

The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

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September, 1974

DENVER CONFERENCE

The Seventh National Orff Schulwerk Conference will be held in Denver, Colorado, November 14-17, 1974. Headliner for the conference will be **Mr. Helder Parente-Pessoa**, Orff Specialist from Brazil, who teaches movement and recorder to children and adults in Rio de Janeiro. Mr. Parente-Pessoa is a former faculty member at the Orff Institute in Salzburg, and has appeared as guest clinician in the United States, Europe, and South America.

Other distinguished guests will be **Dr. Louis Ballard**, noted American Indian composer, teacher, and author of "Put American Indian Music in the Classroom," **Claude Caux**, Professor of Mime at the University of Houston, who has worked with Marcel Marceau at the International School of Mime in Paris, and **Cleo Parker Robinson**, Director of the New Dance Theatre in Denver and of the Cleo Parker Robinson Dance Ensemble.

Fourteen additional multi-choice sessions featuring Western Orff specialists will be presented during the three-day conference. Demonstrations with children, folk-dancing, exhibits, and films will also be scheduled.

Friday evening has been left free. Early registrants may sign up for a bus trip along the foothills of the Rockies to the Air Force Academy, the Garden of the Gods, and the famous Broadmoor Hotel in Colorado Springs, where dinner will be served.

Local Co-chairmen for our first Western Conference are Barbara J. Grenoble and Edith N. Morris.

NOMINATION PROCEDURE

At the request of the Board, let me remind all AOSA members of their responsibility in choosing new Members-at-Large for the Executive Board. Our constitution outlines the procedure as follows: the Nominating Committee must make its selection and present its list of nominees to the entire membership at least 120 days before the Conference, including biographical information. Members may suggest new names to the Nominating Committee Chairman at least 75 days before the Conference. Not less than 30 days before the Conference, the Committee shall choose 12 names to be circulated to all members in ballot form. Ballots are to be marked and returned to the Executive Secretary at least 15 days before the Conference. Results will be announced at the first general meeting of the Conference.

Joachim Matthesius

GETTING INVOLVED

by Carol Hampton Bitcon, Registered Music Therapist

I was touched, unknowingly,
Touched by play,
Disguised as therapy, used
With "others".
The touch lingered, never
Quite leaving, festering and
Sometimes channelled.
Aware of parts of me that I still
Possessed, but had long since cherished
As childhood.
I shuddered to think of the labels of
"Senile", "childlike", "immature", I'd
Freely used to describe divergence, when
Perhaps it was, too, a festering unchannelled.
Critical, laborious relationships replaced
By relationships of trust, acceptance,
Experimentation and wonderment.
An adult - not yet molded? Not a solid
Model of expectations long ago established
With "success?"
Others confused, but entertained, gradually
Turning to me for stimuli, exploration, growth,
and freedom.
Together we soar, diverse beings, without
Fear of diversity.

In the workshop or classroom setting, teachers, clinicians and others who work with handicapped children and adults provide an opportunity of sharing ideas, encouraging accomplishments, referring to the "others", to "them" when speaking of their clients, patients or students. In exploring ideas, we always proceed with the consciousness of clinical purpose rather than a natural process.

At the beginning of a workshop in the Clinical Application of Orff Schulwerk, there is a gradual fading in the leader's consciousness of this "other"-awareness. Eye contact with the instructor increases as self-consciousness subsides. Nervous giggles and over-reactions to new demands and situations, gasps of concern at the leader's request for participation, clumsy half-hearted responses gradually give way to a new group involvement, descending unnoticed, touching us all. We are a group! We've come together to learn to relate to others, away from the group, others who are very diverse individuals. We are relating with diverse responses. Spontaneity is rewarded. We are successful. Those who seem shy and reluctant are reinforced for every effort they make, by their own peers who are suddenly energized by their own success in opening up, their eagerness to participate, and share. Yes, we are still relating the new concepts we've explored to the clinical application of Orff Schulwerk. The clinical objectives are re-

viewed, but the learning comes about through participation. We are changing too, we, the clinicians. How easy it is to wear the title, fit the description, and play safe in using established methods without variation! Suddenly to be grouped with others, sitting on the floor, trying out new instruments, sounds, rhythms, moving, calling a song to life, we enter the second phase of the Orff Schulwerk process, **enjoying** what we're doing, — though we're still hoping that no one happens by, since we're still not sure that what we're doing is right. . . . Fun, yes, but not necessarily right.

We review some of the components of the clinical application of Orff-Schulwerk, realizing that each stage was necessary for our group process, for our growth and expansion:

1. Establish the uniqueness of each person in the group. Perhaps in working with the limited, this initial uniqueness could be brought out simply by using names to establish who you are. "I have a name and it sounds like this!" I am someone! Thus we reinforce diversity and help each member of the group find his own uniqueness, aware of his contribution to the group. It is a new experience for a disabled person to have his unique value as an individual emphasized, when it is usually his abnormalities that are the focus of attention.

"Alike and different,
Alike and different,
We are both, alike
And different."

I am reminded of my young daughter who was worried when she realized that her front tooth, with its silver shield, would soon be coming out, and she would no longer be the only one in her class with a silver tooth. What would be her substitute for this uniqueness?

2. Framing and closure are long range problems with the disabled. Framing, a clear presentation of oneself, stating "I am beginning, I have something to say, this is my part of the composition", and a clearly stated ending, I am through, ready to relinquish my instrument, sticks, time, and am now ready to listen to others". How very difficult it is for the developmentally disabled to relinquish a possession, and how rewarding for the clinician when the patient suddenly reaches the level of trust

Continued to page 4, col. 1

TEACHER TRAINING: HOW MUCH ORFF?

Mary Stringham,
West Virginia University,
Morgantown, W. Va. .

On occasion someone who learns that my teaching includes both teacher training and Schulwerk classes for children will say "Oh, how marvelous! Then certainly you are training all the future teachers to teach Schulwerk, too!" This response is most apt to come from a person who has newly come to know the joys of involvement in Schulwerk and very sincerely desires the same experience for all children and teachers.

Making music using the Schulwerk approach is undoubtedly one of the greatest joys of my life; however, much as I would love to turn all teacher training classes into Schulwerk labs, I feel there are strong grounds for a more eclectic course for these students. Some reasons are all too obvious: that the schools where they will teach very likely won't have the necessary equipment or budget to become well equipped, that the scheduling in all schools won't allow time for development of such a program, that some schools are committed to a standard textbook music program, that some schools are so traditional that the administration would not put up with it. Convinced Schulwerk teachers have to decide whether to and how to cope with these same problems.

But I believe there is a more basic human reason for proceeding cautiously with the idea of Schulwerk as a total teaching approach for teacher trainees. Those of us involved with Schulwerk recognize that creative teaching of the approach requires a rather special type of person, one with an imaginative and uninhibited spirit, a knack for intellectually organizing what is created and for generally bringing order out of chaos, an enthusiasm that will be contagious, a genuine love for and enjoyment of children, and frequently a good bit of "ham." Regardless of musical background, many teacher trainees are not ready to function in this way. Most of them are still very much in a developing stage regarding instruction with adults as well as children. Experiencing music through Schulwerk can be very helpful in this process — the image of themselves as music makers, and confidence in this role receives a tremendous boost. They certainly can become skilled enough in some of the basic ideas and techniques to use them in their future classrooms — echo, question and answer, speech canons and ensembles, body instruments, etc. As they develop personally they will be ready to take on further challenges of Schulwerk teaching.

In classes thus exposed to Schulwerk there will be those who are strongly attracted both musically and personally by this approach and who show special aptness for it; these individuals should be encouraged and given direction as to how they can get further training. We shouldn't forget, though, that the amount of training is not always a useful criterion; some teachers with barely more than an exposure to Schulwerk philosophy and technique develop into far more effective

teachers of the approach than others with extensive training. They are personally convinced of and comfortable with the approach, not just musically and pedagogically prepared, and they have that special extra "knack."

For those who aren't ready musically and personally for Schulwerk teaching — and also for those who are — I feel an obligation to develop knowledge and skill in methods which are more structured, more classroom oriented, more (shhh!) traditional. Hopefully each student will find a number of things that he or she feels secure enough with that they actually will be applied in the classroom.

At one time I was rather firm in my belief that if you chose an effective method and trained all teachers in how to use it, good music education would result. But human beings are too diverse, too complex for that. A frequently cited virtue of the Schulwerk is that it allows for individual differences. I feel that I must expand this principle into the basis for teacher training courses.

Special Course — 1973-'74

Marcia Lunz, O.S.F.

At the Orff Institute this year the Special English Course had twenty students enrolled who came from the U.S.A. (10), Canada (2), England (2), Japan (2), Taiwan (1), Ghana (1), India (1) and South Africa (1). The result was a class that formed a microcosm of the English-speaking world. There was an ever-present challenge both to collect all viewpoints and fuse them into a new unity, and also to seek out the riches of the various nations represented and to share the knowledge, viewpoints, and very different musical experiences we brought to the Institute and to each other from our own musical heritages.

Why do people come to the Institute? The reasons are many. Probably everyone comes for stimulation, and hopes that the year will provide ample time and experience for the assimilation of new ideas, experiences, and techniques. Each one hopes to take home more than he came with — whatever that "more" might prove to be. For some, the study of the Schulwerk is completely new, while others are searching for an extension of their knowledge and experience. The goals and needs and abilities of each member in the Special Course are as varied as the people in it, so the faculty is met with a serious challenge in working with the group. Also, each student is faced with the challenge of "give and take" in interacting and reacting, listening and speaking, sharing and receiving either on a one to one basis or with others in the group.

A wide selection of classes is offered, some required, others elective. In the area of movement there are Basic Body Movement, Move-

ment Improvisation, Movement Training, Movement Forms, Music and Movement, Historical Dance, and Folk Dance. Ensemble Class explores repertoire based on the use of the Orff Instrumentarium as well as speech, song and other related areas. Recorder and percussion ensembles are held weekly, and each student has a private half hour lesson in both areas. "Tonsatz" deals with composing and arranging music. Other classes are Conducting, Piano Improvisation, Piano Music for Children, Early Keyboard Music, Choir, and German. Observation of the children's classes at the Institute is encouraged. The time table is quite full, and free time is often at a premium.

Friday mornings are devoted to special projects. In a five week period, five or six simultaneous projects are going on. A student elects one area and attends the five sessions. Over the course of the year, one can participate in a maximum of four projects out of the nearly twenty-five that are scheduled. One of the benefits of these sessions is the opportunity to mix with the students from the German speaking classes. Some of the projects this year were: Recorder Ensemble, Dance and Mask, Laban Notation, Early Keyboard Instruments, Aspects of Improvisation, and Modern Composition.

Since movement plus music is one of the basic principles of the Institute, great emphasis is placed on the study of those aspects of movement which give form to a musical idea, or the reverse, in which a movement form is realized in a musical idea.

There is no direct focus placed on pedagogical techniques in the Special Course. It is rather up to the individual student to observe the approach used by each teacher in sequencing and developing his classes, and to extract from these experiences the principles and practices that make up a good lesson.

Finally, it must be said that the beauty of the snowcapped mountains which surround the town and the quaintness of the city of Salzburg itself are indeed an inspiration for aesthetic growth during one's student days at the Institute.

A.O.S.A. members in the Special Course this year are: Charlotte Chieffo (New York), Clara Fidler (Indiana), Julie Jackson (New York), Marcia Lunz (Illinois), Veronika Plaziak (Mass.), Martha Pline (Mass.), Richard Spalding (Kentucky) and Mary Ann White (South Dakota).

The regular class schedule was suspended during the first two weeks of the second semester while special workshops were held. Rosalia Chladek gave a movement workshop the first week: "Tänzerische Bewegungserziehung" (Movement Education in Dancing). Instrument building was scheduled for the full two weeks under the direction of Karl Frank and Wilhelm Hagemann. Fidels, Bordun, Kanteles, Psalters, Bamboo Flutes, Bamboo Drums and small percussion instruments were made. Also during this short term, small "mini"-sessions were scheduled in several aspects of Schulwerk in answer to specific request.

Denver University Orff Certification Course

Virginia Nylander Ebinger

Los Alamos, New Mexico

History was made in the American Orff Schulwerk movement this summer. After two years of planning, the first program providing Orff certification through a state department of education was launched at Denver University.

Sixty-seven students, coming from nine states and Australia, completed the courses of Level I, the first of a three-level program.

Headed by Barbara Grenoble, Director of the Orff Certification Program, the faculty included Isabel Carley, Jim Sewery, Polly Holmes, Mary Ward, Marge Becker, and Dr. Elmer Pickett.

In the hard work-good fun atmosphere typical of Orff gatherings, students worked every day for three weeks from 7:45 till 3:45—studying pedagogy with Barbara, recorder improvisation and composition with Isabel, percussion techniques with Jim, and movement, choir, and special problems of children with learning disabilities with others on the faculty.

After class hours they studied—composing, practicing, arranging, reading new material—and they became acquainted with each other and their mutual problems and areas of interest. Friendships were begun. Dreams—and frustrations—were shared. Intensity of purpose was the common ground. And joy.

Level I was focused on the Orff philosophy and materials in relation to children from pre-school age through third grade. Next year's Level II will be devoted to upper elementary grades, and Level III in 1976 will emphasize junior and senior high school.

The ongoing program is designed so that Level I will begin with a new class each year, and, by 1976, all three levels will be in session every summer.

On completion of requirements at the three levels, and on the recommendation of the staff, students may obtain certification from Denver University and the Colorado State Department of Education. In addition a Master of Arts in Music with Orff Emphasis will be offered by Denver University's Lamont School of Music, headed by Dr. Roger Dexter Fee. Ten hours credit must come from the three levels of the Orff Certification Program.

Names in the News

Isabel Carley announces a second winter interterm Orff course for college students to be held at the Folk School in Brasstown, N.C., January 5-25, 1975 in cooperation with Western Carolina University and a consortium of midwestern colleges. The Fall Music House Party will be held Oct. 11-14, Columbus Day weekend, including madrigals, old music, folk-dancing, and Orff repertoire, and a Folk Music weekend will be offered Nov. 1-3.

Elizabeth Nichols has been reappointed to the Publications Committee as Folklore Chairman. She has just returned from a sabbatical in Europe.

Don Slagel, back from his Mexican sojourn, has just accepted a position in the Music Department at Hartwick College, Oneonta, N.Y., where he will be expanding the Orff program which Murray McNair initiated.

Denver Cultural Arts Program

Dr. Edith Morris, Coordinator

The Cultural Arts and Understandings Program of the Denver Public Schools is a program for elementary school pupils, dedicated to stimulating a general enthusiasm for education by:

- providing extended activities for pupils and in-service education for attending teachers in four fine arts areas—Art, Dance, Drama and Music, beyond the scope of the regular elementary curriculum
- developing in each child the fullest potential for creativity and appreciation of the arts
- providing successful experience contributing to a more positive self concept for each child
- providing opportunities for pupils representing various socio-economic-ethnic groups to become acquainted and learn together, and
- relating learnings to various cultures contributing to the appreciation and understanding of other people and countries

The Cultural Arts and Understandings Program is conducted by a full time Denver Public Schools staff and faculty who are highly dedicated to the purpose and philosophy of the program and are selected for their excellence in educational training and teaching experience.

Participation in the Cultural Arts and Understandings Program is voluntary. Denver Public Elementary Schools request participation in Three Week Half-Day Sessions which are held at the Cultural Arts Center, 1521 Irving Street, Denver, Colorado 80204. The Three-week Sessions are designed for, and limited to, fourth grade pupils and their teachers. In addition to these sessions, the CA & UP faculty presents over 250 Cultural Arts and Understanding "Package Programs" each year to all elementary grade levels in the Denver Schools.

One facet of the program (the Three-week Sessions) brings together boys and girls of diverse ethnic socio-economic backgrounds for small group activities in art, dance, drama, and music. The homeschool teacher accompanies the pupils and participates not only in the pupil-oriented activities, but also in in-

Continued to next col.

service education activities designed to extend the purpose and philosophy of the program at the end of the session.

Resource people and performing guest artists, representing the fine arts areas and various ethnic contributions to our cultural heritage, are directly involved in the Three-week sessions. Tours and field trips into the cultural and fine arts community are also an integral part of the program.

During the 1972-73 school year, over fifty resource and performing guest artists were involved in presentations and workshops with fourth grade pupils either at the center or in the metropolitan community. No more than 120 pupils participate in the half-day sessions and the size of the groups ranges from 15 to 30 pupils in classrooms and workshop activities and from 60 to 120 in performances.

As Coordinator of the Cultural Arts and Understandings Program and Co-chairman of the Denver AOSA Conference, I would like to invite all AOSA members attending the Denver Conference to visit the program which will be in session on Wednesday, November 13 and Monday, November 18, 1974, 9:30-11:15 a.m., or 12:15-2:00 p.m.

AMERICAN ORFF FOLK ANTHOLOGY?

The United States has such varied cultures, it has been likened to "many worlds in one". Many of you are already, consciously, collecting songs, sayings, playground verse that are indigenous to your own area. Will you share them with AOSA members or newcomers who come from another part of the States?

It's true that we have borrowed from other nations but in the process, the material was changed. Will you start putting together a collection of rhymes, sayings, songs and games unique to your district, along with a few suggestions of how you have utilized them in the classroom situation?

I think it's possible for the AOSA to collect and publish its own Folk Anthology, but it will have to start at the grass roots level. If one member of each chapter would be appointed the official "catcher" for this material, all teachers in the state could be alert to gather it from any source. Orff teachers are the logical ones to dig out folklore and keep it alive.

Then when enough material has been collected, it could be put together by area representatives and the Publications Board into sections for New England, the Southeastern States, Mid-America, Mountain States, etc. These could be mimeographed at cost and made available to AOSA members for a small fee. We could have our own "Fox-Fire" . . . or "Orff-Fire" . . .

Please write me in care of Music Education, Ball State University, Muncie, Ind. 47306, if you would like to cooperate in this venture. The project is an ambitious one but it depends on your caring enough to start where **you** are.

Elizabeth Nichols

Getting Involved

Continued from page 1, col. 3

that he can find an end and surrender his turn, knowing that he'll have another chance to contribute later. The modeling is generalized, and learning is in process.

"Who will come to my table?

Who will talk with me?

Listen! Speak! Look at me! Great!", all implied in the structure. "I have communicated without the need for intellectualization".

- Each experience should focus on success. Success is an attitude, as is failure. Failure is hard to identify or modify, since it comes from within the participant. The standards for success are established by the group, but the standards for failure are a part of each individual's own intellectualized expectations. It is important to emphasize relating to others in the group, using different kinds of communication, taking great care to choose topics for discussion and exploration of common appeal, basic enough to be retained. Truly, the skill of simplicity is worthy of praise, and the process matures. Frills, elaborate language, references to unrelated material, poor listening, poor closures, all become meaningless in this process, barriers to communication.

"Listen, Listen!

Listen to the sounds

I make!"

"There are many sounds we hear,

Play your sounds for us."

Or "Choose a friend to play with you,

Choose a friend by name!"

Simplicity is basic. A theme must be simple, so simple that any participant is able to expand it, the sounds germinating, while others listen or respond in other ways. Personal worth is realized through selection and identification while the whole group listens, waiting, reinforcing, using time, dynamics, silence, accent, length, all bound together in

their diverse responses.

As the workshop draws to an end, a general feeling of let-down and anxiety develops. "How will I continue? What happens when I leave this self-stimulating group?" These concerns are real, and burden the instructor with the responsibility of having exposed the group to unexpected-involvement. The spark is there, but how to kindle the flame? The students have soared, but can they retain their gains? They will return to established clinical environments with the responsibility of creating change. This burden can easily outweigh the joy of Orff-Schulwerk. Others who have not participated in the group will question, and perhaps belittle, their experience, both from lack of understanding and unwillingness to be open-minded. The student must cling to the workshop experience for support. Some will be able to establish themselves as successful models, while others will soon succumb to traditional approaches, relegating their Orff experience to the back of their minds, perhaps vaguely uncomfortable that the urge is unchanneled, fermenting secretly. The "Aha" reactions to their Schulwerk experiences will linger, signals for future involvement.

I once was touched, unknowingly,
Then touched, and touched again.

Enabled

To touch others, to touch again.

I am a part of many compositions,
I can create change.

I am change.

I accept, support, and contribute to
Divergence.

Carol Bitcon is Program Director for Adolescent Social Development at Fairview State Hospital, Costa Mesa, California, and teaches in the local university and college system. She serves as a consultant to various agencies and hospitals. Most recently she is using Orff techniques with the aged in continuing medical care facilities.

ABOUT SINGING

A Plea for the "Vox Humana"¹

by Herman Regner, Director The Orff Institute

Orff instruments "seduce". It is good to play on them. The child accompanies himself, adding to the melody the elements of rhythm and timbre. Many people have gained decisive experience from playing elementary instruments. This "seduction", however, can also lead to neglecting singing. Our goal should be a balanced combination of the children's vocal and instrumental activities.

Singing is good. Both for mind and body. Singing is self-realization. Inner spaces are discovered and made resonant. "To sing oneself free" has not only a technical meaning. Singing has a strong communicative effect. It creates relations to outer spaces, to groups, and to partners. Its effects are not only acoustic.

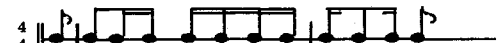
Here I am not thinking only of the singing of folk songs. Can we reach the point where

our children find in part-singing the road to choral literature, - at least as adolescents or adults? The most important goal of vocal training is to find pleasure in one's own voice. This provides the motivation to engage and develop it independently. Or to deal with it creatively, to make use of it as a sound-vehicle, as an instrument of our emotional and spiritual motivations.

Singing is good. (I am thinking of the humming while shaving in the morning, of the song in school, of the singing of the Tibetan monks, of the unlimited possibilities of vocal expression, to communicate with others.) These are my reasons for pleading for the "vox humana", for a fair and just place for singing in education.

¹ Reprinted from Orff Schulwerk Informationen, and translated by Joe Matthesius.

I Went to the Doctor Playground Rhyme



I went to the doc-tor and the doc-tor said:



1. Let's get the rhy-thm in the feet, Ding, Dong,

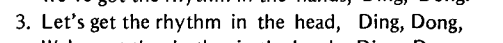


We've got the rhythm in the feet, Ding, Dong,

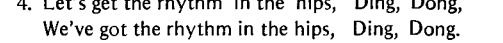


etc.

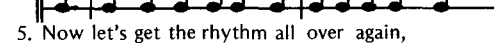
2. Let's get the rhythm in the hands, Ding, Dong.



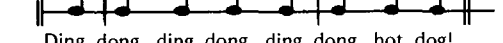
We've got the rhythm in the hands, Ding, Dong.



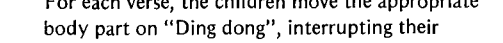
3. Let's get the rhythm in the head, Ding, Dong,



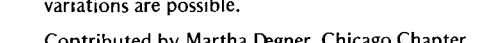
We've got the rhythm in the head, Ding, Dong.



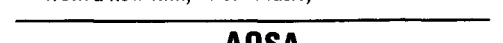
4. Let's get the rhythm in the hips, Ding, Dong,



We've got the rhythm in the hips, Ding, Dong.



5. Now let's get the rhythm all over again,



Ding dong, ding dong, ding dong, hot dog!

For each verse, the children move the appropriate

body part on "Ding dong", interrupting their

clapping patterns to do so. Obviously, many

variations are possible.

Contributed by Martha Degner, Chicago Chapter

from a new film, "Folk Music, - USA"

AOSA

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A Report on the AOSA 1973 College and University Survey

By Jane Frazee

*I look in the mirror and what do I see?
A little of you and a lot of me!*

Many of us who have been deeply and delightfully involved in Orff-Schulwerk teaching sometimes find our perspectives a bit like those of the child in the poem. In order to assess the impact of Orff-Schulwerk on higher education objectively, the American Orff-Schulwerk Association polled member institutions of the National Association of Schools of Music in the fall of 1973. AOSA was particularly interested in the following questions:

1. How many colleges and universities offer Orff courses?
2. What is the nature of these offerings?
3. How many colleges and universities have plans to offer Orff courses in the future?
4. What has been the preparation of those doing the teaching?

As chairman of the Higher Education committee of the Executive Board, I undertook the tasks of questionnaire design, mailing, and tabulation of results, with the generous help of my husband, a professional marketing research analyst. Questionnaires were mailed to the 392 members of NASM; 240 were completed and returned. Although the 61% return rate is healthy, we used 392 as a base for all percentage computations, under the assumption that those schools not returning a questionnaire had no Orff activity.

The Questionnaire

The respondent was first asked to indicate whether his institution had ever offered any

Orff-related courses or workshops. The specific nature of the offerings was then requested; whether summer workshops, extension, undergraduate, or graduate activity. The second part of the questionnaire was similar to the first, except that it related to *prospective* courses or workshops. The number of faculty with Orff education and places of study comprised the final section of the study.

Highlights of the Findings

- 39% of all NASM schools have offered one or more courses and/or workshops which included Orff principles
- 28% of all NASM schools have plans to offer one or more courses and/or workshops which include Orff principles in the next two years
- 31% of all NASM schools have one or more faculty with some Orff education (Nearly nine out of ten of these schools indicated that training was received at summer workshops in the U.S.).

Although the figures might seem to indicate declining interest in Orff for future offerings, it should be understood that the first figure (39%) represents a time span of as many as ten years, while the 28% figure relates to the next two years only.

Looking more specifically at the nature of the Orff offerings:

- 29% of all NASM schools offered undergraduate level courses. Most of this activity was conducted in survey courses. These courses include Orff among a number of current music education "methods."

- 23% offered summer workshops. About one-third of these schools offered summer workshops devoted entirely to Orff, while about one-half offered survey courses including Orff principles. (Some schools did not provide this information.)

Implications of the Study

The results of the study indicate that acceptance of Orff-Schulwerk by colleges has been slow. What is offered tends to be a survey course at the undergraduate level, or a summer workshop (half of these, too, were survey courses). Pessimism, however, is not an ingredient of the Orff outlook. Rather, the Executive Board pragmatically viewed the results of the study as a challenge for future activity on many levels.

- Information for Colleges: All NASM schools will be notified of the survey results in early fall and of publications and services of AOSA available to colleges.
- Chapter Contact: Chapters are urged to solicit student memberships, host student Orff-information sessions, and offer their services to teacher education faculty.
- Teacher Education: A committee has been appointed to study Orff workshops and summer courses which will make available information on content and objectives to all interested Orff teachers.

By taking a careful look at ourselves, we have begun to develop some means by which we can share the good news with our colleagues in the university as well as in the kindergarten!

IEMI Project Implementation Conference

On March 7 and 8, a group of school administrators, teachers, parents, and community leaders met at the Henry Horton State Park Inn to plan for the improvement of elementary music in their schools.

The Conference was sponsored by the IEMI (Implementing Elementary Music Improvement) Project, an ESEA Title III Project which has been in operation for the past two and a half years in middle Tennessee. The primary goal of the project has been to improve music instruction in elementary schools. It has operated a demonstration center in music education for children at the McDowell Elementary School in Columbia, and all elementary teachers and school administrators in the ten school systems involved have had the opportunity to observe the teaching at McDowell for one full day. Several two-week workshops for teachers have been held at various locations during the past two summers. As a result of these Workshops, local committees for music were formed to work out ways to provide quality music instruction in the elementary schools.

Superintendents in each of the ten par-

ticipating school systems have appointed committees to attend this Implementation Conference. Chairmen are as follows: Mrs. Joyce Eady, Fayetteville City Schools; Mrs. Irene Stevenson, Giles County Schools; Mrs. Alma Herbeck, Hickman County; Mrs. Mary Ann Matthews, Lawrence County; Mrs. Jennie Arnold, Lewis County; Mrs. Shirley Beech, Lincoln County; Mrs. Linda Bussart, Marshall County; Mrs. Carolyn Tucker, Maury County; Miss Maurine Allen, Perry County; and Mr. Terry Hampton, Wayne County. They have been meeting as a group and also with their local committee members in pre-conference planning.

Guest consultants for the Implementation Conference were **Mr. Harrison Collins**, Superintendent of Schools, Northfield, Illinois; **Mrs. Grace C. Nash**, music consultant and author of music materials for children, Scottsdale, Arizona; and **Dr. Herbert Zipper**, Projects Director, School of Performing Arts, University of Southern California, Los Angeles.

Mr. Collins spoke at the Conference breakfast on "The Arts in Education — a

Superintendent's View" and was available for consultation throughout the conference. On Thursday evening, March 7th, Mrs. Nash conducted a demonstration with a group of fourth grade children, and spoke on "Child Development with Music, Language, and Movement" at the Friday breakfast. In addition to consulting with Conference Committees, Dr. Zipper spoke at the Conference Banquet Thursday evening, March 7th, on "Educating Through the Arts."

Representatives from the Tennessee State Department of Education attended the Conference.

Never before in Tennessee have so many people from various walks of life come together in the interest of music education for children in our elementary schools. As a result of the IEMI Project, several music teachers have been added in elementary schools in the Project region. With the delegates' wide representation of interests and expertise in their fields, it is expected that the results of this conference will point the way toward better music instruction for all children in Tennessee.

AN INTRODUCTION TO VOCAL IMPROVISATION

by Nancy Ferguson

Vocal improvisation is one of the most rewarding facets of the music program for the child. It is also the most difficult to deal with because it is such a personal experience. Many teachers pay lip service to this segment of creativity in the classroom, but actually never quite have time to "squeeze it in."

How to Begin?

Children, particularly the very young, love to speak in nonsense language. One of the most exciting adventures for a first or second grader to experience is a conversation in an imaginary language that everyone, yet no one understands — such as "squirrel talk". They really enjoy slipping into this magic world; they project themselves into the role with enthusiasm and vigor. The teacher can ask any length question in this "mysterious tongue" and an immediate reply will be forthcoming.

Ex. 1

Teacher: Chiddy chiddy hee hee hee?
 Student: Hee hee chum chiddy chee.

Through improvisational conversation, concepts such as dynamics, voice inflection, and diaphragm control can be reinforced.

This principle must be built through many diversified experiences. One such activity might be to choose three or four words (or names), deal with them using a variety of parameters such as articulation (staccato, legato), augmentation, and diminution and build them into a section of a song or speech rondo.

What is Next?

Immediately following the introduction of speech and nonsense sound improvisation, melodic extemporization is begun. This is accomplished more readily through the use of modes and by means of relatively static harmonic progression. Through echo work, using neutral syllables, the desired tonality is established. These neutral syllables are in turn transferred to melodic "questions". The questions are "answered" collectively until enough confidence has been gained for individual response. The initial phrase should be structured to end on scale steps three, five or seven. The class then is encouraged to imitate part of the question in their response and end on the tonic.

Ex. 2 (a)

Question
 tum tum tum tum low low lai - lai - lai lai lai lai
 Answer
 lai - lai - lai lai lai lai ho ho ho ho ho —
 (rounded binary)

These melodic improvisations may be incorporated into your song material as introductions, interludes and digressions within a Rondo form. Although harmonic principles are not stressed at this point, melodies can become quite lovely.

What About Harmony?

Until now no harmonic emphasis has been stressed during vocal improvisation (even though the melodies do imply harmony). Before the child can successfully improvise within a sonority, he should be able to recognize simple chord progressions aurally. This may be done in a number of ways. One method is to encourage the class to listen to a melody which implies I-V harmony while the song is accompanied by a root-fifth-bordun. The children are asked to indicate exactly when the tonic shifts to dominant by raising their hands. The next step is for students to sing the roots of the tonic and the dominant when they occur in the melody. The children then move to the

instruments playing the bordun when the I chord occurs; the octave is substituted for the V. The melody is then combined with the harmony.

Ex. 3

The same procedure is followed with the addition of the M IV chord.

With the introduction of harmony, it is necessary to return to simple structured melodic fragments. These fragments or patterns are one way of helping the child sing exact pitches which he wants to reproduce. Habits are involved in this pre-hearing, so improvisation is combined with melodic fragments or patterns from previous echo work, from different tunes, or from patterns used in instrumental technique exercises.

Rudimentary arpeggiated and diatonic exercises evolving from chords are stressed.

Ex. 4 (a)

More interesting motives are introduced after the initial fundamental drills. They are gradually woven together in sequence over fundamental chord progression.

Ex. 5 (a)

The teacher introduces new motives using echo and response until the students are able to fit these patterns into fundamental chord progressions. They then begin to create new patterns of their own.

Is That All?

The teacher must never allow vocal improvisation to become a tedious process. This means much planning time will have to be spent thinking of ways to provide a fun or game-like atmosphere for the class. There are books available to stimulate thinking along this line.

After all of the above steps have been accomplished and relative facility in simple harmonic improvisation has been gained, further learning possibilities are practically infinite, particularly when the children reach the upper grades (e.g. more in-depth study of improvisational styles as related to different periods of music history).

Through patient and creative diligence, much can be accomplished through vocal improvisation. The learning and freedom gained by the student will be well worth the planning time put forth. Why not find a regular place in your program for development of this creative skill?

History and Outreach of The Greater Detroit Chapter

By Lorna Dee Mistele, Historian

History: We have 91 members . . . **Outreach:** We invite YOU to the AOSA convention in Detroit in 1975.

Have you ever given kitchen shower gifts in rondo form? Have you taken the oath of the white mallet? Or made colored gels into abstract patterns on glass slides to "Bolero" by Jos Wuytack? Have you moved as a fearsome giant in "Fee Fi Fo Fum"? Have you traveled 1½ hours on a bus to an Orff chapter meeting, danced in rhythm down the streets of Toronto, or walked very fast down the lane to the Orff Institute in Salzburg so as not to be late to the first class? Have you stood on a ladder to take pictures of your students playing instruments? Have you worked hours on end planning Orff workshops and details so all could participate? Do you have "that special feeling" when you meet new and old friends at an AOSA convention? If you lived in Detroit and its metropolitan area, you have done all these and more.

We call it history and outreach. "Once upon an Orff time", Joe Matthesius and Claire Levine taught a night school course in Joe's school in Ferndale for 4 years. Each year a few more eager people joined in the music. Four years ago Joe and Peg Van Haaren talked over many a cup of coffee in Salzburg, while Carolyn Tower and Lorna Dee Mistele talked over many a cup of coffee in Michigan and that fall 4 years ago, a little band of 8 or 13 "Orffans" got together and started a monthly sharing of ideas à la Carl Orff. We met all over the universe (within a 40 mile radius!), got lost in every part of town, but had such delightful times we formed officially the greater Detroit chapter in 1969.

Generally we planned two large workshops a year, besides monthly meetings . . . one with 5 or 6 local clinicians and children to demonstrate, lasting all day and brimful of ideas in basic Orff, speech, movement, recorder and always a surprise, such as Joan Lumsden and Carolyn Tower showing slides of Salzburg or presenting a recorder group playing Bach chorales. One workshop was planned with a widely known clinician in the field of Orff which so far have included: Grace Nash, Jacobeth Postl, Sandy Skyhar, Fran Margeson, Konnie Koonce, Barbara Grenoble. One memorable day, Mimi Samuelson was stranded in a Canadian snowstorm and so, when Rida Davis got off the plane at Metropolitan airport . . . guess what? You're right, she came up with a whole day's workshop they still talk about!

As a result, many members use outreach as going to summer school across the U.S. and abroad; Orff demonstrations have been presented on a large scale at the Midwestern Music Conference at Ann Arbor, for all Michigan Music educators by Peg Van Haaren in 1973, and Carolyn Tower's ethnic dancers in 1974. Appearing at Cobo Hall in the spring of 1973 before the national convention of Elementary Principals from all over the U.S.



giving **outreach** a real boost were large groups of demonstrating children in sessions given by Joan Lumsden, Lorna Dee Mistele, and Carolyn Tower. 10 or 12 members have given workshops across the state for such diverse groups as the American Guild of Organists to the Michigan Music Educators Association. Peg Van Haaren has helped start ideas for forming new chapters and also taught basic Orff in a Michigan State University extension course in our area.

In the Greater Detroit Chapter, Peg Van Haaren was our first chairman in 1969, and president of the Detroit Chapter in 1970 and 1971. She is teaching this summer at MSU and University of Cincinnati. Adelle Vliek, president in 1972, will be leaving to spread the Orff Gospel to other parts of the United States. She presided over our concert of the Belgian Orff

singing group, "Ons Dorado" at Masonic Temple. Kay Sovran, 1973 president, came back from Salzburg beating the drum for Orff in many ways. Francine Jager, 1974 president, is busy with Detroit chapter plans as we invite AOSA to Detroit in 1975. Vice-president Carolyn Tower represented us in Greece in 1973 and will again at the ISME conference in Australia in the summer of 1974.

We are very proud to share our talents with the national organization whom we lent Joe Matthesius for a term as national president and Peg Van Haaren as national secretary. Joe is busy with Orff summer camp and teaching Montessori area schools.

History in 1974: We have 91 vital members . . . **Outreach:** Come share with us the 1975 AOSA Convention.

Greater Cleveland Chapter

RESUME OF YEAR

The May meeting of the Greater Cleveland Chapter brought to a close a year of varied programs using many Orff techniques. A resume of the 1973-74 year shows that meetings included: "Pentatonic Ostinato" with Ruth Hamm, "Rhythm and Movement" with Grayce Dolesh, a reading performance of "The Christmas Story" with Gretchen Garnett directing, "Kodaly Concepts for Intermediate Grades" and "Orff Improvisations with A Social Studies Program" with Margaret Stone, "Orff with Sixth Graders" with Rosalyn Raish, Lucille Soule and Barbara Tollefson, "Orff for All Seasons" the workshop led by Ruth Hamm, Jacobeth Postl and Evelyn Carter, and "Orff Ideas in Music Therapy" with Louise Steele. Additional mini-Orff presentations were made by Marty Springer, Norma Teeter, and Ruthana Dreisbach.



Students from Brookside School, Cranbrook, Bloomfield Hills, Michigan at Midwestern Music Conference, 1974.

"CAROLS AND ANTHEMS FROM THE SCHULWERK", Books I and II, Edited by Isabel McNeill Carley, Schott and Sons, Mainz, 1973.

When my husband and I became aware of the pending publication of "Carols and Anthems" edited by Isabel Carley, we were both delighted and relieved! Since discovering the many treasures in the five volumes of "Music for Children", we had been planning to compile a detailed study of those pieces which would be of greatest value to those few of us already using Orff-Schulwerk in church. Thank you, Mrs. Carley, for doing our "homework" for us.

"Carols and Anthems," in two relatively short volumes, offers a wide variety of music from the simple eloquence of the familiar "Silent Night" (Vol. I) to the complicated, entirely a cappella, pieces found at the end of Volume II. There is no question as to the quality of the music by Orff and Keetman with which we are dealing. What is of importance is the value of each volume to the church musician or to the music teacher whose school still allows the use of sacred texts.

Volume I, containing 21 pieces in all, is heavily bent toward the Christmas Season, a definite disadvantage since we are inundated with Christmas music in the church and sadly in need of excellent anthems for other seasons. Fifteen of the 21 pieces are for Christmas, all of which I guarantee you would want to use at sometime or other. We had particular success this past season with "Hallelujah" (#12), "The Darkness Falls Softly" (#13) and the lovely "Amor Amor" (#9). At present we are enjoying "The Town Was Dark" (for Good Friday) #14, and "Spring Carol" (#18) with our two specialized Orff classes.

Volume II offers many more complications instrumentally and vocally, including the need in certain cases for chromatic instruments and choirs capable of several voice parts. However, we intend to make use of such magnificent pieces as "Ascension" (#35) and "a Jubiliones" (#44a) translation by Carley (#44b). At the same time, Volume II offers the great simplicity of "O my dear Hert" (#26), "When Mary thro the garden Went" (#22) and "From the Song of Solomon" (#23). Volume II does offer a greater variety of repertoire with only nine of its 24 pieces specifically for Christmas.

Making the transition from the strictly ostinato accompaniments we have been using (as we have re-written accompaniments to existing anthems and speech chants) to the music in these volumes, has presented certain difficulties. Unless a piece is in public domain, we are not free to copy it for our choirs, nor can we purchase 60 volumes or so at once! Hence, we have limited their use to our smaller groups and have begun to use them as a very concrete step toward the development of music reading. The frequent use of stringed instruments, and, of course, recorders, offers our children with a certain facility in these areas an excellent opportunity to use their abilities.

Mrs. Carley has done us a great service in collecting these delightful carols and anthems within two small volumes. The translations she has so beautifully offered make many pieces accessible for the first time. However, we come away from the study and use of these volumes with a desire for further publications yet! How we would love single editions of the more simple settings, particularly for our younger choirs, of some of these eloquent, tasteful pieces.

Joanne and Jack Rodland,
West Side Presbyterian Church, Ridgewood,
N.J.

CHORALIA by Jos Wuytack, Schott Frères, Paris, 1973. \$2.25

Described on the inside title page as "55 songs for an active vocal training," *Choralia* presents a collection of short compositions in several different languages—some in English, others with nonsense words, and a few with no words—representing various nationalities. Some are original; others are arrangements of folk songs. There is nothing to indicate which, except as they are recognized; for instance, the spiritual, "If Anybody Asks You Who I Am," and folk songs such as "What Shall We Do with a Drunken Sailor?" "I Can Move One Foot," "Come Everybody," and others. They are arranged for 2-, 3-, and 4-voices, some with borduns or ostinati, and several are canons. A variety of meters are used. Included are some clever and delightful little songs which vary in difficulty, some being very easy. Those who have attended Wuytack's workshops will be especially happy to have them in print.

—Katherine Crews

RECORDER MUSIC

TWELVE FOR TWO, Kenneth Simpson, Mills, \$2.00 Parts .50

Mr. Simpson has designed these twelve pieces to supplement the usual first instruction book with musically more demanding repertoire. The first two require only BAG in the recorder part; the next four, only BAGE, and so on until the last piece includes D'C'BAGE. Piano parts are varied and imaginative, good either for home or school use. **Recommended.**

The above book is available from Belwin, the following from Magnamusic, Sharon, CT.

DANCES FROM SHAKESPEARE'S TIME, for Guitar and Recorders, arranged by Herbert Connor, Chester, 1963, \$2.75

This repertoire from the Fitzwilliam Virginal Book, is here made available for school use for the first time. The keyboard arrangements have simply been transcribed for guitar, except that the melody itself is assigned to a soprano recorder. The guitar part is much more difficult than the recorder part, and would probably have to be divided between three players in most school situations, as the editor himself suggests. Parts for alto recorders are added in the second half of the book. Wonderful tunes, wonderful settings, if you have guitarists equal to the occasion.

FOUR THIRTEENTH CENTURY PIECES, arranged by Richard J. McGrady, Chester, \$3.50

These selections from the Davison-Appel Historical Anthology of Music make a few examples of medieval music readily accessible to well-trained school recorder groups and to adult groups ready for a change of musical diet. There are no rhythmic complexities, since parts were still isometric in this period. The editor has added optional parts for glockenspiel, xylophone and cello. Words are included on only one part in the whole set, although all four pieces were originally sung. Too bad, for music of this period is most effective when both played and sung. There is no full score. Performance would require at least two scores, two optional percussion parts and one cello part.

I.M.C.

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