Come, join us; this is the brother- and sisterhood to belong to—and should you still be in doubt, come to our 4th Annual Convention at the Center for Continuing Education of the University of Chicago so that we may convince you fully!

Let us all meet there and live through another three unforgettable days just like the ones we had in Muncie, Cincinnati and Memphis in 1969, 1970 and 1971.

Auf Wiedersehen and Viva la Musica!

Cordially,

Joachim Matthesius

Ball State University to Give Credit for Courses at Salzburg

Up to 12 quarter hours of college undergraduate or graduate credit are now available through Ball State University to students taking courses in Orff-Schulwerk at the Orff-Institute in Salzburg. This transaction will be based on a few minimum requirements including concurrent registration and payment of Ball State's fees for the equivalent course work, and official evidence from the Orff-Institute indicating the extent of the course work taken and the competence with which it was accomplished.

All the required paper work with Ball State University can be done through the mail.

Send all inquiries to the coordinator of this program, Arnold E. Burkart, Assistant Professor of Music Education, School of Music, Ball State University, Muncie, Indiana 47306

Orff with the Retarded

Continued from page 4

Prior to my visits to the Training Centre I had had no teaching experience with mentally handicapped children; my overwhelming conclusion is that their response to music is no different than that of normal children; in fact in many ways it is a greater response and more heartfelt. The compensatory factor of music to a handicapped child is obviously one that is real, and because of the 'elemental' nature of the Orff-Schulwerk approach, the practice of music becomes a practical possibility for each child. With sensitive direction, individual capabilities can be developed, bringing success and confidence which are such essential ingredients for progress.

Is there any other activity which offers so much scope to the handicapped child?

COPPER COUNTRY PROJECT

Theresa Goodell, Hancock, Michigan

On July 1, 1971 an exciting Title III project was funded in the beautiful Copper Country of Michigan's Upper Peninsula under the Elementary-Secondary Education Act. It is entitled "Rural Michigan Mobile Arts Project".

There is great hunger and need for self-expression among children today. Television and radio, to which they are over-exposed, stifle rather than encourage creative impulses. Children need direct and personal contact with the arts in order to develop a better quality of life, and to upgrade the general learning process. The rural child is frequently more educationally neglected and culturally deprived than his metropolitan counterpart for whom there is, at least, a great amount of publicity. The rural child also suffers from a lack of social interaction which his contact with the arts can help to alleviate. The purpose of the project is to develop and implement techniques for the general enrichment of the cultural climate both in and out of school, and for early discovery of the gifted.

An arts program is now being introduced in selected Copper Country schools. The classes participating are kindergarten, first and second grades at Copper City, Sacred Heart in Calumet, Edward Ryan in Hancock, Chassell and South Range and five Headstart classes at Houghton, Hancock, Hubbell, Laurium and Centennial. (More about these classes later!) The program embraces singing, drama, dance,

rhythmic and instrumental experiences, employing techniques developed by Carl Orff and Zoltan Kodaly. Later a violin program using techniques of Shinichi Suzuki will be added.

Two full time special teachers, Mrs. Donna Bourland and Miss Beverly Bell, and an assistant, Mrs. Afaf Khalifa, travel to the schools and provide two music lessons per week for each class. The classroom teachers cooperate with the special teachers and follow through by practicing lessons on the other days. A ten session in-service workshop has been inaugurated to provide instruction for the teachers. Outstanding specialists in Orff techniques and creative drama are the instructors. Teachers will receive six credit hours through Michigan State University Extension.

In order to evaluate the effectiveness of the program, extensive testing of participating and non-participating children is being conducted. It is anticipated that participating children will develop better motor coordination, perceptual skills, self concept, and self expression than the control group.

We hope many visitors will come to observe our program. If you are interested, please contact us at the address below for an appointment.

RURAL MICHIGAN MOBILE ARTS PROJECTS
Copper Country Intermediate School District,
Hancock, Michigan 49930

Conference

Continued from Page 1

performance of early music in school, and the church children's choir director will find ideas for using Orff repertoire and techniques.

There will be at least four demonstrations with children. Both early childhood and intermediate age level groups will be present. How fortunate that the conference is in Chicago where school children in the suburbs have been involved in Orff-Schulwerk for some time, so we have opportunities to see children in activities beyond the initial levels of experience.

The culminating session on Sunday will be led by Avon Gillespie, whose inspiration was so vital at the Memphis Conference last year.

The committee trusts that the 1972 Chicago AOSA Conference will be a powerful stimulus to the Orff approach in America.

See you there!

In The News

From the Elgin, Illinois Courier

Junior Choir will sing a lullaby and two Christmas anthems; Cherubs will sing one Swedish carol and two Japanese carols, accompanied by Orffs and flute.

Names in the News

KONNIE KOONCE and NANCY FERGUSON are scheduled to conduct an Orff demonstration for classroom teachers at the annual convention of the Tennessee Music Educators Association in Chattanooga, Tenn., March 23, 1972. At the conclusion of the demonstration, the Memphis Chapter of AOSA will host a coffee honoring all Tennessee members of the American Orff-Schulwerk Association.

WILMA SALZMAN will conduct an Intermediate Orff workshop at Middle Tennessee State University on Saturdays, Jan. 29—March 25.

MRS. JACK CLAYTON conducted a participation workshop "The Whole Child an Orff Music-Maker" for the District Conference of Mu Phi Epsilon, International Professional Music Sorority at Nazareth College of Rochester, October 2, 1971.

THE ORFF ECHO
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