

# The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

Vol. 6, No. 2

February, 1974

## American Orff Schulwerk Association Sixth Annual National Conference

Konnie Koonce

Once again the stage is set and the program is ready for the sixth annual conference of the American Orff Schulwerk Association to be held in Boston, Massachusetts March 28-31 at the Sheraton Boston Hotel.

Last year I heard the comment "attending this conference has been a never-to-be-forgotten experience. I'm so glad I came." The governing body of the American Orff Schulwerk Association plan ahead and work hard to assure that each conference will be, for as many as possible, a never-to-be-forgotten experience. We enthusiastically believe that people of all ages — children, teenagers, adults — learn much faster when they are involved in the process. This year's conference will not only offer some of the best examples of fine teaching in our country and abroad but will also provide many opportunities for participants to become an integral part of the four day experience. William Glasser says that teachers who say they can't teach children who aren't motivated don't understand the meaning of motivation. To teach is to motivate and once children are involved they automatically become motivated.\* So make plans now to attend the sixth annual AOSA Conference where you will be motivated and involved and where you will have ample opportunity to exchange ideas with other Orff teachers:



Dr. Hermann Regner

Continued to page 2, col. 1

## The Use of the Recorder in the Orff Approach

Isabel McNeill Carley

In the Orff approach, the skilled and imaginative use of the recorder is essential from the very beginning, first, by the teacher, later, by the children themselves. The instrument seems to have an immediate appeal to children, no matter how small, and it lends itself to a great variety of uses in the hands of an experienced player, in movement lessons, in listening exercises, in songs and dances with rhythm accompaniment, in improvisation with Orff instruments, and as one of the chief melodic instruments in the repertoire from the Schulwerk (and its supplementary books) for the full Orff ensemble.

Now, as the Orff instruments become more widely known and used, more and more publications for recorders and Orff instruments are being issued. England and Germany are already flooded with them, good, bad and indifferent, and the flood is already rising in this country. It behooves us to learn these new uses of the recorder and to become acquainted with this new repertoire.

Although the repertoire was originally worked out with and for children and young people, there is no age limit on its use. I have found my adult classes just as enthusiastic as my children's groups year after year — and certainly they need the rhythmic training, ensemble experience, and improvisation just as much.

Let us turn to a consideration of some of the wide repertoire for recorders in the Orff Schulwerk, beginning with some of the shortest and simplest instrumental pieces from Book 1, such as p. 99 #8 in the Murray edition:



The melody of #18, p. 105 is not specifically assigned to the recorder (or to anything else) but proves a very interesting little piece for children with facility in the C pentatonic scale. The ostinati for alto glockenspiel and alto xylophone are much more demanding than the tune itself. It begins like this, after an introduction on the accompanying



The recorder is frequently used in song settings too, sometimes to double the tune, (which is always an option), more often in introductions, interludes, and postludes, as in "Old Angus McTavish", Book I, p. 37, or in dances appended to song settings, as in "Fabian, Sebastian" in Book II, where the soprano recorder is assigned this melody over an ensemble of soprano and alto glockenspiels, alto xylophone, tympani, bass, triangle, cymbal, and bass drum:



From Book II on there are more and more pieces for recorders and Orff ensemble, most of them quite demanding musically, with shifting meters and tricky articulation, such as Book II, p. 61, beginning with unaccompanied recorders:



In a very different mood is the "Fools' Dance" on p. 72, II, with its insistent rhythms

Continued to page 6, col. 1

## National Conference (Cont'd)

### Featured International Guest

This year's featured international guest will be Herr Professor Doctor Hermann Regner, acting head of the Orff Institute in Salzburg, Austria. Dr. Regner is widely known in his country and in the countries of Brazil, Finland, Iceland, Denmark, England, Spain, Italy, Portugal, Colombia, Germany and Thailand. This conference will herald Dr. Regner's first visit to the United States. Dr. Regner believes music is a medium which touches the whole human being, and his sessions will be designed around moving, speaking, painting and singing.

### Other Featured Guests

This year's other featured guest teachers will be:

—**Dr. Bert Konowitz**, associate professor of music at Manhattanville College, Purchase, New York, and director of the music education program at Teachers College, Columbia University. Dr. Konowitz is also a composer and an ASCAP award winner for the past three consecutive years. He will present sessions on improvisation and ways it can be taught in the classroom.

—**Lanie Melamed**, Instructor at McGill University and Dawson College, Montreal, Quebec. Miss Melamed has an extensive background in both teaching and study of international folk dance, English country dance and American play-parties. She will present a country dance party session and a session on American play party songs and dances.

—**Arnold Burkart**, Associate Professor of Music Education, Ball State University, Muncie, Indiana. Mr. Burkart has taught music to people of all ages from kindergarten through adult, and has been a supervisor of music education as well as a state music consultant. He was the charter president of the AOSA and is presently the national executive secretary. Mr. Burkart will lead a session entitled "America's Folk Heritage for Orff's Schulwerk."

### Mini-Workshops

There will be twelve mini-workshops that will demonstrate specialized areas of music education and how they can be taught using Orff pedagogy. These sessions listed below, will be conducted by outstanding Orff teachers from various places in the United States.

"Creative Drama - Movement and Sound"  
Mavis Serries, Brookline, Massachusetts

"Recorder for Young Orffans"  
Carol King, Memphis, Tennessee

"Xylophones East African Style"  
Mary Stringham, Morgantown, West Virginia

"The Exceptional Child"  
Dolores J. Nicosia, Chicago, Illinois

"Imaginative Percussion"  
Jim Coffin, Elkhart, Indiana

"Keep Your Meter Running"  
Judy Thomas, Nyack, New York

**Wilma McCool Salzman** did a demonstration with children in a Saturday workshop in Lebanon, TN, Nov. 30. Katie Crews reports that Wilma "did a magnificent job with some children. You could just see them learn . . . Too bad they can't have that kind of instruction all the time, and with the instruments."

**Katherine Crews** is editing monthly bulletins for both primary and intermediate children in the I.E.M.I. Music Project in Columbia, TN. They are full of good suggestions and material.

**Tommie Pardue** of Memphis reports that her choir at Alcy Elementary School has been named "Clean-up Chorus" for 1973-74 for the city-wide clean-up campaign. The group performed original songs by students from Alcy for the "Kick-Off" luncheon Dec. 3.

**Suzanne Clayton**, Pittsford, N.Y. is teaching Orff to classroom teachers at Nazareth College and at the Pittsford Recreation Center, as well as Recorder classes and children's Orff classes.

**Charles Stites**, President of the Carolinas Chapter, has published the first number of the Carolinas Orff Key. It includes songs, suggestions, bibliography, brief reports from the Minneapolis conference and news. Congratulations, Chuck!

"Black Is Beautiful"

Anita Suggs, Memphis, Tennessee

"A New Approach to Music Therapy"

Irmgard Lehrer Carle, New York, New York

"From the Bordun to the Blues"

Jane Frazee, Minneapolis, Minnesota

"Speech, How and Why"

Murray McNair, Oneonta, New York

"Current Hits - Orff Style"

Becky Pinnell, Memphis, Tennessee

"Play Chants and Street Games"

Maureen Kenny, New Bedford, Massachusetts

Other activities will include recorder playing, demonstrations and performances by children, exhibits of Orff instruments and related materials, films, and a conference banquet and a luncheon. It is strongly urged that you pre-register. Registration materials as well as information about the American Orff Schulwerk Association can be obtained by writing to:

Arnold E. Burkart, Executive Secretary  
American Orff Schulwerk Association  
Ball State University  
School of Music  
Muncie, Indiana 47306

\* Glasser, William. "Schools Without Failure," Harper and Row, 1969.

Photo: Doheny Studio, Wellesley, Mass.

## NAMES IN THE NEWS

**Isabel Carley** reports a very successful Orff and Recorder weekend at the J. C. Campbell Folk School in November. AOSA leaders Katherine Crews and Chuck Stites were among the registrants, and other students came from Washington, D.C., Antioch, Ohio, Oak Ridge, Tenn, Charlotte, N.C., and Columbia, S.C. She's currently planning for the next Orff and Recorder weekend in mid-February and the Spring Recorder, Orff, Folk-Dancing and Old Music Week, April 14-20.

Thanks to **Don Slagel** for editing the Summer Supplement. He did an excellent job, and it was great for me to be relieved of this chore during our move to North Carolina.

**Elizabeth Nichols** has an article in the December MEJ applying Orff and Suzuki procedures to instrumental methods classes. The article developed from her own flute class at BSU. She also reports that her sabbatical will take her to England where she plans to observe "how Orff is used in the British Infant Schools, along with programs in movement and drama." Elizabeth will also go back to Salzburg to visit the English course at the Orff Institute.

**Marcia Lunz** reports a trip from Salzburg to Yugoslavia, Venice, and Innsbruck with **Charlotte Chieffo**, **Julie Jackson**, **Mary Ann White** and **Mimi Samuelson** over Christmas vacation.

## AOSA

### NATIONAL EXECUTIVE BOARD, 1972-73

#### National Officers

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

#### National Executive Secretary

Arnold E. Burkart, Muncie, Ind.

#### National Board of Directors

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

#### National Advisory Board, 1972-1973

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

# PORTRAIT OF THE MUSIC TEACHER AS AN ENERGY CRISIS

by Judith Thomas  
West Nyack, New York

We who labor at the edge of exhaustion, the peripatetic music teachers, hauling and wheeling our itinerant bands, xylophones and mallets akimbo, streaking down halls across America like zephyrous muses, with classes back-to-back and end-to-end of the buildings (not to mention school to school), should compile a logistics catalogue on just how it is done. These teaching situations have a shape all their own and are universal enough to warrant letting them all out. Let those of us who have the less-than-perfect situations for Orff Schulwerk teaching join in a communal wait for the next minute, united in the fact that not ALL of us have instruments, instruments with all the keys where they should be at all times and with non-bent pegs, rooms, workable class sizes or teaching loads, or even access to a gym.

I am given to wonder, whipping down the corridor attended by an instrument-laden audio/visual cart, how Carl Orff might blanch at the permutations and modifications of his approach. At the Institute I remember that classes of 13-14 were thought to be practically burgeoning, and projected American class sizes of 27-35 brought looks of incredulity to some there who felt the approach might suffer. What WOULD this master teacher think as he followed me

breathless, guitar and temple-blocks-a-dangle and a-slap, with a retinue of tiny children, one on each end of an instrument, navigating perilous stairwells and precipitous inclines? Would it give him pause? Does it give ME pause? Would he too, at the end of an eight period day, having traversed the length and breadth of a school, having echoed, canoned, improvised, carried instruments, Labaned, Dalcrozed, sung, clicked, clapped, slapped and patsched around existing school furniture the while, experience an energy crisis? And yet, might he not also marvel at the programs and progress we DO somehow manage to make toward humanizing, enlivening and unifying children?

I am writing this, not so much as a complaint but as a limp hand waving to any other limp hands who might wonder if they are alone. This is also a perverse form of exaltation that even though many American teachers using the Orff approach are working in situations which are the antithesis of what was originally imagined, i.e. small classes, space, CLEAN wood floors or at least not concrete, bare feet and leotards for freedom of movement, these teachers are nonetheless making undeniable marks on the souls of their children, and in the face of often, depressing logistical drawbacks.

Music heightens our lives, and makes for deeper joy — we all share this idea in some measure or we would not willingly be in the music teaching profession. Thus I think, in talking this over with myself, that Dr. Orff would probably ultimately be very pleased that his approach affords such flexibility, perhaps beyond what even he imagined it would be shaped into. That it can and does work in countless situations of infinite variety is not only a plaudit for the teacher, but yet another star in the crown of Dr. Orff.

## AN INVITATION

Please send in photos of your classes that you'd like to share with our members, with complete information about the situation, what class it is, where it is, what they're doing, if it's not obvious, and your own position and address.

When you find new rhymes and games, please send them in too, to share with the rest of us. We're always on the look-out for new folk materials that appeal to children, and the surest way is to use the songs and games your children teach you.

Unsolicited articles and book reviews are always welcome too, and astonishingly rare. Please don't wait to be asked if you have something that needs saying.

## A Folk Rhyme from North Carolina

Contributed by Charles Stites

|| 4 |    □    □  
Hi, daddle doodle,

□ | 1 | 1 | 1 |  
And a snip snap snoodle,

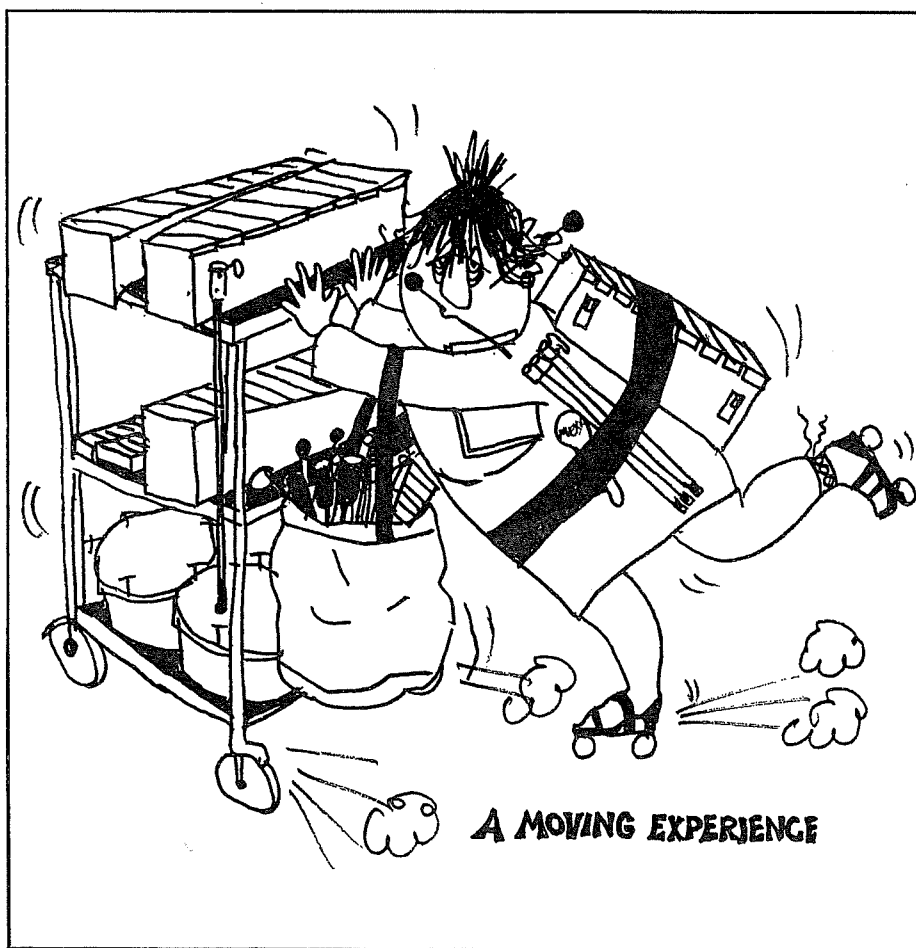
□ | □ | □ | □ |  
And a flippy flappy floodle,

□ | P | P | P | P | P | P | P | P |  
And a doo-dachy, doo-dachy, doo doo doo.

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

## CORRECTION

Mr. Abramson tells us that the price on his little book, *Rhythm Games for Perception and Cognition*, is \$3.00, not \$2.00. Postage is .25. Order from Music and Movement Press, 210 Fifth Ave., New York, N.Y. 10025 or from Magnamusic-Baton.



**A MOVING EXPERIENCE**

# THE NEW CHILDREN'S SONG

Hans Poser

Translated by Inge Haesloop  
and edited by Isabel Carley

(Hans Poser died Oct. 1, 1970. The following article was found among his papers. We are very grateful to the German periodical, "Kindergarten Heute" for permission to reprint this important article by one of Germany's most influential teachers and composers of music for children and youth.)

The new children's song — this is the title I had in mind for tonight, but I must confess that I feel rather uneasy in connecting the word **new** with children's song. Song is a part of music, music a part of art, and since one often speaks of the "New Art", it doesn't seem too far-fetched to speak of new children's song as well. If it is true that there are no sudden spurts in the development of man and of his art, this is true for children's song in a very special way. The tune sung by a child is so much a part of an organic, harmonious life state that it can only be "harmonic" in the sense that it is a totality although it appears in manifold forms. We can see the old in a new way — Bela Bartok's life work as a composer has confirmed this demand — to give us new insights into the continuity (of old and new), but at the same time to discover new evidence of the inherited or natural in the new. It would be well to give some thought to children's song as such before attempting to talk about new songs. At the same time I would like to see the concept of the children's song expanded to include both songs written for children and songs created by children.

Our educators have increasingly recognized that the simple song period of our grandparents is no longer adequate, but that the child's personality must find room to grow in creative and independent work. The liberation of the active creative impulses of the child is surely one of the basic insights of modern education. But just as drill, discipline, and memory training were overstressed in earlier generations, so today we are inclined to fall into the opposite extreme, and to see our end-all in play and free expression. I am often more than a little skeptical of this unhampered activity, for children are usually happier when confronted with some real work.

Only in the rarest cases may we compare the creative impulse in the child to the creative power of an artistic will. The child collects impressions — in the special case of music, themes, rhythms, sounds, and small musical figures — just as he collects objects or blocks and tries to build something of his own with them, not so much for the sake of novelty as to give form to something he has imagined. This undertaking will be more or less successful according to the impressionability, sensitivity, talent, and intelligence of the child.

Let us first consider the Toddler stage, i.e. the three to four year old period. As in the child's use of language, what has been absorbed is changed, varied, or transformed. In song, this means that the tune may be "unsung" in proportion to the child's limited ability to absorb it, and may be unrecognizable when he attempts to repeat it.

There are several possible reasons for this. Perhaps the child can recognize only the obvious characteristics of the song. Or, on the other hand, physical limitations may enter in (such as undeveloped vocal cords, poor sound formation), or thirdly, a vague memory which blurs all tonal impressions, may affect the repetition. And finally, the interest of the child may be concentrated on details so that he loses sight of the whole. In repetition the following results may occur:

- 1) Whole sections of the song may be omitted because they are too long or too difficult.
- 2) Parts may be simplified.
- 3) Known phrases may be substituted for imperfectly learned new ones.
- 4) The child may exaggerate parts of the song which are important to him. Naturally one must always take into consideration to what extent practice and background have unconsciously prepared the child.

With a child of this age, the borderline between repetition and creation is completely fluid. Everything I've already said about melody applies equally to the text. At what point does the child begin to enter into the world of tonal ideas? The basic procedure of all melodic impulses becomes clear in reference to the physiology of the vocal cords: tighten, hold, release. The German language expresses this idea very clearly: "We raise our voices", and by doing so, the first step from speaking to singing has been taken.

Even though this is singing in its simplest form, we find this melodic gesture endlessly varied in all musical works of art. We "raise the voice", which means at the same time that we aim away from a base or basic tone. This happens, however, in a very elementary way, not yet with fixed tones but in a gliding curve, approximately conforming to the falling minor third, which releases the tension. It is a cadence if we remember that **cadere** means to fall back.

This first melodic impulse of the child corresponds completely to the development of primitive music. Decoration of a set tone and the use of falling glissandi determine the shape of the melody. The form consists of repetition and the use of simple series of motives which lead to the development of two and three part forms.

This stage in a child's musical development shows clearly that man has no innate tonal sense. Experience shows that this feeling for tonality is only gradually taught and fixed by the environment. On the other hand, a sense of rhythm is a natural endowment, due to pulse rate, body structure, and bodily movement. Still there are people blessed with

greater or less rhythmical talent. The element of harmony can be ignored for the time being. Only fullness of sound and sound color can excite the interest of a child at this age.

We can recognize in the songs and musical forms of small children some of the basic melodic impulses which occur in all musical cultures. There are four types of melody.

The first form essentially outlines the falling minor third which we have already discussed. This descending figure is preceded by a tightening motion; both combine in the melodic arch of the circumflex. This ancient motive of children's song with its dominating moving fifth (latent key tone) we find also in Jewish, Gregorian, Arabic, and Indian melodies. This three-tone range, which is thus suddenly opened up, can be considered part of the pentatonic scale with no semitones. This range is often expanded by the addition of the key tone, or camouflaged by the use of passing tones.

Eg.①: Backe backe Kuchen  
Chordal Pentatonic②: Spielmann Spiel auf  
Pentatonic with passing tones③:

Kommet all und seht  
Wideler wedeler  
Der Kuckuk und der Esel

A second type of melody is outlined by the triad in the second inversion, to use a technical expression. That is, holding the key tone, rising to the major third, and relaxing on the fourth below. The strong emphasis on the triad might indicate that this type of melody is of more recent origin.

Eg.④: Aug unsere Wiese steht was  
Ein Jäger aus Kurpfals  
Wenn alle Brunnlein fliesen  
O du schöner Rosengarten.

A third type of melody emphasizes up and down movement. Characteristic again is the stress on the fifth, (Soh), which in most cases is reached by step. This type of melody provides a natural basis for many variations and further developments.

Eg.: Ein Männlein steht im Walde (There stands a Little Man  
Alle meine Entchen (All the Little Ducklings)

Finally there can be found a fourth melody-type which is generally marked by the descending movement of the tune.

Eg.⑤: Schlaf, Kindlein, Schlaf (Sleep, Baby, Sleep)

EDITOR'S NOTE: Since these German folk tunes may be unfamiliar, American equivalents would be ① Ring around a Rosy; ② the first phrase of This Way We Willowbee or the Eriskay Love Lilt. (I've been unable to find a whole song without Re); ③ John the Rabbit, It Rained a Mist. ④ Mary Wore a Red Dress; Toodala; Roll that Brown Jug Down to Town. ⑤ Go-Tell Aunt Nancy.

## The New Children's Song (Cont'd)

In these four categories and their variations we find the characteristics of all children's songs, which we can summarize as **Pentatonic types** including two and three tone chants, **Chordal movement** types, and songs based on **Stepwise motives**.

When children come into contact with songs with unusual motives or intervals, they always alter them in the direction of these four types. It follows, then, that even a new children's song must take into consideration the natural conditions which are characteristic of these melody types. The song must respect the developmental stage of the child, a fact which makes it out of the question to introduce "modern" details on purpose for theoretical reasons. It is within this clear limitation that the children's song can grow. New elements of the children's song can never be found in its melodic essence. Where then, we must ask, can enrichment be found?

The answer resounds: **In the realm of Rhythm and Meter**. Of course, even here, there is nothing completely new, and we must never forget that revitalizing the rhythm goes hand in hand with the second factor which can enrich the children's song by adding something new, the text. We know that the tune and the text of a song form a unity for the child. New rhythmic figures, changing meters, (and such devices) make sense only if they are implied in the text itself. This in itself shows the limitations of all the simple two and four line verses which the composer receives. With the help of repetitions, extensions, and combinations, one can, of course, fit obviously symmetrical texts into asymmetrical forms, but the process is more organic if the text and melody correspond completely. It follows that

the text and the tune should, if at all possible, be formed together by the same author. This in itself presents a considerable hurdle in the creation of any new songs. Nor is this demand a guarantee that a good song will result. Examples of new songs show that change of beat and asymmetry can very easily deteriorate into mannerism, and that a correctly formed metrically irregular section may lead to awkward expressions in the text, especially in the later verses. Change of beat and asymmetry do not by themselves improve a song. Even a simple eight bar song can fulfill all the conditions of a small work of art, of an organic form. (Gestalt)

In the matter of texts, I have (so far) purposely dealt only with the desirable homogeneity of text and tune. The question of the content of new song texts is another thing. It cannot be denied that new impressions rush into the child's experience, which must be digested and assimilated into the still healthy world of the child, to avoid disaster. We cannot shut children off from this changing, even threatening, environment. But doesn't the parable-like fairy tale of Rumpelstiltskin become quite relevant here, as we recognize the threat, call it by its name, and thus break the spell? It follows that children's stories and songs about airplanes, cars, and engines should not be considered newfangled nonsense, any more than fairy tales should be considered part of a dream world, remote from reality. **Dream and reality are of equal importance to the child:** a witch or a princess can be something very real, and a locomotive can be something out of a fairy tale.

Outside this rhythmic element and the

close connection of text and tune, all other innovations are of secondary importance.

Most important here are the efforts of **Carl Orff** whose ideas have already introduced a stream of new possibilities into the field of music education. Many of you will have come into contact with his Schulwerk in theory or practice. It is unquestionably to Orff's credit that he has pointed out the basic processes of music and creativity in the child. However, it is natural that to some people this (emphasis) might seem like a severe limitation which cannot always be assimilated into the daily tasks of teaching music. I refer here particularly to the emphasis on the pentatonic which often results in a certain contradiction between the display of instrumental technique and the (simple) substance. Nonetheless, Orff's idea of developing an instrumentarium of interchangeable bar instruments which can serve every developing mental stage of the child, and at the same time satisfy his physical need for rhythmic movement, cannot be valued highly enough. With its many possible combinations it also satisfies the child's need to discover the world of tone and sound in a way which is not possible for quite a while to the beginner on the violin or the piano.

Finally, let me also say that these are ideal instruments for group music-making, which must be a basic educational requirement in kindergarten or in school. With these Orff ensembles we really have a form of song accompaniment suitable for the child, and far removed from conventional cadence formulae or chromaticism. On this rhythmically moving "carpet of sound" (to use Orff's phrase) the child's unison song can develop to its fullest.

## NOTICE

Deadlines are deadlines. When articles, chapter reports, and news come trickling in days and even weeks after the deadlines, if they come at all, I cannot delay the paper to include them. Please send in your material as far ahead as possible, since mail is so slow nowadays, and the printer's a long way from Brasstown.

Chapter news must be typed, double-spaced, ready for publication. Handouts from your clinicians are not acceptable, nor are hand written letters. Chapter scribes are obviously in a much better position to describe a chapter meeting than your editor, so please do the job yourselves if you want your chapter's activities to appear in the Echo.

There is apparently still some confusion about where to send Chapter news. Nancy Wilhelm, 38 Maplewood Ave., W. Hartford, CT 06119, is Chapter News Editor, and all chapter news should be sent directly to her, not to me.

Items for Names in the News should be sent to me.

Deadline for the spring issue is March 1.

Isabel Carley

## PRESIDENT'S MESSAGE

With the new year upon us, I may assume we have all made at least a FEW resolutions. No doubt some of these better intentions concern our interest in improving the quality of our teaching. It is awesome, the tasks we educators face today! At times, the challenge staggers the mind and daunts the heart. Some feel that to ride the crest of the changing educational wave seems more difficult than to keep the waters calm. Others would claim the opposite is more the truth. For many, change brings indecision. Now we hear new math is dying. We listen to the open-classroom proponents vie with their opponents. We accept that the Right to Read program lacks funds. We describe accountability a thousand different ways. The listing could go on and on, but there is a paper shortage!

No matter where we find our own ideological foot-steps in these changing pathways, what really counts is the youngster's spirit! Erik Erikson has stated that "Someday, maybe, there will exist a well-informed, well-considered and yet fervent public opinion that will insist the most deadly of all possible

sins is the mutilation of a youngster's spirit."

This brings me to my New Year's Resolution, a repetition of my strivings in the past, but, like prayers, in need of reiteration. Recently, it was all renewed and etched in my mind once more when I watched Dorothy Heathcote demonstrate her great talents and heard her speak on her educational philosophy. Above and beyond general long range objectives, training of skills, daily lesson plans and such, she feels the one aim we must all attempt is TO SENSE IMMEDIATE GOALS EACH MOMENT of our teaching. To cope with Johnny's shyness, to quell Jenny's brashness, to center his/her efforts by such positive means that the social atmosphere is happy and the interaction is harmonious. I resolve to teach children first, while I am teaching music. The Orff-Schulwerk helps us toward this humanistic goal. May I suggest we all read again the fine editorial by Isabel Carley in the last ECHO (Nov. '73) for inspiration, new growth and satisfaction in teaching.

Happy New Year, with all best wishes,

Ruth Hamm

## The Use of the Recorder (Cont'd)

and contrasting meters, or the famous "Bear Dance", p. 39, for soprano recorder and bass with percussion, speech and body rhythms. The recorder part begins like this:



Another favorite is "Seren e leggero", still in Book II, (p. 90) which I have taught repeatedly to children and adults and used in concerts with magical effect. It begins:



Book III includes several sets of dances for recorders and tympani, for recorders and xylophones, for recorder choir and full Orff ensemble, two polkas and a set of time-change dances for various recorders and small ensemble of xylophones and bass.

Book IV is even richer in recorder repertoire. There are several sets of little pieces for recorders alone (p. 24 ff, p. 36, p. 48 ff), others for recorders and Orff instruments, some with a small group of accompanying instruments (p. 30, p. 128 ff), some with the full ensemble, as, for example, the lively dance on p. 53, for SS/AA, glockenspiels, tambourine, hand drum, cymbals, bass drum and tympani, or the delightful Dorian Dance on p. 68 for SS/A/T, xylophones, timpani, wood blocks, tambourine, drum and stamping. One of the most interesting is the virtuosic piece for solo recorder and hand drum on page 78 which begins with a long improvisatory phrase on the recorder before the drum enters:

### 35. For recorder and drum



Another exciting and difficult dance for 3 soprano recorders and a choir of soprano recorders with soprano and alto xylophones, hand drums, castanets, tambourines, cymbals and tympani (p. 84 ff) is given a dramatic performance with the addition of Kortholts on the Harmonia Mundi series of recordings of the entire Schulwerk repertoire. (It's to be found on the record of pieces in the Phrygian mode with drone accompaniments.)

The Chaconne (p. 124 ff) is another favorite of mine in the entire Schulwerk repertoire. It begins quietly with a statement of the theme over the harmonic pattern in the alto metallophone part and gradually builds up through the succeeding variations to a full ensemble.

Recorders are also used in a number of song settings in the last two books. I particularly

like the herdsman's dance at the end of the Norwegian folk song, "Gjeite Lok" (IV, p.34), the delightful setting of "Fum, Fum, Fum" in Book V (p. 36), the gentle Dorian "Connemara Lullaby" (IV, p. 44), and Orff's small masterpiece "Ascension" for a whole choir of recorders (3 sopranos, 2 altos, 2 tenors and bass), three part choir, cymbals, and tympani (IV, p. 88).

Again in Book V there are many sets of small pieces for recorders and xylophones, recorders alone, recorder consort with percussion and bass, as for instance the very effective setting of a renaissance "Midsummer Dance" on page 29 or the "Chaconne" for recorders and bass on page 61. One of Gunild Keetman's finest instrumental pieces is the "Berceuse" for soprano recorders and Orff ensemble in the Dorian mode (p. 50 ff). The melody begins like this over a shifting chordal pattern on the D minor and G major chords in the alto xylophone:



After a contrasting section in which the glockenspiels carry the tune, the first theme recurs with an extension into a long solo cadenza just before the coda.

It's unfortunate for recorder players that this varied and rewarding repertoire is so widely scattered through the five books of the Schulwerk. Only a small collection of the easiest pieces has been pulled together and edited by Margaret Murray under the title "Eighteen Pieces for Descant Recorders and Orff Instruments", Schott ed. 10917. My children's classes thoroughly enjoy it.

Among the supplementary materials in the official Schulwerk series published by Schott are two books by Gunild Keetman for beginning recorder ensembles to play, "Spielstücke für Blockflöten", 3557 a and b. These are designed for groups in which the soprano players are already fairly accomplished and the altos and tenors have only recently transferred to the lower instruments. They are not as easy as they look, however, because of the continual demands for rhythmic tension between the parts, and a great variety of articulation.

Keetman's collection of pieces for recorder ensemble and percussion (Schott ed. 3575) is still more demanding, requiring skilled recorder players and even more expert percussion players. Here, for example, is the beginning of the second part of the first piece in this collection:



Both children and adults particularly enjoy Gunild Keetman's small book of pieces for soprano recorder and hand drum, *Stücke für Flöte und Trommel*, Schott ed. 3625. They provide incomparable rhythmic training, and are especially useful to groups without the bar instruments of the standard Orff instrumentarium, since there is only one piece in the book requiring any accompaniment beyond hand drum or tambourine.

The pieces are astonishingly varied, including lively dances, pastorales, stately processions, and a whole set of rhythmically complex and delightful canons for two recorders and two drums. Several of them we have used in concerts, and they are always among the favorites whether we're playing on a college concert series or for children. Let me quote a few bars from several of them to give some idea of their charms:



The canons you will have to hunt up for yourselves.

One final title in the Schulwerk series demands attention, Gunild Keetman's setting of Orff's text of "The Christmas Story". Some of its humor is lost in Margaret Murray's translation into plain English. The original is in the very colorful Bavarian dialect of Orff's native land. Since its first performance on the Bavarian radio network by a cast of children in 1948 it has proved among the most popular and effective of all the Schulwerk publications.

"The Christmas Story" is scored for children's choir, recorder consort (S/AA/T), Orff instruments and unpitched percussion. In all but the "Gloria" recorders are used. Particularly appealing are the Introduction and Pastorale for soprano, two altos and tenor recorder (plus cello in the Pastorale), the two carol settings, "While by my Sheep" and "Joseph dearest, Joseph mine" and the setting for a choir of angels and recorders and xylophone of the exquisite Latin carol, "Dormi Jesu".

Let me strongly recommend to all of you who feel the need of new repertoire to play, to teach, or to perform the purchase and study of this new repertoire, at least to the extent of the small books for recorders by Gunild Keetman, and Margaret Murray's small collection.

My second article will concern itself with the use of improvisation in the teaching of the recorder, on the basis of techniques suggested or hinted at in the Orff approach.

All musical examples are reproduced with permission from Schott and Sons, Mainz, Germany.

## Hudson Valley Chapter

News from Hudson Valley includes the slate of officers for 1973-74: President is Mary Lou Kunz; Vice-President, Muriel DeRosa; Secretary, Peggy Breese; and Corresponding Secretaries, Annette Curtis, Peg Moore and Jayne Swain.

The first event for the Chapter was on October 16 when "Children in Action" performed for a very appreciative and full house. An "Orff Recorder Demonstration" was offered in November. The Charlton Heights Recorder Consort, comprising selected students from the 4th, 5th and 6th grades under the Direction of Mrs. William Coffey, performed folk songs and compositions by Purcell, Handel and Lau. Mrs. Coffey, who is the vocal elementary teacher in the Burnt Hills-Ballston Lake School District, also conducted members of the Charlton Heights chorus in various selections accompanied by Orff Instruments. Mrs. Coffey is the founder and first president of the American Recorder Society's Northeastern New York Chapter.

## Rochester Chapter

ORFF FOR OPEN CLASSROOM, the title caught the fancy of 68 teachers from all disciplines and **Edna Geary**, Boston Chapter, guest clinician, turned them on to Orff November 6, 1973 at Webster's Plank Road School. Few participants had had previous Orff experience, but Edna's enthusiasm and vivacious spirit engendered interest as she shifted gears and worked with simple materials to teach basic concepts through experiencing musical forms. To our co-chairmen, **Jean Tobias** and **Eileen Miloni** we are grateful.

**Dorothy Young**, on November 30 invited members to meet at her home to elect a slate of temporary officers to serve until by-laws can be written and an election held. Plans were begun for a January 19, 1974 workshop using local talent: From Speech to Melody - **Robert Benedict**, Creating Movement to Music - **Meg Mc Crystal**, Beginning with the Bordun - **Suzanne Clayton**, Recorder - **Frank Butler** and **Eileen Miloni**. The objective is to introduce basic skills preparatory to a spring workshop featuring another guest clinician.

**Richard McCrystal** met with the By-laws committee at the home of **Robert Benedict** on December 5, to develop a proposed constitution and by-laws to be mailed to members for consideration before January 19.

**Jean Tobias**, vice president, Monroe County Music Teachers, and **Suzanne Clayton**, secretary, Rochester Orff Chapter, have conferred with school administrators from Nazareth College of Rochester, The Eastman School of Music, and Brockport-State University of New York to offer assistance in implementing a long term, developmental series of summer workshops at undergraduate and graduate levels. Our current objective is to bring **Jane Frazee** for one week this summer and **Tossi Aaron** for a Play Party Weekend.

Suzanne Clayton, Secretary

## Greater Cleveland Chapter

On Nov. 4, Grayce Dolesh gave an interesting and well organized session in Rhythm and Movement to our members and the Cleveland Modern Dance Association. Her goal was to give a sense of space and direction through the development of motor perception. There were four sections to the workshop, starting with Body Movement exercises; Body movement with props; Coordination Exercises; and ending with a series of relaxation exercises. The time spent on movement with props was particularly stimulating as we explored the possibilities of hoops, ropes, balls, and newspapers.

The December meeting of the Greater Cleveland Chapter of AOSA was devoted to a reading of the Orff-Keetman "Christmas Story." The director of the reading-rehearsal was chapter member Gretchen Garnett of Case Western Reserve University. Recorder parts were played by chapter members Avonelle Webster and Grace Benes, and guests Patty Hoover and Dick Watzulik. Other chapter members who played various Orff instruments and sang included Rosilyn Raisch, Lucille Soule, Jane Miyamoto, Marty Springer, May Helen Bowers, Margaret Stone, Evelyn Davis, B. J. Lehman, Betty Gold, Rudy Dreisbaugh, Lona Lezak, and Louise Jones. Although it was not a polished performance, the reading brought enjoyment to all of us.

Margaret L. Stone

## Los Angeles Chapter

A quickly burgeoning Los Angeles chapter began its second year with a presentation entitled "The 'Me' in Music," a fully participatory workshop conducted by Gloria White Hamm. A November workshop in body movement, "Freedom to Move," featured Melinda Sharp. Recognition of the value of the Orff approach by the University of Southern California in L.A. has meant a UCLA Department of Education course in Orff-Schulwerk this year. It is being taught by Millie Burnett, Eloise McCormick and Mary Ann Cummins, all members of the Board of the LA Chapter. The University will co-sponsor "Kaleidoscope," a series of sessions with Avon Gillespie and other chapter and guest clinicians on Feb. 2. This will be a full-day, one credit workshop.

Of course LAOSA will also be demonstrating with children at the National Convention in Anaheim, March 22-26.

## Greater St. Louis

We had the great privilege of having Jacobeth Postl initiate the season in November. Her session was a tremendous success. December's meeting was "An Introduction to Black Music at the Elementary Level" with Carole Kimble, clinician. Ambitious plans for January include four meetings with Sister Ruth Sheahan on the Manhattanville Music Curriculum Project.

Rita Shotwell

## Rocky Mountain Chapter

On November 10, 1973, interested teachers from the Denver area, Colorado Springs, Canon City, and Greeley attended an organizational meeting to form The Rocky Mountain Chapter of the American Orff Schulwerk Association. The meeting was held at the Irving Street Center for the Cultural Arts and Understanding Program. A brief introduction and slide presentation of this program was given by Dr. Edith Norris, Coordinator. Then those attending were introduced to Orff concepts used by the teachers at the center thru sessions in:

### 1. Art and Drama

How children can make and use, puppets, speech, and movement creatively.

### 2. American Folk Music

"Pass One Wagon", with rhythmic, melodic, and dance accompaniments.

### 3. Dance

Introduction of "Chinese Ribbon Dance"

Introduction to "Danish Hoops"

### 4. Oriental Street Scene

Mood setting for an imaginary trip to Japan thru speech, dress, sounds, instruments, customs, and songs.

Japanese Vendors' calls

Japanese game — Jan-Ken-Pon

The afternoon meeting was called to order by Barbara Grenoble, and a discussion of the possible goals of this chapter followed. The following goals were set down:

1. to promote the goals of the National American Orff Schulwerk Association.
2. to provide the opportunity for sharing ideas on a bi-monthly basis.
3. to provide opportunities for professional growth and development.
4. to stimulate avenues of self-expression and creativity.
5. to review materials.

An election of officers was then held. The following members will hold office thru May 11, 1974.

President — Barbara Grenoble

Vice President — Gail Gardetto

Secretary — Marjorie McDonald

Treasurer — Nancy Heil

## Rockland County Chapter

"A Bevy of Beginnings," Rida Davis's exciting and informative workshop began the season for Upper Nyack. Three more Orff-Schulwerk workshops promise to demonstrate "a vital and effective approach to creative elementary music!" The January meeting will feature Mr. Jerry Dyck, Professor of Music Education and Voice at Bluffton College, Ohio. He has taught for seven years in Chiang Mai, Thailand, and (obviously!) has a strong interest in the music of Southeast Asia. Tossi Aaron, will lead the session on February 16, and a final workshop is to be given by Judith Thomas on May 11.

## NEW MUSIC

### PITCHED AND NON-PITCHED PERCUSSION ACCOMPANIMENTS TO THE NEW RECORDER TUTOR, Malcolm Binney, Belwin-Mills, \$1.50

If you are familiar with the good standard descant-tenor Recorder Tutor, Book I you will welcome this supplementary book. It is clearly printed, with easy accompaniments, accessible to any child. Sometimes I find the accompaniments boringly repetitive and insistent and lacking in rhythmic tension between the parts, but most of them are quite useable. The editor has deliberately left the parts unassigned, presumably because he can't count on any particular set of instruments in the British schools for which the book was written, so the teacher and her class must choose what seems most appropriate each time. Often it's immediately obvious whether the editor had xylophones or metallophones in mind, but when it isn't clear, it would be time-consuming to decide. And because of this deliberate indefinite assignment, the patterns are not as characteristic of the different families of instruments as they might be. Ranges are not specified either, and some patterns would be far more effective an octave lower or higher than written.

**Recommended.**

I.M.C.

### THE SINGING ISLAND, A Collection of English and Scots Folk Songs, Schools Edition, Junior Ensemble Series, Compiled by Peggy Seeger and Ewan McColl, Piano Accompaniments by Alan Richardson, Mills, \$5.00. Melody Edition, \$1.25.

This is an interesting collection of unfamiliar songs from Britain by leaders in the Folk Song movement. There are good notes about all the songs providing historical information and sometimes suggestions for interpretation. One wonders, for instance, at the inclusion of a song titled "Broken-hearted I Wander" in the section of songs for children until one learns that Scottish girls use it as a singing game, skipping gaily to the desolate verses!

The piano edition provides imaginative accompaniments for the songs. Although they are far from difficult, they are independent of the melodies and often use unexpected harmonies far from those suggested by the tunes. The songs would have to be really securely learned before the accompaniments could be introduced or the class would get lost, accustomed as they are to hearing the melody doubled by the piano.

For Orff teachers, the melody edition would be more practical, since you'd have to work out your own accompaniments in any case. The songs would appeal to older children, and would serve an extra purpose as supplementary material for recorder players who've already learned their way around the basic range of the soprano recorder, from C to high G. Though most of the songs are in G or F or C or D, there are lots of opportunities to master the less familiar accidentals in A and E, for example, and to use less familiar modal scales.

**Recommended.**

I.M.C.

### LANKY LUCY LISTER, Songs with Melodic and Rhythm Percussion, arr. Anne Mendoza, Belwin Mills, Junior Ensemble Series, \$1.50.

This is a fine unpretentious collection of twelve well-arranged folk songs, half of them American. Even the familiar songs appear in slightly different versions than usual, and several are quite new. Unlike most of this series, Miss Mendoza has chosen definite instruments for her accompaniments for most of these songs. Some of the accompaniments are quite tricky, with rapidly changing patterns which might be hard to memorize, and parts with too many chromatics for standard Orff instruments, but they are well conceived, with good rhythmic tension between the parts. Children would enjoy the fresh repertoire and musically demanding settings.

### THE OLD BRASS WAGON, Arranged for Unison Voices, Recorders, Percussion, and Piano, with Cello ad lib., Walter Bergmann, Hargail Music Press, 28 W. 38th St., New York, N.Y. 10018, H-108, \$2.00. Cello and percussion parts, .30 each.

Like Dr. Bergmann's other arrangements, this one is full of fun and imagination. There is plenty of imitative play between the parts, and the piano part is appropriately light and playful, easy, and at the same time varied enough to be interesting. There are three recorder parts, for S I and II and Alto. The cello part is ingeniously written for open strings pizzicato, so that even an inexperienced player could manage it without too much trouble. Alto Glock and Xylophone are specified, with soprano instruments doubling, if available. Coconut shells and triangle complete the ensemble. Older children with good previous rhythmic training would enjoy this setting very much, either in a regular Orff class or in a recorder group.

**Recommended.**

I.M.C.

## BOOK REVIEWS

### SING, CHILDREN, SING, Songs, Dances and Singing Games of Many Lands and Peoples, Chappel & Co., Inc., 609 Fifth Avenue, New York, N.Y. 10017 — \$3.50

UNICEF has reissued a very attractive and useful collection of children's folk songs not found in most series. This paperback effectively promotes the "unconscious brotherhood" mentioned by Leonard Bernstein in the introduction through songs from thirty-four countries, i.e., Brazil, Ghana, Israel, Spain, Tanzania, and Turkey.

The accompaniments are tastefully sparse, designed to maintain the ethnic character of each individual song. In some cases there is only a drum line, and in a song from Lebanon, "Ya Ghizayyel," the simple melody is combined with a heterophonic recorder/violin line, drum pattern and a linear bass line which could be played on guitar, piano, or bass metallophone.

The songs are all in the original languages

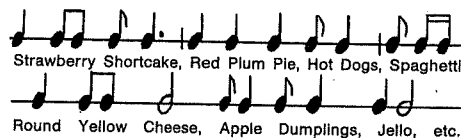
with singable English translations. Many are "game" songs, and in every case background information and instruction is provided. The book has even greater appeal in that handsome photographs accompany each song. Editor Carl Miller is to be congratulated.

Don Slagel and Judy Thomas

### MELODY MOVEMENT AND LANGUAGE, a Teacher's Guide of Music in Game Form for the Pre-school and Primary Grades, Millie Burnett, R and E Associates.

This is a worthwhile and unassuming book based on the Orff approach, and should prove useful to the nursery school and primary teachers for whom it was designed.

There are, however, some inconsistencies and inaccuracies in the text, and some curious departures from standard practice. For example, Ms. Burnett has developed her own system, and in notating body rhythms and speech exercises, note heads are sometimes on the line, sometimes above the line. Nor is it clear in the speech exercises how much belongs together. At first glance, one assumes that a whole string of words or expressions is to be said in succession because there are no double bars, but when one tries to do them, they are virtually impossible as written. Probably they are intended as separate examples, but an inexperienced teacher could easily misunderstand. Eg. p. 29:



There are also numerous careless mistakes, using a 3/8 rhythm pattern to accompany a 2/4 melody (p. 47); using a quarter rest for the second half of a 6/8 bar (p. 41); omitting time signatures in all rhythmic exercises (pp. 30, 31, 34, 35, 37 etc.) etc.

Some of the songs are well chosen and carefully arranged in a reasonable sequence; others seems to be introduced erratically, with too wide a range for little people to sing successfully (p. 53 and 65, Hanukah for example). I would have wished for more folk rhymes and fewer lame originals. The old rhymes that are included are well chosen.

I.M.C.

## GOOD NEWS

The AOSA now has over 1500 members, and, for the first time, all states of the union are represented. Quite a growth record from the 6 original members 6 years ago.

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

THE ORFF ECHO  
Isabel Carley, Editor  
Brasstown, N.C. 28902