

The Orff Echo

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May, 1976

THE ROLE OF ORFF IN THE CLASSROOM

by Polly Dow
Los Alamos, New Mexico

I am not a music teacher. I am a classroom teacher. I barely know a cadenza from an ostinato. The children snicker when I lead them in "America" after the pledge.

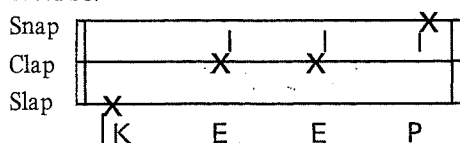
Yet, I felt after my first workshop that Orff-Schulwerk could play a vital role in total classroom learning. In the past four years I have applied many Orff approaches in spelling, math, and reading skills with positive results.

The ideas used were picked up in workshops led by Barbara Grenoble, suggestions from Gin Ebinger and Marge Agnew, ideas from books by Grace Nash, and my own ideas that developed from these many sources.

The instruments from the music room are available to me whenever they are needed in the classroom, but the most convenient ones are body instruments. How convenient to have four instruments — stamp, patschen, clap, and snap — with you at all times to illustrate a stressed syllable, enforce a spelling word, or internalize the multiplication facts. How much better to calm the children with a "Follow me" rhythm than to shout, "ALL RIGHT. QUIET DOWN!" There are so many subtle ways to teach with Orff.

One of the most important rules to remember in using Orff in the classroom with small children is to keep the patterns simple. It is asking too much to expect them to remember a complicated pattern when the goal is to enforce a skill through pleasant drill.

After spelling words have been introduced and the skills for that particular lesson have been covered, there is still the problem of mastering the words so that they will not only remember them for the test but will be able to use them correctly in all other written work. A lot of drill is needed, but drill can be so dull unless it is varied. How about a chorus with simple rhythm patterns? Let the children decide which instruments will represent the beginning consonants, the vowels, and then the final consonants. A word such as KEEP could be:



Continued to page 7, col. 1

TRY MOVEMENT FIRST

Genevieve Jones,
Pittsburgh, Pa.

Traditionally sound is used to start and stop movement and to give it its rhythm, tempo and shape. A less common method is the opposite of this, when movement directs sound and establishes its rhythm, tempo, intensity and melody. It is possible to transfer or express movement in sound with simple percussion instruments, if that is all that is available. Those teachers who have Orff instruments have an even more colorful, stimulating, creative way to bring rhythmic and melodic training to their pupils.

This method is adaptable for anyone of any age, from children as young as four to sophisticated adult musicians. It may be used with a single student or with a group of students.

Realization of tempo

Before beginning this exercise, the teacher explains the meaning of the word *tempo* and tells about slow, medium and moderate tempos. He explains that each person moves in his own tempo, which is usually slightly different from any other person's. He does NOT play examples of different tempos on a percussive or melodic instrument. He tries to have the students sense the difference.

Each person puts elastic bracelets with bells attached on his ankles or wrists.

At a signal, each person moves at his own tempo. At another signal, he stops moving.

Each person moves according to his feeling of SLOW tempo.

Each person moves according to his feeling of FAST tempo.

Each person moves according to his feeling of MODERATE tempo.

In the experiences above, the bells will sound in the tempo of the movement. Since there is no accompaniment to set and keep the rhythm and tempo, there will be variations within the group. Before starting the exercise and as it progresses, the teacher must remind each student to listen to the sound of his own bells and not to watch or listen to anyone else.

A tempo game

Everyone sits quietly with eyes closed except one player who moves freely through the room wearing his bells. As he moves, those who are not moving tell the tempo of his movement by the sound of his bells.

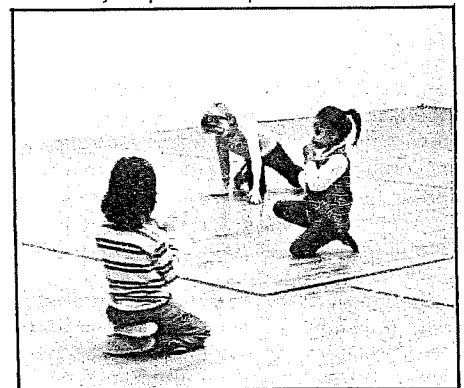
Realization of Dynamics

Using the same procedures as were used in *Realization of tempo*, the students move and play hand drums to match the intensity of their movements.

Realization of rhythm

The natural movements of locomotion provide the basic rhythmic concepts. Walk, jump, hop are one-part rhythms. Gallop, skip, slide (sometimes called side-close) are two-part rhythms. They can be combined to form an endless number of short rhythmic patterns and longer rhythmic phrases.

1. Each student carries a shaker or hand drum. He moves using any step he wishes and plays the rhythm of his step as he moves. The teacher may then suggest a specific step to be used.
2. Each student, carrying a shaker or a hand drum, moves and plays the exact rhythm of his movement as he moves. He stops moving but continues to play the rhythm of his movement in the exact tempo in which he moved.
3. Each student carries a hand drum. He moves but does not make a sound on his drum. He stops moving and immediately plays the rhythm of his movement in the exact tempo in which he moved.
4. Each student moves without carrying an instrument. At a signal, he moves over to an instrument at the side of the room and plays the rhythm he has just moved on this instrument.
5. Without moving, the student plays from memory a specific step.



Continued to page 3, col. 1

TO TAKE TIME

Martha Pline,
New Bedford, MA

This is my second year of teaching since my Special Course year in Salzburg. This year is much easier than last. For all of us it was a jolt to be deposited once again in the much-less-than-ideal public school situation after the rarefied atmosphere of the Orff-Institut. But we have again grown used to the "possible" in our own particular situations, as distinguished from some of the lovely impossible ideas we dreamed up for our classes while walking along the Helbrunner Allee.

Now, two years later, I am beginning to understand what was so important for me about being at the Orff-Institut. It's not so much the "things" I learned — pieces, songs, or dances. So many of those, sad to say, are either outright forgotten or duly filed along with my other carefully taken and unremembered notes.

What did I learn? I have learned to take time. Although my Austrian landlord says that the pace of life there has speeded up since the war, it certainly seems relaxed to us Americans. This is important, not only because one is mentally and physically healthier in a more relaxed atmosphere, but because I am convinced that Orff Schulwerk **requires** one to take one's time.

I have learned that the best teaching is "organic" (unfortunately an overused word nowadays), and like the physical development of any organism, cannot happen on someone else's exterior time-table. And as with the developing child, the process happens from the inside out. The teenager's newly blossomed figure is the end product of a long series of interior changes. As teachers, we must take the time to develop our material, while understanding that we can't hurry the appearance of the end product that too often concerns us: something that somebody else might want to see or hear.

I have learned from the lessons which I saw taught both to children and to adults during my year in Salzburg. I remember especially a children's lesson by Christiane Wieblitz, whose skill, honesty, and courage to try untried ideas make her a master teacher. One afternoon, she used a four-note twelve-beat song as the starting point for an hour's lesson which combined free movement and improvisation with basic skills in singing and playing; all done with a kind of flow and spiraling intensity which kept the children's interest completely. In that particular case, there was an objectively fine end product, I saw other lessons of Christiane's in which the children were just as interested and learned just as much, but listening to a tape of the last five minutes of class would have elicited only bewilderment from someone who hadn't been there!

Two more examples of Orff-Institut lessons with grown-ups: One of them was a unit in Mimi Samuelson's ensemble class, during which, on the suggestion of the students, we tried together to make a production based on

Hans Christian Andersen's "Ugly Duckling." We spent many long hours in discussion, trying out music and movement ideas, discarding idea after idea. The production didn't work, but we learned a lot about a lot of "hows" and "whys" along the way. And even more important, we learned a lot about each other. And we laughed together about our "failure" for the rest of the year!

Another time: a lesson that did work — a music and movement class done by Barbara Haselbach and Dr. Regner. It started with a rhythm of several bars from one of the Schulwerk volumes, which each of us notated in our own improvised notation. Then Barbara gave us a beautifully natural movement pattern for the now internalized rhythm, after which we made a tune for the rhythm. Finally, working out an accompaniment led us into a lesson on tonic and dominant (although it could just as easily have been a lesson on modal accompaniment, if the tune had turned out that way). Why was the lesson so successful? First, of course, because of the natural development of the whole thing from one small rhythmic idea, and secondly, the judicious combination of "givens" (the rhythm and the movement) with time for free exploration (the notation and the tune), and the use of the material in learning a new skill (harmonic accompaniment). I don't remember the rhythm, movement, or tune — although I have them in my notes. Their development is what it is important to remember. Not because we should imitate that particular lesson, as if it were one of those "Follow the steps" teachers' manuals, but because it is a good example.

As teachers of Orff-Schulwerk, it goes without saying that we should be familiar with the technical aspects of our trade; but beyond that we have got to learn how to teach organically. That's what takes the time — time with the kids, and time spent on our own, participating in and observing the best examples we can find.

This past November, at a time when I was feeling pressured by Christmas programs, my 800 students, and my teaching load, I spent several days with Cindy Campbell, who teaches Orff-Schulwerk to profoundly deaf children in Montreal. Obviously, because of the kids' handicap, their product, as far as singing and recorder playing goes, isn't very good by objective standards. But the sensitivity the children have developed toward their music-making and toward each other, their absorption and the care they take with their work, reminded me once again of another of the important lessons I learned in Salzburg: Schulwerk is a process.

Our time with the children must be a time of unhurriedly developing something together. Then the product will, in fact, take care of itself. For if the children have truly been involved in what has been going on, they will themselves want to make some culminating experience, which is at the very least exciting and important for them, and might occasionally turn into one of those rare transcendent moments that make all the other problems we face bearable.

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Try Movement First, continued

Sound follows movement

1. The students sit or stand with their instruments at the sides of the room. One student, carrying no instrument, goes to the center space. He moves through the space. As he moves, those at the sides of the room follow his movements with the sounds of their instruments. They start to play when he starts to move. They play the rhythm of his movement exactly. They stop when he stops.
2. One half the students who are playing, play the exact rhythm of the person who is moving. The other half improvise rhythmic counterpoint to it.

The above exercises can be done with two or more people.

Realization of meter or grouping of beats

1. Without carrying a sound maker, each student improvises a combination of one strong movement and several less strong ones. Each student uses any movement he wishes and any combination he chooses. After his combination is well established, he picks up a cymbal or a hand drum. He repeats his combination of one strong beat followed by several weaker ones. As he moves, he plays his instrument on the strong movement ONLY.
2. Two persons become partners. One person moves. The other person does not move but watches the movement and plays the strong beat on an instrument.
With a partner:
This time the person who will move carries a hand drum. The person who does not move holds a cymbal or another instrument which gives a strong sound. As the person moves, the watcher plays the strong beat ONLY. The mover does NOT play the strong beat but DOES play the weaker beats on his drum.
3. Up to this point, the persons moving have improvised their own groupings. The teacher now explains the traditional metrical groupings and suggests that the students move in a given meter.

Sound provides embellishment or decoration to movement

1. Students, carrying sound makers, move in any way they wish and make sounds which decorate or embellish their movement. The sounds do NOT repeat the rhythm of their movement. They are NOT the rhythmic counterpart of the movement.
2. With a partner:
One person moves without making any sounds. The other person does not move but makes sounds which decorate or embellish the movement.
3. The preceding exercise may be done by having more than one person make the sound background for the person who is moving. This comes to be truly exciting improvisation especially when the mover is

able to create long and interesting rhythmic phrases and the persons making sounds are able to use percussion or melody instruments in imaginative and creative ways. It can be real dancing when two or three movers are used.

Sound enhances a dramatic movement.

1. Each student portrays a character through movement or expresses a short dramatic idea. He carries an instrument as he moves and uses the sounds of the instrument to develop his idea.
2. Each student expresses a character or dramatic idea through movement without making a sound. He stops moving and transfers the idea to sound.
3. With partners.
One of the partners portrays a character or expresses a dramatic idea through movement. The other follows him in sound using the sound to enhance the dramatic quality of the movement.

Each teacher will think up many, many more ways to use movement to motivate sounds and melodies. It is always necessary for a student to be familiar with an instrument and the sounds he is able to produce from it before he is asked to use it to express the quality of movement.

Salzburg Summer Course

The Summer course at the Orff Institute is scheduled from July 11-17. Apply directly to: Orff Institute, 55 Frohnburgweg, A-5020 Salzburg, Austria. Margaret Murray will be assisted by a large European staff plus two Americans, Mimi Samuelson and Arnold Burkart. Deadline for applications is June 19.

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IN THE BEGINNING: ORFF FOR NEOPHYTES

Millie Burnett

The first article of this series sought to give suggestions regarding our role as teachers, and the goals we set for ourselves and the children we teach. In contrast, this segment will give specific suggestions about lesson and content and process at the beginning stage.

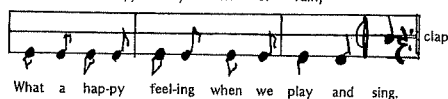
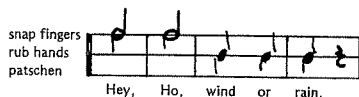
It is understood, of course, that there is no one right way to plan a good beginning lesson. There are many. We need to keep in mind, however, that everything done in the course of a lesson should be in the context of making music together. Whether the emphasis is placed on speech, movement, singing, or playing, the developing feeling for form and ensemble should always be present. I like Dr. Herbert Zipper's reference to an Orff lesson as being a microcosm of the total music experience. I think he means by this that each lesson begins with an idea, proceeds to development of the idea with the help of the children, and culminates in some kind of ensemble experience which includes a meaningful closure. In every case the child needs to have the feeling of having completed something of value.

Another thing which we must keep in mind is that our work in Orff is not empirical. It is circular. All the activity revolves around the concepts which are forming and growing through the group's ability to enjoy each member in the process of making music.

The following ideas apply to five to seven year olds, meeting for the first time, with the lesson itself divided into three general parts. In each part the listen-watch-respond activities which I spoke about in the last article form an integral part of the teaching process. Let the very first teacher-pupil rapport establish the particular technique of communication native to Orff. Here is where a variety of echo games may best be used, because they tend to achieve this goal. I include here the solo-response kind of good morning or get-acquainted song of which there are many.

When explaining the echo game to the children for the first time, I like to emphasize that "it is an exercise for the ears. The game is to do after me what you hear, and to do it exactly together." Let them be the judges of whether it is right or wrong. Evaluation becomes a part of the process. This first part of the lesson would also probably include tempo-dynamic clapping exercises which I describe as being an exercise for the eyes. It is important that these exercises include some of the rhythmic elements to be developed.

The second or developmental portion of the lesson is built on a language phrase such as this.

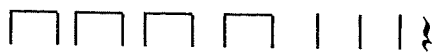


The primary purpose of this material is to help the children feel the contrast of rhythm and language that moves from slow to fast, from long to short, and to feel comfortable with the pulse that moves through both.

To introduce this phrase I would ask the question, "Can you say in a strong voice, "Hey ... Ho ..."

"Now can you rub your hands together so they sound as if they are saying sh, sh, sh ..."

"Play me an echo with your hands and your voice." Listen for the last word and the last sound."



"What a hap-py feel-ing when we play and sing."

After all the words and sounds have been explored separately, they are then presented in a complete phrase which is echoed by the children. The group either together or in two parts is now ready to combine the sounds and the language in some of the following ways:

1. Speak the words while snapping the pulse.
2. Speak the words with body percussion accompaniment, separately, then together.
3. Two groups, one speaking the words, the other doing the accompaniment, adding an introduction.

After this activity, I might suggest that "we are going to find another way to play a game with language." A sound cue to move is played on the cymbal, using a mallet, and the children are asked to find a space by themselves by the time the sound is gone. Let them test the length of this "time space" by hearing the sound once before starting. At the end of the time we check our spaces by drawing a circle around ourselves (or perhaps a square or triangle). If they can do this without touching anyone or anything, their space is secure. If anyone needs more time, play another sound cue.

Small children need more encouragement to move their bodies than we think. Their inhibitions about school at age five or six are often reflected in their body language. This encouragement needs to be meshed with a little imagination in order to help them to feel at ease with movement. Some of the following exercises are a continuation of the listen-respond activities and come under the general heading of reaction games. A good beginning is to ask the children to move a single part of their body with the sound of the drum, e.g., the head, the elbows. Combine two parts and alternate playing the skin side and the wooden rim, letting each sound represent one of the body parts. Change body parts and also tempo and dynamics. The word

Continued to page 5, col. 1

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In the Beginning, cont.

"bounce" has a truly magical quality for helping children move in a relaxed way and control their bodies at the same time. As they move from bouncing the head, the shoulders, the elbows, the knees, one foot, then two, you will begin to see the relaxation that takes place. Children cannot begin to make contrasting movements until they truly experience the ability to relax.

The next exercise is also a reaction game which builds a feeling for the "slow-fast" concept. The accompanying sound is a cymbal played with a mallet. Ask the question, "Can you raise your hands and drop them fast?" (Play the sound cue with stick end of the mallet, quickly dampened.) "Now, raise your hands and let them come down so slowly that they will move just like the long sound of the cymbal," (played with the soft head of the mallet). After this sequence is repeated, I then ask for a group of fast and slow mime movements, e.g. "throw the ball ... fast" (again accompanied by the fast sound on cymbal). "Now, throw the ball as if you were watching it in slow motion" (accompanied by the long sound).

Another idea ... "Jump out of bed ... fast!" "Wake up in slow motion."

I am now ready to ask the children if they can work with me to find a movement that feels something like the "hey, ho" in our speech exercise. Perhaps they will have ideas of their own. If not, explore a swaying

movement with feet and arms moving right, then left. Do this several times accompanied by the gentle sounds of the cymbal, speaking the words as you move.

Next, find a movement for "wind or rain." When I did this lesson with a group of first graders, they chose to make a large arc with their arms, clapping the three words as they moved. The first and second movements were then combined and practiced with a finger cymbal accompaniment added for the second line. The combination of the first two movements seemed to move naturally to a turning in place for the last line.

With the turn came the task of learning how to stop. We made a game of it in the following manner. They listened first to the eighth-note phrase and were asked to play only the clap when it occurred. I then repeated the rhythm while they made a walking turn. When they heard the clap it was the sound for "stop." We listened again to the last line, discovering that we had some notes which told us a stop was coming. The drum took the accompaniment for the last phrase.

Combining the three movements with the language and percussion, we have now a little A section, performed twice for balance. Some possibilities for the B section are:

1. Letting children move freely about the room, responding to a rhythm played on drum or cymbal by the teacher.
2. Asking children to sing echo patterns with or without body percussion.
3. Asking children to play a pulse-beat

accompaniment to an improvised recorder melody.

4. Moving a given pattern on the floor, having to change direction after each complete phrase.

Final form for this language-movement composition is AABBA.

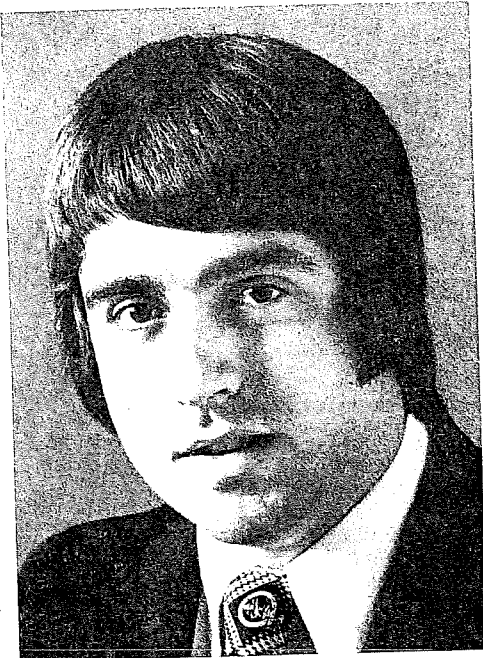
My own preference is to work in this way for three or four sessions without barred instruments, thereby helping the children to feel comfortable with their own bodies as instruments. It also gives me the opportunity to introduce percussion sounds with some care and discretion so that each instrument is appreciated for its own character.

A lesson such as this is finished at the time it is presented, but it is unfinished in its possibilities for creative repetition. This is something which children need, and on which good teaching depends. Certainly, the next step in the evolution of this idea is to add a simple two, three or five note melody for singing. The material has also been internalized to the extent that the mini-canon (spoken or played) is now possible, and this phrase has the perfect form. It also provides a natural basis for developing the basic rhythmic patterns into first accompaniments on the barred instruments.

My last preference regarding closure is simply a personal choice. It takes the form of group singing which is something in addition to the regular pedagogical exercises which

Continued to page 7, col. 2

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PERSONAL

Warren, watch out for those chocolate bars. XXX, Anthrax Annie, Level II.

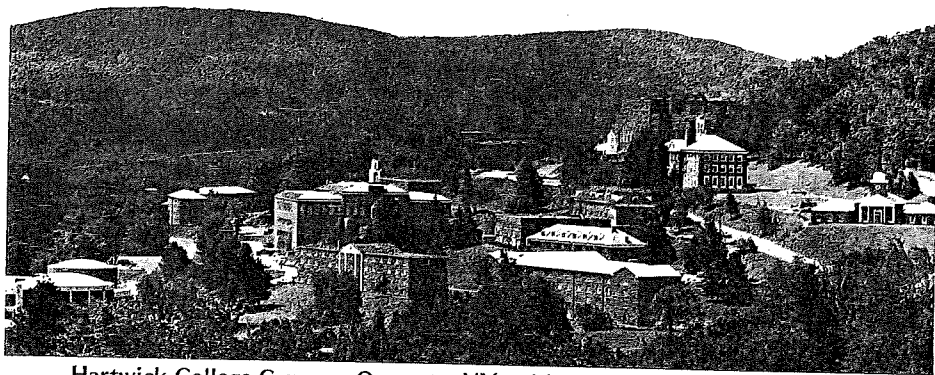
Dear Jane, How about a Da Capo? Joe

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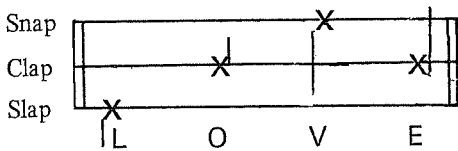
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Orff in the Classroom, continued

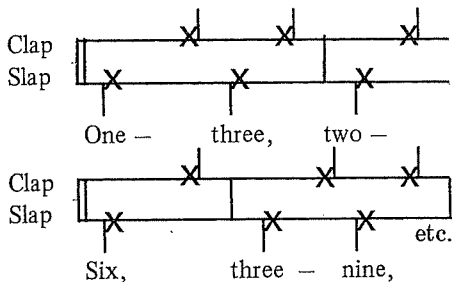
LOVE could be:



Here, for instance the initial consonant is slapped, the vowels are clapped, and the final consonants are snapped. When the instruments are put together with the voices, an interesting and catchy "routine" develops. And the children enjoy it!

Sometimes we have an orchestra and a chorus. One group will be the orchestra with the body instruments, and the other group will be the chorus, speaking the spelling words and keeping the beat with the orchestra. Keep the time for this short, however. It loses its effectiveness if you work at it more than five or ten minutes.

Math affords a lot of opportunities for Orff activities. A good way to drill multiplication facts is over a slap-clap or a slap-snap accompaniment. Choose a factor, in this case 3. Then use number patterns of factor-product (1-3), (2-6), (3-9), etc., speaking on the slap:



The children helped to make up an interesting chorus that was effective in a Mother's Day Program. It was a simple slap-clap pattern.

- Numbers, numbers, numbers, numbers!
 Multiplying numbers can be fun.
 Listen to us until we're done.
 2, 4, 6, 8 to 24
 3, 6, 9, 12 to 36
 4, 8, 12, 16 to 48
 5, 10, 15, 20 to 100

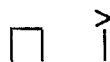
On the fives, the children would gradually speed up the beat and end with a loud "100!" and a sound on the gong.

The teaching of reading skills has improved immeasurably since I have become acquainted with Orff. Syllabication is a very difficult concept for second- and third-graders. Some actually cannot hear the parts of a word unless they say the word to themselves as they clap the parts. About the time they begin to master syllables, we throw **stressed** syllables at them. When they clap or stamp the stressed syllable, they begin to see the light. For example:

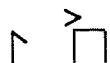
re - peat
 slap CLAP



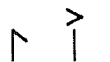
un - der - stand
 step step STAMP



de - vel - op
snap CLAP snap



mis - take
snap SLAP



As a classroom teacher with 22 years of experience, I have seen many teaching methods come and go. Since the transition in music to Orff, I have seen a remarkable change in the attitudes of the children toward music. Here is an opportunity for everyone to participate and **succeed**. Here is the way for children to feel and understand rhythm, beat, notation and other mechanics of music and apply this knowledge with a variety of instruments at a very early age. Children are eager to perform in ensembles. Children with learning disabilities often feel successful in music when they have failed in all other subjects. Discipline problems often cease to be problems because they can perform successfully and get attention in a positive way. No longer do we hear, "Yeckk!" or "Music is sissy stuff!" Rather, moans and groans of disappointment occur if the music class has to be cancelled.

In the Beginning, cont.

might naturally have occurred in the developmental portion of the lesson. There are many good listen-respond songs for young children which help to establish their singing voices. Care needs to be taken to select material they will enjoy and which will provide them success. If they like what they hear when they sing together, it increases their satisfaction and willingness to sing. Never let it be said that Orff does not pay enough attention to the child's voice. I feel that Schulwerk affords such a complete approach to the teaching of music that the difficulty lies in sorting out the possible choices inherent in any given lesson, and ordering them in such a way as to ensure that the microcosm is complete.

MUSIC FOR CHILDREN: CARL ORFF WORKSHOP



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New Officers and Board Members

New officers for next year are: Jane Frazee, President; Nancy Ferguson, Vice-President; Mary Stringham, Vice-President Elect; and Judy Thomas, Recording Secretary.

New Members-at-Large are: Don Slagel, Oneonta, N.Y.; Prof. W.T. Young, Nacogdoches, TX; Carolyn Tower, Fraser, MI; and Marion O'Connell, DesPlaines, IL.

Notice

An assessment of 25¢ per chapter member has been requested from all chapters to underwrite the travel expenses of their representatives on the new Liaison Committee. This arrangement was recommended and voted on by the Chapter Presidents attending the Detroit Conference. The Liaison Committee had their first extended meeting in Chicago Feb. 19, and joined the Board to give their report. Peg Van Haaren, Jan Rapley, Edith Elliott, and J. Robert Welsh met with Arvida Steen, the Chapter Coordinator all morning and a good part of the afternoon.

Job Listings

For the convenience of our members, a list of Orff positions and of professionally trained Orff teachers looking for jobs is kept at AOSA Headquarters. Please keep Ruth Hamm informed so that our list can be kept up-to-date.

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Question Box

Donald Slagel,
Hartwick College, Oneonta, NY

"How do we get from Orff-Schulwerk into serious or real music?"

Perhaps music educators who ask this question come to it with primarily a visual orientation and have not had the privilege of observing the total concentration, the seriousness of purpose of children involved in an Orff program. Perhaps they feel that we've put the cart before the horse when we:

- 1) provide children with a sensory concept of (a) phrasing, (b) a multitude of meters including mixed, and (c) structure and form;
- 2) provide for the simultaneous development of outer and inner hearing (rather than waiting too late to discover that the latter even exists);
- 3) create an atmosphere in which children are allowed to be comfortable with and through music before the need arises for understanding the intellectual complexities involved;
- 4) develop sense of ensemble playing wherein the basic beat is felt totally (no foot tappers here) and in which musical lines are communicated aurally, visually and physically;
- 5) devise a sequence for the child which places an emphasis on reading music with understanding and musicality. *

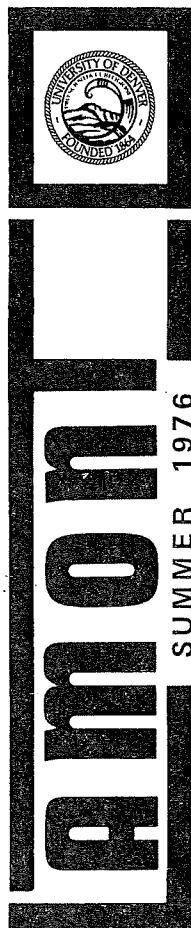
Perhaps there is also a regrettable but understandable blind spot which lies even deeper, in that ethic (Victorian, not Puritan) in which pleasure and learning are not considered compatible. For those who are now saying, "But how does one get kids, brought up on Orff through the elementary grades, to fit into our music program?", please return to GO and read again. If these qualities of musicianship are not essential to the music program, read no further. If they are, draw a CHANCE card which reads, "Take an Orff Course," and discover that our lessons in improvisation have only a nodding acquaintance with that tiresome expression of the pop culture, **doing your own thing**.

When children are allowed to grow up loving music, the problem does not arise. They just keep on going — unless the program becomes so regimented and musically unrewarding that they are left cold, and reluctantly drop away from the making of music. For the loss of spontaneity in music-making is a serious loss, both for music, and for children.

Serious music? Real music? From whose viewpoint? From what experience? Orff-Schulwerk has never claimed to be anything but MUSIC FOR CHILDREN. It did not **begin** as a laying-on of adult musical concepts, but rather **evolved** in the hearts and minds of Orff and Keetman as a result of musical contact with children. Its continuing evolution (not revolution) remains in the hands of the listening adult, the sounding and sometimes listening child.

*a system which is not satisfied with the bare ability to read the notes.

Continued to page 10, col. 1



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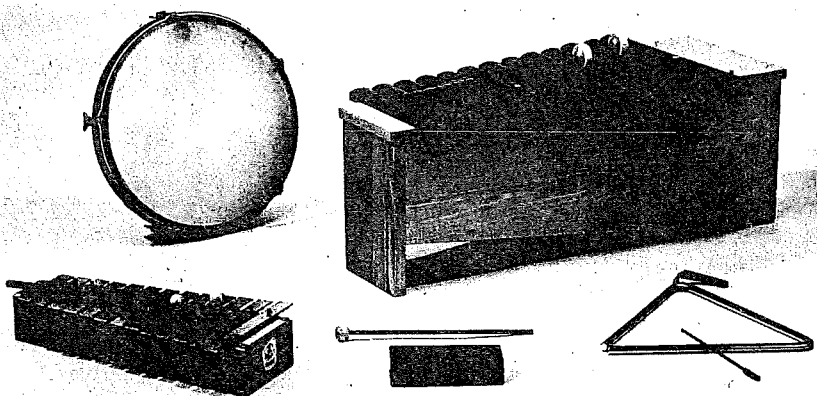
JUNE 28 - JULY 16, 1976

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Dr. Roger Dexter Fee, director
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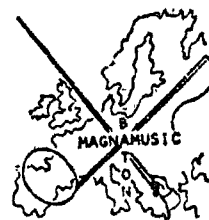
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Names In The News

Del Wilkinson has just been appointed Educational Specialist for Hohner musical instruments in Hicksville, NY.

Ruth Smith of Fullerton, CA reports that the Orange County AOSA Chapter is off and running, having just finished their ninth workshop, with Millie Burnett. She says that all requirements for national charter have been met, and they are "anxiously awaiting approval as a provisional chapter".

Sister **Marcia Lunz** will be returning to Europe to teach an Orff workshop this summer, not at the Orff Institute this time, but at Exeter University, Exeter, England, where the International Education Institute is sponsoring the course for American and English music teachers. Margaret Murray will be a guest lecturer. Further information is available from the International Education Institute, Box 1012, Oak Park, IL 60304.

Don Slagel will be giving a graduate course in Orff Schulwerk for Classroom Teachers on the Hartwick College campus in Oneonta, NY 13820 on Monday evenings this spring starting April 5.

Gin Ebinger, President of the New Mexico Chapter, has just been elected Vice President of the Elementary and Junior High Division of the New Mexico Music Educators Association.

Special Workshops

Dance Week at the Folk School, Brasstown, NC 28902 will be June 13-19 with outstanding leadership from the Country Dance Society. Recorder Week at the Folk School will follow immediately, June 20-26 under the direction of Johanna Kuhlback.

The Mountain Collegium at the Kelischek Workshop in Brasstown is scheduled from June 27-July 3 with Arnie Grayson, John Kitts, James Carley, George Kelischek and others.

Question Box, cont.

Very few school systems can measure the positive results of Schulwerk, especially if the measurements are administered by the specialist who, too frequently, is uncomfortable with musical expression. Our educational system, our society, calls for quick results measured frequently, and often long before a new program or approach has had the chance to **settle in**. Have we not seen the seemingly valid new program, after two or three years of use, discarded for the sole reason that sufficient merit was not proven in subsequent testing?

The true value of what we do will not be measured properly until that time when music educators at all levels understand the basic concepts and aims of Orff-Schulwerk. When the High School Band Director, faced with a new group of students with a background in Schulwerk, accepts the fact that more creative formations for marching band are needed, that more tasteful and challenging music is essential to his music program, then and only then will we see how we got into **serious** and **real** music from Orff-Schulwerk.

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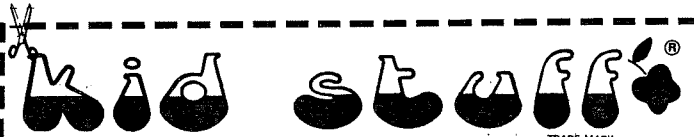
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HISTORY OF THE LOS ANGELES CHAPTER

Orffans in Los Angeles formed the first AOSA Chapter in the far west, and will celebrate their fifth anniversary by playing host to the 1976 national conference at the Biltmore Hotel in downtown Los Angeles, a hotel noted for its spacious elegance and hospitality, and on a more practical level, for its immunity to earthquakes over some fifty years.

In California, Schulwerk ideas were originally introduced through the 1966 ESEA Title III Project in Bellflower (an incorporated city one-half hour's freeway drive from downtown L.A.), directed by Martha Maybury Wampler in collaboration with Gertrud Orff from Munich. When this project terminated, its exclusive devotion to Schulwerk turned more toward creativity in education in general. Its director founded a non-profit corporation in 1970 entitled "Creative Practices Council," an organization quite independent of AOSA.

Some educators began to meet informally during this same time in Santa Monica to study and weigh the varying concepts of Orff, Kodaly, Dalcroze and others. They were, in a sense, ripe for a specific harvest when certain factors converged to bring them under the umbrella of AOSA. The most important factors were: the influence and interest of Norman Goldberg of Magnamusic-Baton in St. Louis, Schulwerk's early "godfather" in the best sense; the tremendous psychological impact of having Dr. Herbert Zipper named to the campus of USC as Projects Director of the Performing Arts Department; and the encouragement of Arnold Burkart, then Executive Secretary of AOSA, who understood the rather unique situation that existed in Southern California and was encouraging the formation of local chapters in line with the policy of the national board.

So, in the spring of 1972, eight educators, representing supervisors and teachers from public and private schools, organized an AOSA Chapter. Of the original octet, three remain active on the board: Millie Burnett, now a member of the national board and local chairperson for the '76 L. A. Conference; Mary Ann Cummins, prime spear-header from the start, at St. Augustine School, Santa Monica; and Sister Eloise McCormick, S.P., President.

The chapter feels that the ace up its sleeve in successfully launching its activities was having a native son in Avon Gillespie. He just happened to be visiting home and offered to lead the first workshop. The spark of enthusiasm he engendered then among the hundred who attended in 1972 has yet to be quenched. He set the stage for a very successful program of **monthly** workshops which continue to this day under local leaders and out-of-town and out-of-state clinicians. This year alone the chapter has sponsored sessions with four members of the national board: Grace Nash, Jacobeth Postl, Nancy Ferguson and Jane Frazee, — a bountiful season.

The question invariably comes up about budgeting so extensive a program. So far, the chapter has gambled on gate receipts to cover major costs, though there is seed money from membership dues, which this year were raised from \$3.00 to \$6.00 (\$4.00 during a special summer drive). Membership has climbed to nearly one hundred and fifty.

The L.A. Chapter feels its best influence, so far, lies in sponsoring monthly evening workshops and in "infiltrating" the local campuses. For the past three years now, certain members of the board have taken turns teaching UCLA Extension classes which cater mainly to classroom teachers. Schulwerk has a supportive and loyal friend there in Dr. Robert Haas, head of Extension Department of the Arts. Cal State Northridge has a thriving Orff program for pre-school children under the leadership of Mary Louise Reilly, Director of the Music Education Dept.; Patti Schlietett is opening her classes to Orff specialists at Cal State Los Angeles; Cecelia Riddell is openly sponsoring Orff at Cal State Dominguez Hills. Above all, there is the campus of USC which provides the majority of administrators in the teaching field. Here the chapter has worked for and with Dr. Herbert Zipper, whose untiring and authoritative influence has brought about an about-face in attitude toward the Orff approach. He is bringing Jos Wuytack to the campus this summer for the third time. He has chosen Orff specialists to teach the

university-sponsored classes for children in the community; and has at last persuaded music department heads to offer a class in Orff Schulwerk.

The L.A. Chapter also counts as a blessing the open, friendly working relationship it has with the Northern California Chapter, which has brought the benefit of shared clinicians. The newly formed Orange County Chapter (adjacent to Los Angeles County) has for its president Ruth Ann Smith, recently a generous and valued member of the L.A. Chapter. Such is the climate of the Los Angeles Chapter which on one hand thrives daily under beautiful California sunshine, and on the other suffers from a local, inbred ailment called geographic isolationism.

The L.A. chapter is honored to be hosting the coming national conference and is gearing itself steadily for the tremendous task. One interesting fringe benefit that is just now surfacing in planning for the conference is the discovery of downtown Los Angeles itself. There is a very new redevelopment program in full swing. We found beautiful malls and parks and fountains and sculptures and buildings and big and little shops underground, all within very easy walking distance of the Biltmore conference headquarters; and there are mini-buses that streak thru town every four minutes for a fare of ten cents. It is going to be all this and Orff too for the participants of the November 1976 conference.

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REVIEWS

150 AMERICAN FOLK SONGS TO SING, READ, AND PLAY, Collected by Katalin Komlos, Selected and edited by Peter Erdei, Boosey and Hawkes, 1974. \$7.50

This is an excellent collection of American songs, carefully selected and edited to show the tonal range and structure of each song. The list begins with MRD songs, LSM songs, DLS songs, and proceeds through four and five-note tunes with various tonal centers to tunes with wider and wider ranges up to tenths and elevenths, first in pentatonic, then in diatonic scales. For the sake of comparison, all the tunes are presented with G as the tonal center, with the obvious result that many of them are notated far above any possible singing range. Suggested beginning pitches are given, but the actual use of these tunes in the classroom would require a ready ability to transpose. This scholarly device will limit the usefulness of the book.

Although many of the songs are familiar, there are also many new ones we can gratefully appreciate, and many new versions of old favorites. Where games traditionally accompany the tunes, the rules are given.

I could wish for more RE SO and MI finals. Only a handful of tunes out of the 150 in the book are centered on anything but DO or LA, and by far the majority are major. With our wealth of modal tunes it seems strange that only the Aeolian mode is included.

Sources are given only erratically through the book. In some cases, a particular state is mentioned; in some, an area, like "Southern Highlands"; in some, a category, such as "Game Song" or "Spiritual"; in some, there is nothing at all. This seems to me a weakness, when so often new versions of old tunes are chosen, and many of us would like to know where they came from.

I hope that later editions will have a stronger binding. My volume has already lost its back, and I've not begun really to use it yet! Highly recommended. I.M.C.

Nominations Solicited

AOSA members are requested to submit names for nomination as Members-at-Large on the Board for the 1977-79 term by May 10. Each name should be accompanied by a brief vita. Names should be sent to: The Nominating Committee Chairman, Executive Headquarters, P.O. Box 18495, Cleveland Heights, O 44118

Apologies To Silver Burdett

The AOSA Conference notes included an adaptation of "I'm Gonna Walk", a song by David Eddleman without written permission from the publisher. Acknowledgement should have read: "I'm Gonna Walk" by David Eddleman is adapted from SILVER BURDETT MUSIC, Level 5, © 1974, Silver Burdett Company. We regret the oversight.

JUST FIVE PLUS TWO, Robert E. Kersey, Belwin-Mills, 1975. \$2.00

Dr. Kersey's second collection of folk songs should prove just as valuable as his first. Again, it is carefully arranged, beginning this time with the full pentatonic scale of D R M S L D', moving through other configurations of the pentatonic to the hexatonic scale with TI in various patterns, hexatonic tunes with FA in a still greater variety of patterns, and a final section in which chromatic tones are introduced. No sources are given, just labels. A wealth of songs, from America, France, England, Germany, Israel, Scotland, Ireland, Korea, and even a handful of composed tunes by such people as Praetorius and Bach makes this small book an invaluable source-book for all Orff and Kodaly teachers. It is clearly printed like all Belwin's publications.

Highly recommended. I.M.C.

SING ABOUT SUNSHINE, Konnie K. Saliba, Belwin-Mills, 1975. \$3.00

The strength of this little book is in the lesson plans, which abound in good suggestions for imaginative teachers. The tunes are uneven and the words are undistinguished. The title song, for instance, reads: "Sing about sunshine, and add a wink, Sing about sunshine, Plink, plink, plink, plink. Sunshine makes me happy, and happiness is fun. We'll keep on singing until we are done." I miss the folk rhymes and songs of our heritage on which the Orff approach claims to be based.

The arrangement of the songs is puzzling. The preface states that no sequence is intended. Why not, one wonders? As it stands, it is more a sampler than a text, more suitable for teachers' workshops than for classroom use. I.M.C.

IN BRIEF

The annual list of Orff workshops is now available on request from Magnamusic-Baton, Inc., 10370 Pace Industrial Blvd., St. Louis, MO 63132. Thanks again, Norm, for undertaking this job on behalf of all of us.

ZING, ZING, ZING, Avon Gillespie, Belwin-Mills, 1974. 75¢

The first half of this little pamphlet contains four singing games, "Jacqueline", "Miss Sue", "Head and Shoulders", and "Brown Girl in the Ring", which many of us have learned from Avon at our conferences. It is good to have them in print. The last four pages are devoted to two rounds, one developed with considerable sophistication for a much older group than the first half of the set, progressing from a unison version, a simple canon, unison over a vocal ostinato, to a complete rondo, ending with a coda which builds from one to nine parts for the final chord! A curious combination, much as we enjoy each half. I.M.C.

THE NEW RECORDER TUTOR FINGERING CHARTS, Stephen F. Goodyear, Belwin-Mills, L1.25. No price in dollars given.

Mr. Goodyear has compiled and edited a set of 26 charts that clearly illustrate the fingerings for both the C and F instruments. The set should prove very useful in any classroom where recorders are used whether one uses his recorder method or not.

Recommended. I.M.C.

The last 4 books are available from Belwin-Mills.

RHYTHMIX, published and distributed by Musigraph, 434 Kings Highway, Shreveport, LA 71104, \$24.95 (20% discount to teachers)

Mr. Kozak has designed an ingenious game to teach rhythm to young children consisting of an easel and a large set of rhythm cards. One side of the easel accommodates 4 beats in $\frac{1}{4}$ meter; the other side, 3 beats in $\frac{3}{4}$ or one bar of $\frac{6}{8}$ meter. Any cards that fit the space to the end of the easel will automatically be right. Recommended. I.M.C.

THE ORFF ECHO
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