

# The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

Vol. 9, No. 1

Fall, 1976

## THE L.A. CONFERENCE November 10-14

Nancy Ferguson,  
Conference Chairperson

The National Board and the conference planning committee are very excited about the fall conference. All sessions are set and the word is GO!

The entire conference will center around "Process." There will be one multi-session each day offered in Beginning Process, Intermediate Process and Recorder Process. If you are inexperienced in Orff or involved in lower grade teaching, please take advantage of these Beginning Process sessions. If you are an experienced "Orffer", sign up for the Intermediate Process. The special interest single and multi-sessions are for everyone and will offer such varied presentations as: church music, special education, music therapy, music and art, European and play party dance, creative movement, music for early childhood, percussion techniques, and poetry.

Headliners will be Jos Wuytack, Belgian Orff pedagogue; Emil Richards, percussionist who will demonstrate "found" and home made instruments with improvisation; Tommy McGloughlin and wife Katie, outstanding specialists in the field of mime; and Elizabeth Waldo, Pan American and Southwest Ethnic music and dance specialist. Other workshop leaders will be: Avon Gillespie, Cecilia Riddell, Penny Greeven, Sue Ellen Page, Carolyn Tower, Kathy Rausch, Tossi Aaron, Paul Kerlee, Jean Wilmouth, Linda Morgan, Betty Graves, Brenda Griffith, Dr. Herbert Zipper, Rida Davis, Gloria Hamm, Jane Frazee, Susan Cambique, Carol King, Lillian Yaross, Arvida Steen, Sally Hawkins, Brigitte Warner, Carol Bitcon, Pat Brown, and Ruth Hamm.

Through the years AOSA conferences have followed the "headliner" format. Most members have been happy with this arrangement, but many others have asked for multi-sessions and more "new faces" on the program. The L.A. conference gives you a choice of all of the above. Each registrant will be able to choose one headliner per day and two multi-sessions; or two different headliners and one multi-session. This should give the committee pertinent information concerning future conference planning. There will be an equal number of multi-sessions presented by people you have seen before and people who have never been on a conference program before.

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## Mask and Music Making At Dominguez Hills

by Cecilia Riddell

Mask making is not necessarily over when the paint has dried. The maker will want to try on his mask, and find out if the mask spirit is alive. You, too, will probably find it easy to coax a mask maker to sing and respond to poetry with movement while assuming the mysterious identity of the mask.

In a humanities "methods" course at California State College, Dominguez Hills, Penelope Greeven, artist, and Cecilia Riddell, Orff Schulwerk specialist, provided the inspiration for a mask making experience which culminated in a dramatic presentation. Here is how the summer's day, from 9:00 a.m. to 3:00 p.m., progressed.

The first step was to view photos of masks from many parts of the world, to notice and discuss the varieties of materials, the shapes, colors, patterns, designs, and spiritual qualities of the masks. Mrs. Greeven showed color slides which she had photographed from reproductions in library books. Several mask books and Indian legends with interesting illustrations also stimulated the imaginations of the students, who were teachers of children five to nine years of age. Among the books were:

**Masks and Mask Makers** by Kari Hunt and B.W. Carlson; Abingdon Press, 1961

**Arrow to the Sun, a Pueblo Indian Tale** by Gerald McDermott; Viking, 1974

**Rainbow Rider** by Jane Yolen; Crowell Company, 1974

**The Angry Moon** by William Sleator; Little, Brown & Company, 1970, and

**They Put on Their Masks** by Byrd Baylor and Jerry Ingram; Charles Scribner's Sons, 1974

When the visual presentation was completed, Mrs. Greeven showed the materials which the students would use to design a "spirit mask": liquid tempera paint, heavy white paper 18" x 24", scissors, glue, brown grocery bags, feathers, sequins, and crepe paper streamers. She encouraged each of them to create a highly individual design for the mask face, reflecting the unique imagination of the mask maker. She urged the students to conceive a large shape at once, and fill the paper until the paint "bumped the edges." Some students made their masks three dimensional by gluing on, and then painting, paper cups for eyes, noses, teeth or horns. All of them painted eyes that were large and dramatic enough to "carry" across



the room. The completed mask paintings were next cut out, and attached with glue to paper bags which had been notched at the sides to sit comfortably on the shoulders. Finally the students embellished their mask faces with sequins, feathers, and colorful streamers.

I had decided to organize the musical/dramatic sequence around one book, which had suggested to me many possibilities for complementary dances, songs, chants, and poetic narration: **They Put on Their Masks**. After lunch, as paint and glue dried, I began to rehearse the play with the students, suggesting a sequence of scenes, presenting movement ideas, and teaching chants and a song which would begin our drama, a Zuñi Indian song, "Arise!". Translated, the text expresses thanks for the dawn of a new day and offers a promise of worthiness and faithfulness.

*"Rise, arise, arise!*

*The dawn is here, day is calling thee;  
Ever grateful, ever worthy be,  
Ever grateful, ever sturdy be.  
Rise, arise, arise!"*

This song seemed a perfect beginning for our play.

Seated on the floor in a circle, we sang the Zuñi melody first in unison, and then in canon, while one member of the group danced about the circle, carrying a sun figure on poles. At the conclusion, we began to chant this ostinato:

Continued to Page 4, Col. 1

from: **Work and Sing, an International Songbook**:  
Cooperative Recreation Service, Inc., Delaware,  
Ohio, 1948.

## A Brief Report: Canadian Conference, Opus 2

by Jacobeth Postl  
Past President, AOSA

The second conference of Carl Orff, Canada, Music for Children was held in Winnipeg April 30 and May 1, '76. It was a packed festival of participation, demonstration, concerts, displays, and festivity which managed to give us a sense of leisurely involvement in spite of the profusion of offerings in just two days.

Suse Böhm, Director of the Orff-Schulwerk Studio in Munich, and Minna Lange Ronnefeld, Assistant Prof., Royal Danish School for Educational Studies in Copenhagen were the guest clinicians. Three of Canada's own Orff leaders gave single sessions. Lois Birkenshaw, whom we know from her sessions at several of our conferences, dealt with the Schulwerk in Special Education. Ann Golden Fisher introduced some new sound possibilities in her "Motivating the Novice Teacher" session, and Donna Hossack of Vancouver involved her group in an area of increasing significance, "Orff with Adults: Creation and Recreation."

Each of the European guests gave two repeat sessions, one for the conference participants and one with children from selected schools in Winnipeg. They joined forces in a closing session which I unfortunately could not attend. They both focused on basic principles of the Schulwerk in their children's sessions. Suse Böhm started from movement, and Minna Ronnefeld with sounds and words.

It was fascinating to see them carry their germ ideas through to completion within the context of the varied skills of the groups with whom they worked, thus revealing their masterful and sensitive teaching. In both adult sessions they developed musical forms, through movement, instruments, and rhythmic and melodic ideas — again, each in her own uniquely fascinating way. It was a rare treat.

Outstanding choirs and choral groups gave short programs throughout the two days and reassured us that singing was alive and well in Canada. A beautiful demonstration was presented by children of the Golf Road Junior School, Scarborough, Ontario, which culminated in the Indian legend, "How Summer Came", with original music developed by the children.

Both the banquet and luncheon were enhanced by informative speeches, one by Dr. Watson, Director of the School of Music, Brandon University, the other by Doreen Hall, founder and first president of the Canadian Association. The moving ovation which Ms. Hall received was a tribute, in part, to her selfless contribution to the development of the Schulwerk in Canada, — for which we too are grateful. It was a delight to attend this conference, and bring AOSA greetings and best wishes to our sister association.

## National Board Develops Policy Statement Regarding Relationship to Industry

Mary Stringham

It is essential that the AOSA as an organization, as well as its individual members, cooperate with industry to provide quality music education for children. We must have the instruments, books and other teaching materials needed to carry out our programs at all levels. Manufacturers, dealers and publishers have been a great source of support and encouragement. Without their help, Orff teaching in the United States simply could not have spread and developed as it has.

The National Board of AOSA does not believe, however, that as an organization we should endorse or promote any specific products or equipment. The principles of competition involving quality and price should operate to determine what materials are available. For quite some time there has been uncertainty about whether or not members of the National Board of AOSA, including officers, should act as clinicians for workshops sponsored wholly or in part by industry. There have been some unfortunate instances where services of this type by a board member have been construed as endorsement, by that individual or by the AOSA, when that was not the intent. At its May 1976 meeting the National Board developed a policy statement on this issue, which is as follows:

Workshop use of materials and equipment supplied by manufacturers, dealers and publishers does not imply endorsement of these items by the American Orff-Schulwerk Association or members of the National Board. During term of office, no AOSA officer or member serving the National Board shall enter into agreement with dealer or manufacturer that would indicate or infer such endorsement.

It is the responsibility of a board member engaged as a clinician to inform the sponsor of this policy and to display publicly a policy statement at the workshop. *The statement shall also appear on publicity prepared for the workshop.*

Violations of this policy will be reviewed by the National Board and appropriate action taken. This may lead to prohibiting the manufacturer or dealer from exhibiting at AOSA conferences and advertising in the Orff Echo. The clinician will be subject to dismissal from National Board responsibilities.

At workshops sponsored by industry, clinicians serving on the AOSA National Board will display a small sign quoting the first sentence of the policy statement. It is this sentence that also should appear on publicity — brochures, flyers, etc. — for such workshops.

We ask the cooperation of AOSA chapters and individual members in supporting and carrying out this policy. When planning a workshop involving a clinician from the National Board, please inform any dealers involved in sponsorship and make sure the publicity contains the statement requested above.

We believe the position we have taken serves the best interests of both AOSA and industry, and we look forward to continued good relationships and growth.

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# Music In Early Childhood

Jane Frazee  
Hamline University, St. Paul

(A speech given at the National Symposium on Music for the Very Young, August 4, 1975,  
sponsored by Yamaha International Corporation and Northwestern University)

"To adapt to this world the child abdicates its ecstasy," wrote the French poet Mallarmé. His world was the last half of the 19th century; his words become even more forceful in the last half of the 20th. It is exactly to the child's world of play, of fantasy, of ecstasy, that we musicians address ourselves, the magical non-verbal world of ritual and of wonder. Other educators are beginning to acknowledge the implications of our work for motor and cognitive development, but in the end it is the opportunity to express the inexpressible which is our unique contribution to the life of the child.

And it is the child in each of us (who may have abdicated his own ecstasy) that draws us to the Orff-Schulwerk. As we teachers discover that our first response to music is physical, we learn that the most immediate musical instrument is our own body, although it may, through years of disuse, have become out of tune. We also begin to discover the musicality in our own spoken language. As we sing the folk songs of our people, we learn something of our own cultural inheritance. We are introduced to the exotic colors of the Orff instruments (the dry xylophones, the resonant metallophones, and the tinkling glockenspiels) and the endless possibilities of combining them together and with other percussion instruments. We play with sounds, with words, with movement and instrumental colors, and we play together with other people, in ensemble.

Our work, in fact, is based on child's play. We learn what we can teach by watching children on the playground chanting, singing, moving, and playing games. We isolate patterns from their games to explore rhythmic and melodic motives in new ways. We help them layer this material, beginning with simple fragments, adding color, rhythmic interest, a dance, and finally building a little form. Learning results from playing with the material. Here is an example of this process using an American jump-rope rhyme:

4/4  
You gotta kick over, go side to side,  
Turn around, touch the ground, side to side.

SPEECH OSTINATI:

4/4  
Kick over kick

4/4  
Side to side

**MOVEMENT:** Kick during rests, and add other movements as in text. Try other directions, like back and forth, up and down, etc.

You might ask whether the preceding example fairly represents the Schulwerk as it was originally conceived. Orff-Schulwerk is democratic. The word, Schulwerk, simply means school work. It is intended to be used in schools with all children, not only with

those few who are especially gifted. Orff's idea was to create an environment in which the children could have the means and the tools to make their own music at their own level. Orff termed the means "elemental music" and explained it as follows:

"The Latin word *elementarius*, from which it is derived means 'pertaining to the elements, primeval, basic.' What, then, is elemental music? Never music alone, but music connected with movement, dance, and speech — not to be listened to, meaningful only in active participation. Elemental music is pre-intellectual, it lacks great form, it contents itself with simple sequential structures, *ostinatos*, and miniature *rondos*. It is earthy, natural, almost a physical activity. It can be learned and enjoyed by anyone. It is fitting for children."<sup>1</sup>

Our little example, then, seems to fit the conditions of elemental music — our music was connected with movement, and speech, and it had its roots in our own culture. What Orff did not say, and what would seem to be the key factor in the process, is that it is the trained teacher who makes the connections between the various media and finds ways in all of the activities to encourage and foster original expression on the part of all the children.

Orff-Schulwerk teaching material relies on the *Ostinato* principle to help build musicianship. Patterns which are repeated over and over (*ostinato* means obstinate) may be rhythmic or melodic. They are played on the body (stamping, thigh-patting, clapping, and finger snapping are typical body colors used) on pitched or non-pitched percussion instruments, or they may be spoken or sung. Students may be challenged to try internalizing an *ostinato* pattern while they simultaneously sing or play another part.

Elemental music uses the drone bass or *bordun* for its accompaniment foundation. The sound is that of the drone of the bagpipe or the Appalachian dulcimer, although textural and rhythmic variations offer a wealth of accompaniment possibilities. This open fifth with the tonic on the bottom may be produced on a guitar or other stringed instrument, a barred instrument, or (in certain circumstances) the piano. Another melodic, and perhaps a rhythmic, *ostinato* may be added to the ensemble, but great care must be taken to ensure that the texture does not become too thick. Instruments are used sparingly to emphasize their unique colors and to allow the children's voices to predominate.

Melodic study in the Schulwerk progresses from the falling minor third to the addition of the sixth degree, to the pentatonic, the diatonic, and modal scales.

The Orff-Schulwerk teacher can find himself confronted with almost as many practical

<sup>1</sup>Carl Orff, "Orff Schulwerk, Past and Future" AOSA Supplement #1

considerations as musical ones at the outset. As in children's games, there are rules to be followed. "All players together after the teacher," or "listen for the silence" are typical directions in an Orff situation. Teachers new to Orff wonder how they will occupy a class of twenty children with perhaps two barred instruments. And they begin to realize that original materials must be developed: American, not German, games, songs, and dances are the appropriate musical diet for American children. Lesson planning involves developing interesting musical problems to be solved, then setting up situations in which children can discover answers for themselves. Each child is encouraged to participate at his own level of competence: most feel genuine satisfaction in making their personal contribution to the whole ensemble.

The past 15 years have seen the emergence and growth of concept development as a central focus in American music education. It is readily becoming apparent to American music teachers that the Schulwerk is an ideal vehicle to foster concept development. Explore a rhythmic motive in the body, clap it, play it, and notate it. Discover it in a song and learn the interrelatedness of rhythmic and melodic concepts. Experience timbre by transferring the motive to an instrument, or contrast it with another played simultaneously to understand texture. Extend it by adding another motive to make a phrase, which is the beginning of comprehension of form. Let's see how this works.

**A: RHYTHM:**

(Transfer to claves)

Your turn

(Transfer to F.C.)

Now it's my turn

**1) Body percussion**

**2) In two groups**

**3) Reverse parts**

**4) In succession**

**B: "THREE BLIND MICE" MOTIVE:**

Sing "Down Came a Lady" on La, substituting the words, "Three Blind Mice" when its tune occurs.

Sing the words, substituting MI RE DO for "Three Blind Mice."

Sing with percussion parts from A.

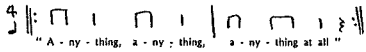
**C: TEXTURE AND COLOR:**

Sing with body rhythm pulse, and transfer to AX:

Say:

"Two, two, down came two."

## Masks *Continued from Page 1*



One member of the class, our narrator, began to read from **They Put on Their Masks**:

*"The Indians said a mask can change you into the Spirit of Thunder — into Anything. You can be Mother of the Earth, the Maker of Stars, the Killer of Monsters, ANYTHING. You can be the spirit of All Growing Things. You can be ANYTHING AT ALL."*

The chanters continued the ostinato, making a crescendo and adding body rhythm improvisations. A diminuendo followed until the group became altogether silent and still.

Our narrator next read a passage telling that Indian dancers borrowed their movements from nature — from clouds, winds, leaping deer, flying birds, sprouting seeds, and unfolding leaves. Our dancers responded with movement to the poetry and to the Orff instrumental accompaniment of glissandos, open fifths, and various metallic and wooden sounds improvised in rhythmic patterns. We used a tenor metallophone, an alto and a soprano xylophone, hand drums, claves, maracas, "hex rattles" of metal film cans, barley grains, and dowels.

Now came the time to put on the masks and engage in a new dance. The book said that when a dancer puts on the mask... "he begins to move. He moves in a new way. He moves the way the spirit moves. He cries out in a spirit voice . . . . Eeeeeee . . . . Eeeeeee . . . Listen, someone is singing:

*Let me move my face, let me dance.  
Let me shrug my shoulders, let me shake my body.  
Let me fold my arms, let me crouch down.  
Let me hold my hands under my chin."  
("Let me move my face, let me dance.")*

The "song" was set to the following melody which I sang for the dancers:

C. Rideall

Let me move my face — let me dance. Let me shrug my shoulders, let me shake my body —

Let me move my face, let me dance.

The simple contour of this minor melody worked for all the phrases of the poem. An accompaniment on the metallophone was likewise simple, open fifths, D and A, shifting occasionally to C and G and back again.

The next portion of our "cantata" included some song improvisations from the dancers. Half the class, now "mothers" wearing masks, sang out to call to their "children"; the other

half, now "children" were to respond to their Indian names, which we had chosen earlier. After the narrator had told how Sioux Indian mothers called their children with a song and I had sung that song, "Ink pata" — "Way Off from You"<sup>1</sup>. Each "mother" began to call a child, using the melody of the falling minor third. Some were high pitched calls, some, low; the gradual overlapping of pitches and rhythms produced a pleasant and unusual chorus. The "children," without masks, answered their mothers' calls, and waited for the parents' masks to be put upon them, in preparation for the next scene.

The narrator spoke:

*" . . . . on the eighth day of the great Night Chant the Navajo children learn the secrets behind the masks. The masks are taken off and the children see — people. Not spirits. Only people. The masks are put on the children then so each one sees the world through the eyes of the Yeibichais . . . . The child who touches that mask to his face feels its power cover him . . . . just as everyone who watches feels the power and the blessings cover the people . . . ." (They say: . . . "In Beauty I walk."*

This phrase, "In Beauty I walk," became a rondo theme, spoken by everyone and repeated between the solo parts. Again seated on the floor in a circle, the chanters improvised such solo parts for the rondo as, "With Beauty behind me I walk," and "With Beauty inside of me I walk," continuing until all had con-

tributed an idea. At the conclusion of the rondo the narrator spoke: "It is finished in Beauty."

Our final dance during the 25 minute performance was based on the "Hoot Owl Song," an Indian song which is an imitation of the rhythm, syllables, and staccato-like delivery of a Hoot owl's call. Since several of the masks resembled birds, and we knew that one of the dancers, in particular, would be pleased to become a Chippewa Bird Spirit and lead the others in dance, the song seemed a good choice: The triple meter also provided some contrasting ideas for the dancers' feet. I sang the "Hoot Owl Song" to an accompaniment of the drum, maracas, and claves.

Our final chant returned to the theme, "The Indians said a mask can change you into the Spirit of Thunder — into ANYTHING . . ." The mask dancers, now seated in a circle with partners, concluded the celebration with the ostinato, "anything, anything, anything at all," adding body rhythm percussion. Penelope Greeven and I moved about from one couple to the next, briefly adding our hands to each pattern. Thus we completed an encounter with each mask maker, full circle, and the chant faded again into silence.

<sup>3</sup> from **Songs of the Wigwag**; Cooperative Recreation Service, Inc., Delaware, Ohio, 1955

<sup>4</sup> **Lullabies of the World** by Dorothy Berliner Commins; Random House, Inc., 1967

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# CELEBRATIONS

Judith Thomas  
Nyack, N.Y.

*This column is dedicated to words, songs or other artful creations your children have written, or to frameworks you have created as the teacher which have evoked special responses from your children. If you have a special "celebration" you would like to share, please send it along with the name of your school and a little background information to:*

Judy Thomas, 103 Gedney R-1,  
Nyack, NY 10960

This well developed unit comes from Marilyn Schmidt, Hicks Elementary School in Tolland, Ct. The material is meant to cover four weeks of work, and is to be used with levels 3-4 with classroom teachers in correlation with the geography of the US which the entire school studies at different times in the year. The unit embodies movement, (as put forth by Laban), singing, playing of instruments, and reading, and culminates in a musical tour of the Eastern and Southern States led by a playful horsefly named Harry.

A summary of Marilyn's first two lessons: Lesson I pivots around "Drunken Sailor", as a reading song, as a historical discussion of chanteys and how they were used, as a song form, as the impetus for natural sailor movements, as the basis for a parallel setting on Orff instruments. The sea theme takes the class to "La Mer", with the children reacting to the moods of the sea through movement: calm, angry, playful, rocking, etc. Lesson II sees the class entering to "La Mer", using remembered movements from the previous period. The storm in "La Mer" is musically paralleled by the "storm" music from William Tell. All eight movement qualities are encouraged: slash, press, punch, glide, wring, flick, float, dab. The storm floats the class southward to the southern spiritual "I'm Gonna Walk the Streets of Glory", which is introduced as a reading song, and then used as a basis for inventing different ways to walk the streets of glory.

In Lesson III, a puppet, "Harry the Horse Fly" visits. The class is encouraged to make up a poem and set it to an original melody. (eg. "Harry the Horse Fly from Hicks, Decided one day just for kicks, To canter his way, 'Cross the whole U.S.A., Over mountains, through valleys and sticks.") When this song is created it becomes the "A" section of the rondo form the journey is going to take. Each new adventure becomes a new section - B, C, etc. Children suggest in movement different ways Harry can travel.

During Lesson IV, a story is developed with the children in the proper geographical setting for the Eastern and Southern units. It takes place in the gym where the floor has been taped in the outline of the U.S. Harry the puppet says:

"Good morning boys and girls. Are you ready for our journey today down the Eastern coast? Before we begin,

who recognizes the taped form we have on the floor? That's right, it's the outline of the U.S. What shall we put inside? Is it all as flat as the floor? Mountains! Very good. Where are the Rocky Mountains? At the sound of my cymbal, could you become those mountains? I like the craginess of that range... just like the Rockies. Who has a good sound-veil music for the development of the mountains? We now have mountains and mountain sounds. What else do you think belongs? Rivers! The Mississippi... do you remember where it belongs? When I start playing, could all of you form the Mississippi River on the map? Sometimes it will be stormy, other times it will be calm... we will need stormy instruments and calm instruments for our journey. Which shall we use? That will be the setting. Now, this is where our trip will take us: Tolland to seaport... seaport to the South, and south and west to the Mississippi River, Plains." (Select instruments for settings, both fixed and improvisatory. The remaining children will travel with Harry the Horse Fly.)

Here's an example of the type of story

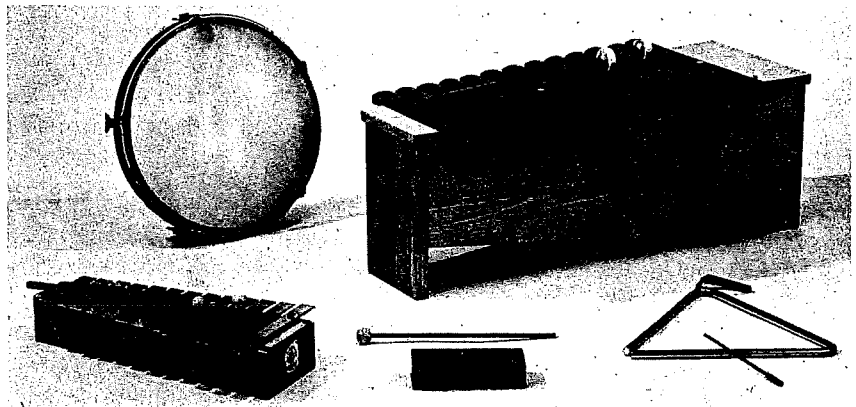
elicited from classes for their final musical tour:

"Harry the Horsefly buzzes to Tolland, Ct. . . . (musical setting to poem . . . ABACA form of story:)

He decided THIS was the day for him to be chased out of the music room for disturbing the class. Just as the xylophone player started his ostinato, Harry landed on his nose. The xylophone player flicked him away. He landed on the soprano glockenspiel and sound shattered his senses, scaring him off. Soon the whole class was busy flicking him away until he finally flew out the door. Ah, how great the fresh air felt. Let's all go with him, floating along in the breeze, up and down hills, in and out of doors and stores . . . whoops, there's a revolving door . . . HELP . . . Ah, there's a hat to leap onto. Wonder where it's blowing to . . . hmmm This sign says, "Mystic Seaport". There's a whaling ship. Let's hop aboard with Harry as the sailors are getting ready to cast off. Up with the sails, . . . hoist the anchor . . . (background bass xylophone, drum) . . . away . . . but what's this? One seaman had too good

Continued to Page 12, Col. 3

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## Orff Symposium In Washington

On April 28, 1976, the "Symposium on the Orff Approach to Music Education" was given in the Concert Hall at Kennedy Center for the Performing Arts in Washington, D.C. by Brigitte Warner and her 70 intermediate and advanced students from Key School in Annapolis under the auspices of the National Symphony and the Friends of Kennedy Center. The program began, appropriately, with the children skipping in to the recorder and drum music of Keetman's "Intrade". After a brief and warm greeting by Mike Cuthbert of WGMS radio, (the good music station that frequently plays music from "Musica Poetica"), the children demonstrated the sequential development of Schulwerk from its simplest beginnings in children's games, echo-play, question-answer in rhythm and melody, to such things in pentatonic as the American folksong, "The Little Oak Tree"; to 6 and 7 note songs like the "Dorian Rondo Dance" over a drone accompaniment; into the more musically sophisticated sounds of parallel triads, used in "Variations for Recorders". After the beautifully sung canon, "German Spring Song", the children performed the difficult and rather spectacular, "Chorus for Clappers and Timpani", a percussion dance-piece. The end was a finale for both Schulwerk and the program: the cadence, and the beginnings of functional harmony as typified in the popular "Street

Song" and its many variations. Thus the Symposium was a kind of capsule course in Orff!

When seventy children sing; play recorders, percussion, and Orff instruments; move to rhythmic games, and dance together with a kind of spontaneous, musical ease that seems to reflect an inner awareness, an inner sureness about what they are doing, it is indeed a pleasure to witness. Isn't this what Orff training is all about?

We should all feel honored that Murry Sidlin, resident conductor of the National Symphony, and Lily Guest of the Friends of Kennedy Center took the Orff Approach seriously enough to schedule this outstanding demonstration by Brigitte and her children.

Phyllis Arner

## Klaus Becker-Ehmck

Klaus Becker-Ehmck, the founder of Studio 49, died suddenly on June 21 at his home near Munich. After his apprenticeship with the instrument maker, Karl Maendler, who worked closely with Carl Orff in developing the bar instruments which bear his name, he established his own instrument-making business to continue the production of bar instruments for Orff Schulwerk, at Carl Orff's request.

The AOSA owes a debt of gratitude to Mr. Becker-Ehmck for his generous help in bringing European guests to our first conferences, when the organization could never have done so by itself.

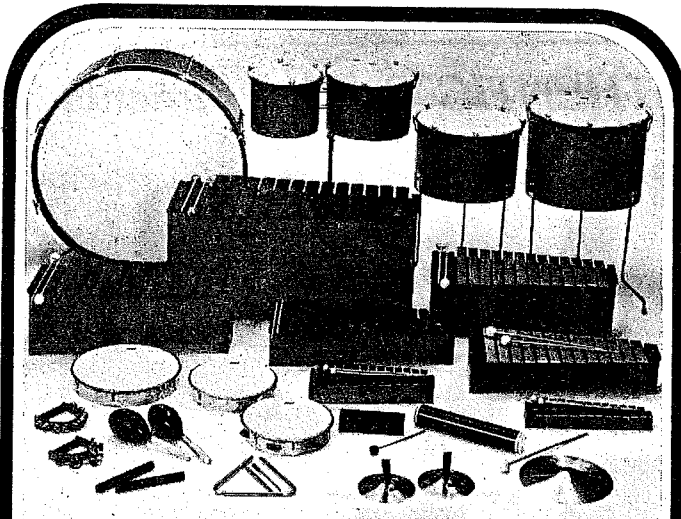
## Scholarship Fund Established

The Gunild Keetman Assistance Fund, conceived independently by Doreen Hall and Ted Mix, is now a reality, thanks to contributions from six firms, a levy of 50¢ a member from the Oregon Chapter, and two individual contributions. The fund is designed to provide financial help for promising students who are in need, and for special projects that might never be completed without it, with no strings attached. It is hoped, however, that the recipients will contribute to the fund when they can, to ensure the same help for others in the future.

The AOSA Board set up a committee to administer the fund at the November meeting. Members are the immediate Past President, the Executive Secretary, the Historian, a Member-at-large, and a Chairman. Applications should be submitted to the Board, which will forward them to the committee for study. After due discussion by the committee, recommendations will then be submitted to the board for action.

If the Gunild Keetman Assistance Fund is to make an important contribution to the Orff Schulwerk movement, it will depend on the generous support of AOSA members, interested individuals, and businesses. To date, the fund amounts to \$435.00.

Ted Mix



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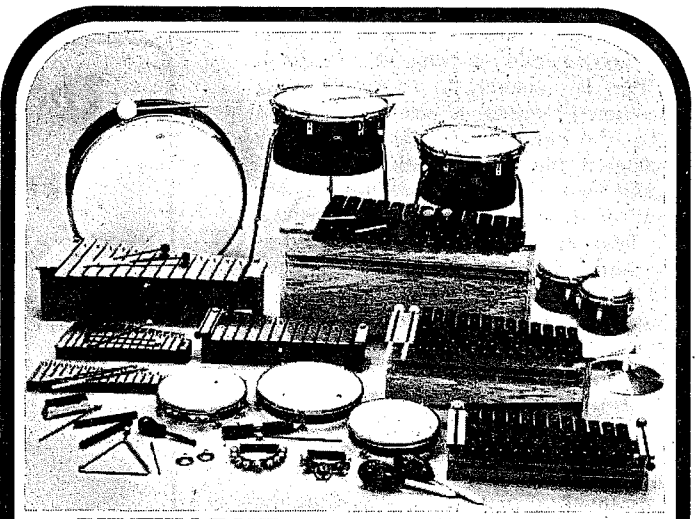
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# MANDALA: VIBRANT VOCABLES INTO DANCE-DRAMA

Veronika Plaziak

Also fragte der Lehrer: "Was ist ein Wirbel?" (Then the teacher asked: "What is a Wirbel?")

Among acceptable meanings for this Teutonic noun: the snare drum roll; a single link in the chain of vertebrae; water or wind whirling with abandon; and, the human reaction of sympathetic vibration in a sensitive aesthetic encounter. Practice pads, backbones, and eddies aside, a music-and-movement people-Wirbel occurring within an improvisational theater context with a special population group will now be described. Each witness of this performance-sharing must decide whether this ongoing, developing, adapting process of theater-as-life is indeed an eternal Wirbel.

Enter: the Human Tree Players, gaily grabbing their self-fashioned tie-dyed and batiked dashikis from a travel-worm cardboard carton. A few wiggles later, all eleven are transformed, the wrinkles of green, gold, and pink tunics matched by the wreaths of smiles. All scurry. In the flurry, stage center and sides, what to spot and describe? The wooden frame of the portable folding set yawns a splatter of hues as a quartet pulls the ends apart. Diann's original construction paper miniature is now a primeval tryptich of multicolored felt shapes and swirls, sewn on to durable orange material. ("What does it mean?" asked someone after a performance. "Oh, the large yellow thing is an idol; the rest are just colors I wanted.") Sharon deposits her mammoth papier-maché mask, streaming with yards of raffia, behind the set's hinged door. Stage left, Assistant Director Ron checks final details with Director Don, while Kathy, Dora, Clarence, and university student assistants assemble glockenspiels, metallophone, large gong and cymbals, as well as the percussion battery of tympani, hand drum, bongos, claves, tambourine, and cowbell. Mallets now poised by the ensemble, the cast slowly melts to the floor, expectant and motionless. As the Players' program frontspiece states, "There's something I've been meaning to tell you for the longest time, and now's my chance"... "Scenes in the Life of an African Village," a synthesis of music, movement, spoken and sung vocables, and drama, follows.

The awakening aboriginal figures, rising in sustained movement to the undulating metallophone bordun, three-tone glockenspiel motive, and bongo ostinato, gradually metamorphose into mimed workers, the men vigorously laboring across stage front, the women in a circle on the side. The gong signals a respite. As the men relax in their ring, the word "MANDALA" is intoned in relief. Coy glances dart back and forth. It is Geneva who initiates the terse vocable flirtation. The men's eager retort is bantered back and forth, building in playfulness, until both groups dis-

solve into a pulsating mass, accompanied by an imitative percussion motive.

A cymbal crash suddenly reverberates, with the dancers' frozen motion dissolving in a subtle glockenspiel carpet of timbres. A contrasting dance of the elements evolves, in which the women create a symmetrical axial figure with fluid arm and upper torso movements, while the men percussively accent the space as the tympani and cymbal duel. When the gong and cymbal ring out a denouement, the cast crouches in reverence before the idol. Waves of fluid upward spinal movements follow, as the groups of men and women intone two distinct vocal sounds to each cymbal's vibrations.

The tranquil episode is, however, short-lived. Sharon, in her frightful mask, suddenly bursts through the stage door, her intense shrieks and flailings complemented by a crescendo of instrumental textures. Suddenly, Ramona stalks from behind, striking her "dead." The cluster around the still figure gradually begins to undulate in a joyous circle. A leader now leads in a call-and-response series of speech, song, and movement gestures. They turn, slide to the center, clap high above their heads in a hand-forest, reach, stretch, and bend, while vigorously vocalizing elemental syllables. The circle breaks into a chain which travels through the audience. No one is immune from the tribe's

infectious spirit. All are drawn into this sound-and-movement peak which concludes the celebration.

The Human Tree Players' "Scenes in the Life of an African Village" was set in an elemental Orff arrangement in December, 1974, while I was enrolled in a creative dramatics course taught by Dr. Donald Heady, Assistant Professor of Speech and Theater at Ball State University, Muncie, Indiana. The play, collectively inspired by Arnold Adoff's children's African tale, *MANDALA*<sup>1</sup> based on elemental language phones, as well as the linguistic theories of Jespersen<sup>2</sup> and philosopher Suzanne Langer's<sup>3</sup> theories of primitive speech-song and meaning, was "worked out" within the spontaneous atmosphere of improvised drama. With each village scene depicting one aspect of daily life, a series of music, movement, and speech parameters were, most significantly, adapted to the needs, abilities, and desires of this cast of Players.

Ray, Sharon, Doug, Dora, Glen, Geneva,

Continued to Page 9, Col. 1

<sup>1</sup> New York: Harper and Row, Inc., 1971

<sup>2</sup> Cf: *Language Its Nature, Development, and Origin*, London: George Allen and Unwin, Ltd., 1922

<sup>3</sup> Cf: *Philosophical Sketches*, Baltimore: The Johns Hopkins Press, 1962

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## Mandala, Cont.

Lowell, Diann, Kathy, Clarence, and Ramona are a very special cast indeed. These young adults, all but one in their twenties, are educable mentally retarded. All are participants in the year-old drama program directed by Dr. Heady, assisted by Mr. Ronald Rucker, at the Sheltered Workshop, in Muncie, Indiana. With all but one working on the Workshop premises in jobs suited to their skills and abilities, this responsive group molded the production in approximately three months of weekly sessions. Under the direction of Dr. Heady, Mr. Rucker, and this writer, an aural and movement framework of elemental speech, timbres, and movement gestures was set through brief discussion, discovery, and coaching, then continually refined with time.

A year's encounter through countless hours of conversations and interviews about the problems and frustrations of being labelled mentally-retarded had inaugurated Dr. Heady's and Mr. Rucker's drama venture with the group. These workers' personal, touching verbalizations were then given further expression in the improvisational theater games contest of Viola Spolin<sup>4</sup> which masterfully built the Players' self-image, verbal and social skills, and confidence, as well as fostering their divergent thinking and spontaneous responses of mind and body. Indeed, "Scenes in the Life of an African Village" could only have evolved because of the participants' maximal openness to new experience, their group sensitivity, and their absolute trust in Dr. Heady, Mr. Rucker, and the student volunteers. On this fertile human humus, Orff-Schulwerk approaches to movement, expressive language, and elemental accompaniments met with an immediate wave of cooperation and joy.

The process goes on. New and delightful surprises occur at each rehearsal and performance, continuing in the group's traditional post-play fielding of audience queries about themselves, the play, or its meaning to them. Both audience and cast rediscover their own humanity in each interaction.

In addition to this Orff setting of an African dance-drama, the Human Tree Players' repertoire includes an improvisation-based Grimm fairy tale, "The Three Feathers," specifically geared for performance before trainable and educable retarded children's audiences. Their initial "Free to Be Me," a positive affirmation of dignity against society's label of mental retardation, performed to an approximate audience of six thousand during fourteen Indiana performances, was featured, along with "Scenes," at the National Special Education Olympics at Central Michigan University in Mt. Pleasant, Michigan, in August, 1975.

<sup>4</sup>July 1975 by Veronika Plaziak.

No parts or entire article may be reproduced without the written consent of the author.

<sup>4</sup>Cf: *Improvisation for the Theater*, Evanston: Northwestern University Press, 1963

## L . A. Conference Cont.

An additional attraction will be a room set aside during exhibit and film times, which anyone at the conference may use for recorder playing. Pat Brown and her recorder people will be in charge — So . . .

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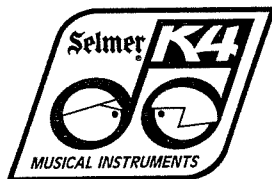
Other goodies will be:

- a trip to Disneyland
- optional college credit for conference participants
- a hospitality room where food may be purchased and short rest periods may be enjoyed
- demonstration with and performance by children

\*- a welcoming reception by the chapter, Wednesday evening 7:00-10:00 P.M., for all comers featuring wine, cheese and Renaissance music

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**THE LIAISON COMMITTEE**  
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Arvida Steen,  
 Chapter Coordinator

There are two representative bodies in AOSA, the National Board and the Advisory Board. The National Board is elected by AOSA members, and conducts all business, such as planning conferences, supporting publications, making policy, and promoting the work of Orff-Schulwerk in the United States. The Advisory Board includes all the presiding officers of all the AOSA chapters, and now represents thirty-eight chartered chapters and five provisional chapters. The Advisory Board meets annually, immediately before the conference.

At the Pittsburgh Conference in 1975 the Advisory Board responded to the concern of its members that the increasing size of their group was causing increasing difficulty in communication between individual chapters and the National Board by recommending that the Board appoint a Liaison Committee to represent four geographical areas of the country. The National Board carried out this recommendation by appointing J. Robert Welsh to represent the eastern states, Margaret Van Haaren the central states, Edith Elliott the southern states, and Janice Rapley the western states.

During the past year the Liaison Committee members have tried to improve communication between themselves and the chapters in their areas. They hope to help to establish new chapters, to support the growth of established chapters' organizational and leadership skills, and to coordinate the sharing of ideas and programs between chapters. At the Advisory Board meeting in Los Angeles the concept and performance of the Liaison Committee will be evaluated, and new members will be elected.

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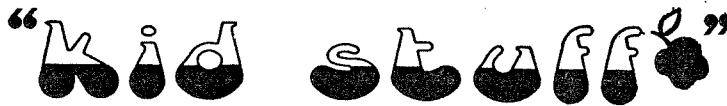
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## HISTORY OF THE CENTRAL OHIO CHAPTER

Becky Parrish,  
Columbus, Ohio

### 1972

In the spring of 1972 a group of people interested in starting a Columbus area chapter of AOSA met at the Worthington Hills Elementary School, Worthington, Ohio. The meeting was organized by Judy Zang who had attended an Orff Workshop at Capital University conducted by Avon Gillespie. At the meeting a presentation was given by Evelyn Carter, an Orff teacher at the St. Joseph Academy, on the theme of Robinson Crusoe. Sunday afternoons, 2-4 p.m., were selected as appropriate times for meetings and the St. Joseph Academy and Worthington Hills School were chosen as meeting sites. Four meetings were scheduled for the following year and a decision was made to apply for affiliation with the National Board.

### 1973-74

Thirty participants from Columbus and suburban areas, including students from Capital University and two faculty members. Imogene Hilyard and Avon Gillespie, attended the September meeting, which included Mallet Technique by Ruth Jeanne, Introduction to Classroom Recorder Playing, by Becky Burns and Judy Zang, and Orff-Schulwerk for 5-8 year olds by Evelyn Carter.

On November 4, Ruth Hamm, Executive Secretary of AOSA, led a demonstration around the use of poetry, music and movement in the classroom. Dr. Thomas Moore of OSU gave a lecture demonstrating the care of and techniques of playing percussion instruments. A luncheon at the OMEA February convention, sponsored by our organization, welcomed Dr. and Mrs. Arnold Burkart from Ball State, Muncie, Indiana. Gerry Wirth presented slides and a demonstration from one of her summer Salzburg trips at the March 24 meeting. A consort from the American Recorder Society, Columbus Chapter, also highlighted one of our meetings.

Our chapter was formally chartered at the Boston Conference in April, 1974.

### 1974-75

On October 13, 1974 Jeanette Sexton from OSU opened our season with an informative and enjoyable session on folk dancing around the world and the use of accompanying instruments. Another outstanding event in the brief history of the chapter was a workshop on Nov. 9 planned and staffed by members of the chapter. The following sessions were offered:

- Speech, by Becky Burns;
- Movement, by Evelyn Carter;
- Beginning Recorder, by Ruth Jeanne;
- Percussion Techniques, by Gerry Wirth and Becky Parrish, and
- Early Instrumental Techniques, by Judy Zang

Ruth Jeanne spoke about recorder literature and techniques at the March 9 meeting. At the final business meeting on April 20, Evelyn Carter was elected President; Becky Parrish, historian and recorder; and Gerry Wirth, treasurer.

### 1975-76

On October 19 Imogene Hilyard from Capital University gave a lecture-demonstration entitled, *Sound Exploration... Music and Perceptual Motor Development - Primary Level*, which included many useful activities and source materials from stories and poetry to recorded music, songs and rounds. The members of the chapter were involved in a sharing session at the next meeting on November 23. School projects and classroom musical activities geared for the Bicentennial celebration were discussed. The chapter constitution was also read and amended and prepared for adoption. On February 1 a dulcimer workshop was conducted by Jerry Beale from Newark, Ohio. Mr. Beale, a dulcimer artist and craftsman, displayed instruments for sale and taught beginning playing techniques. On March 28 Lillian Yaross conducted a workshop. Her echo activities, orchestrations from the Schulwerk, and fun dramatizations proved exciting and much appreciated by all involved. A final business meeting was held on April 25 at which our constitution was formally adopted and Sandy Mathias was elected treasurer.

## IN BRIEF

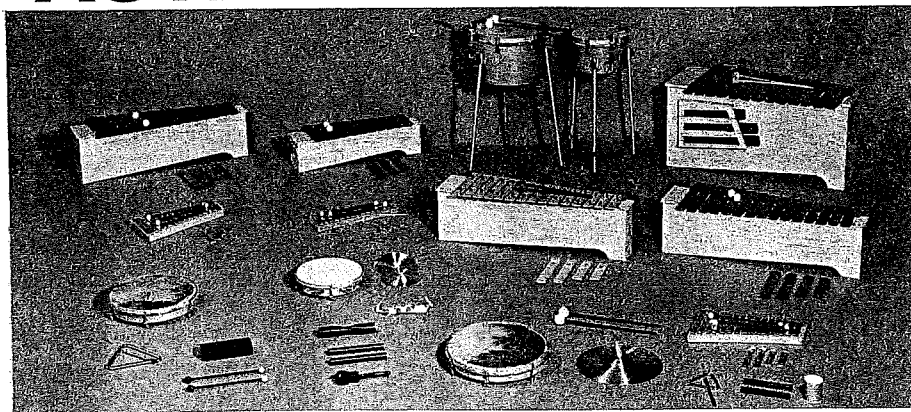
To aid in AOSA's attempt to strengthen Orff-Schulwerk at the college level, the GREATER CHICAGO CHAPTER has placed at the disposal of local college and universities a list of members who use *Schulwerk* techniques extensively in their classes. The purpose is to give college students the opportunity to observe first-hand how the Orff process comes to full bloom at the hands of children.

A questionnaire was included in chapter mailings in the spring and late summer of 1975. These queries simply asked for specific information as to school location, age levels, best days and times for observers and the teacher's name and phone for setting up an observation. Nearly twenty percent of the membership responded. In early October a compilation of the information was sent to music education departments of 23 institutions of higher learning in the greater Chicago area.

It is too early to ascertain how effective this has been, but it demonstrates an attempt on the part of one area of the teaching profession to assist another. Perhaps other chapters might be interested in joining the Chicagoans in spreading the gospel of Orff-Schulwerk in this way.

Herbert Bierdeman  
Chicago Chapter

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## REVIEWS

**TODAY WITH MUSIC**, Grace Nash, Alfred Publishers, 1973 \$3.00

This material is designed as an "in hands" book for children. It is accompanied by a teacher's guide which gives a clear explanation of the goals, the intent, and the presentation of the lessons.

For many teachers the ideas presented here will answer the question, "How do I begin to teach notation with the Orff approach?" The process is made very clear and the sequence of activities is interesting and well chosen. The first task of reading rhythm from a one line staff progresses to an exercise on two lines which requires knee-slapping, and clapping exercises with both right and left hands. These patterns are re-inforced by percussion sounds doubling the patterns.

Melodic reading is also introduced on a two line staff, and begins with exercises on so-me (phonetic spelling) using hand signs. The reading of two-note melodies with accompaniment patterns played by rhythm and barred instruments progresses systematically to simple songs that require both rhythmic and melodic reading from the five line staff. Interspersed with the reading exercises are some speech and movement games which establish an understanding of the rondo as a form and the "ostinato" as a term for rhythmic accompaniment.

The ideas that are used to help beginners visualize our musical language are excellent. However, as a teacher of primary age children, I see a great inconsistency in the age of the child who would enjoy singing a two note melody such as "My Space Ship" on page 18, and the child who could read and perform for himself such tasks as "Change Music," page 39, or "Instrument Day" on page 42. It is my opinion that beginners would enjoy the activity, but would be unable to use the book individually as is intended.

The greatest value would be derived by a teacher who is able to follow the progression of ideas from the Teacher's Edition, and make needed adjustments in tasks requiring a certain reading performance level by the children. Large charts would also be helpful.

Millie Burnett

**CHRISTMAS IS JOY**, David and Phyllis Stycos, Project TMC, 2924 Alpine St., Kalamazoo, MI.

Teachers in communities where Christmas is still in the vocabulary for those mid-December assemblies may find this catchy and simple quasi-rock tune and simplistic setting useful. It is scored for 2-part chorus, SG, AM, AX, and BX, but the texture is thick, since the alto instruments (and occasionally the bass) overlap the vocal range. A B flat is missing in the key signature, and the insistent use of parallel octaves might bother some ears. The setting would benefit from more contrary motion and a stern resistance to the pull of the dominant at the end of every phrase.

Donald Slagel

**RECORDER IMPROVISATION AND TECHNIQUE, BOOK II**, Isabel McNeill Carley, Brasstown Press, Brasstown, North Carolina 28902, 1975. \$2.75 ppd

"It is cause for rejoicing . . ." Thus began a review in 1970 of Isabel Carley's **Recorder Improvisation and Technique, Book I**. This reviewer echoes these words on the publication of **Recorder Improvisation and Technique, Book II**.

**Book II** moves on smoothly and sequentially from where **Book I** stopped: first a review of the Do, Re, and La forms of G Pentatonic, then into G Hexatonic, to G, C, and F Major, and finally into modes — Aeolian, Dorian, Phrygian, and Mixolydian. The final chapter deals with D Major, B-flat Major, and A Major, thus completing the introduction of all notes within the soprano recorder's range.

Mrs. Carley continues to show the reader that music is truly an aural event, for in lesson after lesson echo play and improvisation are presented before note reading. Muscular skills and mental hearing are also stressed.

One section of particular value to the novice in beginning ornamentation is Chapter III's "Variations," where the student is asked to finish suggested variations on "Hot Cross Buns" — a waltz, a pompous march, a skipping dance, a slow dance in the Aeolian mode, etc.

Other important sections deal with improvising over shifting chords, the introduction of **paraphony** and **faux bourdon**, historical devices frequently found in the last three volumes of the **Schulwerk**.

In her introduction Mrs. Carley writes: "Recorder Improvisation and Technique, Book II," like its predecessor, is designed to parallel and to supplement the basic material in the Orff **Schulwerk** publications, and to spell out in detail how the sequence can be applied to recorder playing." Would that all our designs could be so effectively implemented!

— Gin Ebinger

**EIGHT CHRISTMAS CAROLS FROM EUROPE**, Ed. Arthur C. Edwards, Junior Ensemble Series, Belwin-Mills, 1961. No price given.

Mr. Edwards has arranged unhackneyed carols from Portugal, Spain, Germany, France, and Holland for two voices, tuned percussion, and piano in this unpretentious set. The translations are singable, the tunes fresh and rhythmically interesting, and the arrangements generally good, though there are too many chromatic chords in the modal settings for my taste. Good for recorders too, either with or without the voices.

I.M.C.

## CELEBRATIONS, Cont.

a time ashore and is not ready for duty:  
What shall we do?

(Drunken sailor song, instruments, dance, improvised dance, etc.) What a rotten lot! Better jump ship before something else happens.

("A" Harry's Theme)

Harry floats with the waves. Feel the dipping and gliding (sound veils throughout) with the waves . . . billowy, willowy waves. Suddenly the sky grow dark. Cracks of thunder abound . . . is it a gale? Harry tosses, turns, twists, slashes his way through the gigantic waves . . . his brave little body bobs in the briny sea . . . is this to be the end of Harry the Horsefly? There, ahead . . . floating wood . . . pull aboard . . . hang on . . . safe . . . etc.

Note: This is a small segment of a correlated Social Studies Program on U.S. Geography, culminating at the end of the year with a full tour, capturing regional flavor through utilization of Orff principles. This segment's emphasis is on movement.

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