

The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

Vol. 5, No. 2

February, 1973

Conference Preview

Konnie Koonce,
National Chairman

The guests have been invited, the sessions have been scheduled, and the final program is now in print for the fifth annual American Orff Schulwerk Association conference to be held April 5-8 at the Radisson Hotel in Minneapolis.

Since the first conference in 1969, the growth of the AOSA has been astounding. Conference length has been extended from its original two days to four, with a total of 42 sessions at the '73 conference,—over three times the number offered in 1971.

The primary concern of the conference committee, however, has not been focussed on growth but on arranging sessions which permit individual participation. We know that children learn best by doing, and the planning committee felt that teachers too would gain more from the conference by active participation. There will of course, be demonstrations with children, but most of the sessions are planned to include adult participation.

Featured Guest

Our European guest this year will be Jos Wuytack, Professor of Music Pedagogy at the Lemmens Institute in Belgium. Mr. Wuytack is one of the internationally recognized Orff leaders in the world. Both a renowned teacher and composer, he has many current publications in the Orff style.

In addition to his demonstrations with children, Mr. Wuytack will offer general participatory sessions on the use of the ostinato; improvisation as a means of musical communication; listening and visualizing music through his invention called the "musicogram"; contemporary techniques in the Orff manner; and basic choral work in the Orff style.

Orff Leaders

The emphasis on movement in the Orff approach is due to the influence of Dalcroze, as Orff himself is the first to admit. This year we have scheduled four sessions in Dalcroze techniques and a Dalcroze demonstration with children conducted by Prof. Robert M. Abramson of Hunter College and Manhattan School of Music. Mr. Abramson has had vast experience in lecture demonstrations, as well as in college, private and public school teaching. He is recognized as a composer and performer as well as a teacher.

Continued to P. 6, Col. 3

OUR SENIOR CITIZENS

by Fran Margeson

*Consultant-Clinician, Former Recreation Director
of United South End Settlements, Boston, Mass.,*



One does not have to be a trained gerontologist to know that activities which will help older persons make effective use of their leisure will be different from the activities provided for youth for the same purposes. Those who would serve the leisure-time needs of the aged must work out new definitions of recreation, provide new activities suited to mature bodies, seasoned habits and the demands of retired living.

The major needs of the elderly are: physical security, interpersonal security, community involvement with the young and the middle aged in order to feel a part of the total community. These needs can be met through various Senior Centers.

A DROP-IN CENTER

In the South End of Boston, sponsored by the United South End Settlements, is a group of seniors so excited about the Carl Orff and Zoltan Kodály concepts that attendance has improved, personalities have changed, and boredom is nowhere to be found.

At 20 Union Park this new music program was introduced for the first time. Rhythmic speech, body movement, (they call it exercise), hand drums and Orff instruments mark the beginning of a new adventure for this senior group of approximately fifty men and

women. All over 60 years of age, the seniors use these resources with poetry and creative drama, with which they already feel comfortable. Improvising on the instruments and learning to do two things at once become a wonderful experience. Each person has his own creativity to share with the others. A small soprano recorder class has been started, and other groups are invited to share in this new music making program. And so we grow!

HOME FOR THE ELDERLY

The home for the elderly was built in Castle Square and its recreation program, like that at the drop-in center, is sponsored by the United South End Settlements. It was first limited to the residents, but later invitations were extended to the senior residents of the entire community.

The recreation program met twice a week with a varied program, of which the new music program proved the most popular. In the home for the elderly, the recreation room is spacious and cheerful. The class included a good racial mixture. Since music is a universal language, the non-English speaking members had no problem.

To share the excitement and enthusiasm of

Continued to Page 3, Col. 1

President's Column

The Commission on Public School Personnel Policies of the State of Ohio recently published a report entitled *Realities and Revolution in Teacher Education* which took a strong, invigorating position against the persistent and crippling deficiencies found in teacher education across the country. Among the deficiencies named were (1) low standards for the selection of teacher trainees, (2) course work lacking in relevance, (3) college personnel involved in teacher preparation too often ill-prepared and remote from the world of teaching practice, (4) education faculties displaying poor and unimaginative teaching, and (5) new teachers too quickly immersed into full teaching responsibilities.

Some of the recommendations of the commission were (1) more careful screening of prospective teachers, (2) 5-year combined bachelors-masters programs, (3) sequential program of laboratory experiences with children in a teaching situation, and (4) more cooperation between colleges of education and the public schools.

Where does the American Orff-Schulwerk Association enter into this picture? As professionals we must constantly evaluate our standards, strive for higher musical competencies and develop active, sincere interests in good training programs at the college level. What are some of the promising aspects? There are a number of colleges and universities that have offered Orff workshops summer after summer consistently, showing at least more than a cursory "one-shot" kind of interest. There are some universities that have extended the period of a summer workshop to three weeks of concentrated training, and now we see even larger programs developing in various parts of the country. More institutions taking this course of action would suggest we are moving in the right direction.

A few schools offer winter and summer courses. Then too, Ball State University offers college credit for the Orff Institute Summer Workshop in Salzburg if there is parallel registration with their music education department. Both Ball State University and Memphis State University have a summer series designed to be consecutively more advanced each summer. Other universities seem interested in similar plans. This suggests progress.

But, when one considers the number of colleges and universities offering degrees in music education, there is a great dearth of experiences in the Orff approach for the college student. To try and influence many schools may seem more capricious than landing on the moon appeared not so many years ago, but "he who stays in the valley will never get over the hill". Of course we should never sacrifice quality for quantity.

Obviously, by virtue of our membership, we support the Orff approach as a most positive force in music education. Therefore, each of us as members of AOSA must bring pressure

Ons Dorado

The Greater Detroit Chapter will sponsor a concert of *Ons Dorado* on April 12, 1973 at the Masonic Auditorium in downtown Detroit.

Ons Dorado is a group of 120 boys, ages 10-18, from Flanders, Belgium, who tour and perform as a choir singing, playing instruments and doing pantomime—all in the dynamic and lively approach of Carl Orff. In fact the name itself means "an Eldorado," a golden land of aesthetic pleasure through a personal practice of art in a spirit of fraternal, active and spontaneous cooperation.



Ons Dorado has toured Europe thirteen times, given 300 concerts, in Germany, Austria, Switzerland, the Netherlands, France, Hungary, Luxembourg, Yugoslavia, Italy, Denmark, and Sweden. The group has also presented many television programs in Brussels and other great cities of Europe, given radio programs and made seventeen records, a documentary film and has even sung for the Pope in Rome.

The purpose of their concerts is not only to make the public aware of the culture and folklore of Belgium but also to be a revelation for any educator of the innumerable possibilities open to the young apprentice musicians through this kind of music.

The programs are made up of popular songs accompanied by the ensemble, mime, sonatas for flutes and harpsichord, pieces for Irish harps, dances for recorders, a circus for mime, and rhythmic numbers. The boys are associated with Jos Wuytack and perform many of his works.

The director of *Ons Dorado* is Mr. Paul Hanouille, a leading musician of Flanders, who over the past summer made contact with a prominent choral director from the Detroit area who was traveling in Europe, who contacted our organization and suggested this concert. Mr. Hanouille is also the Director of Religious Music at Brugge Seminary, Director of Cathedral School Chorus, Director of Orff Instruction of Belgium and a personal friend of Carl Orff.

We anticipate this exciting event with tremendous enthusiasm

Claire Levine

Names in the News

Marcia Lunz will be leading a session on "Creative Arts" at the NCEA convention in New Orleans on April 24. She will present techniques for using rhythmic speech, body percussion, basic movement, and simple percussion instruments to classroom teachers.

Brigitte Warner presented the Orff-Keetman "Christmas Story" with her classes at Key School, Annapolis, Md., in a special program for parents and faculty in December.

Tommy Pardue reports that about 45 of her children from Alcy Elementary School, Memphis, presented a special program on WKNO-TV on Christmas Day.

Grace Nash is arranging for an Orff luncheon at the Western Division MENC meeting in Tucson March 3, at the Hilton Inn.

Isabel Carley has just heard from Schott's that her edition of "Carols and Anthems from the Schulwerk" will be out by the end of the month. Her anthem for youth choir and Orff ensemble, "Sing for the Joy of Easter" has just been published by Concordia.

Fran Margeson has published privately a series of useful books entitled "Music as a Tool". Write her for details, P. O. Box 307, Jamaica Plain, Mass. 02130.

Announcements

There will be a luncheon for members and friends of the AOSA at the North Central Regional Meeting of MENC in Milwaukee, Wis. on Saturday, March 31 at noon.

The ninth Orff-Schulwerk English Summer Course in Salzburg is scheduled for July 16-25, 1973. Tuition is \$33. Enroll through the Orff Institute, 5020 Salzburg, Frohnburgweg 55, Austria.

AOSA

NATIONAL EXECUTIVE BOARD, 1972-73

National Officers

Ruth Pollack Hamm, President, Cleveland Heights, Ohio
Konnie Koonce, Vice President, Memphis, Tenn.
Margaret Van Haeren, Recording Secretary, Redford Township, Mich.
Jacobeth Postl, Treasurer, Evanston, Ill.
Isabel Carley, Editor, Indianapolis, Ind.
Joachim Matthesius, Past President, Birmingham, Mich.

National Executive Secretary

Arnold E. Burkart, Muncie, Ind.

National Board of Directors

Nancy Ferguson, 1972-1974, Memphis, Tenn.
Jane Frazer, 1972-1974, Minneapolis, Minn.
Norman Goldberg, 1972-1974, St. Louis, Mo.
Marcia Lunz, 1972-1973, Franklin Park, Ill.
Grace Nash, 1972-1974, Scottsdale, Ariz.
Stan Rowland, 1972-1973, Ross, Ohio
Lawrence Wheeler, 1971-1973, Glen Head, N.Y.

National Advisory Board, 1972-1973

Grace Benes, President, Greater Cleveland Chapter
Adelle Vitek, President, Greater Detroit Chapter
Patrick Driscoll, President, Greater Rochester Area
Yanya Wang, Chairman, Greater Chicago Chapter
Tossi Aaron, President, Delaware Valley Orff Assn.
Rosemary J. Koepfle, Chairman, Greater Cincinnati Chapter
Edna M. (Jerry) Bair, Chairman, Orff Chapter of Southern New Jersey
Arvide Steen, Chairman, South-Central Minnesota Orff Chapter
Herbert Rothgarber, President, Long Island Chapter
Michael M. Salzman, Chairman, Middle Tennessee Chapter
Elmyra (Tommy) Pardue, President, Memphis Chapter of AOSA
Edith Elliott, Chairman, North Louisiana Chapter
Sarah F. Goldstein, President, Middle Atlantic Chapter
Clara May Fidler, Chairman, Indiana Chapter
Murray McNeil, President, New England Chapter
Mary Lou Kunz, President, Berkshire-Hudson Valley Chapter
Margot Bridges Emery, President, Maine Chapter
Virginia W. Gable, Chairman, Connecticut Chapter

Senior Citizens Cont'd.

this senior group let me relate the following interview with the participants:

Director: "Do you enjoy the music program?"

Mrs. T.: "I certainly do."

Director: "Had you ever played a musical instrument before?"

Mrs. T.: "Yes, a little piano. I studied theory, too. I do love the recorder and Orff Instruments."

Director: "Would you recommend this kind of program to people over sixty?"

Mrs. T.: "I certainly would. It is something I just can't explain but it makes me feel good all over. It appeals to me... it's recreational... gives us something to do in our spare time when we're not in the group."

Director: "You mean recorder practice?"

Mrs. T.: "Yes. I think it's a good idea to never stop growing, and when you have a lot of time on your hands, it does occupy some of that time. I have always liked music and I recommend that everyone try to get into the act."

Mrs. H.: "I studied violin and played in the High School orchestra but I haven't touched the violin for forty years. I like the recorder, but have a hard time putting my fingers on the holes. You forgot to ask my age and I'm dying to tell you. I'm sixty-nine."

Mrs. C.: "I had no music before but I love music. I came from Shanghai and came to this country during Communist occupation. I went to evening school for my English. I love the recorder, hand signals and hand drum. This music has helped me especially when I'm lonely, sometimes homesick, sometimes a little upset. I play a little and it's very good. I'm enjoying it very much."

Director: "Did you find it difficult joining the music group at this age?"

Mrs. L.: "No. I'm a widow and I live alone and work. I love the recorder because it filled empty spaces and took up a lot of my time practicing. I think it's very good for elderly people. You don't have a chance to think about your aches and pains. All of a sudden you get blowing and playing the Orff instruments and it just does something for you. You do your work then you come down to the recreation room and the music program keeps up your spirit and mind. We do exercises..."

Director: "You mean body movement?"

Mrs. L.: "Yes, and when you play the hand drums it keeps your fingers working and your body in trim. You are responsible with others for creating our own speech patterns like, "Fruit Cake". We were looking for something around the holidays and it seemed most natural to us. This gave us a chance to be creative. It stimulated us to do something on our own." (Mrs. L., a regular member, takes a day from her work to be with the music group.)

Mrs. J.: "I would rather play the instruments instead of the recorder. I never had a chance to play or learn anything like this before, reading notes and playing. This has been a good opportunity for me. I like the sound."

Director: "Do you think that this kind of music ensemble has helped you to make new friends? You're a quiet person and a little shy, but when you're with the music group you're not."

Mrs. J.: "It seems like everybody is so happy to be together that I just can't express it but..."

Director: "It's pretty nice isn't it?"

Mrs. J.: "Yes, it really is, and I enjoy it very much."



Mr. G.: "I'm only 73 and I was in your drop-in center last year, but before that I never had music. I sing at other clubs and write my own poem songs. I'm a busy man. I have a wife and two grown children in their twenties."

Director: "Does your family complain when you practice; Mr. G.?"

Mr. G.: "It doesn't do any good if they do, I play just the same. They don't complain."

Mr. B.: "I'm the youngest!"

Mrs. C.: "No! You're the oldest!"

Mr. B.: "No, I'm not, I'm only 90 in December. I play all the wind instruments such as cornet and whistles of different kinds."

Director: "You played recorder before you joined the group at the drop-in center, didn't you?"

Mr. B.: "Yes, I took lessons at the Adult Center in Boston for four or five years. I play the bass, tenor, alto, and soprano off and on. My idea is you're never too old to learn something."

Director: "Mrs. G., remember last year you told me you had arthritis and you just couldn't practice the recorder? Today you played so well. What happened?"

Mrs. G.: "The more I practice the more I learn. The arthritis flies away sometimes."

Director: "People shouldn't get discouraged if they have arthritis?"

Mrs. G.: "Oh! No! I would encourage them to play. I recommend any age starting from seven years because it will do wonders and it is educational."

Mrs. H.J.: "I'm between 1 and 100. I have an extensive musical background both from family and marriage."

Director: "How do you feel about older adults taking music at this time in their life? Would you recommend it? Do you feel it's beneficial?"

Mrs. H.J.: "It's wonderful! It's great for the lift of the spirit, and you express yourself and that's what makes it right."

Mrs. T.: "Some people do not know how to express themselves. We had to know what the ingredients were before we could understand how we could put our ideas and creativity to use. Mrs. Margeson had to show us first. If I only have half of an idea and Mrs. L. has a part, then Mrs. T. adds her contribution. That's how Fruit Cake came about."

Director: "Shall we share it? Perhaps someday some other adult group might like to use it."

(4) **Fruit Cake***

Fruit Cake, Fruit Cake

Let us make a fruit cake.

Raisins, flour, fruit and nuts

Stir it up, stir it up, stir it up and bake.

Coda (Ending) LET'S EAT!

Is there any question in your mind how seniors feel about this kind of music program? It was exciting for me to teach rhythmic notation and have them go home to their apartments in the building, and work out their original songs using stick notes, rests and syllables.

One woman in the group from the East Indies is almost blind. She could not see the rhythmic notation on paper or the board but would sing from my hand signals. Visitors were handed maracas or some small percussion instrument so they too could be part of our group. Some of the things they enjoyed were reading rhythmic notation using different instruments, echo-clapping, echo-playing, movement with scarves, rhythmic speech patterns, and playing their instruments. I believe the highlight for the group was a demonstration at the opening of the new Boston City Hall during the annual Hobby Show. This music was their new hobby, and they proudly demonstrated and would speak to passers-by who bombarded them with questions about this new kind of music program.

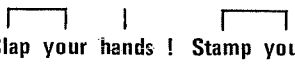
It took great effort and determination for them to be able to play and stay together. Many things were difficult at first, but everyone stayed with it and mastered the techniques. Those with great problems played the guitar or finger cymbals... but everyone

Continued to P. 6, Col. 1

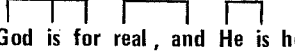
*from MUSIC AS A TOOL, Seniors
by Fran Margeson

The Magic Of Orff . . . A Place To Begin

by Betty Ann Ramseth



 " Clap your hands ! Stamp your feet !



 God is for real , and He is here ! "

 (Ps. 47)


"God has a world to win, and we have a place to begin," I heard a man say one day. In my years of working with children's choirs, that statement became more significant the longer I pondered over it. What a place to begin! . . . what an opportunity . . . what a privilege . . . to help win young souls for Christ through the magic of music! Yes, also through the magic of Orff.

It was in the area of church music that the excitement of using Orff's approach for a significant change of pace in my choir rehearsals first won me some years ago. Children are fascinated by using their bodies as percussive instruments. And children are sensitive to the magic of speech! Scriptural passages came alive set to rhythm and body movements, as we would stamp, pat, and clap, keenly aware of the beat as well as the meter. Soon we were caught up in the creation of our own melodies, and ultimately some instrumentation, realizing different forms in music, as well. There was excitement in bringing some of these creations as an offering into the setting of a worship service.

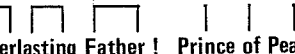
Children come in various sizes and shapes, with various potentials and degrees of creativity. But all are equally able to share in this kind of music-making on their own level. The cultivation of musical imagination and the development of the ability to improvise is our goal for each child, so each will have that feeling of success, or "I did it!"

Come with me into a primary choir group. "What did the prophet Isaiah in the Old Testament days call this Savior that was coming? He said, 'His name shall be called Wonderful, Counselor, Mighty God, Everlasting Father, Prince of Peace.'" The children loved the sound of the words as we repeated them (oh, the sound of "oo Wonderful!"), and then as we would pat and clap in duple meter, they would repeat them, even easily making the transition to triple meter for variety. They became **that** flexible.

And so one day a boy was selected to be Isaiah. He stood tall and straight as he struck his cymbal and called out in a strong voice, "His name shall be called," and the children would continue . . .



 " Wonderful , Counselor , Mighty God !

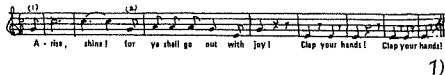


 Everlasting Father ! Prince of Peace ! " 2)


¹ *God is Here—Let's Celebrate!*—Leslie Brandt (Concordia)

² *That I May Speak*—Betty Ann Ramseth (Ausborg)

The dynamics and expression were moving! When offered at a worship service, this went directly into a canon that had been developed previously from speech to song with instrumentation.



When children are ready to use other instruments, the melodic percussion instruments developed by Orff are fascinating to them, and they are eager to learn what they are all about. Let them hear the sound of the diatonic scale, from C to C', and then the C octaves. As the octaves are played, merrily sing together:



Eight beats are struck on the first phrase, and arms are raised high to click the mallets together on the rhythmic pattern of the second phrase. And without losing a beat, down they come to find those octave C's and repeat the song. Then to get the sound of the interval of a 5th, a *bordun*, we count up 5, beginning on C. And so they play the *borduns* as they sing again and click away . . .



But now we're very tired of singing in the Key of C; so let's transpose to the Key of D! . . . and the children quickly find their octaves and *borduns* in the Key of D. And so we progress upwards, singing, playing, and clicking away, continuing as long as it seems enjoyable to all.

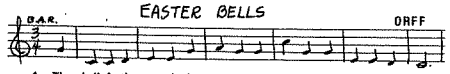
We do need to return to our C diatonic scale (another day?) and find the C pentatonic scale. We count up 4, removing the F bar, and count up to 7, removing the B bar. Then each one is freed to find his own simple ostinato (with help, if necessary) and a more complete ensemble sound begins to take shape, perhaps even extending into a canon.

All the while we have been experiencing music in a creative way, using a vocabulary new to them, but that can go with them through life: tempo, dynamics, meter, phrase, octave, transpose, ostinato, rondo, etc. This may be a very nonintellectual introduction to the world of music, but lays a sure foundation for later understanding.

There has always been a fascination for me in finding melodies with appeal to children, many of them folksongs without words, and setting words from the Scriptures or some of the newer contemporary paraphrases to them. What child would not take to Leslie Brandt's expression of Psalm 100: "It is high ³ *Open Thou My Lips*—Betty Ann Ramseth (Ausborg)

time we start making happy noises to our God!"⁴ And the ensuing fun of exploring all the "happy noises" we can make with our body instruments begins!

Some delightful children's secular songs can be transformed into material for children's choirs, simply by changing the text, but being careful to keep the feeling of compatibility between melody and lyrics. I do hope Carl Orff would not object to my changing the words to "The Bells in the Steeple"⁵ to make an Easter anthem for a young choir!



 1. The bells in the steeple ring out to the people this glad Easter Day

 2. For Christ is a - ris en from death's darkest prison that we too may live.



 AL - LE - LU - JAH! Christ is a - ris - en! O sing it with joy! AL - LE - LU



 JAH! AL - LE - LU - JAH! JAH! AL - LE - LU - JAH! AL - LE - LU - JAH!




What is a Junior group capable of doing? By now they surely have become familiar with echo clapping, clapping or playing questions and answers, developing speech rhythms, and can easily make the transition from imitation to improvisation. Here is a little Cornish tune they may enjoy learning:



 O Sing to the Lord and bless His name. With the sound of instruments, O



 make your praise! O come and bow down and wor-ship Him; make your joy-ful



 noise before the King and Lord.

Each child may want to explore his own way to "make his praise", his happy noise, in an improvisation between the singing and playing of the original theme, and so a Rondo is in the making. Here is but the "germ"—let it become your own as you play with it. And how about an ending? Surely someone will come up with a neat Coda! Many children of this age are creative enough to do this when they are comfortable with their peers, although all may not be so eager to solo with their own improvisation at first.

Upon his retirement from the New York Philharmonic recently, Saul Goodman, tympanist, stated, "The sounds of today are all percussive. Composers will give you a new score with new percussive effects and say,

Continued to P.6, Col. 3

⁴ *Good Lord, Where Are You?*—Leslie Brandt (Concordia)

⁵ *Music for Children—Pentatonic I*—Orff-Keetman (Schott)

⁶ *Time* magazine (Oct.)

Movement and Rhythmic Education

by Betty K. Sommer

Over two thousand years ago, Greek philosophers and teachers wrote about man as a unity of body, mind, and spirit, advocating body training, which was often accompanied by music. This philosophy has been revived and, since the beginning of this century, the significance of movement in human behavior has been substantiated by scientific research. It is playing an ever-increasing role in education today. The study of movement began mainly in the performing arts, particularly in drama, dance and music. Movement was examined then primarily as a means of expression and communication. However, further explorations in human behavior have led to the discovery that movement is of vital importance for successful functioning in all phases of life. Today, research is continuing in the study of movement and sense perception, movement and mental and physical efficiency, movement and the arts, and movement in every day life.

It was the great music educator Jacques Dalcroze, a contemporary of such renowned dancers as Isadora Duncan and Rudolf Laban, who originated the basic ideas about the nature of rhythm and its relationship to the substance of motion. Dalcroze saw in rhythm more than the organization of time. He determined that rhythm was the intangible flow, repetition, and order which regulate all events, movements and sounds in nature, life and the arts. Rhythm in this broad sense means the flow of motion, sound waves and sequences, a flow which is organized by certain rules and relationships of energy, time and space.

Dalcroze was the first pioneer to experiment with the relationship of musical and bodily rhythm. He saw a connection between the rhythm of music and the natural rhythm of the body: He felt that because of this relationship man actually experiences musical rhythm physically. By experimentation he developed a method through which he aimed to develop sensitivity for musical rhythm by interpretation of music through natural movements. Since his time, major innovations have been introduced to develop an awareness of motion and sound, and to cultivate sensitivity to body movement.

New activities for motor and rhythmic development are now taking hold in our educational programs. One progressive approach to movement education is the exploratory, problem-solving method taught mainly by physical education and dance teachers in elementary schools. The children are encouraged to discover their own ways of crawling, walking, running, skipping, jumping, climbing, throwing, catching and other natural motions. Demonstration, rote learning and response to command exercises are avoided. Instead, the teacher guides the children in improving the quality of their own movements through various experiments in tasks which involve time, space and expenditure of energy. Activities include animal

movements, movement interpretation of natural phenomena, such as falling leaves in the wind, or various stories, or the expression of different emotions. The children create all kinds of shapes with their bodies, or they invent new ways of moving in specific directions or on specific levels. They experiment with swinging, twisting, vibrating, shaking, bounding and other movement qualities, and they often manipulate a variety of objects or materials while performing all kinds of movement.

The basic aims of this creative approach are the discovery of movement potentials, the development of self-awareness and self-confidence, the relief of anxieties and tensions, and the encouragement of imagination. If these aims are accomplished, the child will have achieved secure and agile body behavior.

A somewhat different approach can be observed in the rhythmic education taught by the elementary music teacher. Here, the teacher stresses the relationship of body movement to sound. He attempts to develop an awareness of tone quality, musical rhythm and dynamic elements which are basic to both body movement and to sound. The teacher may suggest that the children interpret music, or that they create their own sounds for their motions. By using their voices, tongues, fingers, hands or feet, unique and original sounds and rhythms may be produced, such as whistling, hissing, growling, clicking the tongues, snapping the fingers, clapping or stamping. The children may also accompany their movements with words, syllables, rhymes, songs and sounds played on percussion or other musical instruments. In addition, they may also "conduct" by body movement the improvisations of other children. Musical concepts such as phrasing, accents, note values, tempo, rhythmic patterns, crescendo and diminuendo, acceleration and ritardation, and other rhythmic elements are discussed and explored through both sound and movement.

This musical approach develops an awareness of the rhythmic order which governs musical as well as bodily expressions. It contributes to the improvement of body behavior, to creativity in sound and movement, and to a better understanding and feeling for music, dance and other arts.

Teachers of modern dance in high schools and colleges have also contributed progressive procedures to movement education. The structured dance techniques are taught today with more awareness of progression and flow of movement. The students are thus made more conscious of their body and movement behavior. Improvisation is encouraged by movement tasks which call for exploration of body shapes, lines, directions, levels, planes and other space factors. For contrasting movements, qualities such as sustained and staccato movements, swings and falls, machine movements and waving

motions are explored. Various sound effects are also used as accompaniment or created by the students themselves. Furthermore, a variety of objects such as balloons, ribbons, light or heavy shreds of materials or stage props are used to stimulate the students to create original movements.

In a most recent development, a new philosophy for a fundamental body training in natural movement of the mature student is revolutionizing the concept of physical education. This philosophy has grown out of the scientific study and observation of the natural behavior of the fully developed body in all activities. On the basis of this philosophy, the students explore and discover the body's dependence on gravity and momentum, and learn to utilize these factors. By experimentation they learn to feel how the different parts of the body act together in specific motions. They discover for themselves how the body moves when the trunk is in a stabilized position. Conversely, they explore the natural flow and progression of movement initiated in a specific part of the body. Muscular activation and relaxation are explored to allow movement to progress from one position to another with a minimum expenditure of force. Body behavior when walking or running in straight lines or curves is studied. The students are made aware of elasticity in running, bouncing, or jumping. They test the stretching potentialities of their antagonist muscles which often hamper flexibility. Strength and mobility training is included, and quick reaction and dexterity exercises are practiced. In addition, the students explore all kinds of motions such as active and passive swings, partial and total falls, turns, jumps, hops, gallops, slides and leaps in various directions.

Sound and rhythm are also stressed in this natural approach to body movement. For example, by interpreting through motion the flowing, long sound of a gong, the precise beats of a drum, or the staccato click of a wood block the students develop a feeling for dynamic differentiation in movement. Or, when the students produce long whistling sounds while moving slowly, a hissing sound while sliding, or short interrupted noises while performing abrupt movements, the feeling for contrasting movement qualities is fortified. Thus by utilizing all possible media for the creation and exploration of movements with sounds the students develop a fine kinesthetic feeling and body awareness. By involving visual, tactile and auditory senses the teacher endeavors to refine sensitivity for functional as well as expressive movements in all activities.

All kinds of movable objects are helpful teaching aids in movement and rhythmic education for young as well as mature students. Devices such as balls of various sizes and weights, hoops, wands, scarves, woven

Continued to P.6, Col. 2

Senior Citizens Cont'd.

was involved. Improvisation gave them a chance to express themselves, and this they liked very much. Sometimes they forgot to share and had to be reminded. They learned the names of instruments, how to keep a steady beat, definitions of words like, ostinato, rondo, pentatonic, and improvisation. Said one visitor, "I'm thrilled over this musical assembly, and it teaches me how to sing and start music myself. I'm going to go home and try to do something. I must tell my group, too, we don't have anything like this . . . we just sit and sing. We need to move around like you do."

The humor, the warmth, the excitement and the determination to learn something new are among the many things I shall always remember about the music group at Castle Square in Boston.

CONCLUSION:

In our democratic society each community in the United States has an obligation to develop for the elderly opportunities for a purposeful and intelligent use of leisure time. National, state and local governments are showing growing concern for the employment, shelter and medical care of our senior citizens, but the recreation directors working with the elderly have come to understand that their material and health needs are not enough.

There still remains the problem of the satisfying use of leisure time. Retirement should not be a state of seclusion or withdrawal, but rather a period of rewarding experiences, of intellectual growth, of service for the common good.

As the numbers of older people steadily and rapidly increase, each community needs to provide for its elderly citizens the means of filling their leisure hours as abundantly as their own capacities permit. Any limitations should be imposed by their own abilities rather than by the lack of opportunities for creative living.

NURSING AND CONVALESCENT HOMES AND HOSPITALS

Let us not lose sight of the spare room in any nursing or convalescent home or hospital. How much more do these elderly people need this kind of music program? It has been done. It works. I know because I have tried all three, the drop-in center, the high-rise home for the elderly and the nursing and convalescent centers. All you can do is try. These people are so appreciative and are reaching out for this kind of happiness and joy to fill the void in their lives. Perhaps your mother or grandmother is in a situation like this. Try different approaches. Perhaps you could give a training program to the aides and director of activities so they will be able to carry it out. Money for instruments could be obtained by donations or bazaars, or from merchants in the area. The seniors need it. Not tomorrow but NOW!

Movement Cont'd.

and plastic materials, wooden blocks, elastic bands, ropes, plastic gadgets, rag dolls, percussion instruments or all kinds of obstacles can be used for exploration and experimentation with motion and sound. Piano accompaniment or electronic music may also stimulate the students to create original movements.

In modern movement and rhythmic education the students experience body movement with all those senses which are involved in the perception of motion. The basic goals are to teach the students to move well, to express themselves freely, to develop self-confidence, and to create a satisfying self-image. When presented according to the developmental stage and psychological characteristics of the different students the new training through movement and sound can be an exciting and rewarding experience for all, children, adolescents, and adults. Based on leading progressive principles, Movement and Rhythmic Education represent innovative contributions to the whole education of man.

Copyright 1973 by Betty K. Sommer

Betty K. Sommer is a graduate of the Hellerau-Laxenburg School of Movement, Music and Dance Education, Vienna, Austria. She studied with Jacques Dalcroze in Geneva, Switzerland and with modern dancers in Europe and the United States. A specialist in movement and rhythmic education, Mrs. Sommer conducted her own school in Prague, Czechoslovakia and was Assistant Professor at Prague University. Since coming to the United States she has taught movement and rhythm internationally. She was Assistant Professor of physical education for 13 years at Montclair State College, New Jersey teaching in both the Physical Education and the Music Department, and she gave numerous lecture demonstrations at different teachers conventions.

In recent years she has been conducting workshops and in-service courses in various school districts and in institutions of higher education

*With Dr. Margaret C. Brown, Mrs. Sommer wrote the textbook **Movement Education, its Evolution and a Modern Approach** which was published by Addison-Wesley in 1969.*

Magic of Orff Cont'd.

"I've written this down, now you find out how to do it! That's why a tympanist has to be so ingenious."⁶ There very possibly could be a strong generation of "tympanists" growing up, thanks to Carl Orff and his approach to music.

Whether it be singing, clapping, moving, striking a cymbal, playing a glockenspiel, or beating a drum, our choir children can be caught up in the excitement that

"God is for real and HE IS HERE!"

Here is a place to begin—for God has a world to win!

Conference Preview Cont'd.

In answer to many requests for sessions in vocal and choral technique, Dr. James Carley, Professor of Church Music at Christian Theological Seminary, Indianapolis has been invited to lead two sessions. Dr. Carley is a recognized voice teacher, choral director, and performer, both as singer and instrumentalist. He has worked very effectively with children's choirs, and has been responsible for organizing and directing the annual Children's Choir Festival in central Indiana for the last 15 years.

MINI-WORKSHOPS

There will be twelve different mini-workshops conducted by outstanding Orff teachers from all over the continent, from which participants may choose two each day. The sessions include:

Building Musical Concepts through Poetry and Movement, Ruth Pollock Hamm, Cleveland, Ohio.

Percussion Techniques, Jim Sewry, Chicago, Illinois

Introductory Orff Technique, Grace Nash, Scottsdale, Arizona; Rida Davis, West Hartford, Conn.; Margaret Van Haaren, Detroit, Mich.

Orff with the Inner-City Child, Gloria White Hamm, Los Angeles, Cal.

Teaching the Recorder through Improvisation, Isabel McNeill Carley, Indianapolis, Indiana

Orff for the Exceptional Child, Lois Birkenshaw, Toronto, Canada

Intermediate Orff for the Upper Elementary Child, Jacobeth Postl, Chicago, Ill.

Orff with the Pre-school Child, Wilma McCool Salzman, Murfreesboro, Tenn.

Developing Listening Skills, Lawrence Eisman, New York, N.Y.

Basic Body Movement Techniques, Avon Gillespie, Columbus, Ohio

On Thursday evening, there will be an opportunity for everyone to participate in a Renaissance Dance session, an Advanced Recorder Group, an Intermediate Recorder Group, or a Madrigal Group.

On Saturday evening we are all invited to a performance of Orff's "Carmina Burana" by the University of Minnesota Chorus and Orchestra directed by Richard Massman.

There will also be exhibits of Orff-related equipment and materials, films, and a banquet and luncheon.

NOTICE

A Dalcroze Workshop will be offered at McPhail Center, University of Minnesota, in downtown Minneapolis, Minnesota, on Saturday and Sunday afternoons April 7 & 8, 1973, by Robert Abramson of New York City (who is also to be a featured speaker at the Orff Convention that week).

Subjects to be included are Eurhythmics, Solfege, and Improvisation. The fee is \$10.00 payable to: MacPhail Center, 1128 LaSalle Ave., Minneapolis, Mn 55403.

CHAPTER NEWS

South-Central Minnesota Chapter

Mime, "the art of silence" was demonstrated in a fine way by Carol Lipshultz at our October meeting. She gave us a short history of mime, and explained the difference between **pantomime**, which uses dialogue, music, and acting, and **mime**, in which the performer may be an object or imitate its action, as, for instance, in a tennis match. Mime communicates through statues, different poses one assumes with different parts of the body.

For warm-up exercises, Ms. Lipshulz used familiar situations, such as taking a test, setting the scene by placing an imaginary drinking fountain at the front of the room and a pencil sharpener at the back. Other examples of mime were: 1) Tug of war, in which the whole group had to cooperate; 2) Combined legato and staccato movements, like knocking on a door and then opening it slowly; 3) Listening to the sounds in an empty house; 4) Changes in tempo, as in opening a lunch bag and then a thermos; 5) Variations in meter and accent, as in riding horseback, or hanging clothes on a line; 6) Polyrhythmic combinations, as with a group riding up and down on a merry-go-round in place in triple time while another group is playing ball or juggling in a regular back and forth duple meter.

You might even try to have your class guess what musical term or symbol a child is trying to express through mime!

In November, we were privileged to have Martha Baker, a Dalcroze specialist who had studied in Geneva with Dalcroze himself. She explained that Dalcroze training involves equal emphasis on rhythmic movement, piano improvisation, and solfège or ear-training. Our session concentrated on movement and solfège.

Martha led us in many stimulating exercises, beginning with "Quick Reaction" in which we were to walk forward on quarter notes, backward on eighths, turn around on trills, and go forward on anything else. Later we marked accents by touching the floor.

Then we tried isolating and moving only one part of the body at a time, first only our waists, then only our hips. Transferring this technique to different parts of the body makes us aware of **how** we move, and **what** we move, and which movements require moving different parts of our bodies together or in sequence.

To help us feel a steady beat, we conducted with large arm movements as we walked the rhythm of "Comin' through the Rye", and, later, hand drum rhythm patterns. We carried this idea over into canonic movement, continuing to conduct as we moved.

In another exercise, we were divided into two groups, one standing, the other kneeling or sitting, with a leader in the middle whose job was to direct whatever meter the group chose, using only his head and body. Group I was to follow him, Group II was to follow Group I.

"Sound acting" afforded another example of responding to music with movement in response to the question: "Do you want to **look** like the music or **sound** like the music?" To look like the music demands concentrated listening. To express sudden changes in dynamics or accent we would jump, stop, or turn aside; for loud and soft we would stand or sit; for crescendo, we would expand our movements, or, in a group, include more people or use more space. Contracting movements were used for decrescendos. This part of the session culminated in our choreography of a Bach Prelude, following its tempo, dynamics and phrasing in our movements.

We then moved on to solfège, which proved a real challenge. Martha started us off with the C major scale, then moved to F major, starting on C and asking us to sing **Doh** and name the note. Other scale exercises followed. Then we graduated to exercises using major, minor, diminished, and augmented triads, and ended with some tricky dominant seventh patterns. We all felt the need for more practice.

Corine Whinnery

Bibliography

"Percussion, Rhythm, Music and Movement" by Henrietta Rosenstrauch published by Volkwein Brothers, Inc., 117 Sandusky Street, Pittsburgh, Pa. 12512.

"Music Movement and the Young Child" by Heather Gell, Australasian Publishing Company, 55 York Street, Sydney, New South Wales. Order through Volkwein Bros. Inc. (see above).

"Movement Education—Its Evolution and a Modern Approach" by Brown and Sommer, Addison-Wesley Publishing Company, Reading, Mass.

"Music and Movement" by Ann Driver, Oxford University Press, 1600 Pollitt Drive, Fair Lawn, New Jersey 07410.

"Music, Movement and Mime for Children" by Vera Gray and Rachel Percival, Oxford University Press, London, 1962.

"Rhythm and Movement" by Elsa Findlay, Summy-Birchard, 1834 Ridge Avenue, Evanston, Illinois 60204.

"Music and Young Children" by Frances Webber Aronoff, Holt, Reinhart and Winston.

Memphis Chapter

These past few months have been busy ones for the Memphis Chapter. At our October meeting we all took part in a movement workshop demonstrating various ways of moving different parts of our bodies expressively. Also in October we were fortunate to have a recorder workshop at Memphis State under the direction of Carl Dolmetsch the day after his magnificent concert.

In November and December we had valuable "pot-luck" sessions, sharing ideas for Christmas programs. Linda Morgan

New England Chapter

The first 1972-73 workshop of the New England Chapter was held on Saturday, September 30, 1972, at Shore Country Day School in Beverly, Mass., with 127 members and nine guests. Principal leader for the day was Jacobeth Postl of the Arts Center in Skokie, Illinois.

The day opened with an excellent film, "The Little Boy", by Joe Wayman of the Media Center, OSPI Gifted Children, State of Illinois. In the second session, intermediate and advanced participants worked with Mrs. Postl on developing canonic skills through rhythm, speech and song activities; mixed and matched meter through games; and instrumental pieces of Jos Wuytak. Beginners simultaneously worked with Murray McNair, our host at Shore Country Day School.

After a short lunch break the beginning group had two hours with Mrs. Postl working with rhymes, rhythms, and song games for early childhood; familiar rounds in instrumental accompaniment and movement; beginnings in improvisation; speech and song in triple meter; and songs with instruments and dance. The advanced group simultaneously worked with Edna Geary, Sudbury (Mass.) public schools, and Jeanne Loudon, Winchester (Mass.) public schools, on songs and activities applicable to grades K-3.

At the business meeting plans to branch and serve a larger number through workshops in other New England states were presented by President Murray McNair. All teachers interested in Orff Schulwerk will be entertained by our chapter at the MENC Eastern Division Convention in Boston, January 19-22, 1973.

Our winter workday is planned for February.

William C. Sano, Corresponding Secretary

Middle Atlantic Chapter

The Middle Atlantic Chapter outlined the following program for the 1972-73 season:

September 30: Elizabeth Nichols, "Drama with Children"

November 4: Brigitte Warner, Sara Goldstein, "Enhancing a Theme for the Holiday Seasons"

February 3: Tossi Aaron, "Folk Dancing"

March 17: Sara Goldstein, Brigitte Warner, "A Fresh Look into Basic Orff Literature", Vols. III and IV (Murray)

Attendance has been averaging 60 and enthusiasm has been high.

Carolinas Chapter

A new chapter has been established in Charlotte, N.C. under the leadership of Charles Stites. At its first meeting there were 38 members present, and Charles was elected President. Best wishes!

Reviews

Sound and Silence, by John Paynter and Peter Aston, Cambridge University Press, \$4.95 paperbound.

"Through music today it is possible to be aware of reality in a very important way." This quote from Luciano Berio sets the tone for the book which has grown out of the Music and Education courses of the University of York, England. It is not concerned with music history, but with what music is inherently, both in its nature and functions. A book not merely to be read, but to act out, **Sound and Silence** offers an understanding of music through creative experiences with sound.

The authors remind us that education today changes the emphasis from instructing children to placing children in situations where they can learn for themselves, in language, drama, and the visual arts.

As in the past, music education has tended to go its own way, and remains largely unaffected by recent moves in education, but music can be approached in the same way.

This book sets out to provide suggestions for creative experiments in music. It is arranged in a series of 36 projects which Paynter and Aston see only as "gateways" from any one of which teachers may evolve other similar projects. There is a sequence of difficulty, with easier projects in the front of the book, but the reader can feel free to dip into the book here and there, taking whatever is suitable to his or her situation. The age group is deliberately wide. The authors have found the same principles acceptable for work with students of eight and twenty. The difference in approach and results lies in the degree of experience and background each person brings to the work.

All the projects are laid out in the same pattern; most have four sections, labeled A B C and D. A introduces the project, outlining the principles behind whatever technique is to be discussed; B is the creative work in the form of an assignment for a class, small groups, or individuals, according to the nature of the material; C contains examples of other people's working out of one or more of the assignments; D is material for follow-up, listing recordings for listening and study which provide confirmation and enrichment, the essence of "musical appreciation", all the more easily understood because the assignment has given insight through experience. A discography is provided at the end of the book. A record is also available on which some of the work mentioned can be heard.

The principal method behind the creative activities in this book is what is normally termed "empirical composition". This means going directly to the materials, the various instruments or musical ideas, and experimen-

ting with them by improvising until a piece of music results. The process continues until what happens can be clearly recalled for performance, with or without some kind of notation. Equally important, there must be a reason for making the music: "We must have something to say."

Classroom problems such as noise and space involved in creative work in music are examined by the authors. Several plans are suggested for work in small groups. These presuppose that the children are ready for committee assignments. Team teaching is strongly encouraged on the premise that music suffers from isolation in the curriculum. Music is a language. It needs the other arts—movement, drama, writing, visual art—and each will enrich the others.

References are made to the composed works of Carl Orff and to the publications of Orff Schulwerk. The book can extend and enrich an existing Orff program at both ends of the compositional spectrum: at an exploratory pre-Orff stage and at the more sophisticated level of twentieth century techniques. Some Orff melodic instruments are presumed available for the program as they are in most British primary schools. Often materials may be improvised, but strings and piano are included in some projects, non-pitched percussion in many.

The authors have expressed their ideas concisely without being rigid; they communicate concepts without the weight of educational jargon. Reproductions of contemporary art, along with photographs of children at work on projects relate visually to specific lessons. Flexibility and a considerable enthusiasm are generated in the reader. This text is an exciting and challenging aid to a child-centered music program: "the true rudiments of music are to be found in an exploration of its materials—sound and silence." It is noteworthy to find equal billing for the latter.

E. Nichols

Felder II, Vetter, Moeck No. 4501 \$3.75

Subtitled "A musical project for Children", this new work is a sophisticated and far-out pictorial score for group music-making with no specific instruments or voices indicated. The chart is far from self-explanatory, but each of the five fields has its own structure. 1) stepwise lines, 2) dots, 3) parallel progressions, 4) short curves, and 5) wavy lines. Dynamics are indicated by the heaviness of the lines. For example, large dots mean loud short impulses, and small dots mean soft short impulses.

Unfortunately, the detailed and extensive instructions and suggestions for various possible interpretations are in German. The chart, however, is available separately and might prove an interesting resource for an older group of children who are interested in new kinds of notation and improvisatory experiments.

I. M. C.

Reflets Folkloriques, vol 1 & 2, Aline et Ed. Pendleton, Leduc, Paris. \$3.00 each from Magnamusic-Baton.

Two delightful little books of tasteful arrangements of French folk-songs in order of difficulty, including several familiar songs like "Noel, Nouvelet" and "Trois Jeunes Tambours" and a few songs of the Pendletons' invention to fill the gaps in the progression. The settings are simple and easy to teach. Highly recommended.

I.M.C.

Indiana Chapter

Chants of "To-ko-di ko-di", the thump of bouncing rubber balls, the ring of tone-bar instruments, the beat of tympani and hand drums, echo clapping, all resounded at the October meeting held in the auditorium of the John Strange Elementary School, Indianapolis, Indiana.

Association members and guests participated in various activities led by Corine Schillin (Bloomington) and Cindy Henery, Clara Mae Fidler, and Dorothy Merriman (Indianapolis). Those "various activities" included not only Indian dances, chanting and playing instruments, but also rhythmic ball routines.

Thus the October meeting provided valuable new ideas, reinforced confidence in our own approach, and best of all, gave us the opportunity to participate like our students, to feel, see, hear, sing and play in music class!

Joan Richey

Long Island Chapter

A high-powered series of Sunday workshops has been scheduled through January by the Long Island Chapter: "Electronic Music and Multimedia Techniques" by composer Herb Deutsch; "Manhattanville Project" by Lenore Pogonowsky; "Labanotation", (Dance notation); and "Vocal Improvisation" by Burt Konowitz.

The chapter constitution has been written and approved, and the first issue of the local newsletter, "Orff Beat", has been published under the editorship of Dorothea McQueen.

A charter flight to Minneapolis for the AOSA Conference is being arranged for chapter members.

Ruth Kelly

President's Column (Cont'd.)

to bear on our alma mater, the college of our student teacher and all the other connections we have with institutions of higher learning. Through concerted action we may expect more and better training opportunities for young teachers—old teachers, all of us, to engage our minds and hearts in all forms of the arts, to appraise and develop our teaching abilities clearly, to alert our senses to the full meaning of life, and hope for happier children in happier schools.

Ruth Hamm

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