

# The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

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## Detroit Conference November 13-16

Six years and eight Conferences ago, Orff leaders brought forth on this continent a new sound, conceived in elemental rhythm and melody and dedicated to the proposition that music is a living force vital to the education of every child.

National Conferences since that time have grown in numbers and scope, but the original notion of encouraging teachers to participate in the music making process has remained constant.

The Ninth Conference of the Association will celebrate the Bicentennial by offering participants a wide variety of opportunities to explore the use of American songs and dances in the Schulwerk process.

Professor Ellen Stekert, a well-known folklorist and folk singer, will suggest interesting possibilities for collecting materials in her session, "Self as Source." "Early American Dance" will be led by James E. Morrison, the new Director of the Country Dance and Song Society of America. Mr. Morrison is the recipient of a National Endowment for the Humanities grant to study early American dance and dance style.

Barbara Mettler, an internationally known pioneer in creative movement and dance, will lead a three-hour creative movement workshop for all participants. And Bessie Jones, co-author of **Step It Down**, will bring us together for a singing session with children.

American Orff specialists from all parts of the country will offer multi-choice sessions in the areas of Orff process, movement, and introductory Orff experiences. Special single sessions have been planned in choral improvisation, related arts, special education, perceptual-motor development, early childhood, electronic sounds and Orff, and recorder. Films and exhibits, children's demonstrations, and special evening programs will offer further opportunities for broadening our teaching horizons.

A trip to Henry Ford's Greenfield Village to view the historic instrument collection followed by dinner and square dancing is only one of the special events being planned for the creative use of our leisure time by Peg Van Haaren and her lively Detroit committee. They are pleased to welcome the AOSA as it celebrates the Bicentennial at its only Conference of the 1975-76 school year, November 13-16, at the Sheraton-Cadillac Hotel in Detroit.

Jane Frazee, Conference Chairperson

## That Lovely Two-headed Betsy Higginbottam

Isabel Carley  
Brasstown, N.C.



Judy Thomas

Years ago, in the New Yorker, a garbled account of a social occasion in a small town in the middle west was reprinted in "Social Notes from All Over." The report involved the detailed description of two hats, both worn by Betsy Higginbottam. For some reason, that silly picture stayed in my mind all these years, and surfaces again as I read recent reports about our dual brains.

It is only in the last ten years that researchers have learned that each of us has, in effect, two brains inside our heads, and that our two brains have very different abilities and assignments. In most of us, the left hemisphere is dominant. It is this side of the brain that controls speech and visual imagery. It is this side of the brain that controls the muscles of the right half of the body. The right hemisphere, on the other hand, is the seat of spatial, musical, intuitive, creative abilities, and controls the muscles of the left half of the body. Our rational abilities are dominated by our left hemispheres, and it is on this half of our abilities that education in our western tradition has concentrated. All the recent upheavals in education in our country, student unrest, the insistence on "relevance," the establishment of alternative schools, free universities, etc. seems to me symptomatic of a developing awareness of the inadequacies of the old curricula based on visual, logical, left-brain abilities. Students and educators alike are protesting that this isn't enough. In a period of rapid change, like ours, we

need more than this. We need to learn to educate the whole person, to find new ways of integrating personality using all the abilities we human beings possess. We need to learn to educate our emotions to teach cooperation rather than competition. We need to cultivate flexibility, to teach improvisation. In an age in which facts become obsolete so fast, in which jobs become obsolete, the ability to improvise, to find new solutions, becomes all-important. It is through the arts that this kind of learning is most readily accessible.

If we as music teachers accept these findings of our foremost psychologists, there are, it seems to me, some rather obvious changes to be made in music education: 1) If musical ability is non-verbal, seated in the right half of the brain, we must approach it on a non-verbal level. 2) If music is non-verbal, seated in the right hemisphere where it is allied with movement skills, it must be approached through movement. 3) Verbalization, logical thought, analysis, theory, should come AFTER years of participation in music in which rhythmic and intuitive musical powers have been developed, at the stage in child development when these new analytical powers are beginning to develop. There is always an optimum time for any human learning, and anticipating or delaying it defeats our purpose and makes the learning tedious and difficult. According to Piaget, children learn best through active manipulation, not through overt instruction. Verbal understanding develops gradually, and only after much sensorimotor activity. The teacher's job is not to transmit information or concepts but to give the child the opportunity to act on both the physical and mental levels. 4) As skills of abstraction, verbalization etc. develop, music affords a unique opportunity to combine the rational and intuitive abilities of human beings in cooperative endeavors in which the individual contributes an essential part to the whole, and helps to produce more than he alone could ever do. 5) Music as an art speaks to and from our deepest levels of consciousness; as a skill, it involves our highest mental faculties. Where it is taught on both levels, each at the proper time in human development, it affords the most humanizing core curriculum available to human beings, uniting in one discipline both

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# ORFF SCHULWERK AND CREATIVE DRAMA

Elizabeth Nichols

Carl Orff, in his mature, serious composition, is foremost a dramatist. His music serves a dramatic purpose. "Carmina Burana" combines music with drama and movement in the ultimate performance. His one-act operas, "Der Mond" and "Die Kluge" in particular, are charming settings of Bavarian folk tales, incorporating a free flow of song, drama and dance. Orff's Schulwerk for children has been described by the late Arnold Walter as "mini-drama", taking full recognition of the elements of pantomime inherent in children's play.<sup>1</sup>

Children love mime and are natural mimics but they need to develop a vocabulary of movement at an early age before applying it to characterization, or the assignment may seem too abstract.<sup>2</sup> Movements such as gliding, twitching, chopping, etc., become useful as expressive tools when portraying a character for whom the body tells the story. Essential for projection to an audience are the processes of clarification, amplification and punctuation.<sup>3</sup> Movements must have definite beginnings and endings. When associated with imaginary props, they must relate to definite points of departure or return. When miming nursery rhymes, Jack Horner's pie needs definition of size and location before he sticks in his thumb. Several questions may clarify the action of the famous crash-pair, Jack and Jill: What shape was the bucket? Was it made of wood or metal, or plastic? Who carried it? How many ways can you carry an empty pail alone, with a friend? Just what was the water supply? Does the pail feel different when it's full of water? How can you show that you are going up hill? Why did they fall? Explore some easy falls but support them with loud percussive sounds to make them appear HARD. You might even discuss whether Jack and Jill were brother and sister or friends? It will make a difference in how they relate during the mime. Make up a bit of music to introduce the rhyme. Two children arrived at a musical preview by playing scale patterns on instruments of different timbres, up, up to the top, then crashing down with a sudden glissando.

Extend the drama by creating a scene to precede or one to follow the action of the rhyme itself.

After my workshop with teachers in Charlotte, NC, Chuck Stites tells of a session with pre-schoolers in dramatizing Humpty Dumpty. He expanded the rhyme by programming Humpty to meet various nursery characters along the path through the countryside, such as Boy Blue, Bo Peep, etc., to involve more characters. Each could converse freely with Humpty but should always end with the warning, "Humpty, be careful, sitting on that wall. You could fall off," or their own version of that advice. Finally when Humpty reached the wall and sat down, he

began to roll about wildly. One character told him impatiently to sit still or he'd fall off. Humpty replied, factually, that he couldn't, "because my butt's round!" Such is the involvement of children in their REAL play world.

This youngster had captured the essence of characterization. Emphasis on the unique characteristic of the person being portrayed is analogous to the line caricature of cartooning. Encourage personal interpretations . . . not just "Be a giant" but "Be your OWN giant in size, weight and shape. Add a specific behavioral pattern or habit." Put this character into various situations relative to his role, — eating, running, sleeping, raging, laughing. Stimulate the class to imagine how it would feel to be enormous, exceedingly thin, or wide, tiny, invisible. Challenge them by changing the scale of their environment, hypothetically, i.e. "a leprechaun in a giant's castle".

Make up a "circle story" about your character, each one taking a turn to add to the plot or to develop the scene. Dramatize it freely, — half the class participating, half observing, — with movement ONLY. Ask them to discuss the performance. Were the characteristics clear? Allow different children to try the main roles so that there is constant development of the characters. Switch observers and performers so that all feel what it is like "inside" the drama. Help the class to determine assignments for performance, who shall have the main roles, which groups will act, and which will make sound effects and invent music. Dialogue may be added at the end, if desired, after body language has already been developed. It is better to decide at the beginning if this is to be a "silent film" so that a plot can be invented for maximum movement.

Exercises in mirror movement and movement dialogue are excellent warm-ups for the non-verbal communication of mime. Then divide the class. Arrange one half in pairs and ask them to pantomime an activity. The group watching will try to decide what each pair is doing. It is stimulating sometimes to forbid any discussion of what they are going to project. One just initiates an action and the other picks up from it. This requires extreme concentration and often leads to a surprise ending. Students are always amazed at what they have been able to communicate and to comprehend from a partner's movement.

Young children love to imitate animals, but they need help in discovering the less obvious qualities of a creature that influence the way it moves. Awareness may come through observation, pictures, or class discussion. In a class of "child-elephants" at least half chose to show the trunk and/or tiny tail; a few exhibited tusks or large ears. Several others were projecting the ponderous weight and the balance problems of moving on short legs

while giving the observer an impression of movement within the animal's loose, tough skin.

Sound accompaniment for any character can heighten the dramatic effect, but the instrument should be the "voice" of the movement. Timbre should be chosen to match the quality of moving, and tempo and pacing should be stressed.

Often poetry provides excellent motivation for pursuit of animal movement. First graders love to dramatize A.A. Milne's "Four Friends" about an elephant, a lion "with a six-foot tail," a goat named George, and a snail who took a journey with a compass and "reached the end of his brick." First let the whole class explore the movements of each animal. Then divide them into four groups to move with the poem. The more sophisticated can later operate in "foursomes" as the original four friends. The class may select a different instrument to play a rhythmic motif for each animal.

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## Orff Schulwerk and Creative Drama cont.

Beatrix Potter charmed many generations of children by portraying animals as endowed with human characteristics. The problem is to do the "people-thing" without losing animal identity. It's not easy. From the song, "Mr. Frog Went A-Courtin'", the class can make up a list of the guests for the wedding supper.<sup>4</sup> Allow groups of children to move like Mister Frog, Miss Mouse, Little White Moth, and Bumble Bee. Select for each creature the child who best projects its most unique qualities. Audition for the flea, fly, ant, chick, cat and snake until all are cast. Assign other students to the melodic instruments, each to invent a motif based on the rhythm of the creature's name. Appoint an MC to announce the entrance of each guest (with its melodic motif accompanying) who greets first the frog and mouse, then sits down to supper. The motives are put together over a metric ostinato for music during the meal, then for dancing. Obviously, the Old Tom-cat and the Big Fat Snake are not part of the wedding party but join only at the coda, scattering the guests with their threatening entrance. Instrumentalists must follow.

Creating a scene for music can be introduced by "people-sculpting." Ask for a volunteer, then invite the class to "sculpt" him. Individuals, approaching the "clay" one at a time, may alter the position of any part of his body or face (for expressiveness) but must be urged to move quickly. The person being molded should not be put in awkward positions for any length of time. Afterwards, insist on a thorough "shaking-out" of the muscles to dispel any tightness. The class can take turns sculpting one another, with eyes closed first to concentrate on an inner visualization of the work of art. Reverse roles, then talk about how it feels to be "sculpted." Later, have students program their work toward animation whereby their form becomes alive on signal, and must project a definite personality from history, the news, or fantasy. Sound effects or a bit of music may accompany the mini-performance. The acceptance or rejection of the assigned role strongly influences the projection. It's exceedingly difficult to identify with someone you dislike, no matter how famous he or she may be.

A group sculpture offers a challenge of form and design. Levels, sequence, focus and design have to be considered and serve as an introduction to these same elements in dance choreography. An artistic balance between repetition and contrast is important in all the arts. From such exercises children can learn to arrange themselves in relationships in space for a certain mood or occasion, such as Halloween or Christmas. From these frozen characters they then release motion. This can be effective in dramatizing the interpretation of poetry, for example, "In the Week that Christmas Comes," by E. Farjeon.<sup>5</sup> The class is divided into groups, one for each verse, to expand its meaning through movement and music. In performance, each group places its members in a design uniquely suited to the in-

roduction of their assigned verse. The focus changes from group to group as the poem unfolds. The closing form may be quite different from the beginning, one preparing for expansive movement and the other contracting, depending on the feeling expressed. Help the students to determine the climax of the verse and to develop the movement and music toward and away from it, as in the shaping of a musical phrase or simple song-form. Amplify the mood by inventing music for an introduction or a coda. Simple interludes assist with the flow from verse to verse but should not clutter the poem with too much sound. Help your students to become more aware of the impact of silence and its various connotations.

A group of students working with the melody for e. e. Cummings' "Spring," first created a scene by arranging classmates as "trees," "bushes," and "flowers" in shapes designed for contrast.<sup>6</sup> They set a "bird" in a tree (perched on a tree and warbling through a recorder), launched an introduction with a "butterfly" swooping through the scene (to glockenspiel improvisation), selected a pair of classmates to dance through the scene as "spring", and chose as coda a wee "toad" (accompanied by xylophone hops), who stopped to sniff a flower, just opened. Before assigning two or three students to be "spring", the entire class, in small groups, can explore the possibilities for movement inherent in the poet's words, "linking and jinking", and the contrasts in quality of movement associated with the uneven rhythmic patterns of those words and the smooth, sustained feeling of the latter part of the song. Warm-up lessons in movement can begin with growing, from seed and bulb to budding and flowering. Sound effects for rain and sunshine can help the spring scene "grow."

"Things" and machines are fun to do too. Building a machine of "human" parts, you can add instrumental or voiced accompaniment to accentuate the movement relationships. A class built a "wrecking machine" in this manner to go with the song, "Old House."<sup>7</sup> Other dramatic possibilities include miming the work of the tradesmen in tearing down and building up the house, or construction of the actual "house" with human material by relating bodies to a large design. Stress the enclosure of living space, which can be explored by a real family who might be considering its purchase. Dialogue can be improvised, probably including a real estate agent.

In Wisconsin's Frank Lloyd Wright country, those attending the workshop were aghast at the notion of tearing down an old house. So we substituted the work, "rejuvenate" for "tear it down." This opened up a new dramatic sequence for an interlude with discussion of what to do with the house. . . . the subsequent arrival of an architect with blueprints, a contractor, and various tradesmen, who then proceeded to rearrange the human walls, door, and other parts of the house into a new design, along with the necessary repairs.

Perhaps the class would like to start with a new house and "age" it. They can create musical effects to portray the passing of time along with various dramatic sequences to show the house breaking down, a window broken by children playing ball nearby, shutter loss due to a storm, roof damage from an old tree falling on it, etc. There are endless dramatic implications in this song. Movement response to the song itself implies strong accentuation of the syncopated rhythms with percussive movement, and variations of body design and levels. If you wish more emotional involvement, you might ask, "If a house could feel, how would it react to the process of being torn down?" Older children can abstract it, dance it.

Try different approaches on different days or with alternate classes but don't attempt a pot-pourri of all or you will reduce the class experience to one of clutter. Help the class decide which meaning they want to stress and focus the effort toward that goal. The means for arriving there should be aesthetically gratifying.

Instead of announcing the title of a ballad on a program, let your students invent dialogue and action from which to launch the music. Even the old, obvious songs such as "Aunt Rhody" offer a dramatic challenge.<sup>8</sup> For preparation, discuss the following points: What characters are involved? Who is narrating? What happened before the song begins? What feelings relate to it? Divide the class into groups and ask them to create a skit with dialogue that will culminate in a line or two from which the song can take off. With "Aunt Rhody", I ask for "Go tell Aunt Rhody!" and "Run!" as cues for singing. The call of the minor third to Aunt Rhody (with the support of an alto glockenspiel) offers pitch preparation for the song. Then a small group picks up the dramatic phrase and sings it on the tonic tone (with xylophone), followed by "Please, won't you run!" sung on the dominant with a tonic ending. The rest of the class joins, singing the song verses over these two phrases which become the harmonic accompaniment.

This approach makes us take a fresh look at the lyrics and analyze what they REALLY say. Any narrative song seems to take on more meaning with a dramatic dialogue to give it mood, time and place. Children sometimes think of the process as "waking up the song." . . . It has rescued many an "oldie" for me because each class finds a different interpretation.

The ultimate in drama, of course, is dramatization of a story. This can be a full production scheduled for performance or a simple exploration in the classroom. The process is the same. The story can be a folk tale, an event from social studies, or a new story written by the class. If it is a familiar tale, find the best published version available and read it aloud. This unifies class thinking and offers many colorful details with which to

## IN THE BEGINNING

Millie Burnett

Los Angeles, California

I have been asked to write this column on beginnings — how to, what next, why, etc., — and perhaps in so doing can try to answer some of the questions and problems that arise when we begin to teach à la Orff.

Indeed this Orff thing is tricky. Most of us come to it in the beginning with such enthusiasm, remembering the delightful sounds we made in our various teacher-training courses. It all seemed so logical and so right for kids. But when we got back to the classroom something happened. Things seemed to slow down a bit when we began to try to implement what we had so joyfully discovered.

There are two points which need clarification if we are to consider the problems of how to begin: One involves the way we see ourselves as teachers, and the other involves our initial approach with children. If we can establish some understanding of these two basic concepts, I believe we shall have a better basis for the sharing of ideas.

It took me a long time to figure out what was wrong in my own initial attempts to incorporate the Orff philosophy in my teaching. Many people have written and talked about it, but it was something I truly had to discover through trial and error. I mention it again here because quite simply it is the crux of the whole matter. This Orff thing has to be uniquely **you** to make it work. It must be built around your own ingenuity, creativity, and personal strength, and basically it must be built on material with which you are comfortable. A good idea transplanted in its entirety loses some of its freshness, the very thing for which we are striving. On the other hand a good idea nurtured and fertilized by your own individuality can only become a better idea, and it will certainly be more meaningful to the children for whom it is intended. In addition, your idea needs to be presented with plenty of enthusiasm, because children tend to respond as much to your enthusiasm as to the idea itself.

The second point I want to emphasize is one which will help to establish a good foundation on which the pedagogical process of

Orff can grow. I call it establishing the "listen-respond" habit. This habit is one which must be acquired because it does not happen automatically with today's children. They live in a world of turned-on sound. TV or radio runs sixteen hours a day, and their habit is to tune out, not in. Therefore "listen-respond" activities must be an ongoing part of every class lesson.

In my own work with children I use two words to describe the nature of the response. They are sometimes asked to respond **after** me, sometimes **with** me, and the difference needs to be made very clear. In addition to the listen-respond activities, the exercise should also be altered to include watch, listen, respond. The idea in any event is to develop group response to the point that less and less verbal direction is needed. It is most difficult to develop this feeling for group response if the children are directed to sit or stand apart from each other when they come into a room. Whatever configuration is chosen, — circle, semi-circle, lump, mini-group, — let them be close enough together for a short time to hear each other respond as a group.

The implementation of "listen-respond" can begin with something as simple as a spoken "Good morning," or "How do you do" which requires the same response from the group. Language is an ideal beginning place because most young children have considerable facility when they come to school. It is usually developed beyond their muscle-coordination, and certainly far beyond their sense of melody. Therefore the habit of listen-speak will be quickly expanded to include all the following: listen-move, listen-clap, listening, and listen-play. But at the beginning of echo work, try language and verbal sounds.

I would like to summarize these points in the following three statements which I believe make sense for any worthwhile teaching:

1. Remember that your search for new ideas and ways of presenting them is a constant and continuing task. Every idea presented must have become a part of you so that your enthusiasm is genuine, and you will be free enough to alter your own lesson plan according to the children's response.
2. Establish the listen-watch-respond habit. This is a big responsibility because it means that the idea we present must be bigger than the child himself. **It must be worth listening to.** If it is, it will pull the child's attention away from himself and put his imagination to work.
3. Finally, and most important, in my opinion: I believe that **how** we teach is more important than **what** we teach. Realizing this, everything else falls into place.

Next issue: Some specific games to help establish the listen-respond habit... and some borrowed ideas with new approaches.

## BOOK REVIEW

INTRODUCTION TO MUSIC FOR CHILDREN, Wilhelm Keller, Schott, \$4.00  
Translated by Susan Kennedy

Professor Keller's little book of 1962 has been enlarged in this new English edition, and complemented by his later Suggestions For Teachers. The first sections on the Instrumentarium, Playing Techniques on Percussion Instruments, Using Other Instruments; the First Music Lesson; Beginning Lessons in Improvisation and Invention; and Further Lessons in Invention, Playing Rondos; are straightforward and helpful to the novices for whom they were intended. But it is in the more technical final sections on the organization of the Schulwerk that this little book has most value. The discussion on Moving from the Pentatonic to six and seven tone scales; Introducing the Dominant; Minor Scales; Shifting Chords; Recitation Tone; and the Dominant in the Minor are invaluable as explanation and rationale for the structure of the Schulwerk, and will repay careful study and thought.

The scope of the Suggestions for Teachers can be seen by a glance at its organization: Basic Principles; Exercises in Interpretation; in Speech, Singing, and Instrumental play; and Exercises in Improvisation, including Rhythmic echoes, Completing rhythmic forms, Rhythmic Polyphony, Improvising Musical Pieces, and, finally, Dramatic Play.

The material is presented clearly, with many practical suggestions that make the whole process clear, to novice and experienced teacher alike.

Recommended.

I.M.C.

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## Creative Drama cont.

enrich the dramatization. Then, ask the class to retell the story in their own words. Discuss the time and customs of the tale, the setting and changes of scene, and each character according to role and type, age and dress, movement and mannerisms, language, and his relationship to others in the plot. Decide on a means of unfolding the story. With a narrator there is less dialogue between characters and more pantomime. It may be a story-teller or reader or observer on the fringe of the story, reporting in his own words. The class may decide on group narration from a set script, Greek style.

Determine places in the drama where rhythms or music will coordinate with dramatic action and enhance the mood, such as accompaniment to action and sound effects, rhythmic or melodic motives for specific characters, spoken lines which can be developed into short songs, and introduction, interludes and finale. Look for opportunities for pantomime in action to interpret the narration, movement sequences which can span time or distance, and repetitive scenes which are the essence of folk tales. Finally, help the class to develop a conclusive ending, either by a fade-out of the main character, a group finale unified in action, speech or song, or by a summarizing or moralizing statement by the narrator.

Applying the foregoing analysis to the folk tale, "Tom Tit Tot", the English version of "Rumpelstiltskin", I found much stimulus from the striking wood-cuts in Evaline Ness's book<sup>8</sup>. Let me share part of my own outline for its dramatization with a class in children's literature: The setting and the characters are, of course, traditional, but Miss Ness has developed sharp characterizations by her style and choice of words, so that the appeal of the book is to an older group of children than one might expect. The scenes broke rather obviously and I elected to change the narrator for each one: for the girl's house, a mouse who observes from a corner of the kitchen; for the wedding, a court jester who comments with candor; for the spinning room, the king's guard who can't see the "little black thing" (Tom Tit Tot) but suspects something; for Tom's hide-away, the king while on a hunt. In the final scene the jester and the guard converse. For music there is an introduction to a kitchen scene where the mother pantomimes the making and baking of pies; a song is set from the phrase, "My darter ha' ate five, five pies today" which changes to the words "spun five skeins" on arrival of the king. A melodic motive to accompany spinning can be developed as much as desired. A royal march precedes the wedding ceremony, with many instruments in trumpet-call patterns, and a dance follows. (The court orchestra will be ON STAGE for this.) The phrase repeated by Tom, "Nimmy nimmy not, my name's Tom Tit Tot", fell naturally into the intervals of a teasing call. Later, his motive is expanded to become the A section of the rondo finale, developed in movement as a folk-type dance,

with the main characters improvising steps to the B, C, and D sections worked out by the instrumentalists.

These suggestions for music take advantage of only the most obvious places in the plot where it might add to the drama but there are countless other possibilities for a more sophisticated score.<sup>9</sup> Simple arias can be created by individual characters to express their feelings. Recitative can be employed by the narrator instead of speech. Isabel Carley does this to aesthetic perfection with vocal improvisation, subtly guiding the characters as she paces the drama.

The creative process takes many periods, but the project can be more quickly developed when students are able to work independently. Put the class members into groups and make each responsible for a different scene. One day, ask each group to prepare the same scene. It is exciting for the children to discover that there are many ways to play a scene; none is right or wrong. Encourage constant evaluation to help the class decide what to keep in the dramatization and what to change. Genuine respect for the original ideas of others may be one of the results, along with the development of criteria for artistic judgment, — commonly known as "taste".

There is a movement in educational circles to combine music with other arts. Ann Driver, who has worked with children of the British docks and also at Buckingham Palace, states from her considerable experience that "In young children the three arts are one."<sup>10</sup> Perhaps if school schedules did not so fastidiously separate them, sensitive teachers would not be faced with the problem of re-integration.

1 Walter, Arnold and Doreen Hall, MUSIC FOR CHILDREN, Pentatonic, Schott and Company, New York.

2 Gray, Vera and Rachel Percival, MUSIC, MOVEMENT AND MIME FOR CHILDREN, Oxford Press, London.

3 Gilbert, Reid, from a workshop on Pantomime, Valley Studio, Spring Green, Wisconsin.

4 Nichols, Elizabeth, Developing AB Form with Coda, p. 54, ORFF INSTRUMENT SOURCE BOOK, Volume 1, Silver Burdett Co., Morristown, N.J.

5 "Creating an Instrumental Accompaniment to Choral Speaking", p. 102, Ibid.

6 "Spring", p. 63. Ibid.

7 "Old House", p. 56. Ibid.

8 "Introducing Harmony", p. 79, Ibid.

9 Ness, Evaline, TOM TIT TOT, Charles Scribner's & Sons, New York.

10 The class might become motivated to do a bit of research on operas that have already been composed.

11 Driver, Ann, SOMETHING PARTICULAR, Hodder and Stoughton, London.

## NAMES IN THE NEWS

Edith Elliott, President of the Northern Louisiana Chapter, reports an intensive teacher-training workshop in connection with the new Title III program she is organizing in Shreveport. AOSA Board members Lillian Yaross and Isabel Carley have served as visiting Orff specialists.

Donna Hossack of Vancouver, B.C., announces an Orff Workshop at the University of British Columbia Oct. 3 and 4 with Elizabeth Nichols as the headliner. Write the Centre for Continuing Education, The University of British Columbia, Vancouver, BC, Canada V6T 1W5 for details.

Lucya Prince reports a funny incident during one of the American Montessori Society workshops. "Thirty-five teachers were kneeling on the floor in an ellipse, solemnly following my movements in mirror-fashion when I heard a little disturbance. A little woodchuck ran into the room and placed himself pat in the center of the ellipse. He stared at me and I stared at him for a full minute, not knowing what to do, — rather like seeing a bird fly into church just before the sermon — Finally I asked those near the far exit to separate, and the rest of us clapped him out, — rhythmically, of course."

Isabel Carley announces a Fall Music House Party over Columbus Day weekend, in Brasstown, NC, Oct. 10, 11, 12. Write for details.

Veronika Plaziak will be teaching this year in the Lab School at Central Connecticut State College in New Britain, CT.

Ruth Boshkoff, the new president of the Indiana Chapter, reports an outstanding percussion workshop with Professor George Gaber, Chairman of the Percussion Department at Indiana University. He feels that natural posture and minimal muscular movement are the basis of good percussion technique. The group were amazed at the variety of techniques he presented on the conga drum alone, — playing with a forked stick, with the hand cupped or flat, rippling with the fingers, alternating fingers, damping with the elbow, playing in the center, on the rim, or on the shell.

## WORDS OF WISDOM

### PIAGET:

"The principal goal of education is to create men who are capable of doing new things, not simply of repeating what other generations have done — men who are creative, inventive, and discoverers. The second goal is to form minds which can be critical, can verify, and not accept everything they are offered. The great danger today is of slogans, collective opinions, ready-made trends of thought. We have to be able to resist individually, to criticize, to distinguish between what is proven and what is not. So we need pupils who are active, who learn early to find out for themselves, partly by their own spontaneous activity, and partly through material we set up for them, who learn early to tell what is verifiable and what is simply the first idea to come to them." Piaget Rediscovered, p.5

## RECORDER MUSIC

**RECORDERS PLUS** by Isabel McNeill Carley, a collection of original pieces for recorders and Orff instruments, Belwin Mills, Melville, New York, 1975, \$3.00

This book offers older children and adults twenty-two rhythmically challenging ensembles that are purposely limited in range, yet are musically rewarding to the performers and the listeners. Enhanced by percussion textures which contrast with the recorder parts, the pieces are suitable for an entire class or can be performed by a small chamber group. In either case, the material is fresh and exciting, with contemporary use of meter changes, dance forms, and modal scales.

In the introduction, the author clearly explains how preliminary rhythmic preparation with sound gestures and movement can eliminate the stumbling blocks in sight-reading and performance without endless rehearsals. She demonstrates with specific examples from the compositions, an invaluable help to the teacher and to the performers.

More and more teachers are realizing that the "Orff way" of experiencing rhythm and phrasing first with the body is not only irresistible to students, but also frees them to "make music" rather than just to perform notes. This book of compositions demonstrates this philosophy with music for children and teachers in training.

Grace C. Nash

**THE TRIO RECORDER, BOOK 1**, Gerald Burakoff and Willy Strickland, Consort Music, 1975, \$1.50

A nice selection of arrangements of appealing tunes, clearly printed, for SAT recorders, without a single editorial marking from start to finish, not a breath mark, not a dynamic marking, not a slur or a staccato, or even a measure number! Presumably this set is designed for young students to whom ensemble playing is a relatively new experience. This is no Urtext edition, so I see no need to follow the current scholarly fetish of omitting all signs that might help in performance. If the words to the songs were printed, their punctuation would help enormously. Too bad to limit its usefulness so severely by inadequate editing.

I.M.C.



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## Betsy Higginbottam *cont.*

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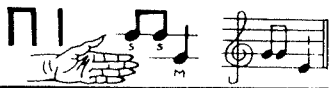
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## IN THE BEGINNING

Millie Burnett

Los Angeles, California

I have been asked to write this column on beginnings — how to, what next, why, etc., — and perhaps in so doing can try to answer some of the questions and problems that arise when we begin to teach à la Orff.

Indeed this Orff thing is tricky. Most of us come to it in the beginning with such enthusiasm, remembering the delightful sounds we made in our various teacher-training courses. It all seemed so logical and so right for kids. But when we got back to the classroom something happened. Things seemed to slow down a bit when we began to try to implement what we had so joyfully discovered.

There are two points which need clarification if we are to consider the problems of how to begin: One involves the way we see ourselves as teachers, and the other involves our initial approach with children. If we can establish some understanding of these two basic concepts, I believe we shall have a better basis for the sharing of ideas.

It took me a long time to figure out what was wrong in my own initial attempts to incorporate the Orff philosophy in my teaching. Many people have written and talked about it, but it was something I truly had to discover through trial and error. I mention it again here because quite simply it is the crux of the whole matter. This Orff thing has to be uniquely **you** to make it work. It must be built around your own ingenuity, creativity, and personal strength, and basically it must be built on material with which you are comfortable. A good idea transplanted in its entirety loses some of its freshness, the very thing for which we are striving. On the other hand a good idea nurtured and fertilized by your own individuality can only become a better idea, and it will certainly be more meaningful to the children for whom it is intended. In addition, your idea needs to be presented with plenty of enthusiasm, because children tend to respond as much to your enthusiasm as to the idea itself.

The second point I want to emphasize is one which will help to establish a good foundation on which the pedagogical process of

Orff can grow. I call it establishing the "listen-respond" habit. This habit is one which must be acquired because it does not happen automatically with today's children. They live in a world of turned-on sound. TV or radio runs sixteen hours a day, and their habit is to tune out, not in. Therefore "listen-respond" activities must be an ongoing part of every class lesson.

In my own work with children I use two words to describe the nature of the response. They are sometimes asked to respond **after** me, sometimes **with** me, and the difference needs to be made very clear. In addition to the listen-respond activities, the exercise should also be altered to include watch, listen, respond. The idea in any event is to develop group response to the point that less and less verbal direction is needed. It is most difficult to develop this feeling for group response if the children are directed to sit or stand apart from each other when they come into a room. Whatever configuration is chosen, — circle, semi-circle, lump, mini-group, — let them be close enough together for a short time to hear each other respond as a group.

The implementation of "listen-respond" can begin with something as simple as a spoken "Good morning," or "How do you do" which requires the same response from the group. Language is an ideal beginning place because most young children have considerable facility when they come to school. It is usually developed beyond their muscle-coordination, and certainly far beyond their sense of melody. Therefore the habit of listen-speak will be quickly expanded to include all the following: listen-move, listen-clap, listening, and listen-play. But at the beginning of echo work, try language and verbal sounds.

I would like to summarize these points in the following three statements which I believe make sense for any worthwhile teaching:

1. Remember that your search for new ideas and ways of presenting them is a constant and continuing task. Every idea presented must have become a part of you so that your enthusiasm is genuine, and you will be free enough to alter your own lesson plan according to the children's response.
2. Establish the listen-watch-respond habit. This is a big responsibility because it means that the idea we present must be bigger than the child himself. **It must be worth listening to.** If it is, it will pull the child's attention away from himself and put his imagination to work.
3. Finally, and most important, in my opinion: I believe that **how** we teach is more important than **what** we teach. Realizing this, everything else falls into place.

Next issue: Some specific games to help establish the listen-respond habit... and some borrowed ideas with new approaches.

## BOOK REVIEW

INTRODUCTION TO MUSIC FOR CHILDREN, Wilhelm Keller, Schott, \$4.00  
Translated by Susan Kennedy

Professor Keller's little book of 1962 has been enlarged in this new English edition, and complemented by his later Suggestions for Teachers. The first sections on the Instrumentarium, Playing Techniques on Percussion Instruments, Using Other Instruments; the First Music Lesson; Beginning Lessons in Improvisation and Invention; and Further Lessons in Invention, Playing Rondos; are straightforward and helpful to the novices for whom they were intended. But it is in the more technical final sections on the organization of the Schulwerk that this little book has most value. The discussion on Moving from the Pentatonic to six and seven tone scales; Introducing the Dominant; Minor Scales; Shifting Chords; Recitation Tone; and the Dominant in the Minor are invaluable as explanation and rationale for the structure of the Schulwerk, and will repay careful study and thought.

The scope of the Suggestions for Teachers can be seen by a glance at its organization: Basic Principles; Exercises in Interpretation; in Speech, Singing, and Instrumental play; and Exercises in Improvisation, including Rhythmic echoes, Completing rhythmic forms, Rhythmic Polyphony, Improvising Musical Pieces, and, finally, Dramatic Play.

The material is presented clearly, with many practical suggestions that make the whole process clear, to novice and experienced teacher alike.

Recommended.

I.M.C.

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## Meet Your President

Lillian J. Yaross

As a colleague and friend of Jacobeth Postl for over 25 years, it is difficult for me to write the ordinary "Meet your New President" article. But I would like to share with you some of the outstanding qualities of leadership in music education which she brings to our Association.

Back in 1953, before most of us had heard about Orff-Schulwerk, I joined "Jake" at Chicago Musical College, where she had started a unique Saturday program called "Music for Children." In these classes for children ages four through twelve, emphasis was given to work in movement, the playing of percussion instruments, rhythmic and melodic development. It was indeed a foreshadowing of Jacobeth's natural affinity for the Schulwerk, and when she attended Doreen Hall's 1961 workshop in Winnetka, Orff concepts were quite naturally integrated into both her Music for Children classes and her work at an elementary school in Skokie, Ill. While taking further training at the University of Toronto and at summer sessions in Salzburg, she was presented "The Outstanding Teacher of the Year" award in District #68 for both her teaching skills and role as music coordinator.

Her work with children was brought to the

attention of the emerging Illinois State Gifted Program, which was looking for innovative programs that would develop a variety of talents in children. As a result, Jake initiated and directed, for six years, an outstanding Arts Center, where teachers and administrators could visit schools and see Orff, Suzuki, Kodaly, Creative Drama, and Visual Arts programs "in action." Visitors wanted to know more about these programs and requests for training became a major focus. Hundreds of Illinois teachers were exposed to short and long term training in Orff concepts.

In broadening the opportunities for teachers to become acquainted with the Schulwerk, Jacobeth and I team-taught a beginning Orff Workshop at De Paul University in 1966, and in our ten year association with De Paul, have seen the program grow and become an accepted part of the school's regular Music Education curriculum. To help workshop participants integrate their newly acquired skills, we developed a Workshop-Curriculum Guide. This reflected a major interest of Jake: integrating the Orff approach with conceptual learning.

Parallel to all these activities, Jake was a founding member of our Association, acting as Treasurer, helping to write its first Constitution, serving as Local Chairman of the Chicago Conference. As Vice-President, she served as National Chairman of the Denver and Pittsburgh Conferences. From her first exposure to the Orff-Schulwerk, Jake has promoted it on radio and television, through articles in

Chicago papers, through her active role with the In-and-About Music Educators Club, and through workshops for teachers throughout the United States.

For the future, Jacobeth sees the role and scope of our local chapters becoming "increasingly important to the life and vitality of the national organization." "Their ability to reach new people and to supplement the work of the National Conference is a marvelous opportunity for new leadership to emerge from all areas of the country." In addition, it is her hope that the Board "will find ways to assist new or smaller chapters," and that the channels of communication will be of mutual benefit.

There are many types and qualities of leadership, but Jacobeth's unique qualities are in her ability to enjoy working with others, and to encourage their ideas and creative solutions. As a result, co-workers work hard with her, but they grow and develop in the process; which should mean an exciting year ahead for AOSA with Jake as our new president.

### Orff Teacher File

The Orff Schulwerk Association maintains a file of Orff teachers seeking positions and of inquiries from institutions seeking qualified Orff teachers. Information will be available on request from AOSA Headquarters, P. O. Box 18495, Cleveland, Ohio 44118.

## TODAY with MUSIC by Grace C. Nash

### UTILIZING THE PRINCIPLES OF ORFF, KODALY, AND LABAN

One of the best-known and leading authorities in teaching music to young people has written a truly unique book. It combines European techniques with American subjects; it combines rhythm and melody with language, movement, singing, and playing that stimulates understanding, sensitivity, and awareness. This book is a major work by an inspired teacher and deserves the consideration of every classroom teacher.

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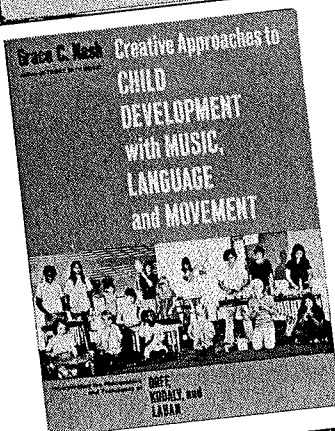
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# HISTORY OF THE MIDDLE ATLANTIC CHAPTER

Phyllis B. Arner  
Bethesda, Maryland

During the MENC Conference in '69, several Orff enthusiasts who realized that there was more to the Orff approach than "Cuckoo, Where Are You", got together and decided to try to pull a group of music teachers from the area together to explore the possibilities. Brigitte Warner volunteered to write the crucial letter, and on April 12, 1969 our first all-day workshop was held at Key School, Annapolis with Larry Wheeler and Peggy Peach as leaders.

On May 3, 1975 the Middle Atlantic Chapter **Orff-Schulwerk Association** held its 22nd, day-long workshop with Brigitte Warner, working out of Book V. This makes a total of 110 hours' work-time that our group has spent together in the Orff approach over the past 6 years!

It is amazing how these ideas caught and "took".

Our chapter has experienced a kind of cross-fertilization of musical ideas, Orff style, by working with many people in the many aspects of the Orff Approach; speech and poetry with Ruth Hamm; movement with Rida Davis; introductory concepts, canon and song arrangements with Jake Postl; folk dancing with Tossi Aaron; American folk music with Konnie Koonce; Orff and the exceptional child with Lois Birkenshaw, Elizabeth Nichols has done drama with us; Lillian Yaross, Nancy Ferguson, Jane Frazee have dipped into our source books with us. We have been privileged to work repeatedly with both Sarah Goldstein, our first Chairman, and our new president, Brigitte Warner. Both of them have led our meetings once or twice a year in our six years of existence.

Sarah, with her Toronto training and long experience teaching Orff in the Wilmington Public Schools, has led sessions in the imaginative use of source materials from Books II, III and IV in the Schulwerk; has led us in creative movement, helped us with basic instrumental techniques, and shared with us an original Chanukah program using Orff techniques with traditional songs.

Brigitte's Orff training in Munich and Salzburg got her off to an early start. She has been teaching Orff continuously since 1951, most recently at Key School and in summer workshops all over the country. She has led our chapter in dramatic story-telling and creative drama; modal improvisation; movement accompaniment; movement techniques; and improvisation; and in a program of American Christmas materials adapted to Orff techniques. And she has led us again and again in the study and performance of the basic literature in the Schulwerk; including this year's playing of "The Christmas Story". We have enjoyed watching demonstrations

with her classes at Key School, and have been able to observe the musical growth of some of the children over a long period. All of this has been a rich and rewarding involvement both musically and personally, if it is possible to separate the two.

Our members have been generous and cooperative in sharing ideas. Louise Bradford has fed us her arrangements of songs she located in the Music Division of the Library of Congress.

Others have contributed more informally. By experiencing the varied styles, background, training, emphasis, and musical ideas of so many different music teachers, we have, at the same time, been encouraged to think through and develop our own.

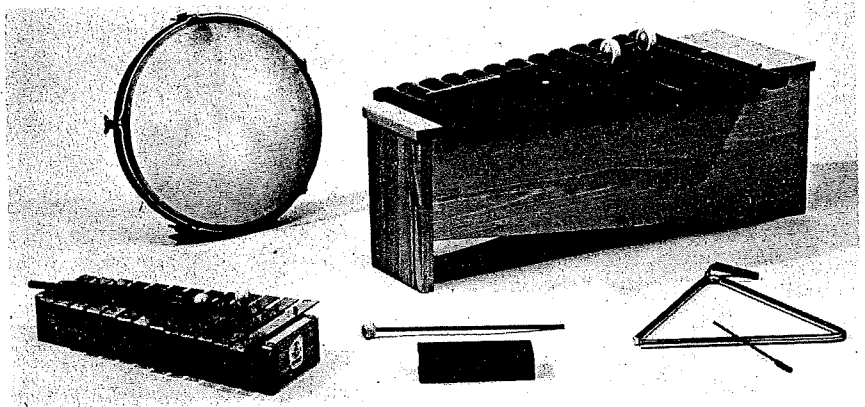
If MAOS members have been able "to dance and sing, all the day", you know what this implies, the sustained effort and perseverance of a small group who got it going and kept it going. Our chief contributors to this have been Peggy Jean Peach, Miriam Carp, Louise Bradford, and of course, Sarah and Brigitte. Three workshops a year soon

became four, and now we are scheduling five. We have met in schools in Baltimore, Wilmington, Annapolis and Washington, D.C. Starting two years ago, we introduced a yearly workshop subscription plan, which is an option to buy the whole series at a reduced rate. This has done much to stabilize our membership. Twenty-eight members of our chapter and two guests attended the Pittsburgh conference this year.

Because we serve such a wide area, our focus has been on making music together! Our talk meetings have been few. With the 1977 conference looming ahead of us, we may find ourselves talking more than we like!

Today, with the new spurt of interest from some of our public school systems, we are seeing bright new faces from Maryland, Virginia, and Washington at our meetings. MAOS needs the infusion of new ideas, the vitality the new Orff enthusiasts bring. For if our days of "Cuckoo, Where Are You" are over, if we have covered quite a few pages since then, if we understand more about the wonderful plan, the many possibilities of teaching Orff creatively, we also need to let "Orffitis" keep infecting us...

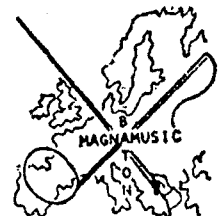
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## BOOK REVIEWS

### **MUSIC FOR FUN, MUSIC FOR LEARNING, Lois Birkenshaw, Holt, Rinehart and Winston of Canada, \$6.95**

This is an excellent book, with a wealth of useable material presented in an attractive and practical way. Among the sections are chapters headed Let's Sing, Relaxation, Coordination, Spatial Relationship and Body Rhythm, Let's Listen, Singing, Speech and Poetry, Creativity, Notation, Instruments, Instruments and Books, and two long sections of songs and of poems.

Ms. Birkenshaw's long experience teaching Orff, particularly to children with learning disabilities, makes her unusually aware of the learning problems involved in music teaching and of the way music education that combines movement, speech, singing, and playing can help to solve individual problems and ensure successful learning for all children. Her explanations are clear and simple, accessible to experienced and inexperienced teachers alike, and her suggestions of procedures and games are ingenious and immediately useful. For example, in the chapter on Auditory Awareness, the following activities are suggested in the section on the Presence or Absence of sound: Freeze (when the sound stops); Freeze like an object; Freeze high and low; Freeze like a figure; Musical chairs; Different directions; When did the sound stop?; and Simon Says, with full explanations of each game.

The songs are well chosen and carefully graded, starting with ranges of two or three notes and gradually increasing to the full pentatonic, various majors, and a few minor keys. Almost every song is accompanied by suggestions for activities, movement, instruments, or whatever seems appropriate. The rhymes and poems are similarly well-selected, with a preponderance of folk material. There is almost none of the pedagogically-inspired doggerel that afflicts so many books for young children, just a wealth of simple, accessible rhymes that children have enjoyed for centuries, and good short poems for them to learn and use.

There are a few changes in organization that one could quibble about. I'd prefer the sections on speech and poetry ahead of those on singing and the songs themselves, and a generous section on echo play again in the Creativity chapter, instead of immediate Question—Answer play, since invention depends completely on the development of tonal memory, and there's not been much sustained work in this direction earlier in the book.

Unfortunately there are conspicuous proof errors, particularly in attributions of poems and books. Ruth Crawford Seeger appears as Ruth Crawford Sugar, Aileen Fisher as Helen Fisher, for instance. But what book appears without errors nowadays?

Highly recommended.

Isabel Carley

### **AND EARLY SING, Martha Maybury Wampler, Creative Practices Council, 1973, Distributed by Peripole. No price given.**

This is the only book I've ever seen that takes speech training as a preparation for music seriously enough to start at the very beginning, with germ ideas suggested by single words and sounds of words, and to show how they can lead, one step at a time, to meaningful creative activity for very young children, — though, of course, the same process applies at any age. In her introductory chapter, Mrs. Wampler says "This is a book about play. A special relationship is made between creative play and beginning artistic expression. The artistic experience begins in restatement of reality. The significant germ idea of this book then is to take the great resources of curiosity which children bring to school and connect these to experiences which yield returns in poetic language, musical sounds, and movement designs." Again, "The process is the creativity. The act of becoming is the lively process in which attitudes are being shaped and sensitivities are being awakened. *The forms of play are important outgrowths of the germ idea, and thus, they are the first artistic products*". "With play there is always the opportunity to repeat and repeat a thing, and each time new elaborations are thought of. The games are never-ending."

Singing begins with the calling game, simple chants of names, words, and short phrases, and moves naturally into longer improvised settings of sayings and rhymes, then to recitative and story-telling, and to Solo-Tutti forms. Let me quote again: "It always puzzles me how language is accepted as a natural aural event in the lives of children long before they learn to read. Yet, music seems destined to the confines of prepared ditties and tunes. Linguists have pointed out that a person creates original sentences and word arrangements almost every time he speaks . . . If the same kind of natural development were al-

lowed the child in singing as in speech, how freely we could all find the release of pent-up feelings in song."

There follows a chapter on developing imagination through movement and speech, with well-chosen folk rhymes and short poems used as a basis for suggested play in developing the four magical words, Wave, Tree, Ring, and Flame. The final chapter presents a similar gradual development from sound gestures and speech accents to the invention of accompaniments for speech, first using body rhythms, later using unpitched percussion. Again, Mrs. Wampler has chosen to develop her suggestions in relation to Tree, Ring, and Flame. It is only in the last few pages that she concerns herself with the development of pitch awareness and the use of pitched instruments in an expository fashion.

Recommended.

I.M.C.

### **THE RECORDER PLAYER'S HANDBOOK, Hans Martin Linde, Schott, \$5.00**

This newly translated book by one of the outstanding teachers and performers of our day will prove very welcome to recorder teachers and performers. It is not designed for the novice, but for the serious player.

There are three sections, one on the instrument itself and its acoustic properties; one on technique, and one on recorder music and its performance. Probably of greatest value are the sections on choosing an instrument in Part I, the discussion of breathing and tone production in Part II, and the expert and detailed explanations in Part III of stylistic problems in two historical periods, the 14th-16th centuries, and the 17th and 18th centuries. The only real problem is that the book was originally produced in 1962, so the discussions of repertoire, both recent editions and compositions, is out of date. Too bad Mr. Linde didn't take the time to bring it up to date.

Recommended.

I.M.C.

Available from Belwin-Mills.

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