

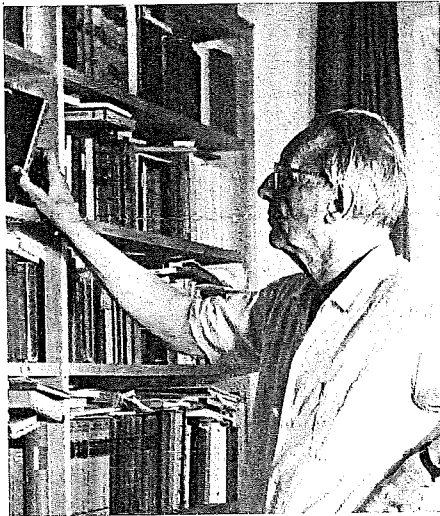


The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

Vol. 5, No. 3

May, 1973



Carl Orff's Greetings to the 5th Annual Conference

Dear Friends, dear Members of the American Orff-Schulwerk Association:

I am happy to be able to send Mr. Karl Alliger as my representative to your Fifth Annual Conference and Workshop, and to take this opportunity to send you my heartfelt greetings and wishes. I do hope that the next year will give me sufficient time, health and strength to allow me to come to your conference myself. I am particularly happy to hear that your movement has shown such remarkable growth in these last years thanks to the initiative, understanding and cooperation of all of you.

I liked the picture of the tree on your invitation to this conference very much but, I regret to say, it cannot be my family tree. Instead of my name, the root should bear the word IDEA; for out of this idea, the idea of an elementary music, an idea that is as old as the hills, and that I have only brought to life again in the realm of music education—out of this idea the tree shall grow. And this tree shall bloom and bear fruit and shed seeds with ever new ideas that spring from this ancient root to be spread far across the world.

This would be my wish and my hope—and in the name of the children of future generations, I thank you for your help and your cooperation.

Translated by Joe Matthesius

AMERICAN PLAY PARTIES: A Rich source for movement ideas

Tossi Aaron, Philadelphia

In Orff Schulwerk, song, speech and dance are interdependent and equally important. Professor Jos Wuytack of Belgium calls them "the trinity". However, many Orff teachers are wary and uncertain when they face the prospect of introducing movement activities. Often this is the result of their own lack of first-hand experience with dance. Certainly, even the childhood ballet lessons or college modern dance classes can be useful in developing a comfortable feeling about moving our bodies in a rhythmic manner, and a few remembered exercises can inspire confidence. But it is folk dance alone that offers the richest store of ideas for natural body movement and satisfying forms. In many cases, these forms have been handed down for five or six generations, right here in America. Consider, for example, the circle games and dances.

That the comforting and magical properties of a circle of people date from pre-historic times is evident in cave drawings and in early pottery decoration. Dancers in a circle provided ritual mimetic magic before a hunt, or asked for fertility of field, herd and tribe. Primitive huts are arranged in a circle; wagons drawn up that way for safety; and we still sit "around" a circular conference table.

Children show us their instinctive pleasure and acceptance of these principles in the ring games they have played and transmitted for centuries. The variety of these circle games is as great as the number of countries where they have been observed, collected and recorded.

Orff intended his Schulwerk to be based on national folklore, on the chants, rhymes, songs and dances of each country. While it has always been fashionable in the United States to consider the import finer than the home grown, we have a good store of native sources. Although most of our folklore has been fashioned from raw materials brought by our immigrant ancestors, we have added, in our short history, a few unique ingredients. The new tradition was shaped by our vigor and unrestrained enthusiasm. The results are seen, for example, in our rhymed, humorous, singing patter calls for square dances, once the sedate quadrilles of the French court. While bouncing through a fast-moving

Virginia Reel we can hardly imagine the dignified "Sir Roger De Coverly" of 17th century England.

In the western expansion from which it derived early in the last century, the play party became the social activity. We have always been a nation of do-it-yourselfers, and the early settlers, living in widely separated settlements, would come together for a "play", or evening of singing and games. Not dances, please: those were often forbidden by church stricture against such sinfully close contact between male and female. Singing a game, or "playing" under the watchful eyes of the elders was fine, as long as a decorous 18" distance was maintained between partners.

People came from miles around, and whole families piled into the host farmer's house, where furniture had been removed and the floor scrubbed. Often the children played in another room, or the leader would do their dances first. An unspoken, but clearly defined set of rules governed who danced which play party, and with whom. Married ladies stayed beside their husbands, or took part only in the very general games, leaving the partner-changing, more flirtatious dances to their single sisters. In many communities, musical instruments were also forbidden, and the fiddle, banjo and guitar were considered instruments of the devil. So the participants sang as they moved through the often intricate figures; weaving under raised arms, turning a partner, passing through the opposite lines; they sang words that gave the directions, or chided one of their number, or merely reflected, with wry humor, some part of their daily lives. Handclapping accompanied the simple figures, and onlookers joined in the singing.

In a contemporary school situation, these traditional play parties offer an ideal way to get music classes moving in a spontaneous, unself-conscious way. They can be done outdoors, or in limited space. A piano is not needed. Quite the contrary, the teacher must be right in the singing group, not trapped (or hiding) behind the keyboard. A simple, light walking step, or "dance walk", used forward, turning or sliding, takes us in a very easy natural way through the play parties. They

Continued on p. 2, col. 1


Play Parties

Cont'd. from Pg. 1, Col. 3

usually consist of three or four figures, one to a verse, repeated until all have had a turn, or until the group decides to move on to another dance.

A music lesson gets off to a good start when a play party is the first activity. Excess energy is expended, voices warm up, and a group feeling is heightened in a few minutes. If started early, in kindergarten or first grade, and chosen carefully, in a logical sequence, the boy-girl "don't-touch-me" syndrome rarely develops. Strict avoidance of partner dances in the early stages will help, too. If they seem to be clustering by sex, try having the boys make a circle. Ask them then to spread out so they can barely touch fingertips. "Drop your hands, please. Now, girls, go stand in the spaces." Begin the song immediately, before they have time to realize what has happened.

Play parties like "The Noble Duke of York", with its advancing and retreating lines, are particularly good for introducing movement to older children in the upper elementary grades. Don't call it a dance. They may already be familiar with the words from the speech exercise in the Orff books. Tell them this is a traditional movement form for these words. It may also be useful as an introduction to the Virginia Reel, since three of the four figures are the same in both. Speaking it first as you move with drums or sticks for accent is fun:


Oh the noble duke of York, He etc.

Making and/or playing a setting for the Orff instruments can turn the play party into one section of a rondo, or fill out a "tutti" at the end. The whole piece makes a fine demonstration item.

A few important points for your guidance:

1. Make a firm resolution not to teach any play party or folk dance until you have done it yourself—and done it enough times to know it "cold" without any printed instructions before you. Try them out at your AOSA meeting, or arrange to go through them with other teachers in your school. Kindergarten teachers are usually interested in learning new material.

2. Learn the tune accurately. Especially if it is our traditional material, we have a strong obligation to respect it and to transmit it without demeaning it by "modernization". It has survived because of certain inherent qualities that are still valid.

3. Do the traditional figures. Their charm and appeal often lie in their simplicity and directness. If you find a particular figure too complex, i.e. a grand right and left or other tricky weaving pattern, it is wiser to save the whole dance for a future time. You might try teaching that figure alone in an unrelated way, just for fun, some rainy afternoon. The class could help make a word pattern to fit the figure. For example:



"Right to your partner, left to the line" for a reel figure. This will also reinforce the feeling of four beats for each arm swing. (Hands only first, please.)

4. Adapt carefully. With composed forms, you and the children are free to change the turns, or the order of the figures, or to simplify. After some experience with square dances, you may like to try some of those patterns to a song the class knows. Be enough of a folklore purist to select from American materials. A Russian squat-kick does not belong in "Oh Susanna".

5. Follow a clear and logical progression from simple to difficult dances. Introducing something too sophisticated because it seems more interesting to you will only lead to frustration when it doesn't work. You will be able to tell, with sensitive observation, when to move on to more difficult play parties. In general, this seems to be a realistic progression to follow with any grade level:

1. Single circle, one or more in the center who is "it", with frequent changing, and involvement of the rest of the group. Try "Skaters", or "Somebody Waiting" or the ever popular "Old King Glory". This last one has proven to be a favorite, even with adults. If the group is large, begin with two circles. Single lines like "Alley-O" are good, too.

2. Segregated forms: Concentric circles, one of boys, one of girls. Make up your own. Have you ever done a three part round in three concentric circles? Each group begins to walk as it enters the round, and reverses direction as it begins a new part. A visible canon for you. Two lines facing and moving forward and back, or working independently, as in "Pawpaw Patch", allow partial clustering.

3. Couples, with a frequent change of partners. "Tideo" and "Toodala" are favorites here. "Sally Down the Alley" solves the problem of more girls than boys, and may be reversed by changing the extras' names to "Sammy". After second grade, try to discourage two boys or two girls as partners. Reinforcement by reminders of what they see on T.V. helps here.

The children develop their favorites, and will often request play parties thought to be long outgrown. They do them more times than even our attention span suggests. The real test of popularity is to discover which ones they do spontaneously, outside of the music room.

When the moment arrives for the children to make their own dances, these uniquely American forms will be drawn on for ideas. You will recognize the right-hand stars, the double circles and the two lines they have gleaned from first hand experience with play parties. They, and you, will be selecting from the rich store of our own folklore materials, and handing on their own traditions, just as Orff intended.

Names in the News

Jacobeth Postl and Don Slagel have been appointed to the Publications Committee.

Dr. Kenneth Robinson, Professor of Music Education at Florida Atlantic University, Boca Raton, Fla., announces a European seminar, July 10-August 8, including the Summer Course in English at the Orff Institute in Salzburg. Write him for details about credits and expenses.

Arnold Burkhardt reminds members that credit for work at the Orff Institute can be arranged through Ball State University, Muncie, Ind. 47307. Write him.

Isabel Carley is moving to Brasstown, N.C. 28902 this July. Please send articles and reports for the fall issue to the new address well before the Sept. 1 deadline if possible.

The AOSA Executive Board will meet again on May 19 in Chicago at the O'Hare-Sheraton to plan next year's conferences.

A Reminder

Please send all chapter news to the News Editor, Elizabeth Nichols, 28 Woodridge, Muncie, Ind. 47306; all inquiries about membership and Echo subscriptions to Arnold Burkhardt, AOSA Headquarters, Ball State University, Muncie, Ind. 47306; and all articles directly to the editor, Brasstown, N.C. 28902.

AOSA Executive Headquarters,
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AOSA

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Two Orff Therapy Sessions with an Unusual Patient

by Irmgard Lehrer Carlé

Music Therapy Coordinator Long Island Jewish-Hillside Medical Center

The Patient

Rod, 48 years old, born in Czechoslovakia, with an M.D. degree, haggard and much older looking than his actual age, came to the Day Hospital as an out-patient. The diagnosis is manic-depressive with suicidal tendencies. The patient is of above average intelligence, cynical, has a sharp tongue and tends to isolate himself. His interests center around chess, reading, music and some research in the field of mineralogy. He never liked to practice medicine and had therefore worked in a pharmaceutical firm for about thirteen years. Yet, he had never quite fitted the corporate image and did not wish to go back to that kind of work after his discharge from the hospital.

He manifested a superior attitude towards patients and staff, did not participate in meetings and just about "tolerated" some of the people around him. He had been married, but was divorced. During the last six years he maintained a friendship with a young woman. His "hero" was Kafka.

A Music Session dealing with "Structure"

Rod had visited me in the music room on various occasions and took a special liking to the alto xylophone. He expressed the wish for some music instruction on the xylophone and a few days later arrived for his first lesson. He had had some prior musical training on the piano.

When he arrived, Rod was agitated and angry; he had tried to participate in several activities in the past, but found them either unsatisfactory or not taking place at the designated time. When he saw that the music room was filled with patients, he assumed that once again he would be frustrated and could not have his lesson. I consoled him, telling him that we would find another room and that we would each take one Orff diatonic xylophone with us. As soon as we were settled in our other studio, Rod started playing one familiar tune after the other, all by ear. When he found that a note that he needed for his song was not available on his xylophone, he remarked that this was really an incomplete instrument on which he could simply not play or, for that matter, learn anything.

I presented him with a beginner's recorder book and asked him to pick a tune that he knew. He chose the round "Oh, how lovely is the Evening" and played it by ear. Next we both performed it as a round. He was intrigued by the sound and liked it. He began to calm down, yet still wandered to a new melody before having finished the previous one. After some "song hopping" he caught a part of the theme of Dvorak's "New World Symphony", a pentatonic melody. Rod was still complaining about some missing notes on

his instrument, when I stopped him, saying that I would like to explain something to him. He was curious. I took the B and F out of his xylophone and asked him to play his Dvorak theme once more with these notes missing. To his amazement, this worked perfectly well. He liked it, but was careful not to admit how pleased he was. Puzzlement was still on his face.

I took this opportunity to say: "You see, you were very upset when you came to your session complaining about the lack of structure in the Day Hospital which made it necessary to 'run around' to find an appropriate activity you would like. You found this quite frustrating. In short, you asked for more structure."

I explained some of the Orff approach to him and Orff's way of stimulating creativity and a feeling of accomplishment by limiting the musical materials he uses. Rod knew of Orff's work and by now was all attention. I explained further that Orff, in order to achieve his goals, frequently limited musical expression not only to the diatonic scale, but often to the pentatonic one. I pointed out that many beautiful melodies used only these five notes, as he saw from his Dvorak theme. As another example we played the "Fire Ritual" from Wagner's "Walküre".

Summary of this session

We were now ready to transfer this positive experience of our music session to his "outside life". Could he do in the Day Hospital what Orff did, and pick out the few activities he liked and try to structure his day around them without getting so frustrated and angry? He promised to think about this. A very calmed-down patient left the studio.

A Music Session featuring the "Umpa Band"

Rod was not able to tolerate the Day Hospital and had been admitted as an in-hospital patient. The one activity he asked for was music sessions with me. He arrived for his lesson on the dot. I had no definite plan for Rod as to what I wanted to do on this particular day.

I invited him to sit down at one of our two pianos in the music studio, while I took the other instrument. Above Rod's piano hung a reproduction of a very cheerful, bright picture named "Country Fair". It was painted by G. Vivancog in 1951. Looking at the picture, Rod commented on the sunny landscape which reminded him of Spain. With a little prodding, he described all the things he saw in the picture, which included two musicians sitting on two large wine barrels, the one playing the bagpipe and the other a trumpet. Upon being asked about the kind of music these two would play, Rod said that this would be a real "Umpa Band". Could Rod illustrate an "Umpa

Band" on the piano and show what it would sound like? Rod played an ostinato consisting of F and a lower C in 4/4 time, repeating this over and over. Praising his "perfect umpa", I joined him by playing a melody above the bass. Then we switched and, finally, warming up to our task, we both played the ostinato and improvised quite freely over it, giving our "Umpa Band" real sonority and character. Rod's face was all smiles, he liked his improvisation. He thought that it corresponded very well to the characters in the painting.

The Bagpipe

Finally, Rod wanted to know what the name of the instrument was that one of the musicians was playing. I explained the bagpipe to him, pointing out that the "drone pipes" would play his "Umpa", while the longest pipes would carry the melody which would consist of not more than five notes. Here we were back at our pentatonic scale! I suggested that he pick an F on the piano and build a pentatonic scale on it. He found that he could eliminate the Bb, but found it difficult not to stumble over the Bb or the B natural. Upon my suggestion, we switched to the two Orff xylophones which he had worked on before. By eliminating the B's we had no trouble playing a pentatonic scale on F. Our next step was to transfer our "Umpa Band" to the two xylophones using our 5-note scale on F and alternating between the ostinato and the melody.

Rod seemed radiant (a very infrequent occurrence), his face showing a somewhat amazed expression. His parting comment was: "Today I really learned a lot about music and different instruments." Soon afterwards Rod left the Hospital.

Summary

The two Orff Therapy Sessions I described show several little-explored areas among the many unique opportunities the Orff Schulwerk offers to the therapist. Here we are dealing with a highly sophisticated adult psychiatric patient who has difficulties fitting into the customary schedule of an activity therapy program in a milieu-oriented psychiatric hospital.

The patient's expressed preference for the music program was a clear indication of the value and stimulus it held for a person of his caliber. The therapeutic intervention is difficult to measure in scientific terms. However, we can say that we provided a stimulating learning situation for a specific patient with very specific needs; that we were helpful in improving the depressed and angry mood of the patient, at the same time giving him a great deal of satisfaction and pride in his achievement, as well as insight into his problems.

Conference Sessions by Jos Wuytack

Lemmens Institute, Belgium

I OSTINATO, HEART OF ACTIVE MUSIC MAKING

If we believe that music education is a way of developing all children's personalities more fully, rather than a privileged subject for a few especially gifted children, then we must search for easy, charming ways to make music together actively and creatively. As children make music, they learn about music because they actively participate, and both senses and aesthetic faculties are developed. The musical approach has to be through elementary forms which are easy to create, and these active creations include singing, dancing and instrumental playing.

An ostinato is a constantly repeated verbal, rhythmic, melodic, or harmonic formula and the word comes from the Latin word *obstinatus*, obstinate. One of the best avenues in reaching the goal of "music for all children" is through wise, studied use of the ostinato, which should be horizontal, complementary, preferably longer than one measure, and have a feeling of tension and dynamics. Through this medium it is possible to make music without extensive theoretical knowledge and abstract rules.

Here are some of the positive things that occur in using the ostinato:

In a social function, the ostinato requires an answer and a dialogue.

In cooperation with the entire group each individual is broadened, learns discipline, and forgets his shyness.

In perceptual and motor training everyone sings or plays with vital body-movement.

In aural development, each ostinato-maker is also a listener, because as he performs he also, simultaneously, hears other parts.

Possible Ways to Use the Ostinato

I. With body instruments:

a. the ostinato-game (different ostinati done simultaneously; this also trains motor skills, memory, and concentration).

b. accompaniment to a song (complementary ostinati in the same mood as the text of the song).

c. accompaniment to an improvisation (a motor or body ostinato by the group gives impulse to the soloist).

d. accompaniment to a text (complementary ostinati - sound colors).

II. Speech - ostinati

a. as a game (different ostinati performed simultaneously).

b. as accompaniment to a text (imitation of an idea from the text).



II DANCE, SING AND PLAY WITH JOY

"Dance, Sing and Play With Joy," a demonstration with children, was active, creative, spontaneous, and very much alive. Didactic principles, or the art and science of teaching, were realistically in evidence throughout the entire demonstration. For those who watched, there were unison thought waves which non-verbally expressed a realization that surely this must be close to the real essence of music education for children.

Prof. Wuytack believes that all children have the desire to learn, and that the responsibility of the teacher is to give children directional help in learning how to become worthy human beings. The skill of the music pedagogue lies in making contact with each child when he is open and when he is ready.

The demonstration was centered around the following didactic principles:

Music as a Totality:

Within the broad outline of general knowledge, differentiations must be made and some parts of a subject must be treated separately. When the parts have been isolated and practiced, it is then possible to integrate separate elements back into the whole. However, both differentiation and integration are only meaningful when they grow from a live situation. An ideal lesson is one which uses a theme as a subject and guide, and examples rather than rules. In this way the lesson is conceived and executed in



a child-centered way.

Music is also theoretical and technical:

Both theory and techniques are essential to learning and neither can be ignored or neglected. The development of these skills happens when children are involved in rhythmic activities and making music together.

Music involves activity:

All children are full of inward and outward energy and have a need to use this energy. Because children do not like to concentrate on the same subject for a long period of time, they need constant change to keep their attention. Closely allied to their need to release energy is the urge to respond with their bodies. Music evokes rhythm and movement, and real joy comes, not from passive admiration, but from active participation.

Music is using the voice, using instruments, listening and having opportunity to respond simultaneously.

The voice remains the first instrument to develop as a means of expression and therefore vocal training must always be a part of every lesson. Music education also needs to give children opportunities to respond spontaneously, to experience their own personalities, and to explore individual creative abilities. The Orff instruments give teachers great advantages in providing total music experiences and can be easily justified from both pedagogic and artistic standpoints.

And last of all, but by no means least, listening to music literature should be an integral part of the lesson. Listening can be used as the beginning of a lesson, to create an atmosphere, as an interlude to a lesson, or as a conclusion. By actively involving children in the creation of music by providing theory and technique, by encouraging creativity, and by listening to music literature, we prepare children for aesthetic listening in later years.

Wuytack

III IMPROVISATION: A MUSIC COMMUNICATION

Most people think that every expression is creative. In one sense each expression is creative by definition, if the personal element is accepted as a standard for creativity. But we consider creative only what is realized as something completely new, something unique, something original.

Creativity is not only stimulated by external factors, but, above, all, the inner urge is important. The personal element in an expression—both emotional and spiritual. Expression becomes creative to the extent that something original is found.

It's obvious that freedom in thinking, feeling and participation is a prerequisite to creativity.

Individual activity, activity-impulse and stimulus advance spontaneity. Improvisation is a conversation. Who cannot ask, gets no answer and who cannot express himself may not expect comprehension. Yet, if we aren't understood, no fruitful contact is possible and as a result the spirit cannot break through the wall of solitude, and all vitality is gnawed off. Music too is a language, and people have to speak that language to understand it. That's the reason for making music creatively: to conquer our own inarticulateness, to express ourselves musically, preferably in a beautiful structural formula. Just as a baby starts imitating his mother with a restricted number of words and in this way cultivates a kind of personal accent to build a proper sentence afterwards, all creative work begins with imitation.

Reproduction and production are not so far apart, are they? First of all several elements and materials should be discovered, imitated and assimilated in order to develop a proper language with these acquisitions. These ideas, however, imply a point of view: improvisation has to teach us the active musical communicative language, but whoever speaks about "teaching" also speaks about guidance. Normally children have to learn that a melody demands a proper profile, a rhythmic structure and a clear experience of the form. For learning is an ever-progressing differentiation, a continual gradation from the darkness till we see daylight. Learning is a coming to consciousness of certain experiences, and ways of conduct, so as to foresee how we can best use our freedom to make a decisive choice.

Freedom and guidance needn't be contradictory. Some people are under the impression that no guidance should be given, while expressing oneself. In this matter they think that a child will learn by doing, only by giving it complete freedom, and that it will express spontaneously this evolution and obtain a technical skill. We want to underline that the result improves with experience, but we deny that a child can attain a cultural level



all by himself. The process of thinking can only be developed normally when higher cultural material is introduced in suitable quantity and at well-chosen intervals. Giving guidance is a communication: it means to suggest, to impart technical advice, to present possibilities, to indicate the rules of the game and of art, to inspire... Freedom lies in choosing... To choose is to renounce.

The music educator must be sensitive enough to find the middle point between forcing and independent discovery. We will try to show how it is possible to create in a group, making the improvisation into a real summary of music education. We want to set up a totality in which both the sense of melody and of rhythm as well as the sense of harmony, timbre, form are worked up in an active and creative way, merely parts of one significant unity.

VI ALEATORIC MUSIC — ELEMENTAL STYLE

Aleatoric music (*alea facta est*, the die is cast) is based on ametric rhythms and on sounds without scale relations. It is not written down but depends on the moment, the circumstances and the inspiration of the "players". The participants in the group-improvisation are invited to explore a new world of sounds and to experience the different materials and media.

The new basis is the "absolute" sound itself in which the pitch doesn't matter but only the nuance of the soundcolors. The voice is an excellent medium for this purpose! Here lies an undeveloped area with enormous possibilities!

Also the percussion instruments are interesting because the sound is direct and varied. To create a dreamy atmosphere, we

prefer metallophones, celeste, cymbals and all kinds of gongs!

It's very important that children have a chance to explore the different possibilities and sound effects of each instrument. The technique comes from playing and listening. To prepare the improvisation, people have to play tremolos on the membranes (rolling beads in a handdrum, playing the skin with the fingers, etc.), on the woods, on the metals and on the instruments with bars.

The difficulty in this new music is the association with ametric rhythms. There too, participants need exercises such as rhythmic unison in a group, concentration, and reaction, playing one sound at the indication of the conductor, development of a rhythmic motif, playing a succession of beats changing sound levels, finding contrasts of bright and dark, etc.

The aleatoric group-improvisation needs a verbal agreement or a graphic plan. The diagram is a symbol of the division of the time! We need a horizontal (tremolos) and a vertical (clusters) element and look for as many contrasts as possible. Also it's possible to introduce some rhythmic ostinati, or some melodic themes, which can be inverted, accelerated, augmented, etc. The participants are engaged in playing and listening and feel the cheerful influence of the dialogue in a new language without words.

IV ELEMENTAL CHORAL WORK

In music education the voice is the first instrument which must be developed, formed and trained as a means of musical expression. Singing in a group has a lively social function: every member of the choir can contribute according to his abilities, feels that he is needed, and helps to build a harmonic totality. Vocal training is as important for the teacher as for the children because they easily imitate the educator's voice placing!

We have to find a voice training in a group, which is both rewarding and joyful.

1. Children like traditional and *folk music*. The child is introduced by the song into the realities of his own culture and led into contact with other cultures. This music is a natural part of work, play, sleep, fun, ridicule, love, death. Through it he can grow in intimate appreciation of life!

2. Little exercises for the diaphragm, for the placing of the voice, for respiration, for pronunciation can be enclosed in the singing-party using humorous games.

3. The rhythmic vitality of elemental music lends ease to the process of *improvisation*. Most of the songs we use have few words because most of them center upon a single idea or circumstance. The creative process involves improvising on the pattern. A song can be the window through which children look at themselves and the world.

4. Singing also gives an impulse to *rhythmic activity*. Singing games, play-party songs, dance tunes, work songs require action, dancing, skipping, dramatic play.



President's Message

It is such a pleasure to add my greetings to the A.O.S.A. membership, a dedicated group who, even after formal education is completed, wish to incorporate new dimensions into their teachings. This is especially true of the friends I welcomed at the 1973 conference in Minneapolis. May I ask the indulgence of conference participants as I repeat here the remarks I made at the opening session.

Many exciting ideas for educators have appeared on the scene recently from Great Britain, and we are all familiar with the concepts of the open classroom and the integrated day. Not long ago I met another "import" from England, the great Dorothy Heathcote, who uses improvisatory drama with the finest teaching sense I've ever seen. There is clarity of style, thinking and perception about how to interpret, interest, direct, guide, discipline, encourage and determine relationships, how to create situations for reflective and conceptual thinking of an unusual order.

And here's the point of my message: Mrs. Heathcote's educational philosophy fits us like a glove. I would like to quote two statements she made which we could well use as a motto for A.O.S.A.:

"I am of the brotherhood of those who realize they have much to learn and commit themselves to learning it, but knowing that in the process, such learners will be enabling or qualifying agents for others."

"I am of the brotherhood of those who find ways to multiply their own efforts by joining with a group of dedicated others who can provide for one another mutual support, encouragement and guidance."

And so it is that the Officers and Board of the American Orff-Schulwerk Association will strive continuously toward the goal, that this Association be a bulwark of mutual support, encouragement and guidance.

Ruth Pollock Hamm

Middle Atlantic Chapter

Our Middle Atlantic Orff Chapter workshop year not only began on a high note but its fine quality and stimulating inspiration was sustained throughout all four of the workshops offered to our membership in 1972-73.

At our first 1972-73 Workshop, Elizabeth Nichols led us in "Drama for Children." We began with a rain song in 5/4 using environmental and vocal sounds and Orff instrumentation plus movement and created a small ABA form with Introduction, Interludes and Coda. With the help of Key School children, teachers and students, we acted, sang and played our version of "Mister Frog Went A-Courtin'."

The afternoon was devoted to analogies between theater, dance and music.

For our November meeting in Wilmington, Delaware, we had two of our Chapter members as clinicians, Brigitte Warner and Sarah Goldstein. The subject for the day was "Enhancing a Theme for the Holiday Season." Brigitte Warner worked with us, using instruments and voice, on a selection of Christmas songs and readings from the Orff-Keetman, "Christmas Story." Sarah Goldstein presented several Hebrew songs suitable for the Chanukah holiday which we sang, played and choreographed.

At our February meeting Tossi Aaron led us in Folk Dancing, showing how we can lead out students to create their own dance forms using basic movement such as walking, changes in direction and level.

Mrs. Aaron provided many opportunities for us to work as individuals exploring space, with partners, in Virginia Reel formations, and in groups of eight or more for creating shapes in space. We also created our own folk dances to "Skip to my Lou" and "Toodala."

Our final workshop met in March and again featured Brigitte Warner and Sarah Goldstein, who gave us a fresh look at Orff literature with material from the Margaret Murray edition of the Orff-Schulwerk, volumes 3 and 4. Our workshop stressed the development and use of chords or chord basses.

The highlight of the day was a demonstration using Key School children led by Brigitte Warner. Mrs. Warner's demonstration showed us the steps she used to develop in the students their excellent understanding of chord structure, what makes a chord major or minor, where major chords are found in a major scale, playing inversions of tonic, dominant and subdominant chords and discovering how to figure which inversions to use to ensure a smooth connection between chords.

Sarah Goldstein led us in preparing "Sur le pont" in a new key, F Major. To this we learned a charming dance, part of which we improvised. They day left us brimful of ideas and enthusiasm.

Miriam Carp, Secretary

Memphis Chapter

The flu bug hasn't been the only virus to infect the Memphis area recently — magic sounds of Orff instruments combined with excited childrens' voices can be heard "echoing" around the city, spreading contagious enthusiasm for the first city-wide elementary music program ever to be held here. Over 400 selected children will participate in the all-city elementary chorus and all-city string orchestra April 27 at Wooddale High School. Ten children from each Memphis city school having the Orff program are busy working with their teachers to help make it a success! L. P. Cooney is chairman and Nancy Ferguson and Konnie Koonce are coordinators of the big event.

Dr. Michael D. Bennett and Terry Hulick, of the Memphis State Music Department, were guest speakers at our January AOSA meeting. They presented a comprehensive rhythmic reading program based on the philosophy that we can teach recognizable musical "words" (consisting of different rhythmical pattern combinations) in the same way children are taught to recognize word patterns.

Alcy Elementary was the setting January 23 for an all-day workshop sharing session conducted by Rebecca Pinnell, Linda Morgan, and Mary Lou Theil.

Our February meeting was held at Second Presbyterian Day School. Marsha Seaton gave a demonstration on such home-made instruments as tambourines made with bottle cap jingles, a wash-tub bass, drums made from ice cream containers, washboards, jugs, kazoos, and temple blocks made of 2" by 4" lumber. Our "jug" band enjoyed playing and singing "Cotton Fields."

Christy Watridge, Susan Van Dyck, and Nancy Miller presented song material and techniques to use with primaries, while Linda Morgan completed the program with song arrangements and a Jewish folk dance for older children.

All general music teachers in the city were invited to our March meeting, at which Carol King stimulated everyone with creative new approaches to teaching beginning recorder. She integrated melodic ear-training, various methods of notation, harmony, improvisation, basic form, unpitched instruments, and Orff melodic instruments with recorder work.

Fourteen members flew together to the convention in Minneapolis for an unforgettable musical experience! We are all deeply indebted to our own Konnie Koonce, national chairman, who spent MANY long hours putting it ALL together.

Our Memphis chapter sponsored a coffee for all teachers at the TMEA state convention held April 13 at Nashville this year. Co-hosting the event was the Middle Tennessee AOSA chapter.

Linda Morgan, Editor

North Louisiana Chapter

Barbara Grenoble held a one day workshop for the music and special education teachers in the area on May 31, 1972. Five teaching stations were equipped

Five teaching stations were equipped with instruments under Title VI ESEA. The school year ended with much interest in the Orff approach.

Following the luncheon meeting in November, members played in recorder ensembles during the afternoon.

Konnie Koonce and Nancy Ferguson led a two-day workshop sponsored by the chapter in January, 1973 on the Louisiana Tech University campus in Ruston, Louisiana. Even with adverse weather, we had 121 participants. Many new teachers, student teachers and college faculty members were "turned on" to Orff. It was a tremendous success.

Avon Gillespie is to be the guest conductor of the Caddo Parish Junior High Honor Choir on May 10 and 11. He will conduct a one day Orff Workshop for teachers in the Shreveport area on Saturday, May 12, 1973.

North Louisiana Chapter and East Texas Chapter AOSA have plans for several joint chapter meetings for next year.

Edith Elliott

Cayuga Chapter of N.Y.

The Cayuga Chapter was formed after Grace Nash's workshop at Ithaca College last summer. The first meeting was purely organizational. Our March meeting included a session on Elizabeth Nichols' Orff Source Book arrangements with Mrs. Sue Gilvin from Silver-Burdette, and a demonstration with upper intermediate children by chapter president Carolina Ostrander.

Our chapter is thrilled to have national affiliation with the AOSA.

We plan a fall meeting in Binghamton, N.Y.

Carolina Ostrander

Greater St. Louis Chapter

We are happy to announce that the Greater St. Louis Area Chapter of the American Orff-Schulwerk Association has been re-activated under the guidance of Dr. Neil Bjurstrom.

A meeting was held on April 28th at Harris Elementary School in St. Charles, hosted by Mrs. Cordelia Stumberg. Mrs. Stumberg had her 5th and 6th grade children perform "Bolero" by Prof. Jos Wuytack. Liz McKersie, Webster School, gave an Orff teaching demonstration and Mary Lou Friedrich, Monroe School, gave a summary of the recently held National Orff Conference in Minneapolis and also taught some of the songs Prof. Wuytack wrote for the Conference.

Officers for the Chapter are: Cordelia Stumberg, President; Liz McKersie, Vice President and President-Elect, and Rita Shotwell, Secretary.

Rita Shotwell

Delaware Valley Chapter

The Delaware Valley Orff Schulwerk Association now has 29 members from Pennsylvania and nearby New Jersey. Ten of these are new this year, and 17 are National members. As a result of a preference questionnaire given last spring, we meet four or five times a year in alternating, but central locations in both states.

Brigitte Warner led the first meeting (November 1972) with a delightful afternoon of story dramatizations with instruments. After dividing into three groups, we worked out our own versions of the same story. In January, we had a "play-in", an instrumental meeting to play, hear and improvise with the less familiar pieces in books two through five, and from the Wuytack materials. At the end we explored the "how-to" of a simple dance form. March brought Avon Gillespie and a most exhilarating afternoon of dance and movement. We called it "To move, to breathe, to dance" . . . and we did!

Our officers for this year were Tossi Aaron, President; Lillian Mallin, Vice President; and Joanne Opalenick, Secretary-Treasurer. We welcome visitors from other areas . . . Come and see us!

Tossi Aaron

Connecticut & Michigan

Apologies to the Connecticut and Michigan Chapters whose reports were delivered to Elizabeth Nichols in Minneapolis and left in my box at the Radisson Hotel. Neither telephone calls nor letters have succeeded in retrieving them from the hotel. Please send them again and we'll be sure to get them in the fall issue.

Isabel Carley, Editor

Greater Chicago Chapter

Our officers for 1972-1974 are:

Marion O'Connell, President; Lillian Yaross, President-Elect and Program Chairman; Jacobeth Posti, Program Chairman; Patricia Hamill, Corresponding Secretary; Ruth Scheer, Recording Secretary; and Fiona Calder, Treasurer.

Chapter activities for 1972-73

October: Reading Session - Sister Marcia Lunz, downbeater "Speech, Poetry, Auguries" - Gertrud Orff

November: "Creative Movement and Creative Music with Story Telling" - Brigitte Warner, clinician

January: "Music with the Exceptional Child" - Dolores Nicosia, clinician

February: Reading Session - Pat Hamill - downbeater - "Polyvitamins" - Jos Wuytack

March: "Let's Improvise with Recorder, Instruments and Voices" - Isabel Carley, clinician

April: National Orff Conference in Minneapolis

May: Officers' Business Meeting (plan for next year)

June: Officers' Business Meeting (develop Constitution and/or By-Laws).

Long Island Chapter

The Long Island Chapter has just completed four delightful days with the Ons Dorado Boy's Choir of Bruges, Belgium, whom we sponsored in their New York debut. Their tour consisted of a performance at the Fifth Avenue Presbyterian Church on Wednesday, April 18th, performances at Rockefeller Plaza and Hofstra University on Thursday, the 19th, and a performance at City Hall on Friday, the 20th. Not only were they given the keys to the city, but the latter concert was also televised by CBS and shown that evening on both the Six O'Clock and Eleventh Hour news.

In addition to performing, the group spent time with us seeing the city. We visited the Rockefeller Center area where we watched ice-skating at the Plaza, and saw the city from the observation tower of the RCA building. We also visited the Wall Street area, Battery Park, took a ride on the Staten Island Ferry, and walked through Chinatown. On Friday and Saturday, the last two days of their stay, they spent time with their host families.

Prior to their departure for Belgium on Saturday afternoon, we all convened at "Nathan's" in Oceanside, Long Island, where they were treated to hot dogs and soda by the establishment. We exchanged gifts (ours to them being a plaque inscribed — "Ons Dorado, N.Y.C., 1973), and sang farewell songs. Feelings ran high; tears flowed freely.

The effects of this adventure upon our young people who housed the group and attended performances is incalculable. Our children were treated to Orff-Schulwerk at it's optimum level. They sat entranced throughout the performances. As the buses rode away, a dozen families had already requested that we do it again next year.

Prior to the visit by Ons Dorado our chapter has had a most productive season which has included the following . . .

Workshops:

October — our members, November — Avon Gillespie, January Series — (four Sunday afternoons) — Electronic Music — Herbert Deutsch, Manhattanville Project — Lenore Paganowski, Labnotation — Kay Dunkelee, Jazz Improvisation — Bert Konowitz, February — Catherine Nadon, and March — Grace Nash.

On March 14th we participated in the statewide "Music In Our School Day" by giving Orff demonstrations at Philharmonic Hall in Lincoln Center. On March 24th Orff music was included for the first time in our county (Nassau) elementary choral festival.

Chapter Accomplishments:

We have completed our constitution, started a library, and launched a quarterly publication entitled "The Orff-Beat on Long Island."

Plans for the remainder of the year include workshops by Aden Lewis — April, Rida Davis — May, end-year picnic — June, and Summer Workshop Institute with Jos Wuytack — last week in August

Herbert Rothgarber

Wuytack

Cont'd. from Pg. 6, Col. 1

III. Vocal ostinati

- a. as different ostinati performed together, forming a canon
- b. as accompaniment to a song.

IV. Instrumental ostinati

- a. as a means of building a crescendo by adding different complementary ostinati.
- b. as accompaniment to a text (interesting in creating a poetic atmosphere).
- c. as accompaniment to an improvisation (the background is based on repeated formulas)

Choral Techniques

Cont'd. from Pg. 7, Col. 3

5. The rhythm, the melody, the harmony is *elemental* (*elementarius*—"pertaining to the elements, primeval, rudimentary, treating of first principles.")

"Elemental music is never music alone but forms a unity with movement, dance and speech. It is music that one makes oneself, in which one takes part, not as a listener, but as a participant. This music is unsophisticated, employs no big forms and no large structures, and it uses only small sequential forms, ostinati and natural harmony."

6. The *canon* is the bridge to polyphony, because it is the easiest and at the same time the severest form of imitation. To sing canons we don't need people with special gifts or advanced technique.

7. Elemental choral music is *family* music, sung by all ages! It is music which anyone can sing and feel comfortable with!

Carl Orff, "Schulwerk, Past and Future", AOSA Supplement #1, 1973



Prof. Robert Abramson, Hunter College and Manhattan School of Music, N.Y. Dalcroze Specialist at AOSA Conference.

V "MUSICOGRAM"—LISTENING, MEMORIZING AND VISUALIZING MUSIC

In listening to music there are various aspects which can contribute to better understanding of a work of art.

Programmatic Aspect

"Program," in the broadest sense of the word, is a public announcement or notice of what is going to happen. In programmatic music the composer has captured an impression which is non-musical and transformed it into a musical expression. In this latter sense, program music involves extra-musical elements requiring further explanation.

Biographical Aspect

In addition to the programmatic element, it is necessary to use some biographic information. It is essential that biographical notes consist of only the most interesting anecdotes, and that anecdotes be presented strategically and at the proper time.

Cultural and Historical Aspect

A work attains its full meaning only when it has been placed in the socio-cultural garden which made the composer's creative powers flourish and grow. In order to understand a work well, it should be placed in context with the cultural, historical, philosophical and political atmosphere of the composer's time.

Technical Aspect

Aristoxenos of Tarente long ago said that the enjoyment of music depends on two conditions: observation and memory. Indeed, the listener must be able to hear the present sound, and at the same time retain the memory of what has just been played. A connection must always be made between what one hears, what has just preceded, and what is yet to come.

For a young person what matters is that he become captured by the spell and charm of a work through practice and experience, and that through experience he discover the aesthetic acceptance and unceasing fascination of the work itself.

A musical work of art is recreated when the listener can distinguish all musical elements, when he has an insight into the structure of the form, and when he feels the metaphysics of the wealth of sounds.

Personal Interhuman Aspect

Music is a magic art and possesses a magical power. Only the heart is able to free the deepest sources of a musical experience. Therefore, the teacher must work, with love and enthusiasm, and through personal insight introduce his pupils to the mystery of music.

Not only is a love for work necessary, but

To Next Col.

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

CHORAL TECHNIQUES

Dr. James Carley

Christian Theological Seminary, Indianapolis

Objectives:

Demonstrate some Orff techniques using the human voice as instrument.

Show how to establish an atmosphere of vocal freedom through echo play.

Demonstrate how to get good sounds out of children — and help some participants to a better understanding of breathing and support.

Do some free vocal improvisation in a given situation. Improvise an anthem.

Outline: Echo play

Intervals

Scales:

major	do re mi fa sol la ti do
natural minor	la ti do re mi fa sol la
dorian	re mi fa sol la ti do re
phrygian	mi fa sol la ti do re mi
lydian	fa sol la ti do re mi fa
mixolydian	sol la ti do re mi fa sol
pentatonic	do re mi sol la

These may all be done in canon, or with drone.

Characteristics of the modal scales:

Dorian - minor 3, high 6, low 7

Phrygian - minor 3, low 2, low 7

Lydian - major 3, high 4

Mixolydian - major 3, low 7

Children's head voice. Use loo, with descending scales, lightly, starting high. Women, even altos, demonstrate with light voice.

Men, use your natural range, lightly.

Have a child demonstrate

Posture, breathing and support

Make games out of vocal exercises:

Hold a tone.

Who has the highest tone?

Smooth siren.

Trills of small and large intervals.

Free improvisation in a given situation. Improvise an anthem to Psalm 130 (Out of the depths) using two soloists, in the Phrygian mode.

also a love for pupils. The basis of interhuman contact is the giving and exchanging of thoughts, feelings and attitudes.

The real mission of the music pedagogue is to teach how to recognize the constructive elements of composition, without losing sight of the total work.

Young people need a visual connection with the architecture of the sound colors. The musicogram, a diagram that makes the form visible, is an excellent medium to clarify what is being heard, to make the elements of the composition clear, and to activate the person as a listener.