



The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

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Pittsburgh Conference

Bouquets to Jean Wilmouth and the Pittsburgh Chapter, Jake Postl and Jane Frazee for another tremendous conference! Each time the attendance is greater and sessions are better. This year attendees came from every state including the far reaches of Alaska. The vital interest in AOSA was additionally confirmed by the chartering of four new chapters during the annual AOSA meeting at the luncheon: The Pittsburgh Golden Triangle AOSA, Cathy Marshall, President; Central Texas Orff Chapter, Sue C. McDonald, Chairman; Southwest Florida Orff Association, Nelda Richardson, President; Catskills Region Chapter, Don Slagel, President.

Trude Hauff and Doreen Hall, our International headliners, and Lisa Parker, our American headliner, were superb and inspired every participant with their outstanding presentations. The double-choice, multi-choice, bonus sessions were programmed in a well-arranged manner which provided a relaxed atmosphere for the conference. The concerts presented were of the highest caliber and probably afforded the membership more pleasure than any other function attended.

Pittsburgh was tremendous. Our thanks again to the conference committee for a job well done!

Before the end of the conference, national membership had reached 1942 members. With the New Mexico Chapter, Gin Ebinger President, which was chartered in Denver, our local chapters now number 39.

Nancy Ferguson

Detroit Conference

*Come with a whoop and come with a call
Our next Orff Conference is in the fall!*

Detroit, Michigan will be the scene of the Ninth American Orff Schulwerk Association Conference. It will be held at the Sheraton-Cadillac Hotel November 13 - 16, 1975.

The Conference will celebrate the Bicentennial by featuring American teachers illustrating the application of American dance, song, and folklore to the Schulwerk.

Outstanding teachers from related fields together with nationally known Orff specialists will share their talents with participants. We encourage a speedy response to the Conference Call which will be mailed early in September. Plan now to attend the only AOSA Conference of the next school year.

Jane Frazee, Conference Chairperson

ORFF AND THE YOUNG CHILD

Millie Burnett,

Music Specialist in Early Childhood, Los Angeles City Schools
Special Lecturer at Moorpark College and U.C.L.A. Extension

Today some of the most creative and sensitive teaching is taking place in early-childhood centers where teachers are committed to the development of self-concept and individual discovery learning. Yet, in these same classrooms, that part of the curriculum which is supposed to meet the artistic and aesthetic needs of the child—the music experience—often remains uninteresting, or neglected entirely.

Teachers of young children spend a great deal of time observing the way children learn, and reading the research that contributes to educational practices. Ideally, they know that music in early-childhood is not considered a frill. It is a vital part of the development of the whole child. Yet, they have difficulty making it a quality part of that education. It happens often, not because of any lack of enthusiasm on the part of the children, but rather because of adult inhibitions about relating musically to small children. Even where music specialists themselves provide direction for a program, they have not always been sure as to what the process of development meant to their own definition of expectation and results.

Music for early childhood is reflected in many ways. Stacks of records exist which direct children to learn concepts through repetitive listening. There is the two-chord guitar and autoharp approach. There is the orderly conceptual approach which outlines the selection and presentation of material which may or may not be relevant. In addition we have the "Muzak Sound" for rest time, and the "upbeat sound" for play time . . . and all of it is peripheral music. As educators of young children, it seems to me that we can no longer accept any program as valid which does not earn its place based on its relevance to the goals of a good child-development program. It is in this context that the Orff approach is unique. Its place in early childhood is justified as much for its compatibility with current child development theory, as it is for the manner in which it provides experience in the total perception of music in an active setting.

It seems more than coincidence that at the same time Orff was developing his ideas about how children grow in their musical understanding, other scholars were searching out

the social, psychological and cognitive processes of the developing child. These ideas have been most clearly defined in the work of psychologists such as Piaget, Erickson, Rogers, and Maslow, who have had far-reaching effects on the theory of child development. Their writings have had an impact on humanistic education equal to that of John Dewey.

The theories of these scholars all recognize the importance of experience at differing stages of development. They were worked out in the context of observing and working with the child in his world. They are in agreement on the general nature of development and learning in that it takes place in stages, with each stage being a necessary forerunner of the next. Their similarities, although arrived at in different fields, are enough to make one a believer in the old adage that "truth can not be separated from human nature."

Piaget's work deals with the cognitive processes, and he has proven the necessity of experiential learning at each stage of development. His term for the child from two through seven is "pre-operational," and it refers to the level at which the child is operating and learning through his perceptions and his activity based upon these perceptions. Only after repeated activity is a concept formalized, but even then it is the end of the process and not the beginning. Learning is based on the sequential management of experiences appropriate to the process.

From the beginning Orff, too, believed that the musical process was one which developed in stages. A child finds the key to growth through rhythm, the fundamental area preceding melody. He also becomes comfortable with the rhythms of speech and movement before proceeding to rhythm in song. Likewise, the stages of melody for the young child proceed from the introverted falling third to the greater pentatonic and finally the extroverted seven tone scale.

Those of us involved in teaching the Orff approach have tried to lead the way in helping others recognize that music for children is a process of internalization and not one of intellectualization. How soon we would fail if we felt we had to start with *concept* and proceed to activity. How joyful is the teaching

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Orff Is The Answer

In the last ten years distinguished psychologists like Abraham Maslow and Robert Ornstein have been telling us very forcibly that their research, and that of many others, points the way to a completely new style of education in the western world. Our tradition of culture and education is based on the verbal, visual, logical, sequential skills belonging to the left hemisphere of the human brain, and we have largely neglected and minimized the abilities controlled by our right hemispheres, the spatial, musical, intuitive, mystical side of our personality on which eastern education and philosophy are built. In effect, we have been educating only half the human personality, pretending the other half doesn't exist. Or, if we do take notice of it, treating it as a step-child, an unfortunate throw-back to a primitive stage of human development, before men became rational animals. The terrible dualism of our western tradition between body and soul, reason and unreason, thought and action, good and evil, has broken down in our time, and no new unity has been put in its place. It seems to me high time for us musicians and artists to lead the way to a new style of education that unifies the personality, that uses all our human abilities. We need to insist loud and long that the arts, and especially music, engage the entire personality as nothing else ever can; that people with basic training in music and movement are more human, more aware, more concentrated, more capable of cooperation than those without; that they know their own capacities and are more at home in the world than their contemporaries who are denied these experiences; that they have found healthy outlets for emotion to last a lifetime; that they have learned the flexibility that our age requires, the ability to improvise, not only in music, but in whatever new problems are put to them in other contexts.

What more can we ask for our children than this kind of education? But unless we music teachers muster our courage to tell our administrators time after time how vital to mental health and how basic to a new educational synthesis music is, they will never change their ways or their convictions that the arts are expendable, mere frills to be offered when there's money enough for extras, to be eliminated when money is scarce. When great psychologists are insisting that the arts are central to human development, it behooves us to listen and proclaim their findings from the rooftops, to try to interrupt the established tradition of exploiting the music program and the children involved in it for the glory of the school, but instead to work out a new curriculum for a new age, a new synthesis of human abilities that will answer the needs of the whole personality, and become the essential core of a new kind of education in the west. I know no better way of engaging the abilities of both hemispheres of our brains than the Orff approach with its integration of movement, speech, song, and instrumental play; its use of ensemble, and its cultivation of improvisation. I.M.C.

THE ANIMAL SCHOOL

Once upon a time, the animals decided they must do something heroic to meet the problems of "a new world." So they organized a school. They adopted an activity curriculum consisting of running, climbing, swimming, and flying. To make it easier to administer the curriculum, all the animals took all the subjects.

The duck was excellent in swimming, in fact better than his instructor; but he made only passing grades in flying and was very poor in running. Since he was slow in running, he had to stay after school and also drop swimming in order to practice running. This was kept up until his web feet were badly worn and he was only average in swimming. But average was acceptable in school, so nobody worried about that except the duck.

The rabbit started at the top of the class in running, but had a nervous breakdown because of so much make-up work in swimming. The squirrel was excellent in climbing until he developed frustration in the flying class where his teacher made him start from the ground up instead of from the treetop down. He also developed "charlie horses" from overexertion and then got C in climbing and D in running. The eagle was a problem child and was disciplined severely. In the climbing class he beat all the others to the top of the tree, insisted on using his own way to get there.

At the end of the year, an abnormal eel that

could swim exceedingly well, and also run, climb, and fly a little had the highest average and was valedictorian.

The prairie dogs stayed out of school and fought the tax levy because the administration would not add digging and burrowing to the curriculum. They apprenticed their child to a badger and later joined the ground hogs and gophers to start a successful private school.

—George H. Reavis

Name and address changes or corrections should be directed to: Membership Chairman, P.O. Box 18495, Cleveland Heights, Ohio 44118.

Renew your AOSA membership promptly to ensure being listed in next fall's directory.

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

NEW OFFICERS

At the annual meeting of the AOSA in Pittsburgh next year's list of officers and Board members was announced: Jacobeth Postl, President, Jane Frazee, Vice-President, Nancy Ferguson, Vice-President Elect, Lillian Yaross, Recording Secretary, Stanley Rowland, Treasurer, and Isabel Carley, Editor. Elected to the Advisory Board are Millie Burnett, Elizabeth Nichols, Rida Davis, and Mary Stringham.

AOSA

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IT'S ORFF

Claire Levine
Birmingham, Michigan

*Dance is fun!
We skip, leap, run!
Dance is an art
Where all take part.
It's space and time
And fun with rhyme.
Movement's our stuff
And that's more than enough
For our bodies abound
In designs, straight and round.
We test and explore
From ceiling to floor
To create something new
For me and for you*

II

*Make a rhythm, One, two, three,
Here's a question, answer me.
Find a way to make it sound
Turn your body round and round.
Songs and canons, Echo-clapping,
Snaps, stamps, and knee-slapping.
Let's hear your voices chant and sing,
Add the bells till the rafters ring;
Glockenspiels and xylophones
Improvising over drones.
On the drums we hear the beat
While we swing our hands and feet.
Add all our instruments and it sounds neat.*

Envoi

*It's Orff, it's spontaneous learning, it's fun.
This way, music and dance are one.*

Orff and the Young Child (Cont'd)

when we begin with activity and at the end watch the children react in their awareness of the concept.

Nothing, it seems to me, better describes the Orff view than this excerpt from Piaget in an address in 1964.

"The goal in education is not to increase the amount of knowledge, but to create the possibilities for a child to invent and discover. When we teach too fast, we keep the child from inventing and discovering for himself. Teaching means creating situations where structures can be discovered; it does not mean transmitting structures which may be assimilated at nothing other than a verbal level."

When thinking about the psychological development of the child, it is exciting to look at the work of Rogers and Maslow, and other humanistic psychologists and to follow the applications of their theory into existing programs. Personally, I feel a close kinship to all those who have placed the psychological emphasis on the process of *becoming* rather than *overcoming*. It means that we as educators must look at each child and affirm him where he is, without condemnation or external judgment. Maslow strongly reminds us that growth takes place in safety which eventually leads one to try and enjoy new experiences.

In a musical sense it means that we as educators must look at children not as potential performers, but as potentially whole people who will give the arts a significant place in their lives, providing we give them reason to do so. Those of us in music education must make some decisions regarding our role and purpose in teaching. It is necessary to be aware of the fact that a child's progress in learning is directly related to his self-concept. We must fully understand that self-concept is built on the number of successful experiences he has. The Orff approach more than any other is a *becoming* process. If we choose to use it, we choose to provide for success.

From the beginning Orff must have had this in mind when he wrote that a child cannot perform in music through singing, playing, or moving what he does not feel. The way in which this process develops music as a communicative art form is uniquely Orff.

A final concern that we recognize in the early childhood field is the social development that is nurtured through sensory training and play at all levels. Eric Ericson has most clearly defined the stages of a child's play in his book "Childhood and Society," and he has effectively proven the importance of play in the learning process.

Play enhances the process through which the child learns about sounds, colors, textures, tastes, smells, rhythms, and feelings. It is the sum total of his experience, and as Ericson explains, it is the child's attempt to master reality through experiment and planning.

The child, when he comes to school at four years is in the macrospheric stage, which means he is ready to share his world with others. As teachers we should be ready to share his world and bring his sense of play to our work with the children.

The idea of play is what Schulwerk attempted to suggest from its inception. Orff recognized the value of play. His very reliance on the elemental form of music, which man has repeatedly developed as a part of his recreation, displayed his understanding of its importance to the developing child. The game we play is not without structure. It strikes a beautiful balance between openness and structuredness which children need in order to grow individually and cooperatively.

In summary then, it seems to me imperative that we redefine our goals for teaching. If we choose a program of active music making, there should be joy in it, because it provides for success, and there is success because there is no failure. The material we select should provide the child with the greatest opportunity to experience music in an atmosphere of imitative and creative play. The rhythms and music that we explore should represent the natural life flow of all human beings so that the child will have the opportunity to grow in understanding and appreciation of other children and other cultures.

It will not be difficult to measure results. The cognitive rewards will be there as the child develops the great spectrum of perceptual skills that are aided through active music. Language development is not a by-product but an actual goal of such a program. The affective rewards will be there. A child will come to acknowledge his aesthetic and sensory feelings, and will seek to develop them as a meaningful part of his life.

Certainly, the social rewards will be there. As a child's own ability to respond is strengthened by group support, so will the group find its own fulfillment in the strength of each contributing member.

We teachers involved in this kind of music education must not be reticent in proclaiming the values of play, experience, process and interpersonal relationships in our work with children. It means also that we recognize in the Orff process that the teacher, while having an idea about where to go with a chant, a song or a poem, is yet flexible enough not to have to go there should the children discover a different path. The balance between improvisation and group participation must be strong enough to allow new ideas to germinate and grow, but this greatly depends on the ability of the teacher to be creative herself, and affirm that which is creative in the children. This is the synthesis of the Orff process and the young child.

The path that leads from creativity to routine is deceptively smooth. The path that leads from creativity to fulfillment is constantly challenging. But the view from the top is beautiful. To follow the Orff approach is to make the decision to seek the latter.

Orff with Retarded Adults

Dorothy J. Fimm
Registered Music Therapist
Faribault State Hospital
Faribault, Minnesota

In a state hospital established to serve the public in reducing the problems associated with mental retardation, music therapy is designed to use the power of music to support the total growth of the handicapped person. Goals for musical activity fall into two main categories: one, to help the individual achieve in learning and development within his own range of abilities and experience, and two, to evoke even the most primary response on whatever level of ability an inexperienced person may be. What better way can one reach these goals than by employing principles based on the elemental and natural forces in man out of which all growth and learning develop, in accordance with independent human development?

A primary service to residents at Faribault State Hospital, Faribault, Minnesota is that of using music as well as other available means to reduce the burden of the resident's pathology and to try to lessen his handicap effectively. This is attempted to get him on a new course of development that may result in a more positive life for him. Music therapy is one phase of the total treatment program, with specific goals for each participant's learning and behavioral change determined according to the program plan established specifically for him. On the basis of his needs and abilities, it is the duty of the therapist to plan and assess the therapeutic goals, objectives and processes and write reports on residents receiving music therapy services.

The Orff principles are applicable at all levels of intelligence, and adaptable to individual capabilities within the framework of either a large or a small group. The underlying premise of the Orff work, that people understand by doing, is successfully applied with several groups in this program-oriented institutional setting. Free elemental activity and creativity provide a central core from which many directions are taken in offering successful, meaningful and aesthetic experiences to handicapped people. Teaching the retarded to use their abilities has the same implications as for the normal child or adult. Sounds, feelings, rhythm belong to all phases of life, and all life embodies common inherent elements found in man which may be enhanced through music. With intensive emphasis on "knowing and doing," substantial gains are made, such as accelerated learning, increased sensitivity, improved speech, memory retention, better self-concept and many other positive benefits which can be distinctively defined and/or measured.

The scope of two choruses is enlarged through both the tangible creation and the performance of music, combining singing, body movement and instrumental play. While singing ability and musicality are not criteria

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NO PIGEON-HOLE CALLED "MUSIC"

Music and Reading
Lucya Prince

There is a volcanic eruption taking place in the teaching of music throughout the world. If the revolution in the teaching of mathematics was an explosion, *this* is more like the sudden blossoming of thousands of flowers that were sown at the beginning of the century. Their soils may be different, the mutations may emphasize one aspect over another but the thrust is the same. The bonus is that in the case of the pre-primary and primary child, a music program can be a great asset to the whole reading and symbol-manipulating part of school.

This is not the ersatz music teaching in which children point to a note and say, "That is a quarter note. It gets one count." or "This is in the key of G because the key signature has one sharp." Nor is it part of the recent sop of letting the children sing a song from "Mary Poppins" to cover the fact that music has not been taught. It has quite different roots. This new music education makes every thirsting music teacher say, "Of course, that's the way to do it!" and wonder at the stupidity of not having thought of it herself.

This new music education lets a child feel confident in his ability. It has three main aspects. To understand their relationship perhaps we can look at an analogous relationship in the art of oil painting. Very broadly, the artist utilizes *shapes* and *colors* to put his *ideas* on *canvas*. Some place in his formal or informal education he has focused his attention on learning the subtleties and effects of color; so too with shapes and the effect and nuance of their relationships to one another. For example, one of the exercises that the students at our Art Institute do involves developing three given geometric forms in different ways. The oval superimposed on a corner of a rectangle with an ellipse in the foreground may be part of an abstract painting or a representational one showing a woman and a table with a window or door in the background.

In the new music education, the raw materials of movement and sound are explored separately to sensitize the student so that he very quickly can start expressing *his* ideas on the fragile, passing canvas of time. Rembrandt, Monet and Picasso must all have made a first simple flower or face as children.

Children are encouraged to draw without being expected to become great artists, simply as a mode of self-expression and in order to see better.

So, in music, the children become sensitized and skilled by using short, familiar songs and sayings—much as a child would play with blocks—to build a larger musical "happening". Improvisation is often done around these auditory "blocks", or over a repeated background of rhythmic patterns which serve as a security blanket.

The positive value of this dynamic music approach to the *whole* educational development of the child can be verified by persons who work with children who have learning difficulties. The exercises which are used to correct difficulties in speech, hearing and visual-motor coordination are, in many cases, similar to those used in a music education program of today.

Of those three areas, MOVEMENT is the aspect that seems to affect the child's reading ability and concentration most. In his book *Dyslexia*, Rudolph Wagner gives a number of skills or abilities that are necessary for the child to read easily, among which are auditory focus, auditory discrimination, spatial orientation, Kinesthetic organization and visual motor skills; all of which can be developed through the movement-sound-idea program and particularly through the use of rhythmic movement. The quiet exploration of how a part of the body can move to the vibration of a gong, the balance of walking a line, the feel of echoing rhythms in his body — which the child uses as an instrument — the use of a repeated phrase to facilitate muscular response, all are reading-readiness exercises.

Emile Jaques Dalcroze, Swiss musicologist of the early twentieth century, laid the foundation for this music sensitizing approach. He predicted that all music teaching would be changed within twenty years. It has taken longer, but the signs of the eruption have been observable for some time. Maria Montessori, together with A. Maccheroni, conducted many music experiments with the very young. Montessori observed the positive neurological effect of organized motor activity, that is, rhythmic movement. Children who were disorganized and unconcentrated were affected by the rhythmic response of the class, even when they did not actively participate. I have observed this myself especially when the child was engaged in a manipulative task. Usually the change is gradual, but there comes a point where you suddenly realize, "Ah, Peter is working with concentration."

Today's music program, with its deep repeated experiences with the whole body, with visual-motor responses, auditory sensitizing of many kinds, and kinesthetic consciousness-raising, is especially important in the primary grades. From split-brain research we can get a clue as to how these exercises help. In the first few years of life, both hemispheres of the child's brain seem to learn identically. It is of necessity a high-input time, in which the child drinks in his environment and his experiences in a Gestalt, "whole" learning that absorbs all that is around him.

When a child says, "It must be cold outside. The radiator's warm." It is no longer a Gestalt-absorbent-intuitive learning. That statement is an interpretation which has been preceded by many direct sensory experiences. Usually,

such interpretations, analyses, and working with symbols are gradually taken over by the left hemisphere of the brain while the right hemisphere remains active in Gestalt-intuitive-kinesthetic situations. In this *psychic mini-adolescence*, the role of sensory input, particularly of visual, kinesthetic and auditory development has been sadly underrated. With adults, there is a new appreciation of "right-brain" learning and the general enrichment it brings to the human being, but with the child of four, five, and six, its value lies, not only in enrichment, but in the fact that "right-brain" skills seem to *shove* the verbal-analytical-interpretive functions which are utilized in reading, writing, and other symbol operations to the left side or the "dominant" side.

My appreciation of the value of the kinesthetic part of the learning process grew gradually and very personally. When my very verbal first-born entered a Montessori school directed by Madame Varnas, I wondered at her insistence that he get involved with some organized motor activity. She cajoled, inveigled, invited until he was finally hooked onto polishing his shoes in a careful orderly manner. The development of kinesthetic-consciousness is a vital feature of good Montessori environments. Maria Montessori observed its necessity as part of the development of normal children, usually preceding abstraction and working with symbols. In the case of verbally-oriented children, a retracing of the natural pattern of motor, space, kinesthetic learning corrected the hyperactivity caused by a "body-unhappy" condition. Expecting these children to work with concentration is something like expecting sweetness and light from a woman who is in premenstrual tension. Madame Varnas recalled how long it took for her to fully appreciate the organizing aspect of the motor work and how exasperated Montessori was with her at not getting the idea of the value of the housekeeping exercises and other manipulative work in the environment.

Doma Petrutis, protégé of M. Varnas, insists on line-walking every day with weighted baskets on the head, flags carried so still with eyes fixed on them. Both women have had remarkable success with children with difficulties. Both insist on organized detailed precision in motor functions. These "practical life" exercises are emphasized before any letters are presented despite the fact that even the letters are presented kinesthetically and associated with sound, without any necessity of interpretation. The remembrance of a time when children imitated the manual work of their elders in a less harried society, when gross motor movement was a part of everyday living leaves one with a little tinge of regret at something valuable that was lost to technology. The harm done by pushing the visual verbal, and demanding interpretation, becomes evident.

Next page

No Pigeon-Hole Called "Music" (Cont'd)

The Montessori interpretation of Dalcroze' ideas for developing musical-movement sensitivity lead most naturally into more sophisticated rhythmic Dalcroze' exercises and to an amplification by Carl Orff. When Carl Orff suggested avenues of approach that invited, then refined intuitive rhythmic responses, he did so to remedy an educational situation which produced ballet dancers without rhythmic sensitivity, and professional musicians without musicianship.

As the children respond with gross and refined movements to the command of the music, and they echo rhythmic patterns with feet, elbows, arms, and whole bodies, they become more space-time conscious. They imitate the broad, then subtle changes of clapped rhythmic patterns; down on the floor, up as high as they can reach. They speak and clap proverbs or other non-analytical speech patterns, playing with them as though they were wooden blocks — putting one on top of the other, pitting one proverb against another. Throughout all of this, the constant is organized movement, not only in space, but also in time.

It was not until I began working with children who were brain-injured, and those who had difficulties in perception, speech², hearing, that I realized how the same movement exercises benefited not only the "musical child" but the "reading, writing, and concentrating child".

One little boy, whose speech was defective tried to say, "Busy as a Bee" and it would come out "lhy es a ee" until both of us clapped forcefully. "Busy as a bee" came out with a great explosion on the "buh". Since speech centers are not restricted to one hemisphere of the brain, speech difficulties can sometimes be helped if a non-analytical word pattern is used in a repeated phrase. Proverbs, street cries, jump-rope ditties and nursery rhymes provide good material. "Teddy bear, teddy bear, turn around" or "Pease porridge, hot", "Look before you leap", are examples. If the same phrase is repeated and clapped over and over again it becomes a kinesthetic and sound pattern to be played with and enjoyed. Minor difficulties within the range of normality disappear with this non-analytical speech play, especially within the happy anonymity of class vocal response.

Walking a line with a slow musical accompaniment gives a sense of space orientation, especially if carrying a weighted (with beans) basket on the head. Carrying a small colorful banner (with instructions to keep it absolutely steady) or a bell (which is not to sound) becomes a fixed-point exercise for eye-control. Another fixed-point exercise which three and four year olds like to do is to walk a line heel to toe. A sprightly march with swinging arms moving in cross pattern to the lifted knee is a marvelous organizing exercise.

Even three and four year olds become quite adept at sophisticated rhythms within a short time. It is the rhythm that little children recognize in a favorite nursery rhyme, not the

tune. When our six year old was small, I carried him in one of those aluminum carriers on my back while I taught a few music classes, so he knew what responding to rhythms was. As I was mending some clothes on the sewing machine one morning, I became conscious of the starting and stopping of something else beside the sewing machine. There was David, chugging around the periphery of the round area rug as he heard the sound of the machine, then stopping as the sound stopped. Another time as he was experimenting with a beginner's flute, he said, "Look Mom, I can play 'Twinkle, Twinkle Little Star'" then preceded to toot the rhythm—never changing the pitch! It's ironic that most of our best known children's songs contain intervals that are difficult for them to sing, yet do not take advantage of their most natural skill in rhythm.

There is a delight with the musicianship resulting from music education that emphasizes rhythmic movement. The performances on instruments become more sensitive and are an externalization of the movement felt within as they are performed on the simple bar instruments. The expertise that comes with repeated secure skills has led to interesting improvisation and composition as early as three years old, with the voice and an instrument, and becomes quite sophisticated in melody-line and accompaniment by second or third grade.

What has delighted me most has been the realization that this "music" program is preparing an "all-systems-go" beginning to academic life that will help to let learning be the joy that it can be.

1. My term for what D. Petrutis has described as a period of stress that the *normal* child goes through about the age of six which makes it an inopportune time to start elementary school. (Differentiation is probably going on with a vengeance. L.P.)
2. At the Dunn's visual-motor program and Ella Flagg Young School. The Alcuin Montessori gave me opportunity to observe a number of "special" children over a period of years working side by side with "normal" children: Children with Downes Syndrome; autistic, hyperactive, motor-retarded, hypoglycemic, and physically handicapped children, children from the same families who had similar motor or auditory difficulties.

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Orff with Retarded Adults (Cont'd)

for membership in the informal classes of fifteen and thirty members each, they are developed. Each member fits into the ensemble, contributing to the whole, within the range of his own capabilities. Where physical, intellectual, social and emotional handicaps abound, the benefits to the individual are myriad in number, and group enrichment endless, through speaking and singing, music and movement, playing and dancing, based on Orff-allied rudimentary steps.

Goals are based on the composite needs of individuals in the chorus groups, determined by the basic need for total involvement of each person. Chorus membership is determined by personal motivation, peer invitation and encouragement, the desire to sing and play, and acceptance of responsibility in belonging to the group. Basic group etiquette and ability to conform to simple and uncomplicated structure are important, with peer pressure promoting attentive and compatible behavior among the members. After initial and appropriate ground rules have been given, the leader's role as a disciplinarian becomes less important. Favorable attitudes spring into existence from the natural appeal of music as it fulfills a human need. The total result has produced musical learning, pleasure and positive musical production. The combined choruses have had several opportunities to reach out by presenting special-occasion concerts on campus and in neighboring communities. For the participants, these public performances have meant greater poise, increased confidence in their own abilities, and the refinement of previously worked out imaginative ideas and feelings.

Reaction to sound, to sound qualities, to pitch, to movement and speech patterns, word sounds and many other sensory stimuli are among experiences that have produced individual benefits and group enrichment. Powerful rhythmical impulses translated into natural movements give meaningful activity in which space, weight and time are sensed. Song material has increased verbal growth and vocal expression. Interpersonal and group relationships within the music sessions has led to the extension of interests and wider participation in other opportunities for learning, fun and pleasure.

Materials used include percussive and melodic musical instruments, such as drums of all kinds, wood blocks, tambourines, cymbals, timpani, xylophone, bells, gong, glockenspiel, dulcimer and guitar. The therapist also uses many resource books, music and song books, records, cassette tapes, piano and miscellaneous visual, motor and tactile accessory materials to illustrate concepts involved.

Music therapy and consultation services are provided in resident buildings and in the music therapy complex, which contains a large music room, a small listening room, and an office. The therapists, Dorothy Timm and Mary Jo Robinson, invite and encourage anyone interested in the program to write or contact them at any time.

GETTING IT ALL TOGETHER

Claire Levine
Birmingham, Michigan

"Music and movement ought to be taught simultaneously, supplementing each other and intimately connected." Carl Orff

For three years Liz Bannister and I have worked in the Lower School at the Academy of the Sacred Heart in Bloomfield Hills, Michigan, with the most basic Orff principles and those of creative movement education. Days, weeks, and months of basic experiences in rhythm, song, speech, and movement have freed our girls to develop their creative abilities and spontaneous responses during these sessions. A variety of performances of well-known Orff repertoire, folk material and many original compositions in music and dance grew directly out of our explorations in class. The result has been a total blend of the two art experiences. We can truly say now that our dancers and musicians are interchangeable.

In the 1974 spring program, our work with the children culminated in a most satisfying way, in an evening performance for parents and friends. The curtain opened with an original dance performed by five girls from the "special dance class" to the Shaker melody, *'Tis a Gift to be Simple*. The natural and infectious movements, which fit the words so perfectly, soon became a part of their classmates' dance vocabulary and the song itself was a significant addition to the school year's closing ceremony.

Whenever song was introduced throughout the program, movement was a part of it. We used simple circles changing directions, lines going on the stage and off, and once a "step-snap" syncopated pattern as an ostinato accompanying *Sing!* (Reposo). Single figures twirled into the center of the circle for accents; partners made double circles and wove in and out of human bridges, or those in front kneeled to achieve level changes.

Children moved with ease to the back of the stage where the Orff Instrumentarium was set up on platforms, and to the side where a chorus of girls casually arranged themselves to sing. They accompanied their classmates' dancing to *The Riddle Song* (Murray II, 1, p. 6), *Down in Demarara* and *Don Gato*. Pantomimes took place in the center of the stage as the girls took the words of these charming songs and acted them out in movement, with much exaggeration. With the help of a large Mexican hat and a doctor's case, *Don Gato* came alive.

Small ensemble groups of two and three dancers appeared in *Sleep, Baby, Sleep* (Hall II, 1, p. 4) while musicians played melodic ostinati in the background. Each of the three verses was handled by a single ensemble and the end of the song found all dancers in a tableau of arrested lullaby-like movement. The dances were based on the movement idea of rocking, swaying, and cuddling. The tender quality and variety in spatial design achieved a magical feeling.



Interplay between musicians and dancers was most evident in *The Seasons* (Murray III, 16, p. 60). Original verses for each season were recited by one girl. Spoken words were set to melody and sung by groups in the wings, while another group onstage played a pattern of alternating fifths on the Orff instruments. Meanwhile each verse had its own dance which used rhythmic, stylized movement suggested by planting, swimming, harvesting and skiing. Cartwheels and leaps accompanied by tympani and chanting served as interludes between verses and group dances (Murray III, 18, p. 69). Children moved freely between instruments and dancing, singing and speaking without losing a beat. The effect was spirited and joyous.

Second graders wrote Haiku poetry in their language arts class and chosen movements by a single child (or sometimes two), were all that was needed to enhance the mood of the poem. Youngsters sensed what they needed musically, and after exploring the instrumental sounds, added appropriate accompaniment. Sometimes it was only a triangle, sometimes only a drum roll or a glissando on the glockenspiel.

Highlighting the dance program was a drama to music by Debussy. The work was based on the story of Harlequin, a book adapted by Remy Charlip. We used the music of *The Children's Corner Suite* and organized our dance in three scenes. Selecting, studying and adapting the music became a major task, for both the teachers and the girls in the special dance class.

In preparation for our choreography, Liz played the music repeatedly, and the children, whose ears and kinesthetic responses were well developed from their previous Orff experiences, were able to pick up thematic material, and count out measures and phrases. After a few months' work, and with the cooperation of our art teacher and her students, we were able to construct simple sets, decor, and props. Lighting and colorful but simple costumes added a theatrical touch to our dance drama. We were proud that the girls could handle this music and carry through their dance with imagination.

Use of space was of interest throughout as singers performed from the stage and as a part of the audience. The last number, *Sing and Dance* (Wuytack) was initiated by dancers and singers on the stage who moved down into the audience and were joined by their classmates in the front rows. Gradually, the girls moved into the auditorium among their guests. Soon, everyone was stepping rhythmically in alternating patterns, and the place was alive to music and movement.

Our program was so satisfying this year that we took the fourth grade to a nearby public school to perform. The songs and dances were received by the boys and girls with enthusiasm. The librarian was besieged with requests for the book, *Harlequin*. Unused Orff instruments in the school were pulled out of closed cupboards and every one wanted to know how much ballet the girls had had.

Actually, the ballet idiom is not the basis of their dancing. Our girls move with a naturalness and grace that is their very own. We support our youngsters in their spontaneous motor expression. We find that a good foundation in rhythm, space awareness, and movement exploration to musical, dramatic, visual, and poetic stimuli provides a world of dance ideas for them to develop. Improvisation with guidelines in space, rhythm, and anatomy are a part of their movement classes.

The discipline and techniques are introduced gradually and consistently so that the youngsters grow in their movement ability to execute and handle challenging motor patterns. The result is that their movement belongs to them and it "looks right." It is done with ease and control and all the individuality of style that is a part of each child. These children find expression for a wide range of feelings and have a movement vocabulary for anger, frustration, sadness, awe, affection, and glee. Rhythm, like speech, song and timbre, is one of our greatest sources of inspiration.

That Liz and I are able to work in this fashion with the children in the Lower School is due to the support we've had from our administrators and colleagues in our efforts in

Continued to page 7, col. 1

The Spirit of SOUTH CENTRAL MINNESOTA ORFF CHAPTER

Dianne Mahone, Chairperson

The notice of an Orff workshop at Mankato State College conducted by Barbara Grenoble struck a note. It brought back fond memories of singing *Carmina Burana* in college and stirred vague recollections of something I must have read about the Orff approach. My one year's experience teaching music had convinced me that there had to be a better way. I didn't know what it was, but I could easily see that the only students who could read music, with the traditional methods I'd been taught, were those who were receiving private lessons. I was open for any suggestions. Miss Grenoble's workshop more than convinced me.

In February, 1969, an "Orff" luncheon was scheduled during the State Music Educators Clinic. More good ideas, and a spirit of sharing. In May came an invitation to Jane Frazee's home for a luncheon meeting to discuss organizing a local chapter. Amid beautiful food was food for the soul. Several people there had attended the Cincinnati Conference and shared what they had learned, with glowing reports of the headliner, Jos Wuytack.

The following August we were privileged to have Prof. Wuytack for a 2 week workshop at the U. of M. This brought us more members, and soon the gospel was spreading. The spirit of sharing continued into our meetings that first year, thanks to Jane Frazee. Rather than setting herself up as the authority on Orff in this area, which she might well have done, she fostered the spirit of sharing our ideas with

one another. Under the able chairmanship of Sister Dorothy Merth, our first meetings included sessions on movement and Creative Dramatics by local guest clinicians and two sharing sessions by our chapter members.

The Conference in Chicago found a sizeable representation from Minnesota, and those of us attending a National Conference for the first time decided this was such a good thing we had to have one in Minneapolis. Jane Frazee and Arvida Steen proved outstanding organizers, and the committee work that is a necessary part of such an undertaking promoted a unity of spirit that strengthened our group. For some reason, our committee meetings always turned out to be luncheon meetings. Strange how getting together for lunch is conducive to hard work and camaraderie!

'72-'73 also saw an increasing number of meetings. Local people from outside the group gave outstanding sessions in mime, percussion techniques, and Dalcroze, and our other meetings were sharing sessions by our local members. We started a newsletter, the ORFFERINGS, and published it more often. We hosted a coffee hour at our statewide Music Educators Clinic and devoted much effort to publicizing the National Conference as well as our local chapter activities.

The big 4 days finally came, and no one who was there will ever forget the spirit! In May, Jane ended her sharing session with us by giving us our local chapter song, "You've Come a

Long Way, Baby."

The following year we devoted to helping ourselves become better recorder players and teachers, thanks to Jane, and to exploring Creative Dramatics, sharing from the Boston Conference, and a demonstration of Music Therapy by two local members. We also produced a cookbook, by popular demand, of recipes served at our famous luncheons and picnics, aptly titled COOKING WITH JOY, or "Please don't stir the soup with your recorder."

This year we have reached out to clinicians from out of state, notably Nancy Ferguson and Konnie Koonce Saliba. Their fall workshop proved a resounding success even before they came, because there were 144 registrations rather than the 70 we'd expected. All participants were delighted, asking for more. In October we had a preview of Arvida Steen's Denver session and in November three chapter members gave lovely demonstrations with children. In January we tried another all-day mid-conference, making a special effort to interest college students, — which proved not wholly successful. Our March meeting was a preview of the Pittsburgh Conference by Jane Frazee.

Constant problems seem to be financial solvency, fluctuating membership, and the problem of trying to satisfy a great variety of needs among our members. However, the spirit of sharing, of acceptance, and our continual attempts to fulfill those needs keep us coming back for more!

Getting It All Together (Cont'd)

building the Orff program. Our school knows how important these experiences are in the child's development and has encouraged our professional growth by helping to make possible our attendance at workshops and conferences.

Though we teach separately and work in our own disciplines, our schedules are arranged "back to back." We coordinate our lesson plans and material. We might start with the same speech exercise, have a period of improvisation and after a meeting or two in separate classrooms, the children are able to blend their movement with their singing or instrumentation. Our girls work in a modified "open classroom" atmosphere and have time to improvise and develop ideas initiated in class. They often rediscover the material for themselves in new combinations. We capitalize on their creativity and allow their gestures, songs, chants and actions to feed back into the classroom.

Liz and I have been greatly influenced by the Schulwerk. Our enthusiasm about the Orff approach has spread to our colleagues, for we all see it work with the kids. At the

Names in the News

Marcia Lunz and **Avon Gillespie** headlined the March 8 workshop of the Greater Cleveland Chapter. Local leaders were **Ruth Hamm**, (Poetry), **Louise Jones**, (Movement), **Avonelle Webster**, **Gretchen Garnett**, and **Orthun Gauthier**, (Recorder).

Isabel Carley led two pioneer Orff workshops in mid-March, one in Wichita Falls, the other in Albuquerque. Other firsts will be a combined Recorder and Orff workshop in Montgomery, AL. in late April and a two-day in-service course for music teachers in the Asheville area May 7-8.

Prof. Olga Svetlik of the Russian Department of the University of Bridgeport reports great success in transferring Orff techniques she learned in **Rida Davis'** course last summer to the teaching of Russian, using songs and poems as a basis for language training.

same time, we each have years of teaching behind us in our separate fields and a world of dance and music to draw upon. The Orff movement with its sound educational philosophy and emphasis on creativity has provided new and ever-expanding authority to our work, and given us a base with which to share our experience with you.

Helder Parente-Pessoa Visa Delayed

A veritable obstacle course engulfed the efforts to obtain a visa for Helder Parente-Pessoa for his guest appearance at the Denver Conference. Application was made in late Summer, 1974, and after endless delays, finally accepted in early October. Information requested by the government office was hard to get, communication was very slow and difficult, and three revisions had to be made before the application was declared satisfactory. A \$25.00 fee was also accepted. Assurances were given that the application would be promptly sent through channels and the visa forthcoming at the Embassy in Rio.

On Wednesday afternoon, November 13, Denver received a telegram indicating that Helder had no visa. Immediate investigation to Washington, D.C. revealed they had not yet received the application from the Denver office! In spite of Washington's willingness to act immediately we decided it was too late.

Notice of the visa clearance reached us on November 27!!!

BOOK REVIEWS

STEP IT DOWN, Games, Plays, Songs, and Stories from the Afro-American Heritage by Bessie Jones and Bess Lomax Hawes, Harper and Rowe, \$10.00

This is a wonderful book, full of unfamiliar riches presented with sympathetic scholarship, imagination, and clear instructions. There are excellent introductions to each of the main sections of the book, Baby Games and Plays, Clapping Plays, Jumps and Skips, Singing Plays, Dances, etc. — as well as a general introduction and notes for parents and teachers at the beginning of the book by Mrs. Hawes. And for each item in the book there is included a direct quotation from Bessie Jones, her own introduction in her teaching of the particular game or song, remarks about the game by Mrs. Hawes, the complete text with explicit instructions for action, and notes about alternate versions, possible sources from British, African, Caribbean tradition or whatever, distribution, all the questions we might ask if we had a chance. In short, it's a beautiful job, making available for the first time a living folk tradition that is completely new to most of us. Thanks to the two collaborators, and to Harper and Rowe for producing their book in such a useful and original format. Highly recommended.

I.M.C.

JUST FIVE, Dr. Robert E. Kersey, Belwin-Mills, \$2.00

Dr. Kersey has put together a very useful collection of pentatonic songs, mostly from our own folk tradition, starting with two and three-note tunes on Sol-Mi and Sol-La-Mi, and moving on to Do-Re-Mi songs until the whole pentatonic scale is introduced. Belwin has done a good job of layout. The print is large and legible. Songs in a great variety of tonalities are introduced right from the beginning, with the movable Do clef indicated in each case. I would have liked a more gradual increase in vocal range as the book progresses, and far more tunes with a minor or modal flavor. The range is often extreme — an octave and a fourth is not uncommon — and most of the songs are over an octave. The use of the Do clef obscures the real tonality where the tune is centered on LA (Eg. Down in the Meadow, p. 34) or SOL (Eg. The Riddle Song, p. 36). There are several good songs I've never found elsewhere. Sources are not given, simply labels, "American Folk Song", "Game Song", "Southern Folk Song", or whatever, so one is left wondering about changes in the tunes or the texts from the usual versions. Recommended.

I.M.C.

COMPREHENSIVE RECORDER METHOD, Singing and Playing with Orff Instruments, Books I and II, Lawrence and Elizabeth Wheeler, Belwin-Mills. Teacher's book, \$3.00; Student's book, 75¢.

I like the very gradual introduction of new notes in this new series, the many practical suggestions in the teacher's books, and the simple arrangements like "Canoe Song", and

"Hot Cross Buns" in Book I. But I have strong reservations about some of the arrangements, which are either too dissonant (Bk. I, pp. 16-17) or too elaborate (Bk. I, p. 25, AX part; Bk. II, p. 25, BX part) for my taste. There are many non-pentatonic settings of pentatonic tunes, and even in the teachers' books, only once any indication of "fingering" on the bar instruments. I miss any suggestions on tonguing or articulation after the Introduction to Book I, or any dynamic markings or tempo indications whatsoever. And there are many proof errors. The recorder is always assigned a descant part while the tune is given to the voice, a good idea, — but it might have been wiser to hunt for more tunes of limited range for the recorders to play too.

I.M.C.

HALIKY DALIKY, Junior Voices and Instruments, Malcolm Binney, Mills Music Ltd., Junior Ensemble Series, \$1.50.

Here's another set of twelve songs in the Junior Ensemble Series, this time a much more mixed bag of English, Scottish, French, Russian, Israeli, and American songs. Some of them are delightful, with simple arrangements for voice, recorder, pitched and unpitched percussion. Too often, though, the editor has not specified which pitched percussion instruments to use, and the patterns are dull and uncharacteristic. Sometimes he pits 2 against 3 or 12/8 against 4/4 inexplicably. I wonder if it's worth the effort. My main criticism, though, has to do with the range of the songs. Most of them are in a wide but manageable range, from D to high E, but three of them suddenly leap up to high F's and G's, for no apparent reason. The children I teach would never be able to sing them really well in this range, and transposing these three songs would be a problem, since the accompanying patterns already go below the lowest notes of the bar instruments.

These books are available from Belwin-Mills.

EIGHT LITTLE ORGAN FUGUES, J. S. Bach, arranged for Recorder Quartet by Hugh Orr, Leeds, \$2.00

These fugues should be fun to work out — probably more fun to do than to listen to. Clearly printed in score. No parts.

I.M.C.

A SONG PRIMER, Isabel McNeill Carley, Brasstown Press, 1974, \$1.00

The Song Primer is exactly what the title implies, a small book for beginners in Orff. On the inside front cover is a word saving page for music shorthand; the table of contents offers the reader "at-a-glance" the concepts stressed in each song; and the introduction furnishes a step-wise presentation of what to do when learning a new song.

The book progresses sequentially, and the process of presentation can be easily followed by the student. The song material begins with two notes and finally encompasses the entire pentatone. Interesting suggestions are added for ensemble, dramatic play, and movement.

The accompaniments would be enhanced by the addition of more parts for BX (only two arrangements are scored to BX, though AX or AM bordums could easily be reassigned to BX). In at least one instance (p. 14) I-V harmony is strongly implied and could be used as a new learning experience for the student.

Even though the book is designed for children who are just beginning to read music, it would be equally valuable as a guide for neophyte Orff teachers. The pedagogical approach is excellent.

Nancy Ferguson

THE NEW WORLD OF ELECTRONIC MUSIC, Walter Sear, Alfred Publishers, 1972, \$4.95

Mr. Sear has made his complex subject clear and interesting. He has a flair for the vivid statement, the clear image, which makes his technical discussions astonishingly comprehensible to the general readers for whom he has written this book. The discussion of acoustics is the clearest I have seen anywhere. Explanations are supplemented by clear diagrams, and there are summaries at the end of each section. A very useful introduction to the principles of sound, acoustics, electricity, magnetism, and recording techniques, with data on all commercially available synthesizers. Of particular interest to scientifically inclined Jr. High and High School students as well as the college students and adults for whom it was designed.

I.M.C.

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