

The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

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Orff-Schulwerk Symposium

Konnie Saliba

If it were possible to travel to all the countries of the world, it would probably not be possible to find a more perfect setting for the Orff Institute than its present site on Frohnburgweg in the outskirts of Salzburg, Austria. The golden buildings of the Orff Institute seem as natural to the surroundings as the gardens, the farm land; the barns and the cowbells. The magic of Salzburg itself made the departure from and the fair assessment of the 1975 Symposium extremely difficult.

The Symposium occurred June 27-29, 1975, with a registration of around 270 persons. (Neither total registration nor a list of countries represented was available at the end of the meeting.) The most notable feature of the Symposium was the most impressive list of people in attendance. On Saturday afternoon I was invited to attend a special meeting called by Professor Hermann Regner, Director of the Orff Institute, in honor of Carl Orff. Seated around this table were such leaders of the Orff movement as Professor Nachiro Fukui from Japan; Polyxéne Matthey from Greece; Maria de Lourdes from Portugal; Doreen Hall from Canada; Pierre van Hauwe from Holland; Giovanni Piazza from Italy; Margaret Murray from England; Karl Alliger from Germany; Guillermo Graetzer from Argentina; Keith Smith from Australia; and Minna Ronnefeld from Copenhagen. Other guests represented the business end of Orff-Schulwerk on the continent or were on the staff of photographers and movie makers. Frau Orff and Gunild Keetman completed this impressive round table. Carl Orff opened by suggesting that we ask him any questions we might have, and the conclusion of his opening statement was met with understandable silence. The meeting never did reach the point of a real discussion, but Pierre van Hauwe did give a notable plea for an International Orff-Schulwerk meeting in the near future, and everyone there heartily agreed to its necessity.

The pace of the Symposium was very relaxed, like everything in Austria, and the formality of speeches forever dominant. On the first day, Friday, during the afternoon, I was asked to choose which two out of five sessions I would attend, all either performances by children or demonstrations with children. I

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CELEBRATIONS

Judith Thomas
Nyack, N.Y.

Of the many satisfactions derived from music teaching, two which are at the zenith of teacher-pleasure are: 1) observing the musical growth and maturation of children from year to year and the joy it affords them, and 2) providing a framework which evokes the ultimate response from the child. It is to the latter pleasure-summit that this new column addresses itself, since it is my feeling that to unlock and give form to the abundant creativity in children is the most challenging and beautiful capacity a teacher has. We know the child is ripe with possibilities, but to free them and give them form is quite another thing. Thus when a particular preparation has stirred the imaginations of the class to an unexpectedly joyous, aesthetically-pleasing, emotional end, it is cause for great celebration — so come, let us look closer and see what's going on! THESE are the moments that could be shared in this column.

The "Celebrations" submitted by teachers might take the form of original work from classes or individuals in poetry, speech patterns, song, story, rhythms or instrumental pieces on any level. Some celebrations will be individual responses by students who have caught fire and done independent work; some will be suggested by the teacher, but accomplished alone; some will be the result of imaginative direction in the classroom; and some will be spontaneous, unplanned, pure serendipity. Background information about the motivation and lesson progression would add dimension to the contribution, as would complementing photos or drawings (though these are not necessary).

If the response to this column is good, it is possible that a collection of these original Schulwerk-inspired works could be formed, much as Lewis did in his book, "Miracles." Would you look to your own file of "special things" to recall some lovely lesson suspended in your memory where you and your children met the Muses head-on? Send it to: Judith Thomas, 103 Gedney 1-R, Nyack, N.Y. Please include your name, where you teach, and a brief summary of your background. I will launch the first "Celebration," and I look forward to learning of yours.

A field trip to see the Alvin Ailey Dance Company perform "Revelations" provided

the motivation and direction for a unit this past semester with 80 Upper Nyack Elementary fourth graders. The unit was begun a month before the trip, with the idea that they would have experiences working out their own choreography to their own music and rhythms, incorporating the Laban qualities of movement which had been explored earlier in the year. It was also hoped that the children would learn to take suggestions from a peer group and to voice constructive evaluations of movement, and that they would become aware of the many existing types of dance and have experiences in them. I planned for them to sing some of the spirituals that I knew were in "Revelations," learn them on recorder, and re-apply a previous lesson using dominant/tonic harmony to the accompaniments of these spirituals. After seeing their reactions to the field trip, I planned to do some follow-up lessons in paralleling an Ailey choreography, hear comments from the group and give them an art experience. The progression of classes briefly went like this:

Lesson 1.

Introduced the movement unit, considering four categories of dance: free (modern), classical (ballet), folk, and ballroom (popular). Played a variety of recorded examples in each style of music and had them guess to which category it belonged. Concentrated on the folk style and learned a new folk dance. Lined up two ballet students in the class to demonstrate steps at the following period.

Lesson 2.

Divided the class in half, and using the "Listen, Dance, and Move" record, gave specific movement tasks before each brief musical example, e.g., "You are to try in this example to make a circular floor pattern, adding slashing arm and leg movements where the music calls for it," or, "this example will begin with a gliding movement which you will try to accomplish using many levels in space. When the music changes, you decide if you will use a press, punch or dabbing motion." After each experiment, the non-moving half of the class would point out people who were the most

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ORFF IN CHURCH

Isabel McNeill Carley

With its emphasis on participation rather than performance, on improvisation rather than interpretation, on ensemble playing and singing from the very beginning, and on movement as a basis for life-long rhythmic security, the Orff approach is finding an ever-widening place in the musical life of this country since its first introduction on this side of the Atlantic little more than ten years ago. It speaks to our condition and matches the educational philosophy of our period better than anything else. It challenges individual imagination and competence at any age. It provides an incomparable rhythmic training. For the first time in the history of music education, it is music education from the composer's point of view. Starting with the simplest rhythmic building blocks, new forms are constructed and developed to match the aural memory of the participants. The urge to notation comes very strongly when individuals and groups want to record what they have themselves created, the best possible stimulus to musical literacy. And the early ensemble experience affords the basis for life-long delight in ensemble music-making.

More and more schools, more and more colleges and universities, more and more churches are turning to the Orff approach. Church musicians are unusually privileged in being able to do what they decide needs doing without having some state-approved curriculum to cope with that may run counter to their own convictions, like a lot of public school music teachers. And it seems to me that the Orff approach has some very special contributions to make to the life of any church:

- 1). It provides incomparable basic musical training for the Primary Choirs, and remedial training for the older choirs.
- 2). It opens a whole new repertoire for use in church services, of high quality, by one of the most outstanding composers of our age and his life-long assistant. In the five volumes of the Schulwerk is a surprisingly large number of settings of sacred texts suitable for choirs of different ages and stages, of magical quality, which serve both as finished anthems and as models for our own improvisations and arrangements.
- 3). The Orff approach, better than anything else I know, can open new doors to fresh, immediate, improvisational, unique ways of using music in the service, with spontaneously improvised introits, responses, and semi-composed anthems, using a great variety of means.
- 4). Last, and most important of all in the context of Christian education, it affords character training, sensitivity training, of a high order. One cannot participate in an ensemble without learning to listen to his neighbors, to be aware of them, to value their contributions to the whole. In the Orff ensemble, everyone's important, whether his

part is easy or technically demanding. Children, particularly, learn a new respect for their fellows, and often for themselves as well. Attitudes change. A child who is inadequate at academic subjects, or inferior at sports, may discover that he is really outstanding in improvisation, or in tricky rhythmical patterns that are beyond his contemporaries' ability. Such ensemble play provides the kind of training in cooperation, the kind of healthy emotional release that our harried culture desperately needs. As Erich Fromm says, "Destructiveness is the outcome of the un-lived life." The Orff approach provides a challenge to both body and mind, and teaches them to work happily together. Music becomes again what it was for the ancient Greeks, the core of education, the synthesis of speech, movement, song, and instrumental play, unifying the personality as none of man's other arts or disciplines can hope to do.

Isabel Carley

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Celebrations, cont.

successful in doing the task. Comments were made about students who were concentrating well and were therefore convincing, and on those whose eyes focused in the direction of their movements.

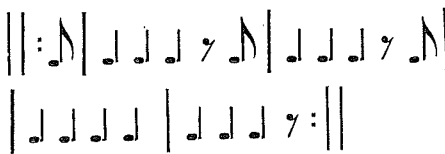
At the close of this lesson, students gave a demonstration of ballet steps followed by a discussion comparing "formal" steps in ballet to freedom of movement in modern dance.

Lesson 3.

Asked for suggestions for two familiar rhythm patterns. Performed them as body percussion against a new song, "Wade in the Water." Had the class arrange the rhythm patterns into an ABA form. They chose for the A section:



and for B:



Next they transferred these rhythms to instruments of their choice and performed them as a rhythm piece. Last, recalling the qualities of movement, floor pattern and levels from the previous lesson, they collaborated on a class choreography and performed their ABA piece.

Lesson 4

Divided the class into five groups, each with two percussion instruments of contrasting sound, with the task of developing a rhythm and an accompanying movement using interesting floor and space patterns. We shared these with each other and took the time for constructive suggestions from the group.

Lesson 5 and 6

The same groups re-convened, but with the task of adding a B section to the existing A. Room performances of ABA pieces . . .

Lesson 7.

Learned "Wade in the Water" on recorder in E minor and worked out the V-I harmony. Roughly choreographed how we thought the Ailey group might do it.

Reference was made all along to the fact that they were going through the identical process that the dancers went through in the Ailey troupe, that the same kind of attention was given to visual interest, body pattern, floor pattern, quality of movement, coordination between sound and movement in researching their own choreographies. Thus the classes arrived at the dance concert with all pumps fully primed. They understood the program and were totally engaged in all

aspects of the dance because they had been actively involved in a minor version of the creative process they were seeing.

The classes were back in school by that afternoon, and two of the fourth grades had art, so with their reactions vivid, the art teacher, Nancy Brawner (who had also attended the concert), gave them black paper and white paint or the reverse. They spoke of the arm and leg patterns formed by the dancers, of the floor patterns we had seen and arm gestures, and then, pretending to be a camera, each child was asked to zoom in on one small area of these memories. This, rather than asking the children to draw a whole body or scene, enabled them to fill their space in the beautiful way illustrated by the pictures you see below:



The motions and rhythms incorporated into their art works were also directly activated by the movement they previously experienced in music class, and even as they worked, they were moving and assuming the postures they were drawing.

Later in the first follow-up music class, a tape recorded the class reactions. It became evident that the children had been keen observers. Here is a sampling of their comments: "The dancers would have to have healthy bodies." "It made me feel like I wanted to dance with them someday." "I thought the Japanese man was the best dancer — he leaped the highest." "Their arms looked like birds gliding and their fingers spreading out were feathers." "I liked when the girl put her arms out and the man caught her. It looked like a cross." "It made me tingle inside." "The men look like wind blowing . . . so loose . . . all over the place." "I liked it when the dancers made their arms flow." "I liked when they shook their fingers like at their husbands." "When all their hands were



together, they looked like a giant squid." "I felt very good watching them." "I felt flowingly-like, soothing."

The last two follow-up classes were used to fix a final choreography using "Wade in the Water." A simple V-I accompaniment on xylophones was worked out by some children, some chose to play the recorder, some sang, some chose to accompany with a rhythm pattern, and others danced. An order of entry was arbitrarily decided upon by each of the three classes, fixed, rehearsed and finally presented on a program of spirituals, three different versions of "Wade in the Water," complete with parasols.

This was one of the most completely satisfying units the children and I experienced this past year, and made me marvel anew at how much they were able to comprehend, adapt, create, and imagine when given a good framework. From my standpoint, it doesn't ALWAYS happen; but when it does, I KNOW that young people don't need special eyes or understanding to appreciate the experimentation present in the Orff philosophy. It's their world, and they go for it!

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PERSONAL

Jane, Meet me at the fermata. Love, Joe.

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REVIEWS

CREATIVE APPROACHES TO CHILD DEVELOPMENT WITH MUSIC, LANGUAGE AND MOVEMENT, Grace C. Nash, Alfred Publishing Co., Inc., 1974.

This book is a unique and creative synthesis of the Orff, Kodaly and Laban philosophies and techniques together with Mrs. Nash's experiences as a classroom and music teacher and her research into the behavioral and biological sciences — human development, brain function, brain change, and the educational process. She spells out the educational advantages of what she terms "media processes" as only an educator with knowledge from fields far beyond that of music education can do.

Mrs. Nash's purpose is to present the subject of active music making, in relation to child development, in a structure accessible to all educators. In the first part of the book she tells of her fundamental concern for the nature of children and how their human needs necessitate a central role for music in the curriculum. She presents the specific reasons why speech, rhythm, and movement are necessary for growth and how these activities affect the brain. Central chapters of the book cover the areas of speech, notation, movement, awareness and sensitivity, hand drums, "hear" training, and the use of tonebar instruments. This book does not include song material since it is available in

many other publications. The two closing chapters briefly discuss school programs and guidelines for introducing tonebar instruments. The bibliography is one of the most interesting and diverse I have seen. It includes books in the areas of behavioral science, education, movement, language, and drama.

The wealth of new material in this book shows how endlessly creative we can and should be in the application of these approaches. Creative teachers will find in this book a clearly presented array of material they can apply to their teaching. Highly recommended for both classroom and music teachers.

Janice Rapley

AMERICAN COUNTRY DANCES OF THE REVOLUTIONARY ERA, Keller and Sweet, edited by Jim Morrison, Country Dance Society, 55 Christoper St., New York, N.Y. 10014, 1975. \$3.00

This little book contains the tunes and instructions for 28 dances that our founding fathers must often have danced. It is attractively printed, and includes information concerning sources, good advice about formation and style, and a helpful glossary of terms. Tunes were selected on the basis of their popularity in the various manuscript collections from which they were compiled, including such familiar ones as "The Irish Wash Woman," "Over the Hills and Far Away," and "Hunt the Squirrel," and "College Hornpipe"; which Jim Morrison taught at our Detroit conference.

As Jim Morrison himself suggested, once

students are familiar with a few of the basic figures from the dances of this period, it is possible to simplify the given instructions and tailor the dances to the skill and experience of our own groups, rearranging some of the steps to make use of those they do best until they're ready to tackle the authentic versions.

Recommended.

I.M.C.

46 TWO-PART AMERICAN FOLK SONGS for Elementary grades, Denise Bacon, KMTI, 525 Worcester St., Wellesley, MA 02181, No price given

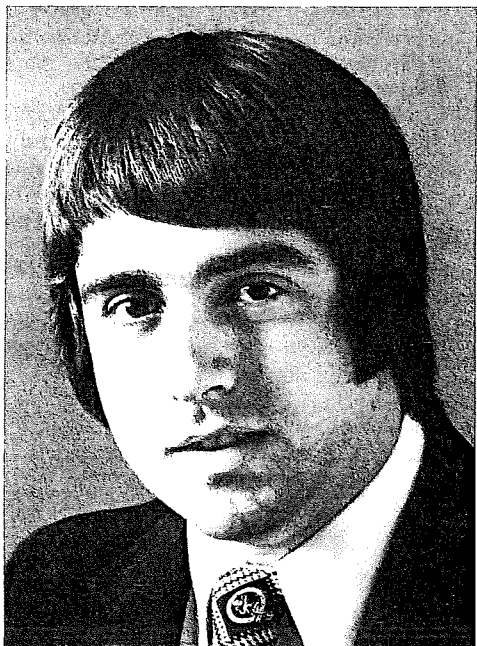
Miss Bacon has made a good selection of folk songs for this little book, and arranged them in graded order for children in the primary grades to sing together. The range of the first songs is very limited in both parts, and only gradually expands from a 4 or 5 tone range to a 6th or an octave. The children are expected, however, to switch parts readily, and between the two parts a sometimes extreme range is required, frequently from A below the staff to high D, or in "Hushabye" on page 55, from low G to high G. The primary children I teach couldn't begin to sing well in so wide a range.

There is a wide variety of scales included, from DO and LA pentatonics to majors, Aeolian, and Mixolydian, with a great variety of keys. The sequence seems arbitrary in places, but a teacher who knows the capacities of his own classes would find much worthwhile repertoire within the covers of this unpretentious collection.

Recommended.

I.M.C.

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An Orff Approach to Teaching Indonesian Gamelan Music

William A. Anderson
 Professor of Music Education, Kent State University

Indonesians have cultivated a rich tradition of vocal and instrumental music, including solo, chamber, and orchestral styles. One of the most sophisticated types of music is that played by ensembles of instruments known as gamelan. Gamelan are composed primarily of metallophones and knobbed gongs positioned either horizontally or vertically. In addition, most ensembles possess a flute, several stringed instruments, and drums. Solo voices and a unison chorus are also integral members of the ensemble.

For many centuries performances by gamelan have been an important part of Indonesian life. Gamelan accompany puppet plays, dance dramas, weddings, birthdays, festivals, visits of guests and heads of states, and numerous other occasions. Gamelan are found not only in the more wealthy urban areas but also in every small village. Attesting to the overwhelming popularity of the ensemble, in the 1930's Jaap Kunst, a Dutch ethnomusicologist, found over 17,000 gamelan on just the islands of Java and Madura (small island off the coast of Java).

Some of the gamelan found in urban areas contain very high quality bronze instruments, which are positioned in embroidered inlaid gold teakwood frame supports. Performances by these ensembles are often heard on radio throughout the islands. Village gamelan generally have fewer instruments than ensembles found in urban areas. The instruments in rural ensembles also are somewhat less refined, sometimes being made of iron or bamboo. Although more sophisticated concerts generally are heard in urban areas, village performers often seem to overcome lesser ability with greater enthusiasm. Gamelan is an important communal activity with clubs rehearsing regularly to prepare for yearly competitions held among various groups.

Teaching Gamelan Music

Gamelan are found in a number of areas in the United States: University of California, Los Angeles, University of Michigan, Wesleyan University, University of Washington, Oberlin College, and the Indonesian Embassy in Washington, D.C. For teachers living near these areas, arrangements can often be made for having students see and play real instruments. However, since gamelan instruments are hand-crafted and expensive, instruments can be used which are already available in schools and which are nearly similar in sight and sound to those of real Indonesian orchestras. For example, a makeshift gamelan can be organized with Orff glockenspiels, metallophones, and xylophones, along with resonator bells, and several gongs (see Figure 1).

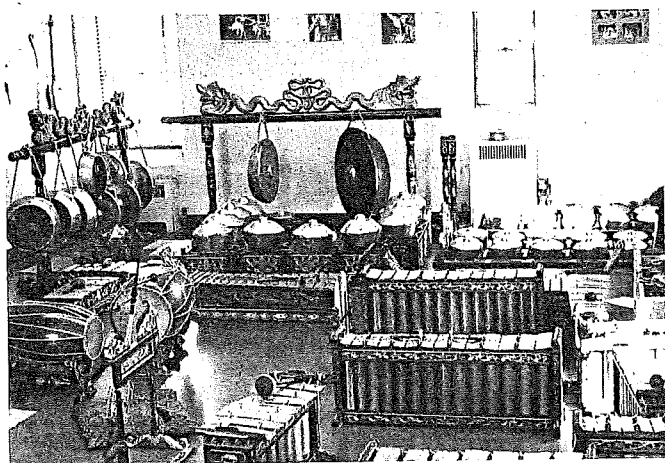


Figure 1 — Javanese Gamelan Instruments and Classroom Instruments

Javanese Instruments

Saron Barung	Alto Glockenspiel
Saron Demung	Alto Glockenspiel
Slentum	Alto or Bass Metallophone
Gong Ageng	Large Vertically Suspended Gong
Kenong	Three Gongs Suspended Horizontally On a Pasteboard-Box Frames
Kempul	Three Vertically Suspended Gongs
Ketuk	One Gong Suspended Horizontally On a Pasteboard-Box Frame
Peking	Soprano Glockenspiel
Gender	Alto or Soprano Glockenspiel
Bonang	Resonator Bells with Construction- Paper Discs
Gambang Kayu	Xylophone
Kendang	Barrel-Shaped Conga Drum

Classroom Instruments

Several Styles of gamelan playing are found in Indonesia and the one described here is the Javanese tradition. Javanese gamelan music is constructed in the following manner: First, there is a principal melody which is repeated over and over in equal time values throughout a composition. The principal melody for a composition called **Ritjik-Ritjik** ("Flowing Water") appears below (Figure 2) in Western notation along with a cipher notation used by the Javanese.

Figure 2.—Principal Melody for Ritjik-Ritjik



The principal melody is a fundamental element of gamelan music, acting a foundation for the development of other melodic and rhythmic parts. The melody is generally played by three instruments, the saron barung, the saron demung, and the slentum (see Figure 1). The saron barung and saron demung are barred instruments with thick rectangular-shaped bronze keys. The instruments are built in octaves so that the pitches of the saron demung are one octave lower than those of the saron barung. In addition to the saron barung and saron demung, another instrument, known as the slentum, often reinforces the principal melody at an octave below the saron demung. Although somewhat similar to the saron, the slentum has thin bronze plates carefully supported by cords over resonating tubes.

All three instruments are played with rounded wooden mallets. However, the mallet for the slentum is covered with a cloth cushion.

In fashioning a makeshift ensemble, the saron barung, saron demung, and slentum can be represented in the classroom by two single-row Orff alto glockenspiels and an alto or bass metallophone.

The single-row keyboards are similar to the real gamelan instruments and also have the advantage of permitting the player to execute a key damping technique employed by Indonesian musicians (See below).

The second element in gamelan music is the rhythmic framework created by a series of gongs (see Figure 1) which are sounded at various points of the principal melody. The longest phrase units of an orchestral composition are marked by the sounding of the gong ageng, the largest gong in the gamelan. The gong ageng is ap-

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QUESTION BOX


Don Slagel
Hartwick College, Oneonta, N.Y.

It is difficult to write answers for this column to unvoiced questions, but one question, from outside the membership, still occurs with sufficient frequency to warrant another response. This subject may have little relevance for those of us safely within our "blanket-of-sound-covered" enclaves, but it may be of help to those of us who continue to hear, "But why Orff? Is there not another, perhaps better means through which children can gain general musicianship? Music survived for centuries without Orff-Schulwerk; what makes this approach unique?" (Let me state here that I am indebted to Ruth Dudley, a student here at Hartwick, for her thoughts, and to an article appearing in the *Saturday Review* over a year ago by Yehudi Menuhin.)

Our first task then is to define what Carl Orff meant by **elemental music**. From birth we respond to rhythm and melody; a baby falls asleep when rocked and relaxes to the soothing singing of the mother's voice. Likewise he cries in terror at raucous and abrupt sounds; he becomes afraid and insecure when left alone. Even before birth the baby is surrounded by the sounds and rhythms deep within his mother's body, and the post-birth rhythmic stroking and patting recalls to the infant the "peristaltic wave" of the womb. So it is that rhythm and melody are basic to life. No wonder that they are the basic elements of music. **Elemental music** is, then, primarily concerned with underlying rhythms and melodic line. Harmonic progressions come later, also in an elemental way, as they did historically.

By what means can this **elemental music** be taught? With these two components we must decide how they can best be expressed. Melody can be played on nearly every instrument, but the one instrument available to the vast majority is the human voice. Rhythm instruments abound in every culture, but why not begin with hand-clapping and knee-slapping, since the human body itself satisfies all the needs for the expression of **elemental music**. (One still hears that, since it is both melodic and percussive, the piano is the ideal. The keyboard, the pros and cons of tempered tuning aside for now, is a most harmonically-oriented instrument, coming to its fruition during a period when harmonic structure ruled musical composition.) We are concerned with allowing children to learn through experiencing, to let them experience music firsthand by actually doing it: clapping-slapping-stamping-snapping, singing, listening and later transferring **their** music to the Instrumentarium.

According to Jean Piaget, the Swiss psychologist, children go through definite stages in their abilities to learn. For example, a child of six cannot recite the scale of E-Flat (except through memorization) with understanding of what he is saying as can the child of ten. This is


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not because of his stupidity, but because his thought processes are simply not capable of knowing and understanding this information.

What is a child's way of thinking? Specifically, a baby under age two is termed **sensori-motor**. Perception dominates his entire thinking. When the ball he is playing with rolls out of sight, it ceases to exist. The next stage is from about two to seven and called **pre-operational**. The development of language is dominant during this phase. The child is more egocentric and still relies more on perception than on logic. He begins to reason about things but not about verbal problems; he can answer which block of three is largest when he sees all three. But when told, "A is larger than B, and B is larger than C. Which is the largest?", he cannot reply correctly. From seven to about age twelve, the child gains the ability to solve verbal problems such as the one above, as well as the ability to deal with numbers and sizes and to classify objects. Upon reaching adolescence the formal operations come into play. Questions involving hypothetical situations can be answered, problems requiring compensation (or restoration of balance) can be solved.

It would seem to follow that a child should be allowed to make his own music before be-

ing taught how to read it and write it down. Instead of trying to force an adult conception of music on the child, why not approach him via his own way of thinking? From this brief summary of Piaget's theories, with scores of examples verifying their accuracy, one should be able to see the validity of this approach. The concepts of Orff-Schulwerk coincide with Piaget's claims (though this is not an attempt to base one upon the other) as we provide tasks the child is capable of doing, presented on a level to which he can respond and relate immediately.

Movement, rhythm and proportion in music — in fact in all other arts as well — these assure us of continuity and direction, of design and logic. Without these assurances our living becomes bewildered and confused, without rhyme or reason. Mothers need to sing to their children; our children need to sing together. No other activity so completely engages our "inner mobility," our breath and circulation, our lungs, hearts and minds. Our sense of communal solidarity, our spirits are incalculably enhanced by this activity of singing. What other activity so involves the totality of the senses, and especially so when combined with the myriad facets of music for children, Orff-Schulwerk?

NAMES IN THE NEWS

Barbara Grenoble was leader of a workshop in New Mexico in early October that attracted over 150 participants from the entire state. She will also be clinician at Los Alamos, New Mexico's fifth annual Orff Workshop on January 30, 31. The focus of this year's session is The Orff Approach in relation to the teaching of language arts. These workshops, spearheaded by local AOSA members, serve approximately 100 teachers in northern New Mexico every year.

Mary Lou Theil was named by ACT as one of the outstanding teachers in Tennessee.

Sister Marcia Lunz has recently been appointed to the new position of Music Coordinator for the Chicago Archdiocesan School Board. Congratulations, Marcia!

Lucya Prince reports a recent workshop at George Williams College for a group of classroom teachers, music specialists, physical education specialists, and teachers of handicapped children.

Ruth Hamm will be giving an Introductory Orff course at Kent State University in the spring quarter, on Tuesday evenings beginning April 6, for ten weeks. Both undergraduate and graduate credit will be available. Information from Melvin Platt, Music Education Division, Kent State University, Kent, Ohio 44242.

Robert Benedict has recently been appointed to set up an Orff program for the mentally retarded at the N.Y. State Psychiatric Hospital.

Yda Lou Schultz of Central Michigan University reports her leadership of two Performing Arts Clinics for the participants in the International Special Olympic games held last summer at Central Michigan University. Simple Orff techniques were used. Each session started with speech ensembles accompanied either by body sounds or unpitched percussion. Two special songs, "Special Olympic Days" and "Ask Not What Your Country Can Do For You," became great favorites. None of the players had ever played Orff instruments before. "Their joy and exultation in accomplishing the seemingly impossible was a real triumph for Orff Schulwerk," says Ms. Schultz. She also reports that there are over a thousand Special Ed majors at her university, of whom over 75% choose to take "Music for Special Education" in which Orff techniques are used.

Claire Levine of Birmingham, MI, led a fine session in Movement and Dance during the national AOSA Conference in Detroit which, unfortunately, was not listed in the schedule. In it, those who chose not to go to the Ford Museum had the pleasure of working out movement to match carefully chosen repertoire from the Schulwerk.

Would you believe an "ORFF" license plate? This unusual registration belongs to **Rida Davis** of Connecticut, a birthday gift from another Connecticut Officer, **Brenda Dreher Worth**, and has been the occasion of a lot of fun for Rida and her friends.

IN BRIEF

The New Mexico Chapter sponsored a luncheon Friday, January 9, at the Mission Inn in Las Cruces during New Mexico All-State activities, at which Isabel Carley was the guest clinician at the elementary level.

A reciprocal agreement allowing members of any chapter to attend all meetings has been reached by the Connecticut Chapter, the New England Chapter, Rockland County Chapter, Long Island Chapter, and the New Mont Chapter. What a good idea! Too bad most of us are too far apart to do likewise.

South Central Minnesota Chapter is off to a good start this year with two Saturday workshops already under their belts, the first with AOSA President, Jacobeth Postl in September, the second with Lisa Parker, a Dalcroze specialist from Boston who was one of the headliners at last year's AOSA Conference.

The Rochester Chapter reports last year's schedule, with special sessions by national leaders Tossi Aaron and Mary Stringham, and local leaders Robert Benedict, "Special Education," Sue Johnson, "Church School Music," Suzanne Clayton, "Spiraling Concepts," Meg McCrystal, "Perceptual Motor Development," and Paul Cimacata, "High School." Special recognition is due Marilyn Friedrich and Dorothy Young for their hospitality to guest clinicians.

The Advisory Board of the AOSA has chosen the following members to serve as a Liaison Committee: **Edith Elliott**, 3705 Richmond, Shreveport, LA 71104 for the southern states; **Jan Rapley**, 75 Palm Ave., San Francisco, 94118, for the western states; and **John Robert Welsh**, 1169 Mechanic St., Lebanon, NH 03766, for the eastern states. **Dianne Mahoney**, who has just resigned as representative of the central states, has not yet been replaced.

Doreen Hall, President of our sister organization, Carl Orff of Canada, brought with her to our conference the announcement of the Canadian second national conference, to be held in Winnipeg April 30-May 1. Special guests will be Minne Lange Ronnefeld from Copenhagen and Suse Boehm from Munich. AOSA members may attend for \$20.00, just like the Canadian members. Write Miss Peggy Emmond, 1048 Autumnwood Drive, Winnipeg, Manitoba, R2J 1C7 Canada.

Sonor Percussion sponsored their first International Workshop in English at Lake Constance last July. Leading European teachers participated in the week-long course, covering such areas as basic playing technique, principles of functional harmony; free tonal and modal structures; music and motion in primary education; experiments with sound structures; and the use of Orff instruments in conjunction with choirs.



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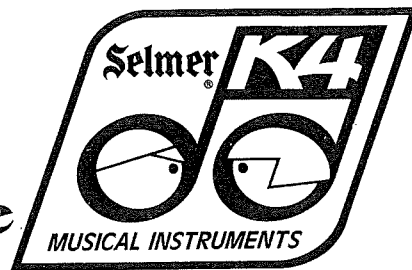
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Indonesian Gamelan Music cont.

labels should be placed on the lower part of the keys where they can easily be seen and yet far enough from the end of each key so as not to interfere with the key-damping technique.

While learning the principal melody, the interpunctory gongs can be added to the ensemble. As shown in Figure 3, in **Ritjik-Ritjik**, the gong ageng is sounded on beat 8, the kenong on beats 2, 4, 6, & 8, the kempul on beats 3, 5, and 7, and the ketuk on the off-beat.

Students should rehearse the composition with the principal melody and interpunctory gongs. Those students who have been assigned to embellishing instruments can play along on just the unadorned principal melody. To assist in keeping a steady tempo, one student may be assigned to play an even beat on a small conga drum.

Once the students are able to play the melody and interpunctory gongs together in a steady tempo, another gamelan technique may be added—that of loud and soft sections. In gamelan compositions, there are two styles of playing: a loud style in moderately fast tempo and a soft style executed at a somewhat slower pace. In the soft/slow sections, the tempo is approximately half that of the loud/fast sections. Further, in the slow sections, all instruments in the gamelan play softer except those which are embellishing the melody. The embellishing instruments should predominate in the soft sections.

The composition **Ritjik-Ritjik** should be rehearsed by playing the principal melody through six times, two times in loud/fast style, two times in soft/slow style, and finally two times in loud/fast style (see Figure 7). The teacher or a student should help the group make changes in tempo by using the conga drum.

Figure 7.—Rehearse *Ritjik-Ritjik* with Loud and Soft Playing Styles

Loud/Fast	Soft/Slow	Loud/Fast
3 5 6 5 6 5 7 6	3 5 6 5 6 5 7 6	3 5 6 5 6 5 7 6
3 5 6 5 6 5 7 6	3 5 6 5 6 5 7 6	3 5 6 5 6 5 7 6
3 2 3 2 3 2 7 6	3 2 3 2 3 2 7 6	3 2 3 2 3 2 7 6
3 2 3 2 3 2 7 6:	3 2 3 2 3 2 7 6:	3 2 3 2 3 2 7 6:

Once the students are able to execute the principal melody and the interpunctory parts in loud- and soft-playing styles, the embellishing parts may be added. As mentioned earlier, these parts are to be played on four types of instruments: the peking, the gender, the bonang, and the gambang. Students may begin the embellishing parts by doubling each note of the principal melody (see Figure 4). After they are able to perform this technique with ease, the somewhat more advanced manner of anticipating while doubling may be employed (see Figure 5). When playing in soft/slow sections, the gambang player may employ a further technique—that of quadrupling the melody (Figure 6).

In order to assimilate the embellishing procedures, it is suggested that the techniques be employed gradually, making sure the students are secure with each one before adding the next. The complete composition should be rehearsed a number of times with the form given in Figure 7: twice through the principal melody in loud/fast style, twice in soft/slow style, and then twice again in loud/fast style. Considerable attention will be necessary in making a smooth change from one section to another.

As soon as the students are playing the composition with some degree of ease, a short introduction may be added. The introduction is to be played by one instrument, often a bonang. The introduction

to **Ritjik-Ritjik** is given below (Figure 8) and is to be played in a tempo which is twice as fast as that of the principal melody in the composition.

Figure 8.—Introduction to *Ritjik-Ritjik*

6 . 3 5 6 . 5 3 2 . 3 5 6* *gong ageng sounds

As will be observed, the gong ageng signals the end of the introduction. The composition proper follows the introduction without a break. However, as mentioned, the composition is at a tempo approximately half as fast as the introduction.

In summary, I have attempted to show how the gamelan music of Indonesia can be presented in schools with instruments now available in the United States. Performance with Orff instruments provides a means of having students actively involved in learning how a music outside their own Western system is structured.

This article is derived from **Teaching Asian Musics in Elementary and Secondary Schools: An Introduction to the Musics of India and Indonesia** by William M. Anderson, copyright © 1975. Permission to publish the article granted by the author.

EARLY AMERICAN DANCE & MUSIC An Introductory Bibliography

Jim Morrison, Director,
Country Dance and Song Society

- * A CHOICE SELECTION OF AMERICAN COUNTRY DANCES OF THE REVOLUTIONARY ERA \$ 3.00
Keller & Sweet, Edited by J. Morrison, 1975
- COUNTRY DANCE & SONG, Vols. 6 & 7 (to CDSS members only) \$ 1.00
CDSS, 1974, 1975 (with 18th century American dances)
- RILEY'S FLUTE MELODIES (Reprint) \$10.00
1816-20 (700 Early American tunes)
- GILES GIBBS, HIS BOOK MANUSCRIPT: Fife Tunes, 1777 \$ 2.00
ed. Keller
- * SONGBOOK OF THE AMERICAN REVOLUTION, Rabson, 1974 \$ 4.00
(Best available collection of topical songs from this period)
- AMERICAN MUSICAL MISCELLANY 1798 \$15.00
(Reprint)

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Cooperative Recreation Service, Delaware, Ohio
- HANDY SQUARE DANCE BOOK \$ 2.00
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The above are available from the Country Dance and Song Society, 55 Christopher Street, New York, NY 10014. A free catalog of other materials including records for the above is also available.

Orff Symposium cont.

was glad to see two different sessions even though I had to miss seeing three. But Saturday and Sunday were much worse in terms of scheduling because only the first hour of the morning allowed for any choice. Each day there were many simultaneous sessions from which to choose only one. The list of teachers was impressive — Wilhelm Keller, Ernst Wieblitz, Barbara Haselbach, Gertrud Orff, Pierre van Hauwe, Werner Stadler, Heidi Weidlich, Arnold Burkart and others. How sad I was to be able to see only two out of twelve! Interestingly enough, although there were concurrent sessions for discussions and for speeches on the subject of teacher training in different countries, including the U.S.A., all the single sessions were scholarly speeches. In spite of the help of kind people who whispered immediate translations in my ears, it was difficult to attend so many lectures in German without any written translation.

The Symposium opened with an outstanding performance of Carl Orff's "Astutuli" by students from the Institute and the Mozarteum. A few program notes in English would have been of great help, for the entire work is speech with antiphonal choir and soloists, accompanied by untuned percussion and timpani. A student told me that even the German-speaking students had difficulties learning their parts because the libretto is in

Bavarian dialect. I enjoyed it nonetheless and can tell you that the work is witty and funny, and concludes with a moral not unlike that found in "the Emperor's New Clothes." (Yes, clothing was thrown everywhere during Act II! Definitely an X-Rated production!) A second outstanding session included a variety of settings and spoofs written and performed by students and teachers at the Institute. The choreography accompaniments and improvisations were impeccably done, leaving no question of the high quality of teaching at the Orff Institute.

I really must comment on an unforgettable demonstration by Wilhelm Keller, a gentle man, who helped eleven severely retarded students present their various musical activities in a way meaningful to them. The rapport between teacher and students was very moving, an example of Orff-Schulwerk at its best.

Sunday, the meeting concluded in the Residenz Platz in the heart of Salzburg. It was a perfect setting for this more formal occasion. Dr. Regner's opening address was followed by short speeches by representatives from Austria, Japan, Ghana, Argentina, and the United States. It was here that I told of the growth and development of the A.O.S.A., the largest and fastest-growing Schulwerk organization in the world. Then more official speeches before the grand finale of the Conference, a luncheon in splendid European style served in an enormous room in the Palace, as formal and beautiful a picture as

could be imagined. The enormous banquet tables were laden with white and red wines for all, hors d'oeuvres and pastries — a setting suitable for Franz Josef himself.

This was my first meeting with Carl Orff. I was not prepared for the aura that surrounds him, far beyond the idolatry I'd expected from his followers. His person seemed to embody the essence of "Schulwerk", a genuine concern for children everywhere, an unbelievable vitality, an always-working but never-completed vision for the future, with a perpetual twinkle in his eye.

I was very glad to go as your representative. What a splendid way to end my year as A.O.S.A. president! THANK YOU.

OIL MEETS ORFF

At the Denver Conference last year, some curious onlookers were so taken with their glimpses of our activities, and so bored with their husband's oil meeting, that they surreptitiously approached the desk, wanting to pay for their fun, like the rest of us. With true western hospitality, Edie Morris and Barbara Grenoble declined their proffered checks. But later their checks arrived in the mail as contributions to our cause.

Perhaps Orff will offer a new approach to a solution of the energy problem!



DYNAMIC DETROIT AOSA National Conference

November, 1975

*Spectacular, super, fantastic and great!
Our 9th ORFF conference was strictly first-rate!
Exciting and organized to details minute
And over a THOUSAND attended, to boot!*

*From the moment the opening greetings were said
It was clear there would be special hours ahead.
Spirits were high, electric the air,
Love did abound and we showed that we care!*

*Our four special guests contributed much —
Jim Morrison gave us the "Dance Master" touch!
With Barbara Mettler we stretched and we thrust;
And by "Stepping it Down," Bessie Jones was a "must"!*

*Ellen Stekert got us thinking anew
With her knowledge of folklore and lovely voice, too.
We thank them all for our new insight
Into teaching the way we know is right.*

*The multi-choice sessions, called "mini" by some,
Make all of us "maxi" glad we had come.
Such good ideas and sure expertise
Make us all grateful for colleagues like these!*

*And then a most significant part
Was the sessions with children, who warmed e'very heart
With performance and poise, just like little "pros," —
Results of much effort, as anyone knows!*

THEN:

*With an "allemande left" and a "do si do,"
To Greenfield Village many did go.
With dinner, museum, and the square dance call,
A wonderful evening was spent by all!*

*Over luncheon and banquet we now must effuse —
Including gas cans, and red wooden shoes!
And Peg's thoughtful gesture, as we with accord
Honored long-suffering husbands with sweetheart awards!*

*For this fine meeting our thanks we raise.
And of all committees we sing the praise,
Especially now this moment I'll take
To celebrate Jane, Peg, Nancy, and "Jake."*

Rida Davis

ENGLISH COURSE AT THE ORFF INSTITUTE

A special course in English will be offered next year from Oct. 11, 1976 - Jan. 28, 1977. The enrollment is limited to twelve students. Teachers of music, physical education, and dance are invited to apply by Feb. 15, 1976. Selection will be made soon after. Required courses for 14 hours a week will be offered in Music and Movement, Orff Ensemble, Movement Forms, Movement Training, Recorder Ensemble, Percussion Ensemble, Movement Improvisation, and Basic Body Movement. Five one hour electives are also available in Historical Dance, Folk Dance, Piano Improvisation, Conducting Piano Music for Children, if there is sufficient interest. Observation of children's classes is also encouraged. Write to the Orff Institute, Frohnburgweg 55, A-5020 Salzburg, Austria for an application blank.

GHOST RANCH RETREAT

The date was Halloween weekend. The place was Ghost Ranch, a church-owned Adult Study Center in northern New Mexico. The occasion was a joint meeting of the Rocky Mountain and New Mexico Chapters.

Some forty members of the two chapters participated in the weekend activities.

Every slot on the schedule turned out to be a highlight, but among the most memorable were a two-and-a-half-hour session, led by Barbara Grenoble, of intensive reading of **Schulwerk** materials, and Rosalie Heller's puppet demonstration, which was climaxed by a scene from the life of Beethoven.

Presidents Marymae Seamans of Colorado and Gin Ebinger of New Mexico scheduled the Ranch facilities for the weekend of October 23 next year.

Get on your broom and join us!

Gin Ebinger

REVIEW

LET'S SING TOGETHER, Songs for 3, 4, and 5 year olds, Denise Bacon, Boosey and Hawkes, 1971. \$2.00

Miss Bacon, the director of the Kodaly Musical Training Institute, has composed the tunes for this useful set of songs for little children. The texts are all traditional, most of them nursery rhymes. The vocal range is gradually built up from the minor third to embrace the span of a major sixth, from D to B, according to Kodaly's recommendation. There is a very useful introduction in which Mill Bacon discusses the background, the use of the pentatonic, the use of relative Sol-Fa, the range of the songs, rhythm, tonality, etc. The book is intended for classroom teachers and parents as well as music specialists. The word setting is careful, and most of the tunes quite convincing.

Recommended.

I.M.C.

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