



The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

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May, 1974

THE SEVENTH CONFERENCE A Collage of Sound & Color

Konnie Koonce

The Seventh American Orff Schulwerk Association Conference began with a single brush stroke and ended in the same manner four days later as the last person left the Sheraton-Boston Hotel. Many brush strokes became rivers and valleys in reds and blues and greens, and surely and steadily there evolved a collage of ideas and sounds that made this conference a one-of-a-kind event. When 915 people who care about the children they teach gather under one roof to learn and to share ideas, even the hotel management takes note that this is something unusual and special.

Every conference has its own special quality. The background for this particular conference, in soft blue, was guided by a gentle man and a fine musician, the honored guest teacher from Salzburg, Austria, Dr. Herman Regner. One person expressed how it felt to participate in Professor Regner's sessions by saying that rather than coming to you he had the ability, as a teacher, to draw you towards him, and in this manner he collected ideas and masterfully molded them into music. And interspersed with Professor Regner's sessions were brilliant flashes of red, like Dr. Bert Konowitz who used improvisation to define new paths in the canvas with the help of every body and mind in the room. Like children, we danced and played in folk fashion with Lanie Melamed. With Arnold Burkart we sang our own American folk songs and saw how to use them as Schulwerk material. In this large country of ours there are many creative teachers who are adapting Orff-Schulwerk principles in ways that work for them. Mavis Serries, Mary Stringham, Barbara Grenoble, Jane Frazee, Jim Coffin, Judith Thomas, Maureen Kenney, Anita Suggs, Irmgard Lehrer Carle, Murray McNair, Carol King, and Becky Pinnell were asked to fill in the spaces in our living collage, and they skillfully added their varying shades of color. The mini-sessions they presented said to those who attended "Here are some things you may not have thought of doing; I'd like to share them with you."

Big blocks of texture were added as we saw children play and learn together with Lisa Fredrick Parker. And who will soon forget the

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ORFF IMPACT QUOTIENT . . . RISING

Grace C. Nash
Scottsdale, Arizona

The essence of the Orff Schulwerk is admittedly interest-involvement with a resultant growth of the total child. Instead of fragmenting subject matter or limiting the area of involvement to singing or playing or moving, each a separate role, the impact and validity of the Orff Way is in its combining and bringing together language, instruments and movement according to the **child's rhythmic way of learning**.

In the last phrase above is the clue to the snowballing recognition and impact of Orff principles in American education. For rather than imposing an adult concept of music and language on our children, the Orff Way is showing us how to open their interests and engage all of their faculties in the problem of ensemble at hand. It means listening to each other, contributing and carrying through their part to completion, a self-commitment through **voluntary action**.

Voluntary action: something the person **wants** to do or to find out. Children do not learn by looking or sitting passively, according to findings of brain specialists. They use their muscles, senses and imaginations; and all of these have to do with memory and the degree of learning impact that takes place.

Yet in our haste to "train" children into reading, writing and arithmetic rather than **educate** them totally to hear, see, feel, think, reason and plan, we have neglected and ignored their true nature and needs: to be involved in . . . "an endless process of self-discovery." (J. Gardner)

I like to describe the child's way of learning as Hi-Fi Learning: with his

- H ands and feet
- i nterest and involvement
- F eelings and faculties
- i magination
- L anguage, the vital tool for organizing his thoughts

An increasing number of articles and books* about the human brain is bringing scientific support for developing both sides of

the brain, which is the Orff Way. Where the left side of the brain handles language, logic and reasoning, the right side is concerned with manipulation, spatial awareness, perspective and feelings (emotions). Yet the young child, they report, has the potential for language on both sides of his brain. In PLAY, certainly he is using both sides simultaneously; moving, talking or chanting, interacting with his environment, trying out new sounds and ever repeating his action patterns; a multiple finding-out process that scarcely ceases (except when he is watching T.V.).

The sensorimotor involvement observed in Play and in Orff Schulwerk should not be cast aside in the classroom, but should continue to serve the student in a total, challenging school day. The importance of activating the total child in a daily program is crucial to the improvement of elementary education. In schools where the Orff principles are to understood and carried out with a grasp as the the WHY'S, it is much more than a music program. Language arts, reading, math, spatial awareness, muscular control are all drawn into a new and integrated relationship for the student. The Impact Quotient (benefit) for the student as well as the financial support for the program is rising.

In opposition to this kind of learning, an over-emphasis on written language and abstract symbols without experiencing that language in movement or in song with easy-to-play instruments, often sets up learning blocks in other fields, slowing down the child's functioning and dulling his interests. Children really want and need rhythmic speech with action, using their bodies **with** language, playing instruments **with** their songs in an ever-changing ensemble that leaves them breathless with its beauty!

Utilizing both sides of the brain in such a multiple process awakens and stretches the self. The earlier and more child-like the material, the more natural and joyous the process. Flexibility is a natural outcome, a basic need in coping with today's world.

When in 1960-62 Dr. Herbert Zipper introduced experimental Orff classes under the aegis of the Music Center of the North Shore (Winnetka, Ill.) in a nearby Primary Public

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* Book: "The Brain Changers" by Maya Pines (Harcourt Brace Jovanovich, 1973). Article: "Right and Left Thinking" by R. E. Ornstein (Psychology Today, May 1973).

Letters to the Editor

Dear Colleagues

(Written during the 1974 Convention in Boston)

I wish I were there, I really do: to have shared the wonderful moments of music-in-the-making; to have renewed old friendships which have, of necessity, been maintained almost entirely through a quite hit-or-miss correspondence; to have met new friends who in the short space of three or four days become old friends; to have enjoyed and/or rejected some of the chisme¹ which from experience has been an integral part of every gathering of people devoted to similar ideals; and last, but not least to have had the opportunity of yet another conversation with Dr. Regner.

Dr. Regner and I did not always agree. (Why has it become so necessary to arrive at total agreement on every subject with the people who gain our respect and give us the same in return? But to return to Herman Regner. In one of our classes, one of those rare days when everyone was there (including Dr. Regner), he put forth eight activities that each child should have in the **ideal** experience with Orff Schulwerk. I agreed then and do to this day. **How** it can be done must be left to each of us to determine, but I would like to list them again for those who may have not heard them and for those who have forgotten.

The **experiences** are given as Dr. Regner gave them and not in order of importance (he did not presume to place any order). After the class, we (69-70) had, as I recall, a very open and healthy discussion of Which One Where-And-When. We finally agreed that the order would depend entirely upon the temper of the class, the temper of the teacher, and the weather. In simple terms, **improvise**, as a good teacher should!

Voice Training, Ear Training, Rhythmic Training, Movement Training, Instrumental Experience, Musical Forms, Notation, and Correlation Between Musical-Historical-Sociological Significance.

Three years later I still asked myself, "Did I accomplish all eight?" More often than not, I came up with a negative answer; obviously to me now, it was impossible to give adequate coverage (or even "equal time") to these ideals.

I was then among that group of exhausted and "peripatetic music teachers" to whom Judith Thomas so succinctly addressed herself in the February 1974 issue of THE ORFF ECHO. Dr. Regner was quite correct in bringing this **concept of accountability** to our attention, and I think that through the Schulwerk (in spite of impossible schedules and generally poor facilities) the creative musician will eventually accomplish the EIGHT, if we will rely a bit more on Orff (AND Keetman) and a bit less on satisfying our own needs to **succeed**, our individual desires to be mini-gurus in our mini-spheres.

Don Slagel
Patzcuaro, Mexico

¹gossip.

Dear Isabel:

When I went to Minneapolis last year, I was so impressed with all the people I came in contact with — although I went there alone, I never felt like a stranger or left out of things.

After having attended my 2nd National Orff Conference and many, many Orff workshops throughout this past year, I find myself wanting to shout from the highest mountain what a "great bunch" the Orff people are! Throughout the years I have been associated with many different groups, but none of them conveys that special warmth that these people have. It's such a good feeling to know that they are working with our children day in and day out where their philosophy is bound to rub off on the children! They are truly the "very special people"!

Sincerely,
Rita Shotwell, Ballwin, MO.

NAMES IN THE NEWS

Nancy Ferguson will be doing a workshop at Muskingum College, New Concord, Ohio, in mid-June.

Arnold Burkart announces a new course in Music Therapy at Ball State, including a required course in Orff Schulwerk.

Grace Nash travelled to Murfreesboro, Tenn. to lead a Saturday workshop on March 2 jointly sponsored by I.E.M.I. Project, Music Department of Middle Tennessee State University and the Middle Tennessee Chapter of AOSA.

Clara Fidler reports from Salzburg, where she is attending the English language course, that there are 20 in the group this year, 10 from the U.S., 2 each from Japan, Canada, and England, and 1 each from India, S. Africa, Ghana, and Taiwan. Sixteen hours of classes are required, including Basic Body Movement, Movement Improvisation, Music and Movement, Movement Training, Recorder Ensemble, and weekly private lessons, Percussion Ensemble and weekly private lessons, Composing and Arranging, Historical Dance, and Folk Dancing, Choir plus 4 or 5 electives.

Miss Patricia Hamill, Corresponding Secretary of the Chicago Chapter, has received an award for the most outstanding educator of Park Ridge, Illinois. Pat has been teaching a beginning ORFF course at Mundelein College during the winter quarter. Congratulations!

Joe Matthesius was much missed at the Boston Conference. He was unable to attend due to a recent ulcer operation, which unfortunately had been rescheduled too late for Joe to make it..

The Carleys will be journeying back to Indianapolis for a concert at the Indianapolis Museum of Art with former members of the Carley Consort in early May.

Judith Thomas will join the staff of Orff in the Woods, Brasstown, N.C. July 19-26.

Arnold Walter, 1892-1973¹

Professor Dr. Arnold Walter, until 1968 Director of the Music Faculty at the University of Toronto, died at the age of 71 on Oct. 6, 1973. He was one of the leading personalities in the musical life of our time.

A friend during my time in Berlin at the beginning of the Thirties, and a friend of my pedagogical ideas, he took part in the earliest Schulwerk experiments. His position with Kestenbergh in the Ministry of Culture in Berlin, together with Preussner, gave him this opportunity. From then on his interest and participation in the Schulwerk never flagged.

He was the first to help establish the Schulwerk abroad. After having seen a demonstration by Keetman at the Mozarteum, he brought it to Toronto where he offered it a home. Together with Doreen Hall he published the first foreign language edition of the Schulwerk, the English-Canadian version.

Since 1962 he arranged summer courses at the University of Toronto whose influence radiated far and wide and blazed new trails for the development of the American Schulwerk movement.

As his last work he was planning to write a book on the Schulwerk in America. This plan he was not destined to finish.

Whoever has known this wise, lovable and helpful friend will never forget him.

In sorrow and gratitude,

Carl Orff

¹ Translated by Joe Matthesius and reprinted from Orff Schulwerk Informationen.

AOSA

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Orff Impact, cont.

School (Northfield),* we held weekly conferences trying to define and clarify our procedures, reasons and results. "What were we trying to do? What was actually happening with the children? Where were we going?"

With traditional ideas still running in our veins we wasted valuable learning time in "over and over" practice . . . "Do it this way" or "Play this". We were still trying to teach a subject and fragment its ingredients instead of using the elements of language and music to develop the children **their** way, which would have been much faster and fuller, especially when the media were so naturally theirs and therefore irresistible to them. The children gradually showed us the way! They put rhythmic speech, movement and melody into their voices, hands and feet and translated language into instrumental play. They played and sang their experiences and never wanted to leave their Orff Music classes. Their responses brought tremendous changes in our thinking and understanding. With Dr. Zipper's visionary guidance we defined certain premises and policies and located crucial points for development, believing that:

1) expressing language **with** body coordination is all-important to the child's optimum growth and awareness;

2) to play the instruments, a child must also speak or sing. This was a class policy with no element of punishment, but simply a "Who's ready?" question. (How quickly the children who had first entered with an "I don't sing," or, "I don't like to sing" statement, changed, announcing, "I think I'll sing today!")

3) building an ensemble meant adding one part at a time, balancing, listening and blending each new ostinato or melody. This required muscular control and listening, preceded by rhythmic practice and matching it with the ensemble. This self-stretching, exhilarating concentration opened each child's learning receptivity "across the board!"

4) the individual growth in sensitivity and concentration came about not only because of their "good feelings" of accomplishment but also by their noticeable improvement in aural acuity — as they became able to hear every part in the ensemble while singing and playing their own parts. This could not have happened, we knew, with twenty-five glockenspiels. It was the **contrasting** textures (timbres) and registers represented in the ensemble that allowed aural acuity to develop. Recently I have termed this "peripheral sensory perception" because the process of extending the periphery of sensory awareness (the five senses) can and does take place within this kind of hearing practice — a multiple process using both sides of the brain.

5) finding and using his singing voice is important to the child's wellbeing; an obligation for both parent and teacher. We should be mindful that singing is an extension of speech. It expresses feelings, relieves tensions, and requires psychological organization and

** "we" includes Mrs. Louise Ide Burge and myself, instructors in the Pilot Orff Program at the Music Center and the Northfield Middlefork School.

control. (Do you happen to know any adult who cannot sing, who is not inhibited by that fact?)

6) the skills and content encompassed in our program are basic to **all** musical performance and understanding, including the skills of improvisation and note reading.

7) among the emerging human values, a "courage to fail" might prove to be of greatest worth to a child in his adult life.

During the years since 1961, these premises have not changed in my thinking, but have opened additional guidelines such as, 8) how important traditional nursery and folk rhymes are to the child's stability, so that in adolescence he may know the difference between fantasy and reality. Also, these same rhymes and sayings out of his heritage are the very source of musicality and creativity, the media for understanding notation and phrasing.

9) how important to the child's development is the generous use of **both** hands with the mallets, together and in alternation both in body percussion exercises and in playing the bar instruments.

10) how important it is to give specific assignments, using specific materials, in working with children. Their needs, like ours, are to know what they are trying to do, with what, and within what boundaries. This applies to every area of their exploration, together with the need for freedom to explore, to try, and to decide the whole realm of problem-solving.

In an overview of the Orff Schulwerk, what can be more specific than rhymes, body percussion, rhythm, tonebar instruments and pentatonic scales, with the Kodaly hand signals and notation symbols? And what is more creative and natural for a child than exploring within these boundaries which permit repeated ready success? These are the irresistible media for inducing voluntary action and life-long learning benefits. The brain specialists are pointing the way, the Orff Way. So, "Let's get on with the music!" Our Impact Quotient is RISING!

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NOTICE

Extra copies of the photographic brochure from Boston may be ordered from Edna Geary, S. Ivy Rd., Wellesley, MA 02181 for \$1.25.

IN BRIEF

There will be an International Congress at the Institut Jaques-Dalcroze, 44, Terrassière, 1207 Genève, Suisse for experienced Dalcroze teachers, former students, and novices seeking an introduction to Eurythmics from July 22 - August 8. Participants will enroll for one workshop each week, including Creative Movement, Jazz Improvisation, Eurythmics and Therapy, Rhythms of the Balkans, and folk dances. Morning courses on three different levels will be given in Eurythmics, Solfège, and improvisation. Among the distinguished faculty are Robert Abramson of New York and Karl Lorenz of Remscheid, Germany.

SPECIAL WORKSHOPS

Folk Dance Weeks are scheduled at the J.C. Campbell Folk School, June 16-22 in Brasstown, N.C. and at Pinewoods, Mass., Aug 3-10 and 10-17. Folk Music Week will follow. The season at the Buzzards Bay Camp begins with a Chamber Music Week, July 27-Aug. 3. Information from Country Dance and Song Society of America, 55 Christopher St., New York, NY 10014.

The nineteenth annual Rocky Mountain Folk Dance Week will take place atop Lookout Mountain, at Golden Colorado, July 7-13, 22 miles from Denver. For details write Paul J. Kermiet, Rte. 5, Golden, CO 80401.

Oberlin College is sponsoring its third Baroque Performance Institute for voices and viols, recorders etc. with a very distinguished international faculty June 30-July 21. Students may register for one, two, or three weeks. The emphasis this year will be on English and Italian music. Write Prof. J. Caldwell, Conservatory of Music, Oberlin College, Oberlin, Ohio 44074 for brochure.

Sarah Lawrence College announces a Seminar in Medieval and Renaissance Music June 10-19. Write to the Admissions Office at the college, Bronxville, NY 10708.

Dowling College, School of General Studies, Oakdale, N.Y. 11769 is the place to write for information about a workshop on the Recorder in American Education, July 7-13. Academic credit available for an extra fee.

Self-scheduling instrument-building courses are available throughout the year at the Kelischek Workshop in Brasstown, NC. A special two week course is scheduled the first two weeks of July. The Mountain Collegium, under the direction of Arnold Grayson, will follow, July 12-19, immediately before Isabel Carley's Orff in the Woods course. Write George Kelischek, Brasstown, NC 28902.

Don Slagel announces an intensive course at the Research Studio in La Casa de los Once Patios in Patzcuaro, Mexico in Mime, Pantomime, and Theater Arts, Orff Schulwerk, and Creative Dance from July 1-26. Faculty will be **Sigfrido Aguilar**, a distinguished performer and teacher of Mime, Pantomime, and the Art of Clowning. **Amel Zachai**, a specialist in creative movement in therapy and dance, and **Don Slagel**, actor, singer, recitalist, and Orff specialist.

In response to the repeated question "Where do I go from here?", "Where can I get further training after the summer workshops I've already taken?", an experimental *Orff Leadership Training Course* will be offered at the Folk School in Brasstown, NC, Aug. 25-31. There will be no faculty, no credit, no tuition. Everyone will contribute. There will be time for discussion, brain-storming, planning, music-making, folk-dancing, as the registrants choose. Anybody interested? Write Isabel Carley for details.

Music and Other Areas, cont.

A'
Little boy:

Little bird so fair and blue, We would like to play with you.
Would our chance of finding you be in-creased If we travelled to the east?

sang in their back-yard the pret-ti-est song e-ver heard, The pret-ti-est
song e-ver heard, The pret-ti-est song e-ver heard.

BX:

AX:

SX:

SG:

AM:

C
East group

Drum:
Tambouri:
Voices: D, D, T, T, T, T, D, D

(movement representing city life.)

Narrator: And so they travelled east, but all they found were big cities, noise, and pollution.

A²
girl and boy (in unison):

Lit-tle bird so fair and blue, We would like to play with you.
Would we hear a sound from your love-ly mouth If we travelled to the south?

The preceding material is a fictional lesson based upon concepts used in many real lessons. It attempts to convey some of the possibilities of using the contents of other subject areas as material for the music lesson, and vice-versa.

For many years I have been fascinated with the idea of relating musical approaches to all other areas of the curriculum. I have felt that the educational process as it exists today directs so much of the child's attention to the various parts of the robe that he seldom, if ever, sees the relation of one part to another, let alone to the entire garment.

He is taught that such and such a subject is perceived by the mind, another through the senses, one with the feelings, and still another by the body. How one-dimensional! We learn elsewhere that children learn best by identification with the material, and the calling forth of creative imagination, and that true understanding arises from total perception by mind, heart, body, and senses.

Where do we ever act upon this knowledge? Perhaps only in the music room, where we are bound by so few restrictions, are pressured by so few schedule demands, and enjoy so much freedom. Perhaps it is our destiny to lead the way.

In any event I have given this matter much attention for a long period of time, and have actually arrived at a working hypothesis drawn from hours of work with both children's and teacher's groups, which I think possibly points the way to a new concept of education from the standpoint of both the classroom and the special teacher, who, in this instance, would be moving closer to one another.

Let me point out, however, that I am not merely talking about "enrichment" activities in which the music of a particular period, national origin, event, or people, is used to broaden the background of the Social Studies unit, nor do I mean the use of songs whose texts attempt to teach subject matter. This is not to imply that these techniques are not valid educational tools, for indeed they are, — and they certainly do play a role in what I am attempting to describe. But the gist of the idea is more akin to locating the common denominator of all the areas, and in using the different areas to reinforce the total perception.

It is the search for basic root ingredients, finding them in the musical realm and elsewhere, and equating them one to another. Feeling the emotions of number, understanding the mathematics of beauty, the melodic, harmonic, and contrapuntal unfolding of history, the art of science. Each class becomes living 3-D and produces a creative product. The total child is called into action. The Genetic code becomes a ballet; the water cycle, a drama; the Rise and Decline of Rome, a theme and variations; and the sensation of pain, an opera.

The lesson previously described starts with "living" division around the motive "four". It soon becomes "Creative Geometry", the four becoming embodied in the figure of the square — which then enters the realm of Geography, becoming north, east, south, and west. This immediately opens the door to infinite varieties of musical activity

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D
South group: (Improvised event using glockenspiel, s and z sounds, and movement representing hot).

Narrator: And so they travelled south but all they found was heat, snakes, and more heat.

A³
boy and girl (in canon)

Lit-tle bird so fair and blue, We would like to play with you.
Do you think our chances would be best If we travelled to the west?

E
West group: (We find a group of cowboys and their horses around a fire. The cowboys sing "Goodbye Old Paint" in F.)

SX: AX: BX:

Narrator: And so they travelled west, but all they found were cowboys, cowboys, and more cowboys. Now they were back where they started from. How discouraged they felt. But suddenly . . .

Coda
Bluebird: (appears, dancing)

Lively
Girl (Ostinato): + Boy (Ostinato): Narrator: (Ostinato)
Look, the blue-bird! Look, the blue-bird! The
chil-dren tra-velled near and far but could not find the blue-bird.
Chorus:
Far and wide the chil-dren tra-velled look-ing for the bird, While he

CHAPTER NEWS

Nancy Wilhelm, Editor

Greater Detroit Chapter

Claire Levine writes that the Greater Detroit Chapter has had a busy and active year. There were so many members participating in workshops and making important contributions that it seems best to mention names and special interests and activities. **Konnie** appeared in September to give a Creativity Workshop at Oakland University. **Peg Van Haaren** is teaching Orff at Michigan State University. **Barbara Grenoble** visited from Denver to share experiences with the handicapped and introduced a "whole array" of rhythmic ideas, songs and dances, instrumental ensembles and speech randos. **Adele Vliek** invited music teachers to enhance the school's social studies curriculum with music, and presented many of her own original songs and pieces. **Barbara Synder** entertained with "Films in the Making," **Don Thom** contributed with "Eurhythmics and Geometric Shapes." **Toni Juhus** taught basic guitar, "Pick and Strum," and in January **Claire Levine** offered a session entitled "Let's Make a Dance." **Betty Morris** revealed some of her successful secrets in teaching recorder. In February **Don** and **Sharon Cooper** presented "Exploration in Film Making." **Mary Ann Barszak** introduced aleatoric music at an MMEA meeting in Ann Arbor. **Lorna Dee Mistele** is preparing a fabulous scrapbook on the history of the Detroit Chapter.

Detroit is honored and thrilled to know that their invitation to host the November 1975 National Convention has just been accepted.

Claire writes, "Our year closes with a picnic at the home of Natasha Ruth on June 13. With fun, food, song and swimming we converse and relax with spouses and friends and end our year on a note of joy and good cheer."

North Louisiana Chapter

The North Louisiana Chapter of the AOSA sponsored an Orff workshop at Louisiana Tech University, January 18-19. The clinician for the workshop was Barbara Grenoble, Orff Specialist at the Jewish Hospital for Children in Denver, Colorado.

On March 2, an Orff workshop was held at First Methodist Church, Shreveport. Clinician was Miss Edith Elliott, Music Coordinator, Caddo Parish Schools.

A recorder session was held on March 5 for those members who desired to get together and play recorders.

Several members of the Chapter plan to attend the national conference in Boston, Massachusetts, March 28-31. These members shared their experiences with other "Orffians" at a chapter meeting on April 6.

A picnic supper is planned for May 18. Included in the activities of the afternoon and evening will be folk dancing, recorder ensembles, games—and, of course, food and fun.

Memphis Chapter

MEMPHIS CITY SCHOOLS added eleven new Orff Specialists to their music program this year, so that there are now area specialists in over thirty elementary schools. Membership in the chapter has consequently almost doubled. Memphis teachers continually share music and ideas, and devoted the Fall meetings to this exchange.

Arnold Burkart lectured on the philosophy and procedures of Orff Schulwerk, and presented several folk songs and dances from his own collection at a one-day workshop in January.

Dr. Donald W. Freund, head of the Composition Department at Memphis State University presented a program together with his wife Sandra. It was based on the premise that "Art Music" can be taught in a meaningful way to students. He suggests that heightened sensitivity in listening can be cultivated by making students aware of musical ideas, musical forms, and musical shaping. Shapers include; range-line, tonality, dynamics, rhythm, tempo, instrumentation, intensity, tension, and contrapuntal layering. The Chapter moved to, and saw, children's pictures of Bach's *Prelude in C Major*.

In March, Grace Nash conducted an all-day workshop.

Officers for the Memphis Chapter are; President, Becky Pinnell; Vice-President and Membership Chairman, Linda Morgan; Secretary, Susan VanDyck; Treasurer, Christy Watridge; Program Chairman, Mary Lou Theil; Social Chairmen, Nancy Miller and Marcia Searon; Publicity Chairman, Betty Ann Graves.

The Greater Cleveland Chapter

Three interesting topics highlighted the January meeting of the Greater Cleveland Chapter of the AOSA. Norma Streater first greeted 1974 with a Happy New Year Song that was first taught by solfege and then "Orffestrated." Dr. Margaret Stone introduced group participation in and discussion of solfege singing, using several modes and altered tones as they could be taught at the intermediate level. The group also developed a vocal and instrumental piece based on a poem of the Netsilik Eskimos. The life style and life cycle of the Eskimos is one focus of the widely used social studies curriculum "Man, A Course of Study." Other possible musical episodes which could further develop visual, language, movement and vocal and instrumental concepts in the curriculum were suggested.

February's meeting was devoted to "Orff and the Sixth Grader". Barbara Tollefson, Lucille Soule and Rosalyn Raish offered some excellent "tactics": "Sound Pictures"; "An instrumentation on the Arabian song Tumba, (184, Book VI, *This is Music*); and finally the use of design, color, electronic sound and the Fugue form as listening units.

Los Angeles Chapter

KALEIDOSCOPE DAY: A Superworkshop which viewed "Music and Movement for Children" from numerous perspectives was held on February 2 in Los Angeles. Avon Gillespie was guest teacher at this event, which was co-sponsored by AOSA and the Department of Arts and Humanities at UCLA Extension.

Throughout the one-day workshop and through the Kaleidoscope, teachers participated in sessions on Early Childhood (Millie Burnett), Classroom Teaching (Eloise McCormick), Special Education (Gloria Hamm), Music Specialists (Mary Ann Cummins), Basic Movement (Melinda Sharp), Games and Chants (Kathleen Mullin), Percussion Techniques (Emil Richards), Folk Dance (Mario Casseta), Recorder I (Ingrid Simm and William Casseta.) Ideas for Religious Celebrations (Elois McCormick and Marlene Herald), and Ideas for Sixth Graders (Barbara Rubens). The organization of the workshop sounds excellent as it (1) isolated so many different areas and applications of Orff pedagogy, and (2) because performances by the professional people in the area were separate from the lecture-demonstration sessions.

Millie Burnett and Mary Ann Cummins demonstrated the sequential musical growth that is inherent in the Orff approach in a presentation at the MENC Anaheim Convention. It was titled "A synthesis of Self in Ensemble." Dr. Herbert Zipper, Project Director at the School of Performing Arts at USC is presently working with Eloise McCormick and Audrey Steiff in a concerted effort to start Orff programs in several suburban Los Angeles locations.

Last in the list of significant accomplishments from our new Los Angeles Chapter is a 30 minute Television program which features Mille Burnett and her 2nd grade children from the L. A. city Schools.

Greater Chicago Chapter

Greater Chicago Chapter Membership now exceeds 100! The current year's programming has thus far been very exciting. September saw a session on Creative Movement in Orff by Nancy Ferguson. Further Fall meetings were conducted by Sandy Faxon in Folk Dancing, and by members in swap sessions.

Konnie Koonce held a four-hour session in Orff Techniques for Recorder on Beginning, Intermediate and Advanced levels in February. For the final workshop in April, Jim Sewery was guest teacher in Percussion techniques.

The AOSA keeps a list of positions and applicants with Orff training. Write Arnold Burkart if you're interested.

The Greater St. Louis Chapter

The Greater St. Louis Area Chapter of AOSA was "Orff and Running," with a series of mini-sessions in movement presented by different chapter members. Every month of the season has afforded the membership wonderful opportunities for growth and further expertise in Orff Pedagogy.

Sessions have included Elizabeth McKersie's "What is Orff?," Jacobeth Postl's Workshop in Advanced and Intermediate Techniques, Carole Kimble's "Introduction to Black Music at the Elementary Level", Sister Ruth Sheahan's "Manhattanville Music Curriculum Project" (four consecutive Sunday afternoons), Sister Tobias's "The Twentieth Century and Orff, Showing the Correlation of Orff With Modern" "Electronic and Found Music," and "Experiencing Orff Repertoire" by Cordelia Stumberg. The last workshop of the year will feature the ubiquitous Koonie Koonce.

Middle Atlantic Chapter

Our season began this year with Brigitte Warner's "Storytelling and Drama in Music" in October. In November Konnie Koonce emphasized "Moving, Singing, and Playing Orff with American Music." Sarah Goldstein's topic for the February meeting was "Tanzen und Springen, vergiss nicht das Singen." Projected for our final workshop is Lois Birkenshaw from Toronto on "Orff for the Handicapped Child." I think most of us heartily agree that our workshop series continues to offer us pedagogic refreshment and opportunities to "rev up" our creativity.

—Miriam Carp

New England Chapter

Every aspect of Orff-Schulwerk, including shadow dancing, round singing, improvisational storytelling, and dance was touched upon at the January 12th meeting of the New England Chapter in Wellesley, Massachusetts. Professor Jerry Dyke of Ohio, our Thai Ethnomusicologist was guest teacher. Of interest was the "playing of Piet Mondrian's *Opposition of Lines: Red and Yellow* (1937)."

At this time, Boston is readying itself for the National Convention, and the Chapter extends a most cordial welcome to each and every AOSA member!

—William Sano

Berkshire-Hudson Chapter

Konnie Koonce offered a workshop at the Berkshire-Hudson meeting of March 2nd. It included playing, singing, movement and recorder work. Also quite marvelous was their January meeting in which original "Orffestrations" by chapter members were shared and performed.

Music and Other Areas, cont.

whose store could be explored during the course of many lessons without nearly being depleted.

However, at this point we choose to explore the four zones. We literally "get inside" them, bringing to bear what we have already learned, and using this to call forth a new creation, — but not before we have entered the domains of Science, Language Arts, Literature, History, Poetry, Drama, Design, and Dance. We churn these, digest them, and voilà, — a musical composition.

This approach is extremely stimulating to both student and teacher since there is no way of knowing beforehand exactly where it will lead. If instead of designating the four groups "north, south, east," and "west", the students had chosen the designations "spades, hearts, diamonds," and "clubs", or "strings, woodwinds, brasses" and "percussions", the results would have been altogether different. The flow of ideas could have led to a listening segment highlighting the instruments of the orchestra, or in the former instance, to a musical game of cards; this may have led to the twelve suits, ending up with a performance of "The Twelve Dancing Princesses" or the months of the year, or the four seasons.

The most gratification that has come my way has been in watching classroom teachers put these methods to work. I have seen the class suddenly become alive while studying the concept "expansion", or "electrical circuits." But the newest game which has had both children and teachers hopping is "mathematical choreography."

Conference, cont.

"Little Fiddlers of Hartwick," or the 60 voice children's Pro Musica Group, or the cry of "Apples, Fresh Apples" as Alexander's Feast sang and wandered among tables at the banquet? And the final touch, smoothly applied to our unique collage, happened Saturday night as we moved our bodies and freely sang together in "Dance It Now" with Avon Gillespie.

The proper frame, the stretched canvas, the paper and string on the back of our collage, all so important to the finished work, were calmly and efficiently completed by many hardworking people under the able direction of the local conference chairman, Edna Geary.

For four days we communicated in as many ways as there were people and ideas. We created a special picture and surrounded it with an aura of confidence about ourselves and the work we do. If we can take this collage and its good feelings home to the children we teach, and remind ourselves periodically how positive the vibrations in Boston were, just think how many lives will be enriched. The essence of our job as teachers is to communicate. This we did in Boston. May we continue to do so throughout the coming year.

ORFF FOR ALL SEASONS (Orff Workshop)

The Cleveland and Columbus Chapters of AOSA held a Saturday workshop on March 2. Three outstanding Orff clinicians led workshop sessions dealing with three of the important aspects of Orff-Schulwerk. Ruth Hamm, National President of AOSA, worked with Orff techniques with primary children. Jacobeth Postl of Evanston, Illinois presented Orff techniques with upper elementary children. Creative movement was the emphasis of Evelyn Carter of Columbus, Ohio in her sessions.

Three concurrent sessions were held at the workshop so that all in attendance had opportunity to participate in a session with each clinician. Time was also planned for surveying films.

Margaret L. Stone, Scribe

A PRAYER

To the Power that is:

—Help me to keep in mind that children are people and important unto themselves.

—Help me to find the child who has had too much rain in his life and search out a rainbow together.

—Help me to look past the children who excel in many things to find the "average" child and help him become aware of something he is or does that is exceptional.

—Help me to let the talented child know he has a gift to be joyfully shared with those around him.

—Help me to organize myself and my thoughts so that these things can be easily accomplished in my teaching and my learning.

—May I never have a day when I can say "I learned nothing from my students today."

—May I become more tolerant of others who act like children so that their actions do not distract me from the task at hand.

—Give me the strength and the courage to guide the learning of my small friends so that they never lose the honesty and goodness of childhood. Amen.

Ruth Ann Knapp, Saginaw, Michigan

Contributed by Peg Van Haaren, to whom it was submitted at the end of a workshop at E. Lansing, Michigan last summer. Reprinted with permission of the author.

ANNOUNCEMENT

Because of our new conference schedule, new dates must be set for future issues of the Echo. The new deadline for the fall issue is July 1; for the winter issue, Nov. 15; and for the spring issue, March 1.

Isabel Carley, editor

ARNOLD BURKART RESIGNS JULY 1st

One pleasant May evening in 1967 at a banquet table I met a young man with a pleasant smile and hearty laugh. He was a handsome young fellow with an equally attractive wife. This couple was Arnold and Dorothy Burkart. At that time he was teaching in Madera County, California and directing a Title III project using the Orff approach to develop musicality. Later on that summer I learned that Arnold was moving to Ball State University in Muncie, Indiana.

This move of the Burkarts was about to affect me and many more folks as well. A letter from Arnold in December of 1967 invited a few of us he knew were vitally interested in promoting Orff-Schulwerk to meet with him in the spring. Thus the AOSA was born. The rest is history, and one may read the story in Arnold's **The First Five Years** (Supplement #2, 1973).

It was his initiative that propelled us into an exciting series of organizational meetings. How precipitous the path to the first conference proved! But once we began the plan, it was Arnold who brought his constructive energies into play. We volunteered our talents and came home overjoyed that the attendance at our first convention at Ball State University in the spring of 1969 was 170!

Leading us as charter president the first two years, Arnold then assumed the office of Executive Secretary. We are most grateful for his dedicated service and sacrifices, for his talents and enterprise so freely given to further the growth of our organization. We regretfully accept his decision to resign. We know he will continue to share his insights when we call upon him.

We wish him much prosperity and happiness, and may his future dreams show the same fruition and triumph as his past visionary perceptions for us six years ago.

Ruth Hamm

DENVER CONFERENCE

Helder Parente-Pessoa, Orff-Schulwerk teacher from Brazil, will be the featured guest at the seventh annual conference of the American Orff-Schulwerk Association November 14 - 17, 1974. The Cosmopolitan Hotel in Denver, Colorado will be the site of the first Association conference to be held in the west.

Other outstanding teachers for this conference include Dr. Louis Ballard, composer and authority on American Indian music, and Claude Caux, a student of Marcel Marceau, who will demonstrate beginning mime for children.

Other sessions will offer a wide variety of subject areas taught by leading Orff specialists in the United States. Make your plans now to attend the fall conference in Denver.

BOOK REVIEWS

THE BEST SINGING GAMES, Edgar Bley, Sterling, \$4.95

A valuable and versatile collection of over fifty singing games, most of them from the Anglo-American tradition. Activities for three different age groups, pre-school, primary, and junior, are suggested for each song. Traditional versions are always included at one level. Directions are clear and concise. Piano accompaniments are as simple as possible, designed simply to support the voice until the tune is securely learned and the children can depend on their own singing to keep the game going.

I.M.C.

DANCING GAMES, Esther L. Nelson, Sterling, 1973, \$4.95

Here is another valuable collection of activity songs and simple dances, this time arranged in graded order, starting with nursery school activities. I would have liked more authentic play-parties with traditional words undoctored by the author. Directions are not always clear, at least on first reading, except in her directions for dramatic play, which are much too authoritarian and specific for my taste.

I.M.C.

OLD SONGS AND SINGING GAMES, Collected and edited by Richard Chase, Dover, 1972, \$1.00

This is a charming and unpretentious little book of songs, ballads, carols, and singing games in authentic versions collected by Mr. Chase and interestingly presented in shape-note notation without any accompaniment, as they are usually performed in the Appalachians where he found them. The introduction is of particular interest to music teachers, with its discussion of modes and shape notes.

I.M.C.

SINGING GAMES AND PLAYPARTY GAMES, Richard Chase, Dover, 1967, \$1.00

Another delightful little book of traditional American dances from the English tradition. Directions are clear, with diagrams as needed. Most of the tunes appear without accompaniment, and Mr. Chase urges in his Foreword, that "once the words and tunes are learned well, no instrumental accompaniment need be used." He does suggest, however, playing the tunes on the recorder, and has used easy keys to make this possible for beginners.

I.M.C.

MAKE YOUR OWN MUSICAL INSTRUMENTS, Muriel Mandell and Robert E. Wood, Sterling, 1972, \$3.95

Simple directions and clear illustrations open the experience of making musical instruments to young children. Designs and instructions for all kinds of instruments are included, from rattles, shakers, drums and bells to a rubber hose recorder and a washtub bass. There are many good ideas for supplementing the standard percussion ensemble at minimal cost.

I.M.C.

EYE WINKER, TOM TINKER, CHIN CHOPPER, Tom Glazer, Doubleday, 1973, \$4.95

Like other Doubleday song books for children, this is a handsome book. It is full of good folk songs with simple piano accompaniments and guitar chords, "adapted" to use as finger plays by the editor. The extent of the adaptation varies tremendously from one song to another: sometimes it means only Mr. Glazer's suggestions for movement; sometimes, substituting new words for old; sometimes, setting old words with a new tune. It is often hard to tell where tradition leaves off and Mr. Glazer begins, unless the song is already familiar. Probably this collection would prove most useful in nursery schools and kindergartens and in crowded primary classrooms where large muscle movement is impractical.

I.M.C.

FINGER PLAYS, Emilie Poulsson, Dover, \$1.50

This Dover reprint makes available again a classic pre-school song book first published in 1889 to provide material for the burgeoning kindergarten movement. The tunes are simple and direct, designed for the mother or teacher to sing to the child until he gains control of his voice. Many of the texts are so tied to the agrarian realities of that time that they would probably have little appeal for today's urban child, in spite of their charm and didactic value.

I.M.C.

MONTESSORI AND MUSIC, Rhythmic Activities for Young Children, Elsie Braun Barnett, Schlocken Books, \$3.45

Once one accepts the premise that children's musical activities are best introduced by a teacher at a piano, this is a valid collection of good musical material. It is well organized into sections of Marches, Runs, Gallops, Skips, Trots, Slow walks, Slow marches, Waltzes and Polkas. Short excerpts from famous composers alternate with a great variety of folk songs from different traditions. The repertoire is chosen for its rhythmic appeal to young children at their most sensitive period for both movement and singing. Singing can develop, according to Montessori, only after rhythmic experience. Hence the importance of training in active listening such as this.

I.M.C.

¹ All these books are available from Belwin Mills, Melville, N.Y. 11746.

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