



The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

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LETTER FROM THE PRESIDENT

Dear Colleagues,

Have you been confronted recently with queries which might suggest there is bewilderment and uncertainty among your friends, both musical and non-musical, when you brought to their attention the name of this organization? Is "The Mystery of the Orphs"* still with us? Has someone inquired of you, with much amazement, why the novel association, and obviously very unorthodox membership for a music teacher, in an organization for the new math called *Sculwerk*? Then more doubts assail your inquirer, and he wonders why he has categorized *Sculwerk* as new math. "Skull work" might be any intellectual pursuit, not necessarily limited to new math.

Have you faced the dogmatic, "conservative" soul who shudders at any foreign term, immediately repelled? Never mind the reasons we may assume cause him to react in this manner, the reaction is real.

Has information been sought from the purchasing department about an Orph? Orf? instrument? Is it a new educational gadget found in a science lab, math lab, reading lab, teaching media center or maybe the LD classroom? The reply would be singular, because conceivably it could be found in them all, but that would not put an end to the question.

This confusion seems more than a little silly and doltish to many of us who have been in the movement for ten years or so, but nonetheless, it may be the time for us to consider changing our name. We have pondered and discussed this problem in our national board meetings and agreed we needed the thoughts of the membership on this point.

Do you feel our name could be improved upon? If so, what? **American Orff Association?** Then we leave doubts about the area of our interests. **Council of Teachers for the Orff Approach to Music Education?** Certainly we don't want the word *method*. **The Orff Approach to Music Education Conference?** Orff's "Music for Children" **Teachers Conference?** The word "Confederation" might be substituted for "Conference".

The Officers and Board would be glad to hear from you. This is your organization and should reflect your feelings and interests. It is important to have a suitable, appropriate name which allows minimum chance for misinterpretation. Please inform us of your

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The Value of the Orff Approach

Margaret Fish, Newark, N.J.

Many innovative practices initiated in today's curriculum have arisen from increasing awareness of the need to develop the child's own unique potential, but in my opinion, we are still neglecting the spirit of the child. We teachers work so hard to satisfy his academic and vocational needs, still trying to help him fit into an unstable society, uncertain of its own values. Yet, in the area of the arts, where we pay lip service through fragmented staffs and over-full schedules, we are missing the boat. **All** the arts deal with a child's most intimate feelings about himself—especially those that deal with movement and sound.

After years of serious involvement with the Kodaly curriculum, I have been naturally drawn to the Orff method of teaching music concepts through body movement, speech and body sounds, ensemble playing, improvisation, development of the very young child, and the emphasis on participation rather than performance. I am a strong believer in sensory learning. After all, a child's first response is to sound. In fact, his first response is sound. His next response is to rhythm—pating, rubbing, rocking, lullabies, etc. All mothers know this. How did educators forget so soon? And why isn't the use of playing, singing, and rhythm and movement a part of the core curriculum? Aren't we listening to our behavioral scientists? Our TV child already has learned to tune into many impulses simultaneously, and, according to Marshall McLuhan, has his own unique learning method of sorting and simultaneously assembling his various stimuli for his own purpose. He no longer is the linear child, and he no longer waits to hear verbal explanations for doing one thing at a time.

In the first place, the Orff method fulfills so much of the modern child's needs because it begins with the young child at an early age when large motions and all sounds are important. Traditionally the young child has been neglected and left to the casual devices of random sounds in his environment instead of being guided to discrimination and participation at his own level, as in the Orff approach. The resultant bad taste and uninvolved in music aesthetics have produced a nation of school superintendents, board members, and teachers and principals who have perpetuated the wretched state of the usual school music program full of musical illiterates and drop-outs.

Secondly, through speech—its texture, its dynamics, its ebb and flow, its symmetrical rise and fall—children are led to imagery, intellectual and verbal creativity, and musically, to phrase, cadence, and note duration. They are guided naturally, without pedantry. The music grammar comes as an outgrowth of experience and readiness without forced intellectual and visual emphasis.

Immediately with speech, first in repeated chants, proverbs, rhymes and poetry, comes movement; simple movement, involving basic motions and combined gestures. The movement is first axial. In later development, it is locomotor. The child explores his space, and then intermingles with others, improvising what he feels and what he hears—lush, hard, sweeping, crisp, feathery, thick. With speech, movements, and with body sounds he explores his possibilities. At first, he imitates, then he repeats, then he improvises, then he builds for form. So does he observe with all his senses, stretch his aural and intellectual acuity, translate what he analyzes into movement and form of his own creation, interact with others who are also "doing their own thing(s)," build his own tensions artistically, and release them with infinite satisfaction. He has commanded his environment, and he knows what he can achieve.

Many of his movements and rhythmic patterns are directly related to the techniques of the Orff instruments. Continuing to combine music with dance and rhyme with a feeling for form, he finds the appropriate instruments to extend his feelings when he uses his arms, legs, head, and torso in free and patterned response. As with body sounds and singing, he improvises pentatonic melodies and their accompanying ostinati, drones, and bourdons beyond the range and timbre of the singing voice. The removable bars give him skill and a feeling of successful, total music experience. Today's child is too sophisticated to be placated with the poor sounds of complex instruments on which he must spend many diligent hours of practice in order to reach his level of satisfaction. While many things are going on, he is a member of a very busy group achieving a unified goal that involves much sensitivity and mutual awareness. Because there is much repetition and a gradual development of these skills, he can interchange with another member of the group.

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EDITORIAL

The role of the arts becomes more important every day in a world of rapid change where facts recede into obsolescence within a few years. The person who depends on facts finds himself in the unhappy position of the Red Queen in Alice in Wonderland, running as hard as he can to stay in the same place, always under pressure to keep up, never able to relax at all if he is to stay in touch with new developments in his field. The old style of education in which the teacher's role is seen as filling empty vessels with facts on which they can depend for the rest of their lives is no longer valid, but the old techniques of teaching linger on, with the teacher still in the role of the all-knowing authority imparting knowledge to inferior beings whose goal in life is to be like him, and who must, in the process, ape his adult behavior as far as possible.

Most teachers nowadays accept rationally the need for change in the style of education, but many of them find it impossible to leave the old patterns behind. They are afraid of the children they teach, afraid of losing control, afraid of doing things differently and perhaps failing in the attempt.

Music teachers are particularly tense about their roles, tied up as they are with the old pattern of exploiting children for the glory of the school by scheduling performance after performance whether or not it serves a real need of the children's to share what they've been learning, to pull together and finish some material they've been working on.

Is it any wonder that many music teachers are content simply to depend on the series and the supplementary records, treating music primarily as recreation for the children and entertainment for their parents, missing completely the central role the arts, and especially music, can play in the education of the future?

I say especially music, because as children have always known, and as Orff has rediscovered for us, music is an inclusive art, bringing together speech, movement, song, and instrumental play, and because, as Plato says, "rhythm and harmony penetrate very deeply to the inward places of the soul, and affect it most powerfully, imparting grace."

How can we teach music so that it will "penetrate very deeply to the inward places of the soul"? It seems to me that there are three considerations: the climate of the classroom, the repertoire we choose to teach, and the use of improvisation.

First, the climate of the classroom, your classroom. Does it nourish growth? Are you comfortable with the children and are they comfortable with you? Do you go too fast? Why? To satisfy your own musical ambition, your own needs, to impress others? The impulse toward growth is in every human being. We need not try to force growth, for forced growth soon withers and dies, being unnatural, though for a short time it may bloom abundantly, under hothouse conditions. Do you allow your students to help each other?

Do you allow the kind of repetition children need to build on, and encourage new ways of doing old things? Do you trust your students enough to let them learn by their own mistakes? Do you let them work by themselves sometimes, on clearly defined projects at which they are well prepared to succeed?

Tension and pressure inhibit growth. If you are tense, you spread the contagion. The more capable students become increasingly competitive, and the less able inert, in self-defense. What we need to learn is to minimize our own role, to use only as much authority as is necessary, to resist the impulse to impose our way, our will on the class when they need to learn to find their own way under our guidance. Maria Montessori understood this very well, insisting on having a **child's** environment where the directress was there to help and to supervise, not to dominate. Patience is required, and time for growth, and faith in ourselves, in our students, and in what we are trying to do. And a sense of humor.

The second consideration is the choice of repertoire we will teach. The best criterion I know is the question "Is it worth remembering all your life?" If not, forget it and find something that is worth teaching to your grandchildren. Whether it's a playground rhyme or a folk saying or a song or a story or an Orff-style arrangement, the same question applies. As more publishers become aware of the fact that the Orff approach is here to stay, we may expect a flood of materials that look to the uninitiated like Orff. They use the same instruments; they use *ostinati* and *borduns*; they sometimes include suggestions for movement. But many of them have the form without the spirit. They have seized on the obvious gimmicks without any real understanding of the Orff style. It behooves us to know the difference, and the only way I can see to do this is to study the models that Orff and Keetman have provided us in the Schulwerk. I am continually amazed at the number of demonstrations and workshops I attend at which not a single piece by either Orff or Keetman is used. If the children and their teachers never know the models on which they have to build, but are always doing inferior arrangements by lesser composers, how can the children possibly develop discrimination and taste? The problem, I am convinced, is that the teachers themselves have such limited acquaintance with the Schulwerk. Their training has been too short, and they have been able to do only a very limited smattering of the examples in the various books, too often never getting beyond Book I or possibly Book II, with absolutely no understanding of the whole plan of the series and the marvelous repertoire in store in the later books. And they dare to do with their own classes only what they have done in their workshops, apparently quite unable to choose and to judge other materials that their classes might enjoy tackling. Teacher training is the essential problem for Orff in this country.

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LETTER TO THE EDITOR

May 14, 1973

Dear Isabel,

Norman Goldberg and I would like to tell you, for all of the membership, that we think this past Convention of the American Orff Schulwerk Association was the best ever. Our compliments to the Minneapolis Chapter, who did a superb job of arranging, planning, and executing everything so that it was enjoyed and appreciated by all, domestic and foreign visitors, members and exhibitors alike. Everyone came away with the sensation of its having been extremely worthwhile.

Norman and I have attended many Conventions, meetings, seminars, and gatherings on a wide variety of musical subjects over a period of quite some years past. We know of no other group who come as completely enthusiastic, eager to learn more and to give what they know, delighted to help each other and to "spread the gospel" in new corners.

It is a true privilege, a joy and a pleasure to work with all of you.

Sincerely,

Theodore Mix
Sharon, Conn.

AOSA

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Trends In The Use Of The Orff-Schulwerk In The United States*

Janice Rapley, San Francisco

(In 1968-1969, in preparation for a Master's thesis, I contacted through various means, people throughout the United States who were involved with the Orff-Schulwerk. In their responses to a questionnaire, these Orff specialists expressed their thoughts and impressions about trends in the development of the Schulwerk. The following article is based on information from these contacts.)

How classroom teachers feel about the Orff-Schulwerk—Most classroom teachers are enthusiastic about the Orff-Schulwerk and see benefits to other areas of the curriculum. They are, however, hesitant about teaching it themselves since they feel inadequately prepared.

Arnold Burkart, Professor of Music at Ball State University at Muncie, Indiana, feels that many teachers "are loth to give up the security of traditional academic-oriented teaching processes." Dr. Roy E. Freeburg, now retired from his position at California State University at San Francisco, goes further by stating:

One finds three different kinds of opinions with regard to classroom teachers and the Orff-Schulwerk. A classroom teacher who is steeped in a traditional aphoristic approach to music teaching generally rejects the Orff-Schulwerk. Teachers who show any kind of creativity either in the verbal arts, the dance, drama, or in the visual arts are generally enthusiastic about Orff. The reason is obvious, because they can see its broad creative implications. Then, there is a third group of teachers who are so busy with mandatory subjects in the upper grades, that they just do not have time for creativity. We have not yet survived the post-sputnik pseudo-academic emphasis in upper education.

Should classroom teachers with no music background teach Orff-Schulwerk?—It is the general feeling on the part of Dr. Freeburg and Dr. Burkart, that an enthusiastic teacher who is sensitive to creativity in both movement and poetry can guide many of the Orff-type activities both with and without the help of an Orff specialist. Dr. Freeburg comments: "I feel that these interests are even more important than a specific musical background. Give me a teacher with a creative imagination; she will be able to teach Orff."

Isabel Carley, an Orff specialist in Indianapolis, Indiana, comments that "the specialists, however, must know **how** to teach the classroom teachers and encourage them to find their own way and trust their own musical instincts and judgment." The classroom teacher with some musical background is naturally able to go further with the Schulwerk with help and training. Floraine Neilsen, an Orff specialist at Bemidji State College, Bemidji, Minnesota, feels that with no direction or detailed procedures, a teacher with no music background is unable to go very far because she lacks the necessary understanding of the goals and objectives of the Schulwerk. Orff instruction by someone with no special training can become little more

than the application of isolated gimmicks which often produce unmusical results.

Some specialists feel that a classroom teacher is in a much better position to teach the Schulwerk since she has more time with the children to incorporate the Orff concepts into the entire curriculum. Elizabeth Nichols, an Orff specialist at Ball State University at Muncie, Indiana, believes that a classroom teacher's work with the Schulwerk cannot be evaluated by the same musical standards as that of an Orff-Schulwerk specialist.

Dr. Blaine Blomquist, Director of Music for the Ogden City Schools, Ogden, Utah; Alex Campbell, Director of Music for the Jefferson County Schools in Denver, Colorado, and Dr. Lawrence Wheeler, an Orff specialist in the North Merrick Public Schools in North Merrick, New York, feel that classroom teachers are not able to teach the Orff-Schulwerk if they have no music background. Dr. Wheeler questions the competency of music specialists without extensive training and experiences to use the Orff-Schulwerk in its proper context. He believes that "unfortunately, too many music teachers oversimplify and distort the basic aims and objectives of Orff." Mary Stringham, an Orff specialist at the University of West Virginia, Morgantown, West Virginia, comments that from her observations a "classroom teacher must have a music background to really do much with Orff-Schulwerk." She feels that rhythmic and melodic exercises and songs and pieces already written down can be taught by a classroom teacher, "but growth in improvisation and feel for scale and mode structure, harmonies, etc." is beyond most of her students who will be classroom teachers.

How classroom teachers are using Orff-Schulwerk where no specialist is available—Prof. Burkart found that some classroom teachers who use the Orff-Schulwerk where no specialist is available "feel most at ease with speech, movement, rhythmic and singing aspects, and can often conduct such activities creatively and well." Some classroom teachers use rhythms in language reading and others use aspects of the Orff approach as a rhythmic break to the classroom schedule. Grace C. Nash, who teaches Orff workshops at colleges and universities throughout the United States, states: "The classroom teacher, I find, grasps the imaginative and creative aspects of the Orff approach if she can combine it with the Kodaly symbols and hand signals." It is Dr. Roy E. Freeburg's feeling that "most of the classroom teachers have difficulty in carrying out the creative techniques that are so essential to this system." Some classroom teachers begin using some of the Orff practices, but drop them relatively soon because they are unable to handle the problems that arise.

Use of the Schulwerk as a pre-instrumental program—Very few of the Orff specialists contacted by the writer are using the

Schulwerk as a pre-instrumental program; however, most agree that it either could or should be. Elizabeth Nichols comments:

I have used it very successfully in my private studio in Denver: one weekly session of Orff and half hour of recorder. After one and one-half years, students went on to flute, piano, violin and harp with a good musical foundation. They only had to learn the instrument.

Although Arnold Burkart is not using the Schulwerk specifically as a pre-instrumental program, he feels that "its very nature is that of a wonderful foundation building for an instrumental program or any other musical development." Rida Davis, an Orff specialist in Folcroft, Pennsylvania, believes that even though the Schulwerk acts as pre-instrumental training, that should not be made the purpose. She believes: "It is to teach music—all of it." Those specialists who do make the Schulwerk a pre-instrumental program use the recorder for that purpose.

The extent to which instrumental teachers use the Orff-Schulwerk—Responses from the Orff specialists indicate that very few instrumental teachers with whom they have had contact are using the Orff approach. Grace C. Nash reports that in her experience only two or three people out of thirty in each course she has taught are instrumental teachers. Arnold Burkart has "discovered that instrumental teachers are using more of the speech and rhythm devices in their instrumental teaching than ever before." Ruth Pollock Hamm, an Orff specialist in the Shaker Heights Public Schools in Cleveland, Ohio, finds that the private instrumental teachers at the Music Center in Cleveland, Ohio, "are most enthusiastic in their praise for the benefits they see in their lessons with those children who have had a one year experience with me." Dr. Roy E. Freeburg, who was a Workshop Clinician for the Madera, California Title III Project funded under the Elementary and Secondary Education Act of 1965 from 1966-1968, reports that the instrumental teachers in Madera showed very little interest in the Orff approach. He feels that this lack of interest is understandable because of their heavy instrumental schedules. In the Madera Public Schools, as in many public school systems, the organization of the music program does not involve the instrumental music teachers in the general music program.

John R. Keith, Music Supervisor from Pomona, California, and a teacher of Orff-Schulwerk at Claremont College, made a paper available to the writer entitled, "Adapting *Music for Children* by Carl Orff and Gunild Keetman for Use in Training the String Class," written by Carlyle E. Marsden in 1959. Mr. Marsden writes that the specific advantage of teaching string players with the Orff-Schulwerk was that the student's attention is on the sound made when playing short melodic patterns. The student is free "to give

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Trends - Continued from p. 3, col. 3

attention to the sound, therefore intonation improves."

Administrative support—Administrative support has generally been very good for Orff programs. Parent-Teachers Associations sometimes fund Orff instruments. Several of the respondents indicate that administrators develop high interest when they see the enthusiasm generated by the students involved in an Orff program.

College Orff courses—Questionnaire responses showed a wide variation of opinions among Orff specialists as to what sort of students should be included at the college level. Most specialists with experience teaching both classroom teachers and music teachers feel that it is best to schedule separate courses for the two groups.

Mary Stringham comments:

I really think it much more realistic and efficient to separate the two in working with the Schulwerk. If classroom teachers with a music background came to a workshop of their own free will, it's a different thing, but the average teacher or future teacher just doesn't have the musical feel or know-how that the music teacher should have, and combining the two could be frustrating to both.

Grace C. Nash feels that by teaching both the classroom teachers and the music teachers together, the class is benefited in three ways: (1) the classroom teacher is helped to understand the approach faster, (2) the necessary simplification for the classroom teacher aids in clarification for all, and (3) the classroom teacher's freedom and use of imagination is a good example for the music teacher.

The writer has both taken and taught courses made up of active and prospective music specialists and classroom teachers and feels that the creativity of the prospective classroom teachers was a significant asset in the courses. Dr. Freeburg affirms:

In presenting Orff to college classes, I experienced the greatest success with non-music majors who were training for elementary school teaching. They were more receptive to the creative approaches of the Orff-Schulwerk than were music majors who had been trained in the more conventional type of music program.

Isabel Carley believes that although both types of teachers need the Orff courses, the emphasis should be on training classroom teachers. "If the classroom teachers don't know what to do, or reject the approach, it will never have the influence it should, and the music specialists will have nothing to build on in the upper grades."

My own opinion is that beginning work or training in the Orff-Schulwerk can be taught to classroom teachers and music teachers together but that separate classes are more beneficial for those who continue in Orff training. Unless a classroom teacher has a music background, the more advanced course work in the Orff-Schulwerk will prove too difficult.

*This article has been adapted from a Master's thesis entitled "Development of the Orff-Schulwerk in American Elementary Education," by Janice Rapley Soderberg for San Francisco State College, June, 1970. ©Janice Rapley Soderberg 1970. This article copyright ©Janice Rapley 1973. All rights reserved.

Know Your President

Mrs. Ruth Hamm has been Elementary School Music Specialist for the past twenty-two years in the Shaker Heights Public Schools, having previously taught in Pennsylvania and Vermont. Her undergraduate and Master degrees are from Syracuse University and her Orff training was secured at the University of Toronto and the Orff Institute of the Mozarteum, Salzburg, Austria.

Publications include articles in the *Music Educators Journal*, *Musart*, *The Instructor*, the *Associated Public School Systems Yearbook*, 1967, and lessons in the area of language reading under sponsorship of the Educational Research Council of America.

Ruth has appeared as clinician for teacher organizations throughout Ohio and in Kentucky, New York, Pennsylvania, Indiana, Iowa, Nebraska, Delaware and Arkansas. She has also been on programs of MENC divisional Meetings, for National Council Teachers of English, Humanities Conferences and of the Associated Public School Systems, N.Y.C.

Demonstrations and in-service training have been conducted by Mrs. Hamm at school districts in Detroit, Mich., Ithaca and

Belmont, N.Y., Skokie, Ill., and at the following colleges and universities: Thiel College, Edinboro College, Moravian College and Susquehanna University in Pennsylvania; Fairmont College and Concord College in West Virginia; Youngstown University, Wooster College and Ashland College, in Ohio.

Ruth has taught summer workshops at the Eastman School of Music, N.Y., University of N. Iowa, Cedar Falls, Memphis State U., Tenn., U. of Colorado, Boulder, Kearney State College, Nebr., Flint Community College, Mich., Bemidji State College, Minn., U. of Cincinnati, Ohio, Case Western Reserve U., Ohio.

She has been consultant for many educational organizations, including Encyclopedia Britannica Films, Inc., and the Humanities Department-Educational Research Council of America. From 1963 to 1969 she was a faculty member of the Cleveland Music School Settlement.

In AOSA, she was past national Chairman of the '71 and '72 Conferences held in Memphis and Chicago.

CONFERENCE PREVIEW

Konnie Koonce, National Chairman

Professor Regner, Featured Guest for '74

The sixth annual conference of the American Orff Schulwerk Association will feature, as its guest teacher, Professor Dr. Hermann Regner, Acting Director of the Orff-Institute in Salzburg, Austria. The conference will be at the Sheraton-Boston Hotel, Boston, Mass., March 29-31.

In addition to Dr. Regner's five sessions, focusing on modern American poetry and the importance of vocal, instrumental and movement improvisation, there will be twenty more participation sessions conducted by leading Orff-Schulwerk proponents in the United States. These twenty sessions will cover a wide range of topics extending from "The *Bordun to the Blues*" and "Xylophones East African Style," to "America's Folk Heritage" and "Current Hits, with an Orff Twist." Once again, opportunity will be provided for as much participation as possible in recorder playing, singing, and dancing. Additionally, there will be children's demonstrations, films, exhibits of instruments and materials, a banquet and a luncheon, and late evening hours left to renew old friendships.

1974 promises to be another exciting conference, and we urge each of you to return, promptly, the completed pre-registration forms which will come to you by mail in early January. See you in Boston!

Report Of the Nominating Committee

The following people have accepted nomination to the AOSA Board of Directors for 1974-76: Carolyn Tower, Michigan; Sister Eloise McCormick, California; Grace Nash, Arizona; Herbert Rothgarber, New York; Nancy Ferguson, Tennessee; and Mary Stringham, West Virginia.

Others have also been approached but have not yet replied.

The slate is open for nominations from the membership at large. Names should be submitted to Jacobeth Postl, 1700 Seward St., Evanston, Ill. 60202, Phone: 312-864-3257, before Nov. 30

Members of the committee are Jacobeth Postl, Chairman, Joe Matthesius, Arnold Burkart, and Larry Wheeler.

A BRIGHT IDEA

Some chapters require national membership of all their members. Most do not, aside from the constitutional requirement of national membership for at least 8 chapter members and all officers. Greater Detroit Chapter is introducing what appears to be a marvelous new procedure which makes national membership mandatory after the first year. This will strengthen both the local chapter and the national organization, which richly deserves the support of all interested persons throughout the country. Bouquets to Detroit!

CHAPTER NEWS

Maine Chapter

Orff-Schulwerk is alive and well and constantly growing in Maine! On September 28, we charged right into the new school year with a dynamic workshop held in Augusta conducted by Mrs. Edna Geary. Mrs. Geary shared loads of ideas with us, making a most exciting day of improvising, echoing, instrument playing, moving and singing. We were thrilled to see familiar faces again and welcome many new ones!

Our Winter meeting is set for January 19. Plans are to include a demonstration with school children from Winslow.

Officers for this year are: Nancy Hutchings, President; Donald Marcotte, Vice-President; Ruth Berstein, Secretary; Margot Emery, Program Chairman.

Nancy Hutchings

Cleveland Chapter

The opening fall meeting of the Cleveland Chapter of AOSA was held in Shaker Heights on October 6. Clinician for the program was Cleveland's own Ruth Hamm discussing "Pentatonic Ostinato." The group explored pentatonic ostinati which are suitable and appropriate for diatonic melodies that traditionally are harmonized with simple chordal changes.

Additional chapter meetings will be held on each first Sunday of the month at the Laurel School Music Room. Cleveland Chapter president for 1973-74 is Mrs. Louise Jones.

Margaret L. Stone, Scribe

New England Chapter

On Saturday, September 23, 1973, the New England Chapter of the AOSA held its first meeting of the season at a new location — Dana Hall School in Wellesley, Massachusetts. Regular members attending numbered some 125, with an additional 17 attending for the day only.

Guest clinician was Mrs. Tossi Aaron, assisted by Maureen Kenney of the North Dartmouth (Mass.) public schools. Following registration and coffee, the participants worked in four smaller groups from 10:00 until 12:00, and then broke up for lunch on the lawn of the Wellesley campus. We came back for the afternoon all together to produce the premiere of the only unrehearsed opera in the world: "One Fine Fall Saturday," or "Breughel, Live!"

Plans were made for the hosting of the National AOSA Convention in Boston this coming March. The eight local convention chairmen, previously named, selected their committees from new and old members alike, and plans are very much underway for a great four days at the Boston Sheraton!

Future meetings are planned for January 12, 1974 (Jan. 19 in case of bad weather) and April 27.

William Sano

Greater Detroit Chapter

Our June picnic held at the pool-side of Betty Morris' home was a big success. The evening was beautiful and the food delicious.

A short business meeting was held to approve the revisions of our by-laws. The old board presented a very clever rondo entitled "This is The Year That Was" created by our own Adelle Vlieg, and it was a review of the year's activities. The new board was also introduced and a big thank you was given to the retiring members for a job well done. The newly elected executive board is: President, Kay Sovran; Vice President, Francine Jager; Secretary, Mary Anne Barozak; Treasurer, Claudia Novitzsky; and Adviser, Adelle Bliet.

Your board has endeavored to plan the program for the year 1973-74 so as to satisfy the needs of our members and we hope the various changes will bring about a more meaningful program for everyone.

With this in mind, the board voted to change our meeting date from one Thursday evening a month to one Saturday morning a month when our Mini-Workshops will be offered. Meetings will be held from 9 to 12 with one or more clinicians for each meeting.

We have been most fortunate in acquiring the use of the "Music Room" at the Human Resource Center in Pontiac as a permanent meeting place for the year.

We are very pleased to announce that Lorna Dee Mistele will assume the duties of "Historian", Elizabeth Bannister will be our photographer, and Claire Levine has kindly agreed to be Editor for a second year.

Kay Sovran

South Central Minnesota

The first meeting of the season was a picnic at Arvida Steen's at which we sang madrigals, ate yummy food, played badminton, and discussed events of the summer.

Our second meeting on September 15 featured Vern Sutton discussing vocal technique as related to body movement.

In the Orff workshop at the university this summer, Prof. Jos Wuytack taught the teachers' class, Arvida Steen led the Beginners, and Jane Frazee was in charge of the Intermediates. Arnold Caswell, Ellen Siegel, Lynn Wagenhals, and Alice Pringle led the movement sessions, and Nancy Cox taught recorder, so our chapter was well represented.

New officers are Arvida Steen, Chairman; Lynn Wagenhals, Vice-Chairman; Dianne Mahoney, Secretary; Corine Whinnery, Treasurer; and Alice Pringle, Newsletter Editor.

North Louisiana Chapter

The North Louisiana Chapter of the American Orff-Schulwerk Association sponsored a sharing meeting workshop on September 15.

Leaders were Nelda Richardson, who attended the Orff Institute in Salzburg this past summer, Edith Elliott and Fay Greene, both of whom attended Memphis State University; and Betty Watson, who attended Stephen F. Austin University.

A chamber music session, including recorders, harpsichord, and miscellaneous percussion instruments was held in the afternoon.

Long Island Chapter

In the words of L.I. Chapter AOSA's Herb Rothgarber, "great things are happening musically with children on Long Island." An Orff Festival is being planned for April which will include group and assembled group participation. Workshops in guitar, percussion and recorder are planned for January. Officers for the coming year are: President, Herbert Rothgarber; Vice-President, Penelope Stell; Membership Chairman, Karen Deeter; and Treasurer, Liz Wheeler.

Connecticut Chapter

Connecticut Chapter AOSA began its second year of existence with a beautifully attended and thoroughly rewarding workshop session in New Haven on September 15. Konnie Koonce was our clinician. In the name of music for children the meeting was designed to infect its participants with the contagion of Orff.

Further promising meetings for the year include: Nov. 17: A Clinic for beginning and further recorder experiences with Ginny Gable and Rida Davis; Jan. 19: Multifarious and Fascinating Films on Dance, Music and Children; Mar. 16: Hopefully, Lois Birkenshaw on Music for the Exceptional Child; and June 15: Our Annual Orff-In Picnic at the Sharon, Conn. home of Magnamusic's Ted Mix. Officers for the year are: President, Virginia Gable; Vice President, Rida Davis; Recording Secretary, Viola Foster; Corresponding Secretaries, Myrna Gresh and Judy Arel; Treasurer, Ruth Allen; Publicity, Nancy Willheim; and Member-At-Large, Donald Lang.

N. Willheim

Greater St. Louis

The Greater St. Louis Area Orff Chapter got off to a flying start on Saturday, Sept. 8, with a series of mini-lessons in movement presented by chapter members Terry Meyers, Helen Wiens, Rita Shotwell, Pat Nemish and Mary Lou Friedrich. Thirty-five people attended the meeting and since we just re-activated the chapter last spring, we feel this was a very good turn-out and have high hopes for a most successful year! The October meeting was a demonstration-workshop on primary and intermediate Orff techniques by Elizabeth McKersie.

Officers for the chapter are: Cordelia Stumberg, President; Liz McKersie, Vice President; Terry Meyers, Treasurer; and Rita Shotwell, Secretary.

Editorial (Contd.)

Improvisation is the third consideration, and, to my mind the most important of all, in making our teaching of music really affect the human development of our students, for this is where individual growth becomes manifest. No one can do anyone else's improvising for him. No one can improvise beyond his own ability. It is in improvisation that we really learn exactly where our students stand.

I have seen a child who is so accustomed to failure that he cannot allow himself to try at the beginning of the year gradually lose his inhibitions and learn that he's good, really good at something for the first time in his life. I have seen a competitive child who always expects to be the best at everything learn that the classmates he considers dumb excel at improvising and he does not. I have seen a group of individualistic and often hostile children from different backgrounds learn to cooperate, to listen to others, to become a human as well as a musical ensemble. Perhaps they all learn that there's more to their friends than they had suspected; but still more important is the discovery that there's more to themselves than they had thought. They learn to listen to their "inner voice", to follow the melody of their invention where it wants to go, to take dictation, as it were, from their subconscious; to fill the holes in the "carpet of sound" when they're making accompanying ostinati, sensitive to the sounds, to the ensemble, to the people round them in a new, more human way.

Improvisation is the basis for education in a time of rapid change. Somehow we must teach people to trust themselves enough to try new ideas, new ways of doing things, to make mistakes and to make use of them, to make contact with the deepest recesses of their being and to let their unconscious powers work for them in new situations instead of ignoring and repressing them. Improvisation, like nothing else, unifies the personality in concentration on the immediate task. There is no time for self doubts, for hesitation. Always we are a little afraid, but every time we refuse an opportunity to grow, we diminish our own humanity.

It is this emphasis on improvisation which is at the heart of the Orff approach, improvisation in speech, in song, in movement, in instrumental play, and in the art of teaching as well. Do we trust ourselves enough to do it?

Isabel Carley

IN BRIEF

Margaret Murray announces in her last bulletin a delay in publishing the English version of Keetman's *Elementaria*, but she expects it to be in print this fall. Also with the last bulletin was enclosed an announcement of the new Harmonia Mundi records in English which have been produced under her direction. Much new material in English will be included. It is not simply a translation of the German edition. Several American and Canadian folk rhymes and folk songs are included. Watch for it!

NAMES IN THE NEWS

President **Ruth Hamm** will be giving three sessions on the interrelationships of Schulwerk and Language Arts at the Ohio state convention of the International Reading Society. She will also be on the program of the Connecticut state Music Educators' Convention in Hartford on October 26th.

Editor **Isabel Carley** has just been appointed Director of Music at the J. C. Campbell Folk School in Brasstown, N.C., where she is planning a number of Orff and Recorder workshops, including an intensive Orff course in the January Interterm in cooperation with a number of colleges in various parts of the country for college credit.

Elizabeth Nichols, Ball State University, has asked to be relieved of her responsibility as Chapter News Editor of the Echo in anticipation of her second term sabbatical. Many thanks from the entire association for her untiring help over the years, not only in this capacity, but from the very inception of the Echo in many small and unheralded ways . . . suggesting articles, helping with layout and proofreading, sending in book reviews, and submitting articles without being asked.

Nancy Willheim, Hartford, Conn., has agreed to assume the duties of Chapter News Editor. Please send all your publicity releases directly to her, carefully condensed and double-spaced. Her address is 38 Maplewood, West Hartford, Ct.

Don Slagel has accepted a two year appointment to the faculty of a Community School of the Arts in Patzcuaro, Mexico. He writes: I've been invited to teach Orff Schulwerk in conjunction with Sigfrido Aguilar who heads the Research Studio of Pantomime, Theatre, and Body Movement. I will also be working with him at the Biblioteca Infantil

with children's acting groups. Most of my teaching will be at the Casa de los once Patios, a colonial convent recently restored by the state of Michoacan. I will also be teaching recorder, voice and piano privately. Naturally I plan to have a little 'group' in time."

Joe Matthesius is celebrating his retirement from the Birmingham, Michigan school system with an extended trip to Europe this fall.

Nancy Ferguson is Chairman of the Elementary Music Committee for the state of Tennessee. She reports the beginning of a new urban project in Chattanooga with an Orff program as the music curriculum.

Grace C. Nash has been appointed Consultant to a three-year project in Tacoma, Wash. funded by the National Institute of Education. The project is entitled "Expressive Arts".

National Executive Secretary **Arnold E. Burkart** reports that his biography is included in the 1974 edition of the *Dictionary of International Biography*. Congratulations, Arnold!

Barbara Grenoble was guest clinician for the annual workshop of the Greater Detroit Chapter on Oct. 13.

Arnold Caswell, Professor of Music Education at the University of Minnesota, is offering evening classes in Orff-Schulwerk for credit at the introductory level this fall. **Jane Frazee** will teach the Intermediate course in the spring.

Avon Gillespie has been invited to be Artist in Residence Nov. 12-19 for the Syossett Public Schools, Long Island, N.Y. He is also scheduled to do a presentation on Urban Music at the MENC conference in Anaheim, Cal.

Peg Van Haaren is teaching a course in Basic Orff through Michigan State at Cranbrook this year.

CHRISTMAS REPERTOIRE

In addition to the carols in the five books of the Schulwerk, much supplementary material is now in print to consider for your Christmas programs. The simplest arrangements are in Betty Ann Ramseth's *"Come Sing and Ring"* published by Augsburg last year. New texts are often provided to familiar tunes, as in the Christmas version of *"Summer is a-coming in"*, which can provide a rousing send-off for a Christmas program, particularly when some of the patterns and the original contrapuntal drone are restored.

New riches from the German edition of the Schulwerk, the two English editions, and the seven *"Lieder für die Schule"* in the supplementary Schulwerk series are now available in singable English for the first time in Isabel Carley's edition of *"Carols and Arnthems from the Schulwerk"* published by Schott last spring. There are many minor masterpieces in this collection, some very simple and easy enough for children with little Orff experience to do and to do well; there

are several highly sophisticated recitative and choral settings for experienced musicians; and there are many in the moderate range.

Concordia Publishing House in St. Louis has taken the lead in publishing octavo editions of carols and anthems for Orff instruments and children's choirs. There are several carol settings by David Walker and three by Isabel Carley, reviewed elsewhere in this issue.

A few French carols are included in Aline Pendleton's small books of Orff settings of French folk songs available from Magna-music-Baton and reviewed here last winter. *"Noel Nouvelet"* for example, looks like a very useable arrangement.

An extensive setting of the old Burgundian carol *"Patapa"* is given a lively and musical setting by Walter Bergmann in a new Hargait publication.

And there are always the old favorites; *"Sweet was the Song"*, Hall, Book II; *"Amor, Amor"*, Murray, Book IV; *"Fum, Fum, Fum"*, Murray, Book V.

THOUGHTS ON IMPROVISATION

Maureen Kenney, New Bedford, Mass.

The philosophy of Orff Schulwerk holds that a child in an environment rich in experiences containing the elements of the natural play of childhood will progress easily from given musical expression initiated by the teacher to his first attempts at creation or improvisation. Although we all agree with this goal of creative music making with our children, I suspect that in the day to day situations of often overloaded schedules, the "tired teacher" syndrome takes over and we find ourselves doing more and more directed teaching. So perhaps it is useful for us to back off a bit in order to take an objective view of what is happening in our classes—to make sure that we are giving our children all the opportunities possible to make as much of their own music as they can.

A prerequisite to creative activity, of course, is a music program which gives the children a vocabulary of spoken, rhythmic, melodic, and movement ideas or patterns. However, we needn't feel that every child begins school with no musical background. A child who has been part of a play culture in which street games and play chants abound, comes to school with some of his musical education already attended to, as Beth Lomax Hawes states in her article, "A Folklorist Looks at Orff Schulwerk", 1968 Orff Insitut Jahrbuch.

Although we teachers of Orff Schulwerk can philosophise endlessly on the values of improvisation, we often lack ideas to get us started or on the track again. It is my opinion that nothing can take the place of regular exchange of ideas with colleagues. This talking through together never fails to stimulate us and oil our creative gears. If you're isolated geographically, make an effort to attend your chapter meetings regularly.

Here are a few specific ideas which I hope will spark many more of your own. These are techniques to use with speech, sound gestures, movement, melody, or in combination.

—Question and Answer—after many experiences in imitation or echoing. It is important not always to use the four measure phrase, or the children will be stuck in this musical box. They seem to find unequal phrase lengths quite natural and close to conversation. At other times, it is good to require a specific length for questions and answers. The main thing is that children have many experiences of both kinds.

—Free improvisation over an ostinato. This keeps everyone involved, while allowing for individual efforts. Any medium for an ostinato works well.

—Free improvisation within an elemental frame—ABA, Rondo, Theme and Variations. For their first attempts, it gives the children a sense of security to have a given A section, with improvisations as the contrasting sections.

—A frame of words or a rhythmic phrase with which to improvise melodically.

—The Transferring of a text into sound gestures, untuned percussion, or melody.

—Aleatoric style

—Free play with vocal sounds and/or words. Contrasting tutti and solo sections.

—Realization in sound of children's abstract art or graphic notation, with and without a conductor. It is fun to have several small groups interpret the same text or graphic notation.

—"Composition by committee" — especially helpful for children's first efforts at creating their own movement pieces. Although this kind of activity is not improvisatory in the strict sense, the result is nevertheless a product of the group's creativity. This kind of working together can further be a springboard to a child's growing sense of self-awareness and worth, of the ways of compromise, and the real need for listening to each other.

More about movement—Before children or adults can feel comfortable moving freely or creating movement forms, they must first have many experiences exploring the possibilities for moving their bodies in an arhythmic way—initially with eyes closed so that self-consciousness does not inhibit them; they must have experiences in the basic locomotor movements, with and without the imposition of a regular pulse; some experience with the elemental forms in space (circle, parallel lines, square). Here our heritage of singing games and play-parties provides many easily available and fine examples.

Recently I was reminded of those perceptive words spoken at the beginning of one of the first Orff films. "Since the beginning of time, children have not liked to study. They would much rather play, and if you have their interests at heart you will let them learn while they play, and then, eventually, they will find that what they have mastered is child's play."

NOTICE

Members are asked to submit designs for a new membership brochure to AOSA headquarters by Jan. 1, 1974. Drawings by children will also be considered.

ANNOUNCEMENT

Extra copies of *Do It With Joy*, the conference photo brochure from the Minneapolis conference, are still available at \$1.00 apiece from Jane Frazee, 2726 W. 26th St., Minneapolis, Mn. 55405.

REMINDER

If you're looking for a new Orff position or know of an opening be sure to contact AOSA headquarters where lists are kept on file to help you.

Value of Orff (Contd.)

He is aware, while he is playing or doing his own part, of what is happening around him. Music appreciation is for him an active, participating affair.

Through the Orff program, this fortunate child has discovered musical elements within himself. He knows what he can do with them, alone or in a group. He can transfer these achievements to an instrument. He has used all his senses creatively to interpret sound, color, and form. He has learned to coordinate his movements; he has learned to control them. He has mastered the grammar of music, because each step along the way has led inevitably to it, naturally and musically. His responses are not mechanical from excessive academic pressure; they are internal and imaginative, because they have been happily and creatively conceived through combined speech, movement, song, and ensemble playing.

In teaching the very young child, in emphasizing coordinated movements, and in the use of folksong beginning with chants and pentatonic tunes, both Carl Orff and Zoltan Kodaly proceed in a similar manner.

The main problem in introducing the Orff approach has to do with the training of teachers. In some cases, it is a matter of retraining—getting them to help children conceptualize aurally and imaginatively instead of using the visual or verbal explanation. The program is demanding and requires, for the most part, well trained music specialists. To be truly meaningful, the program must have a staff large enough to schedule classes four and five times a week. Despite research that proves the value of the sensory approach to learning, school boards are still too reluctant and music teachers too intimidated to implement a program of this kind for real educational uplift. Gimmicks are understood much better.

Also, the Orff instruments are not inexpensive. Further, many teachers still do not have a music room in which to hold their classes. I foresee no performance problems; because performance can be truly an outgrowth of the development of the music program, as it rightfully should be.

There remains one other problem—and it is a delicate one. As yet, neither the Kodaly nor the Orff philosophy and procedures is being taught as the masters originally outlined, except in rare instances. "Publish or perish" is a dangerous motto for the Orff and Kodaly teacher. It leads to restrictive use of material, and emphasizes reading and visual conceptual techniques at the cost of total immersion in making music.

President's Letter (Contd.)

preference in this concern. Write to our Editor.

With all the best wishes for a successful year,

Ruth Hamm, President

*Frazee, Jane C. "The Mystery of the Orphs," *Music Educators Journal*, Vol. 55 (October 1968), p. 64.

BOOK REVIEWS

RHYTHM GAMES FOR PERCEPTION AND COGNITION, Robert M. Abramson, Music and Movement Press. \$2.00

This is an unpretentious and very useful little book full of suggestions for a great variety of activities in game format to help students of all ages translate aural sensations into physical movement. There are three types of games; "Quick Reaction", "Follow", and "Interrupted Canon" and four chapters, each devoted to one musical concept. Chapter I contains 13 tempo games; Chapter II, eight games concerned with dynamics; Chapter III presents seven Accent Games; and Chapter IV includes four Rest Games. Variations are suggested for each game, starting with the easiest version each time. Thousands of other variations may be developed on these models.

A few of the games will be familiar to those who attended Dr. Abramson's sessions in Minneapolis last spring. Remembering what fun they were to do, you will enjoy trying some of the new ones too. I.M.C.

THE FARTHER REACHES OF HUMAN NATURE, A. H. Maslow, Viking, 1973

This is a fascinating and stimulating book, a study of what it means to be fully human, based not on abnormal or neurotic personality research, but on the study over a period of years of superior people, "self-actualizers", who point the way for ordinary mortals to a new level of being, a new awareness of ultimate values. The chapters that seemed particularly relevant for us music teachers are titled "Creativeness" and "Education". Let me quote at some length from Chapter 12, "Education and Peak Experiences": "... Effective education in music, education in art, education in dancing and rhythm, is intrinsically far closer than the usual "core curriculum" to intrinsic education of the kind that I am talking about, of learning one's identity as an essential part of education. If education doesn't do that, it is useless. Education is learning to grow, learning what to grow toward, learning what is good and bad, learning what is desirable and undesirable, learning what to choose and what not to choose. In this realm of intrinsic learning, intrinsic teaching, and intrinsic education, I think that the arts and especially the ones that I have mentioned, are so close to our psychological and biological core, so close to this identity, this biological identity, that rather than think of these courses as a sort of whipped cream or luxury, they must become basic experiences in education. I mean that this kind of education can be a glimpse into the infinite, into ultimate values. This intrinsic education may very well have art education, music education, and dancing education at its core. (I think that dancing is the one I would choose first for children. It is the easiest for the two-, three-, or four-year-old children - just plain rhythm.) Such experiences could very well serve as the model, the means by which perhaps we could rescue the rest of the school curriculum from the value-free, value-neutral, goal-less

meaninglessness into which it has fallen". p. 176, 177.

And again: "We must teach (students) to be creative persons, at least in the sense of being able to confront novelty, to improvise... Education can no longer be considered essentially or only a learning process; it is now also a character-training, a person-training process... We need a new kind of human being who can divorce himself from his past, who feels strong and courageous and trusting enough to trust himself in the present situation, to handle the problem well in an improvising way, without previous preparation, if need be."... "What I am really interested in is the new kind of education which we must develop which moves toward fostering the new kind of human being that we need, the process person, the creative person, the improvising person, the self-trusting courageous person, the autonomous person... The new education-through-art movement with its stress on non-objectivity, is one subject in which right and wrong are much less involved, in which correctness and incorrectness can be pushed aside, and in which therefore, the child can be confronted with himself, with his own courage or anxiety, with his stereotypes of his freshness, etc... In this respect, education through art is a kind of therapy and growth technique, because it permits the deeper layers of the psyche to emerge, and therefore to be encouraged, fostered, trained, and educated." (pp 97-100)

NEW MUSIC

HOLY, HOLY, HOLY (11-3002) and LAMB OF GOD (11-3003) by Sister Conleth Hager. Augsburg Publishing House: 1971.

These two settings are melodically based around C major elementary scale patterns. The dotted quarter note is the unit of beat and the text is treated well in this rhythmic context. The accompaniment is made up completely of ostinato patterns for glockenspiels and xylophones. Tympani and guitar are also called for in the **Lamb of God**. A rhythmic tension between parts is not felt, even though the ostinato patterns are somewhat busy. The resulting harmonies are dull.

FLEMISH DANCE CAROL (98-2159) and GENTLE MARY LAID HER CHILD (98-2158) arranged by Isabel Carley. Concordia Publishing House: 1973.

These two pieces for unison voices will be sound additions to your Christmas repertoire. A nine measure melody is the core of the **Flemish Dance Carol**. The poetic translation and the antiphonal choir indications convey the lively dance mood of the piece. The accompaniment gradually intensifies rhythmically, dynamically and orchestrally, building toward the climactic flourish of the dance. **Gentle Mary Laid Her Child** presents a new message using a traditional tune: **Good King Wenceslas**. Each of the three verses is treated with a different accompaniment which is contrasting in character and texture.

In both pieces, interest stems from the rhythmic tension between the parts and from

the scoring of instruments, which is done with delicacy and care. The use of inherent melodic motifs within the accompaniment and the clear editing make the pieces accessible.

SING FOR THE JOY OF EASTER (98-2148) by Isabel Carley. Concordia Publishing House: 1972

This original composition is scored for SSA and optional bass. The simple direct text is set in unmetered rhythm. The melody is harmonized in thirds by the second voice with the alto voice singing an uncomplicated counter-melody and text. In contrast to the vocal movement, the instruments embellish the harmony with a sustained carpet of sound. The coda climaxes dynamically and harmonically in the festive tone of Easter Alleluias.

Sister Marcia Lunz

Sister Janet Dielen

SIMPLE SETTINGS OF AMERICAN FOLK SONGS AND RHYMES FOR ORFF ENSEMBLE BOOK I by Isabel McNeill Carley. Magnamusic-Baton, Inc.: 1972, \$1.25

This little collection of eight folk songs and rhymes is an excellent aid for children and teachers in developing simple Orff ensembles. The author's introduction should receive special attention, for it contains some vitally important suggestions for teachers... "Use the voice expressively... prepare each pattern in movement before assignment to an instrument... feel free to leave parts out... don't be in too big a hurry to put things together."

As is always the case in folk music, versions differ, but the author's body and instrumental accompaniments will still fit your favorite way, and also provide some new variations for children to explore. The open manuscript is greatly appreciated by those of us who like to write in the creative ideas added by the children.

Mrs. Carley's arrangement of *Turelu* provides an enjoyable way to experience a three-measure phrase, practice sixteenth notes, and use two mallets in one hand, all at the primary level. The movement imitation is great for wiggly days!

The setting of *Rain* is one of my favorites. It is a good presentation of the progression of speech into rhythm, into body percussion, into melodic ensemble. *Jingle, Jingle, Jack* is great fun to turn into a street scene full of improvised verse, drama, and sound.

Add, subtract, invent as you will, but this little book is full of solid stepping-stones to happy ensemble playing.

Try them.

B. J. Grenoble

AOSA Executive Headquarters,
School of Music, Ball State
University
Muncie, Indiana 47306

THE ORFF ECHO
Isabel Carley, Editor
36 W. 43rd Street
Indianapolis, Ind. 46208